
ADES 2523 | “Digital Patterns and Systems in IX and UX Design” | Course Syllabus

1. Designers have been taught to “work iteratively” since the days of the Bauhaus. The process of working iteratively involves engaging in several rounds or cycles of critical analysis as a means to guide decision-making. The desired outcome or result is brought closer to realization with each round (“iteration”), or cycle, of analysis.

2. Heuristic methods for enhancing self-discovery and problem-solving were introduced to human society by the ancient Greeks. To engage in a “heuristically guided” approach, an individual or a team utilizes strategies he/she/they have derived from their previous experiences of living and working in whatever society(ies) they inhabit. Using experientially gained knowledge from having confronted similar problems in the past means that the individual or team can use “readily accessible, loosely applicable information to control problem [framing] and solving” in groups of people, machines, regarding abstract social, cultural and economic issues, and with digitally facilitated computing interfaces. Finally, another way to understand heuristics is to understand how “trial and error” have been used by people to address an resolve a wide variety of problems that people have had to confront the world over for millennia.

Course Description

This course will immerse small, working groups of students in a series of iteratively structured¹, heuristically guided² learning experiences. These will help them construct the bases of knowledge and skills necessary to design and contribute to the development of visually rooted, interactive systems of communication for use across a limited array of digital information systems. The systems these groups of students will construct will be comprised of aesthetically and functionally cohesive patterns of imagery, typographic elements, user interface (UI) components, color palettes and iconography.

Credits and Prerequisites

All students enrolled in this course must have already taken and successfully passed (i.e., earned a final course grade of “C” or better): the following courses: ADES 1500, ADES 1543, ADES 1513, ADES 2513. ADES 2523 is a three-credit hour, undergraduate course that is required for all UNT CVAD Communication Design majors seeking a B.F.A. in Communication Design with a concentration in User-Experience Design.

Course Content

Building on students’ previous knowledge of utilizing typographic, image-based and iconographic systems to design elementary interactive systems, the coursework in ADES 2523 will challenge students to work in teams to design more complex interactive, visual communication systems that are facilitated online. Specifically, students will work in designated teams of three or four on two course projects that will each transpire over the course of seven-and-a-half to eight-and-a-half weeks, respectively. Each of these two projects will require that students utilize new understandings they will develop over the course of the semester regarding layout, navigation, and the deployment of UI elements/components to create an adaptive, user-experience-driven series of interfaces that shape the perception of a brand using digital means. Each of these two projects will require the student teams that design and develop them to engage in primary user/audience research and profiling to guide their design decision-making processes.

Extensive instructor + student interactions will occur during each class session. These will be focused on developing students’ understandings of how to combine type, imagery, color palettes, and iconography, along with UI and navigation components, across a grid system in each of their respective online facilitated, interactive, visual communication systems. Students will be taught to use these new understandings to ensure not only a visually cohesive “look-and-feel” across their system, but to create a user experience that bolsters their target audience’s/ user’s perception of their assigned brand (relative to **Project One**), or the social, cultural, economic, environmental or political issue they decide to confront (relative to **Project Two**).

Course Objectives

- Increase proficiency using prototyping methods and prototyping software (specifically, Adobe XD, InVision, InVision Studio and—perhaps—Sketch). **Please note:** developing the knowledge and skills necessary to effectively engage in iteratively structured, heuristically guided prototyping processes is necessary for entry into the professional discipline of visual communication design as a user experience and/or interaction designer

3. I hereby challenge each of you to "poke around/hunt" online and find material— videos or text— created by Jared Spool that will offer you a concrete explanation of what it means to create a delightful interactive experience on behalf of a given user or audience, and why this is an important thing to try to facilitate.

Who's Jared Spool? You need to find out if you're intent on pursuing a career in user experience and/or interaction design...

- Increase students' abilities to effectively implement a high level of "digitally facilitated," craft-based rigor within each of their individual design processes. **Please note:** as this ability and sensitivity increases, so will each student's ability to organize his/her respective logistical, intellectual and creative approaches to designing
- Immerse students in learning experiences within which they enhance and broaden the development of their understandings of and about how to engage in the iterative processes necessary to generate viable ideas for visually communicating essential content to given audiences/user groups, and particularly for creating effectively functional, meaningful and delightful³ interactive experiences on behalf of these people
- Immerse students in learning experiences wherein they expand their bases of knowledge and skill sets necessary to develop ideas for visual communication from initial concepting through to revisions and to final manifestation of ideas rendered and communicated across online-facilitated systems
- Immerse students in learning situations where they begin to become familiar with how (and how not) to engage in the social and logistical dynamics necessary to contribute consistently and effectively to the combined work of a design team
- Familiarize students with need to effectively utilize means for organizing and categorizing various aspects of their work as they develop and refine it for eventual implementation within complex information delivery systems, such as the two types of information design and retrieval/data visualization/user experience facilitation systems they will be challenged to design as this course progresses
- Help students become fundamentally proficient with a. typographic terminology and b. its associated meanings and implications within the systems-based design challenges that will constitute the primary content of this course
- Help students become fundamentally proficient designing and implementing typographic components, sub-structures and base structures that facilitate effective, desirable and delightful user experiences across an online-facilitated, interactive system
- Help students develop and demonstrate consistently disciplined work habits combined with professionalism during and outside of class time
- Help students begin to develop the critically rigorous, self-guided, proactive, and empathetic learning abilities necessary to launch and sustain their careers as professional visual communication designers striving to sustain careers in the user-experience and interactive design arenas
- Help students further their abilities to critically analyze and assess the increasingly broad array of visual communication design work that contextualizes and creates much of the culture of the modern world, especially as this occurs across digitized, online-facilitated platforms

- Further students understandings of and about the social, cultural, technological, and economic “worlds” that affect user-experience-based, visual communication design that affect and inform the design decision-making processes that guide the evolution of these types of endeavors
- Help students expand their abilities to cultivate broadly informed, deeply plumbed awarenesses of their individual strengths, weaknesses, and areas-of-interest as emerging user-experience-based, visual communication designers.

