berrycords

BACKGROUND

In this project, I was assigned to create a user interface of an A/V system for a fictional company. Since I was unfamiliar with A/V systems, this project was a method of familiarizing myself with system conventions and idiosyncrasies.

Since I worked on this interface during an internship, I was told to include specific pages and controls such as the video call page, phone call page, present page, lighting options, and volume options in accordance with the common requirements of interfaces that the company has encountered. In terms of the placement and visual design of these elements, I was allowed to do as I pleased.

CREATING A BRAND

The first step I took with this project was the creation of the fictional company. I did this so that I could flesh out a design language that would define its brand. Much of the UI work done at the company that I interned at was created with the same color palettes and logos of the brands that they worked with. I wanted to mimic this process, since I would have to understand how to do so for further projects.

I began generating the fictional brand by first finding a name for it. Using a random company name generator led me to the name, “berrycords”, which I thought sounded intriguing and energetic, so I went with it.

Afterwards, I selected the color palette, typefaces, and logo that were to define the visual language of the brand. I wanted to use a minimal color palette consisting of a primary color, a dark accent color, and a light accent color/background color in order to draw attention to important elements and avoid overwhelming the user.

Picture of color palette…

I chose the typefaces with different goals in mind. The typeface used for the logo is called Rimouski; this font in particular looked friendly and approachable, which are characteristics of the brand that I wanted to communicate to the user. On the other hand, the type used for all of the other text that appears on the system is Myriad Pro. Not only is this typeface readable and legible, it also communicates a sense of professionalism that users may expect from a system that facilitates business and professional conferences.

Picture of typefaces…

The logo was also an integral part of the system’s overall design. When I hear the name berrycords, I instantly think of berries for obvious reasons. As I was thinking of a possible logo for the fictional company, I wanted to incorporate the shape and gesture of the fruits.

Sketches of logo…

After reviewing my sketches, I thought it would be best to go with a simple and direct logo to communicate a sense of honesty.

INSERT SPLASH SCREEN HERE

DESIGNING THE SYSTEM

I wanted to keep the circle motif of the logo by including it within the system itself. All of the buttons and sliders are also circles to show a continuity of the brand.

PRESENTATION PICTURE

FLY-OUT PICTURE

With this project, I focused on transparency. I wanted to keep all the options available to the user out in the open. I did, however, hide some buttons by putting them in a fly-out navigation bar for organization purposes.

PHONE CALL

VIDEO CALL

To avoid making the UI too cluttered, I made ample use of white space. My goal was to let the UI breathe and to match the openness of the company’s brand.

VIEW FULL VERSION

Dotted

BACKGROUND

In one of my classes, we were challenged to create a data visualization using images that my peers had collected over the course of two weeks. Each of us was required to take a single photograph whenever we completely an activity. The activity varied based on the person. Some people took a photo whenever they ate, while others took a photo whenever they walked up the stairs. Afterwards, we were to upload the images to Flickr so that our peers could use the data however they liked.

SKETCHES

Picture of some sketches…

FINAL PRODUCT

Images…

Video…

For this project, I wanted to create something 3D and something interative. I felt that this was a good way of allowing the user to explore the data by getting up close and personal with it and to perceive it in a way that affords for greater depth than 2D perception. It was important to me to include this because it allows the user to understand the data as individual points rather than as a set. While the visualization does not show the images explicitly, it offers an insight to them because of each individual data point’s color and raises questions such as “What time of day was this picture taken?” or “What this picture taken outside?”. I also thought that centering the visualization on color would show possible trends and patterns in peoples’ lives and possible tell a story about their interactions and environment.

In order to make this project, I used Processing. With acquiring my peers’ images, I utilized the Flickr API, imported them to Processing, and 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 as a single point on the visualization which served to represent each image. The points were then graphed on to the 3D space using their R, G, and B values as the x, y and z coordinates,respectively.

About Me

I'm currently a fourth-year Computational Media major at Georgia Tech.

My work focuses on visual, interaction, and information design. I’m a forever student that’s always looking for the next big trend to rip apart.

