



Hello, thanks for joining us today in our panel discussion of the methodologies and the goals of design education



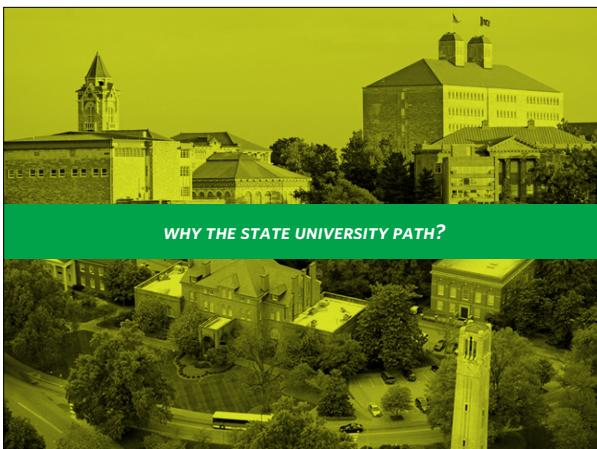
at a four year state university, a private four year art school and a two year community college. All of us here represent design programs in the eastern Michigan area.



I'm Rebecca Tegtmeier and I teach graphic design in the Department of Art, Art History, and Design at Michigan State University.



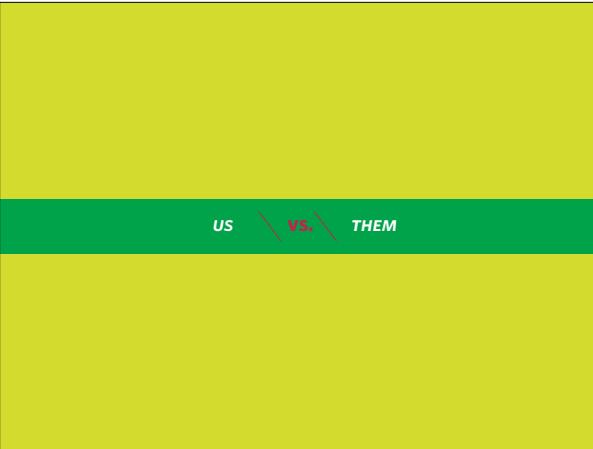
I started my design education back in the late 90s at the University of Kansas in Lawrence, KS. I studied “visual communication” in the School of Fine Arts. After working for 8 years as a designer and art director, I went to graduate school at **North Carolina State University** in Raleigh, NC to receive my Masters of Graphic Design. As you can see from my academic experience, I have a narrow experience in terms of the various design education settings.



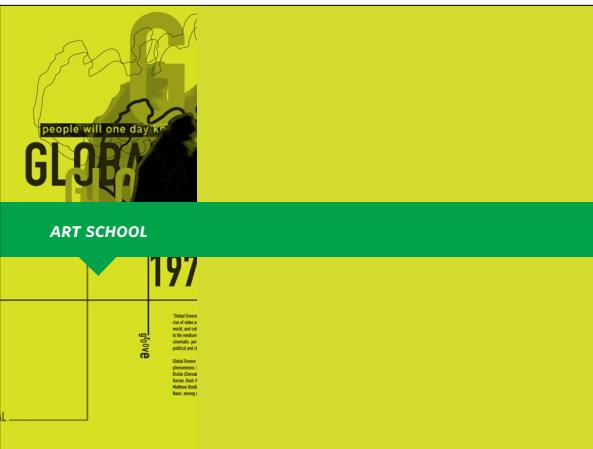
When thinking way back to my reasons for choosing the state university path I recall three important factors that came into play, it was pretty simple.