Course Structure

This course will operate according to a schedule guided by challenging the students enrolled in it to engage in two assigned, logistically deadline-driven, user-experience-based, visual communication design “problems.” Each of these learning experiences will evolve according to the schedule that constitutes the final ten pages of this document. No student enrolled in this course should ever find him/herself unaware of “what’s due next class session,” or “what should I be reading,” or “what will we be doing in class two weeks from now:” the day-to-day experiences and operations that will transpire within the structure of this course are specifically articulated in this document.

Two team-based, online-facilitated design systems projects’ constitute the project-based learning experiences that will evolve as this semester progresses. Each of these will transpire over the course of between seven-and-a-half and eight-and-a-half weeks.

In-class time will be predominantly devoted to the critical analysis of design decisions (operated by each team of students, per project) that will have been made in the days prior to any of our given class sessions. Students will be required to complete assigned work outside of class throughout the duration of the semester.

Each student will need to spend approximately two to three hours working outside of class time for each hour he/she spends in class each week. This will amount to a total of approximately 12 to 18 hours spent outside of class each week completing the assigned coursework. **Much of this time will need to be spent working with assigned team members.** Not being able to devote this much time per week to the assigned coursework of ADES 2523 will likely jeopardize an individual student’s ability to achieve a successful learning experience within it and could cause the student to flunk the course.

Course Components

Each of the two aforementioned user-experience-based, visual communication design problems that will evolve as this course progresses will necessarily involve a good deal of in-class critical analysis and discussion. Because of this, these activities will constitute the primary “course component” of ADES 2523. Specifically, this means engaging in critical, broadly informed analysis of human-centered, user-experience-based design decision making. Each student will be required to actively contribute to the critical dialogues that will transpire in our classroom during almost every class session of the semester. Each of the two assigned, user-experience-based, visual communication design problems that will be addressed by the student teams will be assessed for grading once they have been turned in.

An Overview of How Students Enrolled in This Course Will Be Graded

Each student enrolled in ADES 2523 will be graded at the culmination of each of the two assigned problems according to:

- how effectively he/she engaged in the daily critical dialogues that transpired as project critiques progressed;
- how effectively he/she was able to contribute to the particular aspects—developmental, aesthetic, organizational—of his/her team’s assigned problem as it progressed through its successive, iterative stages of development;
- how well his/her contributions to the user-centered research that informed the development of the team’s project affected its evolution;
- how well his/her contributions to the development, design and implementation of the team’s project-based **standards** (color palettes, typographic structures and systems, deployment of iconography, deployment of imagery, and effective utilization of a grid system) affected the evolution of the team’s online-facilitated, interactive, visual communication system
- how well his/her contributions to the development, design and implementation of the team’s project-based **patterns** (layout[s], navigation, and deployment of UI elements/components) affected the evolution of the team’s online-facilitated, interactive, visual communication system
- how well his/her efforts at contributing to the collective management and execution of the team’s day-to-day activities affected the evolution of the team’s online-facilitated, interactive, visual communication system

Please note: team projects that fail to be turned in prior to the deadlines specified in the Daily Class Schedule will not be graded (they will earn final project grades of “0”; this is worse than earning a final project grade of “F”).

Course Risk Factor

ADES 2523 has been classified as a course that carries a UNT Policy Risk Factor of Category Two (2). Students enrolled in this course may be exposed to some significant hazards, but these are not likely to cause serious bodily injury. In this course, those risks are related to X-Acto knife usage, and exposure to adhesives and the fumes they generate, as well as repetitive stress injuries related to extended computer usage. Students enrolled in ADES 2523 will be informed of any potential health hazards or potential for bodily injury connected with the use of any materials and/or processes they may encounter during their enrollment in this course, and will be instructed as necessary regarding how to proceed without endangering themselves or others.

Required Texts

- 101 UX Principles: A Definitive Design Guide by Will Grant (ISBN 13: 9781788837361)
- Mobile Pattern Design Gallery by Theresa Neil (ISBN 13: 978133953565)

Required Supplies

- well-equipped personal computers loaded with the Adobe CC Creative Suite,
- access to as much Dropbox storage space as you can afford,
- access to InVision Studio,
- at least one, preferably two, external hard drive(s) with at least 1TB capacity to facilitate your “hard storage” of data

- at least 200 Post-It Notes™ in at least five different low chroma colors
- a 25' to 50' roll of inexpensive, white butcher paper that is 36" wide
- a "cheap" box of eight (8) Crayola, washable markers
- one (1) Bienfang brand, 100-sheet "Parchment 100 Tracing Paper" pad (9" x 12")
- one (1) Bienfang brand, 50-sheet "Graphics 360" pad (9" x 12")
- At least four (4) Sharpie brand "Fine Point" black markers
- At least four (4) Sharpie brand "Ultra-Fine Point" black markers

