

Interactive Systems Design



philosophy

studies

T^T
We are a think tank.

This course will focus on

Research&&Teamwork&&User Experience&&Iteration

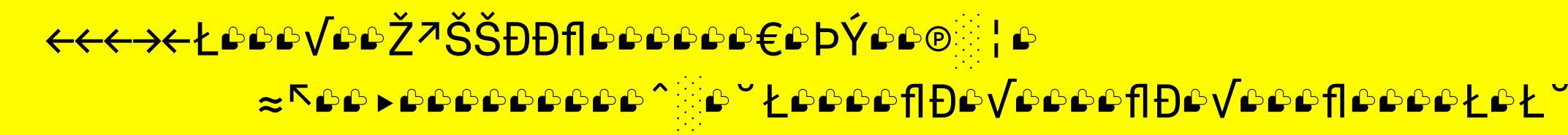
a good team member
shows up&& is accountable for his or her work&&
provides constructive feedback&&<3's beauty + function&&

?

Creativity is best pursued in
the company of others. *Passion is vital.*

Honesty is the best policy. Design by omission and simplicity.

<http://bit.do/ysdn4003>



The Plan&&&

For this term, each of you will work individually to design and develop a mobile app that will enable people to tell stories. This topic is (purposely) very open to interpretation and will require some serious exploration into new and interesting ways to empower storytellers to craft their own narratives. Throughout this course it is hoped that you will gain more insight into the importance of research in user interface and user experience design, and that you learn to integrate more collaborative techniques into your process. While each individual team member will create something of their own, we will all contribute to each other's work through an iterative in-class process.

&&This course is < about you
will make on your own and > about
what we will discover together.

the Handouts&&

The Workback Schedule&&

Research, planning, visualizing and prototyping will all be part of the process. This process will be broken down into phases:

Design Brief/App Analysis

10% — Due Week 4; 01.30.2015

Wireframe Set

15% — Due Week 6; 02.13.2015

High Fidelity Screens

15% — Due Week 8; 03.06.2015

Motion Video

20% — Due Week 10; 03.20.2015

Final Vision

20% — Due Week 12; 04.06.2015

Documentation

10% — Due Week 12; 04.06.2015

Presentation/Preparation/Attendance

10% — Assessed after Week 12; 04.06.2015

Each week, a team member or a pair will pick one topic and start a light discussion surrounding it.

Find a maximum of 3 images to show and prepare 3 questions to pose to the class. I will start each lecture covering the basics of each topic, thus you may feel free to be more specific in your inquisitions/research.

Seminar Discussions&&

Storytelling in apps—*how do we create narratives in the digital realm?*

Post-Browser/Post-Apps—*what are we moving towards in user interface design?*

Building a Trustworthy Design Process—*what makes a great creative environment?*

Navigation—*what are some advantages/disadvantages to common navigation options?*

Typography on Screen—*what is the new-new typography for 2015?*

Settings—*how do different Operating Systems deal with their Settings interface?*

Dynamic Branding—*how can we use digital tools to make branding more fluid and alive?*

The Undesigned Web—*is Readability and Pocket good for the design of the future?*

Is coding the future or the past?—*how does software engineering and development fit into the future landscape of technology for the web?*

