

Parsons School of Design  
School of Art Media and Technology  
BFA Communication Design

### **Core Studio Interaction**

PUCD2125; CRN 6905

Spring 2018

Tuesday 7:00 – 9:40pm

Thursday 7:00 – 9:40pm

6 E 16th Street, Room 1104

Or Zubalsky

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*Office hours by appointment only*

### **Course Description**

In this course we will provide a thorough and elaborate study of interactive concepts and techniques for applications. We will conduct an extensive investigation into the interface, mechanism, controls, and aims of interactive works. Students will learn how to design and develop complex interactive projects, undertaking comprehensive research and directing their thinking process from brainstorming to final outcome. This course will provide students with the tools to conceive, plan, and develop an interactive system, and they will become aware of the importance of their role in the development of interactive media.

### **Learning Outcomes**

By the successful completion of this course, students will be able to:

1. Use a basic vocabulary of interactive media to both give and respond to critique productively. Including individual evaluation through the instructor, group critique in class, outside critique as well as written anonymous critique.
2. Demonstrate an understanding of the iterative making process in interaction design, using incremental methods such as prototyping, user research and evaluation to build toward more advanced work. This includes: Personas, user interviews, card sorting, sketching and wireframing, storyboarding, mock-ups and paper prototypes.
3. Conceptualize a product for the web and realize it through coding.
4. Evaluate the difference in designing interfaces for different kind of devices, their limitations and specific user situation including responsive websites and apps for mobile.

5. Evaluate how typography and its variables are applied to interactive systems to facilitate orientation, support usability and create consistency .
6. Research historic and current design precedents to contextualize own work.
7. Be able to archive and document work that is printed, on screen or time based in a reflective manner for learning portfolio.
8. Combine their artistic creativity with technology related to the internet.
9. Demonstrate a comprehension of skills, methods, techniques and processes to realize interactive systems and create consistency.

## **Assignments**

### **01 What Do I See?**

Due January 30th

Research a screen-based website, analyzing its formal, functional, conceptual, and cultural qualities. Prepare a 5 minute presentation with your observations on the website's different qualities.

### **02 Deep/Hyper Attention**

Due February 6th

With considerations to the differences between deep attention and hyper attention, create two interactions using the same content for two different audiences.

### **03 Collection**

Due March 1st

Following discussions regarding information architecture and modes of classification, you will start a collection and develop a system of organizing and presenting it. After a process of research, wireframing, and prototyping, you will produce a multi page website showcasing your collection.

### **04 Expanded Type**

Due April 5th

As a way to explore, expand, and challenge the notion of reading on a screen, you will develop two systems: a system of writing, which assigns metadata about the content that is being written through code, and a system of reading, which presents this underlying layer of information in a meaningful way.

### **05 Site Specific Interface**

Due May 8th

With consideration of the interface as a fluid threshold between human and machine, you will research and develop a mobile website that adds or changes the meaning of specific physical location.

Course Outline			
	Week	Topic	Assignments
Attention	Week 01		
	01/23 Tuesday	Syllabus review, Introduction	What Do I See
	01/25 Thursday	Protocols of Attention Audience, User Research	
	Week 02		
	01/30 Tuesday	What Do I See: Presentations, Attention	Deep/Hyper Attention, What Do I See: Revisions
	02/02 Thursday	Scope, prototyping	
Order	Week 03		
	02/06 Tuseday	Deep/Hyper Attention: Presentations, Information Architecture, Ordering	Collection: Begin collecting, define strategy, develop taxonomy
	02/08 Thursday	Wireframes, Usability, Unusuability	Collection: wireframes
	Week 04		
	02/13 Tuesday	Interaction Flows	
	02/15 Thursday	Input/Output	Collection: prototype
	Week 05		
	02/20 Tuesday	Interfaces	
	02/22 Thursday	Collection: Prorotypes	
	Week 06		
	02/27 Tuesday	Work Session	
	03/01 Thursday	Collection: Presentations	Collection: Revisions
Expereience	Week 07		
	03/06 Tuesday	Semantic Web, Mechanics of Reading	Expanded Type: Proposal
	03/08 Thursday	Responsive Typography	
	Week 08		
	03/13 Tuesday	Expanded Type: Proposals, Phenomenology	Expanded Type: Prototype
	03/15 Thursday	Individual Meetings	
	Week 09		
	03/27 Tuesday	Responsive Design	
	03/29 Thursday	Expanded Type: Prototypes	
	Week 10		
	04/03 Tuesday	Work Session	
	04/05 Thursday	Expanded Type: Presentations	Expanded Type: Revisions

## Course Outline

	Week	Topic	Assignments
Mediation	Week 11		
	04/10 Tuesday	Mobile Design, Location, Cyborgs	Site-Specific Interface: Proposal
	04/12 Thursday	Site-Specific Interface: Proposals	Site-Specific Interface: Research site and precendets
	Week 12		
	04/17 Tuesday	Space and place, Gestures	Site-Specific Interface: Prototype
	04/19 Thursday	Facilitation, Mediation	
	Week 13		
	04/24 Tuesday	Site Specifc Interface: Prototypes	
	04/26 Thursday	Work Session	
	Week 14		
	05/01 Tuesday	Work Session	
	05/03 Thursday	Work Session	
	Week 15		
	05/08 Tuesday	Site Specific Interface: Presentations	
	05/10 Thursday	Site Specific Interface: Presentations	

## Grading

Participation	30%
What Do I See	5%
Deep/Hyper Attention	5%
Collection	20%
Expanded Type	20%
Site-Specific Interface	20%
Total	100%

## Materials and Supplies

Please come to class with a fully charged laptop, charger, notebook and a pen.