ADES 2523 Attendance Policy

Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of each class session. A student will be considered late/tardy if he/she arrives after roll has been taken. If a student is late/tardy, it is his/her responsibility during that class session to make sure the instructor knows that he/she is present before he/she leaves that particular class session. Each student will receive two (2) "free tardies" over the course of the semester. After the first two tardies, every two (2) tardies will equal one (1) unexcused absence. Only two (2) unexcused absences over the course of the will be accepted. The third unexcused absence will lower a student's final course grade by one letter grade. The fourth unexcused absence will lower a student's final course grade by two letter grades. The fifth unexcused absence will lower a student's final course grade by three letter grades. A total of six absences, excused or unexcused, will result in the student receiving a final course grade of "F," which will result in a flunking of ADES 1540 during the spring semester of 2018. Students who sleep during class will be counted absent.

There are no excused absences for anything other than a verifiable death in the immediate family (obituary, funeral home notice or death certificate must be presented), or a verifiable illness suffered by the student accompanied by printed and signed doctor's note provided on his/her stationery with a telephone number. The doctor's note must be presented during the class immediately after the one that was missed. A receipt from the doctor's office is not acceptable. A dental appointment—unless it was necessitated by an emergency—does not count as an excused absence.

Because this course meets twice per week, a student will be counted absent—and this absence will be unexcused—if he/she comes to a given class session more than 30 minutes late. A student who exhibits a pattern of not bringing any or bringing only incomplete work to a series of three or more class sessions may earn additional unexcused absences at the discretion of the professor. **If a student comes to a class session without his/her assigned work for that day, that student will be counted absent.** If a student is absent from a given class session, that student is responsible for contacting a class member in order to get any information or assignments that were given during the class session that was missed. INDIVIDUAL STUDENTS MAY NOT CONTACT THE INSTRUCTOR TO GAIN INFORMATION ABOUT "WHAT THEY MISSED DURING A GIVEN CLASS SESSION," NOR CAN "WHAT THEY MISSED" BE MADE UP DURING AN OFFICE HOURS SESSION WITH THE INSTRUCTOR. The instructor will not use any class time to repeat missed lectures or assignments. Do not—for any reason—call the main office or the Department of Design office of UNT CVAD to leave the instructor a message that you will be missing a given class session of ADES 1540. Under no circumstances should you leave a project with anyone in either of these offices for the instructor to "retrieve later." Neither of these offices will accept student projects.

Personal Computer and Smartphone Use Policy

All smart phones, tablets, and phablets must be turned off/switched into “airplane mode” as soon as class begins. Laptops should only be opened to engage in class work.⁵ No social media, checking email or text messaging will be allowed for any reason during class time. Failure to comply with this policy may result in point deductions on the “Main Project” grade for whichever of these the student was working toward when a given “failure to comply with this policy” occurred. Let your instructor know in advance if you have an extenuating circumstance with regard to abiding by any of these policies (if you have a need to “check your device” due to these types of circumstances, please step outside the classroom space and into the hallway to do this).

Plagiarism

Plagiarism is literary or artistic theft. It is the false assumption of authorship, the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing, design or art work, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. If the instructor suspects a given student of an incidence of plagiarism, he/she will notify this student of this concern within 72 hours of the suspicion being raised. Plagiarism may result in disciplinary probation, suspension from the university, expulsion (permanent), or the revocation of your degree, and it will cause you to flunk this course.

Accommodations for Students with Special Needs or Disabilities

Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Access, Sage Hall, Room 167 or Room 202. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Rooms 247, 248 and 249. Further questions and problems on accommodation may be addressed to Erin Donahoe-Rankin, UNT CVAD’s Director of Advising, Art Building, Student Advising, Room 345D (940.565.2216; artadviseast@unt.edu).

Dealing with Fire and Weather-Related Emergencies

In case of an emergency (an alarm will sound), please follow the building evacuation plans posted on each floor of your building—in this case, the Art Building—and proceed to the nearest parking lot (due to construction near the Art Building, please gather in the parking lot immediately west of Curry Hall). In case of a tornado (campus sirens will sound) or other weather-related threat, please go to the nearest hallway or room on your floor without exterior windows⁴ and remain there until an all clear signal is sounded. Follow the instructions of your instructor(s) and act accordingly.

4. These are the men’s and women’s restrooms located approximately 30 yards southwest of our classroom in room 365 of the CVAD-Building Complex.

Changes to the ADES 2523 Course Syllabus

The instructor reserves the right to make adjustments/changes to the course syllabus with or without notice as he/she sees fit/deems necessary as the semester progresses. The daily course schedule for ADES 2523.501 begins two pages hence.

A Brief Note on the Danger to Com Design, UX Track Majors Who Are Easily Bored, or Who Are Simply Not Particularly Interesting People

To quote from Gloria Steinem, “Those [people] who are ‘boring’ have a high tendency to be easily ‘bored;’ those [people] who are ‘easily bored’ have a high tendency to be ‘boring.’” Com Design is a major that leads to entry into a professional

discipline that demands a broadly informed, deeply examined sense-of-self. Those who practice it well enough to sustain careers and fulfill life paths cultivate knowledge and understandings from diverse sources, are well and broadly read, and are good at formulating probative questions that interrogate status quos across extant social, technological, economic, environmental and political spectras. They listen as well as they speak, and develop the ability to engage in working processes that do not usually yield predictable outcomes.