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storytelling

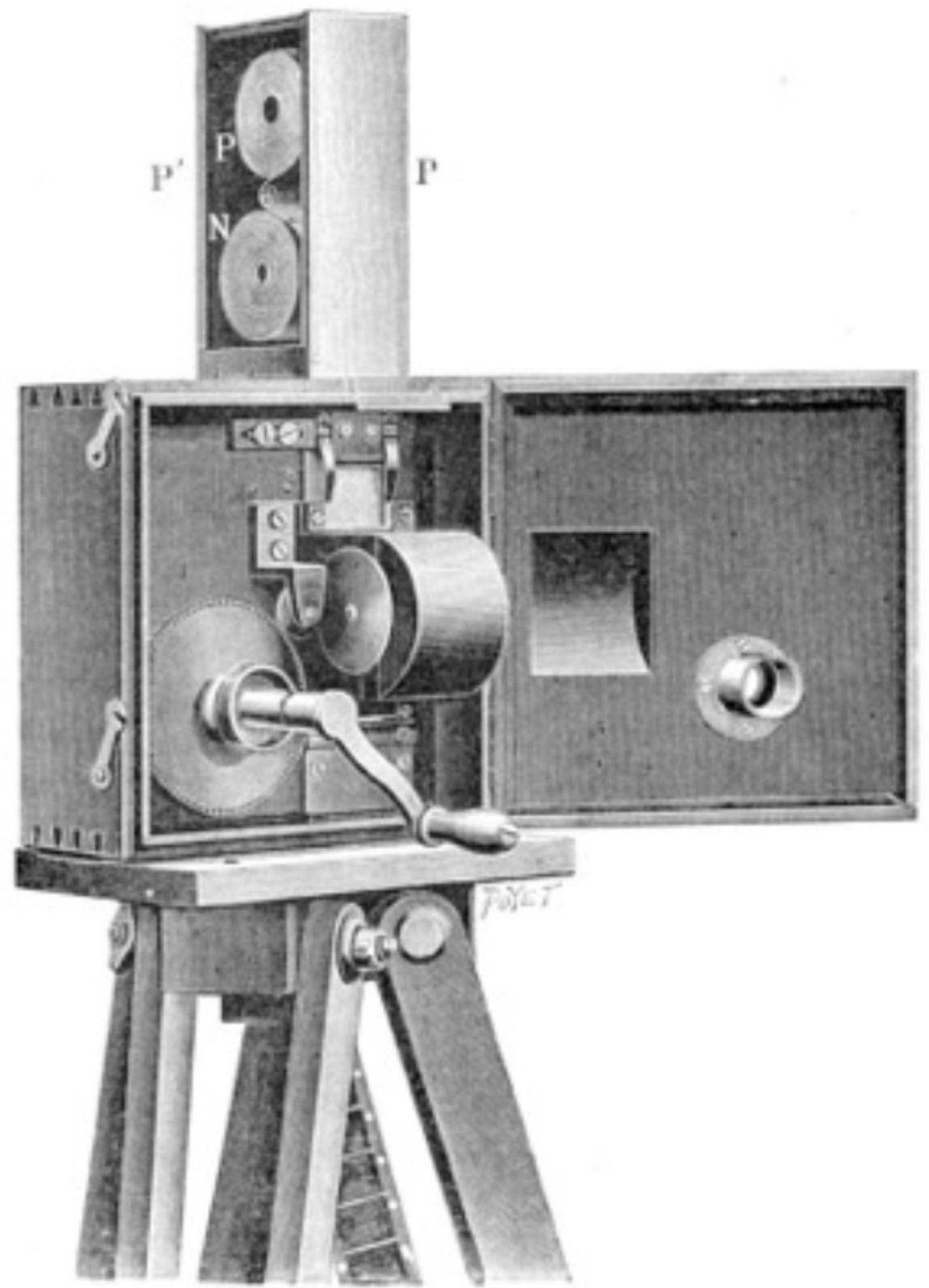
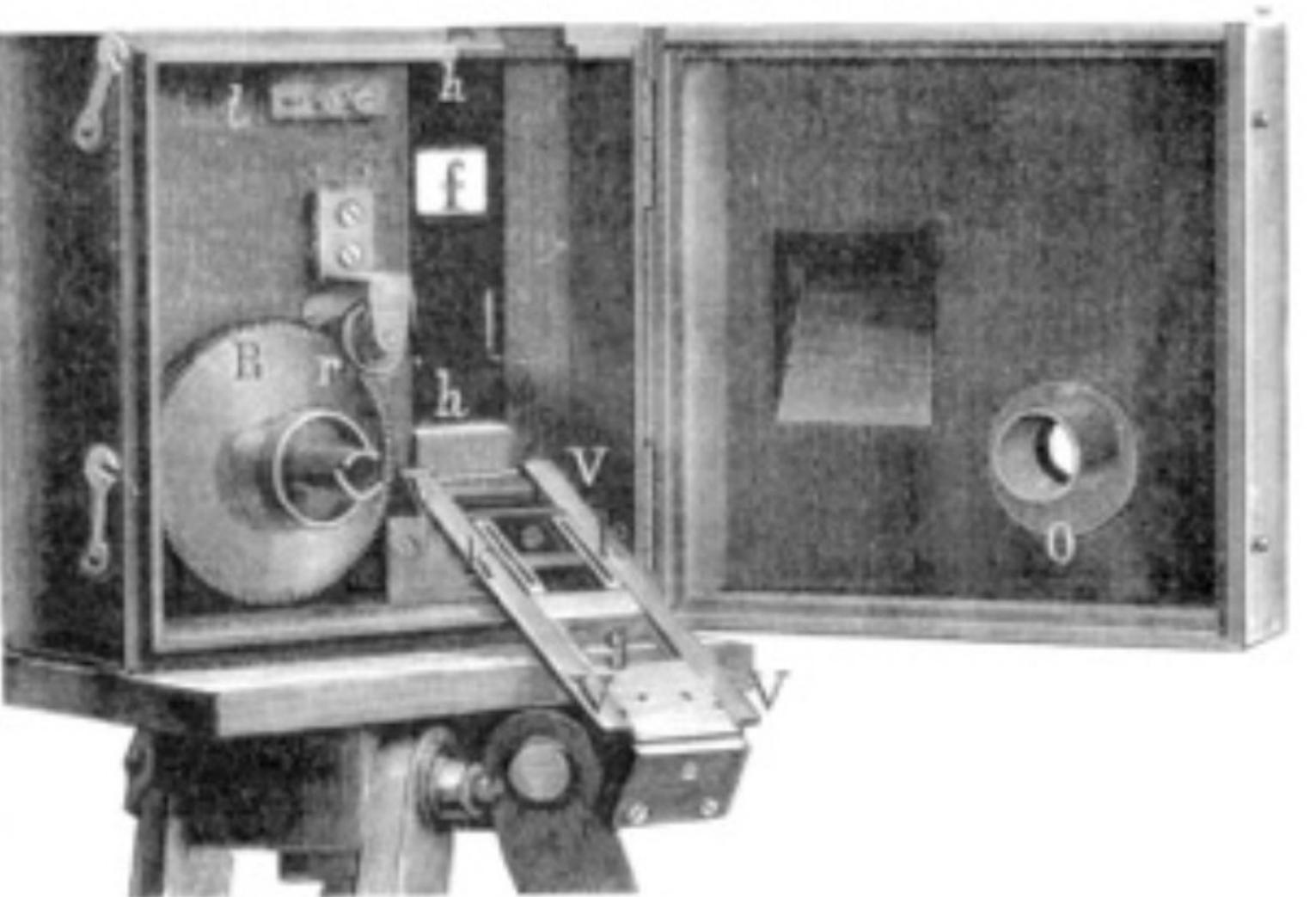
In the contemporary digital world, personal stories are shared in numerous ways with various tools and formats. People tell stories through photos with friends and followers using Instagram, Storehouse and Adobe Voice allows people to build stories by combining video, text and image to create time-based narratives, Snapchat allows for photo messaging in the moment, Medium is where people share small stories that connects to readers of interest.

