DESIGN PROGRAM

Academic Program Review

Self-Study
DESIGN PROGRAM SELF STUDY

I. MISSION AND HISTORY

I. A. MISSION

See main “Art + Architecture APR Self Study”

I. B. HISTORY

What is the recent history of the program and what are the most noteworthy changes that have taken place within the program since the last academic program review?

2007-08 – Professors Stuart McKee and Amy Franchescini were hired as the first full time Design faculty and charged with implementing a new curriculum for the program.

2008-09 – New curriculum was implemented, Professor Rachel Beth Egenhoefer was hired as a third full time faculty member, Academic Program Review completed.

2009-10 – At the end of the academic year Amy Franchescini left the University leaving only 2 full time faculty members

2010-11 – Rachel Beth Egenhoefer took over as Program Director

2011-12 – Curriculum change replaced the Artist as Citizen course with a Design Seminar Elective.

2012-13 – Curriculum change re-designed the introductory Design sequence, eliminating the skills based courses Design Media Lab 1 and Design Media Lab 2 and reworking those skills into a new series of Visual Communication 1 and Visual Communication 2.

2013-14 – Professor Scott Murray is hired as a third full time faculty member.

2014-15 – Curriculum change replaced Drawing 1 with Design Professional Practice Elective.

2015-16 – Professor Liat Berdugo is hired as a fourth full time faculty member. Scott Murray announces he will retire from USF at the end of the year. Rachel Beth Egenhoefer was on sabbatical and maternity leaves.
2016-17 – Noopur Agarwal is hired as a 1 year term replacement for Scott Murray’s position while a full search is performed for a permanent tenure track position.

**What is the relationship of the program to other programs and administrative units within the University (e.g., interdisciplinary programs, research centers, etc.)?**

The Design Program is one of four programs within the Department of Art+Architecture. As such we share administrative staff, resources and facilities with Fine Arts, Art History/Arts Management, and Architecture and Community Design.

**Does the program contribute to the Core curriculum? Does it service other majors, minors, or programs?**

Due to our limited space constraints we do not contribute to the Core curriculum. Some of our courses do service the Art History/Arts Management and Advertising majors and the Computer Science minor.

**What were the main recommendations of the previous academic program review? How did the program and administration respond to the earlier findings and recommendations?**

The Design Program faculty responded to many of the curricular recommendations presented in the last APR. The administration has only partially responded to concerns in the last APR. Details provided below.

**Curriculum Improvements**

The Design faculty worked very hard since the last APR to re-vamp the curriculum and address the concerns raised by the review. The last APR made several recommendations for Curriculum improvements including – lessening our reliance on the Fine Arts Program, improving Professional Practices, aligning the Social Justice mission within our program, and creating a better sense of cohesion in skills.

After the last APR, several major Curriculum improvements were made:

- Studio Systems was re-designed and re-named into Art Fundamentals which strengthened our foundation curriculum. We eliminated Artist as Citizen and Drawing 1 which lessened our reliance on the Fine Arts Program and allowed us to have a more Design focused curriculum.
- We re-designed the Design Internship course and added Professional Practice in Design as professional practice curriculum to prepare our students for post-graduation.
- Design Media Lab 1 and 2 were replaced with a newly designed Visual Communication 1 and 2 series. We have tried to infuse the social justice mission into the curriculum across all of our classes. Our faculty and students feel good about the curriculum as it currently stands.
Space and Facilities
The last APR stated: “Space is the most urgent issue for the department as a whole, and for the individual programs… The physical space that houses the design program is inadequate in the extreme.”

We feel as though the administration has not seriously responded to our repeated requests for improvements to our physical environment and need for more space. In 2014-15 we did receive the ability to schedule up to 3 classes in an additional computer lab on campus, however this is simply another classroom of the same caliber and does not address issues of quality.

As a department we strategically made some curriculum changes to move classes out of our labs and into general university classrooms to free up more space in our design labs and studios.

As mentioned elsewhere and throughout our Self-Study document, the severe lack of proper facilities and space is of great concern to our department as a whole. To emphasize its importance we have collected detailed observations, evidence and thoughts concerning this in one place - please see the highlighted Space and Facilities discussion in the Department-wide summary section toward the beginning of this document.

Faculty
The last APR recommended: “3 faculty members is essentially the minimum allotment for the most basic program in graphic design, with 5 faculty members as an ideal… I would strongly recommend that any future plan for USF design include the hiring of additional full-time faculty.”

We were granted a 4th faculty line in 2015-16. We continually request support for an additional faculty line.

Other
Other improvements that were made in partial response to the last APR:
- The AIGA student group was formed as a way to help create community among Design students and connect them with the greater professional organization.
- When Rachel Beth Egenhoefer took over as Program Director, more interaction between full-time and part-time faculty members was created through regular meetings, social events, and collaborations.
- Attempts have been made to streamline our heavy advising loads through the creation of a Design program booklet, shared Google docs, and the use of USF’s Degree Evaluation program.

NOTE: The previous APR reviewer sometimes compared our BA program to BFA programs. A portion of the previous APR report recommends that we consider becoming...
a BFA program, however this does not fit with our desires, the goals of the liberal arts education at USF or our current resources. We embrace our BA degree as part of what defines us and believe in the strength of the holistic liberal arts education that our students receive.

How would you characterize the morale and atmosphere within the program?

The morale and atmosphere is mixed. There is a general sense of frustration over our inadequate facilities, need for additional faculty, and high administrative and advising workloads. There are inequities in the department and the University that can be felt. At the same time, our classrooms are filled with enthusiastic students who are thriving, our faculty enjoy being a part of a liberal arts University that values social justice, and we have become a strong community together. Many of us continue to have big ambitions and hopes for a greater department.

I. C. LEARNING GOALS AND OUTCOMES

What, in general terms, are the goals of the program? What are the student learning outcomes for each of these goals?

See the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics 2008–2011,” and “Design Program: Curriculum Map 2008–2011” in the Design Program appendix. Note that these documents are slightly out of date given that our curriculum and course offerings has changed significantly since their creation.

III. CURRICULUM

Name the degree program offered by the major.

The Design Program offers its graduating students the Bachelor of Arts in Design degree. This is a 4-year, 128-unit program in which students take at least 48 credit hours in Design core and elective courses (or 37.5% of their degree requirements). The remaining 80 units of the BA is comprised of university/ liberal arts core and other elective requirements. This liberal arts approach to the major aligns with the general College Art Association Standards and Guidelines for the BA in the Visual Arts (Adopted unanimously by the CAA Board of Directors on January 31, 1979; revised on October 23, 2011), which emphasizes a 4-year liberal-arts degree that focuses on the study of art, design, or art history in the context of a broader program of general study. According to the Standards and Guidelines, there should be flexibility in the curriculum:
“...since a healthy, varied curriculum enriches a field that would stultify if unduly restricted. Art institutions, schools, and departments must therefore assess their educational objectives carefully, making sure that their goals and expectations are realistic and feasible in their existing contexts or are possible in view of projected changes. An institution’s objectives, patterns of requirements, and options should be clearly formulated and published, so students planning to enroll will fully understand what the program they are considering expects from them. To earn the BA, students should complete a minimum of approximately 30–45 percent of their total work toward graduation from among courses offered by the art and/or design unit, including a minimum of eight to twelve credits in art history...The remainder (50–70 percent) should be in courses in the liberal arts offered by other departments in the institution.”

Source: http://www.collegeart.org/guidelines/bfa [accessed July 7, 2016]

It has been our focus to provide Design students at USF with a richly historical, critical, and practical education in design that resonates with the traditions and contemporary concerns of the global humanities. Our students receive design training in combination with a liberal arts education that is rooted in the university’s mission of social justice.

How many declared majors and minors has the program supported in each of the last five years? What is the mix of majors to non-majors enrolled in your program’s courses? How many degrees has the program awarded in each of the last five years? What do you project enrollments to look like in the next five and ten years?

The Design Program is happy to report that we have surpassed the growth rate that we projected at the time of our last Academic Program Review in 2009. As our 2009 self-study expressed, we hoped to achieve a 5% average annual growth rate in new majors and minors for the five years that followed.

The two tables shown below come from the university’s Center for Institutional Planning and Effectiveness (CIPE). These tables document the number of Design Program majors and minors respectively for the current and the previous four academic years. The first table demonstrates that “Major” enrollment in our program remained largely consistent between the academic years that ended in 2012 (81 majors), 2013 (83 majors), and 2014 (88 majors), with a growth rate of 8% between 2012 and 2014. The program then experienced a strong increase in enrollment between the years 2015 (115 majors) and the current year 2016 (102 majors), leaving us with a 25.9% increase in majors when compared to 2012. The second table reveals that the “Minor” enrollment in our program increased at a higher percentage, moving from 17 minors in 2012 to 44 minors during the current year 2016. While we believe that these figures clearly demonstrate the successes of the Design Program’s teaching and curriculum, we also recognize that public interest in design has been steadily expanding for at least the past decade or two, as can be seen...
by the increases in design criticism, publishing, and institutional support across many public venues.

*Design Program Majors, Fall 2011 through Spring 2016*
Note: Terms ending in “20” refer to the spring semester; while terms ending in “40” refer to the fall.

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*Design Program Minors, Fall 2011 through Spring 2016*
Note: Terms ending in “20” refer to the spring semester; while terms ending in “40” refer to the fall.

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Unfortunately, the Design Program student enrollment has filled our appointed classroom space to capacity for both of the academic years ending in 2015 and 2016. This is now the second year that we have kept a Waiting List to document the names of interested students whom we cannot admit into the program. At the time of writing this statement on May 1, 2106, the Design Program Waiting List included the names of 28 interested
student majors and minors. The university adheres to a policy of admitting all incoming freshmen and transfer students into the program of their choice, without constraints, and this prevents us from admitting any of the current “waiting” students into the program until after we learn what our the final 2016–2017 enrollment figures will be during the coming summer months. This enrollment predicament is further complicated because the university requires that the Design Program annually supply course content, faculty, and classroom space for up to 30 students who are majors in the College of Arts and Sciences’ Advertising Program, a degree option that otherwise shares no direct institutional or ideological affiliation with our own. It is worth noting that the Advertising Program is also unable to meet the needs of their students given the Design majors inadequate space. This was recently documented in the Advertising Academic Program Review Self Study which can be made available for your review.

Based upon our enrollment successes to date, we believe that student interest in the Design major will remain strong during the coming five- and ten-year periods. If our estimate is accurate, this means that the Design Program will need to continue to keep a “Waiting List” of the students we have turned away throughout those years.

It is worth noting that the administrative duties of this wait list and space monitoring falls on the Design Program Director. As such a great deal of time is spent monitoring enrollments, projections, and lists, as well as fielding phone calls and emails from parents and students. Given that this is a problem created by the University’s inability to provide us with adequate space and resources to support its students, we believe that this should be addressed through additional administrative support and not to take away from faculty’s valuable time that is better spent on other tasks.

What are the distinguishing features of your program? Are there any requirements for admission to the program?

The Design Program at the University of San Francisco integrates studio coursework in print design, digital media design, and environmental design with seminar courses in design history and criticism and senior-level courses that introduce students to professional practices and standards. For more detailed information about the range of courses that the Design Program offers, see the document titled “Design Program Curriculum” in the Design Program appendix.

We teach the Design Program courses in state-of-the-art computer labs, where students gain fluency with advanced production methods and digital technologies. Though we encourage our students to express their personal interests in their project work, we are equally committed to having them engage with the various demographics of the larger community and global issues. This allows our students to identify the critical concerns that interest them most and to create design solutions that respond to the pressing needs
of different global citizens. When combined with USF’s social justice mission and liberal arts education, our students gain a unique perspective in design for the social good, they critically question the world around them, and become agents of change.

There are no requirements for admission to the Design Program that we have instituted. All admission decisions are made outside of our program through the College’s Office of Admissions. The Department of Art + Architecture has never required prospective students to present a portfolio as part of the admissions process and we have no objections to this policy. Because we value a diverse student body, and because we uphold the value of a strong liberal arts foundation, we welcome into our program students with curiosity about the world and the desire to develop critically, conceptually, and technically, even if they possess no previous art or design experience.

**How does the program determine curricular content?**

To draft a new curriculum for the Design Program in 2007, the Design faculty researched curricular models and program philosophies from a diverse range of communication design and digital media programs nationwide. Among other resources, we considered the Professional Association for Design (AIGA) document titled “Professional Standards of Teaching.” Once we completed our initial research, the faculty drafted two documents to serve as the pedagogical foundation for our new curriculum: first, a “Design Program Philosophy”; and second, an explanation of the proposed program’s pedagogical structure, titled “Design’s Seven Pillars of Learning.” These two documents offer the philosophical basis for the courses that were created at that time as well the many new courses that have followed.

**Design Program Philosophy**

The Design Program at the University of San Francisco integrates coursework in print design, digital media design, and environmental design into a dynamic interdisciplinary studio concentration. The well-educated designer of today must be able to work comfortably across a broad range of media and demonstrate proficiency with the design of messages, interfaces, and public spaces. We believe that the university is the ideal place to foster this “expanded” model of design practice because it encourages our students to conduct independent research as well as to collaborate with students from other disciplines. By practicing design in an expanded field, our students gain comprehensive experience with a wide range of process-oriented skills, including conceptual development, visual rhetoric, formal experimentation, and critical thinking.

**Design’s Seven Pillars of Learning**

The Design Program curriculum at the University of San Francisco will offer students a comprehensive, state-of-the-art design education by providing them fluency with what we call the discipline’s “Seven Pillars of Learning”: 
Pillar 1–Design Process: The study of the creative practice, with a focus on conceptual development, form-making strategies, formal experimentation, and product prototyping.

Pillar 2–Design Research: The study of methods for gathering knowledge and data, with a focus on field research, quantitative vs. qualitative data, and bibliographic literacy.

Pillar 3–Digital + Media Literacy: The study of digital and new media practices, with a focus on the social, economic, and political implications of technological tools (software and hardware), methods, and processes.

Pillar 4–Design Production: The study of the ways and means of producing design projects, with a focus on craft, mechanical fluency, and project management.

Pillar 5–Design History: The study of the meanings and values that design practices and technologies have created for different people in different places throughout history.

