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Wisconsin – Stout's Master of Fine Arts in Design Student Body

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Banasik, Daniel P. *Why Are We Here? A Phenomenological Study of the University of Wisconsin – Stout's Master of Fine Arts in Design Student Body*

Abstract

This thesis project explores individual student journeys within the MFA in Design program at the University of Wisconsin – Stout. More specifically, this project examines what led each student to the program, their journey throughout the program and post-completion program goals. Qualitative design research, phenomenology, portraiture and design methodology play major roles in this exploration.

The principal objectives for this project focus on three key areas of discovery. First, to develop and present individual "life in design" timelines for each MFA in Design student who participated in this research project as an example of portraiture. Second, to present the MFA in Design program from the student perspective in support of potential program improvements and future growth. And lastly, to explore, develop and present theories as to why an MFA in Design program was chosen for graduate studies.

Based on extensive personal data evaluated, this project theorizes that no matter the rationale or justification, the current and recently graduated MFA in Design students at the University of Wisconsin – Stout are simply craving more. More education, more beyond design practice and more exposure to other designers and design disciplines. Everyone's passion for design defines their graduate school experience.

Acknowledgements

I would like to thank my fellow MFA in Design cohorts who graciously participated in my creative thesis project. Without your openness to share experiences and provide program feedback, there would have been very little content to evaluate.

I would also like to thank my creative thesis committee members, Dr. Julie Peterson, Dr. Sarah Diebel and Robert Fraher at the University of Wisconsin – Stout for their advisement, support and guidance throughout this project.

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Chapter I: New Program and Graduate Student Experience

In 2008, the author Daniel Pink is quoted in an article by The New York Times as stating "the master of fine arts, or MFA, is the new MBA (Rae-Dupree, 2008)." The basis for this comment stems from Pink's ideas about the new role of right-brain thinking. In his 2006 book, *A Whole New Mind*, Pink proclaims we are moving from an economy and a society built on the logical, linear, computerlike capabilities of the Information Age to an economy and a society built on the inventive, empathetic, big-picture capabilities of what's rising in its place, the Conceptual Age. Pink (2006) believes that artists, inventors, designers, storytellers, caregivers, consolers and big picture thinkers are the ones who will now reap society's richest rewards and share its greatest joys.

The MFA in Design program at the University of Wisconsin – Stout started in the fall of 2012, adding to the well-established and credible School of Art and Design. Focusing on the originality aspect, an opportunity materialized to examine the program in its infancy and those students who have successfully completed or were currently in the MFA in Design program at the time of this research. This project intends to shed light on design practice experience, the potential driving forces behind individual decisions to attend graduate school and the graduate school experience as an examination of each student's "life in design." The phrase "life in design" refers to the total summation of design education, practice and experience in the context of a life dedicated to the field of design. The term captures the essence of those who live and breathe design, those who are extremely passionate and committed to their craft and lastly, those who enjoy creating for others to enjoy.

Purpose of the Project

The purpose of this project is to explore individual student journeys within the MFA in Design program at the University of Wisconsin – Stout, located in Menomonie, Wisconsin from the fall of 2012 through the spring of 2018. More specifically, this project examines what led each student to the program, their journey throughout the program and post-completion program goals and/or plans. The current and past students comprise a select group of individuals with diverse backgrounds, experiences and who are at different points in the program. These characteristics present a unique opportunity for investigating comparisons, observations, artifacts and conclusions. This project also focuses on providing program faculty and administrators with student feedback and information for potential program improvements. The results of the project are a snap shot of current time within the program rather than a longitudinal study.

Project Objectives

The three main objectives for this research project are as follows:

Objective 1. Explore, develop and present theories as to why a unique group of individuals chose the MFA in Design program at the University of Wisconsin – Stout for graduate studies.

Objective 2. Develop and present individual "life in design" timelines for each MFA in Design student who participated in this research project showcasing their personal journey as an example of portraiture. All portraitures will be presented in a gallery exhibition.

Objective 3. Present the MFA in Design program at the University of Wisconsin – Stout from the student perspective in support of potential program improvements and future growth.

Assumptions of the Project

There are a couple assumptions going into this project that should be noted. The first assumption is that typically, many MFA degrees around the United States are promoted and marketed towards future professional artists and educators. This observed bias conflicts with the business world's recognition of design higher education importance with respect to the evolution of the Information Age. The other assumption is that University of Wisconsin – Stout Art and Design faculty attended graduate school in pursuit of MFA and/or PhD terminal degrees for a specific reason. This is important to mention as it relates to the analysis of goals and pursuits of the current and recently graduated MFA in Design students at the University of Wisconsin – Stout.

Limitations of the Project

There are a number of potential limiting factors going into this project that should be noted. The first limitation is the ability to discover credible primary references and related works. Therefore, with the focus on current and recently graduated University of Wisconsin – Stout MFA in Design students, the majority of the research and data collected will be new, original material. Another limitation is that the participant sample size is limited in comparison to typical research projects. Consequently, the resulting theory cannot be applied to a broader population or another context. The last limitation is associated with the researcher's involvement in this research project. As the researcher is also a participant in this project, future or continued research beyond this specific project may be limited.

Chapter II: Related Works

By examining the recently graduated and current students in the Master of Fine Arts in Design program at the University of Wisconsin – Stout, information can be gathered and assessed for future program improvements, program growth and student personal journey insight. Through portraiture, a qualitative research method associated with phenomenology, each individual student's path to the program, through the program and possible plans beyond was obtained. Portraiture was chosen as the method for inquiry and documentation based on its expressive nature and compelling ability to capture human experience. The following sections highlight portraiture exhibits as related works and influences for this design research project.

Portraiture

A portrait is typically defined as a representation of a specific individual, such as the artist might meet in life (Sorabella, 2007). Sorabella went on to say that a portrait does not merely record someone's features, however, but says something about who he or she is, offering a vivid sense of a real person's presence. Adding to this conversation, the authors Lawrence-Lightfoot and Davis introduce the connection between portraiture and storytelling. With the use of storytelling, "the portrait, then, creates a narrative that is at once complex, provocative, and inviting, that attempts to be holistic, revealing the dynamic interaction of values, personality, structure and history" (Lawrence-Lightfoot & Davis, 1997). A convincing and authentic narrative becomes the key to a successful portraiture. According to Lawrence-Lightfoot and Davis (1997), the portraitist's standard is one of authenticity, capturing the essence and resonance of the actors' experience and perspective through the details of action and thought revealed in context.

The use of portraiture dates back to antiquity in the form of sculpture and coins. Painting and drawing techniques emerged during the Renaissance period but today, most people think of portraiture in the form of photography. Even though photography tends to be the common medium of choice, there are some artists who continue to paint or draw while others utilize modern technologies, such as video, to create living portraits.

On Influence

On Influence, displayed at the University of Texas at Austin Perry–Castañeda Library, featured stories written by University faculty, describing the personal experiences that shaped their careers (Dreher, 2016). The exhibit opened in August of 2016. Jessica Aberle, the exhibition creator describes the showcase as the following:

> On Influence seeks to explore the varied inspirations that have framed our own learning, research, and teaching experiences. At the core of the exhibit is the question: What led you to your field of study? The exhibit reflects upon the varied influences on both research and teaching. It includes narratives from members of the University of Texas community about their own research trajectories. On Influence also considers the inspirations that have helped define my values and goals as a teacher in order to help my students examine their own perceptions. The narratives and objects collected in this exhibit are not offered as research but rather as reflections. (Aberle, 2016)

As supporting documents, all faculty participants included various movies, photos and books that inspired and influenced their particular research interests. These artifacts were on display with the featured stories detailing "how non-academic influences, like family and life events, guided them to their profession in a few paragraphs of text" (Dreher, 2016). Figure 1 is a compilation of a few photographs of the exhibit.

Figure 1. Photos of On Influence. Adapted from "On influence," by J. Aberle, 2016 (https://repositories.lib.utexas.edu/handle/2152/39721). Copyright 2016 by Jessica Aberle.

A Moment in Time: Portraits of Lancaster's Visual Artists

From February 3rd through February 25th, 2018, the Lancaster Museum of Art in Lancaster, Pennsylvania presented an exhibition called *A Moment in Time: Portraits of Lancaster's Visual Artists* (Holahan, 2018). The exhibit highlighted nearly 85 Lancaster visual artists who participated in the Governor's Arts Awards the previous October. Each individual artist was photographed in front of a gray background and presented in black and white. What makes the images so intriguing is how the photographer was able to capture the human connection and individualism of each subject. Facial expressions, body posture and clothing

choice all contribute to each individual's personal identity. Figure 2 is a compilation of a few artists from the exhibit.

Figure 2. Sample of artists from A Moment in Time: Portraits of Lancaster's Visual Artists. Adapted from "Visual Artists are Subject of Exhibit at Lancaster Museum of Art," by J. Holahan, 2018 (http://lancasteronline.com/features/entertainment/visual-artists-are-subject-of-exhibit-at-lancaster-museum-of/article_85e0f508-077d-11e8-8e95-df94131114d8.html). Copyright 2018 by Christine Welch/Eric Weeks. Reprinted with permission.

Swimming Upstream: Cultures of Watercolour

Swimming Upstream: Cultures of Watercolour was presented at the Arts University Bournemouth, United Kingdom from June 1st through July 1st, 2017. The exhibit featured the work of visiting Professor Lei Yongbin from the Sichuan Fine Arts Institute in Chong Qing, China. The following is an excerpt from the gallery website describing the exhibit:

Professor Yongbin has immersed himself in the global visual culture that is being formed amongst the staff and students within the University. This can be seen through his portraits in this exhibition; reacting to the community of creators who have come to work and study from all corners of the globe and recording them. (Arts University Bournemouth, 2017)

Figure 3. Sample portraits by Professor Lei Yongbin. Adapted from "Swimming Upstream: Cultures of Watercolour," by Arts University Bournemouth, 2017 (https://aub.ac.uk/campus/thegallery/forthcoming-exhibitions/swimming-upstream-cultures-watercolour). Copyright by Arts University Bournemouth/Lei Yongbin.

Professor Yongbin painted a total of 100 portraits of staff and students in watercolor. This included students, lecturers, heads of department and the Deputy Vice Chancellor. The artists intent was to blend cultures which forms new concepts and artifacts. Figure 3 is a compilation of a few portraits from the exhibit.

