

STA 468 INTERACTIVE WEB DESIGN

COURSE SYLLABUS

SPRING 17

T/TH 11:30-2:20 PM

37 KRESGE

REBECCA TEGTMEYER

ASSISTANT PROFESSOR, GRAPHIC DESIGN

DEPT. ART, ART HISTORY, & DESIGN

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OFFICE LOCATION: KRESGE 26C

OFFICE HOURS: *by appointment*

TOTAL CREDITS: 4

LAB HOURS: 8

PREREQUISITES:

STA 460 (GD 2)

AAHD SOCIAL MEDIA:

FB | FACEBOOK.COM/MSUAAHD

TW | TWITTER.COM/MSU_AAHD

VIMEO | VIMEO.COM/MICHIGANSTATEART

TEXTBOOKS: The purchase of this book is required. You can find it on Amazon.

Type on Screen, Ellen Lupton. Recommended books: There are several on UX/Interaction Design, these are three worth adding to your shelves. **HTML & CSS**, Jon Duckett, **Don't Make Me Think**, Steve Krug, **Designing for the Digital Age**, Kim Goodwin

DIGITAL SPACES / SHARING FILES: There is a dropmark site set-up for this course. I will use this space to share project details, files, and inspiration with you. Bookmark and save this link so that you can access it at any time: <http://rebec-categ.dropmark.com/386323>

There is also a course folder on Kresge Sharespace. You will be turning in process files and final files via sharespace. Please title your files accordingly with your name and project number.

COURSE CATALOG DESCRIPTION: Digital interactivity as a tool for visual communication, design and distribution of ideas. Conceptual, formal and typographical explorations relating to web-based activities such as interface design, user-interaction and basic animation. Research, writing, and discussion of current related events using personal blogging tools.

COURSE LEARNING OBJECTIVES:

You will become acquainted with the concepts and processes of interaction design and visual interface design while working across various screen-based environments.

You will explore a variety of process methods informed by discourses inside and outside of design as a means to predict and plan for audience interaction within an online environment.

You will account for the differences in audience goals, behaviors, and motivators when designing for an online experience.

You will produce design solutions that have a clear hierarchy, are easy to navigate and are aesthetically pleasing to the intended audience.

You will develop a familiarization with vocabulary that relates to user-interaction, interface design, information architecture, navigation and programming language.

You will prepare a body of work that showcases your ability to design for the digital space.

COURSE STRUCTURE:

Interactive projects are complex and never-ending, resulting in a process that typically involves many phases and many people with diverse yet complementary skill sets. From a broad-view, interaction and graphic design falls within the User Experience Design industry, a quick advancing area of research and practice which informed the development of the Experience Architecture (XA) degree here at MSU.

This class will focus on the interactive planning phase as well as the visual design phase (a term which is to be debated, see readings). You will not learn how to code in this course (although we will test HTML/CSS), this is a graphic design course, not a computer programming course. The course will consist of two robust projects intended to produce portfolio quality outcomes that exhibit your skills as a designer capable of designing for interactive environments. Specifics for each project will be given when the projects are introduced, it is expected that you follow the processes outlined and be prepared to participate in formal critiques throughout the semester. Readings, lectures, and videos will introduce you to the terms, processes, and future possibilities of interaction design.

PROJECT (BRIEF) OVERVIEWS:

Project 1: Fenner Nature Center Web Site: As a class you will be researching Fenner Nature Center to plan for and execute possible outcomes for a redesigned website.

Project 2: Collection Database: You will gather and analyze information pertaining to something you collect. The content gathered will be organized into an analog diagram. The diagram will serve as your entry point for the development of a screen-based interface.

Workshop Interactive Type: Utilizing HTML and CSS you will create an interactive typography experience.

Portfolio Site: Each of you will be required to set-up a portfolio website. At the end of the semester, the process and final outcomes for your 2 projects will be posted.