When I’m not breaking things, you can find me in my wrecking scrubs headshots on Fortnite.

Learn-A-Latte

BACKGROUND

"Sharing economy" was the theme of my user interface development course. For our semester-long project, the class was to split up into groups and create a system that facilitated contact between providers and consumers. My professor wanted to keep the problem space broad so they defined a provider as anyone or anything that provided a good or service, and a consumer as anyone or anything that consumed said good or service. After much deliberation, my group decided that our providers would be coffee enthusiasts and our consumers would be people who are coffee-curious. We thought that this would be a good problem space to tackle because

*If you like, you can view the detailed notes of the project here. Fair warning, though, there are four sections to the project, each with similar information due to the iterative nature of the project. I found it important to include all of the sections, however, because they show the whole lifespan of the project from its conception to fruition*

And now for the CliffNotes version of it.

My group originally had a different idea for the project. Instead of focusing on coffee, we had planned to create a service where experts on a particular subject could link up with novices of the subject so that the novice could learn from the expert. We conducted our user research, created an affinity diagram, made a competitive analysis, and produced user personas with this concept in mind.

PICTURE OF AFFINITY DIAGRAM HERE!!!

However, after being reviewed by our peers and instructors, it came to our attention that our idea was too broad and that we needed to narrow down our scope. We still wanted to create an educational platform, though, so that our data could still be put to good use. It was then that we conjured up our coffee-centric interface.

When developing our concept, we created three design criteria to keep our ideas cohesive. The first criteria 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 that was tailored to their interests.

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.

STORYBOARD HERE

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. 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 the expert with all of the materials available for them to use.

STORYBOARD HERE

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.

STORYBOARD HERE

After presenting our solutions, we figured that our prototypes weren’t the best solution 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 really 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.

This solution involves the novice registering for an account with our service. After they do, they are able to input their coffee interests. After the system analyzes their interests, an expert hand-tailors a box containing all of the materials that they will need to learn about their interest. For example, if a novice was interested in roasting coffee beans, the expert would send them a bag of coffee beans, creamer, and sugar. After the novice receives the box in the mail, they are able to scan the labels that are on each item in the box. Scanning the items links their device to a video tutorial of an expert using the item that they scanned to perform the task that they’re interested in. Additionally, the entire video library is open for all members to view regardless if they have scanned a label or not so that they can look into other topics if they’re curious. Potential expert users can also use the system by applying to be an expert. Each expert application will be reviewed for credibility.

VIDEO HERE

At the last phase of the class, each team was required to reflect on their final prototype and its wireframe and complete a heuristic evaluation. Here’s a link to my evaluation. I would include a link to the wireframe itself, but I believe that my team’s Balsamiq trial is over and that our wireframe is now lost forever. There are screenshots of the wireframe in the detailed documentation, though!

Plane Ticket

BACKGROUND

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 because not only is it a ubiquitous artifact worthy of improvement due to its widespread use but also because we felt that its form gave us a kind of flexibility that other artifacts such as receipts or nutritional labels could not. We modeled our designed based off the Spirit Airlines ticket since it was the only brand of ticket that we found a physical copy of.

SPIRIT TICKET HERE

As a side note, the project required that my partner and I collaborate on design ideas and that we were to critique each other’s design before presenting them to the class, but we were still expected to create our own original designs; therefore, the following designs were created by myself.

RESEARCH AND DRAFT ONE

We began by doing research on plane tickets to figure out what important information we should in our designs. We noticed that there was some information on the ticket that was not useful to the different stakeholders involved such as the traveler and the TSA agent. For one, we felt as if the original ticket had too much text on it and it was difficult to know the organizational structure behind the grouping of the different information that was on it. The TSA agent, being more familiar with the way the layout of the ticket, may not have as much trouble understanding it compared to a traveler who may or may not be travelling for the first time and confused about what’s on their ticket. As I was designing the first drafts, I found myself focusing on the experience of the traveler. I imaged myself in their shoes and designed so that all of the information that I thought would be most important to them would be prominently featured. I also tried to group the information so that the different sections related to flight times, locations, and gate and seating could easily be found at a glance.

