Art & Design Educator

Sébastien Derenoncourt

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BIO

Bio

- Born in Port Aux Prince, Haiti
- Parents, political exiles at the hand of dictator Jean Claude Duvalier
- Family was repatriated to New York City
- Parents continued working in international humanitarian development, leading to the family becoming ex-pats in West Africa
- Raised in West Africa: Niamey, Niger & Dakar, Senegal
- High School in the US, Louisville, KY
- Undergrad Work, at the School of the Art Institute of Chicago
- Moved to NYC and participated in the foundational moment of the commercial web. the dotcom boom and a career as an interactive and interaction designer & art director
- Worked in Advertising, Publishing, Corporate & Pharma
- Collaborated and worked on a number of Film, Industrial Video, documentary and stage projects
- Moved to Philadelphia to refocus on his art practice
- Co-founded and ran Art/Assembly, a fine arts space, focused on theory, process & practice
- Became a consultant focused on business process analysis & human behaviour research using the design thinking methodology.
- Lecturer at University of Pennsylvania School of Design's Fine Arts Department, teaching classes in Video, Interactive design, Visual design and socially sustainable design practice
- Instructor at University of the Arts Continuing Studies
- MFA studies at University of Delaware
- Intro to Video Art theory & practice instructor at the University of Delaware *(Core Moving Images)*
- Delaware Master Naturalist.

Introduction

An Introduction

I recently completed my MFA degree at the University of Delaware, were I was a recipient of the ***Dean's Graduate Scholars Award*** and was a ***Graduate Fellow at the UD Center for Material Culture Studies***. At UD, I have been focused on Interactive and Time based Installation work, addressing ideas of cultural erasure due to climate and human created environmental degradation. Towards this work received a UD College of Arts & Sciences travel grant, for my thesis project "Finding Clotilda".

Prior to pursuing my MFA at the University of Delaware, I was a faculty member of over 5 years at the University of Pennsylvania, teaching a variety of digital media and design classes at the undergraduate and graduate level. During this time, I also co-founded and operated an independent arts organization called ***Arts/Assembly (A/A)***, providing co-working as well as critique/discussion and events space for fine artists in North Philadelphia, offering workshops, panels and educational opportunities focused on theory, process and practice. At UD, I have continued my work as an educator, while working on my degree, teaching the Core Moving Images curriculum for undergraduate art majors.

Before refocusing to my practice as an artist and educator 10 years ago, my professional career was centred in interactive, Interaction and user experience design consulting, working on a variety of projects for advertising, publishing, and corporate clients. This professional experience has given me expertise in empathy and evidence based creative methodologies; specifically, using and teaching the ***design thinking*** practice of solving difficult human and social problems through iterative research, prototyping and development steps. I bring these methods to my art teaching practice, guiding students to evolve their work through research, analysis and iteration. I believe my teaching and mentoring experience, combined with my professional background, make me an ideal candidate for this position.

In addition to my professional credentials, I would bring a very diverse set of experiences to any department of Visual Arts as a queer francophone immigrant of the African diaspora. These experiences deeply inform my teaching and my art, starting with my Haitian exile origin, to traveling with my parents around West Africa as frontline workers against climate change related hunger and trauma, and later living and growing in different parts of the US. My postcolonial perspective on the relationship between cultural chauvinism, the capitalist imperative, and the production of culture and media, would contribute to epistemic diversity in the department.

In my artistic practice, I have been focused on the empty spaces left in the wake of our society's dominant voice, these spaces where I might find a trickle of the myths, dreams, and wishes composing the "minor tales", lost to forced indoctrination and the mental fatigue of the abused.

To The Commitee

My work uses frameworks drawn from postmodern feminist, queer cultural theory, and the new environmental movement with the vocabulary of time-based media, including sound, video, tech art, performance and installation work.

My approach to storytelling uses both western and non-western structural elements with an attention to feminist and queer lenses, to connect to and direct an audience's attention. I strive to share these concepts with my students. In my teaching, I combine the ideas, concepts and theories of postcolonialism and intersectionality with empathy based observation and inquisitiveness. Readings emphasizing critical thinking are interlaced with exercises designed to refine attention to detail on form and content.

The diverse experiences and expertise I bring to my teaching allows me to connect deeply with students of various backgrounds and experiences – never has this been more important than in teaching during a time of pandemic and widespread civil unrest. I also consider mentorship to be one of my most important roles as an educator, with particular attention to supporting queer, non-traditional students, and students of colour. I have worked with these students to claim their voices, and thrive while navigating the strains of being in majority white, middle-class, cisgendered, young, and abled spaces. I have also mentored MFA graduate students on their "tech art" thesis projects; landscape architecture grads on how to connect and collaborate with the future users of their parks and public spaces; and I have worked with a number of fine arts undergraduates on learning to direct their focus, and clarify their intentions.

Over the past 7 years, I have instructed a number of independent study students, who have worked with me on Graphic Design, User Experience, Video/Film, and Net/Tech Art projects.

In my practice as an educator, I've found that close consideration of the way visual and liberal arts can inform each other is vital to facilitating the development of student's critical thinking skills and cross-media fluency. In teaching non-major students, I often stand in awe of their achievements in learning liberal arts practices -- whether sciences, or language arts -- that emerge from a newly found ability to "see, listen, hear, touch" and understand from an artist's perspective.

Working with art students equipped with the knowledge acquisition and generation skills provided by a solid liberal arts foundation, I have seen powerful, and critical art projects created in the liberal arts University context. I feel that this type of academic environment can nurture more versatile and flexible creative people who understand the liminal space in which creativity exists.

Cultivating young minds to develop this elasticity is one of the most fruitful rewards of an educator.

I am delighted to have found this opportunity in this pivotal moment of my artistic and academic career, and am confident that my skills and experience will help art majors engage and thrive in the years following their education.

I have included my curriculum vitae, and some samples of Syllabi, lectures, student work and a brief selection of my work, as well as my references. I can provide additional materials if it is necessary to help you in your selection process.

I am available for zoom interviews at any time, and can also meet in person in Delaware or Philadelphia.

I look forward to speaking with you further, and can be reached by phone or email at ***646 755 4509*** or ***sd@imaginaryunit.com.***

Thank you very much for your time and consideration.

Sébastien Roger Derenoncourt

Professional Background

UX, IxD, Graphic Design, Branding & Higher Ed in Practices

About

Sébastien Derenoncourt

"Design Thinking" guided, creative solutions driven, UX, IxD, Visual, Brand & Product Director & Educator with a 25-year career spearheading and overseeing the creative and strategic direction of influential, award-winning global interactive properties, eCommerce businesses, online publishing concerns, Mobile & Social products and advertising strategies.

- Educator and thinker, engaged in expanding and developing the creative potential of design & User experience teams. Using up to date design methodologies such as "evidence based design" and other creative team processes to reach the apex of project success by conclusively combining business goals, marketing benchmarks and real user needs.
- Progressive expertise in multidisciplinary interactive roles, including large-scale web and user experience design initiatives, branding, marketing, ecommerce, print design & production, animation, video and photography
- Expertise leading all stages of software development, systems implementation, and integration initiatives, from requirements definition and needs gathering to overseeing concepting and design, development, implementation, and support.
- Solid understanding of numerous business and development arenas, enabling direct and precise coordination with cross-functional departments as well as executive management.
- An astute and critical mind for creative leadership, with respected team leadership skills and an award-winning design sensibility.
- Experience in a wide range of environments from start-up to global agencies, with a tendency to thrive and innovate in dynamic, fast-paced environments.

QUALIFICATIONS PROFILE

Core Competencies

EDUCATION

- Graphic Design methods, techniques, process & theory
- User Experience methods, ideas, process & theory
- Time & New Media Arts ideas, concepts & theory
- Video & Audio Production & Post methods, processes, techniques
- Intro to Photography methods and techniques

UX, DESIGN, COMMERCIAL

- UX,IxD,UI (User Experience, Interaction Design, User Interface Design)
- Art Direction (Visual Direction)
- Video pre, post & production
- Audio production and post
- UX & IxD Research & Analysis
- Participatory Design Workshops
- Product & Service Usability & Heuristic Reviews
- Corporate Identity Development
- Viral & Social Media Advertising strategy

CREATIVE

- Video, Animation & Motion Graphics
- Digital & Film Photography
- Digital Compositing & Illustration
- Graphic Design & Typography
- Painting, Printmaking & Drawing

TECHNICAL

- Platforms: MacOs, Windows, Linux, Unix
- Video: Premiere, After Effects, Final Cut Pro, Motion, Davinci Resolve, Avid Media Composer, Various Analogue systems
- Audio: Logic Pro, Audition, Reaper, Pro Tools, Abelton, Various Analogue systems
- Photography: Photoshop, Lightroom, Capture one pro, 35 and medium format analogue
- Animation: Cinema 4D, Maya, Adobe Animate (Flash), Painter, ToonBoom, Moho
- Dev: Web stack (HTML/CSS/Javascript/php), Processing, Python, Arduino
- Ux/Ixd/UI/Graphic Design: Sketch App, Invision, Justinmind, Omnigraffle, Visio, Axure, Adobe Creative Suite
- Video and Audio Production equipment
- Lighting support/gaffer

BUSINESS

- Product Development Strategy
- Brand Research & Development
- Creative Management
- Business Process Modelling & Engineering
- Marketing Strategy & Development
- E-Commerce Site Strategy & Design
- B2B & B2C mobile product, strategy, Planning & Design
- Online Publishing Strategy, Planning & Deployment

LANGUAGES

English
French
Spanish
Creole

Resume

Education

1992-1996 *Undergraduate Fine Arts*
The School of the Art Institute of Chicago
Chicago, IL
Painting, Photography, Art and Technology (New Media/Video/Sound/Performance)

2019-2022 *Masters Fine Arts*
University of Delaware
Newark, DE
New Media/Video/Sound Installation

RECOGNITIONS:

2019-2020 & 2020-2021 *Dean's Graduate Scholar Awards*

2021-2022 *Think Thank EcoMaterialism Graduate Fellow*. University of Delaware Centre for Material Culture Studies

2021 *UD College of Arts & Sciences Research Travel Grant*: Project "Finding Clotilda"

CERTIFICATIONS & ACCREDITATIONS:

2020-2022 *Delaware Master Naturalist Certification* University of Delaware Cooperative Extension

Higher Education Experience

2022 - ongoing *Adjunct Professor*
University of Pennsylvania: School of Design, Philadelphia, PA

- Foundations for Art, Design, and Digital Culture
- Design21: Design After the Digital

2021- 2022 *Adjunct Professor*
Moore College of Art and Design
Philadelphia, PA

- Art, Life, Work: Professional Practice
  MFA Foundations

2019- ongoing *Lecturer*
University of Delaware,
Newark, DE

- Core Moving Images
- Core Painting

2014-2019 *Lecturer*
University of Pennsylvania: School of Design, Philadelphia, PA

- Interfacing Culture: Designing for Mobile, Web and Public Media
- Art of the Web: Interactive Concepts for Art & Design
- Foundations for Art, Design, and Digital Culture
- Intro to film/Video production & post

2015-2016 *Instructor*
University of The Arts, Philadelphia, PA

- Foundations for Web Design & Development
- Designing Effective Web Pages

Resume

Professional Design Experience

2018-2019 *UX/IxD Consultant*
Penn Medicine Center for Digital Health, Philadelphia, PA
MOHS Department of Dermatology, skin cancer monitoring project

2014-2018 *Independent Creative Consultant*
Various Clients, Philadelphia, PA
User Experience/Usability Consulting/
Art Direction/Interactive Design/Graphic Design

2013-2014 *Senior Creative Consultant*
Electronic Ink, Philadelphia, PA
User Experience/Usability Consulting/Business Process Engineering/Information Design/Data Visualization/Art Direction/Graphic Design

2012-2013 *Art Director*
Rosetta, Princeton, NJ
Art Direction/Interactive Design

2011-2012 *Art Director*
NBCSports, Philadelphia, Pa
Art Direction/Interactive Design/Graphic Design

2011 *Senior Designer*
GreeneTweed, Landsdale, Pa
Interactive Design/Graphic Design

2010 *Associate Creative Director*
Boombox Nyc, New York, Ny
Advertising & Marketing Creative Direction

2010 *Art Director / Senior Designer*
Barnes & Noble Online, New York, Ny
Art Direction/Interactive Design/Graphic Design

2009-2010 *Art Director / Senior Designer*
Nition, New York, Ny
Art Direction/Interactive Design/Graphic Design

2007-2009 *Creative Director/Principal*
SD/SMALLD, New York, NY
Executive & Creative management of small Interactive Design Agency

2005 – 2007 *Independent Creative Consultant*
Various Clients, New York, Ny
User Experience/Usability Consulting/Art Direction/ Interactive Design/Graphic Design

2003 – 2005 *Art Director / Senior Designer*
Community Connect Inc, New York, Ny
User Experience/Art Direction/Graphic Design

1999– 2000 *Senior Designer*
FUNNY GARBAGE, New York, NY
User Experience/Interactive Design/Graphic Design

1999 *Senior Designer*
HOMEARTS/WOMEN.COM NETWORKS, New York, NY
User Experience/Interactive Design/Graphic Design

1998– 1999 *Senior Designer*
HEARST PUBLISHING, New York, NY
User Experience/Interactive Design/Graphic Design

1997-1998 *Senior Designer*
MCCANN ERICKSON INTERACTIVE, New York, NY
User Experience/Interactive Design/Graphic Design

CV

Detailed Experience

2014- Ongoing *Adjunct Professor*
University Of Pennsylvania: School Of Design, Philadelphia, Pa

Design 21: Design After the Digital
This Seminar interrogates the role of design in this new century. It surveys the conceptual and technical developments in the past decade to develop an interdisciplinary understanding of design, science and technology. We study how new design and fabrication methods shape what we eat, what we wear, how we form opinions and express ourselves. This seminar examines the conceptual and technical developments in the past decade to develop an interdisciplinary understanding of art, design, science and technology to understand how they shape our society, culture and everyday.

Art, Design & Digital Culture
This course is an introduction to the fundamentals of visual perception, representation, and design that are shaped by today's digital culture. It addresses the ways contemporary artists and designers create images; design with digital tools; communicate, exchange, and express over a broad range of digital media. Emphasis will be placed on building an extended form of visual literacy by studying and producing images using a variety of analog and digital representation techniques; learning to organize and structure both two-dimensional and three-dimensional space; and developing an individual style of idea-generation, design, presentation, and critique in support of students' creative responses to digital culture.

Interfacing Culture: Designing for Mobile, Web & Public Media
This studio course introduces advanced topics related to contemporary media technologies, ranging from social media applications to phone apps and urban interfaces. The course covers new methods from interaction design, service design, and social media.

Art Of The Web: Interactive Concepts For Art & Design
This course introduces, interactive design, theory and techniques. It is a first step in learning how to create, analyse and discuss interactive content, as a visual creator. It is an exploration of the culture of the internet, the ideas behind its quirks, the dreams and freedoms it encapsulates, and the creative power it gives us.

Video 1: Intro To Film/Video Production
This class will provide a strong understanding of the concepts underpinning the art of video making, as well as a clear understanding of the technologies involved in the process. Students will come out of the class with the conceptual and technical skills to tackle more advanced techniques in the future.

