DESIGN PROGRAM

Academic Program Review
Self-Study
DESIGN PROGRAM

A. CURRICULUM

1. What are the distinguishing features of your program?

The Design Program at the University of San Francisco integrates coursework in graphic 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 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. We teach our 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 by working with non-profit and other community-based groups. Advanced courses in the program provide students with opportunities for such work, both locally and internationally, the goal being for them to identify the issues that concern them most and to create design solutions that respond to the pressing needs of a rapidly changing global culture.

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.

2. How does the program determine curricular content? Is the program structured in a logical, sequential and consistent manner? Are the major and minor requirements coherent or merely a collection of unrelated courses?

Assistant Professors Stuart McKee and Amy Franceschini developed the new Design Program curriculum together during their first year of service as USF faculty members (2007–2008). The Department of Art + Architecture launched the freshman- and sophomore-levels of this curriculum at the beginning of the 2008–2009 academic year, and replaced the pre-existing Graphic Design Program curriculum for freshman and sophomore students. The former Graphic Design Program courses are still in place for the Department’s junior- and senior-level students, and will cease operation at the end of the 2010–2011 academic year.

During their first semester of curriculum development, McKee and Franceschini met every other week to share and review their developing research, which included curricular models and program philosophies from a diverse range of graphic design and digital media programs nationwide. During their second semester of curriculum development, McKee and Franceschini prepared the comprehensive document titled “Design Program: Proposal for an Expanded Program and Curriculum.” This proposal, following the standards established by the College of Arts and Sciences Curriculum Committee, included:

• A Design Program Philosophy

• An explanation of the proposed program’s structure, entitled “Design’s Seven Pillars of Learning,” which described the learning “modules” that run throughout the Design Program curriculum: Design Process, Design Research, Digital Literacy, Design Production, Design History, Design Theory/Critical Thinking, and Design Leadership.
• A course proposal for each of nine new courses and one revised course, which students will take in the following order: Design Media Lab I, Visual Communication, Typography, Publication Design, Design Media Lab II, Digital Literacy, Social Practice (elective), Information Visualization (elective), Exhibition Design Practicum (elective), and Senior Design Project. This course sequence provides students a rigorous introduction to form-making and communication strategies in the early courses, moves them into specialized concentrations designing with diverse media formats in the intermediate courses, and provides them an opportunity to focus on topical work, personal design research, and community service projects in the advanced-level courses. Regarding prerequisites, the required courses that take place during the first four semesters of the course sequence serve as the combined prerequisites for the courses that follow. Our fifth-semester course titled “Digital Literacy” serves as the prerequisite for all of the advanced-level courses that follow during our students’ final three semesters.

• A major course sequence (48 credit hours) and a minor course sequence (22 credit hours)

This comprehensive curriculum proposal included separate course proposals for each of the courses listed above. Each of these proposals included a course rationale, a course description, learning outcomes, required readings, and standards for grading, attendance, and academic integrity. This curriculum was first approved by the faculty of the Department of Art + Architecture through our official course approval process and subsequently by the College’s Curriculum Committee near the end of the spring 2008 semester.

The full-time Design Program faculty members plan to continue meeting once per semester to review learning outcomes, and once per year to review curricular standards and to revise existing courses or propose new courses.

3. How does this curriculum compare with other programs nationally and internationally?

From what we can determine, our curricular emphasis on design research, interdisciplinary practice, community service project work, and technology instruction follows a contemporary and progressive curricular model for design programs that grant a liberal arts (Bachelor of Arts/BA) degree.

4. What are the specific learning outcomes of the program (in other words what should students know, think, or be able to do as a result of completing the program)?


5. What are the program’s diversity goals and objectives?

Contemporary design practice requires visual language literacy, the ability to understand and utilize a diverse range of cultural languages different from one’s own. Before beginning any project, designers must conduct research into the attitudes and beliefs that formulate their audiences’ diverse cultural and social norms. Such research and practice requires cultural participation, and ultimately leads to design products that are socially engaging, responsive, and resonant.

We feel that the Design Program has a unique opportunity to take advantage of our position in San Francisco as a primary cultural participant within the Pacific Rim. We have developed a curriculum that will require our junior- and senior-level students to participate, as designers, with the eclectic communities that surround them. We will ask our students to take on proactive projects within cultures notably different from their own so that they experience empathy alongside community interaction. Design will therefore become, for our students, a vehicle for participation, a way of experiencing other people’s positions, needs, and constraints.
6. What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your program? How do these goals apply to the program’s interest in promoting quality teaching, curriculum, and community engagement? How do you expect to measure the success of each of these goals?

We expect that the goals mentioned below will help us realize a body of primary objectives, including the promotion of the accomplishments of our students and faculty, a 5% annual growth in our student body for the next five years, an expansion in the size and complexity of our program’s Web presence, and our increased engagement as design thinkers and makers with the world outside of the University.

**Short-term Goal (1-2 years): Organization and Implementation of an Internship Program**

Beginning in the spring semester of 2009, the full-time faculty of the Design Program will begin to contact prominent Bay Area cultural institutions and non-profit organizations to encourage their participation as sponsors for our junior- and senior-level Internship Program. We will begin this process by establishing a set of standards that we will use to publicize our internship program’s learning objectives, along with a set of guidelines that we will use to determine the pragmatics of each internship, including hours worked, weekly schedules, types of work responsibilities, and mentorship expectations.

We will then begin to seek internship sponsors, with potential contacts including the Asian Art Museum, the Exploratorium, the San Francisco Center for the Book, the San Francisco Museum of Modern Art, the De Young Museum, the Mexican Museum, the Golden Gate National Park Conservancy, the Queer Cultural Center, and the Asia Foundation. In the long run, we are hoping to initiate several “extended” internships that will allow a collective body of USF students to collaborate year in and year out with the design and/or project development personnel at dedicated cultural institutions.

**Long-term Goal (3-5 years): Planning and Implementation of a Design Studio Practicum Course**

Assistant Professor Stuart McKee plans to develop a course that would serve as a professional design practicum for various organizations affiliated with the University as well as non-profit organizations located throughout the Bay Area. This course, which would be situated on the University campus, would take advantage of the print and publication needs of the University’s various institutes, faculty organizations, and student organizations. Individual students within this course would work directly with their clients and print production specialists to design, develop, and produce assigned projects. The Design Studio course would require a dedicated workspace with individual desks for each student and community meeting and production areas for the collective student body.

**Long-term Goal (3-5 years): Planning and Implementation of a Design Alumni Engagement Website**

Assistant Professor Stuart McKee would like to work with upper-level Design Program students to develop a Web-based communications tool that would allow our program’s alumni to share their professional and graduate-level accomplishments with our current students, the greater college community, and the design-interested public. This tool would allow our alumni the opportunity to remain engaged with the Design Program while providing them with a forum for sharing information and promoting personal creativity in the public interest. Sample features for this site could include a blog, a series of online design exhibitions, a database for alumni portfolio presentations, home sites for several alumni “community of interest” organizations, a forum for alumni interested in graduate-level design education, and an interview page featuring conversations between alumni and students.
7. Do students learn about the discipline’s historical roots and development as well as current trends and directions?