If one of your primary goals in college and life is to “go with flow,” “not stick out too much,” “wait to see how everyone else is acting before you act,” Com Design is not the major for you. This is also not the major for you if you can't figure out how to disconnect from social media and other e-based modes of communication for the extended periods necessary to construct the kinds of knowledge you'll need to succeed in this demanding but richly rewarding major and career. If you can't “go dark” for the few hours necessary almost every day to “get thoughtful work planned and done,” you won't make it in Com Design. You also won't make it if you haven't matured enough to treat your collegiate experience as something beyond “13th grade.”

ADES 2523 | “Digital Patterns and Systems in IX and UX Design” | Daily class schedule**Week 01 | 01.14–01.16**

Monday: Introduction of the *raison d’être* for this course and its learning goals; introduction of course policies and procedures; formation of student teams; overview of parameters for and launch of Project One: “Iterative, team-based design and execution of digital components, products and systems that shape the perception of a brand across online platforms” (presentations of final iterations due: **03.06.19**)

Assignment: a 15-minute presentation-for-critical-discussion (use a slide deck to facilitate this, please) is due from each team that addresses the following issues re: their assigned clients:

- a synopsis of “who your client’s customers are” (use well-articulated personas to describe/articulate these)
- a categorical description of their needs and wants
- an overview of entities/organizations/companies that compete for attention/market share with your with your client
- a description of whatever your team identifies as the “unique benefits” to users/customers of your client’s goods, experiences, or services
- a brief description of a potential new group of users/customers among whom your assigned client might ostensibly want to be “well-perceived” that your client is not “reaching” now

This assignment is due for presentation by each team on **Wednesday, 01.23.19**.

Assignment: Each student must posit examples into the course Dropbox or Canvas repository (it will likely be Dropbox¹...) from one organization/company/service provider/NGO/non-profit that he/she feels is enhancing its brand perception by making effective use **standards**, such as color palettes, typography, iconography (i.e. symbols, signs and icons), photography and/or illustration, and **patterns**, such as layout, navigation, effectively adaptive screen reconfiguration and the thoughtful utilization of UI elements. **Each student will have four minutes during our next class session—01.16.19—to articulate “what it is about what they’ve chosen to show us” that makes it worthy of our attention.**

1. If you haven’t already purchased adequate Dropbox space to store a variety of types of your work, this is the time to do so.

2. A possible alternative client: Quinn “Farm-to-Bag” Snacks.

3. Each team should brand itself.

Wednesday: Presentation-cum-discussion involving the instructor and students about how marketing and branding differ, about different types of brands, and how the effective deployment of **standards**, such as color palettes, typography, iconography (i.e. symbols, signs and icons), photography and/or illustration, and **patterns**, such as layout, navigation, effectively adaptive screen reconfiguration and the thoughtful utilization of UI elements positively affects users’/customers’/would-be customers perceptions of a given brand. Each student will have four minutes to articulate how particularly strong deployments of “standards” or “patterns” across a given branding system enhance a given audience’s perception of the brand of which it is a part.

Team configurations^{2,3} (Project One):**Team Honey Badger**

Client: Alltimers Skateboards

Students: Santiago, Roberson, Casanova

Team Wolverine

Client: Better Help Online Counseling

Students: Klosterman, Hermann, Tackett, Ruiz

Team Fossa

Client: Museum of the Weird (Austin, TX)

Students: Hooper, Vargas, Caraballo-Marin

Team Lynx

Client: Vermicrop Organics

Students: Davis, Autry, Seiler

Team Orca

Client: The Motley Fool

Students: Valdez, Islam, Kowaleski, Fall

Team Tiger Shrike (or “Butcherbird”)

Client: Cypress Valley Canopy Tours

Students: Amador, Bosse, Williams

Team Ocelot

Client: City of Leakey, TX OR City of Weatherford, TX

Students: Hernandez, Swartz, Allsup

Week 02 | 01.21–01.23

Monday: No class in observation of the annual holiday honoring the life and work of Dr. Martin Luther King.

Begin Reading: “Mobile Pattern Design Gallery” by Theresa Neil, Chapters 1–3; complete this reading (and use what you learn from it to bolster your presentations and your design decision-making) by 01.30.19.

Wednesday: a 15-minute presentation-for-critical-discussion facilitated by a well-designed slide deck is due from each team that addresses the issues articulated on the previous page re: their assigned clients

Assignment (due 01.28.19): Each team must make a 10-minute presentation that articulates the kind of “brand story” they will design a system of **standards** and **patterns** to visually communicate across the array of digital/online materials they choose to design to fulfill the parameters of Project One. Use the information you’ll find at the following online resources to support your decision-making in this endeavor (you may choose to emulate some of the approaches you learn about as you read through these brief case studies):

<https://blog.rebrandly.com/brand-story/>

https://www.huffingtonpost.com/jeff-charles/4-fantastic-examples-of-b_b_9852356.html

<https://blog.globalwebindex.com/marketing/brand-storytelling/>

How each team chooses to present the particular **brand story** of their assigned client is up to them to determine: a slide deck could be used, video could be shot and edited, a performance could transpire, or some combination of all of these could occur. One way to help you begin to approach this challenge is to identify what your **brand story** is NOT, and work away from however your group articulates this. **Finally:** if your brand is a celebrity, who is it and why? If your brand is a kind of film, what type of film is it? If your brand is a means for a group of people to form a cult or tribe “around your client’s products or services,” what is the nature of that tribe?