2021- 2022 *Adjunct Professor*
Moore College of Art and Design, Philadelphia, Pa

Art, Work, Life: Practice
This course is a graduate level liberal arts finishing course for MA and MFA students giving them practical art business, practice productivity skills as well as introducing them to a range of opportunities and inspirational tactiques to sustain and suceed as an art professional.

2019-Ongoing *Lecturer*
University Of Delaware: School Of Art & Design, Newark, DE

Core Moving Images
This is a studio class with an emphasis on contextualizing the moving image within a tradition of fine art. An introduction to time-based media, is provided through hands-on projects, readings, class discussions, screenings, critiques, and technical demos. As a survey of moving image genres such as conceptual art and performance, appropriation and found footage films, avant-garde cinema, animation, and narrative and documentary methodologies, we explore our cultural and historical fascination with time, motion, and light.

CV

Detailed Experience

2018-2019 *Ux/Ixd Consultant*
Penn Medicine Center For Digital Health, Philadelphia, Pa

MOHS Department of Dermatology, skin cancer monitoring project
Art Direction , UI & IxD: Design, Direction and Creation of detailed mock-ups, prototypes and style guides for Android and IOS, Skin Cancer Tracking Mobile Application.

2015-2016 *Instructor*
University Of The Arts, Philadelphia, Pa

Foundations For Web Design & Development
This class offers a high-level overview of the infinite possibilities available to creatives who seek to use the web as their medium of choice. Discussions, readings, and a real-world hands-on approach to the subject matter allow students to explore the web as a creative outlet for both designers and developers. This course culminates with a simple website design project, wireframes and schematics, individual presentations, and a formal critique.

Designing Effective Web Pages
The emphasis of this course is on giving the student a solid conceptual and practical toolset that will enable them to keep growing as Interactive designers. Addressing a range of design principles, layout and composition concepts, and touching some of the current standards of web communication.

2014 - Ongoing *Independent Creative Consultant*
Various Clients

UX/UI/IxD, Art Direction, Interactive Design, Graphic Design, for a Variety of clients

2013-2014 *Senior Creative Consultant*
Electronic Ink, Philadelphia, Pa

User Experience: Creating wireframes, system flows, SiteMaps, and other UX documents for projects such as corporate intranets, mobile apps, web sites and desktop applications.

Usability: User research and testing and Site/Application usability surveys

Business Process Engineering: Analysis and surveys of corporate workflows and processes using the *design thinking* methodologies to create detailed data visualizations of organisational/team/project/logistics and industrial processes, creating Past/Current/Future state diagrams and models

Art Direction: Creation of detailed mood boards, mock-ups, prototypes and style guides for Web/Mobile/desktop and environmental projects. Leading team meetings and presentations to client stakeholders.

2012-2013 *Art Director*
Rosetta, Princeton, Nj

Art Direction: Creation of detailed, visual mock-ups, visual prototypes and style guides for Pharmaceutical Marketing/Advertising agency for clients such as Allergan and Bristol-Myers Squibb. Projects were iPad sales/marketing apps; web sites and mobile web sites.

2011-2012 *Art Director*
Nbcsports, Philadelphia, Pa

Art Direction: Creation of detailed, visual mock-ups, and visual prototypes for TVNetworks online presence. Created Flash banners for news and entertainment web sites. Created branding campaign for NHL Stanley Cup 2012, including banner ads and other visual material.

CV

Detailed Experience

2011 *Senior Designer*
Greenetweed, Landsdale, Pa

Creation of detailed visual mock-ups, print & interactive prototypes; designing and building product micro-sites; updating consumer facing website; producing interactive and print style guides; creating print/online and direct marketing material for B2B marketing of this aerospace industry company.

2010 *Associate Creative Director*
Boombox Nyc, New York, Ny

Managed and directed project team in creating an integrated ad campaign for a joint American Express/ Delta Airlines campaign. Served as Art Director while establishing look and feel and oversaw interactive strategy efforts. Served as creative focal point for multidisciplinary teams to create cohesive and complete coverage of all of campaign elements including: web, print, outdoor and event marketing.

2010 *Art Director / Senior Designer*
Barnes & Noble Online, New York, Ny

Art direction, conceptual direction and visual design for a variety of high-profile communication pieces for bn.com, including redesigning the product review system, product cart and payment box, various special sweepstakes, daily and weekly site promotions materials, and product blogs.

2009-2010 *Art Director / Senior Designer*
Nition, New York, Ny

Art Direction and Design for a variety of communication pieces for the pharmaceutical industry for industry leaders including Novartis, Amylin, Citranatal, Boehringer Ingelheim, NOVONORDISK, SANOFI, Allergan, Verenium. Managed and conducted all design phases for deliverables including:

- Print collateral material
- Online micro-sites
- Online banner campaigns
- Social media campaigns
- Event kiosks
- Event collaterals

2007-2009 *Creative Director/Principal/Co-Founder*
Sd/Smalld, New York, Ny

Strategized, concepted, designed, directed and oversaw interactive online marketing, publishing, and social network projects of all sizes.
Served as independent creative director and art director for diverse clients including prudential advertising, newsweek.Com, publicis modem, culturecafe, and godiva chocolates.
Created strategy for banner campaign and mini site for prudential advertising, holding accountability for conceptual as well as visual direction.
Worked on online strategy and design of election08 campaign for newsweek. Designed and produced after effects webcast show opens and flash infographics. Created high-level and detailed information architecture for multilingual, multi-national social network. Spearheaded design direction as well as identity/ marketing strategy and direction.
Provided design direction for new lg electronics website (launching in 2009).

CV

Detailed Experience

2005 – 2007 *Independent Creative Consultant*
Various Clients, New York, Ny
Established strong relationships with clients across various industries to gain solid understanding of bottom-line business objectives and online strategic needs. Applied new knowledge to the full-scale design and development of innovative technology solutions focused on a variety of audience groups.

Notable clients:

- Accoona Corporation
- Ddb tribal – neutrogena
- Arc worldwide – roche pharmaceuticals
- Pragda international
- Van meter table company
- Detail jewellery
- Everyday office
- Bailey photography
- Airtech ltd

Satisfied numerous roles based on unique client needs, including:

- Art direction
- User experience development
- User interface design
- Information architecture
- Marketing strategy
- Corporate identity design

Created all online and print marketing materials for Shortmetraje, the only series of award-winning spanish sport films sponsored by lincoln center, as well as creating wide-reaching branding campaign for the spanish films at the new york film festival series.
Produced four years of web site updates in support of new event promotions, including concept, design, development, and testing of multilingual, multi-cultural creative events.

2003 – 2005 *Art Director / Senior Designer*
Community Connect Inc, New York, Ny
Managed team of designers in creating award-winning community sites (blackplanet.Com, migente.Com, and asianavenue.Com) with strong focus on usability and social networking.
Recruited and directed consultants and freelancers, while managing photo shoots and other branding initiatives.
Led design and development of dating properties, managing cross-functional teams while personally completing all planning and ia, art direction, and branding of three new profit-generating brands.
Promoted from senior designer in recognition of
success in launching new high-profile sites; tasked with developing brand identity and strategic direction of blackplanet.Com, the leading community portal for the african american community.
Established new ia department from the ground up to support increase in brand awareness and rapid site expansion; later participated in creation of new
front-end development group.
Served key role in firm's first migration of all sites to css-based templated design, significantly streamlining subsequent site updates.
Managed development of new process to integrate business strategic direction with creative development workflow, improving productivity among design and development teams.
Provided full event management over regular photo shoots, recruiting and managing talent and crew, scouting locations, scheduling, and managing all day-of-shoot activities.

Art

Art organisations, Collaborations, Research Projects, Film & Video

Art

Creative Projects

MAJOR PROJECTS:

2020-Ongoing
Finding Clotilda, A Research Project
Long term research & art project on cultural and historical erasure of the cultural patrimony of indigenous and diasporic groups due to climate change's associated environmental impacts such as sea level rise and coastal erosion.

2011-2016 *Co-Founder & Executive Director*
A/A Art/Assembly, Philadelphia, Pa
Co-founded & management, this fine arts centric process & theory co-working space; lead monthly critiques, worked on event planing, long term plan, day to day running, etc.

COLLABORATIONS:

Critical Discussion Series: Machete
A collaboration with Marginal Utility Gallery & Gabrielle Rockhill, creating an open talk series about the issues found at the intersection of theory, and the practices of philosophy & art.

Citiwide Philadelphia
Alternative & Collective Space Art Festival
Planning, coordination, talks, marketing, web site work, for this philadelphia art festival, collaboratively organized by 20+ artist collective organizations, from galleries to theme specific spaces like A/A

Book Project: Sonneteer, Infrastructure
Published By Front40 Press, Chicago, Il
A collaborative design & photography coffee table book between photographer, douglas fogelsson & 9 visual designers.

Still Life With Commentator, (Opera)
Bam Nextwave Festival, Brooklyn, Ny.
Video artist, created 17 pieces as interactive characters & and moving backdrops for this opera project co-created by mcarthur wining composer, vijay iyer,hip hop poet mike ladd & artist ibrahim quraishi.
Bam Theater, New York, Ny 2006
International Tour Followed, 2007-2009

TALKS, PANELS, CRITIQUES, WORKSHOPS

UD Graduate Student Seminar Series
Finding Clotilda: Preliminary Investigations:
When cultural erasure is accelerated by climate related environmental change, what happens to the stories and memories of the past?

Machete: Art In Times Of Political Crisis
Marginal Utility Gallery Philadelphia, Pa
What can–or should be–the role of artistic practice in situations of political crisis?

Machete Redux:
Art, Theory, Politics In The Present
Marginal Utility Gallery Philadelphia, PA
Seeking to rethink the state and stakes of contemporary art, theory and political praxis.

Kensington Kinetic Sculpture Derby
Art/Assembly, Philadelphia, PA
Design prototyping workshop: Paper/Cardboard prototyping for complex design build iteration and testing

The St Claire Magazine : If You Leave - A Panel
Art/Assembly, Philadelphia, PA
A discussion about philadelphia's artist retention issues

Citywide Art Festival Presentation
Centre For Architecture & Design Philadelphia, PA
Petakucha presentation, about the citywide art event and the issues concerning managing a large collaborative project

New Media & Interaction Design BA
The New School Of Design, New York, NY
Visiting critique for new media & interaction design undergraduates

New Media & Interaction Design BA
Northern Arizona University, School Of Communications, Flagstaff, AZ
Guest speaker, visiting artist, visiting critique for senior communication graduates

Art

Creative Experiences

FILM & VIDEO:

Sangam, *(Short)*
Associate Producer
Prashant Bhargava Director, 2004

Ruthie & Connie, Documentary
Sound production Assist & Production Assistant
Donald Goldmacher Productions, 2001-2002

Industrials, Training & Corporate Videos
Video Editor & After Effects Motion Graphics, Sound production & Production Assistant
TimeFrame Productions, 2000-2002

PWC Training Videos
Camera Assist & Production Assistant
Steve Zahler Productions, 2001

Farmingville, Documentary
Sound production Assist & Production Assistant
Camino Bluffs Productions, 2001-2002

Mixed Media Post
Avid Editor, Effects Specialist, CD Rom Creation
Mixed Media Post, Inc, 1994-1996

Every Silver Lining has a Cloud *(Feature)*
Director Photography, Producer
Paul Shefferly Director,1994

NON PROFIT, VOLUNTEER, PRO BONO:

Haiti Reforestation Workgroup
Strategic Planing, Project Modelling, Feasibility Testing.
Project to organize and plan a community driven sustainable reforestation, top soil retention and stabilization project, in Haiti, by a group of independent development experts and private citizens
Philadelphia, New York, Miami

Street Level Youth Media
Media Literacy & Computer Literacy Instructor,
community center for urban youth and in Chicago School district Headstart program
Chicago, IL

Eugene Pine Native Arts Collective @ The Uptown Hullhouse
Community Drama teacher, Art workshop coordinator, Media Production Teacher
Chicago, IL

Presbyterian Community Center Smoketown
Community art& drama teacher, Youth Mentor
community center for urban youth, within a Low Income Housing Community
Louisville, KY

People

References

PROFESSIONAL

Andrea Ngan
Project lead,/Design Strategist
(267) 531 8588
Andrea.Ngan@pennmedicine.upenn.edu
Functional manager at UPenn Center for Medical Innovation

Matthew Bartolemew
Lead Consultant Design, Think Company Philadelphia
267 226 6061
matthew.bartholomew@thinkcompany.com
Functional manager & mentor at Electronic Inc

Kent Eisenhuth
Interaction Design Lead @ Google
570 640 7856
kent.eisenhuth@gmail.com
Co-Professor of the class "Interfacing Culture" @ UPenn, School of Design, Fine Arts Department. Previously at Electronic Inc

Orkan Telhan
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otelhan@design.upenn.edu
Lead for design practice @ UPenn, School of Design, Fine Arts Department. Functional manager & Mentor

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Gregory Schelnutt
Chair, Department of Fine Arts & Design
University of Delaware
336 655 3343
gshelnu@udel.edu
Manager@ University of Delaware, School of Arts & Sciences, Department of Fine arts and Design

ARTISTIC

Amy Hicks
Artist & Associate Professor of Fine Arts
(415) 430 8466
amyhicks@udel.edu
@ University of Delaware, School of Arts & Sciences, Department of Fine arts and Design

Lance Winn
Artist & Professor of Fine Arts
(302) 766 4506
winn@udel.edu
@ University of Delaware, School of Arts & Sciences, Department of Fine arts and Design

Sharon Hayes
Artist & Associate Professor of Fine Arts
(718) 781 1257
shahay@design.upenn.edu
@ University of Pennsylvania, School of Design, Fine Arts Department

Sari Widman
Artist & Co-Founder/Director of Art/Assembly
(856) 220 7302
sariallison@gmail.com
Collaborator on a number of art and maker projects including co-founding and running A/A together

PERSONAL

Geoff Albores
Art Director & Motion Graphics Artist @ ABC News
(917) 803 8277
geoffalbores@gmail.com

Mariana Templeton
Senior Engineer @Times Inc
(469) 261 9137
templinm@gmail.com

Renee Turman
Creative Director & Principle @ Renee Turman LLC
(646) 221 7916
renee@reneeturman.com

Teaching Design

Creative Education Practice

TOC

Teaching

I. Sample 1: 200 level class
Foundations for Art, Design & Digital Culture: An Introduction to Digital Media Concepts and Practices

a. **Example Syllabi** *(shortened | without rules & general criteria)*

b. **Example Project**

c. **Student Work Samples**

II. Sample 2: 301/401 level class
Art of the Web: Interactive Concepts for Art & Design

a. **Example Syllabi** *(shortened | without rules & general criteria)*

III. Sample 3: 601/901 level class
Interfacing Culture: Designing for Mobile, Web and Public Media

a. **Example Syllabi** *(shortened | without rules & general criteria)*

b. **Example Project**

c. **Student Work Samples**

UPENN SCHOOL OF DESIGN - FINE ARTS 234

FOUNDATIONS: Art, Design & Digital Culture

FNAR 264-401 | ART, DESIGN & DIGITAL CULTURE

Monday & Wednesday 2:00-5:00pm | Charles Addams 012 - MacLab

Sebastien Derenoncourt |

This course is an introduction to the fundamentals of visual perception, representation, and design that are shaped by today's digital culture. It addresses the ways contemporary artists and designers create images; design with digital tools; communicate, exchange, and express over broad range of digital media. Emphasis will be placed on building an extended form of visual literacy by studying and producing images using a variety of analog and digital representation techniques; learning to organize and structure both two-dimensional and three-dimensional space; and developing an individual style of idea-generation, design, presentation, and critique in support of students' creative responses to digital culture.