The College of Arts and Sciences limits our students to 48 hours of required course work for the Design Program major. Though are students are required to complete a two-semester sequence of Western Art History, this limitation disables us from offering our students a course that concentrates on design history. We have therefore constructed our program’s learning objectives so that our students must complete one design history research project per course. Examples of these projects include:

**Course Title: Visual Communication; Project Title: Design History Timeline**

Project Description: Design a poster to represent a ten-year period of design history. Each poster should measure 36" wide x 16" high. The professor will assign individual periods to each student, and students must work together to form a collaborative design history timeline.

Each student must feature a minimum of three design objects that best represent the significance of design in a particular location during the decade assigned to them. At least one object must represent a graphic design artifact, while the other objects can represent graphic design, industrial design, fashion design, or architectural design objects.

Each poster should include the following text components: a title, the assigned time period (as a ten-year period, i.e.: 1950–1960), a descriptive text (150 words minimum), a geographic location for your subject matter (one location per poster), and titles and captions for each of your images (50 words per caption maximum). For your descriptive text, each student must explain the social, political, and economic factors that influenced design thinking within the time and location represented. Students should begin their research for this project at the beginning of the semester through independent reading of graphic design history while considering the time period assigned to them. Each student will also be expected to complete an annotated bibliography of at least ten readings, and each annotation must include the citation material for the text and a 100-word description of each reading.

**Course Title: Typography; Project Title: History of Typography Poster Series**

Project Description: Design a pair of posters to represent a historical relationship between two different typeface families. The relationship that you develop must come about from your documented research of typographic history, and the typefaces you choose must have been designed at least 100 years apart from one another. The final posters should measure 30" wide x 40" high; all compositions must be vertical in format. Students will begin the project working at 1/3 scale, or 10" wide x 13 1/3" high.

Each poster must include the following components: The name of the typeface family, the period of type classification, (i.e.: Old Style), the date of the original typeface design, the name of the typeface founder or designer (i.e.: Jean Jannon/Claude Garamond), the place of typeface origin, a complete single-line specimen of the featured typeface, historical typeface variations with the same font name (i.e. Stempel Garamond), a list or index of typefaces influenced by this font (i.e.: Goudy Oldstyle, Centaur, etc.), a one-paragraph description of the historical significance of this typeface, and a one-paragraph description of the manuscript, publication design, and/or media history of the period.

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

The Design Program employs three full-time faculty members with terminal degrees in studio art or design practice: Assistant Professor Stuart McKee (MFA degree, Yale University), Assistant Professor Amy Franceschini (MFA degree, Stanford University), and Assistant Professor Rachel Beth Egenhoefer (MFA degree, University of California, San Diego).
At the time of writing this self-study document, Stuart McKee feels fully able to teach the learning objectives that pertain to the courses titled Visual Communication, Typography, Publication Design, Exhibition Design Practicum, and Senior Design Project. Amy Franceschini has been away for a leave of absence during the 2008–09 academic year, and has not yet participated in teaching the new Design Program curriculum. Rachel Beth Egenhoefer will begin serving as a USF faculty member during the spring semester of the 2008–2009 academic year.

9. How frequently are core courses and electives offered and in what sequence?

We will offer each required course within our program with multiple sections during one semester of each academic year. Most of our elective courses will be offered once per year, though some may occasionally be offered only once every two years. This system should work well for us, given that we have had approximately 25 new majors per year during the past few years, allowing us to approach our course sequence with a schedule that will remain enriching for our students and economical for the College.

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

Given that this academic year is the first year of operation for our new program and curriculum, it is too soon to tell.

11. 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 College of Arts and Sciences?

Each of our courses takes place in one of two Department of Art + Architecture computer labs, and each lab allows a maximum enrollment of 17 students. We believe that this enrollment is very appropriate for meeting our learning outcomes because each of our courses requires individual computer instruction and professor-to-student critique on a daily basis.

12. What is the mix of majors to non-majors enrolled in your program’s courses?

All courses within the Design Program are open to any students within the Department of Art + Architecture who elect to take the course prerequisites and follow the standard course sequence. All Fine Arts Program and Art History/Arts Management Program majors are required to take the introductory Design Program course, titled “Visual Communication,” and there are between 20-30 non-Design Program majors who take this course each year. Any non-majors who wish to continue working through the Design Program course sequence may do so with the program director’s permission.

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

See item A.2 above.

14. What courses have been deleted or substantially updated in the past five years? If you know what new courses are to be offered in the five years, please include a separate list of such courses.

All of our courses are new courses, and we began offering these courses to our students as part of an expanded, interdisciplinary design curriculum for the first time during the fall semester of the 2008–2009 academic year.
15. 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 learning objectives, and all share the same grading standards and academic integrity standards.

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

See item A.7 above.

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

Because our program is small, with approximately 25 majors in each academic year, we are not able to offer curricular exceptions to outstanding students. We do, however, offer such students placement as design interns and junior design assistants with various College institutions and organizations, including the University’s Office of Publications, the Gleeson Library, and the Thacher Gallery.

18. What opportunities exist to actively involve students in learning through internships, work-study, practicum, study abroad, etc?

We do not yet have an internship program, but we are in the process of planning one. Our internship program will be reserved for junior- and senior-level Design Program students, and this program will begin during the spring of the 2010-2011 academic year, when the freshmen students beginning our new curriculum reach the junior-year level. For further information regarding our planning process, see item A.6 above.

19. 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? What other academic and non-academic fields are they entering upon?

Given that this year is the first year for our new program and curriculum, it is too soon to tell. We are 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 time limitations of the Bachelor of Arts degree.

20. 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 small classes 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. For a general description of our program strengths and unique features, see items A.1 and A.2 above.

In terms of specific strengths, Assistant Professor Stuart McKee has created a senior-level course entitled “Exhibition Design Practicum” that offers students an opportunity to participate in exhibition design practice at an advanced level while collaborating with the staff of the University’s Thacher Gallery:

**Course Title: Exhibition Design Practicum**

The course Exhibition Design Practicum will provide students with working experience in the exhibition design discipline. Through research and collaborative project work, students from the Art History/Arts
Management and Design 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 (exhibition narrative development) and craft (text production and artifact installation). Lectures, readings, and guided discussions that pertain to the exhibition’s theme will supplement project work.

Course Particulars
For the spring 2009 semester, students will develop an exhibition that displays the Donohue Rare Book Room’s Albert Sperisen collection of Eric Gill materials. Gill worked as a sculptor, printmaker, type designer, and publisher during the turn of the twentieth century, and the Sperisen collection holds many of Gill’s most important prints, publications, and manuscripts.

Art History/Arts Management students will:
• Create a digital archive of the exhibition materials
• Curate the exhibition
• Research available materials pertaining to the artists’ life and work
• Write final text for the exhibition display panels
• Assist with the installation of the exhibition during the summer months

Design students will:
• Design and produce the exhibition display system
• Design and produce the exhibition print materials
• Design the exhibition floor plans
• Design the artifact case layouts
• Assist with the installation of the exhibition during the summer months

21. 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).

The quality of the faculty has improved immensely with the three recent hires that constitute the full-time program faculty, and with this a more rigorous, critical, and contemporary curriculum has been developed. All of the program’s courses are new courses, and we are offering them to our students as part of an expanded, interdisciplinary design curriculum for the first time in the fall semester of the 2008–2009 academic year.

22. What, in the opinion of the faculty, is the overall quality of the program?

Assistant Professor Stuart McKee believes that the overall quality is very good. Assistant Professor Amy Franceschini notes that the quality of the program is in flux due to comprehensive curricular changes and rapid growth.