Week 03 | 01.28–01.30

Monday: Each team must present the brand stories of their assigned clients to the group for critical discussion. Bear in mind that each team only has TEN minutes to engage in this activity, followed by five minutes worth of critical discussion.

Wednesday: a presentation from me re: a variety of ways to make use of formal typographic variables to visually signify hierarchy and promote readability (Adobe Illustrator will be used)

Monday (continued):**Assignment (part 1 due 01.30.19; part 2 due 02.06.19):**

Each team must posit examples into the course Dropbox of two arrays/groupings (three, if the team feels that many are warranted for considerations)

of the following standards:

- (part 1) a color palette that accounts for how specific colors will be utilized for particular aspects/areas/components of their potential system (account for/depict formal variables such as hue, value and chroma, as well as “surface area(s) occupied” by each color
- (part 1) a depiction of the types of icons, signs and symbols you will use across your system
- (part 2) a depiction of how your system will make use of formal typographic variables to denote informational hierarchy, promote readability, etc. (account for type sizes, weights, postures, column widths, line heights/leading, alignment specifications, letterspacing, and character width)
- (part 2) a depiction of the types of imagery—photography and/or illustration—that your system will make use of
- (part 2) a depiction of the type of grid system you will deploy throughout your system to organize all of the content that constitutes it.

Continue Reading: “Mobile Pattern Design Gallery”

by Theresa Neil, Chapters 4–5; complete this reading (and use what you learn from it to bolster your presentations and your design decision-making) by 02.06.19.

Week 04 | 02.04–02.06

Monday: No class due to my need to be in Seattle at the Design Education Summit of the International IXDA (Interaction Design Association) conference to facilitate a workshop and make a scholarly presentation.

Continue Reading: “Mobile Pattern Design Gallery”

by Theresa Neil, Chapters 6–7; complete this reading (and use what you learn from it to bolster your presentations and your design decision-making) by 02.13.19.

Wednesday (continued): a 10-minute presentation

from each team that accounts for how they will use/ deploy at least two color palettes, and two types of icons, signs or symbols will be used across their system. Please note that color palettes and icons/signs/symbols must be depicted in ways that begin to articulate how they will be used in **context**, although you need not showcase these elements as being part of specific layouts YET (it is too early in the design process at this stage to do this...).

Wednesday: a 10-minute presentation from each team that accounts for how it/they will make use of formal typographic variables across their system, followed by an accounting re: what types of imagery they will use and—finally—how they intend to deploy a grid system to unify the physical structure of each of the pages/screens that their users/customers must interact with as they engage in transactions, information gathering, scheduling, group forming and sharing, etc.

Instructor Presentation: Why it’s important to organize your system’s content as “rough information architecture” before it evolves into “smooth information architecture.”

Wednesday (continued); Assignment (due 02.11.19):

Using Post-It Notes on poster board or butcher paper, depict at least three but no more than four essential user flows/scenarios-of-use that each team believes their system must facilitate effectively on behalf of their users/customers. Each flow should depict the path of decisions the user/customer must make to achieve a specific goal, or fulfill/complete a given activity.

Week 05 | 02.11–02.13

Monday: Each team will have 15-minutes to present and engage in critical discussion about the three to four user flows/scenarios-of-use that it believes their system must facilitate on behalf of their client’s target users/customers.

Assignment (due 02.13.19): Each team must use pencils, pens and paper to render initial, semi-rough/sketch-based depictions of what they feel the “first iteration” of their patterns of materials—specifically, layouts for at least two sets of four essential screens (EACH at pixel widths⁴ of 980, 768 and 320) and their inherent primary navigation elements, should look like.

4. Each team should use its own best judgement to determine the pixel height of these depicted screens.

Continue Reading: “Mobile Pattern Design Gallery” by Theresa Neil, Chapters 8–9; complete this reading (and use what you learn from it to bolster your presentations and your design decision-making) by 02.20.19.

Wednesday: Each team must present at least two sets of drawings/sketches that depict at least four essential screens/pages at pixel widths of 980, 768 and 320 that clearly articulate a systemically unified approach to their layouts and the treatment of their primary navigation elements. Each team should come to class today prepared to engage in critical discussions about how their initial layouts and navigation structures facilitate the user flows/scenarios-of-use they presented a week ago.

Assignment (due 02.18.19): Each team must present revised versions—at least two sets—of created-in-Adobe-Illustrator-or-Photoshop renditions of the screen/page layouts that were discussed in class today. These revisions must account for the criticism the team received during our class discussion of their pencil/pen-rendered sketches. This next round of iterations should depict choices from their color palettes *in situ*, as well as their typographic choices, image-based choices, and icon/sign/symbol choices. At least six screens/pages must constitute each set presented.

Week 06 | 02.18–02.20

Monday: Presentation and critical discussion of each team’s revised, created-in-Adobe-Illustrator-or-Photoshop renditions of the at least two sets of at least six screen/page layouts they deemed most important to facilitating their target users/customers “most essential” user flows/scenarios-of-use.