Pillar 6–Design Theory and Critical Thinking: The study of design as a reflexive practice, with a focus on the function of hypothetical, ethical, and polemical content.

Pillar 7–Design Leadership: The study of the contemporary movement towards social justice and responsibility, with a focus on the personal and collaborative development of skills pertaining to leadership, agency, and activism.

After the initial Design Program curriculum was installed during the 2008-09 school year, we have continued to review and revise that curriculum’s effectiveness. Both the curriculum as a whole and individual course content have been revised several times in the interim. The process for curricular emendation begins with review and revision from the full-time Design faculty, then comes under the review of the larger Art + Architecture faculty, and, for changes beyond individual courses, receives final approval from the college curriculum committee and the Provost’s Office.

What are the core requirements for the major and the minor? What is the prerequisite sequence for the Design major? What is the proportion of lower-division course to upper-division courses?

See the documents titled “The Design Major: Course Requirements and Sequence” and “Design Minor: Course Requirements and Sequence” in the Design Program appendix.

The university’s College of Arts and Sciences supports a liberal arts curricular model that provides our students with 48 hours of dedicated course time within the Design major. The major requires 7 lower-division courses (28 hours) and 5 upper-division courses (20 hours). The Design major course sequence, as detailed in the appendix, provides students a rigorous introduction to form-making and communication strategies throughout the early courses, moves them through specialized concentrations using diverse media.
formats in the intermediate courses, and provides them an opportunity to focus on topical work and personal design research in the advanced-level courses.

**What are the program’s diversity goals and objectives?**

The faculty of the Design Program feels that we have a unique opportunity to take advantage of our position in the greater San Francisco Bay Area as a primary cultural participant within the Pacific Rim.

Contemporary design practice requires that contemporary students understand and utilize a diverse range of cultural languages and resources different from their own. We have developed a curriculum that will require our students to participate, as thinkers and makers, with the eclectic communities that surround them. We ask our students to take on proactive projects within cultures notably different from their own so that they experience empathy alongside community interaction. Before beginning any project, our students must conduct research into the attitudes and beliefs that formulate their audiences’ diverse cultural and social perspectives. Participatory research and practice requires cultural participation and engenders design products that are socially engaging, responsive, and resonant. Design will therefore become, for our students, a vehicle for participation, a way of experiencing other people’s positions, needs, and constraints.

**What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your program?**

**Short-Term Goals:** Given our current space constraints our short-term goals focus on curricular refinement. Given the changing nature of technology, we are constantly needing to evaluate and refine what we are offering our students. Through this self-study it has become clear that while we have changed our curriculum several times in recent years, we have not changed our Program Learning Outcomes and Goals. One goal is to revise these in order to better suit our current curriculum and departmental goals.

Given USF’s Social Justice mission and the University’s requirement that all students take a course designated as “Service Learning” it is a goal to have the Design program offer a course that fulfills this requirement. Such a course would be able to provide our students real-world experience and allow for collaborations in the community. (In the interest of full disclosure, at one point we required our students to the Fine Arts Service Learning course however we removed it from our requirements because the course was not specific to needs of Design students and we received a high number of complaints about how it fit into our learning objectives.)

We would like to include an Honors Program in the Design Major. The Honors Program would require selected students to take additional units of upper division electives as well as complete additional thesis work on top of what is required. There has been some
discussion within the larger department to create an interdisciplinary Art+Architecture Honors Program across the four majors, which we welcome the idea of.

**Long-Term Goals:** We would like to continue to support a minimum 5% annual growth in our student body for each of the next five years, along with a commitment from the university to match that growth with an increase in classroom space, technological resources, and faculty lines. As the preceding discussion regarding student enrollment demonstrated, we have not been able to satisfy our successful increase in student interest and have been turning away prospective majors, given the stasis of administrative offerings to support new students, technology, and other resources.

We have both short and long term goals to collaborate with the Computer Science Department and create an Interdisciplinary Minor between the two programs. Given our location in the San Francisco Bay Area and proximity to Silicon Valley both our students and the industry around us is looking to provide this sort of experience. Rachel Beth Egenhoefer has previously worked with Dave Wolber in CS to offer a collaborative class where students from both majors worked to create real world projects that addressed community concerns. There is interest in both departments to pursue collaborations in the future however we are inhibited by our limited space, faculty and resources in the Design program. While we drafted the curriculum to create a new minor that would consists of already existing courses and 1 new course, we were unable to push it forward at this time because of our space constraints. A long-term goal is to be able to see this happen.

In the long term we hope to better support our digital and new media curriculum and quality of teaching by offering our students institutionalized support mechanisms outside of the classroom. To that end, Liat Berdugo has begun working with the Dean’s Office on a proposal for a Code Studio at USF: a center to support and house teaching, scholarship, and research related to computing with a critical and cultural agenda, whose goal will be to facilitate the learning and practice of computer programming by building and nurturing skills and knowledge. Just as the university houses a Learning & Writing Center—and just as the Computer Science department hosts an internal CS tutoring center—so, too, would a Code Studio provide mentored appointments for students to learn to code. The goal would also be to serve students in the arts, and to offer USF as a leader and hub of activity in digital practices in art, architecture, media, and design. Such a proposal will require collaboration with university offices and the Office of Grants and Contracts to develop a funding structure for this new center, focusing specifically on NSF grants and individual donors.

A long-term goal of Rachel Beth Egenhoefer’s is to create an MA Program in Design for Social Change. Such an MA program could be modeled after the Museum Studies Program such that graduating students could spend an additional year at USF to receive the degree, as well as be open to brand new students. We believe our geographic location would attract a number of students and working professionals interested in such a program. Aligning Design with Social Change makes sense given the University's
mission and would be a unique offering in the field. While this idea is supported in theory by the Dean’s office, realistically this is a very long term program given that we do not currently have the space or resources.

Above and beyond anything else the main goals of our program need to be to improve our space, hire more full time faculty, and receive additional administrative support.

Do students learn about the discipline’s historical roots and development as well as current trends and directions?

Yes. As our aforementioned section titled “Design’s Seven Pillars of Learning” reveals, we have positioned history as a learning outcome within the majority of our courses and we annually offer an upper-level course dedicated to design history, titled History of Design Seminar. Our students are required to take two survey courses of Western Art History. Current trends and directions are addressed throughout our curriculum and are specifically addressed in the Professional Practice electives and Senior Design Projects.

How well is this faculty able to support any concentrations and specialty areas cited in the catalogue?

We are able to support the concentrations within our curriculum, however additional support is needed. Liat Berdugo focuses on digital practices supports the Visual Communication 2 and Digital Literacy classes as well as electives. Stuart McKee’s concentration includes Typography, Publication Design, Advanced Typography, and Exhibition Design Practicum. Rachel Beth Egenhoefer focuses on interdisciplinary practices and supports Senior Design Projects, the Sustainable Design Seminar, Design Internship, Art Fundamentals, Visual Communication 1 and a variety of electives and other courses as needed.

Scott Murray’s areas of concentration were data visualization and interaction design, including web design. He was able to teach Visual Communication 1 and 2, Information Visualization, Interaction Design, and other electives. However, since his recent departure as a member of the full-time faculty, some of these courses—which are essential to the curriculum—will need to be covered by adjuncts or, ideally, new full-time faculty with a similar background in design for digital technologies and new media.

One concern to note is that while we have faculty that specialize in a range of areas, because of our number of students we often need additional part time faculty to teach in these areas as well. We have had difficulty hiring and maintaining adjunct faculty for Visual Communication 2 and Digital Literacy in particular, due to the fact that instructors with these skill sets often can attain better pay outside of academia and within Silicon Valley. We see high turnover rates, and therefore our students receive inconsistent education on these digital and new media topics.
How frequently are core courses and electives offered and in what sequence?

We offer the majority of the required courses within our program during either the fall or the spring semester of each academic year. To benefit the large number of students who need to begin our course sequence during their first year as majors or minors, we offer multiple sections of our Visual Communication I course during both the fall and spring semesters. We also offer each of our upper-level elective courses only once per year, though some of these courses have recently been offered only once every two or three years. We also offer special topic electives as needed, based on faculty expertise.

Do students experience any difficulties in meeting graduation requirements for the program due to the frequency of course offerings?

No, because we do not allow students to enter the Design Program as a major unless they can devote either three or four full academic years to the course of study. That said, we do allow for exceptions in the case of transfer students who enroll at USF to begin the major after having already completed two or more years of college elsewhere. Difficulties only arise when students push for exceptions to the three-year-minimum rule. Under an earlier version of our curriculum, students of late enrollment were allowed to complete the major in four consecutive semesters (2 years), but we observed subpar results from the handful of students who pursued that compressed timeline. This also put a strain on faculty as classes were often mixed with students taking prerequisite courses concurrently to upper division courses. As a result, we would like to insist on a strict minimum three-year timeline in the program, however this has not been supported by our Admissions office. We see this as a point of conflict between what’s best for the program and the University’s desire to admit students under a promised two year plan.

What are the average class sizes in core courses, required major courses and electives? Are these class sizes appropriate for the learning goals/outcomes and learning objectives of the curriculum? How do they compare to those of other programs in the University?

Each of our studio courses takes place in one of three Department of Art + Architecture computer labs, and each lab allows a maximum enrollment of 15 students. We believe that this enrollment is appropriate for meeting our learning outcomes because each of our courses requires individual computer instruction and professor-to-student critique on a daily basis. We have not evaluated how our standard class size compares to other majors at USF besides that of the Fine Arts Program. Our studio needs correspond well with that program and meet the same approximate class size.
The one exception to this is the capstone Senior Design Project course. In order to ensure that all graduating seniors are able to take this class, in the past this course has been enrolled between 15-21 students per section. When compared to other capstone courses across the University, which cap at between 10-15 students, the Design program expectation is high. This becomes a challenge to both students and the faculty who manage a high volume of individual thesis projects. With more physical space we would be able to offer more course sections to help ease this burden.

What efforts are made to incorporate new perspectives, ideas and knowledge into the curriculum and to remove outmoded methodologies and viewpoints?

The Design Program faculty members meet once per semester to discuss our program curriculum and course learning outcomes, and at least once per year to revise existing courses and to propose new courses.

What courses have been deleted or substantially updated in the past five years?

The Design faculty has introduced three major curricular changes and one major course update to the Design Program since the time of our last Academic Program Review in 2009:

**Visual Communication 1 and 2**

Before the fall semester of 2012, Design Program students received their first instruction in digital design media and programming during the third year of the major. To resolve that delay, we revised the single-semester course Visual Communication to occupy two semesters across the span of the students’ first year. Students begin in the Visual Communication I course, which introduces them to knowledge, skills, and theory pertaining to print-design methodologies. Students then follow that course with Visual Communication II, which introduces them to knowledge, skills, and theory specific to designing with digital technologies. In addition, students were previously taught technical skills separate from conceptual and practice based skills in courses titled Design Media Lab I and Design Media Lab II (which have since been deleted). We combined the technical skills with project based course work in the creation of Visual Communication I and Visual Communication II.

**The Design Seminar Elective**

For this elective, we regularly offer three courses that focus on the bibliography, history, and criticism of different design topics: Sustainable Systems in Design, Design and Social Justice, and History of Design. This elective replaced a previous requirement to take a lower division Fine Arts drawing course. In putting this new elective in place we also wanted to shift more of the major’s curriculum to upper division units specific to Design. This elective was also put in place to strategically be able to move classes out of our Design labs in order to accommodate our space needs.
The Professional Practice Elective
In the year 2013 we introduced a Professional Practice Elective requirement to prepare our students for employment opportunities in the design profession. We have learned from alumni that these courses, Professional Practice in Design and Design Internship, have been important at helping them to succeed after graduation. While we offered both of these electives before the year 2013, they were not required courses at that time. This elective was also put in place to strategically be able to move classes out of our Design labs in order to accommodate our space needs.

Digital Literacy
In the year 2015 we significantly updated and overhauled our advanced digital and new media course offering, titled Digital Literacy. With this update, we chose to focus the course on creative coding for the web, with an understanding that a fluency in computer programming skills increasingly serves and empowers our students. This update also looked beyond technical skills alone: it focused on the social, economic, and political implications of technological tools (software and hardware), methods, and processes.

Is the curriculum flexible enough to allow innovation in teaching methods and the development of new courses? If you know what new courses are to be offered in the next five years, please include a separate list of such courses.

Our curriculum supports the ability to offer “Special Topics” courses which can be proposed by any faculty member. “Special Topics” allows us to try our new courses or special offerings without going through a full course adoption. If a Special Topics course is successful and there is interest, it can be adopted into a permanent course. This allows for innovation and development in our teaching. Some examples have included “Handmade Design” a course focusing on all hand done processes not taught in the computer labs, and “Design for Civic Engagement” which was a 1-off class that worked on a specific project within the city.

In 2016-17 Liat Berdugo will be offering an upper-division studio elective “The Aesthetics of the Copy,” which pertains to appropriation as a practice in art and design. This course will draw from historical roots in Renaissance appropriation, through to appropriation as a means in the 1970s and 1980s, and will culminate with Internet appropriation. Liat is also interested in developing an additional design seminar that could be taught in collaboration with the emerging FemTechNet (FTN), an activated network of scholars and artists who work at the borders of art, design, technology and feminism in a variety of fields including STS, Media and Visual Studies, and Art.

We have had interest in adding studio courses in identity design and branding methodology from a critical perspective, as well as 3-D and package design. There is also interest in adding seminar courses on “Gender and Sexuality in Design.”
As previously mentioned we also would like to explore adding a Design Specific Service Learning course and an Honors Program.

What policies and practices are in place to ensure a modicum of uniformity in terms of grading standards, course content, and learning-outcomes across the curriculum?

All of our courses employ standardized course learning outcomes and all share the same grading standards and academic integrity standards. The Program Director usually works with adjunct faculty to ensure that the types of assignments they give are in line with the expectations of the course.

How much and what type of writing assignments does the Department require?

Given that the Design Program operates as a studio concentration, the number and type of writing assignments will differ from one course and one professor to another. Writing assignments are required of all students enrolled in any of our Design Seminar electives, as these are upper-level courses with a historical and/or critical focus.

What does the Department offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.?