B. ADMISSION AND TRANSFER POLICIES

1. Are there any requirements for admission to the program?

There are no requirements for admission that have been instituted by the Design Program. 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.
2. Are there any internal procedures for accepting credit from elsewhere (advanced placement, transfer, study abroad, etc.)?

No, the College makes these decisions.

3. Are there any procedures for awarding credit to experiences other than traditional instruction (experiential learning, undergraduate research, internships, etc.)?

One such option available to Design Program students is the Directed Study option. Directed Study courses involve student-initiated projects with small groups of students who want a different kind of instruction or learning experience than a traditional course can offer.

C. ASSESSMENT

1. What are the methods by which the program assesses its success in achieving its program learning goals/outcomes?

Assistant Professor Stuart McKee developed a comprehensive assessment system for the Design Program under the tutelage of the College between May and October of 2008. For detailed assessment particulars, see the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics,” and “Design Program: Curriculum Map” in the Design Program appendix. The Design Program will assess its students’ success in meeting its learning goals and outcomes by retaining and reviewing final design project work, final design project writing, and annotated research bibliographies from each student at the end of each semester.

2. To what degree have you achieved your learning goals/outcomes? What factors have facilitated or impeded the program’s ability to meet its learning goals/outcomes?

With the support and guidance of the College administration, our assessment plan will take place one academic level at a time for specific courses, beginning with the freshmen level. The Design Program began its first semester of assessment at the end of the fall 2008 semester with the course titled “Visual Communication.” Because we had not yet completed our assessment procedure for this course at the time of writing this self-study document, we do not yet have an assessment record, though we expect to have one before the time our formal Academic Program Review begins. Following the College’s directives, we plan to begin assessing four other courses (all required for the major) during the next four semesters: “Design Media Lab I” and “Typography” in the fall of 2009; “Digital Literacy” in the fall of 2010; and “Senior Design Project” in the spring of 2010. Together, these five courses constitute the complete assessment plan that we have identified and detailed in our “Design Program: Curriculum Map” document.

3. How does the program determine whether individual courses are meeting their stated learning outcomes? How does the program determine whether individual courses are contributing to overall program learning goals/outcomes?

Each of our courses has a specific set of learning outcomes assigned to that course. Our procedure for gauging the success of our learning goals and outcomes will vary depending on the specific outcome and course under assessment. Because the Design Program is a studio-based arts program, a large percentage of our assessment procedure will involve the evaluation of visual material, including project plans and sketches, workshop exercises, finished project work, and/or design process documentation. Because we value design history and theory as an important part of our curriculum, we will also evaluate our students’ responses to seminar questions, their annotated research bibliographies, and their final project writing.
For more detailed information, see the document titled “Design Program Curriculum” in the Design Program appendix.

We will evaluate the Design Program’s overall learning goals and outcomes on a semester-by-semester basis through a broader set of program-specific rubrics. For more detailed information, see the “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics,” and “Design Program: Curriculum Map” documents in the Design Program appendix.

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

Each set of learning objectives for a particular course appears within the syllabus for that course. We completed our program-wide goals and objectives in October of 2008, and we have not yet presented these comprehensive expectations to the student body. We are open to suggestions from the College regarding the best approach for making these goals and objectives public.

D. FACULTY

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

Assistant Professor Stuart McKee—Fall 2008 semester: 1 section of “Visual Communication,” 4 credit hours; 1 section of Advanced Typographic Systems (from the former curriculum), 4 credit hours. Spring 2009 semester: 1 section of “Exhibition Design Practicum,” 4 credit hours.

Assistant Professor Amy Franceschini is away on a leave of absence during the 2008–2009 academic year.

Assistant Professor Rachel Beth Egenhoefer—Spring 2008 semester: 1 section of “Visual Communication,” 4 credit hours; 1 section of “Senior Design Project,” 4 credit hours.

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


3. How are teaching assignments made within the program?

Our full-time faculty members teach the courses that follow their teaching experience and/or their professional and research interests. Our adjunct faculty members receive their course commissions by appointment from the acting Program Director for the Design Program.

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

Assistant Professor Stuart McKee enjoys teaching the courses that he teaches. Assistant Professor Amy Franceschini enjoys teaching the courses that she teaches. Rachel Beth Egenhoefer will begin serving as a USF faculty member during the spring semester of the 2008–2009 academic year.
5. Do faculty wish they taught different courses or taught existing courses differently?

Assistant Professor Stuart McKee: No.

Assistant Professor Amy Franceschini: Coming in as a new faculty member I had to get a feeling for the student body and will alter my courses such that they will not be as enjoyable to teach. I feel that this could be remedied by screening students before they enter the program or actively recruiting students with higher achievement abilities and standards.

6. Is the curriculum flexible enough to allow innovation in teaching methods and the development of new courses?

Yes. The Design Program faculty members plan to continue meeting once per semester to review and update our learning outcomes and once per year to review our curricular standards and to revise existing courses or to propose new courses.

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

No. The Design Program faculty members follow academic and professional developments regarding new design media and technologies. Our computer lab facilities, our hardware, and our software is state-of-the-art, and we are able to update hardware every four years and our software whenever new application versions reach the market.

8. Does the department monitor its overall teaching effectiveness? How?

Yes, we monitor our teaching effectiveness through our assessment of our program’s learning goals and outcomes and through our individual course learning goals. The Chair of the Department of Art + Architecture is also eligible to request and review teaching evaluations for any adjunct faculty member within the department.

9. What does the department 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 does not take place as an organized activity within the Design Program. The College offers junior faculty a plethora of media skills workshops, tenure workshops, and teaching discussion groups. Faculty Development Funds are also available to faculty who propose projects that involve student research assistance.

Assistant Professor Stuart McKee, the Design Program’s Program Director, has independently served as a teaching mentor to adjunct faculty members Camellia George and Mimi Sheiner upon their request, and plans to continue serving as a teaching mentor, as needed, for any faculty member upon request.

10. 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 sponsor student visits to design and arts organizations, visits with guest designers and critics, independent course study, extracurricular community service projects, internship and design-specific professional placement, student advising, and extracurricular project and career development activities, including seminars devoted to portfolio and CV preparation.
E. FACULTY RESEARCH

1. What are the faculty’s scholarly/artistic interests and aims? What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program?

See the documents titled “Stuart McKee: Professional Biography,” “Stuart McKee: Research Projects,” and “Rachel Beth Egenhoefer: Professional Biography” in the Design Program appendix.

2. What are the primary areas of emphases and strength within the program?

Social and environmental justice are embedded into all courses across the Design Program. This is emphasized by projects being developed with communities locally and internationally. Other research-related strengths include typography, typographic history, digital media design, and new media technology.

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

These changes have no detrimental effect on the research of the Design Program faculty. We are practicing design using innovative media formats and technologies and developing content within our project-based and written research that questions current social norms and cultural standards.

4. 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 are a heterogeneous faculty, and we have not experienced such communication obstacles. In our short time as faculty, we find that a common goal among the department faculty is to avoid repetition in curriculum and to openly discuss ways of complementing one another’s various teaching strategies.

5. 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/artistic creation with the College. The Dean of the College of Arts and Sciences, Jennifer Turpin, meets with each faculty member annually during their Academic Career Prospectus interviews. From what we have learned while attending these meetings, the College seems pleased with our various faculty members’ success at meeting research/artistic creation expectations.

F. FACULTY SERVICE

1. 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.

