

GRPH 325
Spring 2016
m/w 2:30-5:20pm
wab 208

Interaction Design I
Dept. of Art & Art History, University of Nebraska-Lincoln
Professor Syron

Course Description

This three-credit hour studio course explores the fundamental concepts of user-centered interactive design. It provides hands-on and critical engagement with the complete process of creating a user-centered experience including learning about communication models, conducting usability studies, creating a navigational structure based on user/behavior input, write functional specifications that show a knowledge of how a product will be built, prototype the experiences with interactive wireframes, design screens that will be responsive for web, tablet and phones. It also provides an introduction to the thought-leaders (whether individuals, corporations and/or studios) in design technology and the future forward skills & opportunities available to designers.

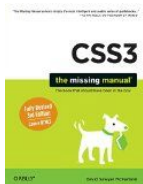
Objectives / Learning Outcomes

- Students will learn and apply User-centered design (UCD) models and approaches.
- Students will learn and apply user-centered design (UCD) principle to create interface designs.
- Students will study and learn about the key thought leaders and milestones that molded today's interactive culture.
- Students will practice different models of communications through the creation of interactive design, thus, demonstrating their understanding of context and feedback
- Students will learn the technological context for design: how the tools we have impact our design, creativity and expression
- Students will developing a methodology driven by user-centered design
- Students will engage in collaborative research, presentation and design so better to understand how contemporary design studios are structured.
- Students will engage in a complete iterative process of designing a website: creative brief, technology review, functional specs, information architecture, wireframing, prototyping, designing, testing, re-building an experience

Field trips will include:

Hudl

Required Text:



CSS3 The Missing Manual

The Elements of Typographic Style Applied to the Web by Richard Rutter
<http://webtypography.net/>

Optional Text:



[CSS Secrets: Better Solutions to Everyday Web Design Problems by Lea Verou](#)

[HTML & CSS: Design & Build Websites by Jon Duckett](#)

[Javascript & JQuery by Jon Duckett](#)

[Dreamweaver CC The Missing Manual](#)

[Interactive Design: An Introduction to the Theory and Application of User-centered Design by Andy Pratt](#)

[Type on Screen: A critical guide for designers, writers, developers and students by Ellen Lupton](#)

[Wordpress the Missing Manual by Matthew MacDonald](#)

[The Elements of Typographic Style by Robert Bringhurst](#)

Attendance & Field Trips

Consistent and prompt attendance develops responsible professional behavior. Students are expected to attend all sessions of courses for which they are registered. Tardiness is defined as being ten minutes late for class or departing before class has been dismissed. Three tardies count as one absence. Only two unexcused absences will be allowed. The 3rd absence will lower your final semester grade by one letter; 4th results in two letter grades; 5th results in failure.

Field trips, outside lectures, and any other special events that take place outside of the classroom during class time will also count towards attendance. Students should be informed that the allotted absences [2] are to accommodate routine illness, weddings, car trouble, etc. Doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not be scheduled to conflict with class. Faculty cannot be placed in the position of determining which absences are excusable and which are not. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner.

Lab fee

There is a \$30 lab fee for this course.

Files

All students will have access box.com server AND on the unldesign site

Course Format

This course uses a studio format in which information from lectures, in-class demonstrations, group projects and design research are applied to hands-on projects that develop critical and creative processes. Students apply these practices to the production of projects while receiving and providing criticism in group discussions and individual critiques.

- **Working In Class : LABS**

Always be prepared to work in class. It is recommended that you keep a sketch/note book that is exclusive for this class and the projects. Always have your sketch/notebook with you along with necessary files, studies, notes. If you have a laptop, always bring it. If you have the ability to store files online, do it to assure that you always have access to your latest files.

We will have parts of class devoted to programming labs. Students will do tutorials.

- **Software Instruction in Class**

Except for occasional review or explanations, teaching software is NOT the primary focus of the class. It is assumed that you come to this class with a basic understanding of the required software. Students can use online lessons, reference books and tutorials taught in the digital lab to further develop application knowledge.

