

Graphic and Interaction Design for User Interfaces



Design Thinking

Design Process

Building Blocks of Design

Typography

Images

Visual Organization

Information Architecture

Mapping and Diagramming

Dashboard Design

Designing for Systems

Interaction Design

Design Thinking

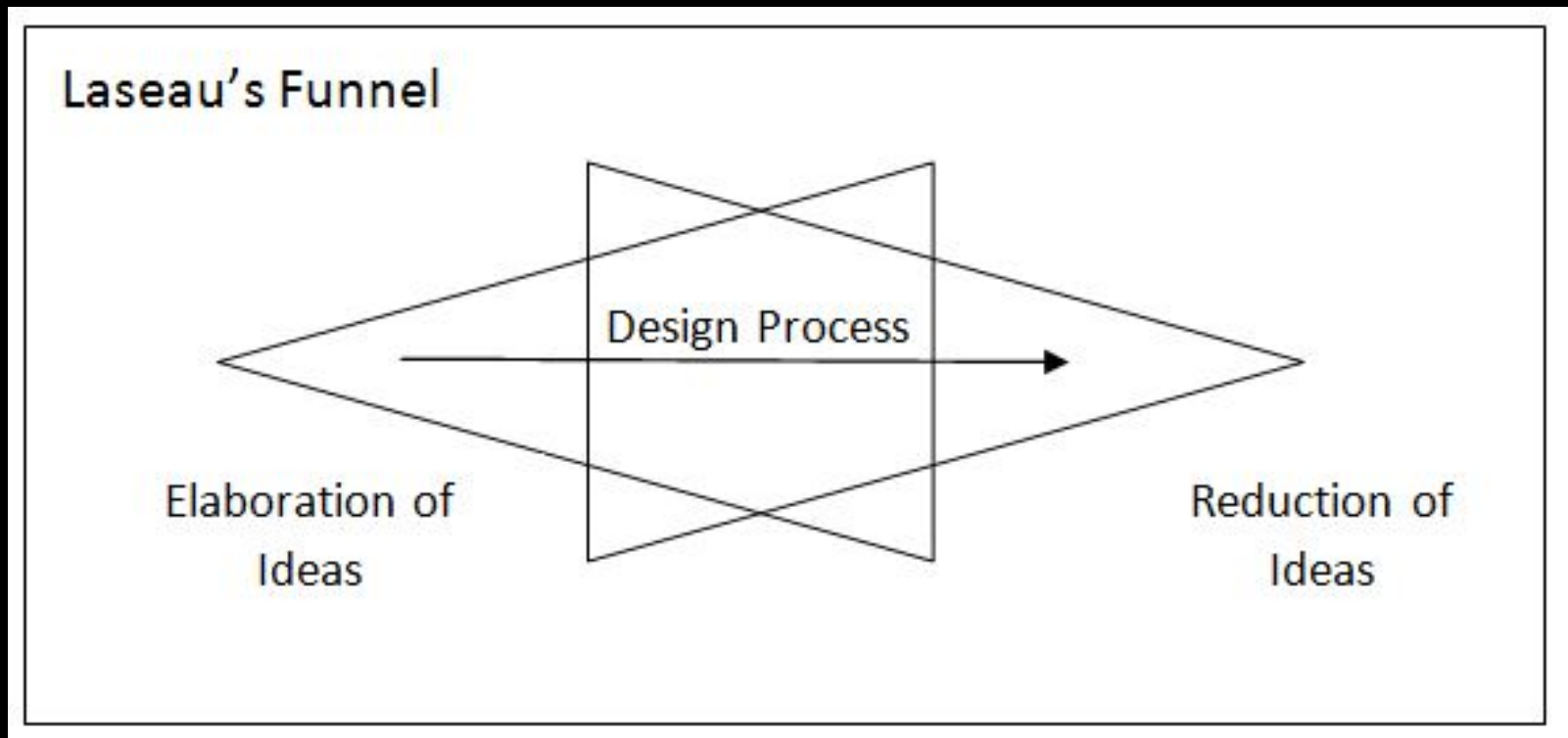
Design leads to innovation,
and innovation demands design.

