

I561 FALL 2018

Section 31450 6:15 p.m. 8:45 p.m. M I 232

Section 31451 6:15 p.m. 8:45 p.m. T I 232

Design Studio One

Eli Blevis, Professor of Informatics

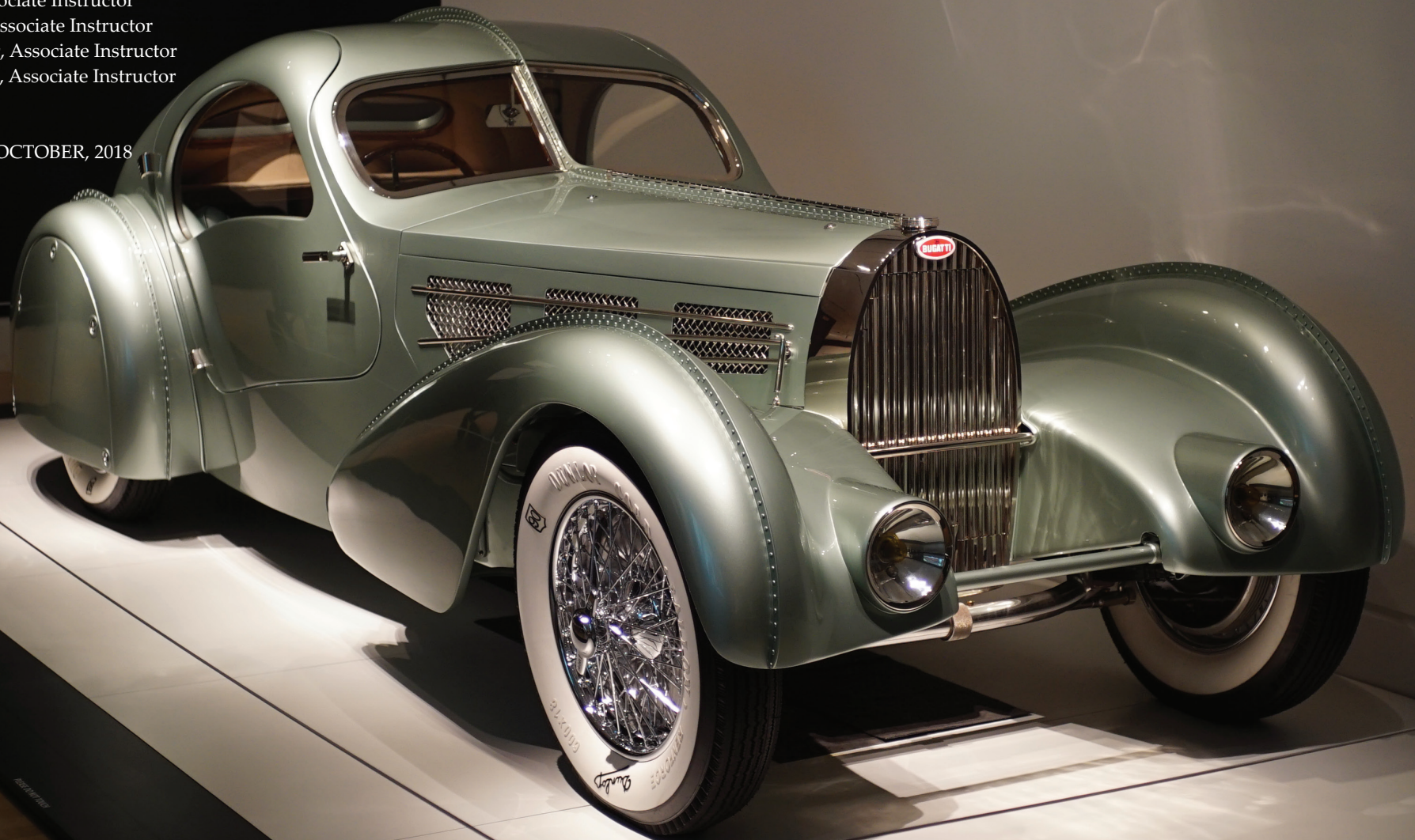
Feifei Liu, Associate Instructor

Mengyi Liu, Associate Instructor

Collin Pfender, Associate Instructor

Adam Prumm, Associate Instructor

Version: 1.0.1 OCTOBER, 2018



Welcome.