The course is about learning to see and think like an artist/designer and introduces concepts of sequence and visual narrative, seeking a balance between free exploration and discovery within parameters. The course focuses on design as both a mental discipline and a set of skills; as both a process and a focused practice. It positions art and design as a state-of-mind: speculative, critical, and a form of inquiry.

THE COURSE SHOULD PREPARE STUDENTS TO:

- **THINK** clearly, critically and creatively about visual design
- **RESEARCH** and analyze design problems thoroughly and from multiple perspectives
- **DEVELOP** concepts and multiple project proposals, focusing on quantity and quality
- **SPEAK** critically about art and design, both your own design and the work of others
- **TAKE** creative risks and sustain curiosity
- **CREATE** with a variety of digital and manual tools
- **CONTINUE** studies in related fields

Foundations

The course will serve as a laboratory for rigorous, directed investigation and creative problem solving. Students will explore through making, developing preliminary plans and drawings and keep an up-to-date sketchbook or visual diary of progress and will produce a number of short exercises and larger projects. A portfolio, showing both finished works and the process through which that work was developed, will be due at the conclusion of the course. Course work will follow a general model of observation, inquiry, interpretation, and presentation. Class time will be used for project work, gallery visits, short presentations, discussion, and critiques. Plan on spending approximately 10 hours per week outside of class working on projects, attending tutorials, etc.

KEY OBJECTIVES:

- Learn the elements of design, characteristics of visual form, fundamentals of visual perception and representation.
- Practice a wide variety of image-making techniques.
- Learn the social, cultural, technological and aesthetic aspects of digital culture.
- Produce a range of projects from sketches to conceptually and technically sophisticated artworks using off-the-shelf (e.g., Adobe® products) and custom digital tools.

CLASS PARTICIPATION AND PREPARATION:

Expect to be involved. Participation and contribution are an important part of a studio environment and your grade. You are to be prepared for class. You should have work ready for review and be prepared with all materials and research necessary at the beginning of class. Do not wait a few hours before class to begin printing for your critique. Printers sometimes malfunction or are busy when you need them most. If you don't show work or are absent for a critique, that work will not be accepted later. Students should not expect feedback on work if she or he does not bring that work to class. This is a "live" course in which you will be required to participate; the critique process gives valuable information that can not be translated into the same feedback via email or another digital medium. Be advised that not participating in the blog and not working in your visual diary on a daily basis will also affect your grade. The blog is considered a form of class participation and the visual diary is considered an indicator of comprehension of art + design topics presented within the course. A minimum of two blogs entries made per week and ve dated visual journal entries per week is required.

COURSE REQUIREMENTS:

- Attend all classes on time and be prepared to work
- Complete all assignments fully and on time
- Participate in critiques, explaining and justifying work and offering criticism of other students' work
- Use your sketchbook as a visual diary, testing out ideas, taking notes on readings, exploring multiple sketches and ideas for each project, etc.
- Submit completed projects to Course Folder on FNAR server and course blog on due date
- Complete readings and participate in discussion and class blog
- Participate and post in the class blog a minimum of twice a week (homework is also assigned from blog)

Foundations

THE CRITIQUE: PROCESS

The critique format is the best way to get feedback on your work, not only from me but from others. I will foster an open exchange and expect everyone to contribute constructive comments and speak clearly about their work. This is an opportunity to explore "what if's"– in any studio environment, feedback is actively sought and willingly considered.

OVERVIEW OF SEMESTER PROJECTS:

Project 1.1 Visual Literacy
(What do we see? Perception vs. Seeing)
Students begin the semester by learning how to look at images in different ways. The rst assignment is about learning how to analyze images by breaking them down into different visual components—such as point, shape, lines, forms, color, texture—and improve their ability to describe complex scenes by grouping simple elements in relation to a frame, canvas, grid, and so on.

Project 1.2. Meaning
(How do images mean?)
Images not only mean through the physical appearance of the visual elements, but also what those elements mean and stand for. In class, students learn different ways to read images by breaking them into signs and observe how their meaning change in different social and cultural contexts. Students learn the difference between types of signs, how messages are created, the role of the audience, difference between connotations and denotations, social and cultural contexts that shape meaning and so on.

Project 1.3 Abstraction
(Translating the written word into visual)
Students pick a city from Italo Calvino's Invisible Cities and represent the city by through its activities. Instead of focusing on describing the city visually—such as making towers or bridges—student try to show what kind of people live there, what they do, how happy they are, and so on.

Project 2.1 and 2.2 Representation/Design
In this project, students learn how to make still and animated images using visual design and layout and information organization principles. Students are expected to write a small narrative—poem, short ction, dialogue, event or location description, instruction, etc.—and visualize it. Students will be asked to include at least one word to their design. Students create rst a static image and then create a time- based or sequential representation of their design.

Project 3 Digital Culture
(Data Portrait as Sculpture)
Students look at their daily lives and collect data about their own habits. The project is about making a useful paper-based artifact that reminds them about the habit. Quantitative or qualitative data unique to the student will be organized and transformed into a design that shows the information in an abstract but readable way, then turned into a three dimensional paper-based object based on the chosen topic.

Project 4 Intervention in the Public Space
A final project based on all the design principles we have learned over the course of the semester. In this project, students will have the opportunity to express something unexpected in a public space to provoke a reexamination of assumptions held by the viewer. Students will not simply look for a public space to reinforce or showcase a message, but will instead want to discover an opportunity, a space, that speaks as an integral part of the message to make it more memorable.

Foundations

TENTATIVE CLASS SCHEDULE:•

VISUAL LITERACY, MEANING, AND ABSTRACTION

• Week 1 – Wed 08/30 | **PROJECT 1.1**

"Foundations" for Art, Design & Digital Culture - Introduction to Visual Literacy Observing – Seeing – Analysis (Seeing visual relations)

Topics: Basic Design Elements (Dot, Line, Shape, Color, Pattern)

ILLUSTRATOR TUTORIAL 1 | SUNDAY SEPT 03 | Session 1: 12-2pm | Session 2: 230-430pm

• Week 2 – Wed09/06 | *Mon 09/04 Labor Day No Class* **PROJECT 1.2**

"How do images mean?"

Topics: Semiotics, Types of Signs, Communication, Audience, Visual Culture, Elements of visual rhetoric (Understatement, Exaggeration, Irony)

ILLUSTRATOR TUTORIAL 2 | SUNDAY SEPT 10 | Session 1: 12-2pm | Session 2: 230-430pm

• Week 3 – Mon 09/11 | Wed 09/13 **PROJECT 1.3**

"Abstraction"

Objective: Translating from verbal to visual (for communication, self-expression, critique, storytelling)

Topics: Objectivity, Subjectivity, Denotative, Connotative, Symbols, Symbolism

PHOTOSHOP TUTORIAL 1 | SUNDAY SEPT 17 | Session 1: 12-2pm | Session 2: 230-430pm

• Week 4 - Mon 09/18 | Wed 09/20 **PROJECT 1 CRIT**

Transition week – Project 2 begins Finish/critique Project 1, Pop Quiz **BEGIN PROJECT 2**

REPRESENTATION/DESIGN

• Week 5 – Mon 09/25 | Wed 09/27 **PROJECT 2.1**

"Representation"

Objective: How to Make Images? (raster, vector, procedural) Topics: Visual organization, strategies, creating visual relations

PHOTOSHOP TUTORIAL 2 | SUNDAY OCT 01 | Session 1: 12-2pm | Session 2: 230-430pm

• Week 6 – Mon 10/02 | Wed 10/04 *Thu 10/05 & Fri 10/08 Fall Break, No Class* **PROJECT 2.1**

"Design"

Objective: Visual Design, Composition, Layout, Grid

Topics: Symmetry, neg/pos, contrast, boldness, order, juxtaposition

• Week 7 – Mon 10/09 | Wed 10/11 **PROJECT 2.2**

"Design I"

Moving-image (time-based, frame-based, programmable image) Topic: Understanding the frame, sequence of frames, GIF animation

Foundations

[redacted]

• Week 8 – Mon 10/16 | Wed 10/18 PROJECT 2.1 & 2.2 CRIT
"Design II"
Objective: Introduction to Type - Image - Text Topics: Elements of Typography
PROCESSING TUTORIAL 1 | SUNDAY TBD | Session 1: 1-230pm | Session 2: 3-430pm

DIGITAL CULTURE

• Week 9 – Mon 10/23 | Wed 10/25 PROJECT 3
"Digital Culture I"
Objective: Data Culture, How to Make Procedural Images
Making images with data, rules and generative procedures.
PROCESSING TUTORIAL 2 | SUNDAY TBD | Session 1: 1-230pm | Session 2: 3-430pm

• Week 10 – Mon 10/30 | Wed 11/01 PROJECT 3 CONTINUED
"Digital Culture II"
Objective: Information Design/Visualization/Mapping
Topics to cover: Collecting, organization, and visualization Data

Week 11 – Mon 11/06 - Wed 11/08 PROJECT 3 CRIT
"Digital Culture III"
Objective: How to translate the 2D images to 3D artifacts
Activity: Folding paper into wearables, sculptures etc.

FINAL PROJECT – INTERVENTION IN THE PUBLIC SPACE

• Week 12 – Mon 11/13 - Wed 11/15 PROJECT 4

• Week 13 – Mon 11/20 PROJECT 4 CONTINUED
Thur 11/23 Thanksgiving No Class Thursday/Friday Class Schedule on Tuesday/Wednesday

• Week 14 – Mon 11/27 - Wed 11/29 PROJECT 4 CONTINUED

• Week 15 – Mon 12/04 - Wed 12/06 PROJECT 4 CRIT
FULL FINISH OF PROJ 4 FOR CRIT

• Week 16 – Final Exam - (week of Thur 12/14 - Thur 12/21 TBA)

STUDENT SALON - Date to be determined (aiming for week 15).
All materials due for show. Salon is part of participation grade.

DATES TO NOTE:

Last Day of Classes Mon 12/11
Reading Days Tue 12/12 - Wed 12/13
Final Exams Thur 12/14 - Thur 12/21
Fall Term Ends Thur 12/21

Sample Projects

Foundations for Arts, Design & Digital Culture

PROJECT 1:

Project 1.1: Black & White Image Translation

FNAR 264 Foundations for
Art, Design & Digital Culture

Project 1 Overview:
The first assignment (Project 1.1, 1.2, and 1.3) is about learning how to analyze images by breaking them down into different visual components—such as point, shape, lines, forms, color, texture—and improve your ability to describe complex scenes by grouping simple elements in relation to a frame, canvas, grid, and so on. This first series of projects (aka: project 1.1, 1.2, and 1.3) will help us express how to look at images in different ways.

Project 1.1 Description:
For this project, you will be responsible for making a field recording (less than a minute) of a place you choose and constructing an image in Adobe Illustrator based on the sounds you capture. This image will be an abstraction of what you hear, not a representation. For example—if you were to record an air conditioning unit, you might describe verbally the sound as droning, repetitive, blank, or mechanical. You will use your list of descriptive words of mood and meaning as a foundation for creating the image for this project. Use abstraction and composition strategies discussed in class and the readings to create images related to scale, editing, exaggeration, repetition, form, negative and positive space, line, and solid. Also consider how our eye moves across the surface of an image to create a dynamic experience for the viewer.

Initial Work:
Take a walk and spend about 20 minutes. The purpose of the walk is to listen and collect source material; a field recording exercise to collect sounds with cell phone voice recorder app. After collecting sounds, upload sound files and begin the process of translation.

Describe in your visual diary the characteristics of the sound (i.e. a slow drone, sharp, repetitive, near/far, loud to soft, blunt, cracking, etc.). How does this influence the interpretation of the sound?

Project 1.1 Translation (visual diary):
Sketch at least three distinctly different black and white translations in your visual diary. It is fine to start with literal or more figurative representations of the what the sound represents to you. If you source imagery, print and include these in your visual diary as a jumping off point to start visualizing the sounds.

Abstraction:
In your visual diary, take your three sketches and abstract them even further, altering the compositions figure-ground relationships, and cropping to reach the essence of the sounds themselves. How do you use reduction to translate? What do you add to the piece? What does your sound look like? Is there a pattern to it? Share these with the class.

Drafting (Illustrator):
Develop just one of your sketches in Illustrator with a reduced visual vocabulary, looking to capture the essence of the sound itself. Once you have your imagery in Illustrator, consider pushing different compositional concerns, changing scale of objects, cropping of objects in the frame, creating alternate focal points and contrast. How does quality of line influence your shape? What narrative evolves from foreground, midground, background, and the overall composition? Place all drafts in your visual diary.

Deliverable:
One printed 12"x12" Black & White image (no grayscale, no borders) that is broken into visual elements using Adobe Illustrator. You may work on several images but submit only one for grading. Also, place a digital flat pdf version with your sound file, into the "public" course folder in another folder with your name on it.

Project Considerations:
Shape, figure-ground reference, composition, unity through repetition, cropping and frame considerations, intentional execution and readability. The final image should not be a description of your recorded sound - but rather the investigation and exploration of ideas present in your audio.

Duration: 1 week

Sample Projects

Foundations for Arts, Design & Digital Culture

PROJECT 1

Project 1.2: Making a Symbol

FNAR 264/636 Foundations for Art, Design & Digital Culture

Project 1.2 Meaning:
Images not only mean through the physical appearance of the visual elements, but also what those elements mean and stand for. We will learn different ways to read images by breaking them into signs and observe how their meaning change in different social and cultural contexts. We will learn the difference between types of signs, how messages are created, the role of the audience, difference between connotations and denotations, social and cultural contexts that shape meaning and so on.

The Work:
Design a sign for a problem that we may encounter in the future. You may pick from a set of topics given (below) and make a sign that addresses an issue that currently does not have a visual representation. During the critique, other students try to guess what the sign means.

Possible Topics:
1)"No technology allowed zone"
2)"Happy robots (or aliens) day"
3)"Grow your own meat, restaurant sign"
4)"No parking sign for Mars."

To Begin:
In your visual diary, begin sketching ideas for your symbol. Sketch as many ideas as you like for one or several topics. When you decide on several interesting ideas and have finished sketching on them, then create a grid of 9 empty 2x2" squares in illustrator and print out this page of empty squares. This grid will be your frame of thumbnails to recreate your 9 sketches by hand with a black marker. We will review these in critique in the next class and then you can place this thumb grid in your visual diary. From these 9 black & white thumbnails, you will develop one of these thumbs in two-colors for your final piece.

Deliverable:
One 12"x12" two-color image (pick two colors of your choice, add the white of the page if you need a third color) and make a symbol.

Project Considerations:
Shape, figure-ground reference, composition, cropping and frame considerations, stylization, sign selections and combinations, and the influence of these principles on the readability of the overall sign and its symbolism.

Duration: 1 week

Sample Projects

Foundations for Arts, Design & Digital Culture

PROJECT 1

Project 1.3: Invisible Cities Abstracted

FNAR 264/636 Foundations for Art, Design & Digital Culture

Project Description:
Pick a city from the given selection of Italo Calvino's *Invisible Cities* and represent the city through its activities...? characteristics...? "feelings"...? Instead of focusing on describing the city visually—such as making towers or bridges—try to use non-representational shapes in an effort to convey how it may "feel" for the people that live there, how it "feels" for what they do, how happy they are, or how the city "feels" or affects its inhabitants in general.