Summary

The related works highlighted in this chapter focus on portraiture in their own unique way and in the case of *On Influence*, the addition of personal narrative through visual artifacts and storytelling. Each method manages to capture the essence of the individual participants whether it be through photography, watercolor paintings or shared influences. Each of these examples reinforce the use of portraiture as a viable means of capturing and documenting human experience.

The portraitures created for this research project are intended to represent the depth and dimensionality of each student and could be characterized as nontraditional. They are not abstract but they also do not follow conventional methods such as painting, drawing or photography. They are, however, authentic and truthful to the portrait subjects. Most of the information presented in the portraitures was obtained from a personal information questionnaire completed by each student (see Appendix A). The layout was developed as a means of communicating information with the audience about each individual beyond merely a lone portrait. Each portraiture is intended to serve as a brief biography of their "life in design" by way of detailing both personal and professional information coupled with a portrait drawing. A gallery exhibit was then chosen to share these creations and disseminate.

Chapter III: Design Methodology

This chapter details the design methodology and data collection methods conducted in

this project. Materials, participant selection and the project analysis procedure are also covered.

Methodology

This project incorporated multiple elements for data collection and analysis in order to

achieve previously stated project objectives. The first element included qualitative design

research with an emphasis on phenomenology through individual interviews with current and

recent graduate students and a personal information questionnaire. Phenomenology is a common

research approach to inquiry and best described as the study of "lived experiences" (Creswell,

2013). According to Creswell (2013), a researcher identifies a phenomenon, collects data from

persons who have experienced the phenomenon and then develops a composite description of the

essence of the experience for all of the individuals.

A secondary element for data collection included a University of Wisconsin – Stout

School of Art and Design faculty questionnaire intended for compare and contrast to student

interview information. The third element, an inductive analysis approach to program and student

profiles, assisted in the creation of new theory by developing themes through data synthesis.

Lastly, primary and secondary resources such as books, online articles and gallery exhibit

reviews were utilized where appropriate and necessary.

Individual student interviews. Private interviews were conducted in-person or over the

phone. Prior to the interviews, all documents and questions were reviewed and approved by the

University of Wisconsin – Stout Institutional Review Board. Student participants were contacted

via email for a 60-90 minute appointment to conduct individual interviews. The initial email

also included an implied consent form for review. Interview locations included the University of

Wisconsin – Stout library and other neutral public establishments such as coffee shops. A brief introduction was read by the researcher to get the conversation started explaining the interview process and asking permission to audio record the conversation. All interviews were audio recorded for accuracy and consistency and all participants were given the option to decline participation at any time throughout the research project.

It should be noted that the first interview served as a pilot test. This was conducted to refine interview question content and flush out unforeseen issues with the interview process. Consequently, only minor revisions to the interview question content were necessary and no other issues arose as a result of the pilot test.

Student personal information questionnaire. This method of data collection was conducted by emailing a questionnaire form to be filled out by each student and returned to the researcher. All documents and questions were reviewed and approved by the University of Wisconsin – Stout Institutional Review Board prior to distribution. A consent form to be signed by the participating student was presented and collected at the beginning of the in-person interview. All participants were given the option to decline participation at any time. The data collected from the questionnaire was used to create "life in design" timelines for each individual MFA in Design student as an example of portraiture.

Faculty questionnaire. This method of data collection was conducted using the online survey tool Qualtrics for distribution and collection. A group of faculty from the School of Art and Design at the University of Wisconsin – Stout were selected by the researcher based on past or current instruction for potential participation. Each participant received a personal email invitation containing a link to the online questionnaire. All documents and questions were reviewed and approved by the University of Wisconsin – Stout Institutional Review Board prior

to distribution. An implied consent form was supplied within the introduction page for the questionnaire and all participants were given the option to decline participation at any time. The main purpose of the faculty questionnaire was intended to add context and comparison to the information gathered from individual interviews with current and past University of Wisconsin – Stout MFA in Design students. Questionnaire results were made available to the researcher through the Qualtrics application for download. This information was not included in the individual MFA in Design student portraiture creations.

Materials

Current and recently graduated University of Wisconsin – Stout MFA in Design student interviews were recorded using a handheld digital audio recorder for accuracy and consistency.

Microsoft Office software including Word and Excel were used for data collection organization, analysis and project summation/report. All gallery exhibit graphic creations utilized Adobe Creative Suite software.

Common color printing technologies were utilized for select artifacts and gallery exhibit presentation boards. Other gallery exhibit artifacts were created using the diazo printing process, a method used for blueprint reproduction.

Participant Selection

Participants were selected based on their association with the University of Wisconsin – Stout's MFA in Design program as either a current student of the program, recent graduate of the program or faculty instructor connected to the program. All participants were given the option to decline participation at any time throughout the research project.

It should be noted that the researcher was related to all student participants by way of being a current graduate student in the University of Wisconsin – Stout's MFA in Design

program. The researcher was also related to School of Art and Design faculty participants by way of either past or current instruction.

Project Analysis Procedure

Utilizing phenomenological research methods, evaluation of this project was done by way of feedback and response from both current and future MFA in Design graduate students as well as University of Wisconsin – Stout School of Art and Design faculty. Because this project was focused on the first students of a new graduate program, there was no previous model for comparison.

Artifact Dissemination

Objective 2 from chapter 1 refers to the creation of "life in design" portraitures of each individual student who participated in this research project. The portraitures along with other project artifacts were presented at a gallery exhibition prior to completion of this report. Listed are the artifacts created during the process of this research project and subsequent appendices for reference.

1. Gallery Exhibition (See Appendix B)

2. Artist Statement (See Appendix C)

3. Individual Student Portraitures (See Appendix D)

4. Portraiture Layers Template (See Appendix E)

Chapter IV: Results and Observations

This chapter contains results and observations from the individual student interviews and online faculty questionnaire conducted in the spring of 2017. Each section represents key information in support of the project objectives described in chapter 1. The data has been organized and presented in a manner similar to the order of student interview questions found in Appendix F.

Student Groups

The student participants in this project all have unique and differing backgrounds. For purposes of understanding each individuals design field exposure and experience, the students have been divided into three groups: Group A, Group B and Group C. The following paragraphs define the selected groups with descriptions current at the time of this project.

Group A. Group A is comprised of three individuals with undergraduate backgrounds in product design, interior design and architecture. Each attended college or a university directly after high school. Group A graduate students have minimal design practice experience and have chosen to enroll in the MFA in Design program either right after receiving a bachelor's degree or within a one to two-year timeframe. Two of the three individuals in this group attend the MFA in Design program as full-time students. The remaining student attends part-time.

Group B. Group B is comprised of five design professionals with seasoned careers in graphic design, industrial design and other creative positions. Group B graduate students have worked for various companies beyond their undergraduate degree(s) and comprise an abundance of knowledge and overall design experience. Three of the five individuals in this group attend or attended the MFA in Design program as full-time students. The remaining two individuals attend as part-time students.

Group C. Group C is comprised of three individuals with unconventional backgrounds. Two of the three students in this group fall under the category of nontraditional students having waited many years beyond high school to achieve their art and design undergraduate degree and then subsequently enrolled in the MFA in Design program. The remaining student in this group achieved an undergraduate degree outside of art and design and many years later chose to pursue an MFA in Design. Group C graduate students attend as full-time students with no design practice experience.

Undergraduate Degree and Focus

Table 1 contains the undergraduate degrees and focus of the eleven MFA in Design graduate students who participated in this research project. Note that some students have multiple degrees.

Table 1

Undergraduate Degrees and Focus

Undergraduate Degree & Focus	Qty
Associate of Applied Science – Graphic Design	1
Associate of Applied Science – Music	1
Bachelor of Architecture	1
Bachelor of Arts – Video and Film	1
Bachelor of Fine Arts – Drawing and Painting	1
Bachelor of Fine Arts – Graphic Design	3
Bachelor of Fine Arts – Industrial Design	1
Bachelor of Fine Arts – Interior Design	1
Bachelor of Fine Arts – Photography	1
Bachelor of Fine Arts – Product Design	1
Bachelor of Science – Biology	1

The information in Table 1 defines the vast diversity of the undergraduates and corresponding disciplines who have chosen University of Wisconsin – Stout's MFA in Design program for their graduate studies. It is important to note that those individuals with design practice experience have or have had career positions directly related to their respected educational field (e.g., BFA in Graphic Design and graphic design practice experience).

Why an MFA in Design?

This section will explore how or why each student decided to pursue an MFA, why an MFA in Design and why they chose University of Wisconsin – Stout's MFA in Design program for graduate study (see Table 2). The reasoning and rationale for the first two questions are unique to each individual. As for the last question, why University of Wisconsin – Stout's MFA in Design program, there is a common theme that emerges.

Table 2

Why MFA in Design

Student	Why MFA?	Why MFA in Design?	Why UW-Stout?
A	Challenge beyond employer	Gather with other designers	Holistic and flexible
B	Unsatisfied in career	Designer at heart	Structure and proximity
C	Pursuit after bachelor's	Broad design opportunities	Proximity and cost
D	Goal to teach	Looked at MFA Creative Writing	Hybrid – work and learn
E	Pursued 2nd bachelor's	Guided to program by faculty	Flexibility and cost
F	Goal to teach	Teach interior design	Past experience
G	Desired MFA Interior Design	Program flexibility	Proximity
H	Continued education	Broad opportunities	Proximity
I	Continued education	MFA better than MA	Location and cost
J	Continued education	Interest in cinema	Flexibility and proximity
K	Challenge and opportunity	Future potential	Structure and proximity

Initial MFA in Design Goal and Current Goal

At the time of the interviews, each individual student had completed varied amounts of the 60-credit, MFA in Design program. Two students had already graduated. Each student began the MFA in Design program with an intended goal upon completion but many decided to revise their goals throughout their time in the program. Some shifted due to personal and professional logistics, income potential, exposure to other design disciplines and exposure to higher education instruction. Table 3 lists initial goals and current goals at the time of each interview.

Table 3

MFA in Design Goals

Initial Goal	Current Goal	Qty
Teach	Teach	4
Teach	Design Practice	2
Design Practice	Design Practice	4
Design Practice	Teach	1

Focused Design Discipline

As Table 3 indicates, not everyone interviewed intends to pursue a teaching career. In fact, 45% chose teaching and 55% chose design practice. Those who plan to pursue either new or continued design practice were focused on the following disciplines: Cinema, Entertainment Design, Game Design, User Experience Design and Design Leadership. Those who plan to pursue teaching positions were focused on the following disciplines: Concept Art, Interior Design, Industrial Design and Graphic Design.

