Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART 2226 Design for Hypermedia

No. of units: 3
Pre-requisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses
Duration: 52 hours

I.1. Course Description & Rationale (200–300 words):

The Internet has become an important – if not the most important – channel of our media-based communication, and it makes good sense for designers and artists to have the creative and also technical skills to develop concepts for the hypermedia. The World Wide Web is a classic and popular example of hypermedia. Accordingly the purpose of this course is to give an introduction to the Internet as an artistic medium and provide a foundation of historical, cultural and technical knowledge related to Internet art.

The core of the course will be developing students' own artistic voice using this particular way of communication. That includes the examination of theory, history and practices of Internet art and related concepts of hypermedia, open source, connectivity, non-linear narrative and hacktivism. At the same time students will learn the basic technologies and design skills to publish their artistic statements and concepts online.

I.2. Course Content:

No.		Hours		%
1.	The Internet as artistic medium: - Theory, history and practices of internet art; - Strengths and weaknesses of the web as an artistic medium.	4		7.7
2.	Creative approach to basic internet technologies: - Exploration of simple code (HTML, CSS); - Basic technical concepts of a website: tables, frames, divisions; - Software to support coding (Dreamweaver, Flash); - Usage of minimalistic multimedia; - Publishing content.	12		23.1
3.	Art related concepts of hypermedial interactivity: - Non linear-narratives; - Collaboration and participation - Open source software and projects; - Creative Commons; - Hacktivism.	8		15.4
4.	Creating web based artwork: - Concepts for web based art and design works; - Information Architecture; - Technical issues and usability: static HTML, usage of databases, weblogs, content management systems, Web 2.0 applications.	28		53.8
		52		100

I.3. Intended Course Learning Outcomes (CILOs):
(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Apply their knowledge of theory, history and practices of internet art and thereby demonstrate an understanding of related vocabulary;
2.	Demonstrate an understanding of the basic technical concepts of a static website;
3.	Analyse the functionality of specialized tools to publish content online in dynamic systems;
4.	Generate content for a website, organizing it in an accessible way, and saving images and files with regards to restrictions;

5.	Create concepts for art that is meant to be online; and
6.	Adhere to standards of professional practice and ethos.

* More may be added.

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '√' the appropriate box					
	CILO1	**CILO2**	**CILO3**	**CILO4**	**CILO5**	**CILO6**
PILO1.1	✓					
PILO1.2		✓	✓			
PILO2.1				✓		
PILO2.2				✓	✓	
PILO2.3						
PILO3.1						✓
PILO3.2						✓

* There may not be 6 CILOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures and discussion of topics related to history, current development and genres of Internet Art.	1, 6	16
2.	Online visits to Net Art portals and discussion.	5, 6	4
3.	Guided workshops of web design and development software.	2, 3, 6	24
4.	Present and conduct critique sessions of selected websites on art and design.	1, 6	4
5.	Present the design considerations, implementation details, and community building of the student's personal website.	4, 6	4

*More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment

			with CILOs
1.	Students identify two websites that they like and hate most and present at least 10 reasons of their rationale according to the creative and design principles of Internet based artworks.	10%	1
2.	Students develop a piece of Internet Art on the university server. The works have to take advantage of the World Wide Web as an artistic and distribution platform, and take into consideration the connectivity and formal aspects of the medium.	30%	2, 5
3.	Students design and implement a final website of their own on the university server that includes a weblog as one of the components. They may include other art/design related content in their personal website.	30%	2, 3, 4
4.	Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc. For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.	30%	6

More may be added.

I.7. References *(up to 10 books):*

Budd, Andy, Simon Collison, and Cameron Moll. *CSS Mastery: Advanced Web Standards Solutions.* Berkeley: APress, 2006.

Cooper, Alan, David Cronin, and Robert Reimann. *About Face 3: The Essentials of Interaction Design.* New York: John Wiley & Sons, 2007.

Krug, Steve. *Don't Make Me Think! A Common Sense Approach to Web Usability.* Indianapolis: New Riders, 2006.

Lynch, Patrick, and Sarah Horton. *Web Style Guide.* New Haven: Yale University Press, 2008.

Maeda, John. *Maeda @Media.* New York: Rizzoli Universe Publishing, 2000.

Moggridge, Bill. *Designing Interactions.* Cambridge: MIT Press, 2006.

Nielsen, Jakob. *Designing Web Usability: The Practice of Simplicity.* Berkeley: Peachpit Press, 2000.

Rosenfeld, Louis, and Peter Morville. *Information Architecture for the World Wide Web.* Sebastopol: O'Reilly, 2006.

Saffer, Dan. *Designing for Interaction: Creating Smart Applications and Clever Devices (Voices That Matter).* Berkeley: Peachpit Press, 2006.

Tidwell, Jenifer. *Designing Interfaces.* Sebastopol: O'Reilly, 2005.

Tufte, Edward R. *Envisioning Information.* Cheshire: Graphics Press, 1990.

Veen, Jeffrey. *The Art and Science of Web Design.* Indianapolis: Que, 2000.

Wardrip-Fruin, Noah. *The New Media Reader.* Cambridge: MIT Press, 2003.

Wurman, Richard S, and Robert Jacobson. *Information Design.* Cambridge: MIT Press, 1999.

Zeldman, Jeffrey. *Designing with Web Standards (Voices That Matter).* Berkeley: Peachpit Press, 2006.

I.8. Academic Integrity:
Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:
Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:
The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.