For information on copyright in graphic design, please refer to: <http://eyeondesign.aiga.org/what-young-designers-need-to-know-about-copyright-law/>

MSU Academic Integrity policy as stated on the MSU Office of the Ombudsperson website: <https://msu.edu/-ombud/academic-integrity/index.html>

ACADEMIC INTEGRITY: Academic Integrity is honest and responsible scholarship. As a student, you are expected to submit original work without any assisted aid and give credit to other peoples' ideas. Maintaining your academic integrity involves:

- Creating and expressing your own ideas in course work
- Acknowledging all sources of information used this includes text, visual, and audio
- Completing assignments independently or acknowledging collaboration when necessary

CRITIQUES: Participation in critique is a critical component of being a successful designer. As designers we are expected to be creative as well as articulate when presenting our work to clients and peers. In this course, critiques are designed to be learning experiences and provide a forum to review the work of your classmates. Through the critiques you will receive valuable feedback on your own work in order to improve upon your outcomes. The critique process is a collaborative effort where discussion and analysis of individual work leads to a deeper understanding of the principles and problems that each assignment addresses. By adding your voice you'll contribute to the ongoing dialogue of the course. Techniques of constructive criticism serve to help projects evolve and become more successful over time. Critiques are not biased—nor are they personal. They are observations that, in the end, continually ask, "Why?" Public speaking can be difficult for some, and I'll do my best to help you but, ultimately, speaking up in class is your responsibility.

SOME BRIEF RULES FOR CRITIQUE

1. Every project can be better. No project is ever perfect. If we start from this place, then we all understand that we have something to learn from getting feedback.
2. Critique is, therefore, about helping make projects better, not tearing them down.
3. Please avoid "I like this" or "I don't like that" kind of statements. Comments should be substantive. If something isn't working, it's important to articulate why, otherwise the designer won't be able to fix it.
4. Consider, instead, the communication goals of the piece and the arrangement and relationships of the elements on the page.
5. Suggestions for what action a designer might take to improve something about his or her piece can be helpful, but it's more important to identify and articulate the problem that your suggestion would be helping fix, because, in the end, it's the designer's job to figure out how to address that issue.

SHARING MATERIALS ONLINE/VIA SOCIAL MEDIA: As members of a learning community, students are expected to respect the intellectual property of course instructors. All course materials presented to students are the copyrighted property of the course instructor unless otherwise stated and are subject to the following conditions of use:

- Students may record lectures or any other classroom activities and use the recordings only for their own course-related purposes.
- Students may share the recordings with other students enrolled in the class. Sharing is limited to using the recordings only for their own course-related purposes.
- Students may not post the recordings or other course materials online or distribute them to anyone not enrolled in the class without the advance written permission of the course instructor and, if applicable, any students whose voice or image is included in the recordings.
- Any student violating the conditions described above may face academic disciplinary sanctions.

For additional help with external difficulties seek out these campus resources:

MSU Police Non-Emergency
517-355-2221

**Michigan State University
Counseling Center**
Student Services Building
556 East Circle Dr Room 207
East Lansing, MI 48823
counseling@cc.msu.edu

AIGA MSU STUDENT GROUP: AIGA is the professional association for design and our student group is affiliated with the AIGA Detroit Chapter, membership to AIGA is optional but NOT required to participate in the student group. The MSU Student Group meets regularly to socialize and work on client-based projects. For up-to-date information join the group's Facebook Page at *AIGA MSU Student Group* and visit www.aiga.org.