Assignment (due 02.20.19): Each team must use the critical feedback received during today’s critique to guide their creation of a series of “crudely operable” paper prototypes that will allow select groups of their classmates to offer them feedback during our first, in-class usability testing session this Wednesday.

Wednesday: Each team will work with one to two other teams as today’s class session progresses to observe individuals who are NOT from their team operate/engage with paper prototypes as they attempt to work through a specific user flow or satisfy a given scenario-of-use. These crude-but-revelatory usability testing sessions should be photographed and videorecorded by members of each team as a means to document what will become useful data-cum-information that will guide the design decision-making necessary to yield successful outcomes to the next stage of each team’s design process.

Monday (continued):

Begin Reading: “101 UX Principles: A Definitive Design” by Will Grant, pages 2–73. Complete this reading by 02.27.19.

Wednesday (continued); Assignment (due 02.25.19):

Using the information-cum-knowledge gleaned during the usability testing sessions run during the 02.20 class session, each team must re-design at least six screen/page layouts they deemed most important to facilitating their target users/customers “most essential” user flows/scenarios-of-use. These re-designed layouts should again be configured at pixel widths of 980, 768 and 320.

Week 07 | 02.25–02.27

Monday: Presentation and critical discussion of each team’s “usability-testing-informed,” revised, screen/page layouts so that they more effectively facilitate key user user flows/scenarios of use. Each team will have 20 minutes within which to present their work and have it critically discussed.

Assignment (due 02.27.19): Each team must begin the process of migrating/transferring/building a low- to mid-fidelity, working prototype of an interactive presence and set of experiences that 1) enhances the perception of their client’s brand among its target audience/user group, and 2) facilitates at least three three key user flows/scenarios-of-use on behalf of those people. Each team’s low- to mid-fidelity prototype should be executed using *Adobe XD* or, if appropriate and effective, *InVision Studio*. At this stage of the design process, focus most on making the smartphone sized version of the prototype begin to work effectively (prototyping for larger screen sizes will begin at the end of our next class session).

Continue Reading: “101 UX Principles: A Definitive Design” by Will Grant, pages 76–131. Complete this reading by 03.06.19.

Wednesday: Each team will have 20 minutes to present initial versions of their low- to mid-fidelity prototypes to the rest of the class and to me as a means to receive critical feedback re: the progress of their design decision-making.

Assignment (due 03.04.19): Each team must operationalize their low- to mid-fidelity prototyping processes to accommodate the layout of their client’s interactive experiences adapting between at least two of the project-specified screen/page widths (320 to 768 is a good start...). This is a good time in this project’s schedule to re-visit how effectively the asserted combinations of color palette(s), typography, icons/signs/symbols, imagery, your grid system, overall layout, navigation, and the operation of User Interface (UI) elements enhance your target audience’s/user’s experience with your system.

Week 08 | 03.04–03.06

Monday: Each team will have approximately 20 minutes to present the penultimate low- to mid-fidelity version of their assigned client’s “new” online brand presence/experience.

Assignment (due 03.06.19): Each team must present and turn in for final assessment the “final iteration” of the low- to mid-fidelity prototype of their assigned client’s

Wednesday: This is the culmination of Project One “Iterative, team-based design and execution of digital components, products and systems that shape the perception of a brand across online platforms.” Each team must ensure that the final iteration of the interactive system they have designed on behalf of their client is uploaded to the course Dropbox, or provided to me in a form that makes it relatively easy for me to access and assess this system. We will critique this work today.

“new” online brand presence/experience. Each team should come to our next class session prepared to present their work to one or more people who are completely unfamiliar with their projects.

Continue Reading: “101 UX Principles: A Definitive Design” by Will Grant, pages 134–187. Complete this reading by 03.20.19.

Team configurations (Project Two):

Team Feng-huang

Cause, Issue, or Undesirable Situation: ?
Students: Hermann, Roberson, Vargas

Team Griffin

Cause, Issue, or Undesirable Situation: ?
Students: Hooper, Seiler, Valdez

Team Pegasus

Cause, Issue, or Undesirable Situation: ?
Students: , Amador, Casanova, Fall

Team Tengu

Cause, Issue, or Undesirable Situation: ?
Students: Williams, Swartz, Santiago, Davis

Team Djinn

Cause, Issue, or Undesirable Situation: ?
Students: Autry, Islam, Ruiz, Allsup

Team Chimera

Cause, Issue, or Undesirable Situation: ?
Students: Hernandez, Bosse, Tackett

Team Xihucoatl

Cause, Issue, or Undesirable Situation: ?
Students: Klosterman, Caraballo-Marin, Kowaleski

Wednesday (continued); Assignment (due 03.18.19): overview of parameters for and launch of Project Two: “Iterative, team-based design and execution of digital components, products and systems that advocate for and provide information about a particular socially, politically, economically, environmentally or culturally motivated cause or issue” (presentations of final iterations due: 3:00 pm, 05.06.19)

Each of the teams constituted at left must choose ONE social, political, economic, environmental, or cultural cause, issue, undesirable situation/state-of-affairs that they wish to try to positively affect or change. The team must then work to create a cohesive, human-centered system of online-based, digitally facilitated, interactive visual communications that:

- facilitates at least three means for individuals and groups to proactively participate with others who wish to affect positive change in a given community in/ around the team’s chosen cause, issue, undesirable situation/state-of-affairs
- provides broadly informed information that users can convert into useful and usable knowledge as necessary to bolster their individual and collective efforts to affect the aforementioned changes
- enables at least two other types of proactive engagement among a specific target audience that the team agrees should be operationalized.