Assistant Professor Stuart McKee has served only one full year as a faculty member at the time of writing this self-study document. During that time, Stuart sat on the Community Arts Faculty Search Committee as his primary service to the College. For the 2008–2009 academic year, and for the next two years, Stuart will serve as Chair of the Department of Art + Architecture. As Chair, Stuart will serve the department by managing faculty, staff, and student concerns; by planning and implementing accreditation policies and
external reviews; and by managing curricular development, adjunct faculty hires, course scheduling, and budget development for the Art History/Arts Management, Design, and Fine Arts programs.

Assistant Professor Amy Franceschini has served only one full year as a faculty member at the time of writing this self-study document. During that time, Amy sat on the Sculpture Faculty Search Committee and collaborated on the planning and development of a new interdisciplinary graduate program.

2. What are the major extension and other outreach programs that faculty have been involved in since the last review?

The Design Program will begin making plans for its first formal outreach program, an internship program, during the spring semester of 2009.

3. In what ways are the faculty linked to the community (paid and unpaid consulting, faculty service on community boards/commissions etc.)?

In the summer of 2007 Assistant Professor Stuart McKee was awarded an Ideas That Matter grant for the sum of $35,000 from Sappi Fine Paper to propose, design, and produce a publication to serve the San Francisco non-profit organization Visual Aid. Stuart continues to donate his time as a designer to the organization. Stuart is a member of the American Institute of Graphic Arts (AIGA), and recently agreed to serve as a member of the San Francisco chapter’s Enrichment Scholarship committee. Stuart is currently collaborating with Professor Anne Bush from the University of Hawaii to develop an international design conference titled “Sites Pacific: Design, Education and the Geographic Imagination.”

When Assistant Professor Amy Franceschini began teaching in the Design Program she was a member of the Board of Directors at Yerba Buena Center for the Arts. Amy has also been consulting with the city of San Francisco’s Department for the Environment and the Bay Area Bicycle Coalition, which has resulted in the establishment of two permanent positions, program funding and the development of legislation.

G. RELATIONSHIPS WITH OTHER DEPARTMENTS

1. In what ways does the program collaborate with other departments and programs at USF?

The Design Program does not, as of yet, have any active and ongoing collaboration in place with other programs, though we do introduce our students to project work that originates from the faculty and staff within other disciplines, and students meet with these faculty and staff while completing these projects.

2. Are there any impediments to developing interdisciplinary research or connections to other departments or programs?

No.

H. RECRUITMENT AND DEVELOPMENT

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

Given that we are a young faculty, with two Assistant Professors beginning during the fall semester of 2007, and a third during the spring semester of 2009, it is too soon to say.
2. What are the anticipated retirements that need to be taken into account in long-range planning over the next five to ten years?

None.

3. In what ways does the department help foster professional development and growth of the faculty?

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.

I. STUDENTS

1. What is the program looking for in its students? What kind of students is the program well suited to serve?

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.

2. 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)?

Because we are a new faculty working with a new curriculum, we are in the beginning stages of making such arrangements for our students. In October of 2008, Assistant Professor Stuart McKee agreed to serve on a new American Institute of Graphic Arts (AIGA) committee to establish an Enrichment Scholarship specifically for design students at the University of San Francisco. This scholarship will provide senior-level, graduating students an opportunity to receive funding for a post-graduation research or travel project. The first Enrichment Scholarship competition will take place near the end of the spring semester of 2009.

3. 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.

J. COMPREHENSIVE PLAN FOR THE FUTURE

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

The discipline of graphic 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 the “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.

As a result of our proximity to the Pacific Rim and the diversity of Pacific Rim cultures that reside in the San Francisco Bay Area, we believe that it is essential for our students to move away from commercial models of design practice and to respond to community-based design needs within cultures different from their own. We expect to continue moving away from the predominantly Western and Eurocentric models of design history and theory and towards ethnographic models that place equal emphasis on a wide range of non-Western cultures. We believe that design cannot succeed without the utilization of cultural understanding. Though “understanding” includes traditional methods of inquiry, such as academic research, it also involves the much deeper experiences of community interaction, participation, leadership, and empathy. We hope that design practice will thus become, for our students, a vehicle for participation, a way of experiencing other people’s positions, needs, and constraints.
DESIGN PROGRAM APPENDIX

Academic Program Review
Self-Study
Design Program Curriculum
Department of Art + Architecture
University of San Francisco

Design Media Lab I
Course Number: VA 115
Course Units: 2
Timing: One laboratory class session per week, 2 hours 45 minutes per class
Prerequisites: None; open to declared Design majors only

Course Description
This course will introduce students to the use of the computer as a tool for design process and production. Course work will focus on guided demonstrations and independent project work, with an emphasis on building students' technical and conceptual fluency with digital media. To successfully complete this course, students will be expected to demonstrate mastery of the Macintosh OS operating system and comprehensive understanding of the Adobe applications used by designers to print and manipulate photographs (Adobe Photoshop CS3), set typography and create typographic grid systems (Adobe InDesign CS3), create complex vector-based artwork (Adobe Illustrator CS3), and publish print-based and Internet-based projects (Adobe InDesign CS3 and Adobe Dreamweaver CS3).

Learning Outcomes
1. Demonstrate comprehensive understanding of the Macintosh OS operating system through successful completion of individual project exercises and longer-term project work.

2. Demonstrate functional fluency with the Adobe Photoshop application, with an emphasis on image exposure, color adjustment, and image manipulation through successful completion of individual project exercises and longer-term project work.

3. Demonstrate functional fluency with the Adobe InDesign application, with an emphasis on typesetting (including style sheets), publication construction (including master pages), and print production through successful completion of individual project exercises and longer-term project work.

4. Demonstrate functional fluency with the Adobe Illustrator application, with an emphasis on the construction of complex, vector-based drawings through successful completion of individual project exercises and longer-term project work.

5. Demonstrate functional fluency with the Adobe Dreamweaver application, with an emphasis on template design, CSS, site file structure, and table cell design through successful completion of individual project exercises and longer-term project work.
Visual Communication
Course Number: VA 155
Course Units: 4
Timing: Two studio class sessions per week, 2 hours 45 minutes per class
Prerequisites: Studio Systems (0107-120); Survey/Western Art History 1 (0107-101); Design Media Lab I

Course Description
This course will introduce students to the 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. Course work will include directed critiques and guided discussions, placing equal emphasis on concept (the design process) and craft (composition and digital print production). Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of typography, semiotics, visual rhetoric, and design history. 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, through oral/visual presentation of conceptual project plans and the submission of final project work.

2. Identify the key principles of semiotics and visual rhetoric, with an emphasis on the structural differences between text- and image-based coding systems, through participation in group seminars, participation in group critiques, and the submission of final project work.

3. Demonstrate knowledge of typographic history, beginning with the invention of “moveable type” printing and continuing through the global production of digital type fonts, through writing of annotated project bibliographies, submission of final project text.

4. Demonstrate fluency with typography as a component of visual communication, with an emphasis on text structures, page structures, and media structures, through submission of project drafts, design process documentation, participation in project critiques, and final project work.

5. Demonstrate knowledge of graphic design history, with an emphasis on the ways in the discipline has been influenced by the economic, social, and/or political conditions of a place and time, through participation in group seminars, writing of annotated project bibliographies, and submission of final project text.
Typography
Course Number: VA 205
Course Units: 4
Timing: Two studio class sessions per week, 2 hours 45 minutes per class
Prerequisites: Visual Communication

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 through completion of a final exam on typographic history.