EXPECTATIONS OF A GOOD STUDENT:

- Be mindful of your use of mobile devices, social media, and non-class-related work.
- Respect each other, the space, and the ideas being presented.
- Come (over)prepared for class, mentally and physically, be here and focused.
- Exceed your own expectations of what this can be, be pro-active.
- You are not here for a grade. You are here to learn.
- Projects are about what you get out of them, not what I "want" you to deliver.
- Create a healthy, open space for critique.
- Encourage each other to share ideas.
- Critique will make your work better. Please be open to receiving feedback.
- Give feedback honestly and sensitively.
- Participate. The more you put into this class, the more you will gain from it.
- Learn as much as you can from one another. Support each other and use each other as resources. Communicate honestly with me and each other.
- If you are having any difficulties (inside or outside of the classroom) that is affecting your participation and work please notify me sooner than later.
- If you are absent, please ensure that you contact one of your classmates regarding the requirements (do not email me).

ATTENDANCE: Attendance is mandatory. Missing a class will adversely affect your grade, if you know you will be missing a class don't email me, I don't need the reasons. If you are absent—for whatever reason—you are responsible for any missed material and should be prepared for the next class meeting. Four absences will lower your final course grade one full point. Each absence after that will lower the final course grade one full point. When there is a "work in class" day scheduled, that still means you must come to class and work (not at home). Emergencies and sickness happen so I encourage you to "save up" for these possible instances. Attendance will be taken at the beginning of class. You will be considered late if you are not present at 3:00pm. Three late marks will equal one absence. You will also be penalized for leaving class before class is dismissed for the day. Three leaving early marks will equal one absence.

LECTURE ATTENDANCE: Attendance at these events are mandatory, and will be recorded as part of class attendance. If a lecture cannot be attended, but the student wishes to avoid an absence, a 1,000 word essay on the designer may be written and turned in within one week of the lecture. All lectures are in 107 S Kedzie at 6pm.

Thursday, Mar 2

Gabi Schaffzin is an artist, educator, and researcher currently pursuing a PhD in Art History, Art Practice Concentration at University of California, San Diego. His research explores the forces acting upon our technologically mediated world shape our subjectivity within the contexts of algorithmic inference, the privileging of data over discourse, and issues of pain and diagnosis.

Thursday, Apr 6

Gail Swanlund's work lives at the intersection of real world practice of graphic design and design as art form. She teaches at the California Institute of the Arts and her creative work is published in numerous design anthologies; and exhibited as part of SF MOMA's permanent collection.

ADA NOTE: Michigan State University is committed to providing equal opportunity for participation in all programs, services and activities. Requests for accommodations by persons with disabilities may be made by contacting the Resource Center for Persons with Disabilities at 517-884-RCPD or on the web at rcpd.msu.edu. Once your eligibility for an accommodation has been determined, you will be issued a verified individual services accommodation ("VISA") form. Please present this form to me at the start of the term and/or two weeks prior to the accommodation date (test, project, etc). Requests received after this date will be honored whenever possible.

SAFETY: This graphic design class is relatively safe compared to many courses within studio art. Still, one should always be health conscious in the studio and there are some activities in which it is important to be especially mindful of safety. The most important of these is when cutting using knives or the paper cutter.

EMERGENCY ISSUES: In the event of an emergency arising within studio, the instructor will notify you of what actions that may be required to ensure your safety. It is the responsibility of each student to understand the evacuation, "shelter-in-place," and "secure-in-place" guidelines posted in each facility and to act in a safe manner. You are allowed to maintain cellular devices in a silent mode during this course, in order to receive emergency SMS text, phone or email messages distributed by the university. When anyone receives such a notification or observes an emergency situation, they should immediately bring it to the attention of the instructor in a way that causes the least disruption. If an evacuation is ordered, please ensure that you do it in a safe manner and facilitate those around you that may not otherwise be able to safely leave. If a shelter-in-place or secure-in-place is ordered, please seek areas of refuge that are safe depending on the emergency encountered and provide assistance if it is advisable to do so.