Adi Ignatius,
Editor in Chief,
Harvard Business Review

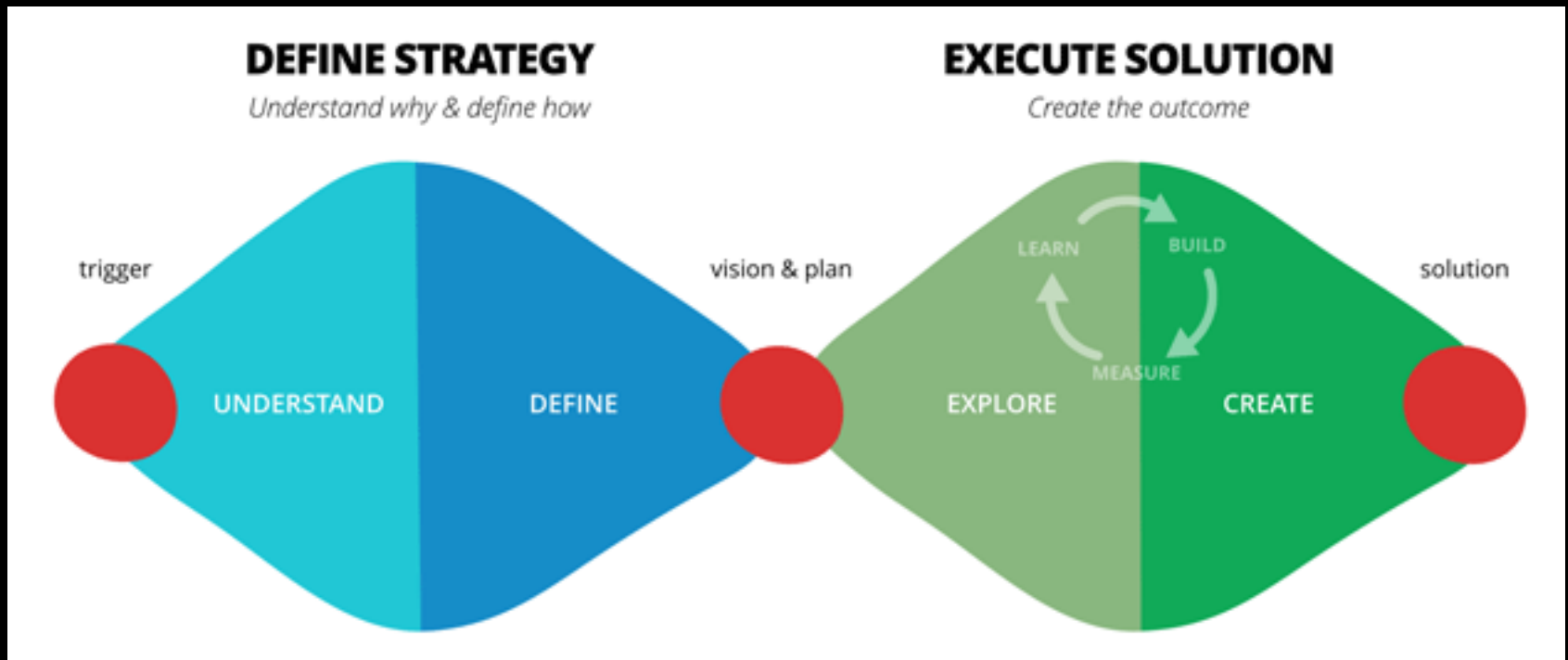


Design Process

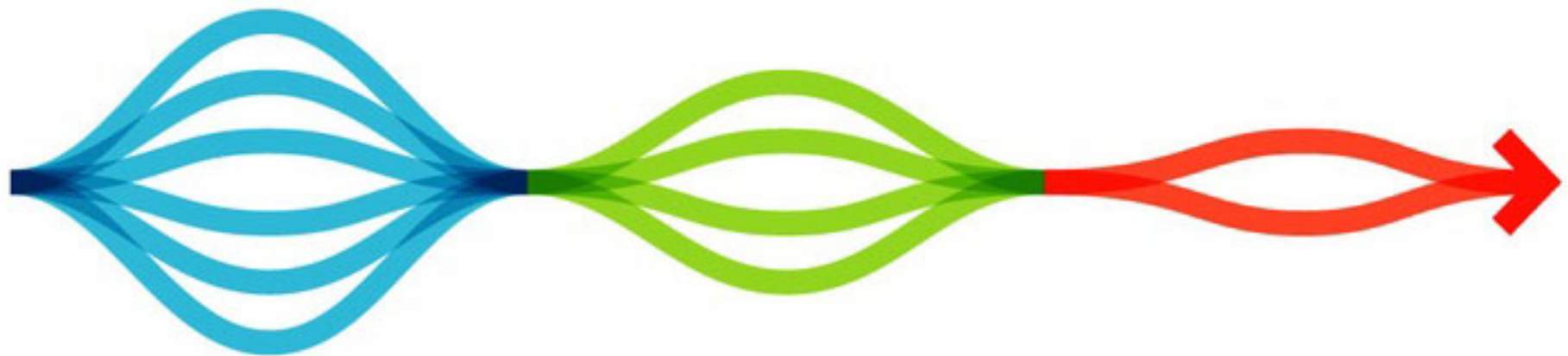
Design Process



Design Process



Design Process



Discover

Analysis Becomes Insight

Through intensive design research and strategic analysis, frog gains insight into customers, competitors, client brand, and key opportunities. Discover inspires and guides Design and Deliver.

Design

Insights Become Ideas