The Work:
Work with only flat shapes. To begin, keep everything in black, white and shades of grey. Color should be added when your composition is established. To draw the eye around the page, make sure to consider composition space, continuation, figure-ground and other basic design principles we have discussed. Unlike project 1.1 and project 1.2, students will take the abstraction a step farther in project 1.3. Students will take nonobjective shapes, *shapes with no object reference and no subject matter suggestion*, and create a translation of their chosen chapter from *Invisible Cities*. Creating context and translating meaning using nonobjective shapes will require principles such as scale, value, contrast, balance, figure-ground, negative space, focal point, context-subject, color theory, and other design principles. How do we create meaning, a translation of a short piece of text, without using traditional icons or symbols?

Deliverable: One 12"x12" full-color scene that describes the city. Students are guided towards making use of the entire space, *pay special attention to both the visual and symbolic relationship between the shapes that you use.*

Duration: 1 week

Sample Student Work

Foundations for Arts, Design & Digital Culture

PROJECT 1: ADAM

P1.1: sound to image

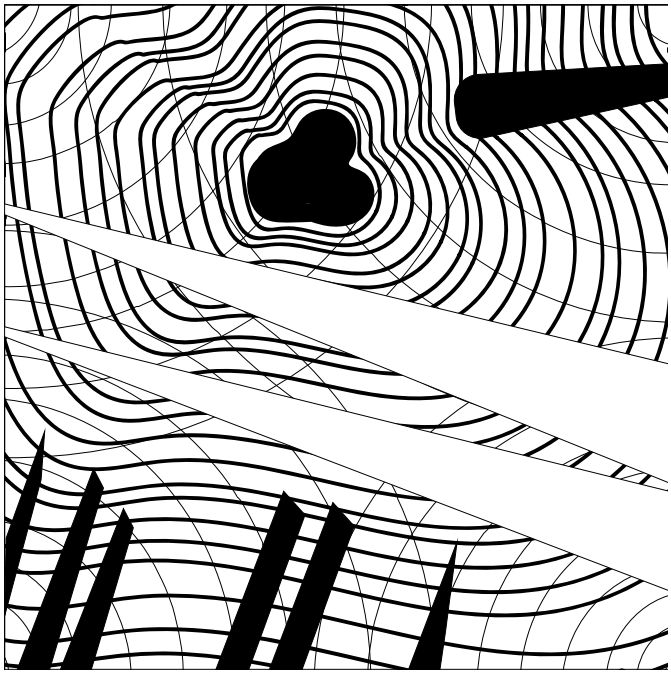
P1.2: symbols

P1.3: Invisible cities

Sample Student Work

Foundations for Arts, Design & Digital Culture

PROJECT 1: MADI



P1.1: sound to B&W image

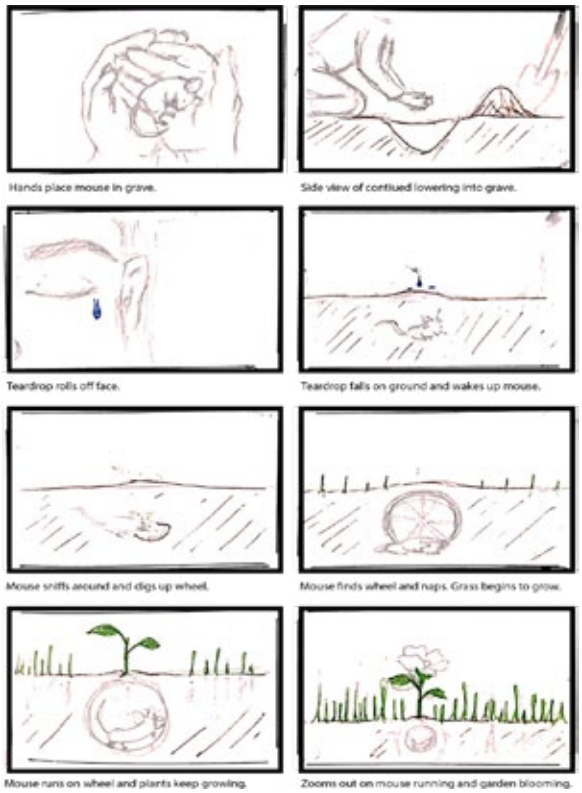
P1.2: symbols

P1.3: Invisible cities

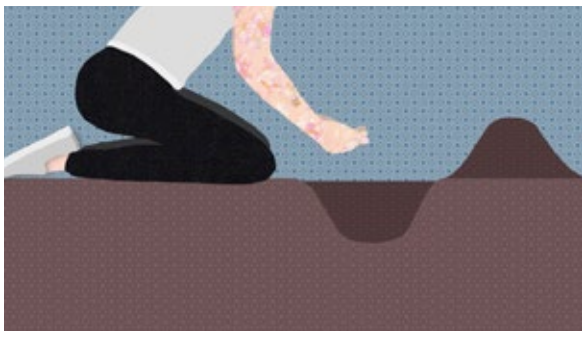
Sample Student Work

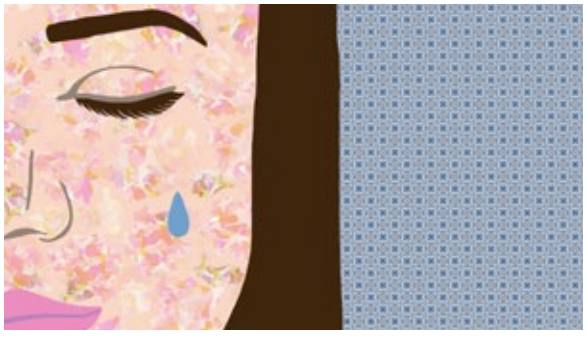
Foundations for Arts, Design & Digital Culture

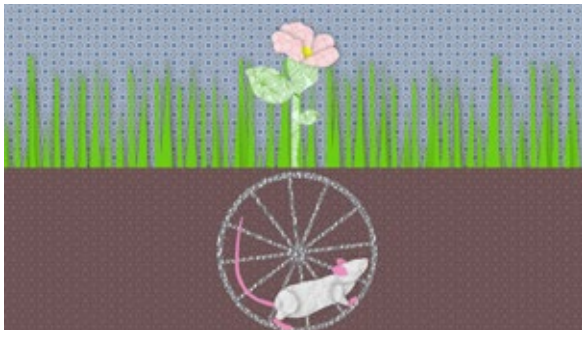
OTHER PROJECTS



P2: A personal annecdote Into a collage, then animate it.
Animation on vimeo: https://vimeo.com/240334650







Sample Student Work

Foundations for Arts, Design & Digital Culture

OTHER PROJECTS

P2: A personal annecdote Into a collage, then animate it.
Animation on vimeo: https://vimeo.com/240519149

Sample Student Work

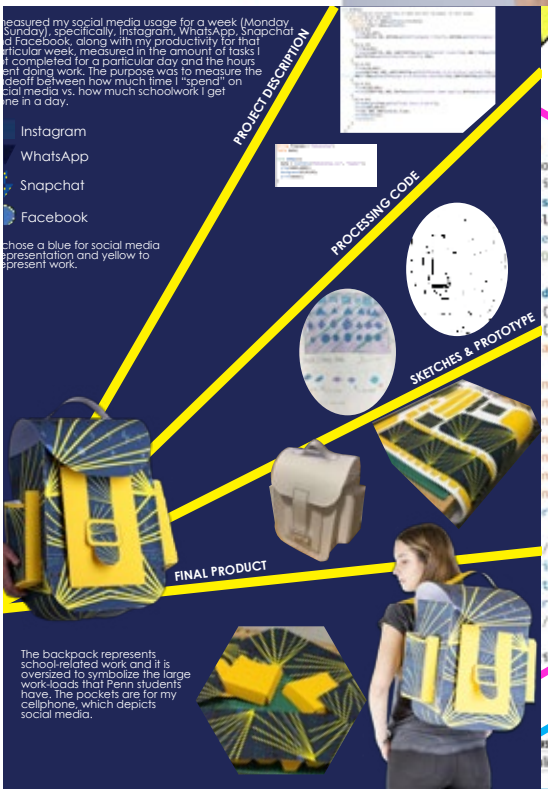
Foundations for Arts, Design & Digital Culture

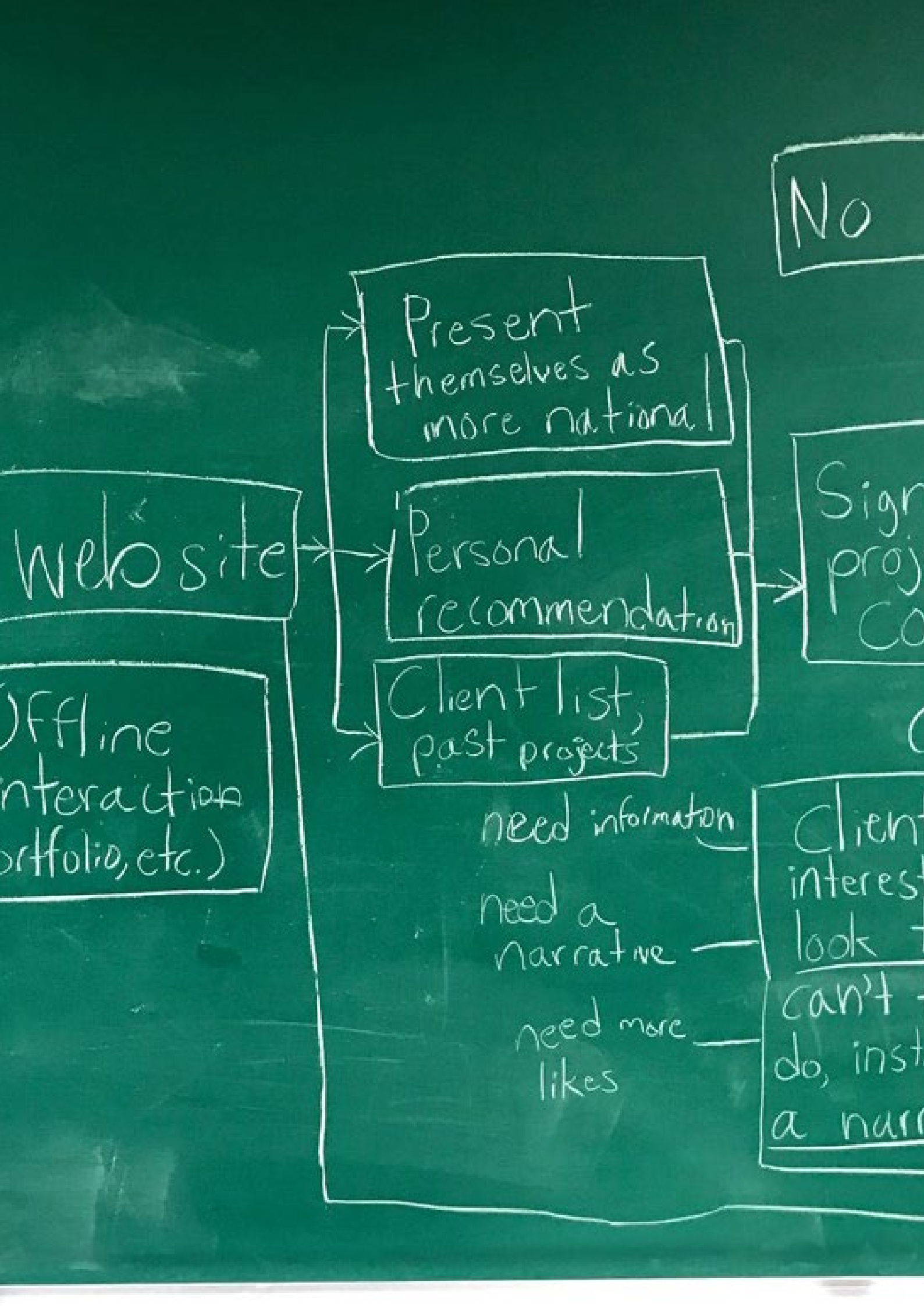
OTHER PROJECTS

P3: collect daily data, use ***Processing*** to code a pattern, make a wearable papercraft object with the resulting printed pattern

Sample Student Work

igital Culture




No
Present themselves as more natural
Web site
Personal recommendation
Client list, past projects
Offline interaction (portfolio, etc.)
need information
need a narrative
need more likes

Art Of The Web

AOW Spring 2019

> The problem of causality. It is not always easy to determine what has caused a specific change in a science. What made such a discovery possible? Why did this new concept appear? Where did this or that theory come from? Questions like these are often highly embarrassing because there are no definite methodological principles on which to base such an analysis. The embarrassment is much greater in the case of those general changes that alter a science as a whole. It is greater still in the case of several corresponding changes. But it probably reaches its highest point in the case of the empirical sciences: for the role of instruments, techniques, institutions, events, ideologies, and interests is very much in evidence; but one does not know how an articulation so complex and so diverse in composition actually operates.
>
> Michel Foucault, ***The Order of Things***

A DIAGRAM, A TECHNOLOGY, A MANAGEMENT STYLE

"ART of The Web" is a course in interactive design, theory and techniques.

It is a first step in learning how to—create, analyze and discuss interactive content, as a visual creator. It is an exploration of the culture of the internet, the ideas behind its quirks, the dreams and freedoms it encapsulates, and the creative power it gives us.

Projects will be challenging the current understanding of the web, our creative blocks and our understanding of human interaction. They will require analytical, conceptual and creative thinking. Upon completion of this course, students will possess a working knowledge of how to organize and design websites and learn to critique web-content including navigation, UX design and information architecture.

PART 1: ETHICS, ANALYSIS & RECOGNITION (3 LESSONS)

History, Ethics, the practices, the ideas

- The history and context of the web and internet
- Ethical and Social impacts of making for the web
- Establishing a practice of observation, analysis and consideration
- What are some of the politics, socio economic context, and technical reason for the current state of the web (libertarianism, hacktivism, net neutrality, social instability and more)

Concepts: Ethical considerations and guidelines; evidence based design & creation; the historical record; the origins & essence of the web and its multidimensional predecessors.

Projects: analysing & taking stock of web & mobile projects, deconstructing interactive design, learning to talk about design and making.

> "What you need to know about the past is that no matter what has happened, it has all worked together to bring you to this very moment. And this is the moment you can choose to make everything new. Right now." - *Unknow*

Art Of The Web

AOW Spring 2019

PART 2: STRUCTURES & CONSTRUCTION (4 LESSONS)

Working in the 5th dimension

- Theory: the elements of interaction
- IA: the story of data
- UX: the emotional user journey
- IxD: understanding the user map
- UI: Design Patterns (learning to appreciate the language)

Concepts: User Centered Design processes; where does evidence come from? What do we need to find where do we need to find it?

Socio Political Conceits: The multigated internet: Is This Social? Or is it dead?

Projects: Creating UX personas, immersion research, introduction to qualitative & quantitative research methods and protocols; current state of the web/app ecosystem

PART 3: BODY OF EVIDENCE -LET'S LEAVE CREATIVE TALENT BEHIND(4 LESSONS)

Where do we even start? Stop guessing, start analyzing.