PICTURE OF BAD TICKET HERE

However, 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 bad use of color. My partner and I both agreed that we needed to go back to the drawing board.

DRAFT TWO

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 and more likely that an airline company would print ticket in greyscale rather than in color. 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 certain informational sections from one another for ease of use. Contrary to the first iteration, I included information specific to the TSA agents on these designs. Each version of them as a section dedicated to the TSA Check process. Additionally, my partner had the brilliant idea of designing a ticket wristband as a means of designing for children or for people in a rush to prevent the loss of the ticket. I was inspired by her idea and out of that came the horizontal ticket with the circle motif.

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. However, one ticket in particular received praise for its thoughtful organization and clarity. We continued using this particular design in the next few iterations of the project.

2nD TICKET

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 that one used but place it in a different way.

THIRD DRAFT

We also decided to keep the look of the successful ticket, but converted it to greyscale.

THIRD DRAFT

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

4th DRAFT

Getting closer 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. Of course, we utilized the design of the successful ticket again, but lightened its dark values (something we did for all of our tickets) since it was still too dark and would waste too much ink.

FOURTH DRAFT PICTURE

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

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 superior to tickets with 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 the end product of the whole project.

FINAL PROTOTYPE

Book Covers

BACKGROUND

Designing a set of artifacts has always been an interest of mine. I love the way a set of books look on a shelf with their similar covers or the way the images of a calendar may have the same color scheme or composition as you flip through its pages; each individual unit is like a sibling in relation to the others: alike, but distinct. The cohesiveness of it all, the understanding that all of these different objects belong together, is what draws me in the most. I engaged with this project as a means of exploring my fascination and as an opportunity to hone my skills.

SKETCHES

For the subject of this project, I chose the works of William Shakespeare. I thought that they would be an appropriate subject since they are often thought of in context of each other; it is difficult to think about a Shakespeare tragedy and think of Hamlet alone.

The works that I chose were *Macbeth*, *Romeo and Juliet*, *A Midsummer Night’s Dream*, *Othello*, *Hamlet*, and *The Tempest*. They were chosen in particular because I was able to visually imagine what they would look like. While reading their plots, images were popping up in my head and I wanted to capture their essence rather than depict them literally which is why I consider my designs as abstract interpretations of the works. I chose this method of designing instead of creating more literal or realistic images because I did not want to alienate readers. Making depictions too literal makes it difficult for readers to project themselves onto the story. The characters and events are perceived as things that happen to people outside of themselves rather than an extension of themselves. Since a play is meant to be performed, where people are becoming the characters, I felt it important that I maintain this sense of being a part of the plot rather than simply observing it.

THE PRODUCT

PICTURE OF COVER HERE

PICTURE OF COVER HERE

As for the design of the artifacts, I wanted to incorporate the same visual structure with each one so that it is understood that they are meant to exist together as a set. I created this structure by roughly dividing the cover in half with the top half containing a quote from the work, its title, and author, and the bottom half depicting my abstract visual interpretation of the work. I felt that this was a stable method of communicating important information without giving too much away.

COVER HERE

For the visual interpretations, I wanted to use a minimal color palette to avoid looking busy. I structured the designs by using a solid colored background paired with a main “subject” that uses a complimentary color which draws people in and creates interest.

COMPOSITE

Rotten

The purpose of this project was to explore the mapping of transitions and border crossings and how they can be understood emotionally and intellectually. The goal was not to depict these subjects in their literal form, but rather to map what it feels like to experience them.

Transitions and border crossings can take a number of different forms. They can be anything from waking up in the morning to traversing the boundaries of life and death. For this project, my groupmates wanted to center our designs around food, so for our initial theme, we chose “food as a portal to the past”. In other words, we wanted to capture the memories that well up when you smell a familiar dish. We felt that this was a good choice of topic for our maps since it is a multifaceted and layered experience. With my first draft, I wanted to show a change over time because it was the unit of measurement that all of our maps utilized. I depicted the temporal transition by creating a series of images that represent the journey of seeing food, smelling it, and experiencing the memory associated with it.

