berrycords

INTRODUCTION

During my internship at Diversified, I was tasked with designing the interfaces and experiences of audio-visual conferencing systems. As a means of familiarizing myself with the peculiarities of said systems, I was assigned to create one for a fictitious company.

USERS

While there was no formal research done on the user population, the design team made an inference that most of the user base consisted of people who are middle to upper class and people who are in their thirties or above. They also assumed that this demographic would not be tech savvy. The design lead suggested that it would be best if I made something that was self-explanatory with big buttons and high contrast.

CREATING A BRAND

Using a random company name generator, I came across the name, “berrycords”, which I thought sounded intriguing and energetic. This name set the stage for the rest of my branding and design decisions.

VISUAL DESIGN

I wanted to use a minimal color palette consisting of a primary color, a dark accent color, and a light accent color to draw attention to important elements and to avoid overwhelming the user.

Picture of color palette…

TYPOGRAPHY

I used Rimouski on the splash screen because it felt friendly and its round edges went well with the logo. The type used for rest of the text that appears on the system is Myriad Pro for its great readability and professionalism.

Picture of typefaces…

LOGO

The name “berrycords” conjures up mental images of fruit for obvious reasons. As I was thinking of a possible logo for the fictional company, I wanted to incorporate the shape of berries, but in a simplified way.

Sketches of logo…

INSERT SPLASH SCREEN HERE

DESIGNING THE SYSTEM

I kept the circle motif of the logo by embedding it within the system itself. All the buttons and sliders are also circles for consistency. The standard functionalities of audio-visual conferencing systems are presenting from an external device, video calling, and phone/audio calling, which I have included.

PRESENTATION PICTURE

FLY-OUT PICTURE

PHONE CALL

VIDEO CALL

VIEW FULL VERSION

Here’s the complete version of the project.

WHAT’S NEXT?

If I were to continue this project, I would conduct some usability tests to see how my design holds up against others. User research on users of audio-visual systems would also be beneficial due to the insights that can be captured from them.

Dotted

INTRODUCTION

In one of my classes, I was challenged to create a data visualization using images that my peers had collected over the course of two weeks. We were to upload the images to Flickr so that we could use each other’s data as we liked.

INTERACTION GOALS

My goal was to incorporate some form of interaction in the visualization. I felt that this was a good way of allowing the user to explore the data by getting up close and personal. By being able to zoom in and out of the data, the user can perceive the data as both singular entities as well as a connected whole. Through this functionality, users can see trends, patterns, and anomalies. It also raises interesting questions such as “What time of day was this picture taken?” or “Why is this cluster of points all gray?”, which provide us with a glimpse of the photographers’ broader context.

SKETCHES

Picture of some sketches…

TECHNICAL PROCESS

To make this project, I used Processing and imported the images through the Flickr API. Then, I ran an image analysis algorithm on each image that gave me the average of its R, G, and B values. I took this average value and graphed it as a point on the visualization using their R, G, and B values as the x, y and z coordinates,respectively.

FINAL PRODUCT

Images…

Video…

WHAT’S NEXT?

If I were to return to this project, the first thing I would do is add some functionality that allows users to see individual images and their metadata to see the whole story behind the images. I would also add a panning functionality for more user control over the visualization.

About Me

HI THERE!

I'm currently a fourth-year B.S. Computational Media and first-year M.S. Digital Media student at Georgia Tech.

My work focuses on experience, visual, and information design. I love what I do because design is an outlet for the progression of the things that are most important to me: human relationships, self-development, and the act of making.

RESEARCH

Alongside my coursework, I also do research with Georgia Tech’s Design and Social Interaction Studio (LINK)

PSI AND DELTA

HEART SENSE

CONTACT

Feel free to send me a message or visit my online profiles!