Because we have between 25–30 majors in each cohort (graduating senior class), we are not able to offer curricular exceptions to outstanding students. We do, however, recognize the accomplishment of a single graduating Design Program student who has finished the program requirements with the highest cumulative GPA and demonstrated leadership in the major. We also offer outstanding students placement as design interns and design assistants with various College institutions and organizations, including the Graphics Center, the University’s Office of Marketing and Communications, the Leo T. McCarthy Center for Public Service and the Common Good, and the Mary and Carter Thacher Gallery.

Due to our size we are not able to offer an Honors Program specific to Design. However, as mentioned in the previous program goals, we have begun discussions with other A+A Faculty on how to implement a Department wide Honors Program that would allow our best students to work collaboratively with those in Fine Arts, Art History/Arts Management and Architecture and Community Design.

In what ways have you been able to involve undergraduates in research? How do you assess the results?
Students are required to take a Design Seminar course which requires in depth research.

Any professor at USF can elect to hire a student to serve as their dedicated research assistant for hourly reimbursement. The Design Program faculty members hire research assistants on a regular basis to assist with a wide variety of project types, and these engender widely varying accomplishments from professor to professor and from project to project.

Are undergraduates interested in graduate programs in the field? What percentage are interested and what percentage actually go on to graduate studies? How well prepared are majors for graduate study in the field?

We have been and remain very interested in promoting graduate study as a companion or alternative interest to professional practice, and we have designed our curriculum to give our students the widest possible exposure to production skills, design process, design research, digital literacy, design history, design theory, and community engagement experience despite the credit limitations of the Bachelor of Arts degree. We observe a high degree of interest in graduate studies among our graduating seniors, and while some do continue on to MFA programs, we do not have reliable data for these numbers, nor a mechanism in place for tracking this. We understand that other units in the University — Development, Career Services — are exploring systems for robust reporting on alumni career paths, and we look forward to learning more about these resources.

Our students have gone on to receive MFA degrees from a number of schools including the following: California Institute of the Arts (Los Angeles); California College of the Arts (San Francisco); DePaul University (Chicago); the International Center of Photography in New York; New York University; Pratt Institute (New York); Rhode Island School of Design (Providence); San Francisco Art Institute; Savannah College of Art and Design; University of the Arts (London); and the University of Texas (Austin).

II. B. Admission and Transfer Policies

Are there any internal procedures for accepting credit from students transferring to USF?

The procedures for accepting credit from transfer students are those enforced by the College administration. The Program Director reviews courses that may apply towards the Design degree. Course descriptions, syllabi and a review of work created in such courses are reviewed to ensure that the student received a similar experience to what is taught at USF.

II. C. Advising
How are students advised and mentored? Is advising valued and rewarded by the program? How is advising quality maintained? Are there less formal opportunities for faculty/student interaction?

A full-time faculty member is appointed to serve as the advisor to each student attending the major and the minor. We split the number of students equally among the full-time faculty.

As a program we have been disappointed that the College does not publish or enforce any standards regarding the number of advisees who are assigned to a particular professor. Because of our high number of majors and low number of full-time faculty, in Design we have high advising loads (between 35-60 students each per semester). We believe the College should identify a maximum advising load for all full-time professors. If and when that advising maximum is exceeded, the extra advisees can then be appointed to an advisor working outside of the program, or the faculty member can choose to keep the extra advisees and receive reimbursement, in time or salary, for taking on the extra administrative duty.

USF has a policy that all first year faculty should not advise students, however in the Design Program all of our faculty have had to advise immediately upon starting at USF given our numbers.

Because there are no standards on advising put in place students sometimes receive inconsistent advising. We have tried within the Design Program to implement advising policies to ensure all of our students are accurately advised and tracked, however these policies are not mandated by the university and not all faculty choose to follow them, therefore students receive different advising procedures based on who their advisor is. This has also created some confusion when a faculty member goes out on sabbatical or personal leave and other faculty are left to take over their advising.

II. D.  Overall Academic Quality

What, in the opinion of the faculty, is the overall quality of the program? How does the program compare with other programs nationally and internationally?

From what we can determine, our curricular emphasis on design research, interdisciplinary practice, and student/community collaboration follows a progressive curricular model for design programs that grant a liberal arts (Bachelor of Arts) degree.
Describe any special departmental strengths and/or unique features of the program. Are there special research emphases that make a unique contribution to the program?

The program is small, with class sizes that allow for quality interaction between faculty and students. The program supports a multidisciplinary approach and faculty members actively cultivate collaboration with other departments and faculty, as explained elsewhere in this document.

The program also maintains a strong focus on issues of social justice and community engagement—a unique feature for design programs. Though we encourage our students to express their personal interests in their project work, we are equally committed to having them engage with the various social justice themes. We hope students are able to identify issues that concern them most and to create design solutions that respond to the pressing needs of a rapidly changing global culture. Graduating seniors craft individual thesis projects with conceptual foci that often have broad-ranging social, economic, and political implications.

In what areas has the program improved or deteriorated within the last five years? Please describe the evidence used to support these conclusions along with plans for eliminating any deficiencies (include expected timetables).

As has been discussed earlier in this document we believe our programs curriculum has improved over the past five years.

See additional comments in the closing section titled “Conclusions” near the end of this document.

IV. ASSESSMENT OF STUDENT LEARNING

What are the program learning outcomes? What are the standards by which you measure success in achieving the learning outcomes?

See the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics 2008–2011,” and “Design Program: Curriculum Map 2008–2011” in the Design Program appendix. Note that these documents are slightly out of date given that our curriculum and course offerings has changed significantly since their creation.

Our program needs to revisit our Program Learning Outcomes and assessment to be better suited to our current curriculum as well as the current state of the design field and our program. It is worth noting that when these documents were created, they were meant to be shared across the Design, Fine Arts, and Art History/Arts Management
A question at hand is whether we should keep shared PLOs or separate them into our own unique programs.

**What are the methods by which the program assesses its success in achieving its program learning goals/outcomes? How does the program determine whether individual courses are meeting their stated learning outcomes?**

Assessment has typically been completed by the Program Director. Using the Design Program Curriculum Map, Program Learning Outcome Rubrics, and Institutional rubrics provided by the college we have assessed individual courses each year by reviewing final course work against these rubrics.

For greater clarification, if needed, see the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics 2008–2011,” and “Design Program: Curriculum Map 2008–2011” in the Design Program appendix. Again noting that these contain references to courses we no longer teach.

We also use more informal methods of assessment in reviewing curriculum of courses that are meant to sequence. For example if students in Digital Literacy are not entering the course prepared, we know we need to look at Vis Com 2 (the prerequisite) to find out why.

As stated earlier in this document, a revision of our Program Learning Outcomes and a more useful process of assessment is needed.

**To what degree have you achieved your learning goals/outcomes? How does the program determine whether individual courses are contributing to overall program learning goals/outcomes? What factors have facilitated or impeded the program’s ability to meet its learning goals/outcomes?**

We receive a variety of achievement levels when assessing the same projects throughout our various courses. We have a larger number of students who rated “good achievement” for each of the outcomes, and a smaller percentage at either side who rated “average achievement” or “very good achievement.” Given that the Design Program has a strong concentration of studio courses, we discovered that the majority of students did well with demonstrations of design skill and fewer students performed well with writing and research assignments.

Faculty observations of students knowledge moving through the program has informed discussions among the faculty and in revising curriculum or course assignments.
How does the faculty utilize evidence from the Annual Assessment of Program Learning reports to make changes and to inform them of the quality of student learning that occurs in the program?

We have not formally used these reports specifically for this purpose.

What factors have facilitated or impeded the program’s ability to meet its learning outcomes?

As already stated elsewhere in this document one challenge we have had is in hiring quality part-time adjunct instructors particularity in the digital fields. As a result we feel as though this has impeded on our ability to meet high standards in some of our learning outcomes in this area when we sometimes end up hiring less qualified instructors as a matter of necessity.

How are program expectations communicated to students? Are they informed as to their progress in meeting program learning outcomes?

Each of our courses includes a specific set of learning outcomes, and these are always listed within the syllabus for that course. For review the learning outcomes that are specific to each course, see the document titled “Design Program Curriculum” in the Design Program appendix. As of right now, students are not aware of overarching Program Learning Outcomes other than by reading them in the University Course Catalog.

V. FACULTY

Please discuss, assess, and evaluate faculty demographic data.

We strongly believe that issues of diversity and representation are important in any workplace—especially one that serves the kind of diverse student body that we serve (see the data on demographics within the “Students” section). Diverse faculty along racial, ethnic, gender, religious, and socio-economic lines helps to ensure that diverse points of view are brought into the classroom. We have worked to increase diversity in our faculty, though this remains a challenging issue for us especially in our full-time faculty.

For all of our recent nation-wide searches, the Program has advertised on diversity-friendly job boards, including sites such as LGBT, Hispanics, Blacks, Asians, Veterans, Disabled, Women, and Native Americans in High. Ed., as well as listserves with an specific audiences such as Women Who Code, Girls Develop It, etc.
The full-time faculty has included Caucasian women (Berdugo and Egenhoefer) and Caucasian men (McKee and Murray), with various religious affiliations, sexual orientations, (American) geographic and economic backgrounds.

IV. A. FACULTY TEACHING

Please list for each faculty member in the program the courses taught during a typical academic year along with the number of units and student credit hours.

Full Time Faculty

Liat Berdugo: In this first academic year, I have taught 2 sections of our Digital Literacy course and 2 sections of our Senior Design Project course. I will continue to teach Digital Literacy each fall semester, and each spring I will teach a rotating array of courses such as: Design Internship, Interaction Design, special topics electives, and possibly Visual Communication II.

Rachel Beth Egenhoefer: During my time at USF I have taught a wide variety of courses - Visual Communication I, Art Fundamentals, Digital Literacy, Information Visualization, Design Internship, Sustainable Systems in Design Seminar, Special Topics: Handmade Design, and Directed Studies. My typical year is to teach Sustainable Systems in Design Seminar as well as one studio class in the fall and to teach 2 sections of Senior Design Projects in the spring semester.

Stuart McKee: I teach 2 sections of our Typography course during a typical fall semester and 2 sections of our Publication Design course during a typical spring semester. Every other year I will switch one of those courses out to teach a different course; for example, one section of the Exhibition Design Practicum course.

Scott Murray: In the past, I have taught Visual Communication I and Information Visualization in fall semesters, and Visual Communication II and Interaction Design in spring semesters.

Part Time Faculty

On any given semester we employ between 4-8 part time adjunct faculty members to teach our courses. We have a small pool of regular part time faculty that have taught consistently for us. However some courses, particularly the digital and technical based courses are difficult to hire for and as a result we often have a revolving door of part time faculty. Below is a list of part time adjunct faculty from the past 3 years.

Gopika Prabhu – Visual Communication 1, Typography
Sandra Kelch – Typography, Publication Design, Professional Practice in Design
Kathryn Kenworth – Visual Communication 1, Typography, Publication Design
Whitney Lynn – Visual Communication 1, Typography
Rhiannon Alpers – Typography, Publication Design
Ian Pollock – Digital Literacy
Alessandra Wood – History of Design, Design and Social Change Seminar
Changying Zheng – Visual Communication 2, Digital Literacy
Young Jin Shin – Visual Communication 2
Chris Hamamoto – Visual Communication 2
Jamie Kosoy – Visual Communication 2, Digital Literacy
Takahiro Noguchi – Visual Communication 2
Yoon Chung Han – Interaction Design
Omar Mismar – Visual Communication 1
Kelly Walters – Visual Communication 1
Chris Lauritzen – Typography
Jazzmin Gota – Visual Communication 2
Niki Selken – Visual Communication 2
Amir Esfahani – Visual Communication 2

Do the faculty, as a whole possess the appropriate background and expertise to deliver the current curriculum?

Yes. See each of the previous answers to this in the curriculum section of this document as well as full time faculty biographies featured within the “Design Faculty Biographies” section of the Design Program appendix. However we do not have enough faculty to cover all of the courses we offer in a particular semester. We rely heavily on part-time faculty which can be difficult to hire for. As has been mentioned elsewhere in this document it has been challenging to hire and maintain quality part time instructors for digital based courses given that in the Bay Area, those with these skills can make more money in other jobs.

How are teaching assignments made within the program?

Our full-time faculty members teach the courses that follow their professional and research achievements.

To what extent do faculty members enjoy teaching the courses they teach?

We all enjoy the courses that we teach. We feel honored to be able to choose our teaching assignments.
Do faculty wish they taught different courses or taught existing courses differently?

At this time we do not with we taught different courses. We do however wish that USF was more supportive in offering the ability to co-teach courses.

Has new technology affected the way in which courses are taught?

Technology both affects the way in which courses are taught, and the very content of those courses themselves. Our state-of-the-art computer labs are constantly updated with new software that is required for teaching our Design curriculum. For instance, this year we added P5.js, a library of JavaScript that is specifically made for artists and designers to learn to code interactive works for web browsers. Our Digital + Media Literacy pillar requires that we commit ourselves to the pace of technological progress, while maintaining a fidelity towards a conceptually motivated, process-driven focus on design thinking and craft.

Several years ago the University adopted Canvas as its course management tool. While faculty members are not required to use it, many choose to do so. Because of built in rubrics and grading tools students are always able to see how they are doing in relationship to learning outcomes and expectations. It has also been a good resources for distributing and collecting assignments, giving quizzes, and monitoring class discussions. Given its use University wide students come to expect and are comfortable using it.

What does the program do to help faculty, particularly junior faculty, improve student learning?

Faculty training and guidance is offered by the College of Arts and Sciences administration, and such training does not need to take place as an institutionalized activity within the program itself. Every new full-time faculty member is assigned a dedicated faculty mentor during their first year at USF, and these advisors can come from within the program or outside the program, depending on the Deans’ discretion. The College offers junior faculty a plethora of media-skills workshops, tenure-track workshops, and teaching discussion groups. A resource called the “Faculty Development Fund” is also available to faculty who propose projects that improve teaching effectiveness of that involve student research assistance. The College of Arts & Sciences also offers many workshops, lectures, and events through the Center for Teaching Excellence (CTE).