FIRST DRAFT HERE

My first draft was critiqued with being too abstract and too impersonal. It was difficult to understand what the images meant and how they related to me on a deeper level, so I went back to the drawing board and tried to visualize food and time in different ways.

SKETCHES HERE

Despite my efforts, none of these ideas satisfied me. I felt as if my visual interpretations of time were unclear and that they required too much explanation to be effective, so I consulted my groupmates and we all agreed that a change of theme was needed since focusing on nostalgia proved to be difficult for all of us. From there, we decided to focus on “food and loss” because we felt as if we could it in a more concrete way than our first drafts. It was here that I experimented with the theme of rotting food; not only to explore the literal loss of the form and structure of food, but also the feeling of loss that such imagery would convey.

SECOND DRAFT HERE

There were still some issues with this version of the design. I wanted to project feelings of loss and growth through the lines in the background of the main subject, the rotting strawberry while mapping out the process over time. I chose to do so by writing important personal dates on the top left corner of each panel, signifying loss, the passage of time, and rebirth, respectively; however, the dates were too small and were difficult to see, defeating the purpose of the temporal aspect of the map. So I tried again, simplifying the three panels into one for the final version of the project.

FIRST FINAL DRAFT

My first attempt at the final draft was crucial in nudging me towards a more robust actual final draft. In this version, I wanted to emphasize downward movement. I had abandoned the concept of rebirth from the previous draft because I thought that it would be too difficult to try to include all that I wanted to in this image. This particular draft was difficult to envision since I did not want to let go of a recurring smoke-like motif that appeared in several of my drafts. In past iterations, these lines were a strength, but trying to hold on so tightly to them in this draft was a weakness.

Once more, I created another iteration of my map; this time focusing only on downward motions. I did so by creating a dripping and pooling effect which emphasizes not only the loss of form but also the passage of time. These drops of rot are connected to particular dates as a sort of timeline. The dates are written in reverse order along the left side. I did this so that the audience could read the map from top to bottom or bottom to top. Additionally, the connection from the text to the images allows the map to be read from right to left or left to right.

PICTURE OF TIMELINE

I also wanted to create a sense of physical depth by layering pieces of Bristol paper on top of each other. I did this to show that the strawberry wants to escape its situation and reclaim its original form by transitioning from the 2D plane to the 3D plane.

PICTURE OF 3D

Ultimately, the map is the story of my personal journey after experiencing the loss of my grandmother. The bottom-most date is the date of her passing and the top-most date is my birthday; the dates in between those days are other birthdays or holidays. I included these points because they represented the beginning of my journey and its progress over time. Furthermore, I decided to bring back the concept of rebirth in this map not only because it is meaningful to me, but also because it completes the cycle of loss. It would be wrong not to include the steadfastness of the strawberry rising above its own rot.

FINAL PICTURE

Together, my groupmates and I create a series of three maps, each depicting our own interpretations of food and loss. The image on the left depicts multiple images of melting butter overlapped onto each other, representing the unraveling of ones’ mental state over time. In the center is a timeline of sorts. It illustrates eating a meal together with friends and family in one space and time and then eating the same meal alone in another space and time, showing the loss of a collective experience. And of course, my map hangs next to theirs on the right.

TEAM COMPOSITE

Exploring Crosswalks

BACKGROUND

For this project, I was to work with in a group of six researching a transitional space of our choice. “Transitional space” was loosely defined and open to interpretation so that we could explore varied environments and situations. During our first brainstorming session, we came up with ideas such as hair salons, churches, swimming pools, and a whole host of other interesting transitional spaces.

PICTURE OF “BRAINSTORMING HERE

In the end, we decided on crosswalks, particularly the Barnes & Noble crosswalk. This transitional space was highly accessible to us since the majority of us spent our time at a college campus in the middle of an urban setting where there were crosswalks galore. We also believed that there was a great variety of quantifiable behaviors and interactions that we could observe from this environment as opposed to areas such swimming pools where interactions may be limited due to the contexts and social spaces which surround them.