- UX: WHAT IS DESIGN RESEARCH???
- GOAL DRIVEN: Defining the problem
- Constraints: outlining the problem
- Research Analysis: Affinity Diagrams, Card sorting, mind maps, workshops
- Testing: Prototyping & Ideation
- Paper & Hand drawn models
- Understanding the tools and their limits (Paper/pencil vs Sketch APP, Adobe XD, Adobe I, OmniGraffle, Invision, Mockups, Visio, PSD, ACROBAT, etc)

Concepts: User Centered Design ; Tools for making; Socio Political Conceits: The end of the web; Is This Social? artificial intelligence?

Projects: creating UX personas, immersion research, introduction to qualitative & quantitative research methods and protocols; current state of the web/app ecosystem

> "One aspect of serendipity to bear in mind is that you have to be looking for something in order to find something else." - Lawrence Block.

PART 4: DESIGNING WITH EVIDENCE, UNCOVERING THE SOLUTIONS (3 LESSONS)

- Presenting without a doubt; An elevator pitch to convince your toughest client, What am I trying to prove?
- Finding your voice in the evidence: The problem statement
- Creating assets that persuade and focus: (User Journey Maps, Research presentation, Wireframes, etc)
- The wisdom of UX: a double edged sword - with great power comes great ...
- Exploring the future of the internet (Semantic, Artificial and learned + the internet of everything.)

Concepts: Interaction design for all sense, from all sense; adaptive design; Design Thinking; Designing interaction for internet connected devices; Thinking about the reach and change of the internet.

Socio political conceits: Surveillance, Censorship and Risky Behaviors; the Dark Web; The intelligent Web; the Internet of Things;

Projects: Creating and presenting a solution, to your team, to your client, to the world and winning!

Art Of The Web

AOW Spring 2019

COURSE GOALS

- Establishing a framework for ethical and sustainable design and creation
- Studying the history of the internet, the web and interactive art and design
- Experimenting then extending the medium into new ideas
- A Better Understanding of the value of research, exploration and experimentation
- Learning about relevant and successful projects (in: interaction, creativity, delight)
- Conceiving, designing, and prototyping, a web/mobile based interactive project
- Hands on through a design sprint - Gathering evidence, establishing direction, testing assumptions, ideation and prototyping

This course focuses on the ideas and practises of interactive design.

Students will be introduced to tools for conceiving, prototyping and designing multi-channel media to appropriate, create, manipulate, and combine content, to create interactive experiences.

This course should prepare you to:

- Think creatively about the internet's infrastructure and its creative opportunities
- Learn about its boundaries and how to push them for yourself
- Understand and interpret the technologies behind the internet and their limitations
- Complete an experimental and standard web project

COURSE PLAN *(WILL CHANGE DYNAMICALLY)*

Part 1

- **Week 1:** Introductions
- Course introduction
- Introductions
- Our place in Communications history
- **Week 2:** Exploration, Play + History
- Exploration & Experiments
- The idea of hypertext
- Review and homework
- Project 1 intro
- **Week 3:** Structures & the loss of innocence
- Browser wars
- The free web
- Web 1.0 and More History

Part 2

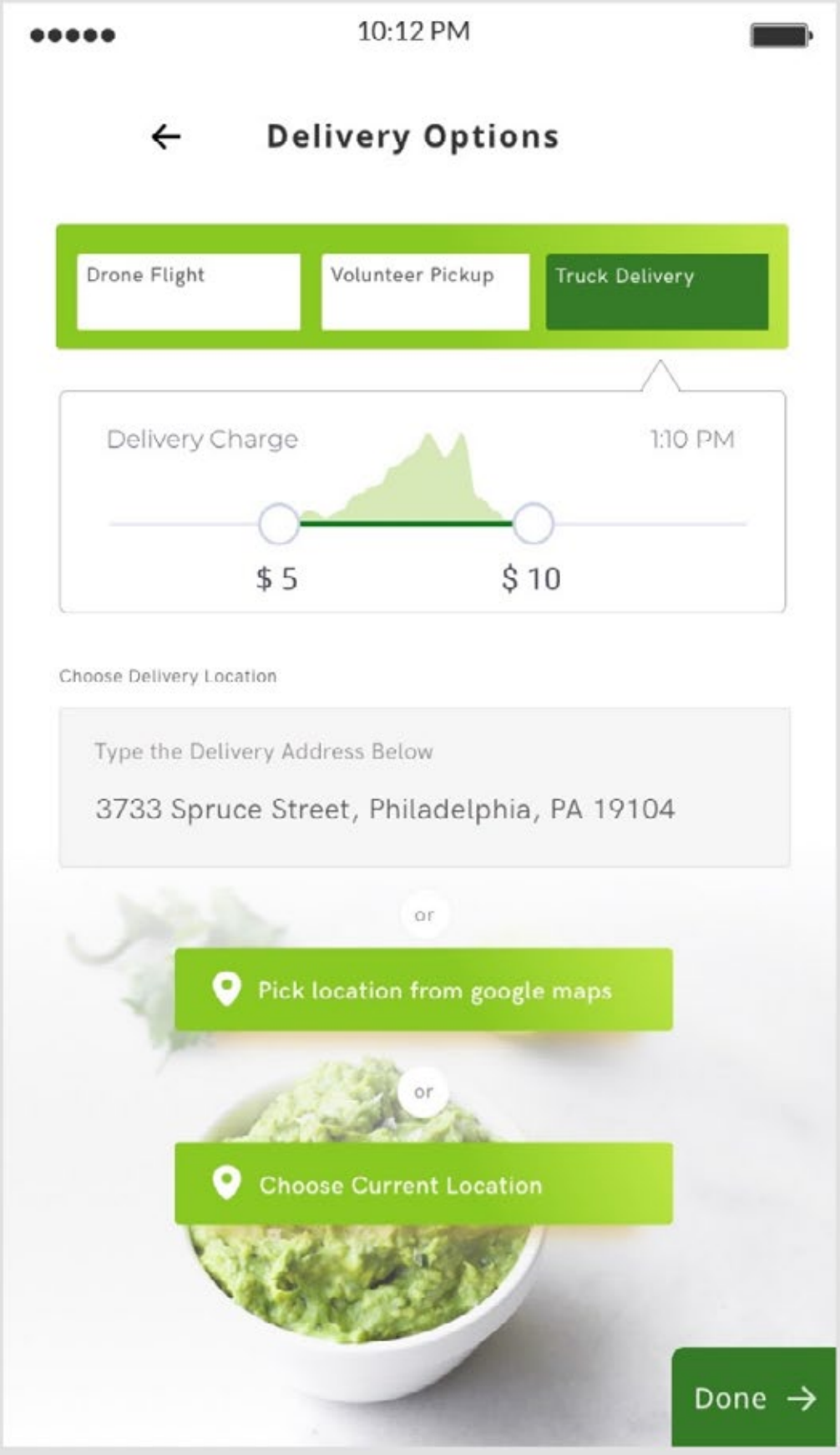
- **Week 4:** Where are we now?
- Present Project 1
- Web 2.0 (personal and dynamic)
- Web standards
- The Mobile web
- Social media
- Project 2 intro
- **Week 5:** From Paper to Digital
- Organizing concepts with IA
- Screen-flows & wireframes
- general ux principles
- Project 2
- Research trip
- **Week 6:** From Paper to Digital: Prototypes and UX
- Designing and creating prototypes
- Overview of heuristics
- Project 2
- **Week 7:** From Paper to Digital: Prototypes and UX
- Refining Prototypes
- Overview of wireframing
- 1 on 1 talks
- (where are you, where are we going)
- Project 2

Part 3

- **Week 8:** Aesthetics
- Presentation of prototype part 1
- Aesthetic concepts
- **Week 9:** Aesthetics
- Aesthetics in web design
- Project 2 in class
- **Week 10:** Aesthetics & Presentation
- Aesthetics in web design
- Project 2 In class

Part 4

- Week 11: Where are we going!
- Project 2 Presentation


10:12 PM
Delivery Options
Drone Flight
Volunteer Pickup
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Type the Delivery Address Below
3733 Spruce Street, Philadelphia, PA 19104
or
Pick location from google maps
or
Choose Current Location
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Interfacing Culture

IC Spring 2019: Designing for Mobile, Web and Public Media

COURSE DESCRIPTION

This course introduces advanced topics related to contemporary media technologies, ranging from social media applications to phone apps and urban interfaces. The course covers new methods from interaction design, service design, and social media. Students work towards prototyping their ideas using new methods, platforms, and media and explore the creative and critical potential of topics such as online-gaming, viral communication, networked culture, and the internet of things, through the lense of user centered design principles. The course addresses the social, cultural and artistic implications of these topics by focusing on how personal media, online and urban environments can be interfaced through different media.

COURSE GOALS

- Provide hands-on experience and tech knowledge to meet goals in your art/ design practice
- Understanding the research and prototyping process of web and mobile projects
- Survey successful, relevant projects for the purpose of providing examples and inspiration
- Learn about relevant and successful projects (civic media, creativity, critical)
- Explore APIs opportunities for web-based, mobile-based, and physical computing public media / installations
- Conceive, design, and build a final product for localized / civic media projects
- This course focuses on the practice of evidence-based design. Students will be introduced to tools for conceiving, prototyping and designing multi-channel media to manipulate, combine, *purpose* online content.

THE PROJECT:

Students will choose between 3 different directives (areas of interest), the focus of your project throughout the semester.

PART 1 REQUIREMENTS:

Identify key user groups and interview people from each group (minimum of 5 total)

Create a workflow that captures the shortcomings of the process you're studying. Workflows should be created digitally. They can be printed or projected and outline the process steps, and pain points and UX requirements that are grounded in research.

Present sketches that support a high-level concept that is going to meet the UX requirements identified after your research. Sketches should be scanned and able to be projected as part of your presentation

Students will be expected to present their work in class, week 8.

PART 2 REQUIREMENTS:

Create a high-fidelity prototype that captures your idea. The prototype should be clickable, and it should include at least 10 digital wireframe screens that support your idea.

The solution should pull data from at least two external sources or devices (e.g. sensors, beacons, existing app APIs). This functionality doesn't have to be built, it just has to be described.

Students will be expected to present their work in class during the scheduled final time.

Project Grading:

- 40% Concept
- 40% Execution of appropriate UX artifacts
- 20% Presentation of solution

Interfacing Culture

IC Spring 2019: Designing for Mobile, Web and Public Media

Course Structure

PART 1 - INTRODUCTION

Students will be introduced to the class and the overall design thinking process. They will participate in a sample design thinking workshop.

Intro [Week 1]

- Introduce class, instructors, and following week's workshop

Sample Design Thinking Workshop [Week 2]

- Class with participate in a design thinking workshop

PART 2 - DESIGN THINKING

Students will form groups of three. Each group will work on the same design challenge for the next 4 weeks. During this time, we'll explore each of the 6 steps of the design thinking process. Student performance will be rated based on their contributions to the groups, and each group's ability to execute the material covered that week.

Research [Week 3]

- Immersion in topical area
- Conducting qualitative research
- Creating how might we questions

Research [Week 4]

- Lightning talks from users, subject matter experts and students.
- Conduct interviews with guest speakers.

Converge & Define [Week 5]

- Map critical user journeys
- Create an affinity diagram of how might we statements.
- Create and agree on a requirements Matrix
- Create and agree on problem/solution statement

Ideate & Test [Week 6]

- Present Solutions
- Quick Ideation techniques

Test & Refine idea [Week 7]

- Test Methods
- Synthesizing test results
- Refining ideas
- Review presentation requirements

Group Presentations [Week 8]

PART 3 - INTERFACING

Students work on individual projects using the same design thinking techniques from part one. This section of the class focuses on interfacing, and provides inspiration and examples of how interfacing is handled today. The goal is to open up the students' minds about the possibilities.

Introduce second project [Week 9]

- Lightning talks
- Qualitative research time with lightning talk presenters

Making connections [Week 10]

- Apis, IFTTT and Temboo
- Creating an example IFTTT recipe

Public Data [Week 11]

- Discuss how public data (e.g. Nasa data) can be leveraged and accessed
- Studio time - Students should define solution

IoT [Week 12]

- How can IoT devices be connected and leveraged to solve a systematic problem
- Studio time - Students should be ideating on their solution

Social Media [Week 13]

- Social media's role in interfacing

Interaction Design [Week 14]

- Introduction to interaction design, usability and heuristics

Studio Time [Week 15]

Final presentation [TBD on Finals week]

Sample Project

Interfacing Culture

DESIGN SPRINT HACKATHON:

DESIGN AN AUGMENTED REALITY APP THAT IMPROVES YOUR SCHOOL LIFE:

- Use all the ideas and concepts you've learned so far
- Leverage the work you've completed on your projects

The object is to come up with a tool based that considers the real way that you as students interact with the school and affecting an aspect of it that really troubles you.

This is NOT a random test of your great ideas, but a test of your understanding of the "Design Thinking" process.

(AR examples: Digitaltrends,Tom's Guide, iPhoneness,)

Use your design thinking process to very quickly:

- Find an area of focus
- Write a problem statement
- Research it
- sketch it out
- test it
- iterate
- test it
- sketch your solutions user flow
- Sketch wireframes
- create higher res wireframes for presentation
- Create your presentation on google slides
- Think of a presentation strategy involving both of you
- Document every step of the process to be able to use it later

SESSION FORMAT:

- Morning introduction 10am < 10:15am
- Research, Brainstorming, Sketching and testing 10:15am < 11:45am
- Break if you need it 11:45am<12pm
- clean up and make presentation ready materials 12pm<12:30pm
- Presentation prep 12:30pm < 1pm
- 5 min Presentations & 7min Crit 1pm< 2pm

YOUR PROJECT WILL BE JUDGED ON:

Presentation - Clarity, succinctness, creativity and finish

Idea - Research, testing, ideation

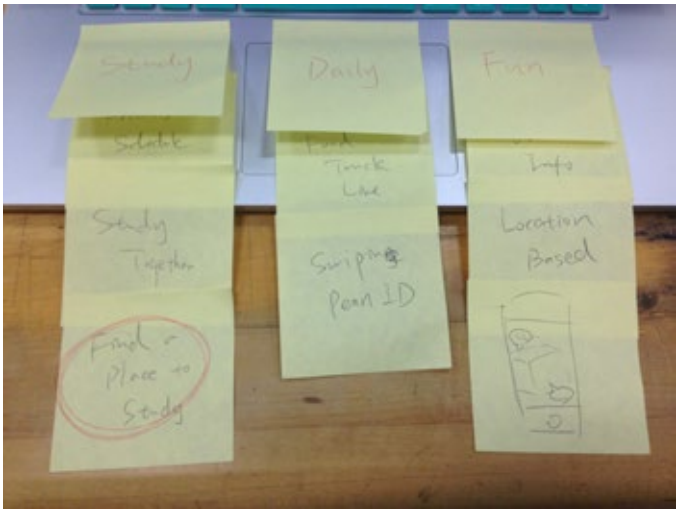
Wireframes/sketches/Prototype - quality, attention to detail, effort, detail of documentation

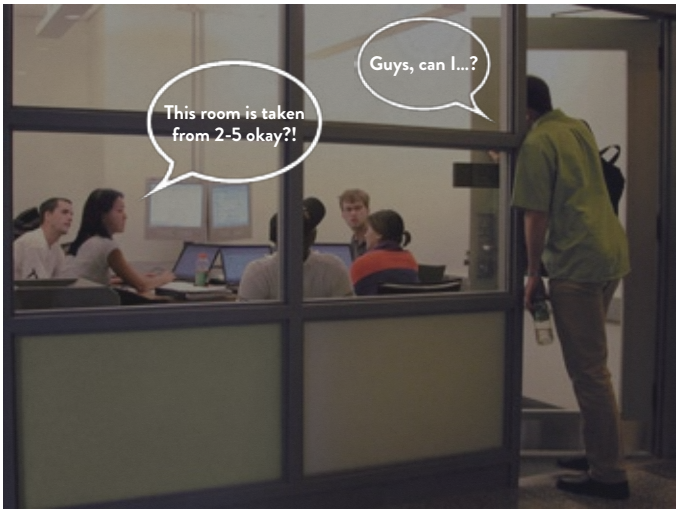
Teamwork

Interfacing Culture

DESIGN SPRINT HACKATHON:

Sample Student Work





Penn students sometimes want a place where they can study in a quiet & focused environment, alone or collaboratively

However the GSR(Group Study Room) booking process requires advanced effort, as well as a good amount of wasted resources

GSRGO is a dynamic AR tool for Penn students to locate your study space in real time

Flow 1: GSR Available Now!