Full-time versus Part-time Challenges

As a component to the interview questions, each student was asked if they attended graduate school part-time or full-time. Three out of 11 students answered part-time while the remaining eight students noted full-time. As a follow up to this question, each student was asked to share any possible challenges in relation to their attendance status.

Challenges for the part-time students ranged from juggling a career while at the same time attending graduate school to struggling with priorities and scheduling conflicts. Another student commented how easily graduate school gets put on the back burner. All students commented how attending part-time is a difficult balancing act but program flexibility and

customized instruction make it possible. Lastly, one student suggested that it would be nice to have evening studio courses available to those with full-time employment.

Challenges for the full-time students range in similarity. Balancing course work and family, prioritization, tuition and commuting rank the most frequent. For a couple students, it was the culture shock of being international students. Others expressed how commitments with family, friends and financial struggles posed a challenge to stay motivated while at the same time producing high quality work. Lastly, many students had found it difficult to get back in the groove of education after lengthy breaks whether it for career or other reasons.

MFA in Design Experience

When asked to describe their overall MFA in Design experience, most responses were fairly positive. Everyone was aware of the challenges that come with a new program and a new adventure for all involved. The most common responses were "good so far but challenging," "harder than originally thought" and "definitely an intense experience." To summarize the MFA in Design experience at the University of Wisconsin – Stout, reference Figure 4.

Figure 4. MFA in Design experience. This graphic illustrates overall MFA in Design experience sentiment. Comments were scaled based on response frequency for visual representation.

Suggested Program Improvements

All participating students in this research project offered suggestions on how to improve the MFA in Design program at the University of Wisconsin – Stout. The list provided refers to tangible wants and needs of the MFA in Design student body. The majority of the suggestions focus on specific program structure and lack of student community. The list is grouped by themes but in no particular order of priority and is offered as mere suggestions for future MFA in Design student benefit.

- More students in the program would benefit all involved

- Increased program publicity to boost enrollment and reputation

- Increased art and design faculty support for the MFA in Design program

- Better training for independent study course instructors

- More experienced gaming industry instructors

- More networking opportunities

- Increased interaction and collaboration among graduate students (community)

- More integration with undergraduate activities

- Exposure to art and design faculty knowledge, experiences and resources

- More clearly defined paths for certain disciplines - who to work with or who to talk to

- Student teaching assistant program

- Increased core course offering frequency

- Evaluate dual listed graduate student course requirements

- Maintain teaching format for core courses per registration (described as online course, taught as online course)

- Additional distant student course opportunities

- Evening studio-based course opportunities (dual listed)

- Improved instructional design for select core courses

Exceptional About the Program

As a follow up to focused areas of potential improvement, this section brings to light what types of things the students found exceptional with the MFA in Design program. Many students were positively surprised by the dedication and diversity of knowledge among the faculty and how the students were treated as equals. One student commented that the experience felt more like pure mentoring. Others were appreciative of certain open structured classes that allowed the students to guide the course direction. And lastly, a few comments referenced great project diversity and how so many of the core courses were inspirational in prompting deeper thought. Student comment summaries are noted in Figure 5.

Figure 5. Exceptional about the program. This graphic illustrates exceptional elements of the MFA in Design program from the student perspective. Comments were scaled based on response frequency for visual representation.

Positive and Negative Experiences

Each student expresses having both positive and negative experiences throughout their time in the MFA in Design program. As the program grows beyond its initial infancy, it is optimistic to think that negative experiences will diminish and positive experiences will increase. Students from the first couple years have already noticed major improvements and program growth. It is, however, important to communicate past experiences for future student benefit and continued program development. Figure 6 represents themes that demonstrate strong MFA in Design graduate student sentiment and passion in regards to positive and negative experiences. It is important to differentiate what is meant by positive experiences and the exceptional comments from the previous section. Exceptional refers to observations about the program itself where as positive experiences refer to personal expression.

POSITIVE

Master of own destiny
Taken seriously realization
More liberty
Immediate learned information gratification
New realm of design possibilities
Flexible faculty
Creative freedom
Dual listed course opportunities
Work opportunities
Reinforced goal objectives
Peer to peer relationships
New relationships
Color Seminar

Loose culture
Undergraduates holding me back
Minimal growth in design discipline
Lack of independent study structure
Class scheduling changes
Too few students
Research and writing papers
Core course availability
Lack of community
Better designer through proxy, not experience
Treated as an undergraduate
Lack of user experience exposure
No design mentor
Lack of student cohesiveness
Not sure where I fit in

NEGATIVE

Figure 6. Positive and negative experiences. This graphic illustrates both positive and negative student experiences throughout their time in the MFA in Design program. Comments were scaled based on response frequency for visual representation.

Most Gratifying and Most Disappointing Core Courses

The MFA in Design at the University of Wisconsin – Stout's program curriculum consists of core courses, design or art studio selectives and focus electives. The core courses constitute 50% of the required credits for program completion. As a means to promote continuous improvement and program growth, it is essential to examine which courses are the most stimulating and exciting while at the same time discuss those that require attention. The information provided is from the student perspective and unfortunately, in many cases, few explanations were given.

The list below contains the names of all the core course curriculum required for the MFA in Design at the University of Wisconsin – Stout. Depending on availability and scheduling, the courses are taught by a variety of instructors.

- Design Seminar I

- Ethics in Design

- History of Design Seminar

- Special Topics in Design History (rotating subject)

- Research Strategies in Design

- Sustainable Design Practice

- Design Education & Practice

- Design Seminar II

- Creative Thesis Project

Table 4 lists the most gratifying core courses, the semester and year when the course was taught and the quantity of students who mentioned that particular course in their interview. Following the table are any comments made by the students that support their personal opinion.

Table 4

Most Gratifying Core Courses

Most Gratifying Core Course	Semester & Year	Qty
Design Seminar I	Fall 2012	2
Design Seminar I	Fall 2014	2
Design Seminar I	Fall 2016	3
Special Topics in Design History: Frank Lloyd Wright	Fall 2013	4
Special Topics in Design History: Renaissance Graphics	Spring 2015	2
Sustainable Design Practice	Spring 2013	3
Sustainable Design Practice	Spring 2016	1
Research Strategies in Design	Spring 2015	2

Very few comments were made in regards to most gratifying core courses. Design Seminar I had the biggest impact on many students as a way of opening their minds to new ideas and knowledge. Others commented how much they enjoyed Special Topics in Design History: Renaissance Graphics taught in the spring of 2015 because of the interesting subject, group discussions and the instructor's approach and dedication. Lastly, Sustainable Design Practice was mentioned from the perspective of how the course opened one students mind beyond graphic design and for another, the graduate only course was a wonderful departure from dual listed courses.

Conversely are the most disappointed core courses. Students shared much more information when asked in this regard. It turns out that this is not an uncommon effect. It's actually called the negativity bias. Humans, over time, have developed a keen sense of focusing on the negative as a means of survival. Some researchers hypothesize that, psychologically speaking, negative events weigh close to three times more than positive events (Jain, 2013). In

the case of this research project, students were forthcoming in sharing disappointing or negative information with the researcher based on the researcher's relationship to the program as a current MFA in Design student and colleague.

Table 5 lists the most disappointing core courses, the semester and year when the course was taught and the quantity of students who mentioned that particular course in their interview. The information is provided in hopes to supply feedback for program continuous improvement. The information is not meant to demean or disrespect.

Table 5

Most Disappointing Core Courses

Most Disappointing Core Course	Semester & Year	Qty
Ethics in Design	Summer 2016	2
History of Design Seminar	Fall 2015	1
Research Strategies in Design	Fall 2012	3
Research Strategies in Design	Spring 2015	2
Design Education & Practice	Fall 2014	1
Design Education & Practice	Fall 2016	3

As mentioned previously, a few students shared what made their experience in certain core courses disappointing. The summarized interview material provided below conveys those sentiments.

- Ethics in Design: Originally in-person course converted to online platform. Lots of content and structural problems from the conversion process. Could have been a dynamic course given the opportunity for in-person discussion. Ethics and morals differ per culture with favorable conditions for debate. Diverse backgrounds and

cultures among the four students who took this course. Missed opportunity and experience potential simply based on delivery method.

- Research Strategies in Design taught in the fall of 2012: No idea what we were doing. Supposed to be delivered as hybrid course (online and in-person). No meetings and no assignments until students inquired. Very little direction from instructor. Students eventually decided this should be an in-person course and made the change. Learned most about research from Design Education and Practice course.

- Research Strategies in Design taught in the spring of 2015: Good reading material but class time was loosely managed. Never talked about the readings. Reading discussion would have added more depth to the course. Difficult to understand and obtain the instructors knowledge and experience with the course content. Reviewed many research methods but only practiced one. More could have been done in the timeframe provided.

- Design Education and Practice: Course could have had more dynamics instead of focusing so much time on writing a lesson plan. This course did nothing for me in the sense of applicable content and knowledge.

Recommendation

The final primary question in the interview process pertained to whether or not each student would recommend the MFA in Design program at the University of Wisconsin – Stout to family, friends and other design professionals. The overwhelming answer was yes by all students and in addition, a few students offered a bit of suggested advice. The following list summarizes the personal opinions of those students who chose to give feedback. Their feedback

will hopefully guide future students in their graduate school decision process as well as provide information to program administrators for potential program improvements.

- Depends on what the person wants to do. The future is in more broad study of design rather than just graphic design.

- Only recommend to those who enjoy writing, reading, research and discussion. If thinking that you are only going to be creating, then the program is not for you.

- Recommend for more regional teaching opportunities or for design leadership.

- Depends on what the person wants out of the program - their interests, lifestyle, full or part-time. If you are not a self-starter, then it is probably not the program for you unless you go full-time on campus.

- Attend full-time. Part-time has its advantages but limits flexibility and ultimately, overall satisfaction.

- Register for dual listed courses over independent study courses. Studio time is essential and well worth the effort.

- Get to know art and design faculty. Many opportunities readily available but you need to know who to talk to and where to look.

- Plan on more time and commitment than originally thought.

Faculty Questionnaire

This section examines information gathered from the faculty questionnaire detailed in chapter 3. Appendix G covers the specific questions asked of select faculty members from the University of Wisconsin – Stout's School of Art and Design. Faculty members were selected based on their association with the researcher by means of current or past instruction in either

core courses, dual listed courses or independent studies. Six of the nine faculty invited participated in the questionnaire.