It may be worth noting that neither the Program Director or Chair has access to student evaluations of courses taught by full-time faculty. As such, the program can only do so much to help junior faculty (or any faculty) improve.
Other than classroom teaching, how is the faculty involved in student learning and development (e.g. independent study, mentorship, advising)?

The Design Program faculty members serve as mentors to student organizations; sponsor student visits to design and arts organizations and visits with guest designers and critics; teach extracurricular, independent course study in the form of “Directed Study” courses; offer design-specific professional placement; and serve as student academic advisors.

While the faculty mentor a number of student organizations, one organization of note is The Graphics Center, a unique student-run organization and business that does design work for clubs, faculty, and departments on campus. The Design Program faculty mentor oversees and critiques Graphics Center designers, who gain valuable experience working with clients and printers in a small design firm setting.

IV. B. FACULTY RESEARCH

What are the faculty’s research and creative interests and aims? What are the primary areas of emphases and strength within the program?

See each of the faculty biographies featured within the “Faculty Biography” section of the Design Program appendix.

What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program? Please list by title any major research projects and include a brief description.

Liat Berdugo: The following lists fellowships, grants, awards and commissions since or continuing through 2015—the time at which I joined the Design Program at the University of San Francisco.

*Fellowships and Grants:*
- Yerba Buena Center for the Arts, Fellow, 2016–2017
- This Will Take Time, Residency, Point Arena, CA, 2016
- Alternative Exposure Round 9, Southern Exposure’s Grant Program San Francisco, CA, 2015–16
- Asylum Arts Grant, Asylum Arts Foundation, Brooklyn, NY, 2015
- Dorot Fellowship in Israel Alumni Leadership Fund, The Dorot Foundation, 2014–16

*Awards:*
- Screengrab New Media Art Award Shortlist, Townsville, Australia, 2015

*Commissions:*
“How to Make Yourself into a Commissioning Body in Five Easy Steps,” Transmediale, Berlin, Germany, 2016
“Unpatentable Multitouch Aerobics,” Transmediale, Berlin, Germany, 2016

**Rachel Beth Egenhoefer:** Below are several research achievements from the last two years:

- I am currently under contract for *The Routledge Handbook of Sustainable Design* that is set to be published in Spring 2017. The text is a 40-chapter anthology of current research from around the world in the field of Sustainable Design.
- In 2015 I mounted a solo-exhibition of my creative works title *Somewhere In-between*. This exhibition included four new pieces. *Paper Trail*, one of the new pieces from this exhibition will also be show in 2016 and 2017 in the Museum of Capitalism and at St. Mary’s College in the exhibition *Social Justice: It Happens to One, It Happens to All*.
- In 2015 I received the USF Distinguished Teaching Award which is jointly awarded by the Provost’s office and the USF Full Time Faculty Union.
- The paper *Interdisciplinary Teaching to Re-Design the World* was presented at the 2014 AIGA Design Educators Conference.

**What factors have shaped and in the future are likely to shape the areas of expertise within the program?**

Looking forward, the largest and most unknown factor that will shape the expertise within our program will be a new faculty hire that will replace Scott Murray.

In addition, as stated elsewhere, we are shaped by our space limitations. The addition of the Seminar Elective and Professional Practice Electives were done so to be able to offer more courses that could be taught elsewhere on campus (and not in our labs). If given adequate space, we would have the ability to shape our program in new ways.

**In what ways have changes in your discipline (paradigms, funding patterns, technologies, etc.) influenced research, scholarship and creative work in your program?**

Given that we each have unique interests, this question applies to us each uniquely:

**Liat Berdugo:** More often than not, these changes in both technologies and media paradigms are the focus of my research. There is a growing community of scholars, artists, and designers who work at the nexus of Design, Media Theory, Technology, and Art, and a growing number of funding models to support such scholarship. Students in the Design Program are exposed to these digital-based concepts, both on the level of skill and craft, as well as on a broader intellectual register.
Rachel Beth Egenhoefer: I originally developed the Sustainable Systems in Design course out of my own research interests. However in the past few years I have seen industry demand that designers today be knowledgeable in the environmental impacts of their work. This is a result not only of changes in the discipline but also in the larger world.

Stuart McKee: These changes have no detrimental effect on the research of the print-based faculty, and in fact offer new ground for intellectual inquiry. Students in the Design Program practice print-based methodologies using innovative media formats and can develop content that considers or questions current social norms and cultural standards.

Some programs are more heterogeneous than others. What variations exist among your faculty in terms of methodologies, paradigms, or subfield specializations? Do these differences create obstacles to communication and, if so, what steps have been taken to promote communication between different constituencies?

We do have differences in our delivery of curriculum and methods of teaching however we feel this provides variety for our students. We are indeed a heterogeneous faculty, and we have not experienced such communication variance. In our short time together as faculty, we find that a common goal has been to avoid repetition in curriculum and to openly discuss ways of complementing one another’s various teaching interests and strategies.

What impediments to faculty productivity exist and in what ways can these be reduced?

Because of our high number of students, and low number of full time faculty, productivity is impacted by our service overloads. Hiring more full time faculty would spread the advising load and service demands out. In addition, the Program Director often does a large amount of administrative work that takes away from time better spent on other tasks. Additional administrative support to manage email lists, wait lists, advising assignments, and paperwork would be helpful.

What are the expectations for faculty research/artistic creation in terms of quality and quantity? Are they being met, and if not, why not? How do the department’s expectations compare with the College as a whole and with similar departments at other Colleges and universities?

The Design Program shares the same expectations for faculty research with other faculty members across the College of Arts and Sciences. The Dean of the College of Arts and Sciences, Marcelo Camperi, meets with each tenure-track faculty member annually.
during their Academic Career Prospectus interview to advise them regarding the quality and quantity of their research. Associate Dean Eileen Fung meets with tenured faculty for the same.

IV. C. FACULTY SERVICE

What are the major service contributions made by faculty to the College and University over the last five years? Please be selective and do not include or append faculty resumes or vitae.

**Liat Berdugo:** During the past 7 months on campus, I have served on one of the College’s faculty hiring committees and also volunteered to serve on the Dean’s newly created Data Task Force, which is slated to commence this spring. I also serve as the faculty mentor to the Graphics Center (GC), a unique student-run organization and business that does design work for clubs, faculty, and departments on campus. In that capacity, I meet for one hour weekly with the designers to critique their work, and further advise and mentor the GC student managers on hiring, budgeting, and interviewing new candidates.

**Rachel Beth Egenhoefer:** From 2011- present (excluding 2015-16 while on leave) I serve as the Design Program Director. This entails overseeing our curriculum, hiring and advising adjunct faculty, scheduling courses and classrooms, overseeing equipment and supply purchases, providing program assessment, meeting with prospective students, managing our waiting lists, and a plethora of administrative tasks. I chaired two hiring committees for full-time tenure track faculty lines. I serve on the College of Arts & Sciences Sustainability Task Force. I formerly managed the Department's presence on the USF website. I served as the faculty advisor for the USF student chapter of AIGA. From 2009-2015 I served as the faculty advisor for the Graphics Center (which Professor Berdugo describes above). I have served on a number of sub committees within the Department as well. Starting in 2016-17 I will serve on the Center for Teaching Excellence steering committee for a three year term and on the Advertising Program advisory board.

**Stuart McKee:** During the past five academic years, I have served on five of the College’s faculty hiring committees and the department’s Museum Studies Graduate Advisory Committee. To serve the University, I am working on two contemporary projects that relate to my research. For the first, I have spent the past two years designing a large-format hardcover publication titled *Legacies of the Book* for the university’s Ricci Institute for Chinese-Western Cultural History, and this project will continue for at least the next academic year. For the second, I am curating an exhibition of books that British and American colonial printers published to educate native communities in Asia, the Americas, and the Pacific at the turn of the nineteenth century. This exhibition will open at the university’s Donohue Rare Book Room in January 2017.
In what ways are the faculty linked to the community (paid and unpaid consulting, faculty service on community boards/commissions etc.)?

Liat Berdugo: In 2014, I co-founded the Living Room Light Exchange, a monthly salon series dedicated to new media art together with local artist Elia Vargas. The Exchange meets in rotating living rooms across the Bay Area, and each month we invite three artists, writers, or cultural producers to talk about their work. The Living Room Light Exchange has been a huge success, with each event drawing crowds of upwards of forty artists. We have been able to draw world-renowned speakers, such as Ant Farm’s Chip Lord; speakers from NYC; as well as local artists whose work speaks deeply about the changing artistic and technological landscape in the Bay Area. The Living Room Light Exchange has just been awarded fiscal sponsorship through The Gray Area Foundation for the Arts (GAFFTA), and funding from the Andy Warhol foundation through an Alternative Exposure Grant from the Southern Exposure Gallery in San Francisco. This year, we plan to generate our first print publication.

In 2015 I also conceived of, planned, and executed a new media art summit, called “World Wide West,” in Point Arena, CA. Together with three other artist-organizers—Sam Kronick, Tara Shi, and Benjamin Lotan—we brought together 30 artists from all over the United States for a four day summit. We gathered artists to think about technology and the digital landscape in meaningful and critical ways. The theme of the summit was “reachability”—technology’s promise to extend our reach. The summit received positive press in art review journals such as Hyperallergic and will now become an annual art event.

While much of my community-based work entails creating and curating communities myself, I’ve also been fortunate to participate in other local organizations over this past year. I was a member of the Yerba Buena Center for the Art’s (YBCA) Labor Think Tank, which gathered 40 creative thinkers, artists, activists, processonals, and citizens from across the bay area to discuss questions of labor over several months. The results take form of Public Square and exhibition at YBCA’s museum in April of 2016. I was also recently selected to be a member of YBCA’s inaugural fellowship cohort for the years 2016-17, with the goal of interrogating questions around how art can push or complicate questions of “freedom.”

Finally, I actively engage with the broader community through writing. I write for Temporary Art Review, an online art criticism publication and for Rhizome.org, a New York-based arts organization that supports and provides a platform for new media art.

Rachel Beth Egenhoefer: I am currently working on the Routledge Handbook of Sustainable Design set to be published in Spring 2017. In this role I am working with approximately 50 scholars from around the world to edit and produce a major text. Prior to receiving this contract I worked with Routledge on their Sustainability Hub. In both roles I have been a part of the Sustainable Design Education Community.
Other service highlights have included: from 2011 – present I serve on the Maryland Institute College of Art’s Alumni Council, from 2012-15 I served as it’s Vice-Chair. Between 2009-2012 I served on the Board of Directors of The Lab, an alternative arts space in San Francisco. Between 2008-12 I was a contributor to Furtherfield.com, an alternative arts and media space. I also serve on the Parents Advisory Committee (PAC) at the UC Berkeley Early Childhood Education Program.

Stuart McKee: Between the years 2011–2013 I collaborated with Professor Anne Bush of the University of Hawaii at Manoa to propose, plan, and chair the Professional Association for Design (AIGA) Design Educators conference Geographics: Design, Education and the Transnational Terrain. Anne and I were interested in examining what we viewed as the transnational movement of design education, and we proposed a venue for bringing together a body of international design educators, who would share examples of design projects and programs that had been implemented within various transnational contexts. The final conference schedule featured 78 presentations from design educators working in Australia, Belgium, Canada, Germany, Hong Kong, Japan, the Netherlands, Portugal, Qatar, Singapore, Thailand, Trinidad, the United Arab Emirates, the United Kingdom, and the United States.

IV. D. FACULTY RELATIONSHIP WITH OTHER DEPARTMENTS AND PROGRAMS

In what ways does the program collaborate with other departments and programs at USF? What is the program’s assessment of the successes and disappointments of those collaborations?

As previously mentioned in this document we have worked with the Computer Science Department on collaborative student projects, courses and developing a potential new interdisciplinary minor. Due to space limitations this has been put on hold.

The Sustainable Systems in Design Seminar is cross-listed with the Environmental Studies Major and Minor, this allows for a greater diversity among students in this class. This type of collaboration works well because it does not require us to use our designated computer labs, and does not require that non-Design majors have previous exposure to our courses.

The Senior Design Projects class regularly produces an exhibition of thesis projects. In most years this has been done in collaboration with the Fine Arts Program. The only year this did not happen was due to space reasons – there were simply too many students to have both programs in the same space.

We are required by the Dean’s office to offer sections of our Visual Communication I and Typography courses to students in the Advertising Major. This decision was also
made against the advice our department and takes up our space and resources that could better serve our own students.

Are there any impediments to developing interdisciplinary research or connections to other departments or programs? How could the University aid you in strengthening and developing such ties?

As mentioned elsewhere, we need additional space and better resources to be able to offer new types of interdisciplinary courses and projects.

We also believe that the University could be more generous in supporting co-teaching models. At the moment if a professor wishes to co-teach a course they only receive half the credit. While this makes sense from a financial perspective of the University, it makes it harder for faculty to want to take on such responsibilities. Often times interdisciplinary projects are done on an ad-hock basis or as Directed Studies which faculty are not compensated for.

IV. E. FACULTY RECRUITMENT AND DEVELOPMENT

In what areas and specialties does the department wish to hire in the future? What is the rationale for recruitment in these areas?

As mentioned earlier, we would like to see the Design Program hire faculty members who are both skilled and excited to teach our digital based courses including Visual Communication 2, Digital Literacy, Interaction Design and Information Visualization, and other electives. We have had difficulty hiring and maintaining adjunct faculty in these areas due to the fact that instructors with this skill set often can attain better pay outside of academia and within Silicon Valley. We see high turnover rates, and therefore our students receive inconsistent education on these digital and new media topics. It also creates a burden on the Program Director to constantly be trying to hire and train new part time faculty members.

What are the anticipated retirements that need to be taken into account in long-range planning over the next five to ten years?

None. We will however hire a replacement for Scott Murray’s line in the 2016-17 school year.

In what ways does the department help foster professional development and growth of the faculty?
As mentioned above, the Department of Art + Architecture provides its new faculty with faculty mentoring during their first year of service as professors. Otherwise, the College of Arts and Sciences offers new faculty members ongoing opportunities for growth in the form of pedagogical counseling, teaching advisement, student research assistance, grant writing assistance, and generous project funding.

V. Departmental Governance

Please see main “Art + Architecture APR Self Study” for additional answers.