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, through participation in group seminars, submission of annotated project bibliographies, and writing of final project text.

3. Demonstrate skill using typography as a component of visual communication, through submission of design process documentation and final project work.

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, through visual presentation of conceptual project plans and submission of final project work.

5. Demonstrate fluency with typography as a tool for cultural representation; in particular, the processes through which typography represents the identity values of its producers and users, through visual presentation of conceptual project plans and submission of final project work.
Publication Design
Course Number: VA 255
Course Units: 4
Timing: Two studio class sessions per week, 2 hours 45 minutes per class
Prerequisites: Typography

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, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

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, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

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, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

4. Create examples of professional bookbinding, with a focus on soft-cover perfect-binding construction, and hardcover sewn construction, through production of functional binding prototypes and submission of final project work.

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, through participation in group seminars and writing of annotated project bibliographies.

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, through participation in group seminars, writing of annotated project bibliographies, and submission of final project work.
Design Media Lab II
Course Number: VA 275
Course Units: 2
Timing: One laboratory class session per week, 2 hours 45 minutes per class
Prerequisites: Typography

Course Description
This course will build upon Design Media Lab I to introduce students to advanced use of the computer as a tool for design process and production. Course work will focus on guided demonstrations and independent project work, with an emphasis on advancing students’ basic technical and conceptual fluency with digital media. To successfully complete this course, students will be expected to demonstrate mastery of web-based publishing, basic video production and advanced understanding of the Adobe applications that designers use to create animations, games and interactivity (Flash CS3), video manipulation and processing (Final Cut Pro CS3), web-based animation and image manipulation (Photoshop CS3 + Fireworks CS3), and advanced Internet-based projects (Adobe Dreamweaver CS3).

Learning Outcomes
1. Demonstrate mastery of Dreamweaver CS3 through successful completion of individual project exercises, longer-term project work, and successful launching of an independent web site.

2. Demonstrate functional fluency with the Photoshop CS3 and Fireworks CS3 applications, with an emphasis on advanced image manipulation, web-based file formats, advanced gif animation and production, and basic interaction, through successful completion of individual project exercises, longer-term project work, and successful launching of an independent web site.

3. Demonstrate functional fluency with the Final Cut Pro application, with an emphasis on data importing and exporting, file formats, basic editing, and sound collage, through successful completion of individual project exercises, and longer-term project work.

4. Demonstrate functional fluency with the Flash CS3 application, with an emphasis on animation practice and methodology, animation file formats, animation production and basic interaction, through successful completion of individual project exercises, longer-term project work, and successful launching of an independent web site.

5. Exemplify advanced practice with all of the aforementioned skills to translate complex artwork and data into a final, independent project.
Digital Literacy
Course Number: VA 315
Course Units: 4
Timing: Two studio class sessions per week, 2 hours 45 minutes per class
Prerequisites: Publication Design and Design Media Lab II

Course Description
This course, which builds upon the tools learned in the two Design Media Lab courses, will introduce students to the detailed history, theory, and practice of digital design and publishing. Digital media have 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 challenge many of the existing paradigms. Digital Literacy will ask students to participate in the collaborative formulation of a new digital media framework. This course will introduce students to the advanced skills necessary to employ digital media in the technical, generative, and investigative context of art and design practice, taking 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. Design Literacy focuses on properties unique to digital media such as dynamic data, interaction design, social networks, and user-generated content, as well as subjects commonly taken up in the creation of digital work, including telematic space, time, decentralized authorship, collectivity, and the extended social life of digital projects. Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of 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, through participation in group discussions and writing of final project text.

2. Demonstrate introductory physical computing skills, with a focus on interaction, interface design, and mechanization, through creation and submission of final project work.

3. Demonstrate advanced practice with digital tools, with an emphasis on Flash and Final Cut Pro, through presentation of conceptual plans, creation of project prototypes, and submission of final project work.

4. Demonstrate introductory skill with basic electronics and interface design, with a focus on simple intuitive interaction, through presentation of conceptual plans, creation of project prototypes, and submission of final project work.

5. Develop reusable web-based templates, focusing on presentation, documentation, and distribution functions, through presentation of conceptual plans, creation of project prototypes, and submission of final project work.
Social Practice
Course Number: VA 325
Course Units: 4
Timing: Two studio class sessions per week, 2 hours 45 minutes per class
Prerequisites: Digital Literacy, to be cross-listed with different prerequisites for upper-level Fine Arts and Architecture Students

Course Description
Social Practice, which begins and ends out in the world, is not restricted to any single medium, using various forms, methods, and approaches as the situation or need dictates. Sometimes social practice may look more like sociology, anthropology, social work, journalism, community outreach, or environmentalism than visual art, yet it maintains an intention of creating significance, engagement, and/or accountability between the audience and the artist.

This course will educate and activate students to develop and utilize their artistic skills to engage in society and transcend traditional paradigms. Students will learn about the practices of working artists and non-artists alike who have engaged in civic activity, while applying their knowledge, skills, and abilities to initiate, develop, and complete projects with the public.

Learning Outcomes
1. Exemplify understanding of key ideas in the history and theory of social practice, with a focus on participatory practice, through oral/visual presentation of conceptual project plans and participation in group critiques.

2. Develop skill and comprehensive understanding of social practice project formats through presentation of conceptual project plans, submission of project research data, and design process documentation.

3. Demonstrate knowledge of internet-based social practice projects, with a focus on social networking, through submission of design process documentation and submission of final project work.

4. Research and develop projects that require individual leadership and group collaboration through development of final project work and writing of group collaboration assessments.
Information Visualization

Course Number: VA 335
Course Units: 4
Timing: Two studio class sessions per week, 2 hours 45 minutes per class
Prerequisites: Digital Literacy

Course Description
Building upon the introductory study of text and image offered in Visual Communication, 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.

This course will incorporate tools learned in Design Media Lab I and Design Media Lab II, with a focus on Adobe Illustrator, Flash, and Photoshop. 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, comparative timelines, and the Situationist theory of psychogeography. 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, through visual presentation of conceptual project plans, submission of design process documentation, and submission of final project work.

2. Demonstrate skill with the visual language and practice of mapping, with a focus on the presentation of multiple layers of information, through the conceptualization, design process, and submission of a final mapping project.

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, through participation in group seminars and oral/visual project presentations.

4. Develop a conceptual plan and a research plan that will serve as the primary component of an information visualization project, through presentation of conceptual project plans, creation of functional project prototypes, and submission of design process documentation.

5. Demonstrate knowledge of the methods of production and distribution, with a focus on analog and digital printing methods, through submission of initial sketches, project development drawings, and project prototypes.
Exhibition Design Practicum
Course Number: VA 345
Course Units: 4
Timing: Two studio class sessions per week, 2 hours 45 minutes per class
Prerequisites: Digital Literacy, to be cross-listed with different prerequisites for upper-level Art History and Architecture students

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, through participation in group seminars and participation in group critiques.

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, through participation in group seminars and participation in group critiques.

3. Create functional floor plans, case plans, site-specific installations, and traveling exhibits within the museum setting, through visual presentation of conceptual project plans, submission of sketches and production drawings, and submission of final project prototypes.

4. Create environmental graphic design signage, including information, identification, and wayfinding sign types, through visual presentation of conceptual project plans, submission of sketches and production drawings, and submission of final project prototypes.

5. Demonstrate knowledge of exhibition design history, with an emphasis on the changing relationship between historiography, curatorial practice, and reception theory, through participation in group seminars and presentation of conceptual project plans.

