

Parsons School for Design
Communication Design
Core Interaction
PUCD 2125 H; CRN 5424
Spring 2017

Studio: T and F, 9 – 11:40 am, 63 Fifth Ave, Rm. 310

Lab: W, 7 – 9:40 pm, 63 Fifth Ave, Rm. 404

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Course homepage
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Course Description

This course exposes students to thorough and elaborate interactive concepts and techniques for applications. It is an extensive investigation in the interface, the mechanism, the controls and the aims of interactive works. Students will learn how to design and develop complex interactive projects and understand how to undertake a comprehensive research and direct their thinking process from brainstorming to final outcome. They will be given the tools to conceive, plan and develop an interactive system and they will become aware of the importance of their role in the development of interactive media.

Course Goals

- To learn to apply your own interests as a designer onto a live platform
- To observe and analyze what interests and inspires you
- To communicate a narrative through words, design, content, and code
- To gain an understanding of internet history, where it is now, and how your work will contribute to it in the future
- To gain familiarity with a range of digital contemporary art and design practices
- To enhance your presentation skills

Learning Outcomes

By the end of this course, students will be able to:

- Use a basic vocabulary of interactive media to both give and respond to critique productively.
- Demonstrate an understanding of the iterative making process in interaction design, using incremental methods such as prototyping, user research and evaluation to build toward more advanced work.
- Conceptualize a product for the web and realize it through coding.
- Evaluate how typography and its variables are applied to interactive systems to facilitate orientation, support usability and create consistency.
- Research historic and current design precedents to contextualize one's own work.
- Be able to archive and document work that is printed, on screen or time based in a reflective manner
- Combine artistic creativity with technology related to the internet
- Demonstrate a comprehension of skills, methods, techniques and processes to realize interactive systems

Course Outline

Below is a general outline of the semester. For current information, please reference the syllabus on the [course homepage](#).

Week	Date	Class Activities	Assignments
Week 1	T. 1/24 Studio	Introductions, Syllabus review, Workflow, Presentation basics, Resources, Sign up for weekly reading presentations	Reading: Staples, Typography and the Screen
	W. 1/25 Lab	Set up GitHub and GitHub pages, intro to basic Unix commands, configure Sublime Text.	Create a valid HTML web page for your GitHub pages index.
	F. 1/27 Studio	Discussion topic: Typography online Project 1 – Remixes. Present where to get the poem, explain expectations and show examples. Explain sketching process and explain that we won't be doing that for this exercise.	Find a poem to use for Project 1. Readings: Typophoto, Laszlo Moholy-Nagy; The Crystal Goblet, Beatrice Ward

Week 2	T. 1/31	Discussion topic: Structures - structure of internet, history of type online Present poem ideas and meaning behind them. Get started on working on variations	Finish Project 1 – Remixes
	W. 2/1	Semantic HTML overview. Classes, IDs, meta tags, etc.	
	F. 2/3	Critique: Project 1 – Remixes Introduce Project 2 – Valentine’s Day	Bring in 3 options for printed Valentine Day card. Reading: Rock, “Fuck Content”
Week 3	T. 2/7	Reading discussion Wireframing and diagramming Present Valentine’s Day Card ideas Discuss how to determine if digital component is successful (user testing intro)	Revise print pieces, develop digital ideas. Prepare deck with diagram and ideas for digital component. Reading: Jodi’s Infrastructure. Alexander R. Galloway
	W. 2/8	Introduction to CSS	
	F. 2/10	Reading discussion. Present Valentine’s day cards progress. Discuss designing for mobile vs. designing for web	Finish the Valentine’s Day project
Week 4	T. 2/14 <3	Critique: Project 2 – Valentine’s Day Cards Introduce Project 3 – Obsessions	Start thinking about what you’ll want to archive for project 3. Reading: Digital Public Spaces, FutureEverything, 2013
	W. 2/15	Coding From Life	
	F. 2/17	Discuss reading. Look at examples of archives. Talk about each	Revise decks.