How is this program organized? Describe the program’s governance structure and include in the appendices the existing governance documents.

The Design Program is housed within the Department of Art + Architecture and follows the bylaws set by the Department. Our Department has 1 chair that represents the Department as a whole, and then 4 individual Program Directors for each of the Programs within the department.

See “Department of Art + Architecture By Laws” in the Appendix.

What is the term of the chair and how is he/she elected?

The Chair serves a 3-year term and is elected by the full time faculty members of the Department of Art + Architecture. The Program Director is a 3-year renewable term. This position is meant to be shared and rotated among faculty, although that is not always the case if there is not another faculty member who is willing and able.

How well is the program governed?

The program is governed to the best it can be given our federated model of multiple programs within one department.

How is the work and administration allocated among individual faculty members?

Service and committee work is voluntary and therefore not always allocated equally. Program Directors carry a high work load in administrative tasks.

Do all faculty members feel included in decision-making? How is participation in shared governance encouraged and valued?
All faculty members are expected to attend regular faculty meetings where decisions are discussed and voted on.

**How is leadership encouraged and developed, particularly among junior faculty?**
Many of us had no choice but to jump right into leadership positions such. Given the small amount of faculty and high workloads, it is not so much encouraged and developed as it is just a given.

VI. **STUDENTS**

What is the program looking for in its students? What kind of students is the program well suited to serve? How does the program define “quality” in terms of admission to the program where relevant?

As mentioned above, the Design Program is pleased with the results of the College’s admissions process, which does not require students to submit a portfolio for our review. Because we value a diverse student body, and because we uphold the value of a strong liberal arts foundation, we welcome into our program students with curiosity about the world and the desire to develop critically, conceptually, and technically, even if they have no previous art or design experience.

Are there striking ethnic, racial, and/or gender disparities among majors and non-majors taking courses in the program and the USF students as a whole? If so, are there ways to attract those not normally attracted to the program?

The Design Program has grown significantly since the time of the 2009 Academic Program Review, with a significant increase in the number of international students served by the program. The following table and graph shows the breakdown of Design majors per term by marker “USF Ethnicity,” as provided by the Center for Institutional Planning and Effectiveness:
### Design majors/second majors

<table>
<thead>
<tr>
<th>Term</th>
<th>African American</th>
<th>Asian</th>
<th>Hispanic or Latino</th>
<th>International</th>
<th>Native American</th>
<th>Pacific Islander</th>
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<th>Grand Total</th>
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<td>1.2%</td>
<td>1.2%</td>
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<td>16.9%</td>
<td></td>
<td>1.2%</td>
<td>13.3%</td>
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<td>100.0%</td>
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<tr>
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<td>18.6%</td>
<td>2.3%</td>
<td>1.2%</td>
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<td>100.0%</td>
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<tr>
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<td>19.3%</td>
<td>2.3%</td>
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<tr>
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<td>20.2%</td>
<td>16.9%</td>
<td>3.4%</td>
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<tr>
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<td>2.0%</td>
<td>36.3%</td>
<td>100.0%</td>
<td></td>
</tr>
</tbody>
</table>

% of Total Distinct count of Pidm broken down by Usf Ethnicity vs. Term. Percentages are based on each row of the table.

### Design majors/second majors

#### % of Total Distinct count of Pidm for each Term. Color shows details about Usf Ethnicity. Percentages are based on each column of the table.
In terms of racial or ethnic backgrounds, as of the fall of 2015 the Design Program Majors were 35% White, 25% Asian, 18% Hispanic or Latino, 13% International, 5% African American, 2% Native American, and 2% unknown. Of note is the significant increase in International students in the Design Program as a whole, which has grown from 2.3% in 2009 to 13.7% in the Spring of 2016, at times peaking to 19% of our total enrolled majors.

As to how this data compares to USF Students as a whole, the Center for Institutional Planning and Effectiveness has provided the Design Program with the following comparison to students majoring in other disciplines within the College of Arts and Sciences:

Of note is the gender disparity in the Design Program. As of the fall of 2015, the Design Program had 111 enrolled majors, 79 (71%) of whom were female and 32 (29%) were male. This gender disparity is slightly higher than that within USF’s College of Arts and Sciences more broadly. Also of note is the strikingly small percentage of African American students, though this percentage is replicated university wide, as the above tables show.

What efforts are made to create an intellectual and social climate that fosters student development and supports achievement of the program’s objectives (e.g. clubs, student chapters of professional organizations, etc.)?
The Design Program hosts a student chapter of the well-known Professional Association for Design (still identified today as the AIGA, formerly the American Institute of Graphic Arts). In this organization, students gain the resources needed to move into the professional design world by participating in workshops, field trips, lectures, exhibitions, and other events both on campus as well as within larger community in San Francisco.

The Design Program works closely with the Graphics Center, a student-run organization that serves as an in-house design firm to design print and digital material for clubs, faculty, and departments on campus. Students at the Graphics Center work on projects ranging from posters, banners, and T-shirts, to websites, interactive ads, and much more.

Finally, in the Fall of 2016, the Art + Architecture Department as a whole is commencing a monthly lunch speaker series for its students, in order to broaden their horizons of intellectual, artistic, and career oriented possibilities. Every month, the series will host one speaker who will talk in depth about their work, and host an informal Q&A with students over lunch. The key organizing question for this series will be to expose students to work of artists, curators, designers, art historians, and creative professionals, and the way that they organize their lives. This series holds the simultaneous goals of exposing students to new bodies of thought and broadening their ideas of potential career paths.

**Do students affect policy and operations (e.g. student membership on program committees, representation at faculty meetings, etc.)?**

Design Program students do not have representation at faculty meetings or on program committees. Our students do lead the American Institute of Graphic Arts (AIGA) chapter at USF, with faculty mentorship. Our students also choose the name and visual identity of their senior thesis show at SOMArts, a large and public-facing gallery and cultural center in San Francisco.

**How are program expectations communicated to students?**

Design Program expectations are communicated to students via the syllabi for our courses, advising documents and meetings, program meetings, and program announcements.

**Are students kept informed of their progress in meeting intended learning outcomes?**

As a whole, the Design Program curriculum is shaped to shepherd students through a broad arc of carefully considered learning outcomes, as discussed in the “Curriculum” section of this document. Within each individual course, students are kept informed through critiques, written and verbal feedback, and grades as to their progress.
VII. Staff

Please see main “Art + Architecture APR Self Study” for additional answers.

Please describe the administrative support staff (program assistants, student assistants, etc.).

Our support staff is shared among the Department of Art + Architecture:

Steve Rhyne, Director of Visual Arts Technology – Steve is essential to supporting our program. He manages our departments technology and in particular the labs (hardware, software, and physical spaces) our Design classes are taught in. He is crucial to our faculty and students.

Sean Olson, XARTS Studio Manager – The Studio Manager supports our program when classes or students take on projects outside of our computer labs. The biggest of these tasks usually is helping with the installation of the senior show.

Sarah Schwitzer, Program Assistants – The Program Assistant provides basic administrative support to students and staff.

Barbara Jasperson, Outreach Coordinator – The Design Program does not utilize Barbara as much as other programs because of her limited knowledge of the Design field.

VIII. DIVERSITY AND INTERNATIONALIZATION

The Design Program does not have any input regarding the diversity and national origins of our students. Different offices of the university administration make these decisions for us. That said, we very much welcome and remain consistently inspired by the diverse body of students who major and minor in the Design Program every year. Our students indeed take advantage of study-abroad programs, yet these programs are under the aegis of the university’s study-abroad office.

How have international issues been integrated into course content and the curriculum?

Many of our courses require that professors introduce topics pertaining to both cultural diversity and globalization within the course learning outcomes. As one example, the Design & Social Change Seminar requires that students:
Identify and analyze the growth and development of the concept of design and social responsibility across various world cities and regions.

Or the following, from the Design Internship course:

Identify the diverse social, political, and economic contexts within which the design profession operates and serves larger communities of users within the San Francisco Bay Area, while understanding the ways in which these contexts differ from the operation of the design profession within other national and global sectors.

For more specific information about the range of learning outcomes that focus on cultural diversity and globalization, see the document titled “Design Program Curriculum” in the Design Program appendix.

Have faculty participated in international programs sponsored by USF or other institutions? Does the program have any international partnerships and collaborations?

In 2012 we attempted to offer a summer immersion course to Cali, Colombia. This course was supported by the university’s Jesuit Exchange Office. Unfortunately we did not receive enough students to be able to make the trip happen.

While we do not have a formal partnership, we regularly send students to study abroad at the University of the Arts in London. Our students attend many other study-abroad programs as well; however, the London program in particular is regularly attended.

IX. Technology and Informational Resources

Please see main “Art + Architecture APR Self Study” for additional answers.

IX. A. Technology

How well do the university’s computer hardware and software policies and campus support for technology meet the program’s needs?

The Design Program operates separately from the main University’s computer policies. As such we are able to upgrade both our software and hardware as needed to maintain industry standards. We feel very supported in this way. Our computer labs run the most recent versions of industry standard software and use up to date hardware.
What technical computing skills are required in the discipline?

The Design discipline requires intimate knowledge of an array of computing skills. Today’s designer is expected to be fluent with the Macintosh operating system, the Adobe Creative Suite, as well as a variety of coding languages depending on interests and sub disciplines.

How does the program provide students with training in appropriate technology and online skills?

Design Students receive a comprehensive introduction to the Mac OS, Adobe Creative Suite, and introductory coding skills in our Visual Communication Course Sequence. In addition, every design classes utilizes this environment and adds to students understanding of the technology.

Describe how technology is used for curriculum delivery in the program.

Many of our faculty choose to deliver their curriculum via Canvas which has become a standard in Universities today. Canvas is an effective tool for communicating with students, setting clear expectations in rubrics and guidelines, grading assignments, facilitating discussions, and managing course content. Given that students use Canvas across the University they come to expect it on our classes. However, not all faculty choose to use this.

All of our studio classes are taught in labs that utilize the latest hardware and software. Classes depend on a hybrid of individual computer use, presentations from the projector and hands on learning and sharing. Our labs have the ability to screen share every machine which is helpful in teaching technical skills and sharing work.

In addition we have a small pool of digital cameras that are available for check out for students to use. Because of our space shortages, this is managed by the Media Studies Department. This sometimes creates a cumbersome process for students having to go elsewhere on campus to get a camera.

Our two main computer labs have both black and white and color printers which are available for students to use.

Does the program plan to increase the use of technology in the classroom (e.g. online courses, distance learning, CD-ROM, Internet, computer software, clickers, etc.) and in what ways?

Given the demands of the field we would like to increase our offerings for what technology we can offer. Once again we are limited with our space constraints. We
would hope to offer courses that utilize Arduino or Physical Computing, programing for iPads and mobile devices, as well as 3D printing, cutting and scanning. Additional information about this is documented in the “Art + Architecture Vision and Space” Document.

How effective has the program been in integrating new technology and pedagogy?

It is essential to our field that new technology be introduced into our classes. Software is constantly being updated and new technology is constantly being introduced to our field. In some instances we are constantly revising curriculum to stay on top of the latest versions and trends. This is particularly true of our digitally focused classes such as Visual Communication 2, Digital Literacy, Information Visualization and Interaction Design. Other updates as to how new technology is used in pedagogy relies on the individual faculty members, therefore the effectiveness is mixed.

IX. B. Distance Learning or Online Learning

In what way is the program involved in distance learning or online programs? The Design Program does not currently offer any distance or online courses.

IX. C. Library

What is the program’s assessment of the library’s holdings and services? The Design Program is satisfied with our library’s holdings and services. We have a good collection of books, journals, videos, and materials available. Our Rare Book Room is used by several of our classes. In addition faculty regularly (and easily) order additional materials as needed.

What are the special strengths in available resources as they relate to the current program? The Library's special collections are housed in the Donohue Rare Book Room, and feature more than 17,000 items including books, manuscripts, photographs, drawings, engravings, and other artworks. The Rare Book Room also houses several special presses which are occasionally used by our students in Printmaking, Typography or Publication Design.

The Thacher Gallery is also housed within the library. Students and faculty are invited to events that tie together our department, the gallery and library.

How has the program utilized its library liaison and its library budget?
Our library liaison has always been able to obtain materials requested by faculty. Our librarian liaison has also been available to visit classes and introduce students to how to use the library for research.

X. FACILITIES

As mentioned elsewhere and throughout the Art+Architecture Self-Study document, the severe lack of proper facilities and space is of great concern to our entire department. To emphasize its importance we have collected detailed observations, evidence and thoughts concerning this in one place - please see the highlighted Space and Facilities discussion in the Department-wide summary section toward the beginning of this document.

The Design Program currently fills our appointed classrooms to maximum capacity and we have been turning away interested majors because of the deficit of space available to us. The amount of space that we have offered to our students at different times during the past five years has remained relative to the number of students we have supported, and has not improved since the time of our last Academic Program Review in 2009. As the External Review Committee observer wrote in consideration of our facilities at that time: “The physical space that houses the Design Program is inadequate in the extreme.”

The Design Program is restricted to the use of three medium-size classrooms, all of which are computer labs. One of these three labs is shared with other programs and departments, and is only available to us two days per week. These labs must provide each of the maximum 15 students who enroll in a given course with a dedicated computer and additional technology for scanning and printing. In addition, classroom space must be made available for open lab time to allow students the resources to complete assignments and work on projects. As a faculty, we agree with the assessment of the External Review Committee observer from 2009, who wrote:

“…a computer lab is not the best place to conduct an active discussion and viewing of student work. …when using the short pinup wall in the lab, only half the work can be viewed at one time.… No work can be permanently displayed. These limitations (not to mention the charmless character of the labs, which are windowless, and lit with fluorescents) have reduced the effectiveness of critiques, which are normally…the best teaching tool for improving student work…. Additionally, as a clean and controlled computer area, the lab space is not suitable for non-digital activities that involve any level of craft or hand-skills, such as binding, mounting, comping, sketching, or creating 3-D models.”

As an evaluation of the Design Program faculty’s personal assessment of our classroom needs, including the need to remain competitive as a national institution for design learning, as well as those recommended as a result of the last Academic Program Review
in 2009, we believe that we must be able to provide our students with the following facility resources, at a minimum:

[a] One classroom space dedicated to project evaluation and critique that includes floor-to-ceiling pin-up walls on all sides.