6. Participate in the installation and maintenance of a final exhibition, demonstrating ability to work with the curators and curatorial assistants of the Thacher Gallery.
Senior Design Project
Course Number: VA 415
Course Units: 4
Timing: Two studio class sessions per week, 2 hours 45 minutes per class
Prerequisites: Digital Literacy

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, through presentation of conceptual project plans, documentation of project research, and creation of functional project prototypes.

2. Exemplify skill with time management and project presentation, with a focus on production timelines, milestones, and public speaking, through submission of design process documentation and formal oral/visual presentation of final project work.

3. Demonstrate experience with process-based methodology, with a focus on information visualization and mapping as tools for research, through participation in group critiques and submission of design process documentation.

4. Demonstrate skill with research and preliminary project development, with a focus on building an argument for final project direction, through oral/visual presentation of conceptual project plans and participation in group critiques.
## Design Program: Goals and Outcomes
University of San Francisco

<table>
<thead>
<tr>
<th>Program Goal</th>
<th>Outcomes</th>
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<tbody>
<tr>
<td>1. Students will gain solid historical knowledge of the objects of art and</td>
<td>a) Identify sources and tools for art historical research and produce formal analytic written papers or projects.</td>
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<td>principal artists of all major periods, and their associated theories,</td>
<td>b) 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>
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<td>analysis and criticism. This includes a broad understanding of the cultural</td>
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<td>diversity of art movements from prehistoric times through contemporary</td>
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<td>culture, both locally and globally.</td>
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<td>2. Students will gain an understanding of basic visual principles, concepts,</td>
<td>a) Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</td>
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<td>media, and formats in the various fine art disciplines, and the ability to</td>
<td>b) Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</td>
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<td>apply them to meet a specific objective. This includes an ability to think</td>
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<td>critically and propose creative solutions to aesthetic problems.</td>
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<td>3. Students will gain a deep appreciation and knowledge of how to use their</td>
<td>a) Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</td>
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<td>skills to work with diverse communities both locally and globally to create</td>
<td>b) Propose and 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 organizational and civic concerns.</td>
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<td>social change. This includes the acquisition of professional skills that</td>
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<td>will serve them as post-graduate students, professional practitioners,</td>
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<td>educators, and community leaders.</td>
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<td>4. Students will gain knowledge and skills in the use of basic tools,</td>
<td>a) Identify appropriate research-related 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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<td>technologies, and processes sufficient to conduct advanced research or</td>
<td>b) Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.</td>
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<td>project work. This includes the mastery of bibliographic research and</td>
<td>c) 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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<td>understanding of the digital tools and processes necessary to develop that</td>
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<td>research.</td>
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### Design Program: Outcome Rubrics
University of San Francisco

<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>
</thead>
<tbody>
<tr>
<td>1a. Identify sources and tools for art 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>
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<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 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>Students fail to express ideas or understanding of works of art and their contexts, either verbally and/or in group discussion. During class discussions, students do not speak unless asked by the professor.</td>
<td></td>
<td>Student is able to describe and compare different styles of art, artists, and movements in written form and while participating in classroom critiques and discussions.</td>
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<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>
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<tr>
<td>2b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, 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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<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>
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<tr>
<td>3b. Propose and 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 organizational 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 themselves while working with that organization.</td>
<td>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves 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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<td><strong>4a. Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.</strong></td>
<td>Student is unable to complete independent research for their project work by using library collections, bibliographies, and digital databases.</td>
<td>Student is able to complete independent research for their project work by using library collections, bibliographies, and digital databases.</td>
<td>Student is able to complete sustained and comprehensive research for project work by using library collections, bibliographies, and digital databases.</td>
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<td><strong>4b. Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.</strong></td>
<td>Student finishes their coursework at USF without the knowledge to further their access to resources within their respective field.</td>
<td>Student demonstrates an ability to prepare applications for grants, graduate study, or other post-professional endeavors, including written applications and visual databases or portfolios.</td>
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<tr>
<td><strong>4c. Demonstrate skill using the Macintosh OS operating system and design-related computer applications through in-class exercises and project work.</strong></td>
<td>Student is unable to demonstrate competency using the Macintosh OS operating system and the following computer applications: InDesign, Photoshop, Illustrator, and Dreamweaver.</td>
<td>Student is able to demonstrate competency using the Macintosh OS operating system and the following computer applications: InDesign, Photoshop, Illustrator, and Dreamweaver.</td>
<td>Student is able to plan and implement independent project work using the Macintosh OS operating system and the following computer applications: InDesign, Photoshop, Illustrator, and Dreamweaver.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Design Program: Curriculum Map

**University of San Francisco**

**Key**
- I = Introduced with minimal coverage
- M = Moderate Coverage
- C = Comprehensive Coverage

**Note:** Courses left blank below indicate courses that will not serve as part of the formal accreditation process. F08, F09 = Assessment will begin during the fall semester of 2008, or the fall semester of 2009, etc.

<table>
<thead>
<tr>
<th>Goals and Outcomes</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally.</td>
<td></td>
</tr>
<tr>
<td>a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.</td>
<td>M</td>
</tr>
<tr>
<td>b. 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>I</td>
</tr>
<tr>
<td>2. Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems.</td>
<td></td>
</tr>
<tr>
<td>a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</td>
<td>C</td>
</tr>
<tr>
<td>b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</td>
<td>C</td>
</tr>
<tr>
<td>3. Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders.</td>
<td></td>
</tr>
<tr>
<td>a. 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>I</td>
</tr>
<tr>
<td>b. Propose and 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 organizational and civic concerns.</td>
<td>C</td>
</tr>
<tr>
<td>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 includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.</td>
<td></td>
</tr>
<tr>
<td>a. Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.</td>
<td>C</td>
</tr>
<tr>
<td>b. Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.</td>
<td>C</td>
</tr>
<tr>
<td>c. Demonstrate skill using the Macintosh OS operating system and design-related computer applications through in-class exercises and project work.</td>
<td>C</td>
</tr>
</tbody>
</table>
Stuart McKee: Professional Biography

Stuart McKee is active as a design educator, researcher, and writer. Stuart serves as an Assistant Professor of Design at the University of San Francisco, where he is also Chair of the Department of Art + Architecture. The bulk of his research examines the ways in which design artifacts represent their users and inform their cultural identities. His publication record includes the papers for the journal Inform, Visible Language, and the AIGA Journal of Graphic Design, and research articles for the magazines Print, Eye, and Emigre. In 2002, Stuart proposed the AIGA conference Educating the Design Educator and served as the program director and moderator for the conference. Stuart 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. He has also presented research papers at a variety of international conferences, including Logo Cities in Montreal in 2007, and Networks of Design in Falmouth, England in 2008. Stuart has now been working in education for more than fifteen years at schools such as California College of the Arts, where he served as Chair of the Graduate Program in Design, and at the University of Hawaii at Manoa, where he served as a Visiting Professor during the 1993–94 and 1996–97 academic years.

Stuart has been working as a design practitioner since earning his MFA Degree in Graphic Design from the Yale University School of Art in 1989. As an environmental graphic designer, Stuart has designed exhibition typography for institutions such as 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 award 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 received a citation for design excellence from the U.S. General Services Administration, and he was awarded an Ideas That Matter grant for the sum of $35,000 from Sappi Fine Paper to propose, design, and produce a publication to service the San Francisco non-profit organization Visual Aid.
2008

Das Black Moonlight accepted for publication via peer review. A discussion of the ways that the Todd Trexler poster Das Black Moonlight marked drag’s movement into the public consciousness.