CONTACT FORM HERE

MEDIA ICONS HERE (LINKEDIN BEHANCE FACEBOOK)

Learn-A-Latte

Project Team: Riley Osborn (<https://www.rileynosborn.com>), Nikita Rajput (<http://nikitarajput.me>), Charu Thomas (https://cyborgcharu.com)

INTRODUCTION

"Sharing economy" was the theme of my user interface development course. For our semester-long project, the class split up into groups and created a system that facilitated contact between providers and consumers. My group decided that our providers would be coffee enthusiasts and our consumers would be the coffee-curious.

FIRST STEPS

My group originally had a different idea for the project. Instead of focusing on coffee, we planned to create a service where experts of various subjects could link up with people who are interested in those subjects. The idea was that the novice could learn from the expert. We conducted our user research, affinity diagrams, and produced user personas with this concept in mind.

PICTURE OF AFFINITY DIAGRAM HERE!!! And personas

We conducted a competitive analysis by sending out a survey and conducting interviews.

AFTER CRITIQUING

However, after being reviewed by our peers and instructors, it came to our attention that our interface was too broad and that we needed to narrow down our scope.

It was here that we decided focus on learning about coffee.

DESIGN CRITERIA

DIAGRAM/PICTURE???

When developing our concept, we created three design criteria to keep our ideas cohesive. The first criterion was convenience. We wanted the interface to be accessible to users across a variety of platforms. The second was credibility. The coffee expert should be reviewed for legitimacy and professionalism. And the third was customization. The coffee novice should feel as if they had a personalized learning experience tailored to their interests.

POSSIBLE SOLUTIONS

After we cemented our design criteria, we created prototypes of possible solutions for our problem space: CoffVR, Coffee Subscription Box, and Expert-Led. CoffVR is essentially a video library of tutorials that novices can experience in VR. The idea behind this solution was to provide the novice with a way to watch an expert teach in real-time.

The Coffee Subscription Box, as its name implies, is a subscription box that is sent to the novice which contains an assortment of items that the novice can use to learn a coffee-related skill (i. e. cold brewing, latte art, etc.). After receiving the box, the novice can go to the service’s website and watch a companion tutorial video made by an expert. The idea is that they can follow along with the expert with all the materials readily available for them to use.

Expert-Led is simply a method for experts and novices to physically meet. In this solution, we envisioned that the two would meet in a public place and that the expert would have an itinerary planned for the novice. Think coffee house tours across a big city.

CAROUSEL OF ALL THREE

REFLECTING

After presenting our solutions, we figured that our prototypes weren’t the best solutions to our problem. CoffVR was just a video library but in VR. Anyone could go on YouTube and search how to cold brew. The Coffee Box Subscription could be expensive, and the materials inside of them could be a liability. Expert-Led was just a little too mundane.

With these reflections in mind, we combined the best parts of each of our prototypes to create our final prototype.

OUR FINAL PROTOTYPE

This solution involves the novice registering for an account with our service where they can input their interests. An expert creates a box containing all the materials that they will need to learn about their chosen topics. For example, if a novice was interested in roasting coffee beans, the expert would send them a bag of coffee beans, creamer, and sugar. When the novice receives the box in the mail, they can scan the labels that are on each item in the box. Scanning the items link their device to a video tutorial of the items in the box. Additionally, the entire video library is open for all members to view regardless if they have scanned a label or not. Potential expert users can also use the system by sending an online application through the website where each application will be reviewed for credibility.

VIDEO HERE

WHAT’S NEXT?

At the last phase of the class, everyone was required to reflect on their final prototype and complete a heuristic evaluation (LINK). A good starting point for further developing the interface would be to fix some of these heuristic violations and to polish up its existing functionality. Afterward, usability testing is a must.

Plane Ticket

Project Partner: Phuc Huynh

INTRODUCTION

With this project, I was to team up with a partner and choose an informational artifact to re-design. Our artifact of choice was a plane ticket not only because it is ubiquitous, but also because of the flexibility of its form. We based our design on the Spirit Airlines ticket.

SPIRIT TICKET HERE

Side note, the project required that my partner and I collaborate on design ideas but still make our own separate original designs; the following designs were created by myself.