I reserve the right to amend this syllabus over the course of the semester. Please be sure you have the latest version.

Studio Class

This is a studio class. This means that most of the time you will work on projects and meet for critique. You will not receive detailed project briefs as you may be used to receiving in some other classes which may be studio-inspired but which are not strictly studio classes. You will receive themes for the projects. Themes are not the same things as problems—I will explain more in class. Knowing how to set the specific focus of how your project team addresses the theme is an important learning objective for this class.

Class Vision

The core focus of the class is strategic design thinking, visual design thinking, and values-orientation as a foundation for design.

Group Project Themes

The group project themes are

1. Preserving life (sustainability)
2. Seeing one another (design for respect)

For Each Class

I will explain design notions of research, insights, concepts, and prototypes in a way which dovetails with your I541 class. Each regular studio week (W3-W6 and W10-W13), you must arrive in class with materials in hand to demonstrate your teams progress on your project. You must be prepared to present your teams progress each of these weeks. The discussion that evolves and feedback you receive is based on the materials you present. We will supply large post-it note pads for you to facilitate public notetaking about this feedback, and for you to do your group work.

Photographs in this Syllabus

The photographs in this syllabus were taken by Prof. Blevis at an exhibit called “Dream Cars 2015” presented at the Indianapolis Museum of Art. I will explain why they appear in this syllabus in class. The first image is the 1935 Bugatti Type 57 Competition Coupe Aerolithe. The second is a 1936 Stout Scarab. The last image is *L’Oeuf électrique* by Paul Arzens, 1942 /en.wikipedia.org/wiki/Paul_Arzens accessed 08.05.2018.

Individual Projects

This year, there are two individual projects. Each involves creating a precis (300-800 words) and diagrams (1-5 diagrams) to represent an assigned research paper germane to the topics above. The assigned papers are:

Individual Project 1

Eli Blevis. 2018. Seeing What Is and What Can Be: On Sustainability, Respect for Work, and Design for Respect. In *Proceedings of the 2018 CHI Conference on Human Factors in Computing Systems (CHI '18)*. ACM, New York, NY, USA, Paper 370, 14 pages. DOI: <https://doi.org/10.1145/3173574.3173944>