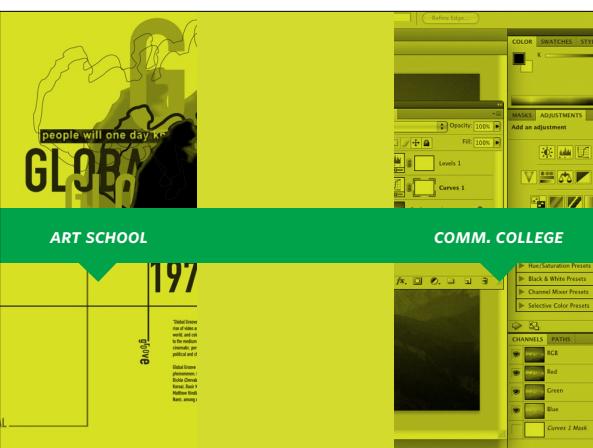
Money, I didn't want to spend lots of it (even though I still did).
Sports, I grew up watching Kansas Basketball and wanted to join the legacy, not as a player but as a fan.
People, I wanted to be a part of a large student body, having come from a very small catholic high school I was ready for diversity.



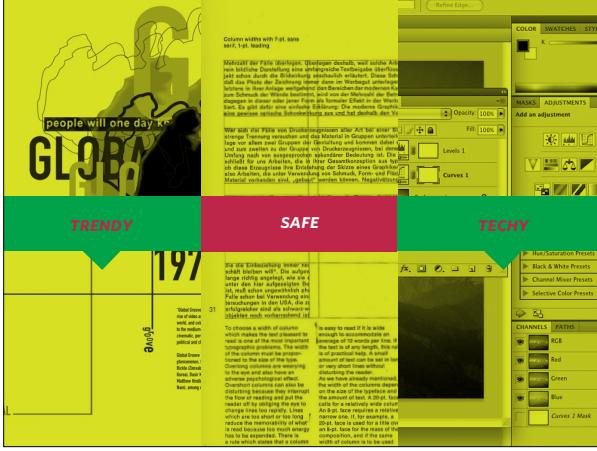
As a young state university design student, my peers and I were quick to make stereotypes and assumptions about art schools and community colleges. These “other design students” were our competition for future jobs, so we needed to know where we landed.



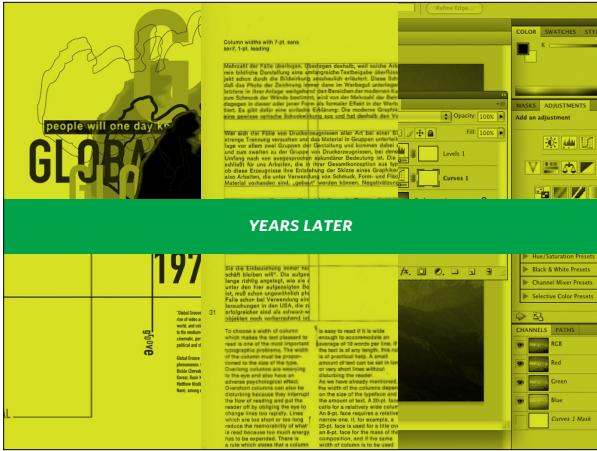
We determined that the “art school kids” were too cool for school because their portfolios were always trendy, therefore we assumed their “conceptual skills” had to be subpar. We also assumed that they thought and talked and drank the design kool-aid 24/7, all together, in the same room all the time. We also knew that art school was a huge expense making those who attended automatically labelled as “weird rich kids”.



Then there were the “community college kids”. We feared their technical know-how and their efficient ways of working. We also just assumed that they all lived at home with their parents, since they were into saving money and all by going to community college.