CUTTING: When cutting using a knife and cut only on appropriate surfaces. Large self-healing cutting mats are placed in room 027 KAC for students to use. Also, there are masonite cutting boards in 038 KAC. Do not cut directly on the tables. Always use a sharp blade when cutting with an x-acto knife. One is more likely to cut oneself when using a dull blade. This may seem counter intuitive, but dull blades often cannot slice their way through imperfections in illustration boards or other materials. When this happens the blade jumps from the intended cutting path; this is a common scenario for accidents. When trimming boards or cutting mats always use a metal straight edge. Hold the straight edge securely in place or have someone assist you if the length of the cut is too long for you to maintain a secure grip on the straight edge against the force of the blade for the entire range of the cut. Make certain the person assisting has their hands safely out of the blade's path. Paper cutters are typically for inexact cutting and roughing out material—not for final comps. Always pay attention when using a paper cutter, making certain that the blade is clear of anything other than the material to be trimmed.

PASTING: Use spray adhesives appropriately (i.e., not inside). Rubber cement thinner can be used as a solvent for spray adhesive. This solvent is a serious chemical with potential health risks associated with improper use. Avoid prolonged contact with one's skin. Read the safety information on all products and use only as advised. Bring any questions regarding safe conduct within the studio to one of the instructors or teaching assistants.

BUILDING ACCESS: When working in the Kresge studios at times when the building is closed do not prop open entry doors. Only authorized people—students, staff, and faculty—should have access to Kresge when the building is closed. Do not make it possible for unauthorized people to enter the building by circumventing the attempt to lock out those who should not be in Kresge. Please let me know if you need to have your student ID badge programmed for the **computer labs** and **access to the building**.

MID-TERM (FEB 28):

I plan to meet with each of you individually

FINAL GRADE:

Your final grade will be an average of your grades from the following:

- 300 pts—Project 1: Fenner
- 300 pts—Project 2: Collection
- 100 pts—Workshop Participation
- 100 pts—Portfolio Website
- 200 pts—Professionalism grade

LATE PROJECTS / PROJECT EXPECTATIONS:

All projects, along with the deliverables that pertain to that project, are due on the date that is communicated and in the condition that is requested. **Late deliverables will lower your grade, I keep track of what I see and when I see it.** Successful time management throughout the semester is your responsibility as a student.

GRADES AND EVALUATION: An emphasis on successful acquisition and use of knowledge, skills and perspectives will be the primary criteria in assessing your final project grades. Each project will be evaluated on the following:

PROCESS (LEARNING OBJECTIVES): Each project will be introduced with a set of learning objectives. The objectives for each project outlines desired learning outcomes for you to achieve throughout the project and asses your working strategy. *Have you thoroughly explored the possibilities inherent in the limitations of each project? Have you taken feedback into account in your work? Are you responding thoughtfully to the learning objectives delivered in the project brief?*

PRODUCT (DESIGN CRAFT): Your craftspersonship must show an attention to detail as well as careful consideration of how the project is turned in. The final design must show attention to detail in the smallest moments i.e. extra spaces, sloppy alignment, missing text, etc. *Are you proud of the work you are turning in? What could you improve upon? Does the work exhibit your best ideas? Is the work professional in quality? Is there unnecessary text, spaces or colors in your final piece?*

At midterm and at the end the semester you will receive a professionalism grade.

PROFESSIONALISM (YOU AS A STUDENT): This evaluation takes into consideration your attendance, participation in class, meeting deadlines, along with risk-taking and overall improvement throughout the projects. *Did you participate in discussion and critique? Did you ask questions when you had them? Are you enthusiastic about your work and your learning? Are you engaged in the work? Do you take risks with your work? Are you willing to try new things? Do you throw yourself into the work even though you are unsure of what the result might yield?*

GRADING SPECTRUM: The course will utilize points and percentages to evaluate grades. Your final course grade will be expressed as a percentage and converted to the standard MSU four-point scale using the following conversion:

	POINTS	%	GRADE PT.
A / EXCEED Exceeding expectations, going above beyond the requirements necessary, extra initiative is noticed.	1000-960	100-96	4.0-3.7
A- / EXCELLENT Exceptional work ethic, publishable work, inventive and appropriate solutions, consistent classroom participation, role model for peers.	950-901	95-91	3.6-3.1
B / GOOD Good work ethic; thoughtfully considered work, well executed, consistent classroom participation.	900-860	90-86	3.0-2.7
B- / SATISFACTORY Average work, adequately fulfills the requirements, lacks invention or risk-taking.	850-810	85-81	2.6-2.1
C / NEEDS IMPROVEMENT Poor execution, below average work and work ethic, does not fulfill the requirements of the course.	800-760	80-76	2.0-1.7
C- / UNSATISFACTORY Failing, unwilling and unavailable to participate in course assignments and/or discussion.	750-710	75-71	1.6-1.1
D / FAIL	700-660	70-66	1.0-.7

WK 1	T 1/10 TH 1/12	Intro to me, Review Syllabus, watching Connecting video P1: Fenner / Project Intro & 1. Landscape Analysis
WK 2	T 1/17 TH 1/19	P1: Fenner / 1. Landscape Analysis—Work in Class P1: Fenner / 1. Landscape Analysis—DUE / 2. Aud & Content Diagram—Work in Class
WK 3	T 1/24 TH 1/26	P1: Fenner / 2. Aud & Content Diagram—DUE / 3. Lynch Map & User Scenario—Work in Class P1: Fenner / 3. Lynch Map & User Scenario—DUE / 4. Wireframes—Work in Class on sketches
WK 4	T 1/31 TH 2/2	P1: Fenner / 4. Wireframes—Small Group Crit on sketches, make digital version for Thurs P1: Fenner / 4. Wireframes—Small Group Crit on digital, make changes for Tues
WK 5	T 2/7 TH 2/9	P1: Fenner / 4. Wireframes—DUE / 4. Visual Comps—Work in clas on style sheet adapted form brand P1: Fenner / 4. Visual Comps—Work in class
WK 6	T 2/14 TH 2/16	P1: Fenner / 4. Visual Comps—Small group crit, Work in class NO CLASS—CAA in New York
WK 7	T 2/21 TH 2/23	P1: Fenner / 4. Visual Comps—Invidual crit, Work in class / REB SICK—LADAN P1: Fenner / 4. Visual Comps—Indiviual crit, Work in class / 5. Presentation, Set-up intro
WK 8 MID	T 2/28 TH 3/2	P1: Fenner / 4. Visual Comps / 5. Presentation—Work in class P1: Fenner / DUE Presentation of work to class / P2: Assign Collection Ideas
WK 9	T 3/14 TH 3/16	P2: Work on Data in Google Sheets P2: Assign Vsualization / Do several analog sketches in class, work large
WK 10	T 3/21 TH 3/23	P2: Review Sketches Individually / Work on Digital Version of Vsualization P2: Critique in Small Groups of Digital Visualization, do this on-screen
WK 11	T 3/28 TH 3/30	P2: Critique in Small Groups Printed Version of Visualization be prepared to make changes and print again (suggest cheap version for this round) P2: Final Printed Version of Visualization DUE
WK 12	T 4/4 TH 4/6	P2: Analog Wireframe Sketches P2: Digital Wireframes with Annotations
WK 13	T 4/11 TH 4/13	REB OUT—LADAN —Interactive Workshop / P2: Work on Static Visual Design Comp REB OUT—LADAN —Interactive Workshop / P2: Work on Static Visual Design Comp
WK 14	T 4/18 TH 4/20	P2: Critique of Static Visual Design Comp (individual and in Small Groups) P2: Critique of Static Visual Design Comp (individual and in Small Groups)
WK 15	T 4/25 TH 4/27	P2: Work on Motion Prototype / Portfolio Presentation Details P2: Work on Motion Prototype / Work on Portfolio Post
FINALS	W 5/3	Both projects (process and outcomes) must be posted to your website and shared with me by noon, we will not be meeting on this date