		student's ideas. Discuss desired deck: will need mood board, references, and design ideas. Discuss Navigation. Work on Project 3 – Obsessions	Reading: Function as Narrative, Weiyi Li and Why I Write – James Bridle
Week 5	T. 2/21	Discuss readings, look at progress Discuss consistency in design. Talk about type styles, symbols, icons. Work day	Reading: Junkspace – Rem Koolhaas
	W. 2/22	Advanced CSS	
	F. 2/24	Work day	Reading: Research and Destroy – Daniel van der Velden and What Design Means to Me – Karel Martens
Week 6	T. 2/28	Discuss readings, Guest speaker matthew boblet, progress check in, work day	Finish Project!
	W. 3/1	HTML and CSS review of Project 2: Obsessions	
	F. 3/3	Reading discussion Work day	
Week 7	T. 3/7	Critique: Project 3 – Obsessions Introduce Project 4 – Typeface project Look at examples of digital fonts	Start sketching ideas for your typeface
	W. 3/8	Media queries and responsive design	
	F. 3/10	Present ideas for Project 4. Work day.	Reading: Two Translations, Linked by Air The Futures of Typography https://robinrendle.com/essays/futures-of-typography/

Week 8	T. 3/14	Discuss readings, Look at work	Refine letterforms
	W. 3/15	Javascript introduction	
	F. 3/17	Critique: Project 4 – Typeface	Enjoy your vacation!
Spring break! No class 3/21 – 3/24			
Week 9	T. 3/28	Introduce Project 5 – Love Letter to an Archived Element Discuss skeuomorphism vs minimalism	Develop ideas for Project 5 Reading: What is Code, Paul Ford
	W. 3/29	Advanced javascript and jQuery introduction	
	F. 3/31	Discuss reading Present ideas for Project 5 Work for rest of class	Fine tune your ideas Reading: Experimental Jetset Interview
Week 10	T. 4/4	Discuss reading Present progress Work for rest of class	Work on Project 5
	W. 4/5		
	F. 4/7	Work day	Work on project 5
Week 11	T. 4/11	Work day	Finish project 5
	W. 4/12		
	F. 4/14	Critique: Project 5 – Love letter to an Archived Element	
Week 12	T. 4/18	Introduce Project 6 – Dream Vacation	Work on ideas for dream vacation Reading t.b.d maybe Beyond Pong, Why Digital Art Matters – James Bridle
	W. 4/19		
	F. 4/21	Reading discussion, work day	Reading: The Real and the Fake - Michael Bierut
Week 13	T. 4/25	Work day	

	W. 4/26	Final project work session	
	F. 4/28	Work day	
Week 14	T. 5/2	Work day	
	W. 5/3	Final project work session	
	F. 5/5	Work day	
Week 15	T. 5/9	Work day	
	W. 5/10	Critique: Project 6 – Dream Vacation	
	F. 5/12	Critique: Project 6 – Dream Vacation	

Assessable Tasks

There will be two small projects and three large projects to be completed between studio and lab. Studio will focus on concept, design, presentation, and execution. Lab will focus more in depth on programming. You will receive a grade from both professors. Full descriptions of each project will be posted online.

Project 1 — Remixes

Instructions

1. Find a poem to typeset. The poem should be written by an outside source, and be published online, either by the author or a third party at some point in time. Be prepared to explain why you chose the poem.
2. Typeset the poem on a webpage using basic HTML elements.
3. Think about other ways of displaying the type, and decide on 5 rules for how the type will change in a series of 4. Example: One rule is that the poem will increase in scale, so do 5 variations of the poem changing in size. Another rule is that the text will get increasingly harder to read. A third is that the type will incrementally move off the page. Using HTML (and CSS, should you feel appropriate) make 4 variations of the poem for each rule. Think about how breaking up each line affects the legibility. Think about scale, and consistency. How do you think the author would have intended the poem to be read? How would you design it? What would be the most inappropriate setting of the type be?
4. The entire series should be in black and white, unless you have a specific reason for adding color.

5. The website should include the name of the poem, the author, the variation title and variation number, and a link to the next poem somewhere on the page. This archival notation should feel separate from the poem
6. This is a type only project (no images)

Duration

1 week

Technical Requirements

HTML and CSS only.

Project 2 — Valentine's Day Cards

Instructions

1. Design a 3.5" × 5" Valentine's Day card for everyone in the class. The card content is up to you, but should include type on it in some capacity. Print and distribute the cards to the class.
2. Design a digital version of the card. Think about how the experience of receiving the card in person differs from online. The digital design can't simply be a jpg of the printed card. Consider how people receive digital information: an email, a gif on tumblr, on twitter etc. Think about how the card will be distributed, and to whom it will be sent. You can choose to send it to one person, the entire class, post it on social media, or something else completely. I must be one of the recipients.
3. You will be graded on concept, design and craft of both cards, as well as the method for sharing the digital asset.