*Possessing the ability to recall and redistribute information and experiences
is among the many abilities that distinguish us from other animals.*

a spoken or written account of imaginary
or real people and events told for entertaining purposes.









WARNERS' THEATRE



REFRIGERATED WASHED-AIR VITAPHONE -
COOLING SYSTEM
PLAYING
JOHN BARRYMORE IN "DON JUAN"

2 PERFORMANCES DAILY
MORNINGS 2:30 NIGHTS 8:30

8 NIGHT 8:30





Just as the brain detects patterns in the visual forms of nature – a face, a figure, a flower – and in sound, so too it detects patterns in information. Stories are recognizable patterns, and in those patterns we find meaning. We use stories to make sense of our world and to share that understanding with others. They are the signal within the noise.

—Frank Rose, The Art of Immersion, 2011

storytelling + the web *intensifies*
connectivity
participation
media
mobility



LIDA BADAY

FALL/WINTER 2012
LOOKBOOK
STUDIO
ARCHIVE
CONTACT



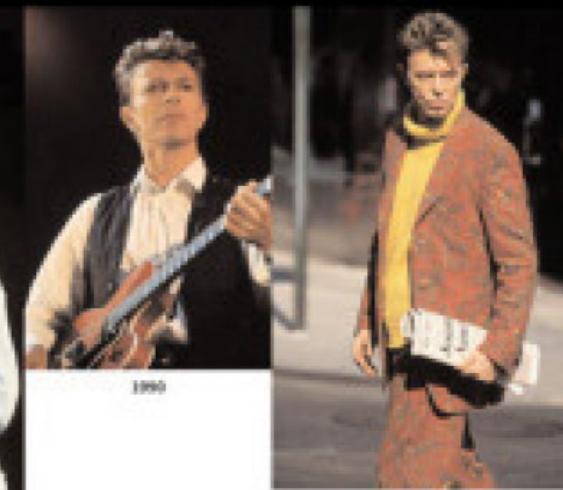
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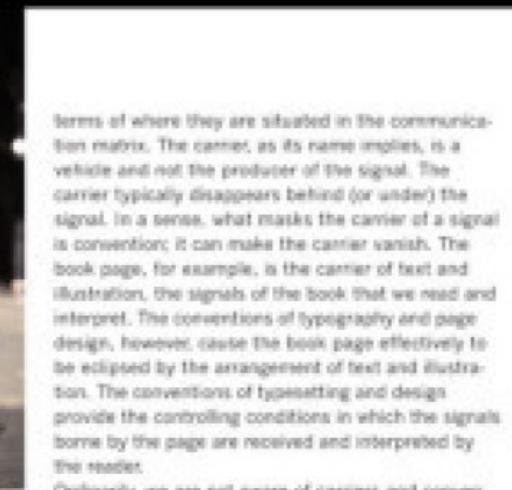
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1980



1990



1997



2045

Example 3:
The synthetic identity of the rock star is the spoken-to signal production by Iggy Pop. The signal is heard in space, it is heard close to the rate of the environment's motion. Iggy Pop experienced this necessity as a series of disasters. David Bowie, by contrast, perfected a serial

signal production by creating the ambiguous identity of space after Ziggy Stardust in 1973, and again three years later, creating the Thin White Duke. As his personal and musical styles switched, they nonetheless contributed to the same Bowie identity—the rock star who is always Bowie plus someone else.



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terms of where they are situated in the communication matrix. The carrier, as its name implies, is a vehicle and not the producer of the signal. The carrier typically disappears behind (or under) the signal. In a sense, what masks the carrier or signal is convention; it can make the carrier vanish. The book page, for example, is the carrier of text and illustration, the signals of the book that we read and interpret. The conventions of typography and page design, however, cause the book page effectively to be eclipsed by the arrangement of text and illustration. The conventions of typesetting and design provide the controlling conditions in which the signals borne by the page are received and interpreted by the reader.

Ordinarily, we are not aware of carriers and conventions. For example, we don't regularly experience or think about the fact that we are in a physiological sense typed mammals or members of the species, *Homo sapiens*. I experience myself as "Bruce Mau." The material carrier of my identity—my biophysical composition—disappears behind the civilizational conventions of personhood, beginning with the very rudiments of consciousness ("I am . . .") and self (". . . Bruce Mau").