RESEARCHING OUR ARTIFACTS

We began by doing informal research on plane tickets to figure out what important information we should include in our designs. We noticed that there was some information on the ticket that was not useful to some of the stakeholders involved such as the traveler and the TSA agent. For one, we felt that the original ticket had too much text on it and that its organizational structure was difficult to understand. The TSA agent, being more familiar with the layout of the ticket, may not have as much trouble understanding it compared to a first-time traveler. As I was designing the first drafts, I found myself focusing on the experience of first-time users. I grouped the information so that the different sections related to flight times, locations, and gate and seating could easily be found at a glance.

FIRST ATTEMPTS

PICTURE OF BAD TICKET HERE

There were some issues with these first few versions of the ticket. I was trying too hard to design from an artistic approach and less so from a functional approach. While the information itself and the way it was grouped was not terrible, some of my designs were criticized as being too distracting and had a bad use of color.

LEARNING FROM OUR MISTAKES

2nd TICKETS HERE

In this next iteration of the tickets, I made some attempts at color again, this time after studying some more color theory. I also included some greyscale designs because my partner and I both agreed that it would be more economical. Furthermore, I attempted to make stronger use of gesture and line to guide the user through the ticket. I also used contrasting colors and shapes to distinguish different sections from one another. Contrary to the first iteration, I included information specific to the TSA agents on these designs. Each version has a section dedicated to the TSA Check process.

2nd TICKETS HERE

These tickets were received better than the first ones, though this time, my font choice was criticized for being too authoritative and unapproachable. We were also advised to eliminate color and stick to greyscale instead.

2nD TICKET

TRYING AGAIN…

DRAFT THREE

THIRD DRAFTS

As advised, my partner and I designed these tickets in greyscale and changed our font choices. Due to the success of one of our previous prototypes, we decided to keep the same information that but change the format.

THIRD DRAFT

THIRD DRAFT

As we were narrowing down our design, the structure of the ticket above was praised as being organizationally superior to the other prototypes.

…AND AGAIN

4th DRAFT

Close to the end of the project’s timeline, we both agreed to create greyscale tickets both in vertical and horizontal orientations due to the different ways in which people might read. We utilized the design of the successful ticket but lightened its dark values to conserve ink.

FOURTH DRAFT PICTURE

Finally, we adjusted some the fonts that we used, to give the ticket a sense of friendliness and reliability.

FINALLY, A GOOD ONE

5th DRAFT

In this last round of tweaking, we lightened the darker values of the successful ticket even more. We also decided that its horizontal orientation was more usable than vertical orientations since it conformed to the way most people read and was conducive of easily finding information at a glance. This final iteration became our submission for the project.

FINAL PROTOTYPE

WHAT’S NEXT?

Since we didn’t conduct any formal user research, we should begin with this if we were to pick up this project again. I would also conduct a competitive analysis to see if redesigning the ticket has any effect on airline productivity.

Escalators

Project team: Jihan Sherman, Katherine Bennett, Anuraj Bhatnagar, Christina Bui

INTRODUCTION

The goal of this project is to design an intervention for a transition space, which my professor loosely defined as any place, physical or mental, where a change may occur. The intervention can serve many purposes, which may include improving, probing, or challenging the space.

PIC OF ESCALATOR(???)

BRAINSTORMING

During the initial phases of the project, we brainstormed alterations for all three choices of the transition spaces we had to choose from: escalators, Starbucks stores, and crosswalks.

PICTURE OF BRAINSTORMING

We chose to explore escalators because of the variety of complex interactions that can occur there. Specifically, we engaged escalators situated within the Metropolitan Atlanta Rapid Transit Authority (MARTA) stations to study the dynamic of a transitional space within a transitional space.

MARTA STATIONS

THE KIT OF PARTS

Doraville, Midtown, Arts Center, and North Avenue: each of us chose a different MARTA station to explore. In the separate stations, we were looking to examine what ways we could include design principles, such as autonomy and choice, within our intervention.

DORAVILLE PICS

We recognized the power of the individual and shared experiences that occur there, so we wanted to design a kit of parts to honor those singular and collective perspectives.