After deciding on our transitional space, the group of six was told to split up into subgroups of three so that each group could independently study the space and compare results at the project’s end. My subgroup consisted of Colin Strickland, Anuraj Bhatnagar, and myself; we worked closely over the span of two months to explore our transitional space.

The project itself was split into two phases. The first phase was dedicated to the logistic method which synonymous with “traditional” scientific research and has an emphasis on objectivity and systematic methods. This section of the project required us to choose three quantitative research techniques from *Universal Methods of Design* by Martin and Harington. We were then supposed to use our selected methods to conduct research on our transitional space, compile and analyze our findings, and present them to the class. The same process was repeated for the second phase of the project which focused on the operational method and qualitative data, known for utilizing subjective and nuanced perspectives.

PHASE I: THE LOGISTIC METHOD AND QUANTITATIVE METHOD SELECTION

With this section of the project, we were to choose three logistic and quantitative research methods. To choose our methods, we went through *Universal Methods of Design* and selected a few that we thought would could work within the context of scientific research. This first list of research methods included the A E I O U Method, Behavioral Mapping, Fly-On-The- Wall Observation, Participant Observation, and Task Analysis. From these selected few, we narrowed down to a list of three methods: The A E I O U Method, Behavioral Mapping, and Participant Observation.

We found that these three methods were the most appropriate for our purposes since the each of them allowed us to deconstruct the act of crossing the street to its constituent parts to be studied and then construct conclusions and results grounded in our research. The other methods were not chosen mostly due to the fact that they did not afford for the deconstruction and construction of data or we concluded that they would not yield any in-depth results.

PHASE I: BEHAVIORAL MAPPING

We went out to study the crosswalk by observing people as a part of Behavioral Mapping. To us, this was an excellent method to use since it centered around location-based observations that were to be captured using a variety of media The three of us stood in an empty conference room overlooking the crosswalk and began recording a video of a few crossing cycles, taking note of points of interest such as street signs, dogs on leashes, people seeking shade, and people holding beverages.

DEFINITION OF BEHAVIORAL MAPPING AND WHY WE CHOSE IT

PHASE I: PARTICIPANT OBSERVATION

Next, we performed Participant Observation which is a technique where researchers immerse themselves in the behaviors, interactions, and culture of the observed. In other words, my teammates and I were going to cross the street several times to get into the mental space of a pedestrian making their way across the road. We chose this method since one of our goals was to understand the crosswalk from a user’s perspective in order to gain insights on decision-making, specifically when someone decided whether it was safe to cross the street or not. There were interesting observations we made of ourselves, such has “bracing” against the street to prepare us to cross or trying to predict when the traffic lights would change so that we could cross.

While we did this, we snapped a few photos of the environment around us, namely to capture the objects that are distinct to crosswalks such as pedestrian signals and signs. We also conducted a few impromptu interviews asking some pedestrians how they knew when it was safe to cross the street. Some responses were, “Use your smarts.” and “Do what everyone else is doing.” While interviews are not a part of Participant Observation, we felt that diverging from the path would give us some interesting data points that we would be able to use later in the A E I O U Method and our Phase I presentation.

PICTURE OF BUTTON

PHASE I: A E I O U METHOD

When our data collection was done, it was time to organize it into coherent categories using the A E I O U Method. It was also during this part of the project where our research question emerged. We noticed interesting behaviors regarding non-automatic vehicles such as bicycles and scooters when they attempted to cross the street. Some of the personal vehicles would act as pedestrians and lawfully walk their vehicles across the crosswalk and wait for the pedestrian signals while others would just zoom by. We wanted to study this behavior more, so we asked, “How do personal vehicles (skateboards, bicycles, scooters, and mopeds) decide whether they behave like pedestrians or automobiles?” While a research question was not a requirement of the project, my teammates and I thought it necessary to create one and pursue it so that we could have a guiding basis for our research.