Flow 2: GSR Available Soon!

Flow 3: GSR Unavailable!

Sample Student Work

Animal Welfare in Philadelphia

Donations to Shelters and Rescues

CONTEXT

Privately funded and underfunded

Provide many necessary services

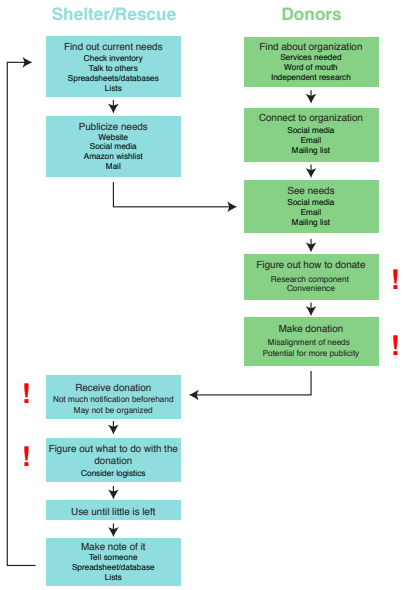
High number of animals

Need donations to operate

PROBLEM

What donors are most willing to give and what organizations most need don't always match.

User Interaction (Current)



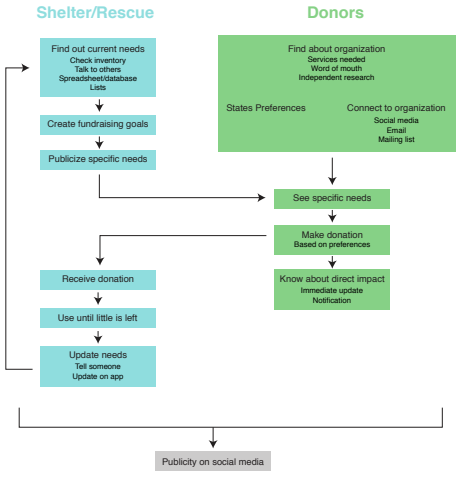
SOLUTION

From item-oriented to fundraising-oriented

More interaction between user

More information about specific needs and direct impact

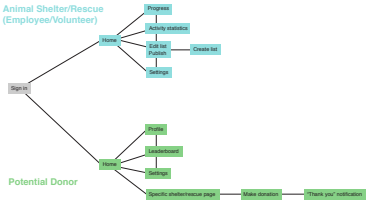
User Interaction (After)



Site Map

Beginner

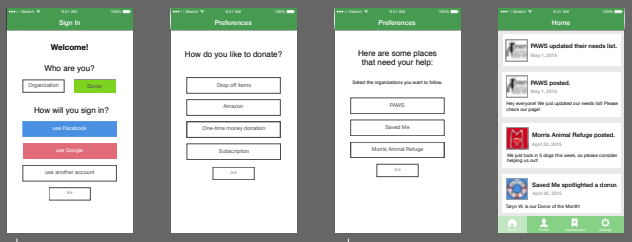
Non-beginner



ENGANGEMENT:
ANIMAL WELFARE SYSTEM IN PHILADELPHIA

Sample Student Work

Donors

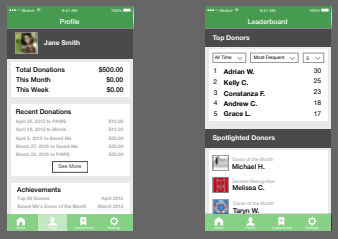


Existing social media accounts
Posting to social media

Physical location (GPS)
Google Maps
Existing infrastructure
Search function

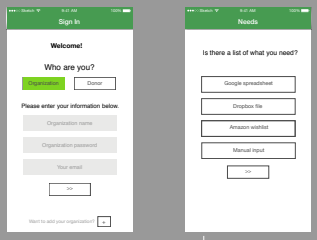
Existing infrastructure

Additional posts
to social media
Statistics

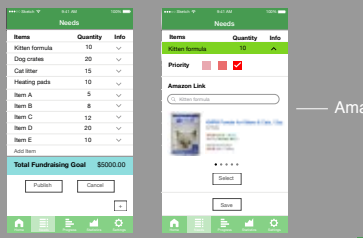


Additional posts
to social media

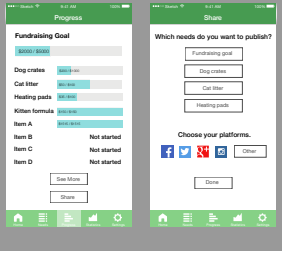
Shelters



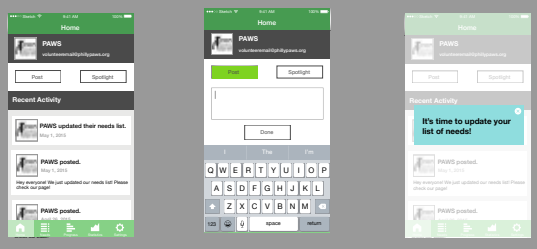
Google Drive
Dropbox
Amazon (wishlist and pricing)
Potential for scanning



Amazon (wishlist and pricing)