EYE: THE “BEYOND THE CANON” SPECIAL ISSUE
NO. 68, SUMMER 2008

2008

The Spread of Printing accepted for presentation via peer review. A criticism of the histories that identify Europe as the geographic center for the global spread of printing.

“NETWORKS OF DESIGN”: THE DESIGN HISTORY SOCIETY CONFERENCE
FALMOUTH, ENGLAND

2007

Street Democracy accepted for presentation via peer review. A critique of the municipal policies that limit or disable citizens from communicating through signs, thereby controlling access to alternative community histories.

LOGO CITIES: AN INTERNATIONAL SYMPOSIUM ON SIGNAGE,
BRANDING AND LETTERING
CONCORDIA UNIVERSITY: MONTREAL, QC; CANADA

2005

Making Visible the Invisible accepted for publication. A report on the Image and Meaning forum, where designers and scientists gathered to debate contemporary problems in visualizing science.

EYE: NO. 57, VOLUME 15, AUTUMN 2005

2005

Another Green World commissioned for publication. A review of the progress that museum curators and designers are making in promoting the sustainability storylines that run throughout their collections.

PRINT: THE “SUSTAINABILITY” ISSUE;
VOLUME LVIX:IV, JULY/AUGUST 2005

2004

The Face on the Men’s Room Wall commissioned for publication. A report on the effectiveness of the frank messages that combat gay men’s complacency regarding HIV and other sexually transmitted diseases.

PRINT; VOLUME LVIII:IV, JULY/AUGUST 2004

2003

Come As You Are accepted for publication. An analysis of the tourism industry’s increasing focus on lesbian and gay marketing. The same local and national governments which once barely recognized lesbian and gay travelers are now publicly celebrating them.

PRINT; VOLUME LVII:1, JANUARY/FEBRUARY 2003
2003
Designing the Sustainable Self commissioned for presentation.
An investigation of the ways that sustainable design attempts to undermine class-informed identity values and overturn consumers’ fixation with exclusivity and status.

"THE POWER OF DESIGN"
THE AIGA NATIONAL DESIGN CONFERENCE; VANCOUVER, BC; CANADA

2000
Designing (and Controlling) the Vox Populi commissioned for publication.
An investigation of the conflicts that result when a city promotes municipal signage but restricts or outlaws the rights of its citizens to create their own signs.

INFORM, THE JOURNAL OF THE AIGA CHICAGO
VOLUME 13, NO. 1

1999
Iconographies of Authority accepted for presentation via peer review.
A study of the role that graphic designers play in the establishment of authority, particularly in relation to the development of print traditions.

"AMERICA: CULT AND CULTURE"
THE AIGA NATIONAL DESIGN CONFERENCE; LAS VEGAS, NEVADA

1998
Rainbows, Closets and Drag: Appropriation of Gay and Lesbian Imagery selected for re-publication

DESIGN CULTURE: AN ANTHOLOGY OF WRITING FROM THE AIGA JOURNAL
ALLWORTH PRESS

1996
Rainbows, Closets and Drag: Appropriation of Gay and Lesbian Imagery commissioned for publication.
An examination of the ways in which lesbian and gay communities have sought political independence by responding to the graphic mainstream.

AIGA JOURNAL OF GRAPHIC DESIGN
VOLUME 14, NO. 1

1995
The Social Space of the Page accepted for publication via peer review.
An exploration of the ways in which designers create identity and community through the spaces of the printed page.

EMIGRE; NO. 36

1994
Simulated Histories accepted for publication via peer review.
An examination of the ways in which activism, as visual language, publicly promotes cultural identity, particularly for groups overcoming an ahistorical identity.

"NEW PERSPECTIVES: CRITICAL HISTORIES OF GRAPHIC DESIGN"
VISIBLE LANGUAGE; VOLUME 28, NO. 4
Amy Franceschini: Professional Biography

Amy Franceschini creates formats for exchange and production that question and challenge the social, cultural and environmental systems that surround her. An overarching theme in her work is a perceived conflict between humans and nature. Her work manifests as websites, installations, open-access laboratories, and educational formats that often take form as long-term engagements with a specific place and public. Her projects reveal the ways that local politics are affected by globalization. In 1995, Amy founded Futurefarmers, an international collective of artists. Futurefarmers hosts an artist in residency program that offers a platform for collaboration and research. The program has hosted over 22 artists from 12 countries and forms the basis of a distributed network of artists who make up the collective. In 2004, Amy co-founded Free Soil, an international collective of artists, activists, researchers, and gardeners who work together to propose alternatives to the social, political and environmental organization of space. Free Soil has exhibited internationally and received funding from the Danish Arts Council, and Zero One, San Jose to create temporary public art projects. She is the recipient of the SFMOM Seca Award, Artadia Award, Eureka Fellowship, a Graham Foundation recipient and most recently an Art Matters grant. Amy’s solo and collaborative work have been exhibited internationally at ZKM, Whitney Museum, the New York Museum of Modern Art and Yerba Buena Center for the Arts, San Francisco. She received her BFA from San Francisco State University and her MFA from Stanford University.
Amy Franceschini / Exhibitions

Solo Exhibitions
2009  Contemporary Museum, Baltimore, MD  The Reverse Ark II
de Saisset Museum, Santa Clara College, Santa Clara, CA  Local Landscape Campus: Nearest Nature
2008  Pasadena City College Art Gallery, Pasadena, CA  The Reverse Ark
Bildmuseet, Umea, Sweden. Urban Concerns, Nearest Nature
2007  Gallery 16, San Francisco  Spanners
2005  Nelson Gallery, UC Davis  Gardening Silicon Valley Superfund Sites
2004  University of the Pacific, Stockton, CA  Futurefarmers: Points of Origin
2003  Jack Hanley Gallery, San Francisco, CA  Fiction of Mass
2002  Ramp Gallery, Waikato Inst. of Tech., New Zealand  We Are All Meteorites
       rm401, Auckland, New Zealand  Inside the Greenhouse…
2001  Electronic Orphanage, Los Angeles, CA  Utopia
2000  Gallery 16, San Francisco, CA  Tention
1999  Yerba Buena Center for the Arts Project Room, San Francisco, CA  Concurrently