[b] One dedicated computer lab that is open exclusively to students for completing their homework. Unlike the present scenario, the work time allotted within this room should not be broken up repeatedly, throughout the day, by studio class sessions.

[c] A room dedicated to design craft and production, with table spaces, drafting desks, binding equipment, a section for model-making, a section for wet media and mounting, black-and-white and color printers, and a 3-D printer.

[d] One classroom space that is reserved for the program’s junior-level students, and a second space that is reserved for the senior-level students, complete with personalized desk areas and project storage space.

[e] A small gallery to support the long-term display of student project work. This gallery could also support the display of annual, thematic exhibitions and traveling exhibitions with a design focus.

[f] Classrooms that meet minimum standards for comfort. At present none of our classrooms have windows. One classroom requires that students exit the building, walk around a small parking lot and re-enter the building in order to use the bathroom or water fountain. Because this same classroom shares a wall with a Fine Arts sculpture studio, our students often suffer through loud noise from band saws, drills, and hammering activities.

XI. CONCLUSIONS

What are the program’s strengths? What examples of excellence, accomplishment or improvement characterize the program? In what ways could the program be considered a leader in its field?

First and foremost, the Design Program is unique in its integration of social justice and community engagement throughout the curriculum. This sets us apart from many BFA programs nationwide. While our BA degree limits the total number of major credit hours for our students, it is also a strength, as it encourages our (and the University’s) commitment to a broad, liberal arts education. We do not train students to package and sell commercial products; rather, we get them excited about a career path in creative problem solving, visual communication, and critical engagement with the world around them.
This unique approach has been validated by the ever-increasing demand for our program, as well as the increasing success of our students in their post-graduate pursuits, whether they are employed full-time in design (as at well-respected publishers like the Princeton Architectural Press) or pursuing advanced study (as at top-tier institutions like the Rhode Island School of Design (RISD) and the California Institute of the Arts (CalArts)).

**What are the program’s weaknesses? Where could the program most improve? What challenges or obstacles make it difficult to overcome these weaknesses? What further challenges do the faculty foresee?**

The constraints of our physical space have become our number one limiting factor, and prevent us from meeting student demand, from offering a wider range of courses, and from further elevating the quality of instruction (inasmuch as it is space-dependent, as noted earlier). Following that, our full-time faculty are overcommitted with student advising; we must find a way to limit the number of advisees per faculty member, for everyone’s benefit. The faculty generally (and the Program Director, specifically) also spend far too much time recruiting and hiring for challenging adjunct positions; we feel this could be addressed with additional full-time faculty hires, commensurate with our enrollments.

**Have changes occurred in teaching, research and service in the field over the past five years that have influenced the program’s view of its role in the University and the field?**

See the “Design Program Position Statement” identified in the “Comprehensive Plan” section below.

**What changes have taken place in the relationship between the field and other related fields? What has been the impact, if any, of interdisciplinary studies, international studies, area studies, experiential and service learning, and technological change?**

The field of Design always changing. The speed at which technology changes is perhaps the most influential aspect of the changes in our field. The software we teach our freshman, in some instances, will have drastically changed by the time they graduate. It is our goal to teach students how to teach themselves these tools and to adapt with the constant speed of technology’s changes.

Sustainability has become a key element not only to Design but to the world around us. As designers, it is important that we educate our students to understand the impacts of their creations in the world.
Thanks to our Bachelor of Arts structure and value of the liberal arts, we welcome interdisciplinary collaborations, such as existing efforts between Design and Computer Science. As a field, design continues to grow rapidly, and its spheres of practice expand into new areas that are evermore dependent on specific technologies. So we also welcome a vision of expanded facilities and capacity to invite students to explore and critique these new technologies, adapting them to our own ends for social justice and community engagement. Again, many of these collaborations are stifled by our limited resources.

Are there differences between the program’s view of its role versus expectations that the College and University expect for the program?

Yes. While we feel that the College and University support our curriculum and our mission, we are continually being asked to do more with less. The University expects Design Program faculty to provide more service, do more advising, accept increased course enrollment at times, yet it does not fulfill our requests for more classrooms and better facilities. The College and University has not responded to many of the recommendations that were offered by the Academic Program Review committee following our last evaluation in 2009.

How would the faculty describe the morale and atmosphere within the program? Does the program enjoy the kind of collegial relationship between its members that are conducive to sustaining and enhancing its excellence?

Morale is good. We are here; and in Scott’s case, decided to be here; because we are aligned with the university’s mission. But frustration with our physical space and lack of additional faculty support is high. Very little progress has been made on this front since the program was founded in 2007, and there have been no firm commitments from the administration to address it. Our faculty members are motivated to expand the program and diversify our offerings, further increasing the University’s visibility within the field, but it can be disheartening when a path toward that future is foggy, at best. These shared frustrations unite us, but can also seep into our working relationships. That said, we have no doubt of our ability to further increase the quality of the program, given the full support of the University, an expanded and adequate space, and additional full-time faculty.

XII. COMPREHENSIVE PLAN FOR THE FUTURE

Please indicate the program’s integrated plan for improvement over the next five years (curricular, research, facilities, faculty recruitment and development, diversity goals, etc. What is the sequence of action to be taken for each item? What
are the major obstacles that impeded the program’s progress and the success of reaching these goals?

We welcome the opportunity to identify areas for future program improvement and believe that we can continue to make the kinds of advances in curriculum and student growth that we have demonstrated since the time of the previous Academic Program Review in 2009, as identified above. That said, with the Design Program now filling the classroom spaces that are available to us, and a lock on the acceptance of new majors and minors, it will be difficult to add any new courses to our curriculum without removing other courses that have been working well for our students. We therefore believe that our critical goal for the next five years will be the effort to research and prepare comprehensive documentation of our program’s need for better facilities, followed by a lobbying effort (with the university) and a public relations effort (with the Bay Area community) to request dedicated classrooms for expanded courses. We have already begun that effort as a process of collaboration with the faculty who teach in the three other programs that constitute our department, Architecture and Community Design, Art History and Arts Management, and Fine Arts. Our cumulative efforts are well expressed in the document titled “Art + Architecture Space Needs & Vision” that is attached to the department self-study.

How will the program position itself given the changes likely to take place within the discipline over the next five to ten years?

DESIGN PROGRAM POSITION STATEMENT
The discipline of design has been experiencing a conceptual realignment, and has been moving toward an increasingly holistic notion of the “designer,” independent of any particular field of design specialization. In the development of what is called the “information age” and “post-industrial society,” the role of design has been rapidly expanding and undergoing significant change. In the higher reaches of governmental and institutional decision making, design is increasingly being pushed beyond the traditional design of objects and messages and towards the design of processes, services, and information systems. This is the result of a broad range of factors, some of which are responsive to recent developments in communication media and technology; others of which engage the social, political, and economic environments that govern our needs for communication, information, and representation. Through our continuing mission to examine and question the discipline’s existing professional and pedagogical standards, we the Design Program faculty hope to enrich our lifetime bodies of research and project work and to create an educational atmosphere that allows our students to travel to unconventional and less-explored avenues for design expression while engaging in the debate over innovative and experimental roles of design as a public activity.
DESIGN

APPENDIX

Academic Program Review
Self-Study
DESIGN PROGRAM ACADEMIC PROGRAM REVIEW

APPENDIX

Documents appear in the order in which they are referred to in the main document.

Design Program: Goals and Outcomes
Design Program: Outcome Rubrics 2008-2011
Design Program: Curricular Map 2008-2011
Design Program Curriculum
Design Major: Course Requirements and Sequence
Design Minor: Course Requirements and Sequence
Design Faculty Biographies
<table>
<thead>
<tr>
<th>Program Goal</th>
<th>Outcomes</th>
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</table>
| 1. Students will gain historical knowledge of the objects of art and design, the principal contributors of all major periods, and the theories, analyses and criticism associated with them. This will include a broad understanding of the cultural diversity of art and design movements, both locally and globally, from prehistoric times through contemporary culture. | a) Identify sources and tools for art and design historical research and produce formal analytic written papers or projects.  
b) Evaluate, compare and criticize different forms of art and design that represent diverse social, cultural, and aesthetic contexts, in visual, written and oral formats. |
| 2. Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art and design disciplines, as well as the ability to apply them to meet a specific objective. This will include an ability to think critically and to propose creative solutions to aesthetic problems. | a) Develop and practice skills, techniques and processes to make original project work in two-dimensional, three-dimensional and digital formats.  
b) Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form and technique. |
| 3. Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities locally and globally to create social change. This will include the acquisition of professional skills that will serve them as graduate students, professional practitioners, educators, or community leaders. | a) Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.  
b) Produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both institutional and civic concerns. |
| 4. Students will gain knowledge and skills in the use of basic tools, technologies and processes sufficient to conduct advanced research or project work. This will include the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop research, whether in writing or in visual media. | a) Identify appropriate research-specific resources to produce a final written or visual project, such as a thesis, portfolio or exhibition, for presentation within a public context.  
b) Write and prepare applications for graduate study, grants and other post-graduate professional endeavors.  
c) Demonstrate skill using the Macintosh OS operating system and design-related computer applications through in-class exercises and project work. |
<table>
<thead>
<tr>
<th>Outcome</th>
<th>Very Poor Achievement of Outcome</th>
<th>Poor Achievement of Outcome</th>
<th>Average Achievement of Outcome [Benchmark Standard]</th>
<th>Good Achievement of Outcome</th>
<th>Very Good Achievement of Outcome</th>
</tr>
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<tbody>
<tr>
<td>1a. Identify sources and tools for art and design historical research and produce formal analytic written papers or projects.</td>
<td>Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.</td>
<td>Poorly written and lacks coherence</td>
<td>Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research.</td>
<td>Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research and to establish a personal thesis.</td>
<td>Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.</td>
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<tr>
<td>1b. Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.</td>
<td>Student fails to express ideas or understanding of works of art and their contexts, through writing or discussion. During class discussions, students do not speak unless requested by the professor.</td>
<td>Poorly expressed and lacks understanding</td>
<td>Student is able to describe and compare different styles of art, artists, and movements in written form and also while participating in classroom critiques and discussions.</td>
<td>Students can eloquently express connections between the formal, social, and cultural ideas in the arts of various places and historical contexts, in both written form and while participating in classroom critiques and discussions.</td>
<td></td>
</tr>
<tr>
<td>2a. Develop and practice skills, techniques and processes to make original project work in two-dimensional, three-dimensional and digital formats.</td>
<td>Student uses limited skills, techniques, and processes to create project work that is poorly crafted, both visually and structurally.</td>
<td>Poorly executed and lacks skills</td>
<td>Student is able to demonstrate aptitude using a variety of skills, techniques, and processes.</td>
<td>Student is able to demonstrate aptitude and dexterity using a variety of skills, techniques, and processes.</td>
<td>Student is able to demonstrate masterful fluency and refinement using a wide range of skills, techniques, and processes.</td>
</tr>
<tr>
<td>2b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form and technique.</td>
<td>Student is unable to demonstrate fluency with conceptual development or compositional principles across a select range of project formats or media.</td>
<td>Student is able to demonstrate fluency with conceptual development and compositional principles across a select range of project formats or media.</td>
<td>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation across a select range of project formats or media.</td>
<td>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation while creating finished works of art grounded in personal expression.</td>
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<tr>
<td>3a. Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</td>
<td>Student is unable to identify and describe the key concepts and working methods within the history and theory of social practice through their writing, class discussion, and project work.</td>
<td>Student is able to identify and describe the principle theories and movements within the field of social practice through their writing, class discussion, and project work.</td>
<td>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work.</td>
<td>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work, and is able to critically reflect and build upon this knowledge through their community involvement.</td>
<td></td>
</tr>
<tr>
<td>3b. Produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both institutional and civic concerns.</td>
<td>Student fails at forming a personal affiliation with a non-profit organization.</td>
<td>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for himself or herself while working with that organization.</td>
<td>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for himself or herself while working with that organization. Student demonstrates an ability to reflect upon their experience in their visual, written, and oral coursework.</td>
<td>Student takes on a leadership role with a non-profit organization and engages that community with exemplary service in the arts. Student completes original visual or written project work that serves both the organization and the community.</td>
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<tr>
<td>Item</td>
<td>Description</td>
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<tr>
<td>4a.</td>
<td>Identify appropriate research-specific resources to produce a final written or visual project, such as a thesis, portfolio or exhibition, for presentation within a public context.</td>
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<tr>
<td>4b.</td>
<td>Write and prepare applications for graduate study, grants and other postgraduate professional endeavors.</td>
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<tr>
<td>4c.</td>
<td>Demonstrate skill using the Macintosh OS operating system and design-related computer applications through in-class exercises and project work.</td>
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</tbody>
</table>

| Student is unable to complete independent research due to ineffective use of library collections, bibliographies, and databases. | Student demonstrates an ability to prepare applications for grants, graduate study, or other professional endeavors, including written applications and portfolios. |
| Student finishes their degree coursework without the knowledge to further their access to resources within their respective discipline. | Student is able to plan and implement an independent project work using the Macintosh OS operating system and the computer applications InDesign, Photoshop, Illustrator, and Dreamweaver. |
Design Program Curriculum

Means for Achieving the Diversity of Design Program Learning Outcomes

For the purposes of streamlining this self-study document, we have separated the skills and knowledge portions of the collective learning outcomes from the identification of the methods that will be used to achieve them. We are therefore listing the methods here together, as shown immediately below in alphabetical order, given that our program allows considerable innovation of pedagogical procedure, by professor, and a crossover of methods between different courses.