Individual Project 2

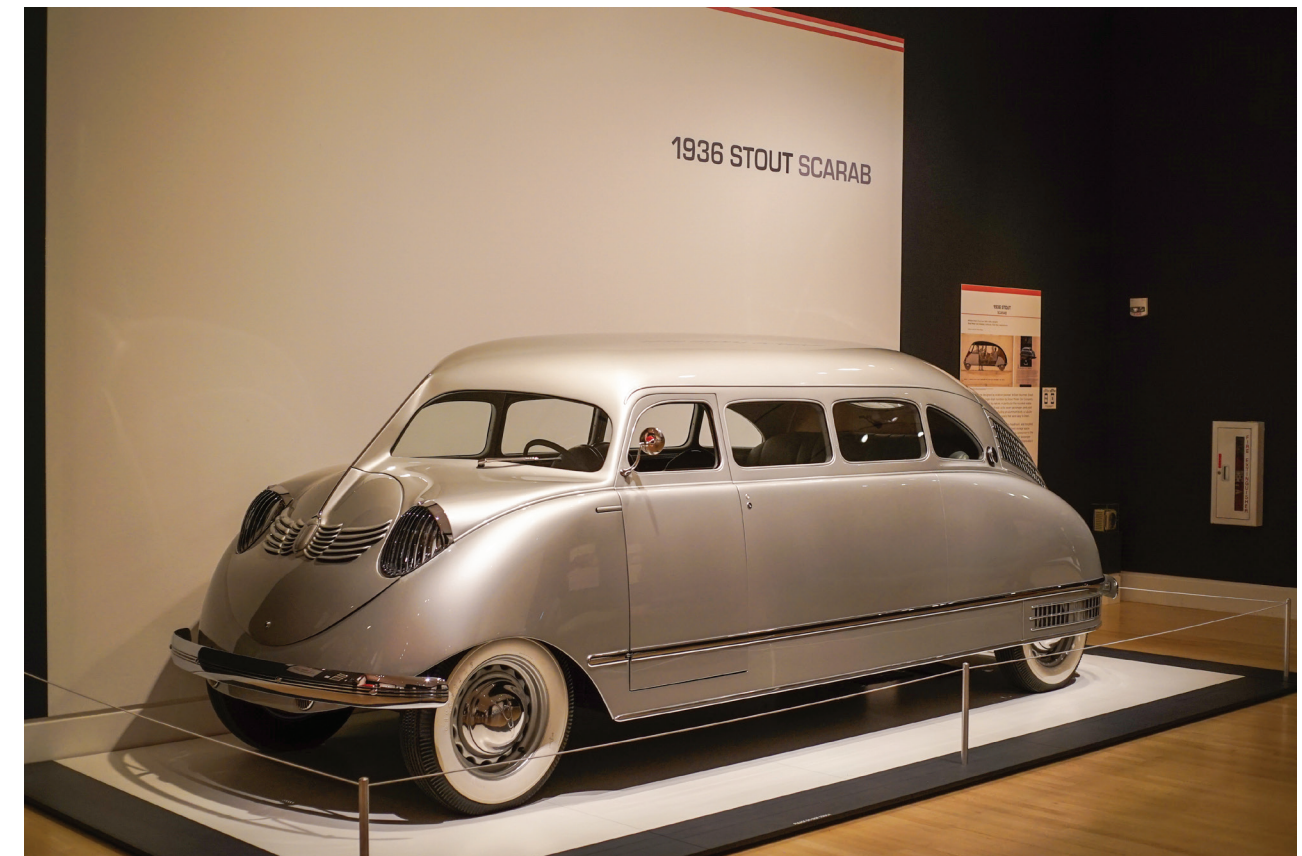
Select one or more of

Shaowen Bardzell. 2018. Utopias of Participation: Feminism, Design, and the Futures. *ACM Trans. Comput.-Hum. Interact.* 25, 1, Article 6 (February 2018), 24 pages. DOI: <https://doi.org/10.1145/3127359>

Jeffrey Bardzell. 2011. Interaction criticism: An introduction to the practice. *Interact. Comput.* 23, 6 (November 2011), 604-621. DOI=<http://dx.doi.org/10.1016/j.int-com.2011.07.001>

Seyram Avle and Silvia Lindtner. 2016. Design(ing) ‘Here’ and ‘There’: Tech Entrepreneurs, Global Markets, and Reflexivity in Design Processes. In *Proceedings of the 2016 CHI Conference on Human Factors in Computing Systems (CHI '16)*. ACM, New York, NY, USA, 2233-2245. DOI: <https://doi.org/10.1145/2858036.2858509>

In addition to these references, please see the complete listing of additional references, including pictorials from ACM DIS and C&C.



Learning Outcomes

At the end of this class, you should know or have refined your abilities to:

- Know how to thrive in design studio culture.
- How to write your own project briefs or other forms of strategic and tactical design planning, and how to be comfortable in an environment in which you are not provided with a detailed project brief by someone else.
- Use important designerly tools such as Adobe inDesign, Lightroom, and Photoshop, and even how to use tools like MS Word and PowerPoint in more designerly ways.
- Understand rudiments and some advanced principles of photography and both digital and traditional photographic tools for the context of HCI and interaction design.
- Understand how to be thoughtful in your use of images and video in interaction design.
- Develop a sense of values-oriented design, particularly in relation to the project themes.
- Understand transdisciplinary design and its utility in bringing value to design processes and frameworks.
- Provide two publishable quality design projects for your portfolio.

Form of Deliverables

For each group project you will deliver

1. a pictorial in ACM pictorial format, which you must make in Adobe inDesign:
<http://cc.acm.org/2017/files/Pictorals2017.zip>
2. a video (minimum length 3:20 minutes, maximum length 6:40 minutes), which you may make in PowerPoint or another software tool of your choosing.