The purpose of the questionnaire was twofold. First, this was an opportune time to inquire about each instructor's decision to teach higher education and their satisfaction with both what they are teaching and their employer. This is important from the perspective of growing the MFA in Design program in that many of the instructors who participated in the questionnaire are an integral component to the School of Art and Design. Second, the information received adds context to some of the information provided by the MFA in Design students.

Higher education goal and degree. Similar to the MFA in Design graduate student question, faculty were asked what their initial goal was for pursuing higher education. The overwhelming answer was to teach higher education. In fact, four out of six faculty members responded that teaching was their primary goal and one other faculty member listed teaching as their secondary goal. The remaining faculty member focused on the "love of learning and curiosity." Additional motivations stemmed from the desire to "develop personal research and studio work" to the "pursuit of knowledge, academic freedom and personal betterment."

Unlike the MFA in Design graduate students who participated in this research project, the faculty surveyed have achieved a variety of specific higher educational degrees. Listed degrees include the following: MFA in Ceramics, MFA in Sculpture, MFA in Graphic Design, Master of Architecture, MA in Art History, PhD in Art History, MS in Interior Design and PhD in Interior Design. Two of the six faculty members have achieved multiple higher education degrees. These degrees were received from the following institutions: University of Minnesota Twin Cities, Rutgers University, University of Texas at Austin and the University of Texas at San Antonio.

Goal development. Faculty insight as to how their goals during graduate school developed was far more detailed than that of the MFA in Design graduate students. Many of the comments shared revolve around focused attention to a specific discipline. It is unknown without further research if the dedicated degrees achieved by the surveyed faculty were heavily concentrated on the specific disciplines or broad-based design education such as the MFA in Design program at the University of Wisconsin – Stout. The following list captures the development of goals and aspirations of faculty participants throughout their graduate school studies.

- Work changed directions several times.

- Goals developed and became defined by being surrounded by graduate students, faculty, activities and opportunities.

- With in-depth study of a focused topic, the idea of teaching emerged.

- Conceptual thinking led to broader view of design.

- Research developed exponentially as work was published and exhibited within the first year of study.

- A defined track fulfilling interests and skills was discovered.

Attendance status and challenges. All faculty questionnaire participants attended graduate school full-time. Just like the MFA in Design students, graduate school for the surveyed faculty also presented many challenges in connection to attendance status. For two individuals, who attended later in life, they were challenged with student life integration. For many, it was the common challenge of balancing course work and family, course work and a career or all of the above. Lastly, a couple faculty mentioned the financial challenge they faced which prompted many sacrifices. On the opposite spectrum, a few commented how fortunate

they were to have received financial assistance in various forms. Whatever the challenge, the

surveyed faculty persevered to meet their committed goals.

Overall experience. When asked to describe overall experience in regards to their

chosen institutions, responses were generally very positive. This question was asked as a

comparison to a similar question of the MFA in Design students. Faculty responses ranged from

"excellent" to "best time of my life" to "perfect for me." For others, it was a great experience

but they would have appreciated resources more closely aligned with their area of focus. Other

comments focused more on why they chose that particular institution. These include "excellent

program with world class professors" and "familiarity with the program and faculty comforted

my decision." The graphic in Figure 7 summarizes faculty experience comments.

Figure 7. Faculty experience. This graphic illustrates faculty experiences in regards to their

chosen graduate school program and institution. Comments were scaled based on response

frequency for visual representation.

Faculty satisfaction. Focusing on the School of Art and Design, faculty were asked to describe their satisfaction as an instructor at the University of Wisconsin – Stout. The intent was to allow faculty to share their feelings and opinions about the school with the hopes that the information provided could potentially impact improvements for the MFA in Design program. As many surveyed faculty are an integral part of the MFA in Design program and all are experienced professionals, it is important they be reasonably content with their chosen academic position and institution. This is easily related to the business world where if your boss is unhappy and dissatisfied, employees can become directly affected.

A few themes emerged, both positive and negative, from the satisfaction inquiry. On the positive side, responses ranged from quite satisfied to very satisfied. One described the environment as "extremely stimulating." Others described their colleagues as great, committed, talented and friendly people. On the negative side, the main thing mentioned was work load. Many faculty voiced the challenges imposed by heavy workloads in relation to the balance of research and teaching coupled with low compensation. Others expressed frustration with the lack of collaboration between art and design disciplines. One faculty suggested students should present ideas and projects to people other than their immediate faculty as a way to strengthen student work across many disciplines. Lastly, administration responsibilities were mentioned in the context of necessary but getting in the way of exploring new ideas.

In summary, most faculty surveyed were relatively satisfied with their chosen profession but performance expectations, the current reward system, limited collaboration and minimal time for research opportunities, decreased overall satisfaction.

Ideal position. The last question on the faculty questionnaire asked each faculty to describe their ideal or dream professional practice position. The basis for this question connects

back to initial goals and aspirations in regards to opportunities an MFA in Design degree potentially creates. For the MFA in Design students, their responses were included in the individual portraitures. Faculty responses are recorded in Figure 8.

Figure 8. Ideal faculty position. This graphic captures the ideal or dream career positions of faculty instructors.

Summary. Responses to the faculty questionnaire add an interesting perspective and contrast to the MFA in Design student responses. There were similar comments and information provided by both student and faculty participants in regard to initial goals, goal development, attendance status and the challenges encountered and finally, overall graduate school experience sentiment. The biggest difference observed was each groups reply to the question of overall experience. As a whole, the positive faculty responses were much more enthusiastic. The faculty used words and phrases such as "excellent," "great experience" and "best time of my life." The MFA in Design students, on the other hand, replied with comments such as "good so far" and "fulfilling." As for negative feedback, there were minimal comments shared by faculty in comparison to the abundant variety shared by the MFA in Design students.

Lastly, the information pertaining to career and institution satisfaction will hopefully provide graduate students, with plans to teach, some insight into the possible commitments and additional responsibilities beyond the classroom.

Chapter V: Conclusions

This research project began as a reflection of the researcher's own life in design experiences and approach to graduate school. Ultimately, the resulting topic evolved to include graduate school classmates and exploration of their life experiences in design, as well. Through phenomenology, portraiture and design methodology, MFA in Design student lives were deconstructed and analyzed to understand their backgrounds before graduate school, how the MFA in Design program at the University of Wisconsin – Stout is living up to their expectations and goals along with where they are planning to go after graduation. The intent of this project focused on analyzing individual student stories and their graduate school experiences, while at the same time, gathering information that program administrators would find useful and beneficial to future program growth and improvement.

Theory Generation

Objective 1 from chapter 1 reads as follows: Explore, develop and present theories as to why a unique group of individuals chose an MFA in Design program for graduate studies and why specifically, the low residency program offered at the University of Wisconsin – Stout.

So why are we here? On the surface it seems so simple but once you dive into individual student backgrounds, experiences and motivations, the answer becomes quite complex. Each student involved with this project had a unique formula of rationale, goals, justification and thought process that ultimately resulted in MFA in Design graduate school attendance at the University of Wisconsin – Stout. For some, it was the combination of needing a challenge and unsatisfied with their current situation. For others, it was the desire to give back in the form of teaching while at the same time being able to create and explore their personal art and design interests. And then there are those who simply want to broaden their marketability and

opportunities by standing out from the crowd. Whatever the motivation or driving force, everyone was craving more. More beyond their undergraduate degree. More than what their current or past employers have provided. More diversity and exposure to other design disciplines. Lastly, more interaction with other designers who have similar goals and aspirations. Everyone in the MFA in Design program has had a passion for design that extended beyond their core discipline. This passion, combined with the best-suited MFA in Design program at the most opportunistic time in their life, defined their graduate school experience.

Implications for the Field of Design

This project offers a unique perspective from inside the University of Wisconsin – Stout's MFA in Design program. Information and knowledge gained will potentially benefit current and future students as the program continues to develop. Those who may find this research an asset includes the following:

- Prospective design undergraduates

- Design professionals considering going back to school

- Other schools with MFA programs or those considering adding an MFA program

Opportunities for Further Inquiry

One opportunity for further inquiry would be to examine the future of MFA in Design programs from a design industry point of view. As Pink (2006) pointed out, we are transitioning from the Information Age to the Conceptual Age. More and more people are looking at the MFA for industry career development as opposed to teaching or professional artist practice. Potential future areas of focus may include examination of MFA in Design advancement possibilities for design industry professionals and a longitudinal study of MFA in Design graduate pathways to leadership positions.

Another area for future research, is the exploration of design certificate programs. In general, certificate programs appear to be a growing trend as many colleges and universities now offer courses in a variety of topics. In many cases, the credits earned can be counted toward a master's degree. These are opportunities for practicing design professionals to advance their knowledge and skills without the full commitment of an MFA program and non-designers to gain some design education exposure.

Lastly, there may be further MFA in Design research opportunities from the educational perspective. Research, for example, into potential MFA in Design curriculum development to meet design industry demands and continued advancements in technology.

Conclusion

This project concludes another chapter in the life of a designer. As the researcher was also a participant in this research project, the researchers own personal journey was documented alongside a select group of design graduate students and faculty instructors. So, what was learned from this project? First of all, with the MFA in Design, it takes a special person with a strong interest and dedication beyond simple explanation. It takes hard work, personal sacrifice and a willingness to push boundaries. This is not easy but the reward and personal achievement will be well worth the effort. Secondly, the MFA in Design program at the University of Wisconsin – Stout has come a long way in a short time. The refinement of core courses, expansion of dual-listed courses and overall increased awareness has yielded positive results. But there is always room for improvement. Hopefully this research project provides useful and meaningful knowledge for continued program development and growth. Lastly, the passion for design expressed by everyone who participated in this research project is an integral component to the project's success and everyone's overall commitment to a life in design.

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Appendix A: Student Personal Information Questionnaire

1. Please provide full name and date of birth.

2. Please list undergraduate degree(s), graduate degrees, educational institution(s), location of educational institution(s) and graduation year(s).

3. Please provide general professional practice/employment history post undergraduate degree. Include business name(s), location(s), position title(s) and years of employment for each.

4. Please list significant personal milestones or occasions post undergraduate degree that you would like to share. Suggestions: marriage, divorce, children born, pet purchase, home purchases, etc. Please include year for each entry.