Duration

1 week

Technical Requirements

1. The digital asset should be designed to live in the digital sphere in some capacity and should be optimized for mobile.

Project 3 — Obsessions (Midterm)

Instructions

1. For this project we're going to make a personal archive. The archive should contain 70–100 different pieces in it. The content of the archive is entirely up to you and should reflect one of your interests or ruminations.
2. Think about how the archive is organized (or disorganized).
3. The project must include a visual component: photos, illustrations, etc.
4. The content can be found, your own, or a combination of both.

5. Consider how the user interacts with your archive, and how the archive is experienced. Is it immediately accessible in its entirety, or is the user required to discover it?
6. Project must have a title and favicon.
7. Please include a paragraph on why you chose this collection of items to archive and your intention behind organizing it the way that you have.
8. You will be graded on concept, execution, and consistency.

Duration

3 weeks

Technical Requirements

1. Website should be in html, css.
2. Website must be responsive and work on a small screen (mobile)
3. Archive must change in some way based on an interaction.

Project 4 — CSS Typeface

Instructions

1. In this project, you will create a typeface using HTML and CSS. It will have all letters, numbers, and two special characters. Think about what it means to create a typeface for the screen rather than for the printed page. How do the constraints differ from one to the other? Your concept should inform the design of the typeface, and should reference the digital way the typeface is created. Additionally, you will create a website to serve as a type specimen. The website's design should expand the concept of your typeface.

Duration

3 weeks

Project 5 — Love Letter to an Archived Element

Instructions

1. While still a relatively new media, the internet has gone through a series of changes (visual and technical) in the past couple decades. As a class, we will look at internet fossils (websites that have stayed intact for 10+ years) and discuss what makes these things extinct, and if they're still relevant in any capacity today.
2. You will pick an element (can be an interaction, a theme, a component) from an earlier iteration of the internet and create a website embracing it. The iteration of the internet can be as recent as a trend from a couple years ago to as early as the start of the internet. While your project will be about a nostalgic component, your website should re-interpret it and present it in a way that makes sense in 2017. Among other things, this means that the website should be responsive and work on a variety of different screen sizes.
3. You will write a concise response that answers the following: what is your first memory of the internet? What is compelling about the archived element you've selected, and how does its meaning change in the way that you've interpreted it.

4. The written response should be contained somewhere on your website. It can be either part of the main content, or housed in a separate colophon page.

Duration

2-3 weeks

Technical Requirements

1. Must work on a variety of screen sizes

Project 6 — Dream Vacation

Instructions

1. I'd like you to imagine a website as a destination. The destination should be fictitious, but should have a reason for existing. Think about how one feels when they land on the page, what kind of information is necessary to communicate the goal of the vacation, and how the experience of being in the destination changes over time. How does time pass at your dream vacation? The website should feel alive and self-aware. The website can take the form of an environment, but doesn't have to. You are also allowed to bring in any content (existing or imaginary) to the assignment, as long as it supports your idea.
2. In addition to the website, you are required to design either a printed postcard to accompany and announce the project. The postcards should be printed on two sides, and include a URL to the project. Or, an animation to be posted on social media with the same purpose. Be prepared to explain why you chose one or the other.

Duration

3-4 weeks

Technical Requirements

1. Must use Javascript or jQuery in some capacity
2. Must work on a variety of breaking points
3. Must respond to time in a poetic manner

Ongoing Assignments

Studio – Weekly Readings

Each week we will be having a discussion based on a reading that you will have completed prior to the start of class. We will assign one or two discussion leaders on one of the first classes.

If you are the discussion reader, you'll be asked to present the following:

— A 15 to 20 minute presentation. The presentation should include information about the author. Be sure to research who they are, what time period they were active, and what they

are most well known for. If the article mentions other topics (i.e a museum website that you've never heard of, or an art historical movement) be sure to have a few slides about this, as well. Your presentation should end with 2 discussion questions for the class.

If you are an audience member, you'll be asked to do the following:

—Submit one discussion question to that week's google doc. Please be sure to write your initial before the question so that you receive credit for participating.

Lab – Weekly Presentation

Each week's lab class will start off with a short 5 minute presentation by one student who will share a website, technology, or current event that they find interesting. Please upload this to your GitHub account.