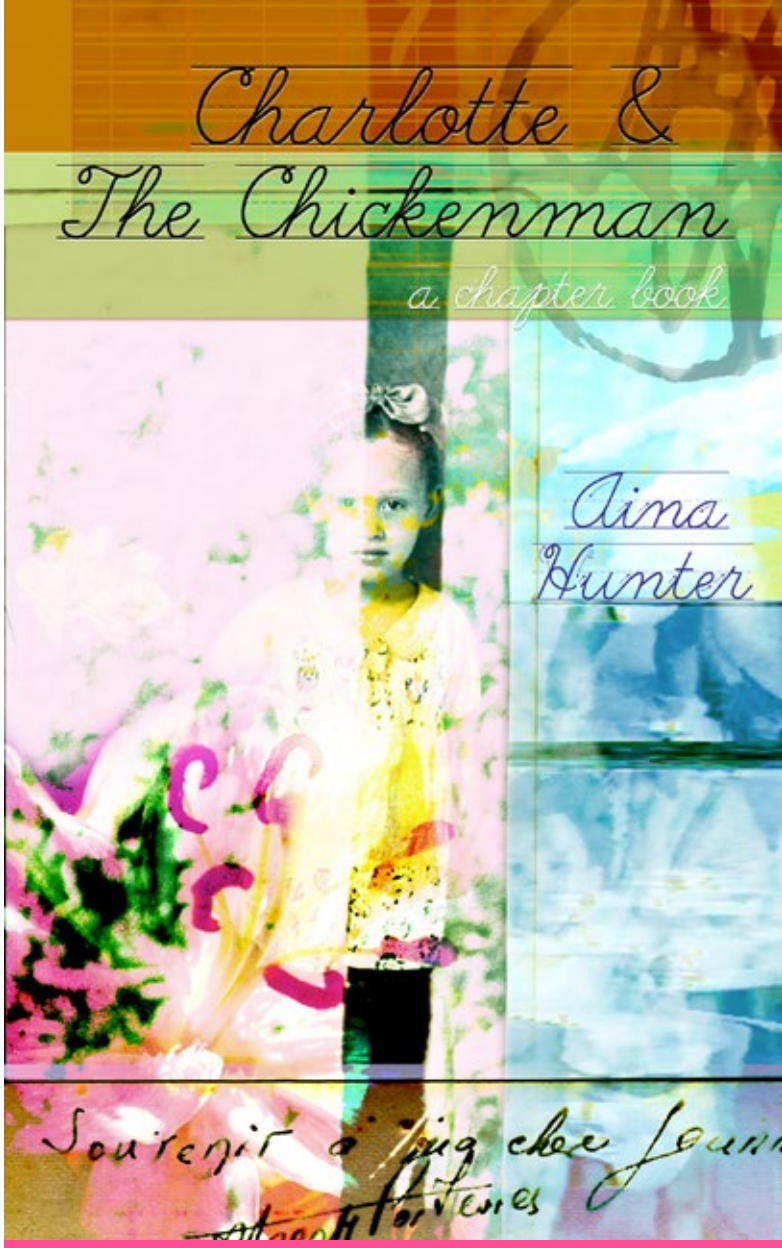


Posting to social media



Date and time

Push, text and email
notifications

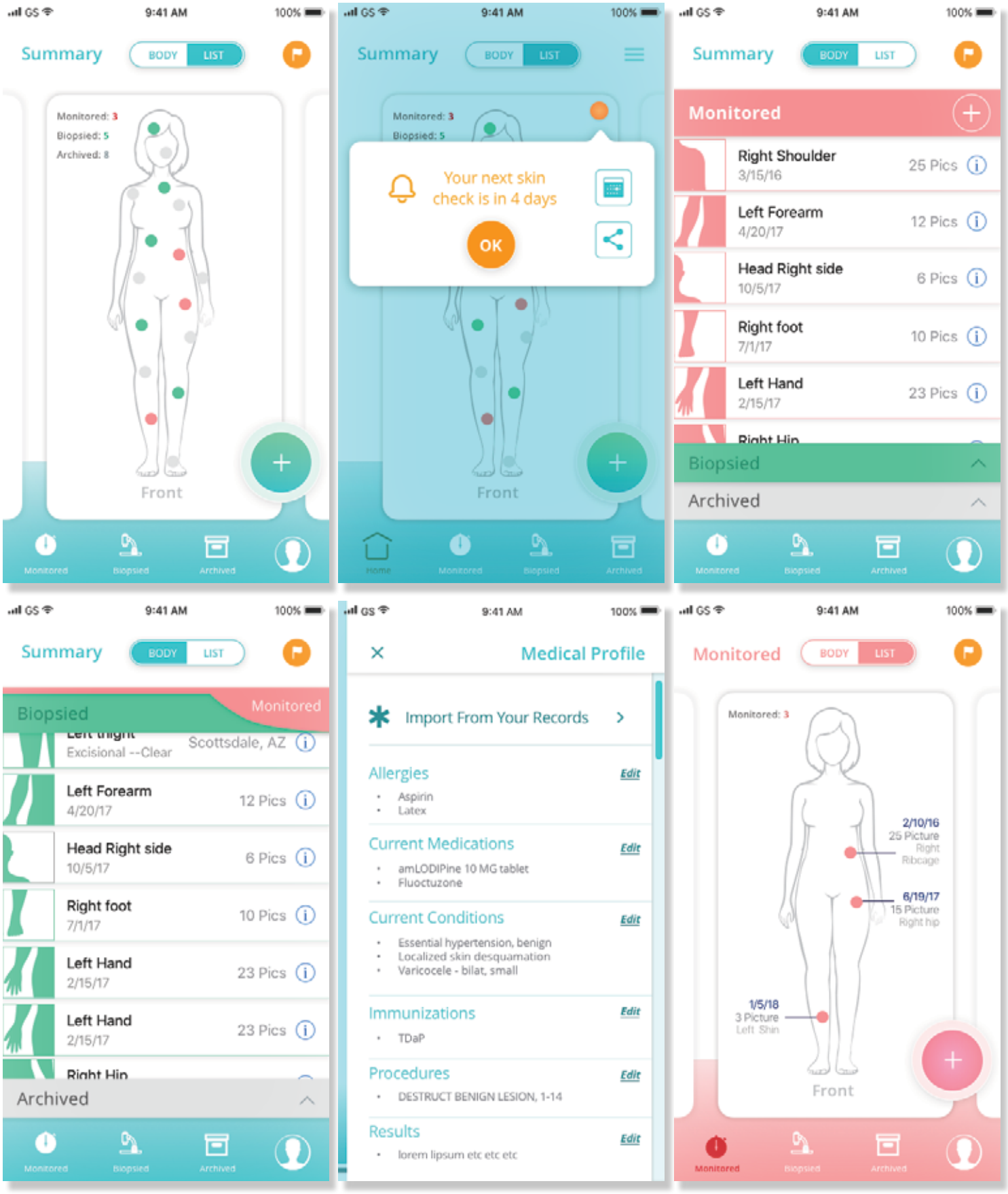


Work Samples

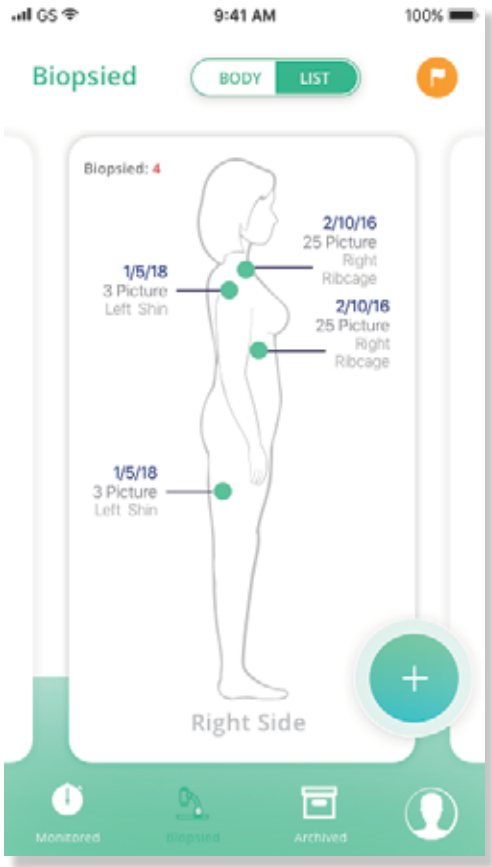
A Brief Survey

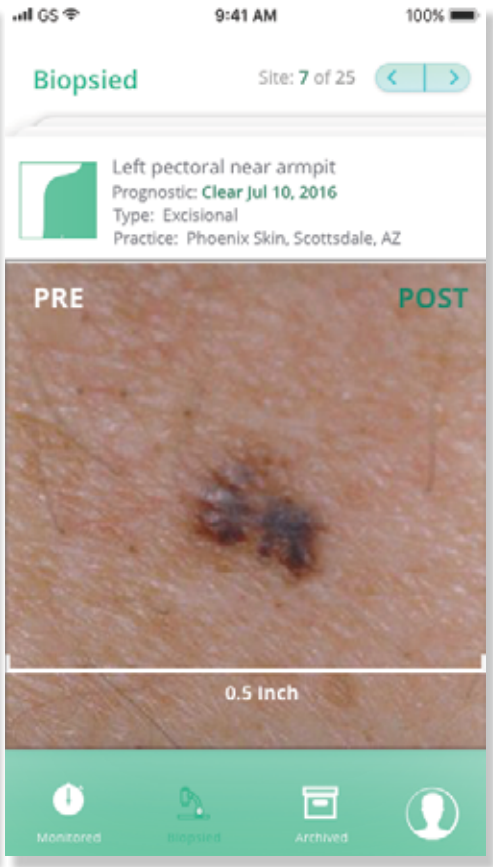
Book Covers

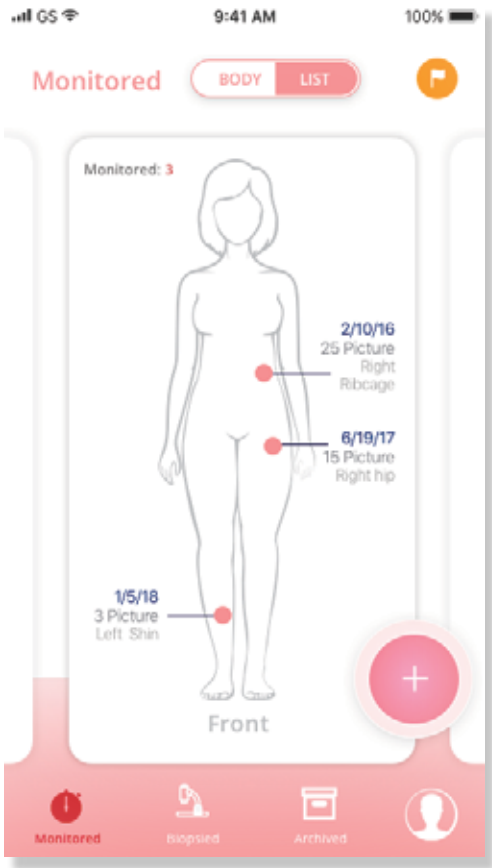
PennMed SkinFlow App

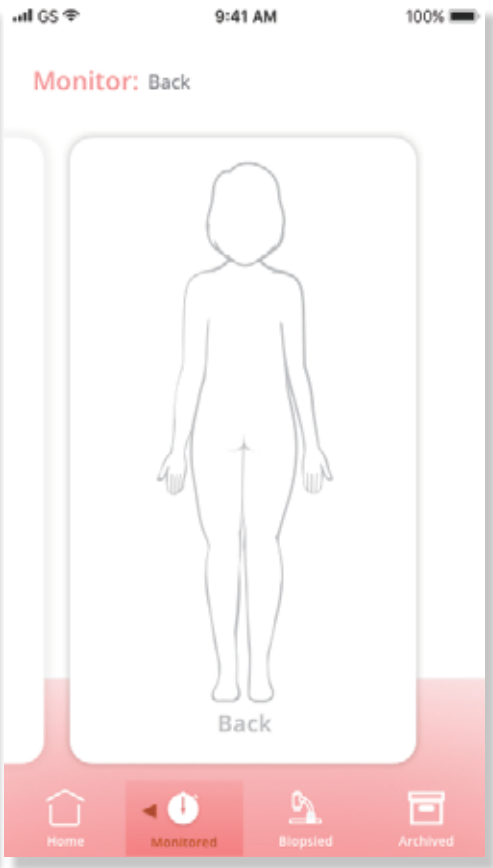


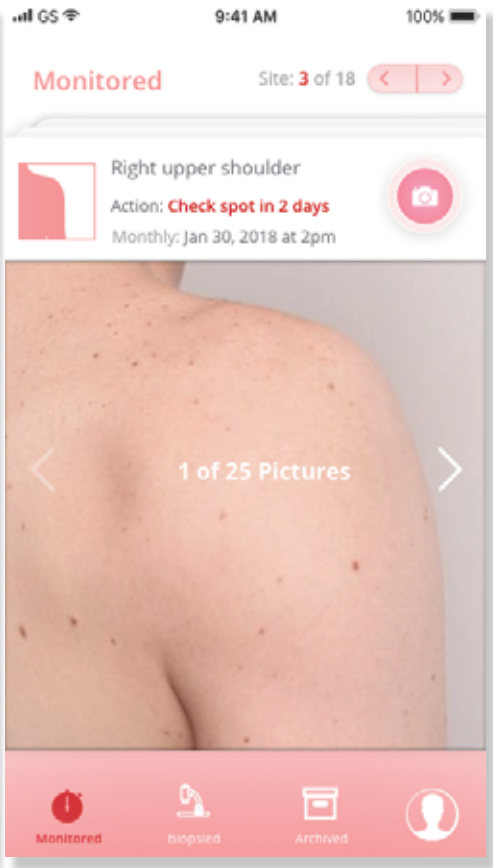
PennMed SkinFlow App











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WERE WOULD YOU LIKE TO NOSH?
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BECOME AN RTN HOST

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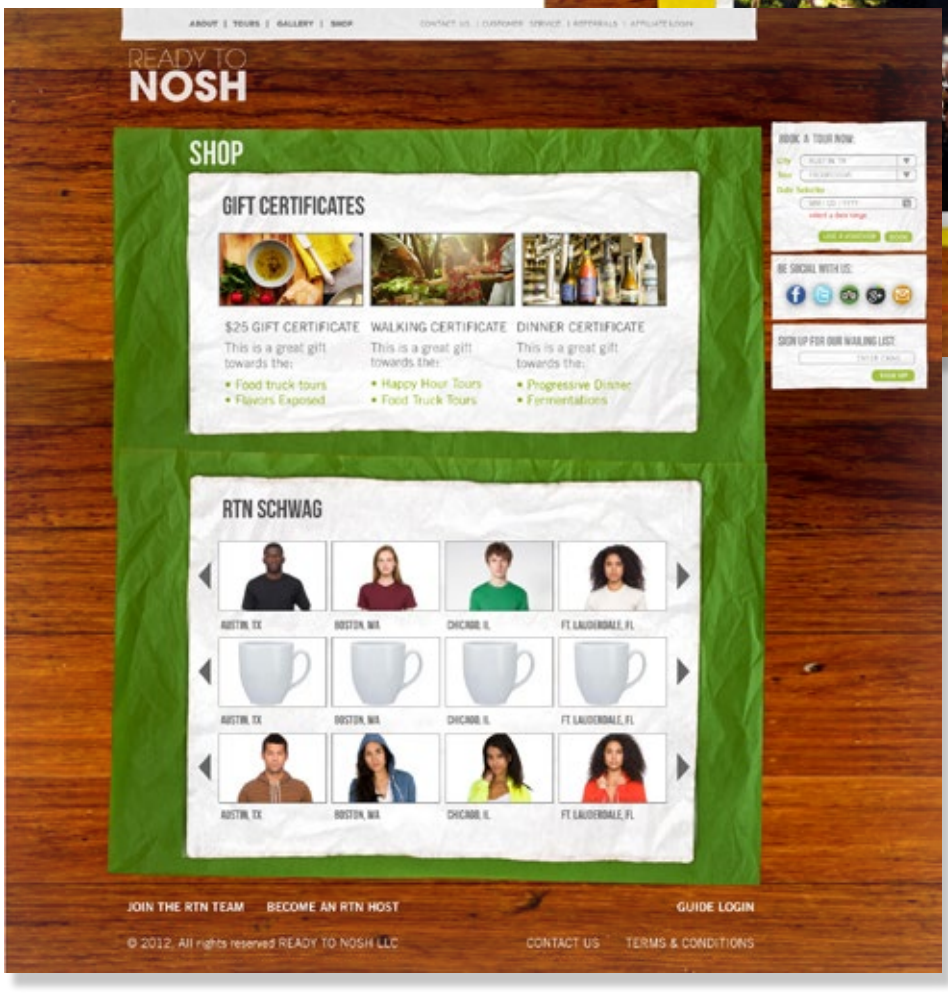
FOOD TRUCKS
GUIDE LOGIN
CONTACT US
TERMS & CONDITIONS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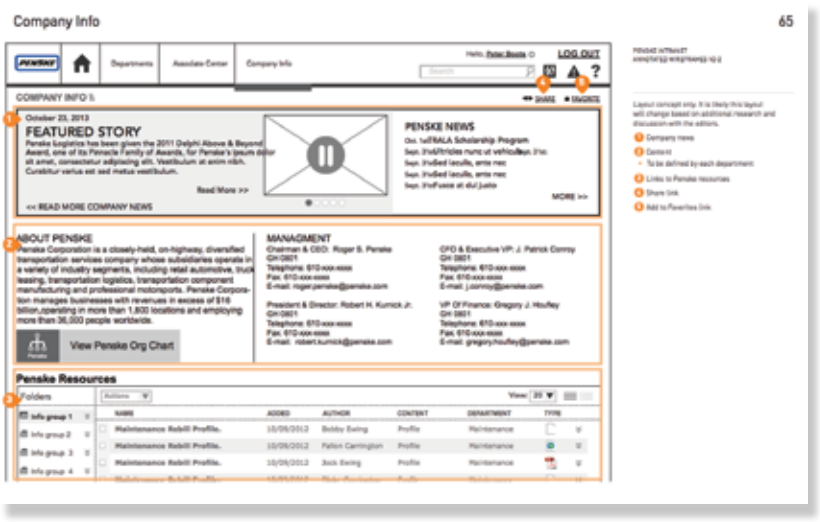
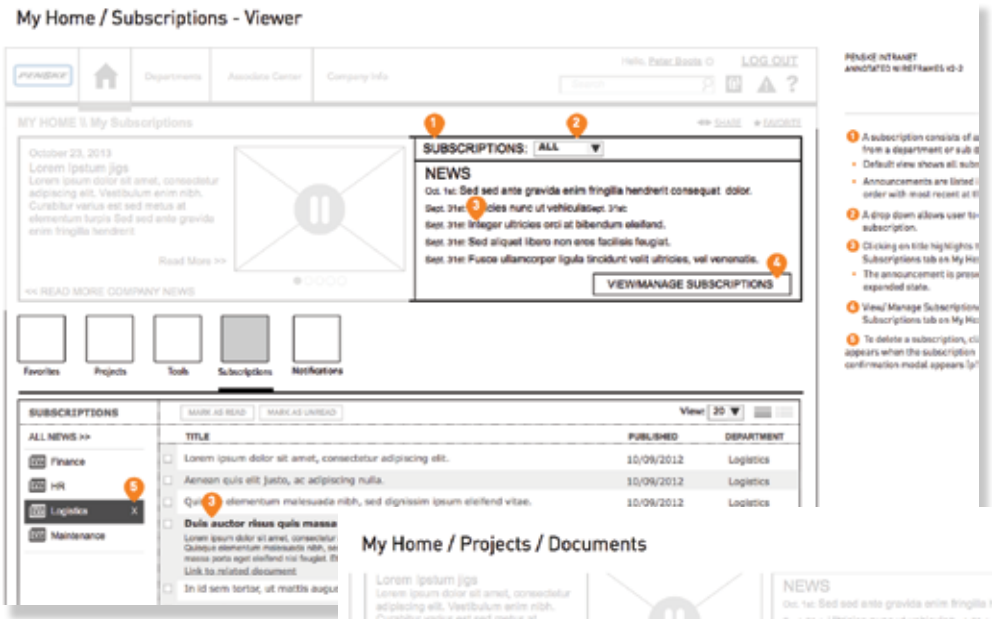
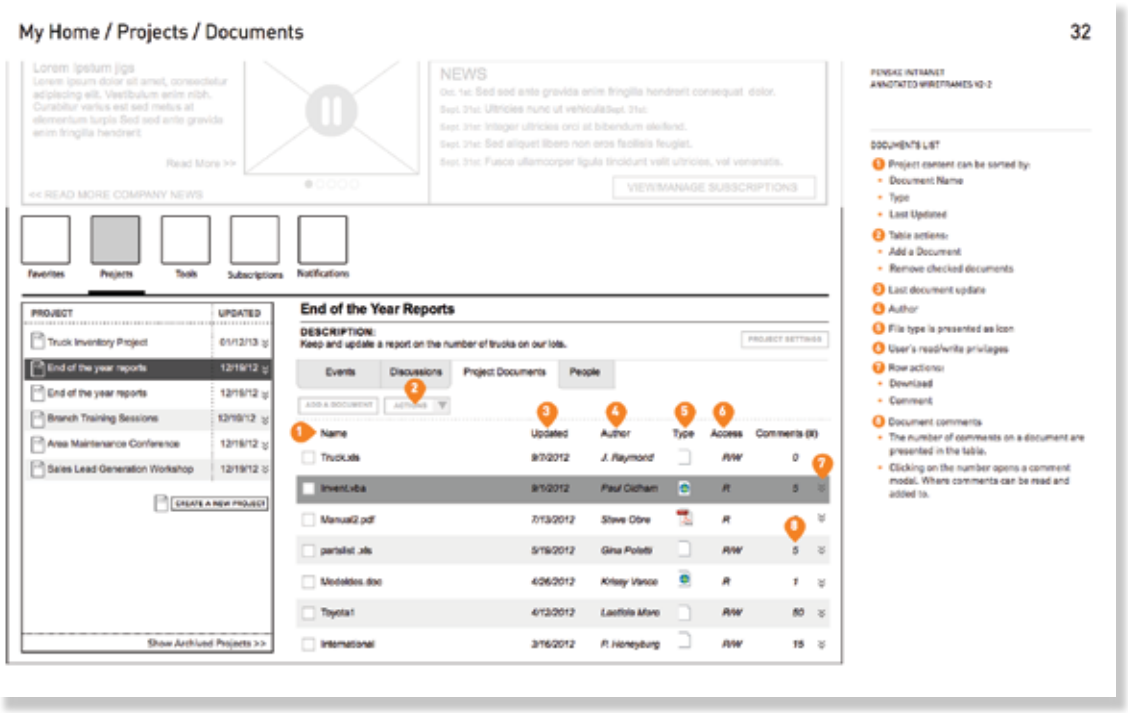
TERMS & CONDITIONS