New: Optionally, you may form groups for the second project to enter the CHI Student Design competition. In this case, your deliverables must correspond to the formats specified by the instructions for that competition: <https://chi2019.acm.org/authors/student-design-competition/>

This year, there are two individual projects, due in W2 and W8. Each involves creating a precis (300-800 words) and diagrams (1-5 diagrams) to represent an assigned research paper germane to the topics above.

Important note about third party materials

Your use of third party materials must conform to ACM policy:

[Third party material](#)

[Fair use](#)

[Sample permission request letter](#)

The reason for this policy is to underscore the goal of producing professional quality, publishable work, as you will be expected to produce in real-world practice. In your

professional career, you will be expected to adhere to copyright laws. It is also a matter of ethics and respect for the work of others. Moreover, since this studio class emphasizes visual thinking, most of your evidence of such thinking must be your own original work.

Class Format

6:15-8:45 : per schedule and as discussed in class

Office Hours

By appointment

Semester Important Dates

Begins	Mon, Aug 20
Labor Day	Mon, Sept 3
Fall Break	Oct 5 - Oct 7
Auto W	Sun, Oct 21
Thanksgiving	Nov 18 - Nov 25
Final Exams	Dec 10 - Dec 14
Ends	Fri, Dec 14

Schedule

W1 8.20,21 Project 1:

Preserving life (sustainability)

W2 8.27,28 Individual project presentations I

Labor Day week

W3 9.10,11 Design research

W4 9.17,18 Design insights

W5 9.24,25 Design concepts

W6 10.1,2 Design prototypes

Fall Break

W7 10.8,9 Extra time to prepare Pictorials and Videos

W8 10.15,16 Presentations for Project 1*

W9 10.22,23 Individual project presentations II and introduction of Project 2:

Seeing one another (design for respect)

W10 10.29,30 Design research

W11 11.5,6 Design insights

W12: 11.12,13 Design concepts

Thanksgiving

W13: 11.26,27 Design prototypes

W14:12.3,4 Presentations for Project 2*

Final Exams week

* Note that guests are welcome to attend group presentations

Grading

G: Group projects: 40%

I: Individual projects: 40%

C: Attendance & contribution: 20%

Very important notes

Your grade for individual projects limits your maximum grade for group projects. That is

Final grade = (min(G,I) * .4) + (I * .4) + (C * .2)

Unexcused absences are not allowed. Excused absences require documentation.

The contribution grade is based on the thoughtfulness of your comments and your support for the quality of the class as a whole. It is possible to receive a low grade for contribution if you try to dominate the discussions or otherwise demand undue attention.

Design Components and Design Framework

The table on the next page diagrams design components (rows) within a design framework (columns) we will use in this class. A design component is a unit of reportable work in design. The design framework is a general, common notion of the way in which design components are organized together to form a design, within more or less equivalent renamings. I will further explain the table in class.

Design Component	Design Space			Concept Space		
	Predesign	Research	Insights	Concepts	Prototypes	Strategies
AEIOU			●			
Affinity diagram			●			
Annotated photograph	●	○	●	○	●	
Appearance prototype					●	
Behavioral prototype					●	
Collection		●				
Competitive intelligence		●				
Cultural Probes		●			●	
Design fiction				●		●
Disposable Camera study		●				
Enterprise plan						●
Exploratory prototype					●	
High fidelity prototype					●	
Hypothesis	●					
Interview study		●				
Iteration				●	●	
Journey map			●	●		●
Literature report		●				
Look and feel prototype					●	
Low fidelity prototype					●	
Persona		⊗	○	●		
Personal inventory		●				
PRICPS						●
Primary observations		●				
Proof of concept prototype					●	
Research hypothesis			●			
Research through Design (RtD)		●			●	
Semantic differential			●			
Shadow study		●				
Should do, Can do, Can know	●		●			
Sketch				●		
Social value plan						●
Stakeholder diagram			●			●
Storyboard				●		
Survey study		●				
Technology development plan						●
Think aloud protocol		●				
Usability prototype					●	
Use case diagram					●	●
Vision statement	●		●			
What-if scenario			●			
Wizard of Oz prototype					●	
Working prototype					●	