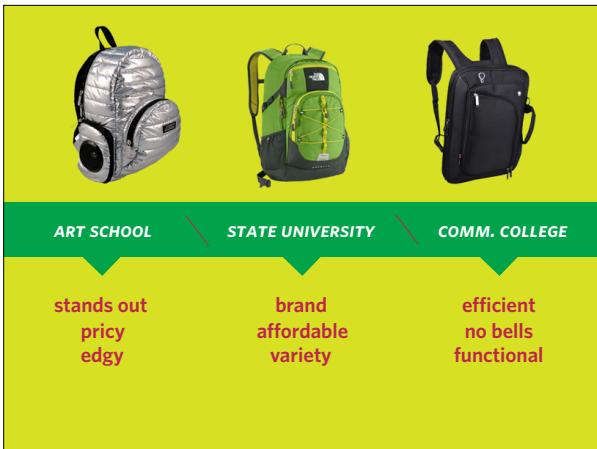


So we had the trendy art school kids on one hand and the techy community college kids on the other, that left us, **state university kids**, in the middle, where it was safe and we followed the rules.



As I entered professional practice, I worked with designers from all three educational environments and our ties to where we were educated quickly faded.

Now as an educator in the state university setting, I see our differences might lie more in what student's value rather than our goals as educators.



To better articulate this thought, I'm going to use **backpacks**. All these backpacks meet the same goal but offer different values.

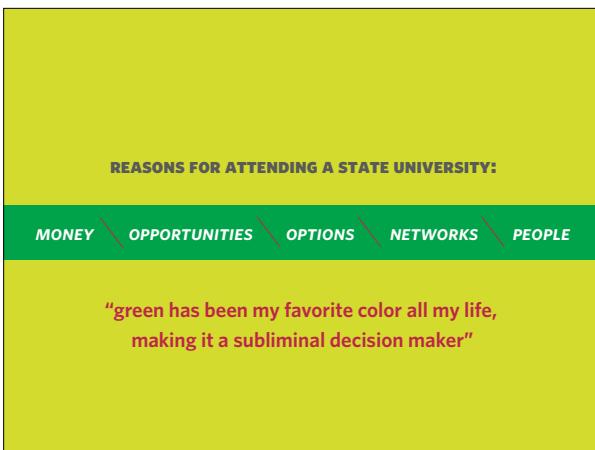
First off we have the **art school backpack**, it stands out in a crowd, might cost a bit more, and is edgy with the additional speaker system.

The **state university backpack**, it is the popular northface brand, good value for the price, and it comes in many colors, even spartan



Why did you choose a university to study design rather than go to an art school or community college?

Their responses weren't too far off from my reasons I shared earlier.



Some key reasons my students choose a large university over their other options:

it's less **money**, more **opportunities** to explore other interests, there is the **option** to change majors if necessary, large **networks**, wanting to be anonymous amidst lots of **people**...and my favorite response: **"green has been my favorite color all my life, making it a subliminal decision maker"**



MSU lives up to all of their reasons for attending:

It is an affordable education with in-state tuition rates of approximately **\$12,500.00 per year**.

The university has over **168 undergraduate degree** programs across 17 colleges, offering a breadth of opportunities for all students, faculty, and staff.

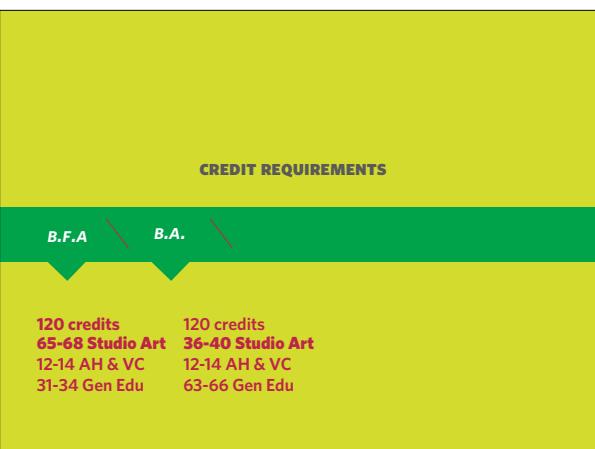
Students can explore these opportunities because they don't have to declare a major until the **end of their sophomore** year.