## Readings

Readings will be provided as PDFs or links to online resources.

### Attention

Garrett, Jesse James. The elements of user experience: user-Centered design for the Web and beyond. New Riders, 2011.

Hayles, N. Katherine. "Hyper and Deep Attention: The Generational Divide in Cognitive Modes." Profession, vol. 2007, no. 1.

Houde, Stephanie, and Charles Hill. "What do Prototypes Prototype?" Handbook of Human-Computer Interaction, 1997.

Lorraine Daston, Attention, in Curiosity and method: ten years of Cabinet Magazine. Cabinet Books, 2012.

Quesenbery, Whitney, et al. Storytelling for user experience: crafting stories for better design. Rosenfeld Media, 2010.

### Order

Abby Covert, Information Architect Follow. "Abby Covert." Information Architecture for Everybody, 26 Feb. 2014,

Harpman, Louise and Specht, Scott. Peel, Pucker, Pinch, Puncture, Cabinet Magazine No. 19, Fall 2005.

Mattern, Shannon. "Interface Critique." Words In Space, Words In Space, 3 Sept. 2017.

Moggridge, Bill. Designing interactions. The MIT Press, 2007.

Perec, Georges, and John Sturrock. Species of spaces and other pieces. Penguin, 1999.

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

### Experience

Berners-Lee, Tim, Hendler, James and Lassila Ora, The Semantic Web, Scientific American, 2001.

Butler, David J. Seeing and Writing, The NewMediaReader. MIT Press, 2003.

LaFarge, Paul, The Deep Space of Digital Reading - Nautilus, 2016

Merleau-Ponty, Maurice, and Colin Smith. Phenomenology of perception. Forgotten Books, 2015.

Norman, Donald, The Design of Everyday Things, New York, Basic Books 1988

Ruluks, Sandijs. "9 basic principles of responsive web design." Design the open web, Design the open web, 16 Nov. 2014

"Responsive Typography: The Basics." IA RSS 20, [ia.net/topics/responsive-typography-the-basics/](http://ia.net/topics/responsive-typography-the-basics/).

### Mediation

Chimero, Frank. "The Web's Grain." [frankchimero.com](http://frankchimero.com), [www.frankchimero.com/writing/the-webs-grain/](http://www.frankchimero.com/writing/the-webs-grain/)

Galloway, Alexander R. The interface effect. Polity, 2012.

Haraway, Donna. A cyborg manifesto: science, technology, and socialist-Feminism in the late twentieth century. 2009.

McClay, Wilfred, The Particularities of Place, The New Atlantic, 2011.

Norman, Donald, Emotional Design: Why we love or hate everyday things, New York, Basic Books, 2004

## Resources

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- The University (and associated) Libraries: <http://library.newschool.edu>
- The University Learning Center: <http://www.newschool.edu/learning-center>
- University Disabilities Service: [www.newschool.edu/student-disability-services/](http://www.newschool.edu/student-disability-services/)

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.

## Making Center

The Making Center is a constellation of shops, labs, and open workspaces that are situated across the New School to help students express their ideas in a variety of materials and methods. We have resources to help support woodworking, metalworking, ceramics and pottery work, photography and film, textiles, printmaking, 3D printing, manual and CNC machining, and more. A staff of technicians and student workers provide expertise and maintain the different shops and labs. Safety is a primary concern, so each area has policies for access, training, and etiquette that students and faculty should be familiar with. Many areas require specific orientations or trainings before access is granted. Detailed information about the resources available, as well as schedules, trainings, and policies can be found at [resources.parsons.edu](http://resources.parsons.edu).

## Grading Standards

A	Work of exceptional quality, which often goes beyond the stated goals of the course
A-	Work of very high quality
B+	Work of high quality that indicates higher than average abilities
B	Very good work that satisfies the goals of the course
B-	Good work
C+	Above-average work
C	Average work that indicates an understanding of the course material; passable Satisfactory completion of a course is considered to be a grade of C or higher.
C-	Passing work but below good academic standing
D	Below-average work that indicates a student does not fully understand the assignments; Probation level though passing for credit
F	Failure, no credit

### **Grade of W**

The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript. A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

### **Grade of Z**

The grade of Z is issued by an instructor to a student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an "F," which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade.

### **Grades of Incomplete**

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "F" by the Office of the Registrar.

### **Responsibility**

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

### **Participation**

Class participation is an essential part of class and includes: keeping up with reading, assignments, projects, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

### **Attendance**

Parsons' attendance guidelines were developed to encourage students' success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and enhances the quality of the educational experience for all, particularly in courses where group work

is integral; thus, Parsons promotes high levels of attendance. Students are expected to attend classes regularly and promptly and in compliance with the standards stated in this course syllabus.

While attendance is just one aspect of active participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks, or 20%, of class time. Lateness or early departure from class may be recorded as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

Whether the course is a lecture, seminar or studio, faculty will assess each student's performance against all of the assessment criteria in determining the student's final grade.

### **Canvas**

Use of Canvas may be an important resource for this class. Students should check it for announcements before coming to class each week.

### **Delays**

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

### **Electronic Devices**

The use of electronic devices is permitted when the device is being used in relation to the course's work. All other uses are prohibited in the classroom.

### **Academic Honesty and Integrity**

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course,

academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at



<http://www.newschool.edu/policies/> Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: <http://www.newschool.edu/university-learning-center/student-resources/>

The New School views “academic honesty and integrity” as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of faculty members and other students). Academic dishonesty results from infractions of this “accurate use”. The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the University community are expected to conduct themselves in accord with the standards of academic honesty and integrity. Please see the complete policy in the Parsons Catalog.

### **Intellectual Property Rights**

<http://www.newschool.edu/policies/#>