UX Research< UXd<IxD<UI







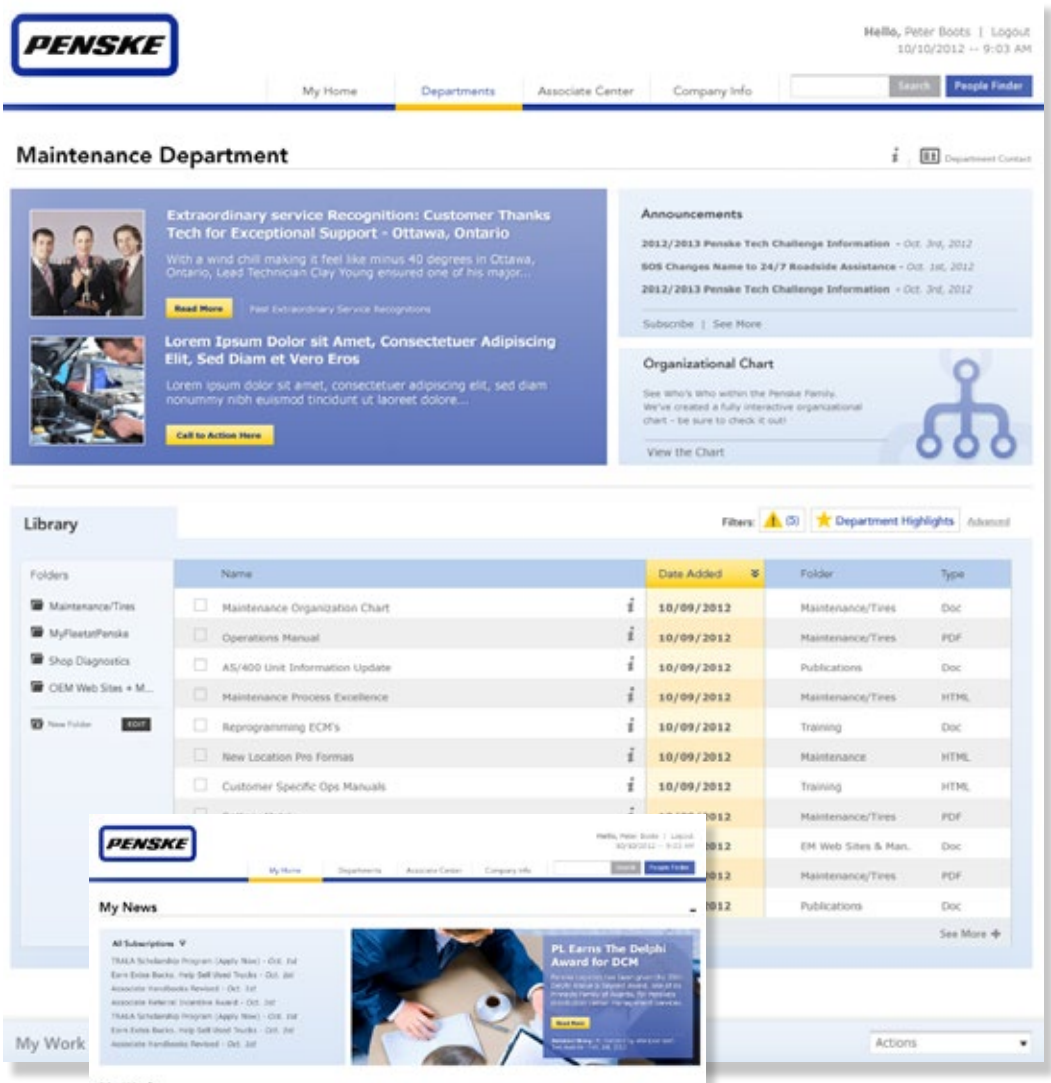
ENTERPRISE WIDE INTRANET

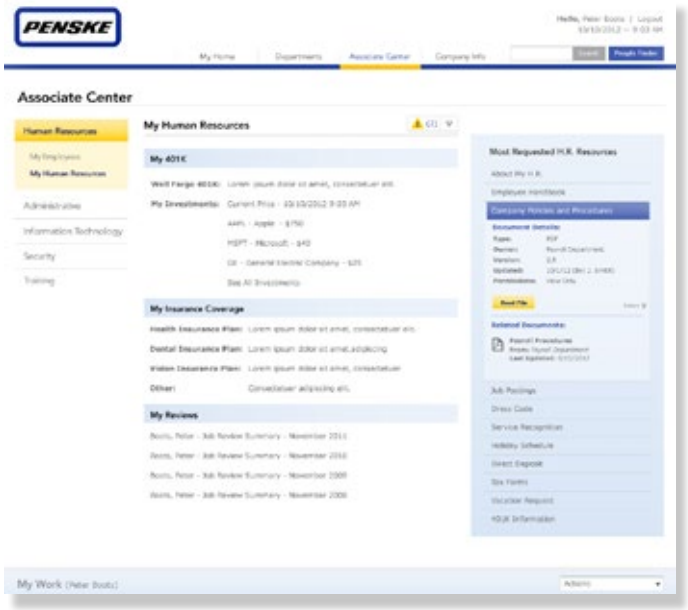
CLIENT: PENSKE

Project Name: Intranet file sharing & communications system

Project Details: worked as a senior design consultant on a team creating the framework, user guidelines, design spec, and user spec for this enterprise wide Intranet system. Collaborated on some of user research, performed UX functions & Interaction models, including making wireframes, site maps and user flows. Designed the UI & visual direction, then documented in a comprehensive visual style guide. Participated in stakeholder meetings and directed front end coding of the interface. The project, used extensive user research & behavioral data collection to create a flexible, extendible and open system.The team consisted of a product lead, a principal researcher, a senior content strategist, a design principal, a senior design consultant, and a senior technical consultant.

UX Research<
UXd<IxD<UI





ENTERPRISE WIDE INTRANET

CLIENT: PENSKE

Project Name: Intranet file sharing & communications system

The UI was focused on simplicity color, to reduce the visual stress on users who would have to spend a lot of time in the system. A clear visual hierarchy was the central task of this very large and complex virtual file system.

Content was labeled with consistent taxonomic information for findability and searchability; sytem status & messaging was consistent, and clear.

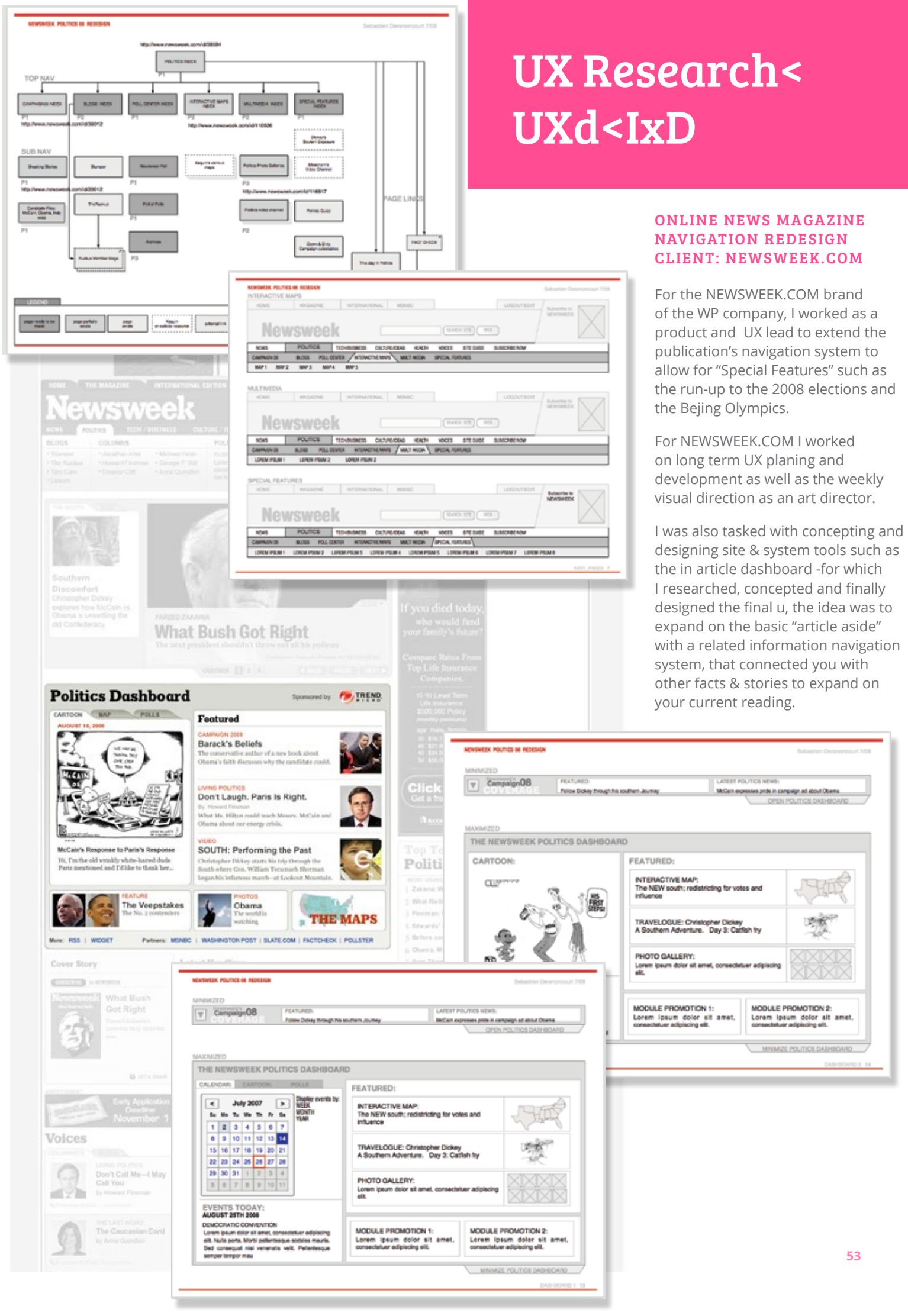
UX Research< UXd<IxD

ONLINE NEWS MAGAZINE NAVIGATION REDESIGN CLIENT: NEWSWEEK.COM

For the NEWSWEEK.COM brand of the WP company, I worked as a product and UX lead to extend the publication's navigation system to allow for "Special Features" such as the run-up to the 2008 elections and the Bejing Olympics.

For NEWSWEEK.COM I worked on long term UX planing and development as well as the weekly visual direction as an art director.

I was also tasked with concepting and designing site & system tools such as the in article dashboard -for which I researched, concepted and finally designed the final u, the idea was to expand on the basic "article aside" with a related information navigation system, that connected you with other facts & stories to expand on your current reading.



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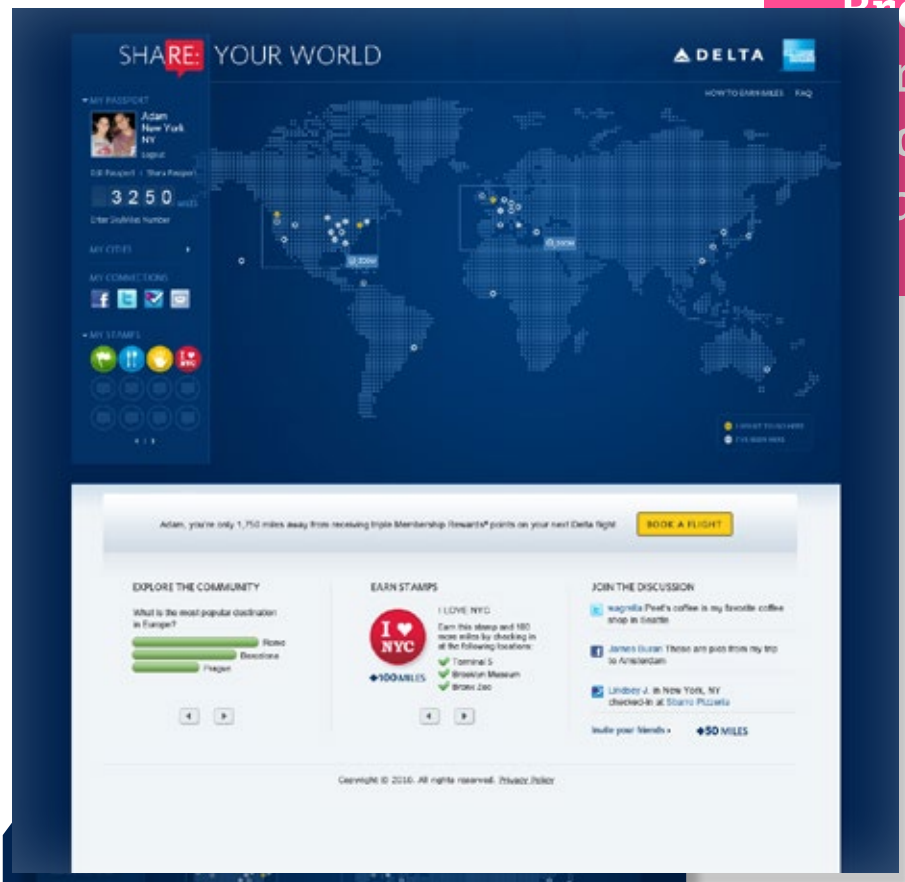
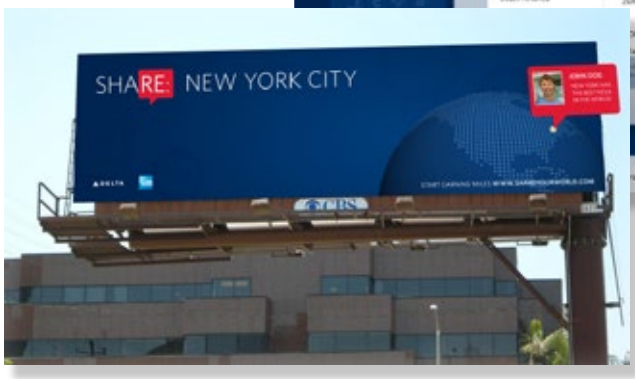
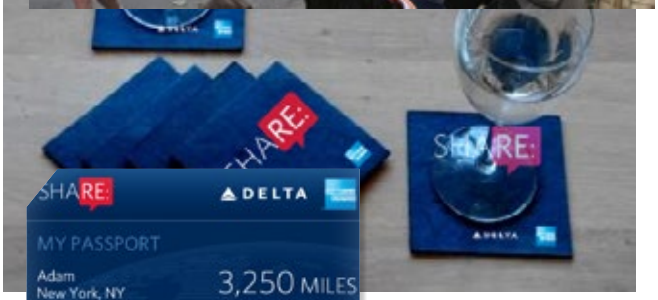
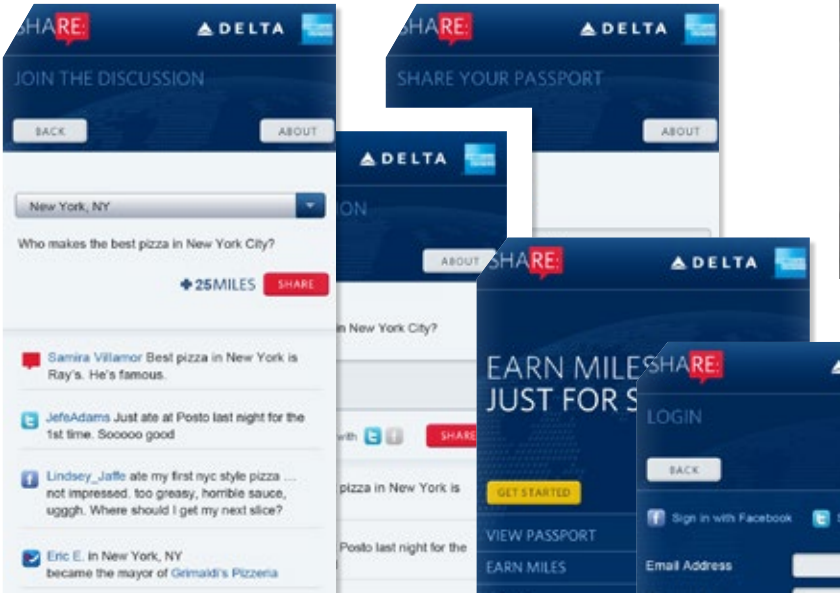
DELTA SHARE EXPERIENTIAL CAMPAIGN

CLIENT: DELTA AIRLINE & AMERICAN EXPRESS

Project Details: Creative Director for this Delta & AE campaign that included web, social media, print and event space material. The team of 3 interactive designers, 1 print designer,1 UX consultant, 1 front end engineer and one copy writer.
I led the team in the creation of the concept in conjunction with the marketing lead from the airline.
We created all the visual elements, the microsite which promoted following and posting on the social media presence of the 2 companies; billboards and banners strategically placed on the way to airports and near convention centers, as well as a series of event associated actions.