	Mondays SECTION 31450 6:15-7:30	Mondays SECTION 31450 7:30-8:45	Tuesdays SECTION 31451 6:15-7:30	Tuesdays SECTION 31451 7:30-8:45	Thursdays Skills Lab 6:15-7:30	Thursdays Skills Lab 7:30-8:45
Adam			●*	●	●	●
Feifei	●	●	⊗		⊗	○
Mengyi		●	⊗	●	⊗	○
Collin		●	⊗	●	⊗	○
Eli	●	●	●	●	○	○
Section 31450	●	●			○	○
Section 31451			●	●	○	○

○ = optional, ● = required, ●* = 6:30-7:30, ⊗ = schedule conflict

Also Required

Bella Martin and Bruce Hannington. 2012. *Universal Methods of Design*. Beverly, MA: Rockport.

Additional References

Designing Interactive Systems Pictorials

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- Hayati Havlucu, Terry Eskenazi, Barış Akgün, Mehmet Cengiz Onbaşı, Aykut Coşkun, and Oğuzhan Özcan. 2018. Flow State Feedback Through Sports Wearables: A Case Study on Tennis. In Proceedings of the 2018 Designing Interactive Systems Conference (DIS '18). ACM, New York, NY, USA, 1025-1039. DOI: <https://doi.org/10.1145/3196709.3196807>
- Nick Logler, Daisy Yoo, and Batya Friedman. 2018. Metaphor Cards: A How-to-Guide for Making and Using a Generative Metaphorical Design Toolkit. In Proceedings of the 2018 Designing Interactive Systems Conference (DIS '18). ACM, New York, NY, USA, 1373-1386. DOI: <https://doi.org/10.1145/3196709.3196811>
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Tool into Natureculture. In Proceedings of the 2018 Designing Interactive Systems Conference (DIS '18). ACM, New York, NY, USA, 777-789. DOI: <https://doi.org/10.1145/3196709.3196819>

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Additional Important Information

Absences and Disengagement

The use of digital devices to look up references or work on projects in class is encouraged. The use of digital devices to engage in social media or similar forms of disengagement may result in an unexcused absence at the discretion of the associate instructors.

Accommodations & Feedback

We welcome your feedback. We will do our best to accommodate specific requests if they are reasonable and have merit.

Academic Misconduct

The class is morally and procedurally bound by IU's policies on academic misconduct, the details of which you can read about at the following website: www.indiana.edu/~code/code/index.shtml

Religious Observance

In accordance with the Office of the Dean of Faculties, any student who wishes to receive an excused absence from class must submit a request form available from the Dean of Faculties for each day to be absent. This form must be presented to the course professor by the end of the second week of the semester. A separate form must be submitted for each day. The form must be signed by the instruc-

tor, with a copy retained by instructor, and the original returned to the student. Information about the policy on religious observance can be found here: www.indiana.edu/~vpfaa/holidays.shtml

English

If English is not your native language or you are otherwise shy about speaking in class, please do not worry. You will not be penalized in any way for making contributions to the class in less than perfect English or for taking time to compose your answers. You are welcome to say what you want to say in your language of choice first and then ask for help from others to translate to English. I will frequently emphasize to the class the need

for all of us to be supportive of each other when it comes to contributing to the discussions. There is no need to feel rushed when responding to questions in class—an important part of the class is the construction of a feeling of community with the faculty and your peers.

Important Notice

As your instructor, one of my responsibilities is to help create a safe learning environment on our campus. Title IX and our own Sexual Misconduct policy prohibit sexual misconduct. If you have experienced sexual misconduct, or know someone who has, the University can help. I encourage you to visit <http://stopsexualviolence.iu.edu/> to learn more. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with a Mental Health Counselor on campus (contact information available at <http://stopsexualviolence.iu.edu/employee/confidential.html>).

It is also important that you know that federal regulations and University policy require me to promptly convey any information about potential sexual misconduct known to me to our Deputy Title IX Coordinator or IU's Title IX Coordinator. In that event, they will work with a small number of others on campus to ensure that appropriate measures are taken and resources are made available to the student who may have been harmed. Protecting a student's privacy is of utmost concern, and all involved will only share information with those that need to know to ensure the University can respond and assist.