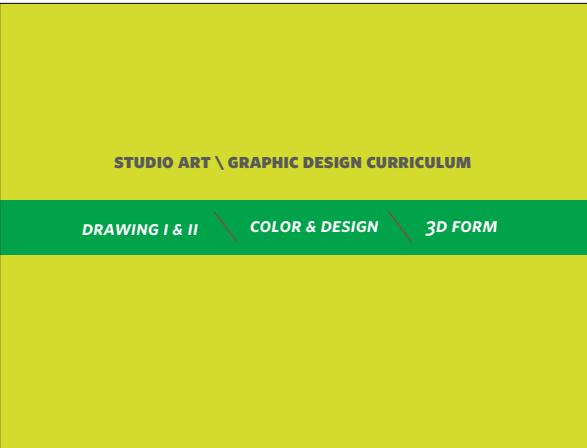
Of course our design students aren't swimming in a sea of spartans the entire time, once they declare a major within a college, their community quickly becomes more intimate. The education of graphic designers at MSU takes place within the **College of Arts and Letters** and through the **Department of Art, Art History, and Design**.



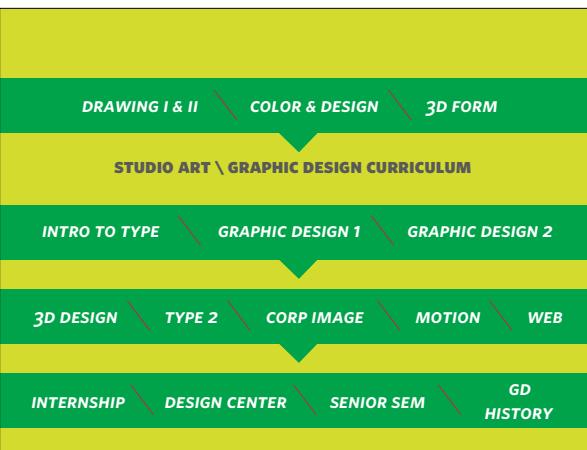
In our department, students interested in design currently have the option to receive a **BFA or BA in Studio Art**, with a concentration in graphic design. The Bachelor of Fine Arts in Studio Art is a professional program for students who anticipate careers in the practice of design or for students planning on graduate study. The Bachelor of Arts in Studio Art is a liberal arts program focused on breadth of study rather than specific areas of study. We also offer a **Masters of Fine Arts** graduate degree program in the graphic design discipline.



As far as the credit requirements go for the undergrads, a BFA student must complete a total of 120 credits to graduate. 65–68 credits are Studio Art Courses, 12–14 are Art History & Visual Culture Cognate, and 31–34 credits are from courses in general education with requirements in Integrated Arts and Humanities, Biological and Physical Science, Social, Behavioral and Economic Science, and Math. A BA student also requires a total of 120 credits but only 36–40 of those credits must be Studio Art Courses.



Once a student declares a Studio Art major, they begin with a year of foundational coursework. These courses are required for all Studio Art Majors. Courses in **Drawing, Color & Design, and Three-dimensional form** introduce them to the basic principles of creative creation and exploration.

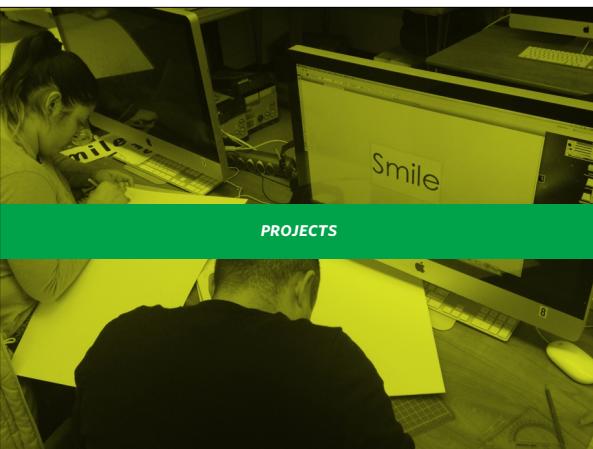


After the completion of these courses, graphic design students take an **Introduction to Typography** course and a Graphic Design 1 course which serve as pre-reqs for Graphic Design 2.