Deadlines

All projects and exercises are due on the day and time given, always at the beginning of class unless otherwise noted. Projects that are late will not be accepted.

Grades will be determined based upon several evaluation criteria. These include your successful and timely completion of class assignments, the ability displayed by you to address the conceptual and design issues imposed by the assignments, your workmanship and your participation in class critiques and discussion.

Grading Breakdown

The course grading

Projects (5 projects)	500 pts
01. Type Page	100pts
02. Complex Navigation	100pts
03. Site Design	140pts
04. Site Storytelling	60pts
05. Portfolio site	100pts
Technology Labs (15; 10pts each)	150 pts
Creative Deliverables (10; 10pts each)	100 pts
Blog (30; 5pts each)	150 pts
with Creative Process Assignments in blog	
Presentation (TTT)	20pts
Paper/Post Hyde lecture	20pts
Effort / Engagement	20pts
Total	1000 pts

Course Types:



Technology Labs: Mastering Illustrator, Photoshop & InDesign is an important part of this class. Students will sign up to teach one in-class technology lab per application. Students will be graded on their ability to prepare sample files, teach advanced techniques and provide any necessary handouts to supplement the learning. Each lab should be a 15 minute lecture/demonstration followed by 30 minute exercise.



Discussions: This is a rigorous class that will introduce you to many complex concepts. The two books assigned will be the backbone of all class discussions. Students must be prepared to discuss the assigned chapters on the day they are due. Students will be graded on whether they have read, understood and engaged with the content.



Creative Process Assignments: This is the fun part! Each assignment will have mini process assignments that student can build upon for their final project. Process assignments will include items familiar to them like creative briefs, wireframes, flow charts. These will be easy and fun.



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Blog

Students are required to document their learning through a process blog. Each student will be given a unique user name and log-in. Student is required to “tag” their content appropriately so that their work will reside in one blog area. Blog postings can be as frequent as the student thinks is necessary to document their process. In addition students will be required to complete blogging assignments that will require reading, reflecting, commenting and research. The process blob is a comprehensive record of your research and investigations. It is organized and easy to follow and represents how students think about each projects and how the strategically create solutions for each design challenge. 8 points a day.

Lectures

Students are required to attend at least one of the Hyde Lectures (preferably IDEO) but will be given extra credit for attending and writing about any of the lectures.

1/22	Brandley Earl Cantrell**	Harvard Graduate School of Design » Responsive Landscapes
1/29	Thomas Trenolone	HDR — Great Plains Studios » Speed Sex Firepower
2/12	Hicks & Newmeyer	Design with Company, University of Chicago »
2/19	Fred Dust**	Senior Partner IDEO

3/4	Robert Olshanski	University of Illinois
3/11	Aranda & Lasch	Recent Work
4/8	David Benjamin	The Living, Columbia University » Adaptation
4/15	Lee & Johnston	Johnston Marklee » Architecture of the Ecology of Objects

Lectures:



Bradley Cantrell **Harvard Graduate School of Design**

Bradley Cantrell is a landscape architect and scholar whose work focuses on the role of computation and media in environmental and ecological design. Professor Cantrell received his BSLA from the University of Kentucky and his MLA from the Harvard Graduate School of Design. He has held academic appointments at the Harvard Graduate School of Design, The Rhode Island School of Design, and the Louisiana State University Robert Reich School of Landscape Architecture where he led the school as graduate coordinator and director. His work in Louisiana over the past decade points to a series of methodologies that develop modes of modeling, simulation, and embedded computation that express and engage the complexity of overlapping physical, cultural, and economic

systems. Cantrell's work has been presented and published in a range of peer reviewed venues internationally including ACADIA, CELA, EDRA, ASAH, and ARCC.

Cantrell's research and teaching focuses on digital film, simulation, and modeling techniques to represent landscape form, process, and phenomenology. His work in digital representation ranges from improving the workflow of digital media in the design process, to providing a methodology for deconstructing landscape through compositing and film editing techniques. His work in media has been recognized through a range of venues and has engaged both public and private clients.