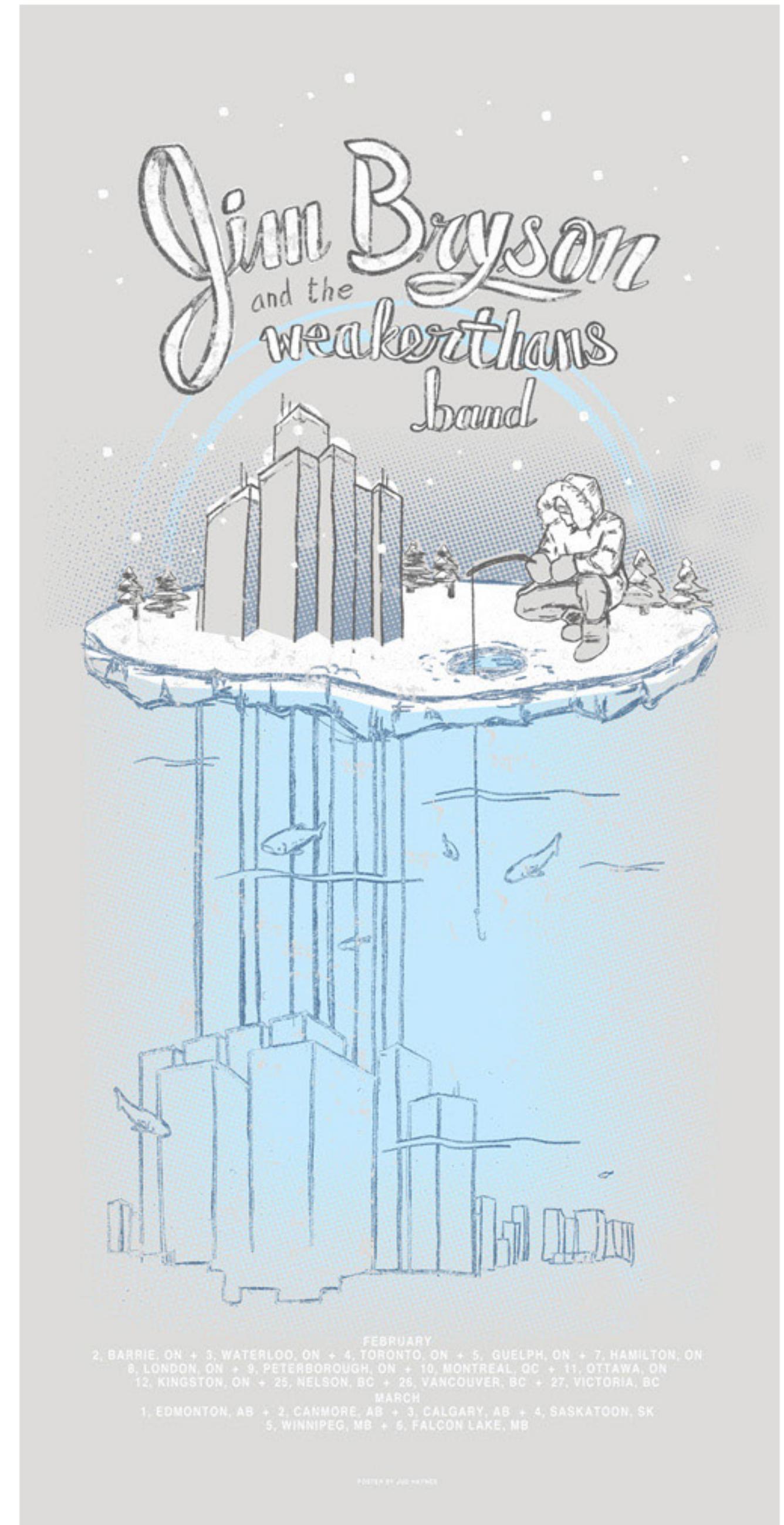
If we consider identity as reaching beyond the scope of a person's intimate experience of subjectivity (but without losing sight of the fact that every identity operates very much like a person does), we begin to discover the real set of operations that produce identity on different scales. Not only do I think to myself, "I am Bruce Mau," but, when I present myself to another person, I voice these words. It is a simple gesture announcing my identity, but it consists of a complex of signals that involve conventions of politeness, language, and even physical posture.

I am a social entity subject to all manner of energy flows and conventions that affect me materially, socially, and culturally. Though only I can truly speak the words that announce my identity, that gesture expands enormously beyond me, the person who makes it. If we think about identity as a life problem—how entities define themselves within energy flows then we can use metaphors at different scales to









storytelling