Once students complete these three core graphic design courses they are able to take a number of topic-focused courses such as: **3D Design, Typography 2, Corporate Imagery, Time and Motion Design, and Interactive Web Design**, as well as engage in professional client-based projects through **internship opportunities** and Design Center,



The majority of the studio courses are scheduled for two days a week for 2 hours and 50 minutes for each class period, the cap for each course is 21 students. Currently we have 4 tenure-system faculty with 2 more joining us in the fall and sometimes up to 4 adjuncts a semester to support these courses as we have 2/3 of the studio art majors in the department concentrating in graphic design.



Our students are, for the most part, eager to learn and want to do it the right way, making experimentation something that as a professor, I have to work really hard at to get them to do. I heard someone explain it once that because many of them come from a family of Spartans and blue-collar families, they are coming from cultures that don't naturally take-risks, they like to play it safe.

Most of them are Michigan-natives and being a non-michigan native, I am impressed by their pride and loyalty. However, this pride and loyalty gets in the way almost every other fall weekend as the

All faculty look to take advantage of MSU's largeness by engaging students in projects that involve the MSU community in some way.

I will now share some selected projects and many were initiated in the classroom and reached a broader audience upon completion.

Special Topics, Wayfinding Design, Kresge Wayfinding

Fresh colors, refined typography, clever shapes, and "green" materials have given the hallways of Kresge Art Center (home to AAHD) a new look. This signage project created and led by Associate Professor Kelly Salchow MacArthur, started in a special topics class, focused on Wayfinding Design, in fall of 2012. Students in the course developed the initial design and kicked it off with the design of front door graphics and an updated directory panel. Since the course, Kelly



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3D DESIGN THE WHARTON CENTER SIGNAGE

3D Design, The Wharton Center Signage

In a similar course, Kelly led students in the creation of an interior system for The Wharton Center that invigorated the drab walls while the performing arts center was under construction. Students developed a geometric way-finding system to relate to the large banners already hanging in the space. The color palette's hue transitioned as a viewer entered a new area or level within the space.



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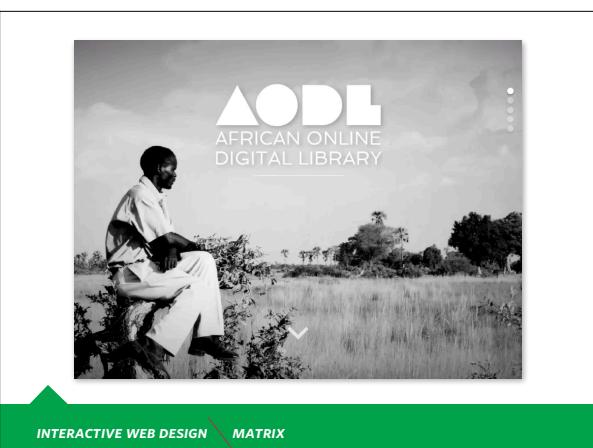
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Interactive Web Design, MATRIX

This past semester in my Interactive Web Design course, I had students work with projects from MATRIX, MSU's Center for Digital Humanities and Social Sciences. MATRIX houses several digital archiving projects and most of them reside online in a catalog based website. The students worked in small groups to conduct landscape analysis, and wireframes that lead to final design comps. This project for the "African Online Digital Library" will be produced this summer for MATRIX, as they hired one of the students from the group to



Interactive Web Design, MATRIX



AIGA MSU Student Group, UURAF

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Today over 600 students from all 14 undergraduate colleges at MSU participate in UURAF. The event has become one of the largest undergraduate research forums in the country.