LIST OF KIT OF PARTS ITEMS OR NOTES

The kit of parts we designed consists of four items: environmental projections, narrative displays, dimensional alternations, and topographical augmentations. True to the nature of the kit of parts, each of these interventions was meant to be interchangeable across all four escalators, and across all escalators in general.

PICTURE OF KIT OF PARTS ITEMS

Additionally, each of us wrote a story about our personal experiences with escalators as a means of creating interventions which could leverage others’ individual experience. Here is mine:

STORY HERE

And from that story I created my component of the kit of parts: the narrative display.

COMIC THING HERE

PROJECTION

We progressed with our interventions and recognized that there was a need for practicality. We wanted to present a solution that could be implemented in an economical manner. All of us reflected on the kit of parts and decided that it would be beneficial if we narrowed down our four solutions to one.

So we decided to focus on projections as a design intervention, with our precedents being works of public art, performance, and graffiti.

PICTURE OF PRECEDENTS COLLAGE

With these inspirations, we created projections which engage the shared and individual experiences of the MARTA escalators and their passengers.

PICTURES OF SOLUTIONS

The projections I created explored questions such as “Am I alone?”, “What do we leave behind?”, and “What are we doing here?”

These questions intrigued me because they can be applied not only to one person but to groups of people. The projections I made to answer them serve as a reminder that sometimes even everyday acts such as riding the escalator can change perspectives and elevate experiences.

AM I ALONE?

WHAT’S NEXT?

The next logical step with this project is to create a prototype and test it on a small scale (i.e. use a local staircase before trying it on a MARTA escalator).

Personal Portfolio

INTRODUCTION

Out of all the project I’ve done, this one is the hardest. Not only did I have to create a personal brand, but I also had to think of a smart way of presenting my work. On top of all that, I also wanted to develop it myself.

FINDING INSPIRATION

Pictures of inspiration here…

I began the project by looking at other online portfolios and taking note of trends. I saw that some people had a landing page with a short blurb introducing themselves followed by a grid of their work underneath. I thought that this style of homepage was straightforward, easy to navigate, and simple enough that I could make myself, so I developed my portfolio that way.

Picture of sketch?

ALL OVER THE PLACE

My first attempts at creating a brand were unsuccessful. During this phase of my life, I did not have a good understanding of color theory or font pairings. I chose what I thought looked good at the time. It was difficult for me to pinpoint what exactly I wanted to say about myself through my design decisions.

Pictures of V1

(The first sentence I have on there says, “I’m kind of all over the place.”, and it really shows. In a bad way.)

GIVING UP, BUT TRYING AGAIN

I was discouraged after my first attempt, so I bought a web template and decided that I would be done with it. However, doing so didn’t sit right with me. I knew I had to go back and try again.

Pictures of V2

(I went with a simpler design, letting my projects take the center stage.)

ALMOST THERE

However, I still felt like something was lacking. I reasoned that I needed a more cohesive design language and went back to work.

Pictures of V5

(I was more thoughtful of my design choices and focused on creating a feeling of connectedness across all the pages.)

I also included subtle page animations for a smooth UX.

GIFs of animations

ANOTHER GO

While I did like the previous version, I felt that it needed some more refining. I decided to take out all the bells and whistles and just focus on the projects on the landing page while keeping some remnants of the older versions.

Pics of V6

GETTING IT RIGHT…FOR NOW

I recognized that what I currently had was a little stiff and uninviting, so I sat down and created a style guide and some design criteria to guide my work. The goal was to build on what I had done before and to elevate it.

Pics of the stuff. “My Brand Pic”

For the color palette, I wanted to keep things professional, but playful.

Pic of colors

I kept the same idea in mind when selecting the typography. I did this by combining a soft sans-serif typeface and a more traditional serif typeface.

Pic of type

I adjusted margins, font sizes, and line spacing for a more “open” feel.

Pic of before and after fonts

WHAT’S NEXT?

I will undoubtedly look upon my portfolio sometime in the future and hate it. So further refinement and project updates are inevitable.