5. Please list any significant personal or professional life altering/changing event(s) and the year associated with that event. Example: The 9/11 attacks of 2001 had a direct impact on the U.S. unemployment rate. I was personally affected finding myself unemployed and forced to relocate for viable opportunities.

6. Please list notable professional achievements: patents, published works, other graduate studies, honors, awards, etc. Please include associated institution/business and year for each entry.

7. Please list five words or phrases you would use to describe yourself to someone else.

8. Please list three things you would find difficult to live without.

9. Please list up to five personal interests and/or hobbies.

10. Please list artists or designers you admire, find inspirational or have influenced your work.

11. Please share a quote or phrase that is personally inspirational to you. Include the author if known.

Appendix B: Gallery Exhibition
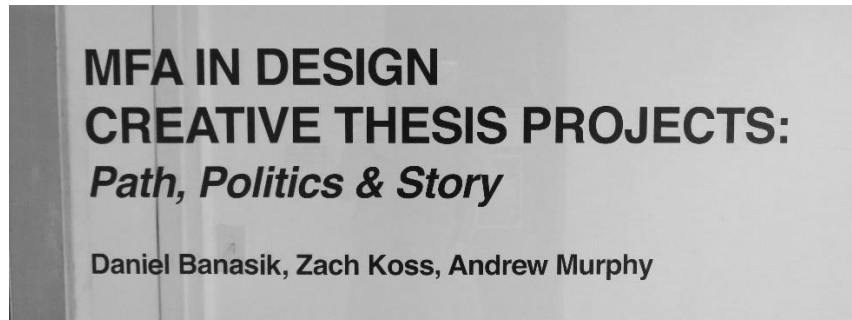
Appendix C: Artist Statement

Why Are We Here?

A Phenomenological Study of the University of

Wisconsin – Stout's Master of Fine Arts in Design Student Body

The impetus for this project was self-reflection. As I pondered possible topics for my

creative thesis project, I started thinking about my design experience to date and my approach to

graduate school. This eventually got me thinking about the other students in the program and

their life experiences in design, as well. Through advisement and great conversation, the

following creative thesis topic was developed:

The purpose of this project is to explore individual student journeys within the MFA in

Design program at the University of Wisconsin – Stout. The idea is to examine, analyze

and deconstruct, through qualitative design research, to answer the question – Why are

we here? Specifically, this project will examine what led each student to the program,

their journey throughout the program and post-completion program goals and/or plans.

Phenomenology, portraiture and design methodology also play major roles in this

exploration. The current and past students comprise an exclusive group of individuals

with diverse backgrounds, experiences and at a different point in the program, whether

part-time or full-time, which is anticipated to make for interesting comparisons,

observations, artifacts and conclusions.

So why are we here? On the surface it seems so simple but once you dive into individual

student backgrounds, experiences and motivations, the answer becomes quite complex. Each

student involved with this project has a unique formula of rationale, goals, justification and

thought process that ultimately resulted in MFA in Design graduate school attendance at the University of Wisconsin – Stout. For some, it is the combination of needing a challenge and unsatisfied with their current situation. For others, it is the desire to give back in the form of teaching while at the same time being able to create and explore their personal art and design interests. And then there are those who simply want to broaden their marketability and opportunities by standing out from the crowd. Whatever the motivation or driving force, everyone is craving more. More beyond their undergraduate degree. More than what their current or past employers have provided. More diversity and exposure to other design disciplines. And lastly, more interaction with other designers who have similar goals and aspirations. Everyone in the MFA in Design program has a design passion that extends way beyond their core discipline. This passion, combined with the right program at the right time, defines our graduate school experience.

For my gallery exhibit, I chose to create individual portraitures of the students who participated in my creative thesis project. By reflecting on my own past experience as an industrial designer focused more on mechanics than aesthetics, I decided to use a part drawing blueprint as a means of organization for these artifacts. I always loved the richness and authenticity of old school methods and felt there was a way to capture a similar look and feel in presenting my student portraitures. Through the process of deconstruction, the responses to a variety of interview questions and a personal questionnaire represent different layers of each individual from both a personal and professional perspective. As a contributing element to Why Are We Here?, the information displayed seeks to inform and educate the viewer as to who are some of the graduate students in the MFA in Design program, many of whom reside in the shadows within the University of Wisconsin – Stout's School of Art and Design.

Lastly, the artifact below represents the deconstruction method used to create the blueprint portraitures. The step by step process of building a part drawing paired nicely with the individual student information provided. Please feel free to page through this document.

A special thanks to Josh Wilichowski for his assistance with the authentic blueprint creations. Thank you for attending my gallery exhibit.

Daniel P. Banasik

MFA in Design Candidate

Appendix D: Individual Student Portraitures

EDUCATION:

INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - EAU CLAIRE	BACHELOR OF FINE ARTS - PHOTOGRAPHY	2014
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	

AMBITIOUS

WELL-TRAVELED

FRIENDLY

INTERESTING

EDUCATED

ACADEMIC ACHIEVEMENTS / AWARDS:
- 2012 PROVOST AWARD FOR EXCELLENCE: DOMESTICITY, AN EXHIBITION
- 2013 PROVOST AWARD FOR EXCELLENCE: A PEACE OF MY MIND

INFLUENTIAL DESIGNERS AND ARTISTS:
- SALVADORE DALI, LUIS BUNUEL, GUSTAV KLIMT, EGON SCHIELE, DAVID LACHAPELLE, MARTIN SCORSESE, QUENTIN TARRANTINO AND INGMAR BERGMAN

INTERESTS AND HOBBIES:
- FILM CULTURE
- PAINTING
- TRAVEL

DIFFICULT TO LIVE WITHOUT:
- MOVIES
- THE INTERNET
- AIR CONDITIONING

FUTURE DESIGN ENDEAVORS:
- UNIVERSITY TEACHING POSITION IN A LARGE METROPOLIS

INSPIRATIONAL QUOTE:
"DREAM AS IF YOU'LL LIVE FOREVER. LIVE AS IF YOU'LL DIE TODAY." JAMES DEAN

SCHOOL OF ART & DESIGN
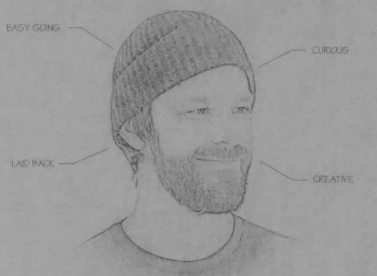
NAME	ANDREW HAGEN	PROJECT	WHY ARE WE HERE? MFA IN DESIGN CREATIVE THESIS
DOB MAY 24, 1977	HOMETOWN MINNEAPOLIS, MINNESOTA	RESIDENCE EAU CLAIRE, WISCONSIN	DRAWN BY DANIEL F. BANASIK	DATE MAY 2016

EDUCATION:

INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - EAU CLAIRE	BACHELOR OF FINE ARTS - GRAPHIC DESIGN	2004
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2015

DESIGN PRACTICE:

EMPLOYER:	TITLE:	DATES:
DENALI EDUCATION CENTER - DENALI, AK	MARKETING COORDINATOR	2004 - 2005
EXPLORE RESOURCES - ST. PAUL, MN	GRAPHIC DESIGNER	2008 - 2010
HAMLINE UNIVERSITY - ST. PAUL, MN	AD DESIGNER	2010 - 2012
STUMPTONE INC. - MINNEAPOLIS, MN	TECHNICAL SUPPORT AND TRAINING	2012 - 2015
LEADTRACKS INC. - MINNEAPOLIS, MN	TECHNICAL SUPPORT	2015 - PRESENT

EASY GOING

CURIOUS

LAID BACK

CREATIVE

PROFESSIONAL ACHIEVEMENTS / AWARDS:
- ILLUSTRATION PUBLISHED IN HAMLINE ALUMNI MAGAZINE 2011

INFLUENTIAL DESIGNERS AND ARTISTS:
- MILTON GLASER, BANKSY, SHEPARD FAIREY, GREG GOSSEL

PERSONAL MILESTONES:
- MARRIED 2011, HOME PURCHASE 2013, DAUGHTER BORN 2015

INTERESTS AND HOBBIES:
- DRAWING
- FISHING
- BIKING
- COOKING
- SKATEBOARDING

DIFFICULT TO LIVE WITHOUT:
- FAMILY
- FRIENDS
- SELF-AWARENESS

FUTURE DESIGN ENDEAVORS:
- FREELANCE DESIGN PAIRED WITH TEACHING POSITION
- DESIGN FIRM OWNERSHIP

INSPIRATIONAL QUOTE:
"COMPUTERS ARE TO DESIGN AS MICROWAVES ARE TO COOKING." MILTON GLASER

SCHOOL OF ART & DESIGN

NAME	ZACHARY KOSS	PROJECT	WHY ARE WE HERE? MFA IN DESIGN CREATIVE THESIS
DOB JULY 2, 1983	HOMETOWN BANGOR, WISCONSIN	RESIDENCE MINNEAPOLIS, MINNESOTA	DRAWN BY DANIEL F. BANASIK	DATE MAY 2016

Plate 1

EDUCATION | DESIGN PRACTICE

OBSERVANT
INTROSPECTIVE
FAIR-MINDED
OPEN-MINDED
CURIOUS

INFLUENTIAL DESIGNERS AND ARTISTS:
PERSONAL MILESTONES:
INTERESTS AND HOBBIES:
DIFFICULT TO LIVE WITHOUT:
FUTURE DESIGN ENDEAVORS:

INSPIRATIONAL QUOTE:
"ALWAYS DO WHATEVER'S NEXT." - GEORGE CARLIN

SCHOOL OF ART & DESIGN

NAME: MICHELLE MAILEY NOBEN

PROJECT: WHY ARE WE HERE?
MFA IN DESIGN CREATIVE THESIS

DOB: OCT. 11, 1982 | HOMETOWN: LA CROSSE, WISCONSIN | RESIDENCE: ST. LOUIS, MISSOURI

DRAWN BY: DANIEL F. BANASIK | DATE: MAY 2018

Plate 2

EDUCATION | DESIGN PRACTICE

MULTI-TASKER
CARING
ENTHUSIASTIC
DRIVEN
CREATIVE

PROFESSIONAL ACHIEVEMENTS / AWARDS:
INFLUENTIAL DESIGNERS AND ARTISTS:
PERSONAL MILESTONES:
INTERESTS AND HOBBIES:
DIFFICULT TO LIVE WITHOUT:
FUTURE DESIGN ENDEAVORS:

INSPIRATIONAL QUOTE:
"IF YOU DO IT RIGHT, IT WILL LAST FOREVER." - MASSIMO VIGNELLI

SCHOOL OF ART & DESIGN

NAME: NICOLETTE MORGAN

PROJECT: WHY ARE WE HERE?
MFA IN DESIGN CREATIVE THESIS

DOB: MAR. 10, 1991 | HOMETOWN: ELK RIVER, MINNESOTA | RESIDENCE: MENOMONIE, WISCONSIN

DRAWN BY: DANIEL F. BANASIK | DATE: MAY 2018

First poster — Andrew Murphy

EDUCATION		
INSTITUTION:	DEGREE:	DATE:
MCNALLY SMITH COLLEGE OF MUSIC - ST. PAUL, MN	ASSOCIATE OF APPLIED SCIENCE - MUSIC	2005
UNIVERSITY OF WISCONSIN - STEVENS POINT	BACHELOR OF ARTS - VIDEO AND FILM	2007
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2016

DESIGN PRACTICE:		
EMPLOYER:	TITLE:	DATES:
WISCONSIN EYE TV - MADISON, WI	VIDEOGRAPHER / EDITOR	2007 - 2008
GRELY TELEVISION - WAUSAU, WI	CREATIVE DIRECTOR	2008 - 2009
TARGET - MINNEATOLIS, MN	ART DIRECTOR	2009 - 2015
APPLE - CUPERTINO, CA	CREATIVE SUPERVISOR	2015 - PRESENT

FORGETFUL
CREATIVE
CURIOUS
DONUT LOVER
STRATEGIC

INFLUENTIAL DESIGNERS AND ARTISTS:
- KEITH HARING, SAUL BASS, RAY AND CHARLES EAMES, BANKSY, DIETER RAMS, PAUL RAND, JONATHON IVE, EERO SAARINEN, GUET ABRAHAM, ARNE JACOBSEN, JONATHAN ADLER, PAUL CEZANNE, WES ANDERSON, CHIP KID AND EJ HASSENFRATZ

PERSONAL MILESTONES:
- MARRIED 2008, HOME PURCHASE 2010, MOVED TO SAN FRANCISCO 2015

INTERESTS AND HOBBIES:
- FURNITURE DESIGN
- RUNNING
- MOVIES
- CRAFT BEER
- LECTURES
- PODCASTS

DIFFICULT TO LIVE WITHOUT:
- MY WIFE
- MY IPHONE
- MY MACBOOK PRO

FUTURE DESIGN ENDEAVORS:
- CREATIVE DIRECTOR FOR A BELOVED BRAND

INSPIRATIONAL QUOTE:
"IDEAS NEED TO MINGLE."

SCHOOL OF ART & DESIGN

NAME: ANDREW MURPHY
DOB: APRIL 4, 1985 HOMETOWN: WAUSAU, WISCONSIN RESIDENCE: SAN FRANCISCO, CA
PROJECT: WHY ARE WE HERE? MFA IN DESIGN CREATIVE THESIS
DRAWN BY: DANIEL F. BANASIK DATE: MAY 2016

Second poster — Mary Rohl

EDUCATION		
INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - EAU CLAIRE	BACHELOR OF FINE ARTS - GRAPHIC DESIGN	1990
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2016

DESIGN PRACTICE:		
EMPLOYER:	TITLE:	DATES:
PAPER MAGIC GROUP - MINNEATOLIS, MN	SR. ART DIRECTOR	1990 - 1999
A LA CARTE MARKETING - MINNEATOLIS, MN	CREATIVE DIRECTOR	2001 - 2003
CREATIVE PUBLISHING INC. - MINNEATOLIS, MN	DESIGN MANAGER	2003 - 2005
HEY MARKETING - EAU CLAIRE, MN	CREATIVE AND MARKETING DIRECTOR	2008 - 2013
UNIVERSITY OF WISCONSIN - EAU CLAIRE	ASSOCIATE INSTRUCTOR	2011
JUX DESIGN STUDIO - RIVER FALLS, WI	OWNER / CREATIVE DIRECTOR	1999 - PRESENT
UNIVERSITY OF WISCONSIN - RIVER FALLS	ASSOCIATE PROFESSOR	2016 - PRESENT

CREATIVE
PRACTICAL
DETERMINED
WITTY
FUN

INFLUENTIAL DESIGNERS AND ARTISTS:
- CHARLES ANDERSON, MICHAEL BIERUT, SAUL BASS, PAULA SCHER, PAUL RAND, BRUCE MAU, CHARLES AND RAY EAMES, DAVID CARSON AND SHEPARD FAIREY

PERSONAL MILESTONES:
- MARRIED 1994, SON BORN 1996, HOME PURCHASE 1996, DIVORCED 1999, SOLD AND BOUGHT NEW HOME 2008, SON GRADUATED 2013, STARTED GRADUATE SCHOOL 2012

INTERESTS AND HOBBIES:
- COOKING, HIKING, READING, DESIGNING AND CREATING ART, CRAFTS AND JEWELRY

DIFFICULT TO LIVE WITHOUT:
- FAMILY
- GOOD FOOD
- THE INTERNET

FUTURE DESIGN ENDEAVORS:
- FULL-TIME TEACHING POSITION

INSPIRATIONAL QUOTE:
"DESIGN IS SO SIMPLE, THAT IS WHY IT IS SO COMPLICATED." - PAUL RAND

SCHOOL OF ART & DESIGN

NAME: MARY ROHL
DOB: NOV. 22, 1968 HOMETOWN: ELLSWORTH, WISCONSIN RESIDENCE: RIVER FALLS, WISCONSIN
PROJECT: WHY ARE WE HERE? MFA IN DESIGN CREATIVE THESIS
DRAWN BY: DANIEL F. BANASIK DATE: MAY 2016

EDUCATION:

INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - EAU CLAIRE	BACHELOR OF FINE ARTS - DRAWING AND PAINTING	2010
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	

FAMILY MAN

FUN

LOYAL

CREATIVE

COMPLEX

PROFESSIONAL ACHIEVEMENTS / AWARDS:
- FINISHED FULL-LENGTH ALBUM AND FOUR SONG EP (EXTENDED PLAY) - 2012

INFLUENTIAL DESIGNERS AND ARTISTS:
- AL HELD, CORLL, THE MOODY BLUES, STEVE DITKO, NED GANNON, AL MILGROM, ALEX ROSS, DALI, SAM HUNT, MY PARENTS AND WAYNE ZANK

PERSONAL MILESTONES:
- DAUGHTERS 2001 AND 2002, FINANCIAL CRISIS 2008, DEATH OF FATHER 2012, SECOND MARRIAGE 2012

INTERESTS AND HOBBIES:
- MUSIC
- ART
- ANIMATION AND MOVIES
- COMIC BOOKS
- BEER

DIFFICULT TO LIVE WITHOUT:
- FAMILY
- FRIENDS
- MUSIC

FUTURE DESIGN ENDEAVORS:
- ANIMATION OR SIMILAR ENTERTAINMENT DESIGN POSITION WITH A WEST COAST COMPANY

INSPIRATIONAL QUOTE:
"I'LL BURN THAT BRIDGE WHEN I COME TO IT." - ROBERT DOWNEY JR.

SCHOOL OF ART & DESIGN

NAME: SHANE SANDERS

PROJECT: WHY ARE WE HERE? MFA IN DESIGN CREATIVE THESIS

DOB: JULY 16, 1978 | HOMETOWN: EAU CLAIRE, WISCONSIN | RESIDENCE: TILDEN, WISCONSIN

DRAWN BY: DANIEL F. BANASIK | DATE: MAY 2016

EDUCATION:			DESIGN PRACTICE:		
INSTITUTION:	DEGREE:	DATE:	EMPLOYER:	TITLE:	DATES:
CENTRAL ACADEMY OF FINE ARTS - BEIJING, CHINA	BACHELOR OF FINE ARTS	2014	NINE-SONG ART STUDIO - BEIJING, CHINA	ART TEACHER	2015
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ART S IN DESIGN	2017	PLAY MY ART - SAN FRANCISCO, CA	INSTRUCTOR	2017 - PRESENT

DEEP

QUIET

INTROVERT

TRADITIONAL

LOGICAL

INFLUENTIAL DESIGNERS AND ARTISTS:
- STANLEY KUBRICK

PERSONAL MILESTONES:
- TRAVELING AND MOVING ABROAD

INTERESTS AND HOBBIES:
- PAINTING
- SWIMMING
- TRAVELING
- CATCHING INSECTS
- FILM
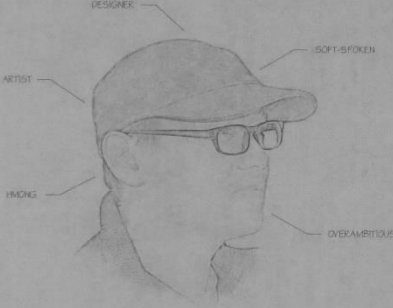
DIFFICULT TO LIVE WITHOUT:
- SILENCE
- MUSIC
- TEA

FUTURE DESIGN ENDEAVORS:
- DESIGN POSITION WITH AMERICAN COMPANY BASED IN CHINA

INSPIRATIONAL QUOTE:
"YOUR ATTITUDE, NOT YOUR APTITUDE, WILL DETERMINE YOUR ALTITUDE." - ZIG ZIGLAR

SCHOOL OF ART & DESIGN

NAME: ZIXU TIAN

PROJECT: WHY ARE WE HERE? MFA IN DESIGN CREATIVE THESIS

DOB: APRIL 20, 1991 | HOMETOWN: BEIJING, CHINA | RESIDENCE: NEWARK, CALIFORNIA

DRAWN BY: DANIEL F. BANASIK | DATE: MAY 2016

EDUCATION:

INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - OSHKOSH	BACHELOR OF SCIENCE - ZOOLOGY	2008
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2018

DESIGNER

SOFT-SPOKEN

ARTIST

HMONG

OVERAMBITIOUS

PROFESSIONAL ACHIEVEMENTS / AWARDS:
- 2017 INTEL UNIVERSITY GAMES SHOWCASE 1ST PLACE BEST VISUAL QUALITY: EVERENG
- 2017 MAFEX PEOPLE'S CHOICE AWARD: SUN OF THE CHILDREN

INFLUENTIAL DESIGNERS AND ARTISTS:
- JIM LEE, GLENN KEANE, TETSUYA NOMURA, JOE MADUREIRA, BING SHING MA, STANLEY LAU, HAYAO MIYAZAKI, HIDEO KOJIMA, MACEJ KUCIATA, JAMES CAMERON AND MAKOTO SHINKAI

PERSONAL MILESTONES:
- MOBILE GAME DEVELOPMENT 2011, GAME DESIGN DEVELOPMENT STUDENT 2013, MFA IN DESIGN STUDENT 2014

INTERESTS AND HOBBIES:
- DRAWING, MOVIES, DIGITAL GAMES, FOOTBALL AND CREATING GAMES, ANIMATIONS, COMICS, ETC.