PICTURE OF THE A E I O U METHOD FILLED OUT

Through the A E I O U Method, we were able to divide the crosswalk and the environmental and social contexts surrounding it into five categories: Activities, Environment, Interactions, Objects, and Users. Since my group was exploring personal vehicles, our notes were focused on salient points related to them. The Interactions section, for example, was filled with notes on how people interacted with other people or objects. We listed cases where bikes would choose to either weave their way around people through walking or by pedaling. The rest of the categories were filled out similarly in the context of personal vehicles.

PHASE I: PRESENTATION

IMAGE…?/QUOTE

Once we were able to compile our data, we presented our findings and the steps we took in order to obtain them. We introduced our transitional space of interest and our research methods and justified why we chose them instead of alternatives. Then we presented our initial discoveries which include our impromptu interview notes, observations on non-automated vehicle behavior, and quantifiable measurements such as the timer on the pedestrian signal.

PHASE I: REFLECTION

The instructions for this project were intentionally ambiguous to simulate the nature of research. While this is not an excuse, this ambiguity did affect the way we interpreted the assignment which caused us to make some mistakes throughout the process. For one, we did not have a research question at the beginning of this phase namely because we were unfamiliar with the nuances of crosswalks and what we wanted to learn from it. Additionally, the methods that we chose did not always generate the most quantitative data. After the fact, I noticed that some of our data, such as the interviews, were rather subjective and could not be measured by an empirical standard as was the objective of the logistic method. If we were to do this project again, I would imagine that it would make things go a lot smoother if we focused on developing an intriguing research question before beginning our research and selected methods that resulted in more quantifiable data.

TRANSITIONING TO PHASE II

With a deeper understanding of the purpose of the project, we were now better equipped to tackle the second phase of the project which involves studying the operational method. This method, which emphasizes subjectivity and nuanced experiences, explores the contexts where those perspectives are developed. The operational method differs from the logistic method since it seeks to understand why individual data may be unique rather than trying to standardize it.

PHASE II: THE OPERATIONAL METHOD AND QUALITIVE METHOD SELECTION

We selected research methods for this phase of the project the same way we did with the first phase. Again, we went through *Universal Design Methods* and selected the methods we thought would fit best. From there, we refined our decisions and selected three that we thought would produce the most nuanced data which include Role-Playing, Directed Storytelling, and Graffiti Wall.

PHASE II: ROLE-PLAYING

SCENARIO PROMPT

With this method, we created scenarios for people participants to act out. These scenarios were meant to simulate possible interactions while crossing with the sidewalk. Admittedly, the scenarios we designed were dramatized with the inclusion of collisions and near-misses. We chose to approach them this way because we thought that they would produce noteworthy results. There was a total of five scenarios which we acted out with the help of some volunteers. At the end of the acting, we convened to reflect on our experiences with the scenario. We were free to give our opinions on why someone would act the way that they would.

After the role-playing and reflection was over, my group and I went through the responses and looked for any patterns and trends. We noticed interesting commonalities between the reflections such as people’s ignorance to the law and the lack of sympathy for adults who are oblivious to their surroundings.

PHASE II: DIRECTED STORYTELLING

DIRECTED STORYTELLING GUIDELINES

With this portion of qualitive data collection, we conducted interviews in the hopes that they would provide us with engaging stories that we could obtain. Since we wanted to talk to people in an environment that was relevant to our crosswalk of interest, the Barnes & Noble crosswalk, we chose to interview people near the bike racks outside of the Tech Square Research Building (TSRB). Not only would the population there be guaranteed to have experience with bikes and other personal vehicles, they would also be familiar with the crosswalk. In order to conduct the interview, we created a set of questions related to crosswalks, car accidents, bike accidents, and the laws surrounding those situations. Some examples include “Are you more worried about your skills as a driver or other people’s skills?” and, “When you’re in a foreign place walking around versus here on campus, are you more aware or differently aware of traffic?” These questions were important to us to ask because they were critical in our understanding of the underlying cognitive processes that could affect decision-making in the context of walking, driving, and riding. We were able to interview five people and record their answers with their permission. Afterwards, each interview was transcribed into a text format so that we could detect trends and note compelling points.