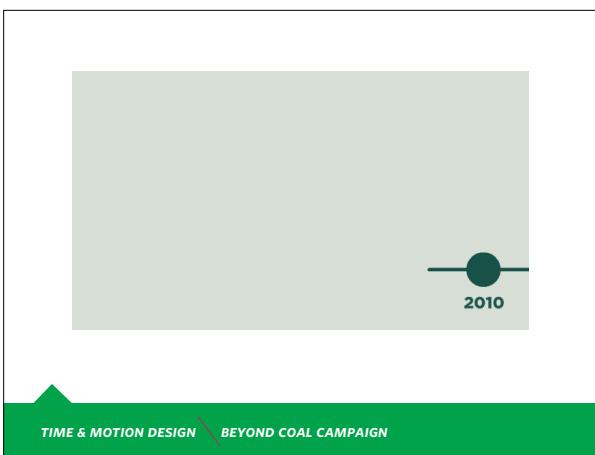
Design Center, MFA Catalog

This project was executed through Chris Corneal's Design Center course, a course that engages students in professional practice projects. This catalog project has been completed by Design Center for several years at the request of the AAHD Chairperson. The DC students work individually to develop design ideas. As a group, DC then chooses three directions to be formally presented to the client (the dept chair, the MFA thesis candidates, and the AAHD Outreach Specialist). After one design is chosen, the entire class breaks into groups to prepare the design for printing. DC prepares the request

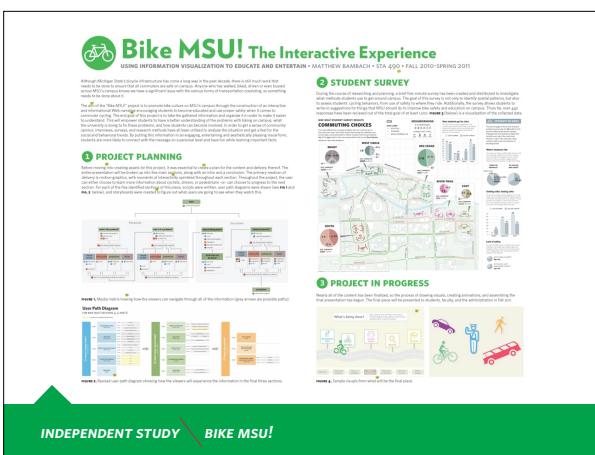


Design Center, Red Cedar Review

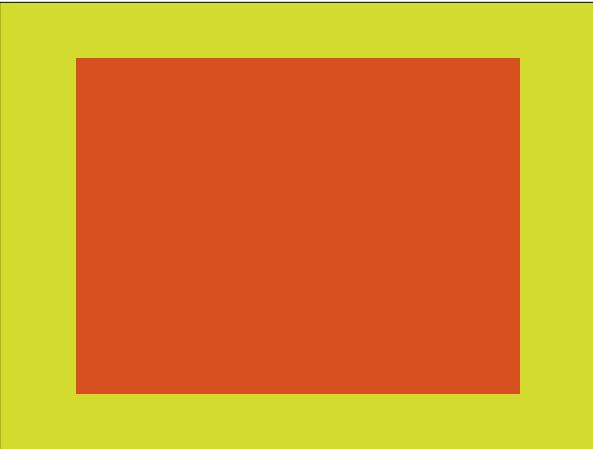
The Dept of English Chair contacted Chris about this project. It was funded through a proposal to the Provost's Office. They asked DC to redesign the printed publication and design a new integrated web version. Chris and I worked collaboratively as faculty advisors for the project. The DC students worked in three groups to develop three possible new designs. After the client (the ENG Dept) chose a design, the students split into two groups: a print group and an online group. These two groups developed the graphic standards manuals for the two media.



Sierra Club, Beyond Coal



Bike MSU!



Now as an educator in the state university setting, I see our differences might lie more in what student's value rather than our goals as educators.

And now I wonder how we each have worked around this to accommodate our specific students, perhaps that can be a follow-up panel session!