DIFFICULT TO LIVE WITHOUT:
- FAMILY, FRIENDS, ART AND PHO

FUTURE DESIGN ENDEAVORS:
- SEASONED ARTIST AT AAA GAME DEVELOPMENT STUDIO

INSPIRATIONAL QUOTE:
"ALWAYS WORK HARD TO CATCH UP WITH THE WORLD AND ONE DAY, THE WORLD WILL HAVE TO CATCH WITH YOU." - ANONYMOUS

SCHOOL OF
ART & DESIGN

NAME: HUE VANG

DOB: JUNE 3, 1986 HOMETOWN: MANITOWOC, WISCONSIN RESIDENCE: MENOMONIE, WISCONSIN

PROJECT: WHY ARE WE HERE?
MFA IN DESIGN CREATIVE THESIS

DRAWN BY: DANIEL F. BANASIK DATE: MAY 2018

Appendix E: Portraiture Layers Template

EDUCATION:		
INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - STOUT	BACHELOR OF FINE ARTS - INDUSTRIAL DESIGN	1996
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2016

DESIGN PRACTICE:		
EMPLOYER:	TITLE:	DATES:
NORWOOD BY BICGRAPHIC - CEDAR RAPIDS, IA	INDUSTRIAL DESIGNER	1996 - 2000
NORWOOD BY BICGRAPHIC - SAN ANTONIO, TX	DESIGN MANAGER	2000 - 2002
FREELANCE DESIGN - MINNEAPOLIS, MN	DESIGN MANAGER / DESIGNER	2002 - 2004
ROCKLER WOODWORKING AND HARDWARE - MEDINA, MN	INDUSTRIAL DESIGNER	2005 - 2013
	PRODUCT DEVELOPMENT TEAM LEAD	2013

DETAILED

PRACTICAL

CREATIVE

PROBLEM SOLVER

OBSERVANT

PROFESSIONAL ACHIEVEMENTS / AWARDS:
• 5 UTILITY PATENTS AND 20 DESIGN PATENTS

INFLUENTIAL DESIGNERS AND ARTISTS:
• RAYMOND LOEWY, NORMAN BEL GEDDES, FRANK LLOYD WRIGHT, FRANK GEHRY, DON NORMAN, PHILIPPE STARCK, OLAFUR ELIASSON, DONALD JUDD, BILL STUMPF AND DON CHADWICK

PERSONAL MILESTONES:
• MARRIED 1997, SON BORN 2003, HOME PURCHASE 2005, DAUGHTER BORN 2005, DAUGHTER BORN 2008, STARTED GRADUATE SCHOOL 2014

INTERESTS AND HOBBIES:
• INVENTING, FABRICATION, HOME IMPROVEMENT PROJECTS, CAMPING, BIKING AND EXPLORING

DIFFICULT TO LIVE WITHOUT:
• FAMILY, MUSIC, NATURE AND THE INTERNET

FUTURE DESIGN ENDEAVORS:
• FULL-TIME DESIGN TEACHING POSITION

INSPIRATIONAL QUOTE:
"THE DETAILS ARE NOT THE DETAILS, THEY MAKE THE DESIGN." CHARLES EAMES

SCHOOL OF ART & DESIGN

NAME: **DANIEL BANASIK**

DOB: JAN. 2, 1970 HOMETOWN: LA CROSSE, WISCONSIN RESIDENCE: EAGAN, MINNESOTA

PROJECT: WHY ARE WE HERE?
MFA IN DESIGN CREATIVE THESIS

DRAWN BY: DANIEL P. BANASIK DATE: MAY 2016

TITLE BLOCK
(IDENTITY & PROJECT)

DRAWING W/ DIMENSIONS
(PORTRAIT W/ CALLOUTS)

BILL OF MATERIALS
(EDUCATION & PRACTICE)

NOTES / COMMENTS
(PERSONAL INFORMATION)

EDUCATION:		
INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - STOUT	BACHELOR OF FINE ARTS - INDUSTRIAL DESIGN	1996
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2015

DESIGN PRACTICE:		
EMPLOYER:	TITLE:	DATES:
NORWOOD BY BIC GRAPHIC - CEDAR RAPIDS, IA	INDUSTRIAL DESIGNER	1996 - 2000
NORWOOD BY BIC GRAPHIC - SAN ANTONIO, TX	DESIGN MANAGER	2000 - 2002
FREELANCE DESIGN - MINNEAPOLIS, MN	DESIGN MANAGER / DESIGNER	2002 - 2004
ROCKLER WOODWORKING AND HARDWARE - MEDINA, MN	INDUSTRIAL DESIGNER	2008 - 2013
	PRODUCT DEVELOPMENT TEAM LEAD	2013

DETAILED
PRACTICAL
CREATIVE
PROBLEM SOLVER
OBSERVANT

PROFESSIONAL ACHIEVEMENTS / AWARDS:
• 5 UTILITY PATENTS AND 20 DESIGN PATENTS

INFLUENTIAL DESIGNERS AND ARTISTS:
• RAYMOND LOEWY, NORMAN BEL GEDDES, FRANK LLOYD WRIGHT, FRANK GEHRY, DON NORMAN, PHILIPPE STARCK, OLAFUR ELIASSON, DONALD JUDD, BILL STUMPF, AND DON CHADWICK

PERSONAL MILESTONES:
• MARRIED 1997, SON BORN 2003, HOME PURCHASE 2005, DAUGHTER BORN 2005, DAUGHTER BORN 2008, STARTED GRADUATE SCHOOL 2014

INTERESTS AND HOBBIES:
• INVENTING, FABRICATION, HOME IMPROVEMENT PROJECTS, CAMPING, BIKING AND EXPLORING

DIFFICULT TO LIVE WITHOUT:
• FAMILY, MUSIC, NATURE AND THE INTERNET

FUTURE DESIGN ENDEAVORS:
• FULL-TIME DESIGN TEACHING POSITION

INSPIRATIONAL QUOTE:
"THE DETAILS ARE NOT THE DETAILS, THEY MAKE THE DESIGN." - CHARLES EAMES

SCHOOL OF ART & DESIGN

NAME: DANIEL BANASIK

DOB: JAN 2, 1970 HOMETOWN: LA CROSSE, WISCONSIN RESIDENCE: EAGAN, MINNESOTA

PROJECT: WHY ARE WE HERE? MFA IN DESIGN CREATIVE THESIS

DRAWN BY: DANIEL P. BANASIK DATE: MAY 2015

| TITLE BLOCK (IDENTITY & PROJECT) | DRAWING W/ DIMENSIONS (PORTRAIT W/ CALLOUTS) | BILL OF MATERIALS (EDUCATION & PRACTICE) | NOTES / COMMENTS (PERSONAL INFORMATION) |

EDUCATION:		
INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - STOUT	BACHELOR OF FINE ARTS - INDUSTRIAL DESIGN	1996
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2015

DESIGN PRACTICE:		
EMPLOYER:	TITLE:	DATES:
NORWOOD BY BIC GRAPHIC - CEDAR RAPIDS, IA	INDUSTRIAL DESIGNER	1998 - 2000
NORWOOD BY BIC GRAPHIC - SAN ANTONIO, TX	DESIGN MANAGER	2000 - 2002
FREELANCE DESIGN - MINNEAPOLIS, MN	DESIGN MANAGER / DESIGNER	2002 - 2004
ROCKLER WOODWORKING AND HARDWARE - MEDINA, MN	INDUSTRIAL DESIGNER	2006 - 2013
	PRODUCT DEVELOPMENT TEAM LEAD	2013

DETAILED

PRACTICAL

CREATIVE

PROBLEM SOLVER

OBSERVANT

PROFESSIONAL ACHIEVEMENTS / AWARDS:
• 5 UTILITY PATENTS AND 20 DESIGN PATENTS

INFLUENTIAL DESIGNERS AND ARTISTS:
• RAYMOND LOEWY, NORMAN BEL GEDDES, FRANK LLOYD WRIGHT, FRANK GEHRY, DON NORMAN, PHILIPPE STARCK, OLAFUR ELIASSON, DONALD JUDD, BILL STUMPF, AND DON CHADWICK

PERSONAL MILESTONES:
• MARRIED 1997, SON BORN 2003, HOME PURCHASE 2005, DAUGHTER BORN 2005, DAUGHTER BORN 2008, STARTED GRADUATE SCHOOL 2014

INTERESTS AND HOBBIES:
• INVENTING, FABRICATION, HOME IMPROVEMENT PROJECTS, CAMPING, BIKING AND EXPLORING

DIFFICULT TO LIVE WITHOUT:
• FAMILY, MUSIC, NATURE AND THE INTERNET

INSPIRATIONAL QUOTE:
"THE DETAILS ARE NOT THE DETAILS, THEY MAKE THE DESIGN." CHARLES EAMES

FUTURE DESIGN ENDEAVORS:
• FULL TIME DESIGN TEACHING POSITION

SCHOOL OF
ART & DESIGN

NAME: DANIEL BANASIK

PROJECT: WHY ARE WE HERE?
MFA IN DESIGN CREATIVE THESIS

DOB: JAN 2, 1970 HOMETOWN: LA CROSSE, WISCONSIN RESIDENCE: EAGAN, MINNESOTA

DRAWN BY: DANIEL P. BANASIK DATE: MAY 2015

| TITLE BLOCK (IDENTITY & PROJECT) | DRAWING W/ DIMENSIONS (PORTRAIT W/ CALLOUTS) | **BILL OF MATERIALS (EDUCATION & PRACTICE)** | NOTES / COMMENTS (PERSONAL INFORMATION) |