Select Group Exhibitions
2009  Madison Museum of Contemporary Art, Madison WI  Return to Function
Canadian Centre for Architecture, Montreal, Canada  Actions
       Abington Art Center, Jenkintown PA  Green Acres
       Freeze: An Outdoor Exhibition of Art + Architecture, Anchorage, Alaska Transpolar Catapult
American University Katzen Arts Center, Washington, D.C.  Close Encounters
Articule, Montréal, Canada  Black Market Type & Print Shop
Richard E. Peeler Art Center, DePauw University, Greencastle, IN  The We are Here Map Archive
       Colgate University, Clifford Gallery, Colgate, NY  Nature Version 2.0
       Plug-in, Basel, Switzerland  Ecomedia: Ecological strategies in today’s art
       Southern Exposure, San Francisco, CA  Vapor
       Yerba Buena Center for the Arts, San Francisco, CA  The Gatherers
       San Jose Museum of Art, San Jose, California  01SJ Biennial: Superlight
       Gallery 16, San Francisco, CA  15 Years of Gallery 16: These Are the People in Your Neighborhood
2007  Edith Russ Site for Media Art, Oldenberg, Germany  Eco Media
       San Francisco Museum of Modern Art, San Francisco, CA  SECA Award Show
       Foxy Productions, NY, NY  Networked Nature
       Boulder Museum of Contemporary Art, Boulder, Colorado  Weather Report
       Watershed Media Center, Bristol, England  Offload: Systems for Survival
2006  Center Pompidou, Paris Les Yeux Ouverts
       Museum of Science + Industry, Chicago, Illinois  Modern Leonardo’s
       Contemporary Arts Center, Cincinnati, Ohio  Beyond Green: Towards a Sustainable Art
       Magasin d’en Face, Grenoble, France  A Step Aside
       ISEA 2006, San Jose, CA  Free Soil Bus Tour
       Sonoma County Museum, Santa Rosa, CA  Hybrid Fields
       CCA Wattis Institute, San Francisco, CA  Artadia Award Show
2005  ZKM, Karlsruhe, Germany  Dingpolitik: Atmospheres of Democracy
       NY MOMA, New York, NY  Safe: Design Takes on Risk
       Rooseum, Malmo, Sweden  Dumb Economy, Funny Democracy, Impossible Projects
       Museum of Art and Design, NY, NY  Beyond Green: Towards a Sustainable Art
Pond, San Francisco, CA  Shop Dropping
       Smart Museum, Chicago, IL  Beyond Green: Towards a Sustainable Art

Awards / Grants
2008  Art Matters
Smithsonian Fellowship Nominee (status Pending until March 2009)
San Francisco Department for the Environment Victory Garden Grant
Studio for Urban Projects Seed Fund
Graham Foundation for Advanced Studies in the Arts, Victory Gardens Website
2007 Investing in Artists Grant from the Center for Cultural Innovation
2006 SFMOMA SECA Recipient
2005 Artadia Award: The Fund for Art and Dialog
2004 Eureka Fellowship Recipient, Fleishhacker Foundation

Collections
2008 Pasadena City College Library, Pasadena, CA The Reverse Ark (Video + Sculpture)
2004 Orange County Museum of Art, Newport Beach, CA The Great Park (6 prints)
2001 San Francisco Museum Of Modern Art, Design + Architecture Collection (printed ephemera)
1997 San Francisco Museum Of Modern Art, Atlas Online Magazine (website)

Select Publications
2009 Journal for Aesthetics and Protest, I LOVE TO WE, Victory Gardens 2008+, Issue 6, Christina Ulke
2008 Art Papers, Greening the Revolution, December 2008, Berin Golonu
ArtNews, Earthworks, Lamar Clarkson, June, pp 104 - 109
New York Times, Design + Living, Bump on a Log, Carly Berwick
Time Magazine, Lisa McLaughlin, July 24
Ready Made, Movers and Makers. Futurefarmers. 4/08
San Francisco Magazine,
New York Times, Looking for Inspiration in the Melting Ice, Art, pg. 35, Claire Dederer 9/07
Sierra Club Magazine, The Green Life/ Victory Gardens, pg. 24, Jennifer Hattam
San Francisco Chronicle, Victory Gardens, Datebook, pg. 89, Zahid Sardar
2006 Frieze, Beyond Green, pg. 89, Julia Bryan-Wilson 2006
Libération, Paris, Hactivism, La dépendance aux gadgets high-tech. Marie Lechner, pg. 34
Santa Cruz Sentinel, Artist Medium: Silicon Valley Superfund Sites, Eric Simillie
Making Things Public, Bruno Latour, ZKM Exhibition Catalog
Art Week, Practice Makes Perfect, Marisa Olson
Art in America, Practice Makes Perfect

Lectures
2009 Stanford University, Palo Alto, CA Rising Tide Conference/Symposium
UCLA Media Arts, Los Angeles, CA Futurefarmers
2008 Academy of Fine Arts, Umea Sweden Futurefarmers
Intermediae, Madrid, Spain Art + Civic Action: Victory Gardens
Hammer Museum, Los Angeles, CA Get Dirty Panel Discussion
Center for Urban Pedagogy, NYC, Visiting Lecturer
Headlands Center for the Arts, Futurefarmers
Portland State University, Visiting Artist Series
Colgate University, Clifford Gallery, Colgate, NY Nature Version 2.0
2007 San Francisco Museum of Modern Art, Art + Radical Politics w/ Matt Gonzalez
2006 Lynfabriken, Aarhus, Denmark. Visiting Artist Series
Museum of Contemporary Art, Chicago, Collectives, Collaborations and Groups
Kent State University, Ohio, Art and Architecture Series
Compostmodern, AIGA Conference, San Francisco
Anderson Ranch, Aspen, Colorado. Residence Lecture
Rachel Beth Egenhoefer: Professional Biography

Rachel Beth Egenhoefer is an artist, designer, writer, and educator. Her work explores the intersections between textiles, technology, and the body on historical, constructional and conceptual levels, and often incorporates tactile elements such as candy, knitting, and machines to represent intangible computer codes and conceptual spaces.

Egenhoefer received her BFA from the Fiber department with a concentration in Digital Video from the Maryland Institute College of Art. Rachel Beth was an MFA fellow at the University of California, San Diego where she also was a graduate researcher at UCSD's Center for Research and Computing in the Arts (CRCA).

As an artist Egenhoefer’s work has been exhibited both locally and internationally in San Francisco, Los Angeles, New York, London, Beijing, Madrid, and more. Her work has been included in major exhibitions such as the Options 2002 Biennial in Washington DC, the 2003 Boston Cyber Arts Festival, ISEA 2004 in Tallinn Estonia, La Noche en Blanco in Madrid, and at The Corcoran Gallery of Art, The Institute for Contemporary Art (ICA) London, The Banff Centre for the Arts, Curtain University of Technology in Perth Australia, Lighthouse Brighton in the UK, and many others.

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, and others. Rachel Beth worked for two consecutive seasons as the Web and Program Manager at Yerba Buena Arts & Events/ Yerba Buena Gardens Festival in San Francisco designing programs, banners, and web content for the non-profit organization that provides free arts programming to the city.

As a writer Rachel Beth formerly worked on the editorial staff of Arbyte Magazine in New York City, and continues freelance writing on art, modern society, and digital culture. She is a regular blog contributor for Furtherfield.org, an alternative art & media space in London, on the web, and around the world. Egenhoefer regularly publishes and presents papers and panels at conferences around the world including FLUX: Design Education in a Globalized Society in Capetown South Africa, Wearable Futures: Textiles and Technology, in Newport Wales read me Software Art & Culture in Aarhus, Denmark, The Space Between: Art, Technology, and Culture in Perth Australia, and others.

Before coming to the University of San Francisco Egenhoefer has taught in Art and Design programs at the University of California, San Diego, San Jose State University, San Mateo Community College, San Francisco State University, and others. While teaching at San Jose State University she received an Outstanding Faculty Award and is listed in both the Marquis Who’s Who of Art Educators and Women Artists.

Egenhoefer has been the recipient of two Arts Council England grants, a UCIRA Artist Grant (The University of California's Institute for Research in the Arts), a UCSD travel grant, and several other small grants. In 2008 she received a major commission from Lighthouse Brighton in the UK. She received the Emerging Curator Award from Works/San Jose where she curated an exhibition of California MFA students.

Rachel Beth Egenhoefer’s work can be seen online at www.rachelbeth.net.