Note that some of these outcomes may apply to many of our courses, while others may apply to a single course:

- Completion of a quiz or exam
- Exposure to Design Program faculty and discussion with that faculty
- Exposure to visiting members of the design profession and discussion with those visitors
- Hands-on participation within an internship or community work environment
- Oral project presentations
- Participation in group discussions
- Participation in project critiques
- Participation in skill-based workshops
- Production of functional project prototypes
- Submission of annotated project bibliographies
- Submission of design process documentation, including sketches and project drafts
- Successful command of print- and digital-media production applications and other platforms
- Successful completion of original project work
- Successful completion of research and writing assignments
- Successful completion of technical exercises
- Visual presentation of conceptual project plans
- Written responses to readings

Visual Communication I

Course ID: ART 155

COURSE DESCRIPTION
The Visual Communication course series will introduce students to the technical and conceptual study of graphic design as a wide-ranging practice for the creation, reproduction, and dissemination of visual messages. Through sustained project work, students will investigate the ways that text and image can foster both positive and negative cultural representations as instruments of information, identification, and persuasion. Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of semiotics, visual rhetoric, typography, and design history. Course work will include directed critiques and guided demonstrations and discussions,
In Visual Communication I, students will explore the aforementioned issues while developing fluency in the Macintosh OS operating system and a comprehensive understanding of the Adobe Creative Suite applications used by designers to print and manipulate photographs (Photoshop), to create complex vector-based artwork (Adobe Illustrator), and to set typography and publish print-based projects (InDesign). To successfully complete this course, students will be expected to demonstrate fluency with the formal (skill-based) and semantic (knowledge-based) strategies that have shaped graphic design practice throughout its Modern and contemporary histories.

LEARNING OUTCOMES
1. Exemplify key methods of visual representation, with an emphasis on the strategies that serve cultural identity.
2. Identify the key principles of semiotics and visual rhetoric, with an emphasis on the ways the ways in which texts and images function for different audiences.
3. Demonstrate knowledge of graphic design history, with an emphasis on the ways the discipline has been influenced by the economic, social and political conditions of a place and time.
4. Establish comprehensive understanding of the Macintosh OS operating system.
5. Demonstrate functional fluency with the Adobe Photoshop application.
6. Demonstrate functional fluency with the Adobe Illustrator application.
7. Demonstrate functional fluency with the Adobe InDesign application.

Visual Communication II
Course ID: ART 175

COURSE DESCRIPTION
The Visual Communication course series will introduce students to the technical and conceptual study of graphic design as a wide-ranging practice for the creation, reproduction, and dissemination of visual messages. Through sustained project work, students will investigate the ways that text and image can foster both positive and negative cultural representations as instruments of information, identification, and persuasion. Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of semiotics, visual rhetoric, typography and design history. Course work will include directed critiques and guided demonstrations and discussions, placing equal emphasis on concept (the design process), craft (composition and digital print production), and technical fluency (the understanding of software and digital media).

In Visual Communication II, students will explore these issues while developing fluency in creating images, animations and sounds for the web, understanding web-based languages and code, creating animations, games and/or interactive works. To successfully complete this course, students will be expected to demonstrate fluency with the formal (skill-based) and semantic (knowledge-based) strategies that have shaped graphic design practice throughout its Modern and
contemporary histories.

LEARNING OUTCOMES
1. Exemplify key methods of visual and digital representation, with an emphasis on the strategies that serve cultural interactions.
2. Identify the key principles of semiotics and digital rhetoric, with an emphasis on the ways the ways in which texts, images, sounds and motion interact for different audiences.
3. Demonstrate knowledge of the history of design, with an emphasis on the ways in which the discipline has been influenced by digital based technologies.
4. Establish a comprehensive understanding of creating work for the web with an emphasis on web-based file formats and structures, creating images for the web, and managing files on a server.
5. Demonstrate functional fluency in creating basic web sites using both hand coding and WYSIWYG applications focusing on presentation, interaction, and usability.
6. Demonstrate functional fluency in creating time-based works for the web or screen focusing on animation practice and methodology, animation file formats, animation production and basic interaction, through presentation of conceptual plans, creation of project prototypes, and submission of final project work.

Typography
Course ID: ART 205

COURSE DESCRIPTION
This course will introduce students to the practice, history, and theory of typography. Through design research, independent project work, and collaborative exercises, students will produce typographic solutions to applied and experimental problems using typography as their primary design element. Course work will include independent student research, sustained project work, and critiques, emphasizing the perceptual and contextual properties of typographic design. Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of letterform design, printing history, typographic classification, and textual representation. To successfully complete this course, students will be expected to understand and emulate the principles of typographic practice that began in the early Renaissance and continue with contemporary digital design.

LEARNING OUTCOMES
1. Identify, specify, and classify printing types and fonts of historical and cultural significance.
2. Explain the significance of typographic history, with an emphasis on learning the ways in which typography, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time.
3. Demonstrate skill using typography as a component of visual communication.
4. Locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines.
5. Demonstrate fluency with typography as a tool for cultural representation, and in particular, the processes through which typography represents the identity values of its producers and users.

Publication Design
Course ID: ART 252

COURSE DESCRIPTION
This course will introduce students to the practice, history, and theory of publication design. Through design research, independent project work, and collaborative exercises, students will investigate the ways in which various publication models have served different needs for their publishers, writers, and readers. Course work will include independent student research, sustained project work, and critiques, placing equal emphasis on concept (the design process) and craft (soft-cover construction and sewn binding structures). Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of design authorship, the history of reading, reception theory, and the future of the book. To successfully complete this course, students will be expected to understand, emulate, and extend the composition principles and publication formats that informed the first manuscript books and that have continued with the printed book into the contemporary age of digital production.

LEARNING OUTCOMES
1. Exemplify key publication design principles, with a focus on the text and image relationships within magazine and book formats.
2. Demonstrate advanced practice with the design of publication structures, with an emphasis on design of a publication’s cover, spine, title page, table of contents, chapter opening, appendices, and index.
3. Demonstrate advanced practice with typography as an element of publication design, with an emphasis on the design of text blocks and flow, running heads, section heads, callouts, folios, footnotes, and quotations.
4. Create examples of professional bookbinding, with a focus on soft-cover perfect-binding construction, and hardcover sewn construction.
5. Demonstrate knowledge of publication design history, with an emphasis on understanding the ways in which publication design, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time.
6. Read and interpret key ideas in publication design theory, with an emphasis on the topics of design authorship, reception theory, and the “future” of the book.

Design & Social Change Seminar
Course ID: ART 301

COURSE DESCRIPTION
This course will demonstrate to students the power of design to leverage their sense of humanity and ability to fashion a more humane and just world. The course will survey an array of visual styles, communications and design projects that date from the turn of the century to the present in the form of artistic posters, non-commercial advertisements, web sites, outreach and political propaganda. Students will learn about the history of activism, and be exposed to graphics and visual messages that address topics such as human rights, environmental issues, political injustice, health issues, and anti-war messages, to name a few.

LEARNING OUTCOMES
1. Develop a critical understanding of the political, economic and social underpinnings of design and social responsibility.
2. Chronologically sequence selected movements in history in which design has influenced social change, and will learn to identify features of social change.
3. Identify and analyze the growth and development of the concept of design and social responsibility across various world cities and regions.
4. Compare and contrast design projects and social change and thereupon learn how to use critical thinking as a key skill in interpreting their social world.
5. Articulate and defend personal judgment about social change through a studied, engaged, and informed process of reflection as well as action.

Sustainable Systems in Design Seminar

Course ID: ART 304

COURSE DESCRIPTION
This course will examine theories and practices that encourage the development of ecological consciousness as applied to design practice and production. Thinking beyond recycled plastics and reusable tote bags, this course will ask students to think critically about what sustainability actually means, and to examine the complexities in our choices of materials, processes, locations, quantities, and production and consumption. Students will look at how these theories can be applied not just to design but also to creative thinking and problem solving for the future. Lectures, readings, discussion and student research will supplement project work addressing issues of sustainable technologies and materials, processes in production and consumption, and sustainable systems on both small and large scales.

LEARNING OUTCOMES
1. Explain the significance of the key developments in the history of design, with a focus on production and consumption.
2. Demonstrate knowledge in both sustainable processes and materials as it relates to contemporary design practices.
3. Identify key principles in sustainability with an emphasis on the role of the design process.
4. Demonstrate advanced research and writing skills with a focus on creating original thesis arguments.
History of Design Seminar

Course ID: ART 314

COURSE DESCRIPTION
This course will present a historical study of the material world, focusing on designed objects. It will challenge students to think critically about the rhetoric of design and examine the ways in which objects are both reflective of the culture that produced them while also serving as devices for cultural change. The course will examine design in an interdisciplinary sense, looking at case studies in industrial design, decorative arts, graphic design, fashion, and architecture in order to equip students with an understanding of the ways in which design practices, technologies, and cultural meaning have changed through time. Throughout the semester, seminars will explore topical themes related to and extending beyond chronological focus, including gender, luxury and excess, production and consumption, and user experience.

LEARNING OUTCOMES
1. Identify major design works and important designers from a variety of historical periods, and explain how the people of a given time valued designers and their products.
2. Discuss, research, and write about design history from a critical perspective.
3. Examine design objects from a wide range of perspectives, including those pertaining to different global cultures, gender positions, and economic positions, while learning how to recognize and create cultural and thematic connections between such objects.

Digital Literacy

Course ID: ART 315

COURSE DESCRIPTION
Digital Literacy builds upon the tools learned in Visual Communication II to introduce students to the detailed history, theory, and practice of screen-based interactive design and web publishing. Students will use advanced skills to employ digital media in technical, interactive, and investigative contexts of art and design practice. Conceptually this course will take students from the earliest history of computing and electronic media, into the digital-as convergent media, and outward to examine the greater impact of digital media on the world of art, design, and culture, stressing the relevant implications for the designer. Digital media has traditionally been practiced and theorized within pedagogical and critical frameworks of pre-existing media, including television, avant-garde art, and Fluxus art. The understanding of what is radically new about digital media often eludes such frameworks because digital media challenges many of the existing paradigms. Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of interaction design, dynamic data, design authorship, networked culture, and critical analysis of the use of technology in design and our everyday lives.
LEARNING OUTCOMES
1. Explain the significance of the key developments in the history of digital media, with a focus on the relationship between digital technologies used in art, engineering, and everyday life.
2. Demonstrate a conceptual understanding and critical inquiry into interactive technology and interface design.
3. Demonstrate advanced practice with digital tools, with an emphasis on web- and screen-based applications.
4. Demonstrate skill with programming and interface design, with a focus on simple intuitive interaction.

Information Visualization
Course ID: ART 335

COURSE DESCRIPTION
This course will introduce students to the study of information visualization as an advanced design practice. Information has been an effective tool to communicate both abstract and concrete ideas since the dawn of human existence. Examples from history include cave paintings, Egyptian hieroglyphs, Euclidean geometry, and Leonardo da Vinci’s methods of technical drawing for engineering and scientific purposes. Today, information visualization has ever-expanding importance beyond the traditional visual arts in the fields of science, education, engineering, and medicine. Through sustained project work, students will investigate the ways in which illustration, text, photography, sound, and moving image can foster both positive and negative cultural representations as instruments of information visualization. Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of mapping and comparative timelines. To successfully complete this course, students will be expected to demonstrate fluency with the formal (skill-based) and semantic (knowledge-based) strategies that have shaped information visualization throughout its history.

LEARNING OUTCOMES
1. Exemplify advanced and comprehensive skill with visual representation, emphasizing the defining criteria for representing hidden and unexpected connections.
2. Demonstrate skill with the visual language and practice of mapping, with a focus on the presentation of multiple layers of information.
3. Explain the workings of new media tools and applications and describe the ways in which these tools allow for creative interaction design and animation.
4. Develop a conceptual plan and a research plan that will serve as the primary component of an information visualization project.
5. Demonstrate knowledge of the methods of production and distribution, with a focus on analog and digital printing methods.
Exhibition Design Practicum
Course ID: ART 345

COURSE DESCRIPTION
This course will provide students working experience with the practice of exhibition design. Through research and collaborative project work, students from the architecture, design, and art history programs will plan, design, and install an exhibition for the university's Thacher Gallery. Course work will include independent student research, sustained project work, and critiques, placing equal emphasis on concept (narrative development) and craft (display case prototyping, signage production, and exhibit installation). Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of curatorial practice, space planning, and information design. To successfully complete this course, students will be expected to understand and emulate the wide range of interpretive strategies that distinguish the artifact-based museums of the late-nineteenth and early-twentieth centuries from the experience-based exhibitions of today.

LEARNING OUTCOMES
1. Communicate knowledge of the ways in which design serves the discipline of museum studies, with a focus on key concepts pertaining to cultural representation, interpretation, and simulation.
2. Elucidate knowledge of the multidisciplinary practices that constitute the greater exhibition design discipline, including architecture, interior design, lighting design, graphic design, and interactive design.
3. Create functional floor plans, case plans, site-specific installations, and traveling exhibits within the museum setting.
4. Create environmental graphic design signage, including information, identification, and way-finding sign types.
5. Demonstrate knowledge of exhibition design history, with an emphasis on the changing relationship between historiography, curatorial practice, and reception theory.
6. Participate in the installation and maintenance of a final exhibition, demonstrating ability to work with the curators and curatorial assistants of the university’s Thacher Gallery.

Advanced Typography
Course ID: ART 350

COURSE DESCRIPTION
This course will build upon the practical skills and historical framework introduced in the Typography course to allow students to create advanced and experimental typographic project work. Through design research, independent project work, and collaborative exercises, students will produce typographic solutions to applied and experimental problems using typography as their primary, if not exclusive, design element. Course work will include independent student research and sustained project work, placing equal emphasis on letterform/font design and production, using both drawing methods and the Fontographer technology, and advanced compositional practices, including experimental methods of project development. Throughout the semester, students will conduct research to identify the ways in which
fonts have historically represented the cultural identities of their makers and users within a variety of global historical contexts.

LEARNING OUTCOMES
1. Demonstrate fluency in the planning and production of an original font design.
2. Produce examples of advanced typographic composition using print media technologies.
3. Conduct experimental project work in type design and composition using multiple media platforms, and publish the cumulative project work.
4. Demonstrate knowledge of the ways in which typography has represented the identity values of its producers and users within a variety of global historical contexts.

Design Internship
Course ID: ART 355

COURSE DESCRIPTION
The course Design Internship will provide students a supervised work experience within a professional Bay Area design setting that will complement the practical and theoretical instruction received within the Design major. Students will work directly with selected design professionals in professional studios and business environments, and will participate in a range of professional activities, which could include project research, conceptualization, presentation, prototyping, production, and/or fabrication. Additional course work within the classroom environment will contextualize the students’ work experience and will help them to prepare for future work within the field.