Each team must come to class on Monday, March 18 well-prepared to critically discuss two to three socially, politically, economically, environmentally or culturally motivated causes or issues that they would like to create an online-facilitated, digitally guided interactive system to positively change/alter. Care should be taken by each team to begin to assess how others have operationalized interactive, online presences to address causes or issues similar to those they are interested in addressing.

Week 09 | 03.11–03.15

As this week constitutes UNT’s annual “spring break” interlude, no class sessions pertinent to ADES 2523 “Patterns and Systems” will occur. Use this week to spend time with people and/or animals you truly care about, engage in some deep reading that has nothing to do with this course, and avoid participating in activities that could land you in jail, or that could damage your reputation as an emerging design professional on social or traditional media.

The University of North Texas
College of Visual Arts and Design
Department of Design
Communication Design: UXD Track
Course Schedule
ADES 2523-501 Patterns & Systems
Michael R. Gibson
Instructor of Record
Mondays and Wednesdays, 3:00–5:50 pm
CVAD Building Complex, room 305

Week 10 | 03.18–03.20

Monday: Presentation and ensuing critical discussion of each team's initially chosen two to three social, political, economic, environmental, or cultural cause, issue, undesirable situation/state-of-affairs that they wish to design and operationalize an interactive, online visual communications system to address or change. This discussion should yield content that will need to be articulated in a *mind map* made by each team during our next class session (see below). (I will briefly present and discuss the process of mind-mapping with you at the beginning of today's class session.)

Assignment (due 03.20.19): Each team must choose "the one" social, political, economic, environmental, or cultural cause, issue, undesirable situation/state-of-affairs they wish to design a "web presence" to address or change. They must then organize what they believe should constitute its various types of content and interactive experiences into a HAND-MADE (use pencils and pens and Post-It Notes™) mind map diagram measuring at least 42" x 24" to visually articulate how and why the different types of content and user experiences they wish to display and facilitate might be most effectively organized.

Continue Reading: "101 UX Principles: A Definitive Design" by Will Grant, pages 190–253. Complete this reading by 03.27.19.

Week 11 | 03.25–03.27

Monday: Presentation and ensuing critical discussion of each team's initial, hand-made IA diagram (each team will have 20 minutes to engage in this activity)

Assignment (due 03.27.19): Each team must utilize the feedback they receive from the critical discussions of their initial, hand-made IA diagrams to guide the development of a *tree diagram* that measures roughly 42" x 24" that they will utilize during our next class session to present/articulate how and why their planned web presence will facilitate three to five key user flows and/or scenarios-of-use on behalf of their respective target users/audiences.

5. (Again), each team should use its own best judgement to determine the pixel height of these depicted screens.

Wednesday: Each team will have 20 minutes to present their hand-made mind maps to the class and to garner critical feedback from this experience.

Assignment (due 03.25.19): This feedback should then be used to guide the creation of a hand-made (use pencils and pens and Post-It Notes™) information architecture (IA) diagram that roughly measures 42" x 24" to visually articulate how and why the various "chunks of content" that will constitute and facilitate their planned user experiences will be organized. Each team should plan on speaking about how and why their IA diagram will be used to guide the creation of the types of user flows and/or scenarios-of-use as their respective design processes progress over the course of the next six weeks. (I will briefly present and discuss the process of creating "rough" IA diagrams with you at the end of today's class session.)

Wednesday: Each team will have 20 minutes to present their respective tree diagrams for critical feedback. Care should be taken by each team to articulate how and why particular user flows or scenarios of use are being facilitated as a result of the specific arrangement/configuration of their various types of content.

Assignment (due 04.01.19): The feedback gleaned from today's critical dialogue should guide each team's creation of a series of two sets of *wireframes*—hand-rendered with pens and pencils on paper—that depict at least six screens at pixel widths⁵ of 980, 768 and 320, and that articulate how essential navigation and content components will be arranged per screen.

Monday (Continued); Continue Reading: “101 UX Principles: A Definitive Design” by Will Grant, pages 256–313. Complete this reading by 04.03.19.

Week 12 | 04.01–04.03

Monday: Presentation and ensuing critical discussion of each team’s initial, hand-rendered sets of two wireframes that EACH depict how content will be physically arranged on each screen to facilitate key user flows and/or scenarios of use. Each team will have 20 minutes to engage in this activity.

Assignment (due 04.03.19): Each team must utilize the feedback they receive from the critical discussions of their initial, hand-made wireframes to guide the design decisions necessary to render a final array of ONE set of wireframes that are rendered in Adobe Illustrator or InDesign. These must depict how key navigation and UI elements and “content chunks” will be physically configured across an array of six screens presented at pixel widths of 980, 768 and 320.

Continue Reading: “101 UX Principles: A Definitive Design” by Will Grant, pages 316–384. Complete this reading by 04.10.19.