<http://www.gsd.harvard.edu/#/people/bradley-cantrell.html>



Fred Dust **IDEO**

Fred Dust is a partner and a practice lead at IDEO. Fred leads Systems at Scale, the group responsible for helping clients with large systemic infrastructural questions from governmental shifts, to behavior change, and beyond. During his tenure at IDEO, Fred has helped guide the realization of a future-focused education center at Stanford; taken Nike executives shopping; and worked with patients and staff to help build innovative service models for Mayo Clinic and Kaiser Permanente. Most recently, he helped The American Red Cross redesign the donation experience and the Transportation Security Administration evolve airport security.

<https://www.ideo.org/board>
<https://youtu.be/YC9I2xBRWo0>

Students with Disabilities

You must be registered with Services for Student with Disabilities on Campus in order to receive accommodation. Their phone number is: 402-472-3787. You must identify yourself to the instructor in a timely manner as an individual with a disability when seeking an accommodation.

Grading Standards/Descriptions:

The grading scale is 97-100% = A+, 93-96 = A, 90-92 = A-, 87-89 = B+, 83-86 = B, 80-82 = B-, etc. The following grade descriptions clarify the meaning of letter grades and the grading scale:

***C- is not a passing grade for a Department Art & Art History art major.**

Letter grade: A = excellent 90% - 100% The student completes all requirements, on time, in an excellent manner. The required representations are creative, provocative, well developed, exquisitely executed and of impeccable craft. The student generates studies that are not explicitly assigned but contribute to the development of the project(s) or to their own understanding. The student is actively involved in questioning and deliberating upon the issues involved. The student makes excellent, consistent progress.

Letter grade: B = good 80% - 89% The student completes all requirements, on time, in a good manner. The required representations are creative, well developed and carefully executed. The student generates studies that are not explicitly assigned but which contribute to the development of the project(s) or to their own understanding. The student is involved in questioning the issues involved. The student makes good, consistent progress.

Letter grade: C = average 70% - 79%* The student completes all requirements, on time, in an average (acceptable) manner. The required representations are average in development and craft. The student makes average progress.

Letter grade: D = 60% - 69% The student completes all requirements in a poor manner. The required representations are underdeveloped and without dedication. The student makes poor progress. Students who earn this grade will be discouraged from entering the profession.

Letter grade: F = 0 - 59%* The student submits unacceptable work or no work. The required representations are not developed and without dedication. The student makes unacceptable progress and is therefore unprepared to continue into the professional programs.

Plagiarism

Cheating is the actual or attempted practice of fraudulent or deceptive acts for the purpose of improving one's grade or obtaining course credit; such acts also include assisting another to do so. Typically such acts occur in relation to examinations. However, it is the intent of this definition that the term "cheating" not be limited to examination situations only, but that it include any and all actions by a student that are intended to gain an unearned academic advantage by fraudulent or deceptive means. Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of others by misrepresenting the materials (i.e. their intellectual property) so used as one's own work. Penalties for cheating and plagiarism range from a zero or "F" on a particular assignment, through an "F" for the course,

to expulsion from the university. For more information on the University's policy regarding cheating and plagiarism, refer to the University Catalog (Policies and Regulations).

Prerequisites

GRPH 221, GRPH 223

Critique + Participation

Class critiques and review of work will be ongoing and are an integral part of the course. Criticism shall be of a constructive nature, with the intent of helping your classmate develop his/her skills. Critique of your classmate's work will assess both strengths and weaknesses - it is no help to simply praise work - we really only learn from our mistakes. Students **MUST** take notes when being critiqued, whether by group or one-on-one with instructor.

Required Materials + Equipment

- *Laptop with Adobe Creative Suite. Please see <http://art.unl.edu/computer.shtml> for the Department's Computer Laptop requirement specifications.*
- *Additional materials may be required for specific classes.*

Files can be accessed from anywhere (the classroom, dorm room, home) so there will be no excuse for not being prepared for working in class. All files (machine & server) must be backed up regularly on an external hard drive. All class files will be deleted two weeks after the final class. Students must follow course guidelines for file naming & organization.

Contact information
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Prof. Colleen Syron
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Dept. of Art & Art History
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