LEARNING OUTCOMES
1. Establish comprehensive understanding of the types of duties, roles, and responsibilities that take place within a professional design context.
2. Demonstrate advanced knowledge and skill of the design process as it functions within a professional design environment, including processes pertaining to project research, conceptualization, presentation, prototyping, production, and/or fabrication.
3. Identify the diverse social, political, and economic contexts within which the design profession operates and serves larger communities of users within the San Francisco Bay Area, while understanding the ways in which these contexts differ from the operation of the design profession within other national and global sectors.
4. Demonstrate knowledge of the procedures that will best enable an emerging young designer to earn a position within the professional design sector of their choice.
Interaction Design
Course ID: ART 385

COURSE DESCRIPTION
The primary goal of interaction design is engagement. If a design does not engage users, then the design remains unexperienced, and cannot fulfill any of its secondary goals, such as to communicate, to inform, to entertain, challenge, surprise or offend. A design that fails to engage is an unsuccessful design. Graphic designers are used to designing purely visual products like posters, magazines, and books. Interaction design incorporates visual elements, but adds the dimensions of time and active participation or cooperative interaction. With computer-based tools, we can now create designs that respond, react, and instruct users, so each user has a unique experience. In this course, we will explore historical and current theory and practice of interaction design, a process of literally designing interactions and experiences.

Building on the skills learned in Digital Literacy, this course will advance students' technical and conceptual skills in interaction design. The coursework will study immersive and engaging user experiences, and encourage creative design-problem solving through critical thinking and technical application. Technically, students will be introduced to programming in Processing, and will develop programming skills through brief exercises and two primary projects. Conceptually, this class will explore ideas about human-machine interaction from mouse clicks to cyborg theory, interface design as it relates to the Internet, animation, game design and interactive media, and form and interactivity in programming structures and algorithmic systems.

LEARNING OUTCOMES
1. Develop computer-based interactive projects, focusing on input and output functions as they relate to form, function, and concept.
2. Demonstrate an understanding of advanced scripting languages and techniques.
3. Demonstrate introductory experience design skills, with a focus on interaction, interface design, and mechanization.
5. Explain the significance of the key developments in the history of digital media, with a focus on how the precursors to interactivity led to contemporary practices.

Senior Design Project
Course ID: ART 460

COURSE DESCRIPTION
This course will allow students to create a final project that synthesizes what they have learned throughout their tenure in the Design Program. Through design development, writing, presentation, and design production, students will be expected to place their detailed research into specific historical (that is, economic, social, political, and cultural) contexts. Throughout the semester, students will be charged with understanding and communicating how their chosen research
relates to specific audiences and cultural practices via the framework of the academic institution, the art and design industries, and popular culture. Students will learn qualitative, quantitative and field research methods and practices while making design artifacts that demonstrate their thesis research and conclusions. In alignment with their visual project work, students will be expected to use expository writing and graphical representation to frame and explain their thesis process. The students’ final projects will be presented publicly at the end of the semester, and local practitioners will be invited to critique these projects.

LEARNING OUTCOMES
1. Demonstrate experience with methods of brainstorming, research, and rapid prototyping, with a focus on participatory processes and qualitative vs. quantitative research.
2. Exemplify skill with time management and project presentation, with a focus on production timelines, milestones, and public speaking.
3. Demonstrate experience with process-based methodology, with a focus on information visualization and mapping as tools for research.
4. Demonstrate skill with research and preliminary project development, with a focus on building an argument for final project direction.

Professional Practice in Design
Course ID: ART 480

COURSE DESCRIPTION
In Professional Practice in Design, students will learn about the industry and profession of graphic design. The course Professional Practice in Design will bring students greater awareness of the career options that will be available to them following graduation and will provide them with the skills that will enable them to successfully enter the profession. Students will meet with a wide-ranging selection of design professionals who will introduce them to the types of assignments, clients, and working conditions that inform their respective professions, including the publication, web, exhibition, product, and web/interaction design sectors. During the second half of the course, students will develop the skills that will enable them to apply for design positions and to present themselves, their project work, and their ideas within professional contexts. Individual class sessions will focus on the writing of resumes, personal statements, cover letters, project estimates and proposals, professional contracts, legal issues, grants, web and print portfolios, and graduate school applications.

LEARNING OUTCOMES
1. Establish comprehensive understanding of the types of assignments, clients, and working conditions within a comprehensive range of professional design environments, including those pertaining to the publication, web, exhibition, product, gaming, and interaction design sectors.
2. Demonstrate knowledge of the procedures that will best enable an emerging young designer to earn a position within the professional design sector of their choice.
3. Demonstrate functional fluency with the planning, writing, and design of personal materials, including resumés, CVs, cover letters, biographies, personal statements, and graduate applications.

4. Create a print and web portfolio, promotional materials, and professional documents and forms to allow students to enter the design industry.
The Design Major: Course Requirements and Sequence

The courses shown below will total 48 credit hours.

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<th>FALL</th>
<th>SPRING</th>
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<tr>
<td><strong>year 1</strong></td>
<td><strong>year 2</strong></td>
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<tr>
<td>Visual Communication I</td>
<td>Typography</td>
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<td>Art Fundamentals + Fabrication Lab</td>
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<tr>
<td>Western Art History I</td>
<td>Publication Design</td>
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<tr>
<td><strong>year 3</strong></td>
<td><strong>year 4</strong></td>
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<tr>
<td>Digital Literacy</td>
<td>Studio Elective</td>
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<td>Seminar Elective</td>
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<td>Professional Practice Elective</td>
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<td>(1 course needed for each)</td>
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<td><strong>notes:</strong></td>
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<td>Students who undertake the major for a three-year span of time will combine the final two years of courses into a single year.</td>
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<td>Elective courses can be taken during the 3rd or 4th year. While 1 course is needed to fulfill each requirement, each student may take as many of the elective courses as his or her schedule will allow.</td>
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<td>Studio Electives include the courses Information Visualization, Interaction Design, Advanced Typography, Exhibition Design Practicum, and other Special Topics.</td>
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<td>Design Seminar Electives include the courses Sustainable Systems in Design Seminar, History of Design Seminar, and Design + Social Change Seminar.</td>
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<td>Professional Practice Electives include the courses Professional Practice in Design and Design Internship.</td>
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The Design Minor: Course Requirements and Sequence

The courses shown below will total 20 credit hours

**REQUIRED**

- Visual Communication I
- Visual Communication II
- Art Fundamentals + Fabrication Lab

**+ CHOOSE TWO OF THE FOLLOWING:**

- Western Art History I or II
- Typography
- Publication Design
- Digital Literacy
- Information Visualization
- Interaction Design
- Sustainable Systems in Design Seminar
- Design + Social Change Seminar
- History of Design Seminar
DESIGN FACULTY BIOGRAPHIES

Liat Berdugo
Assistant Professor

Liat Berdugo is an artist, writer, and curator whose work strives to create an expanded and thoughtful consideration for digital culture. Berdugo has been exhibited in galleries and festivals nationally and internationally, and her recent book, The Everyday Maths, was published by Anomalous Press in 2013. She is the Net Art and Special Programs Curator for Print Screen, Israel’s international festival of digital art; co-founder and curator of the Bay Area’s Living Room Light Exchange, a monthly new media art salon; and co-founder and curator of World Wide West, an annual summit, exhibit, and performative new media event, among others. She collaborates widely with individuals and archives. Her work has won several awards, including fellowships at the Hammer Center, the Vermont Studio center, and a one-year residency in Tel Aviv, Israel, through the Dorot Foundation. Her writing appears in Rhizome, Temporary Art Review, and HZ Journal. Berdugo holds a B.A. in mathematics and philosophy from Brown University and an M.F.A. in Digital + Media art from the Rhode Island School of Design.

Berdugo’s research areas include new media art, embodiment and digitality, archive theory, and the civil contract of photography and videography. Current research projects include a series of works that interrogate citizen video archives in zones of conflict. Specifically, Berdugo has been researching citizen surveillance and counter-surveillance in Israel/Palestine, and writing a series of essays on the politics of visibility in amateur videography. More at http://liatberdugo.com/.

Rachel Beth Egenhoefer
Associate Professor

Rachel Beth Egenhoefer is an artist, designer, writer, and professor whose focus integrates technology, craft, and design. Her current work focuses on sustainability and systems thinking as related to interaction design and behavior change.

Rachel Beth is a contributor to Routledge’s Sustainability Hub on topics of sustainable design and systems thinking. Believing in the power of education to move sustainable action forward, she has been a part of ASHEE’s Sustainability Across the Curriculum Program, and presented her work on sustainable design education at the AIGA Design Educators Forum, the School of Visual Arts in New York, San Francisco Art Institute, and others.

Egenhoefer’s artistic work has been included in major exhibitions such as the Boston Cyber Arts Festival, ISEA in Tallinn Estonia, La Noche en Blanco in Madrid, Art in Storefronts in San Francisco and at The Corcoran Gallery of Art in Washington, DC, The Institute for Contemporary Art (ICA) London, The Banff Centre for the Arts, and many others. She has been an artist in residence at Tsinghua University in Beijing, the University of Brighton in the UK, and other local organizations.

As a designer Egenhoefer’s work can be seen on Regina Spektor’s Begin To Hope Album (Warner Brothers, 2006), as well as in both local and international publications such as Art Forum, The San Francisco Chronicle, Media N, and others. Rachel Beth formerly worked as the Web and Program Designer at Yerba Buena Arts & Events/Yerba Buena Gardens Festival in San Francisco.

Her work can be seen at www.rachelbeth.net
Stuart McKee
Associate Professor

Stuart McKee is an Associate Professor of Design who teaches in print and environmental media at the University of San Francisco. As an environmental graphic designer, Stuart has designed exhibition typography for the J. Paul Getty Center in Los Angeles, the Rock and Roll Hall of Fame and Museum in Cleveland, and the United States Pavilion at the 1992 World’s Fair in Seville, Spain. As a print designer, Stuart has designed publications for the MIT Press, Princeton Architectural Press, Chronicle Books, the University of Hawaii Press, the Office of the Chief Architect, and the National Science Foundation. He has received recognition for these projects from the Industrial Designers Society of America (IDSA), the American Institute of Graphic Arts (AIGA), and the Society of Environmental Graphic Designers (SEGD). In 2007, Stuart was awarded a generous “Ideas That Matter” grant from Sappi Fine Paper to propose, design, and produce a publication to service the San Francisco non-profit organization Visual Aid.

Stuart is also active as a design researcher and writer. He is currently preparing a book-length manuscript that examines how British and American colonial printers informed the native encounter with Western civilization during the early nineteenth century. The bulk of Stuart’s previous research examines the ways in which contemporary design artifacts represent their users and inform their cultural identities. His publication record includes papers for the journals Inform, Visible Language, and the AIGA Journal of Graphic Design, and research articles for the magazines Print, Eye, and Emigre. He has presented research papers at two AIGA national conferences, The Power of Design conference in Vancouver in 2003, and the America: Cult and Culture conference in Las Vegas in 1999 and a variety of international conferences. In 2012, Stuart collaborated with Professor Anne Bush of the University of Hawaii to propose and develop the international conference Geographics: Design, Education and the Transnational Terrain in Honolulu, HI and served as co-editor for the conference papers published on Iridescent, the ICOGRA DA journal.

Scott Murray
Assistant Professor
(retired from USF June 1, 2016)

Scott Murray is a designer, creative coder, and artist who writes software to create data visualizations and other interactive phenomena. His work incorporates elements of interaction design, systems design, and generative art. Scott is in the Learning Group at O’Reilly Media, is author of Interactive Data Visualization for the Web: An Introduction to Designing with D3 (O’Reilly, 2013), and has presented two video courses on D3. Scott is also affiliated with the Visualization and Graphics Lab at the University of San Francisco, where he has taught data visualization and interaction design. He is a Senior Developer for Processing and teaches workshops on creative coding. Scott earned an A.B. from Vassar College and an M.F.A. from the Dynamic Media Institute at the Massachusetts College of Art and Design. His work can be seen at alignedleft.com.

Noopur Agarwal
Term Assistant Professor

(1 year replacement for Scott Murray’s position until new tenure track hire is made)

Noopur Agarwal is a graphic designer who has worked in the non-profit, publishing, and technology sectors, designing for brands, exhibitions, publications, and advertisements. Her travels,
different homes, and heritage influence her practice as her work draws upon cultural hybridity, identity, and design that catalyzes change within a social context. Noopur earned a BSD in Visual Communication Design from The Ohio State University, and received her MFA in Graphic and Interactive Design from Temple University. Her work can be seen at noopuragarwal.squarespace.com.

Rhiannon Alpers
Adjunct Professor
Rhiannon Alpers teaches design courses in the Department of Art + Architecture at the University of San Francisco. Rhiannon is a book artist and designer, specializing in the mediums of letterpress printing, bookbinding and papermaking.

Gopika Prabhu
Adjunct Professor
Gopika Prabhu is the Co-Founder and Chief Creative Officer of Elefint Designs. A highly accomplished visual designer, Gopika has devoted her talents to helping good causes communicate their stories, while also advancing design literacy for the social sector. Her work has been featured in various publications including GOOD, .net Magazine, Wired, Design Like You Give a Damn, and Fast Company.

Sandra Kelch
Adjunct Professor
Sandra Kelch has worked in the design field for more than 20 years, and has received awards for her publications from Adobe, Print, the American Institute of Graphic Arts, and the Society of Publication Designers. She received two degrees in graphic design from The Cooper Union School of Art and The Cranbrook Academy of Art. Most of Sandra’s career has been focused on socially responsible design: promoting non-profit organizations, branding, publication design and infographics/signage. Sandra has worked as the Coordinator of Visual Communications at San Francisco State University, and currently teaches part-time at USF, SFSU, the California College of the Arts, and KALA Art Institute.

Alessandra Wood
Adjunct Professor
Alessandra Wood is a design historian writing a dissertation on mid-twentieth-century department store interiors. She has an MA in the History of Decorative Arts and Design from Parsons and a PhD from the University of Delaware. She has intense academic training in style, production, and consumption of furniture and decorative arts with a focus on the 19th and 20th centuries.