Wednesday: Each team will have 20 minutes to present their final wireframe sets to the class group for critical discussion. Again, each team must account for how and why members of their target audiences/user groups will be able to facilitate key user flows and/or scenarios of use as they operate your respective systems.

Assignment (due 04.08.19 AND 04.10.19): The feedback gleaned from today’s critical dialogue should guide each team’s creation of a series of *visual style guides* that must be presented in the form of either full-color printouts, or, more preferably, as one to two categorically well-organized slide decks. These visual style guides must account for each team will make use of/deploy the following **standards**:

- the assertion of a well-considered color palette (again, the variables of hue, value, chroma and “surface-area-occupied,” or “SAO,” must be depicted)
- cohesive typographic choices that positively affect the perception of informational hierarchy
- the treatment of icons/signs/symbols
- the type(s) of imagery, photographic or illustrative or both, that will be used (account for how particular subjects will be posed within given types of frames, what types of backgrounds and textures will be used, what types of height to width ratios should be used, how imagery should be lit, and what if any types of color biases should appear within your images, such as duotones, black-and-white treatments, washes, gradients or fades, etc.)
- the grid system that will be utilized across your system to guide the consistent, systemic placement and alignment of type, imagery and icons/symbols/signs.

Week 13 | 04.08–04.10

Monday: 20 minutes per team will be allowed for the presentation and ensuing critical discussion of “round one” each team’s depictions of two to three of the **standards** called for in the assignment parameters articulated last Wednesday (see the text above right...).

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Wednesday (continued); Assignment (due 04.15.19):

Each team must begin using whatever combination of Adobe Illustrator, Adobe XD or InVision Studio it deems most appropriate and effective to arrange the arrays of standards that were critically discussed during today's class session into an initial iteration of screens or pages that account for the following **pattern-based** variables:

- layout (per screen/page, accounting for the three standard pixel widths of 980, 768 and 320) as it effects the appearance and functionality of at least six screens/pages in your system; think carefully about how you'll account for issues such as user registration, the appearance of tables and information design elements such as maps and diagrams, and what roles interactive forms may need to play to facilitate particular types of interactions within your system
- the appearance and functionality of at least each team's primary and secondary navigation elements
- the appearance and functionality of each team's UI (user interface) elements

Week 14 | 04.15–04.17

Monday: Each team will have 20 minutes to present and receive critical feedback about the array of pattern-based variables they will have now incorporated into an initial array of screens that could be used to guide the design of the remainder of their online system.

Assignment (Due 04.17.19): Each team must begin the process of writing tonally appropriate and informationally effective and accurate **copy** to populate at least six of the "areas" that will comprise their online system. This copy should appear in the next iterations of each team's iterations re: its various screens/pages during our next critique, which will occur during our next class session.

Wednesday: Each team must present initial iterations of the copy that will appear in at least six of the areas that comprise its online system. Careful, critical attention will be paid during each team's 20-minute session re: how its own systemic, typographic parameters are being implemented within its system of layouts.

Assignment (Due 04.22.19): Each team must continue to utilize whatever combination of Adobe Illustrator, Adobe XD or InVision Studio it deems most appropriate and effective to continue to improve the appearance and effective functionality of its online system. Each team will be responsible for facilitating usability testing that assesses how users (drawn from the memberships of other teams) operate at least three user flows or scenarios-of-use during our next class session.

Week 15 | 04.22–04.24

Monday: Today's class session will be spent facilitating usability testing sessions of each team's online system at its current state of iterative development. At least one member of each team will have to spend part of today's

Wednesday: Today's class session begins a series of three class sessions—the last three of our semester together—that will involve each team working together in class to address crucial issues across their respective

Monday (Continued): class session filling the role of a “user flow/scenario-of-use” usability tester working on behalf of two to three other teams. Individual students should NOT spend the entirety of today’s session either facilitating usability testing OR filling the role of a usability tester.

Assignment (Due 04.24.19): Using information-cum-knowledge gleaned from today’s usability testing, each team must alter-as-necessary whatever aspects of their standards or pattern-based variables that need improvement to better promote/communicate about their chosen issue, cause or less-than-desirable situations, to improve particular user flows or scenarios-of-use, or to improve the branded perception of their online presence. These alterations should be evidenced in the changes seen in each team’s system as they are discussed during our next class session.

Wednesday (Continued):online systems that involve how their design and functionalities work together to facilitate essential user experiences, user flows, scenarios-of-use, information delivery, the garnering of membership or financial or governmental support, etc. At this point in this team-base design process, each team should meet to assign individual team members specific duties/responsibilities to ensure that the final deliverable, which is due at 3:00 pm on 05.06.19, is as aesthetically and functionally effective as possible.

Assignment (Due each of next week’s class session and ultimately on 05.06.19): Each team must continue to utilize whatever combination of Adobe Illustrator, Adobe XD or InVision Studio it deems most appropriate to realize a cohesive, human-centered system of on-line-based, digitally facilitated, interactive visual communications that:

- facilitates at least three means for individuals and groups to proactively participate with others who wish to affect positive change in a given community in/ around the team’s chosen cause, issue, undesirable situation/state-of-affairs
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- enables at least two other types of proactive engagement among a specific target audience that the team agrees should be operationalized

Week 16 | 04.29–05.01

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**Each team’s final iteration is due in the course
Dropbox or other repository approved by me
by 3:00 pm, Monday, 05.06.19**

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