Studio & Lab – Student Portfolio

You will be responsible for designing your github page. The github page should include a link to all of your assignments. All of the links must be functioning. You will be working on this page throughout the semester and we will review it at midterms, and again at the end of the semester.

Materials

1. Fully charged laptop. Students should expect to bring this to every class.
2. Github
3. Purchased and licensed copy of Sketch
4. Adobe CC (Mostly InDesign)
5. Sublime Text
6. Google Chrome
7. JSFiddle

Participation

Class participation is an essential part of class and includes:

1. Keeping up with readings, assignments, and projects
2. Contributing meaningfully to discussions and critiques
3. Helping your classmates
4. Participating in group work
5. Being present and on time
6. Asking questions

Assignments

Assignments are to be posted to your website by 11:59pm on the evening before Tuesday's class.

Grading

Final grades are based on meeting deadlines, your execution of tasks given, and on your participation in class.

25% Attendance

25% Participation and Effort

50% Projects and Assignments

- Is it on time?
- Did you challenge yourself both technically and conceptually
- Did you follow the prompt?
- Are your ideas original, memorable, and thoughtful?
- Typography
- Execution

- | | |
|----|---|
| A | Exceptional quality, above and beyond |
| A- | Very high quality work |
| B+ | High quality work demonstrating substantially higher than average abilities |
| B | Very good work that satisfies all requirements |
| B- | Good |
| C+ | Above-average work |
| C | Average work, passable |
| C- | Below average, passing work but below academic standing |
| D | Poor quality work, no demonstration of understanding or abilities |
| F | Failure, no credit |

Grade of W

The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript.

Grade of Z

The grade of Z is issued by an instructor to a student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an "F," which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade.

Grade of Incomplete

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical

or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "F" by the Registrar's Office.

Attendance

Parsons' attendance guidelines were developed to encourage students' success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and enhances the quality of the educational experience for all, particularly in courses where group work is integral; thus, Parsons promotes high levels of attendance. Students are expected to attend classes regularly and promptly and in compliance with the standards stated in the course syllabus. While attendance is just one aspect of active participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks, or 20%, of class time. Lateness or early departure from class may be recorded by the instructor as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment. Members of the faculty are expected to provide syllabi in which course objectives and assessment criteria are described, in writing, at the beginning of the term. The syllabus should also articulate how attendance is assessed with respect to active participation. At Parsons, attendance and lateness are assessed as of the first day of classes. Students who register after a class has begun are responsible for any missed assignments and coursework. Students who must miss a class session should notify the instructor and arrange to make up any missed work as soon as possible. A student who anticipates an extended absence should immediately inform the faculty and his or her program advisor. Advance approval for an extended absence is required to ensure successful completion of the course. Withdrawal from the course may be recommended if the proposed absence would compromise a student's ability to meet course objectives. Finally, faculty are asked to notify the student's advisor for any student who misses two consecutive class sessions without explanation or who otherwise miss a significant portion of class time. Following two absences, students may be asked to speak with their advisor to review any impediments to their successful performance in class and, if so, to provide confirmation to the faculty member that such a conversation took place.

Religious Absences and Equivalent Opportunity

Pursuant to Section 224a of the New York State Education Laws, any student who is absent from school because of his or her religious beliefs will be given an equivalent opportunity to register for classes or make up any examination, study, or work requirements which he or she may have missed because of such absence on any particular day or days. The student must

inform the instructor at the beginning of the course of any anticipated absences due to religious observance.

Responsibility

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

Canvas

~~Use of Canvas may be an important resource for this class. Students should check it for announcements before coming to class each week.~~ All assignments and class resources will be posted to the class website at ci.nikasimovich.com.

Electronic Devices

Use of electronic devices (phones, tablets, laptops) is permitted when the device is being used in relation to the course's work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

Academic Integrity & Honesty

The New School views “academic honesty and integrity” as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of faculty members and other students). Academic dishonesty results from infractions of this “accurate use”. The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the University community are

expected to conduct themselves in accord with the standards of academic honesty and integrity. Please see the complete policy in the Parsons Catalog.

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Student Disability Services (SDS)

In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the Office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. SDS assists students with disabilities in need of academic and programmatic accommodations as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973.

<http://www.newschool.edu/student-services/disability/>