PHASE II: GRAFFITI WALL

PICTURE OF GRAFFITI WALL

In this part of the data collection, we diverted from the guidelines for the Graffiti Wall as detailed in *Universal Methods of Design*. Instead of placing the Graffiti Wall in a physical space and leaving it there for people to engage with as they pleased, we decided that it would be better to carry the board around and ask people to write on it. We chose to do this because of the host of permissions for leaving such an item in a public space that we did not have the resources to obtain. Additionally, there were weather, vandalism, and theft concerns that could have hindered our data collection.

Outside of this deviation, the Graffiti Wall itself is in accordance to the guidelines. At the top of the board, we attached evocative imagery and a prompt that was a means of giving the participants context in order to provide relevant data. This method was the most effective in obtaining intriguing responses due to the open-ended nature of the prompt: “That one time in a crosswalk…” and the casual nature of the Graffiti Wall as opposed to Role-Playing and Directed Storytelling, which were affected by our biases and expectations.

UNIQUE RESPONSE

PHASE II: PRESENTATION

As we were compiling the data for our presentation, we wanted to emulate the chaos of the data collection process. A compelling way for us to do so was to create a script of sorts which highlighted certain data points that were relevant to the trends that we found in the data. This way, we could detail the over-arching trends in our data while simultaneously giving the audience snippets of the data itself without boring them.

PHASE II: REFLECTION

While we were better equipped to tackle this phase of the project than the first phase, there were still some errors in our data collection. Since we were unclear of the goals of the operational method, we were not aware that the way in which we collected data had to afford for diverse responses. As we were creating our scenarios for Role-Playing and the questions for Directed Storytelling, we did not realize that we were injecting too much of our own opinions on crosswalks into the scenarios and prompts which affect the range of data that we were able to obtain. Once we realized our mistakes, we took a different approach with the Graffiti Wall, as mentioned before, and opened up the floodgates for any and all experiences relating to crosswalks. We also did not limit the Graffiti Wall to a single crosswalk Doing so greatly increased the amount of rich data that we could collect and helped us realize the value of lessening limits on responses.

We concluded that once we gave participants the space to do so, they will produce unexpected and delightful information. Because of these results, some new areas of exploration arose such as crosswalks as a social space and re-designing the crosswalk.

OVERALL REFLECTION

Many of our issues were due to the fact that we were unaware of the standard processes and differences between the logistic and the operational method. During the logistic method phase, it would have been more effective to create a research question that would result in the analysis of quantifiable data. This would be a guide for our data collection which would create a basis for understanding our transitional space. Since we thought of a research question later in the process of Phase I, this affected the way we approached Phase II since we kept the question to guide our research for Phase II. The nature of the operational method is to be more inviting of distinct perspectives and varying responses; however, the usage of a research question in our process hampered the kinds of data that we were able to obtain. While what we collected in Role-Playing and Directed Storytelling were still compelling perspectives, we most likely could have collected more diverse data had we not stuck so closely to the research question. We only realize it after the fact, when we deployed our Graffiti Wall with great success.

Escalators

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

BACKGROUND

The goal of this project is to design an intervention for a particular transition space where that is defined as any space, physical or mental, that a transition may occur. The intervention should serve a number of purposes, which may include improving, probing, or challenging the space.

PIC OF ESCALATOR(???)

BRAINSTORMING

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

PICTURE OF BRAINSTORMING

We chose to explore escalators not only because they are obviously in the business of constant transitioning, but also because of the variety of complex interactions that can occur there. Specifically, we are engaging with escalators situated within 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 Ave.: each of us chose a different MARTA station to explore. With each station, we were looking to examine what ways we could include principles such as autonomy and choice within our design intervention.

I studied the Doraville MARTA station.

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. This 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, we recognized that there was a need for practicality. We wanted to present a solution that could be implemented in a timely and economical manner. All of us reflected on our kit of parts and decided that it would be beneficial we narrowed down our four solutions to a single solution which could be easily adapted to a multitude of escalators.

After careful deliberation, we decided to focus on projections as a design intervention. Our precedents are 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.

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 as well. The projections I made to answer them serve as a reminder that even the simple act of riding the escalator can change perspectives and elevate experiences.

AM I ALONE?