EDUCATION:		
INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - STOUT	BACHELOR OF FINE ARTS - INDUSTRIAL DESIGN	1996
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2012

DESIGN PRACTICE:		
EMPLOYER:	TITLE:	DATES:
NORWOOD BY BIC GRAPHIC - CEDAR RAPIDS, IA	INDUSTRIAL DESIGNER	1996 - 2000
NORWOOD BY BIC GRAPHIC - SAN ANTONIO, TX	DESIGN MANAGER	2000 - 2002
FREELANCE DESIGN - MINNEAPOLIS, MN	DESIGN MANAGER / DESIGNER	2002 - 2004
ROCKLER WOODWORKING AND HARDWARE - VICTORIA, MN	INDUSTRIAL DESIGNER	2005 - 2013
	PRODUCT DEVELOPMENT TEAM LEAD	2013

DETAILED

PRACTICAL

CREATIVE

PROBLEM SOLVER

OBSERVANT

PROFESSIONAL ACHIEVEMENTS / AWARDS:
• 5 UTILITY PATENTS AND 22 DESIGN PATENTS

INFLUENTIAL DESIGNERS AND ARTISTS:
• RAYMOND LOEWY, NORMAN BEL GEDDES, FRANK LLOYD WRIGHT, FRANK GEHRY, DON NORMAN, PHILIPPE STARCK, OLAFUR ELIASSON, DONALD JUDD, BILL STUMPF AND DON CHADWICK

PERSONAL MILESTONES:
• MARRIED 1997, SON BORN 2003, HOME PURCHASE 2005, DAUGHTER BORN 2005, DAUGHTER BORN 2008, STARTED GRADUATE SCHOOL 2014

INTERESTS AND HOBBIES:
• INVENTING, FABRICATION, HOME IMPROVEMENT PROJECTS, CAMPING, BIKING AND EXPLORING

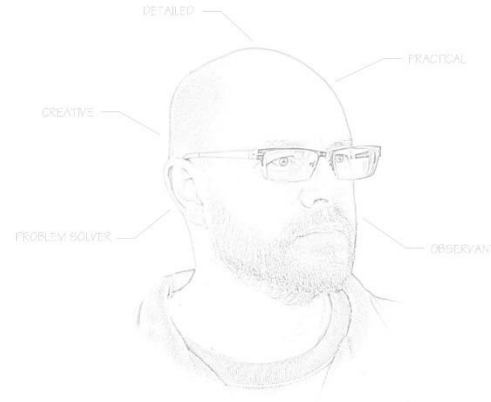**DIFFICULT TO LIVE WITHOUT:**
• FAMILY, MUSIC, NATURE AND THE INTERNET

INSPIRATIONAL QUOTE:
"THE DETAILS ARE NOT THE DETAILS, THEY MAKE THE DESIGN." - CHARLES EAMES

FUTURE DESIGN ENDEAVORS:
• FULL-TIME DESIGN TEACHING POSITION

SCHOOL OF
ART & DESIGN

NAME: DANIEL BANASIK

DOB: JAN 2, 1970 | HOMETOWN: LA CROSSE, WISCONSIN | RESIDENCE: EAGAN, MINNESOTA

PROJECT: WHY ARE WE HERE?
MFA IN DESIGN CREATIVE THESIS

DRAWN BY: DANIEL P. BANASIK | DATE: MAY 2016

| TITLE BLOCK (IDENTITY & PROJECT) | DRAWING W/ DIMENSIONS (PORTRAIT W/ CALLOUTS) | BILL OF MATERIALS (EDUCATION & PRACTICE) | **NOTES / COMMENTS (PERSONAL INFORMATION)** |

EDUCATION:		
INSTITUTION:	DEGREE:	DATE:
UNIVERSITY OF WISCONSIN - STOUT	BACHELOR OF FINE ARTS - INDUSTRIAL DESIGN	1996
UNIVERSITY OF WISCONSIN - STOUT	MASTER OF FINE ARTS IN DESIGN	2016

DESIGN PRACTICE:		
EMPLOYER:	TITLE:	DATES:
NORWOOD BY BIG GRAPHIC - CEDAR RAPIDS, IA	INDUSTRIAL DESIGNER	1996 - 2000
NORWOOD BY BIG GRAPHIC - SAN ANTONIO, TX	DESIGN MANAGER	2000 - 2002
FREELANCE DESIGN - MINNEAPOLIS, MN	DESIGN MANAGER / DESIGNER	2002 - 2004
ROCKLER WOODWORKING AND HARDWARE - MEDINA, MN	INDUSTRIAL DESIGNER	2006 - 2013
	PRODUCT DEVELOPMENT TEAM LEAD	2013

DETAILED — PRACTICAL — CREATIVE — PROBLEM SOLVER — OBSERVANT

PROFESSIONAL ACHIEVEMENTS / AWARDS:
- 5 UTILITY PATENTS AND 22 DESIGN PATENTS

INFLUENTIAL DESIGNERS AND ARTISTS:
- RAYMOND LOEWY, NORMAN BEL GEDDES, FRANK LLOYD WRIGHT, FRANK GEHRY, DON NORMAN, PHILIPPE STARCK, OLAFUR ELIASSON, DONALD JUDD, BILL STUMPF AND DON CHADWICK

PERSONAL MILESTONES:
- MARRIED 1997, SON BORN 2003, HOME PURCHASE 2005, DAUGHTER BORN 2005, DAUGHTER BORN 2008, STARTED GRADUATE SCHOOL 2014

INTERESTS AND HOBBIES:
- INVENTING, FABRICATION, HOME IMPROVEMENT PROJECTS, CAMPING, BIKING AND EXPLORING

DIFFICULT TO LIVE WITHOUT:
- FAMILY, MUSIC, NATURE AND THE INTERNET

FUTURE DESIGN ENDEAVORS:
- FULL-TIME DESIGN TEACHING POSITION

INSPIRATIONAL QUOTE:
"THE DETAILS ARE NOT THE DETAILS. THEY MAKE THE DESIGN." - CHARLES EAMES

SCHOOL OF **ART & DESIGN**

NAME: **DANIEL BANASIK**
DOB: JAN. 2, 1970 HOMETOWN: LA CROSSE, WISCONSIN RESIDENCE: EAGAN, MINNESOTA

PROJECT: WHY ARE WE HERE? MFA IN DESIGN CREATIVE THESIS
DRAWN BY: DANIEL P. BANASIK DATE: MAY 2016

TITLE BLOCK (IDENTITY & PROJECT) — DRAWING W/ DIMENSIONS (PORTRAIT W/ CALLOUTS) — BILL OF MATERIALS (EDUCATION & PRACTICE) — NOTES / COMMENTS (PERSONAL INFORMATION)

Appendix F: Student Qualitative Interview Questions

Pre-graduate School:

1. What was your undergraduate degree and focus?

2. What has been your primary design practice concentration/focus post undergraduate degree?

3. How or why did you decide to pursue an MFA?

4. Why an MFA in Design?

5. What made you decide to apply at the University of Wisconsin – Stout for enrollment in the MFA in Design program?

MFA in Design (graduates):

1. What was your initial goal/pursuit from receiving an MFA degree prior to enrollment? For example: teaching, professional artist, advancement in design practice, etc.

2. Did your pursuit change while in the program? Same as before enrollment?

3. What is your pursuit post graduate school?

4. Did you attend the MFA in Design program as a full-time or part-time student?

5. If full-time, what sort of challenges and/or other commitments did you face? Course work, employment, family, tuition, etc.

6. If part-time, what sort of challenges and/or other commitments did you face? Course work, employment, family, tuition, etc.

7. How many years did it take to complete the MFA in Design degree?

8. How would you describe your MFA in Design experience?

9. Is there anything about the program or course work that you feel needs attention and/or improvement?

10. Is there anything about the program or course work that you feel was exceptional?

11. What about the MFA in Design was a positive or satisfying surprise/experience?

12. What about the MFA in Design was a negative or disappointing surprise/experience?

13. What MFA in Design core course was most gratifying? Explain.

14. What MFA in Design core course was most disappointing? Explain.

15. Would you recommend the MFA in Design program at the University of Wisconsin – Stout to friends, family and other design professionals?

MFA in Design (current students):

1. What was your initial goal/pursuit from receiving an MFA degree prior to enrollment? For example: teaching, professional artist, advancement in design practice, etc.

2. What is your pursuit now that you are in the program? Changed? Same as before enrollment?

3. Are you attending the MFA in Design program as a full-time or part-time student?

4. If full-time, what sort of challenges and/or other commitments do you face? Course work, employment, family, tuition, etc.

5. If part-time, what sort of challenges and/or other commitments do you face? Course work, employment, family, tuition, etc.

6. How many years will it take to complete the MFA in Design degree?

7. How would you describe your MFA in Design experience?

8. Is there anything about the program or course work that you feel needs attention and/or improvement?

9. Is there anything about the program or course work that you feel was exceptional?

10. What about the MFA in Design is a positive or satisfying surprise/experience?

11. What about the MFA in Design is a negative or disappointing surprise/experience?

12. What MFA in Design core course was most intriguing? Explain.

13. What MFA in Design core course was most disappointing? Explain.

14. Would you recommend the MFA in Design program at the University of Wisconsin – Stout

to friends, family and other design professionals?

Post Graduate School:

1. Do you have any job prospects (if applicable)?

2. Where do you see yourself 5 years from now, 10 years from now and 20 years from now?

Demographics:

1. What do you consider your hometown (born/raised or majority of childhood)?

2. What is your primary ethnic group?

3. What is your primary language? Secondary?

4. What other cities and countries have you lived in post undergraduate degree?

5. Where do you currently reside (city and state)?

6. What is the distance (miles) between your residence and the UW-Stout campus?

Appendix G: Faculty Questionnaire

1. What was your main goal for pursuing higher education beyond an undergraduate degree (i.e. Academics, professional development, professional artist, etc.)?

2. Please list all your graduate degrees, including institution and location.

3. Did you attend graduate school as a full-time or part-time student?

4. How did your goals or aspirations develop during graduate school?

5. Based on your former graduate student status (full-time or part-time), what type of challenges do you recall encountering (i.e. Course work, employment, family, tuition, etc.)?

6. How would you describe your overall experience regarding your chosen institution for graduate studies?

7. How satisfied are you as a UW-Stout School of Art and Design instructor?

8. Please describe your ideal or dream professional practice position?