Here is where we produce a range of design approaches and concepts to more fully address the client's challenge. The concepts are reviewed, tested, refined, and crafted into a focused design direction.

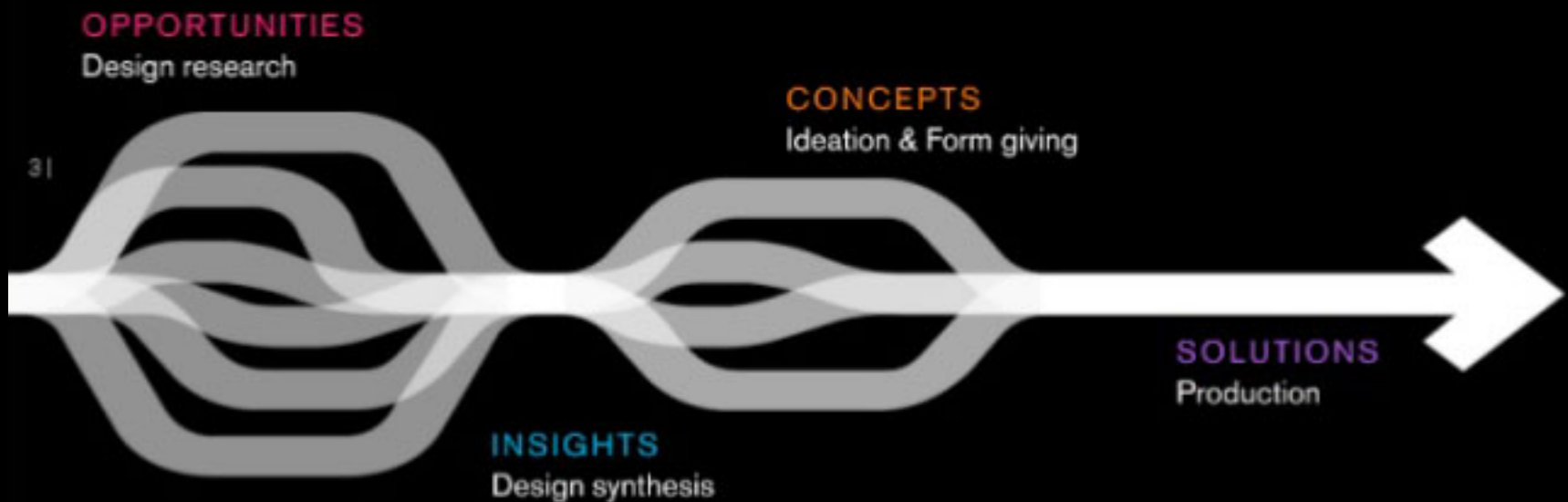
Deliver

Ideas Become Reality

In this phase we specify, document, and deliver project details to the client for implementation, or we get involved directly in the production process—both guarantee the accurate translation of ideas into reality.

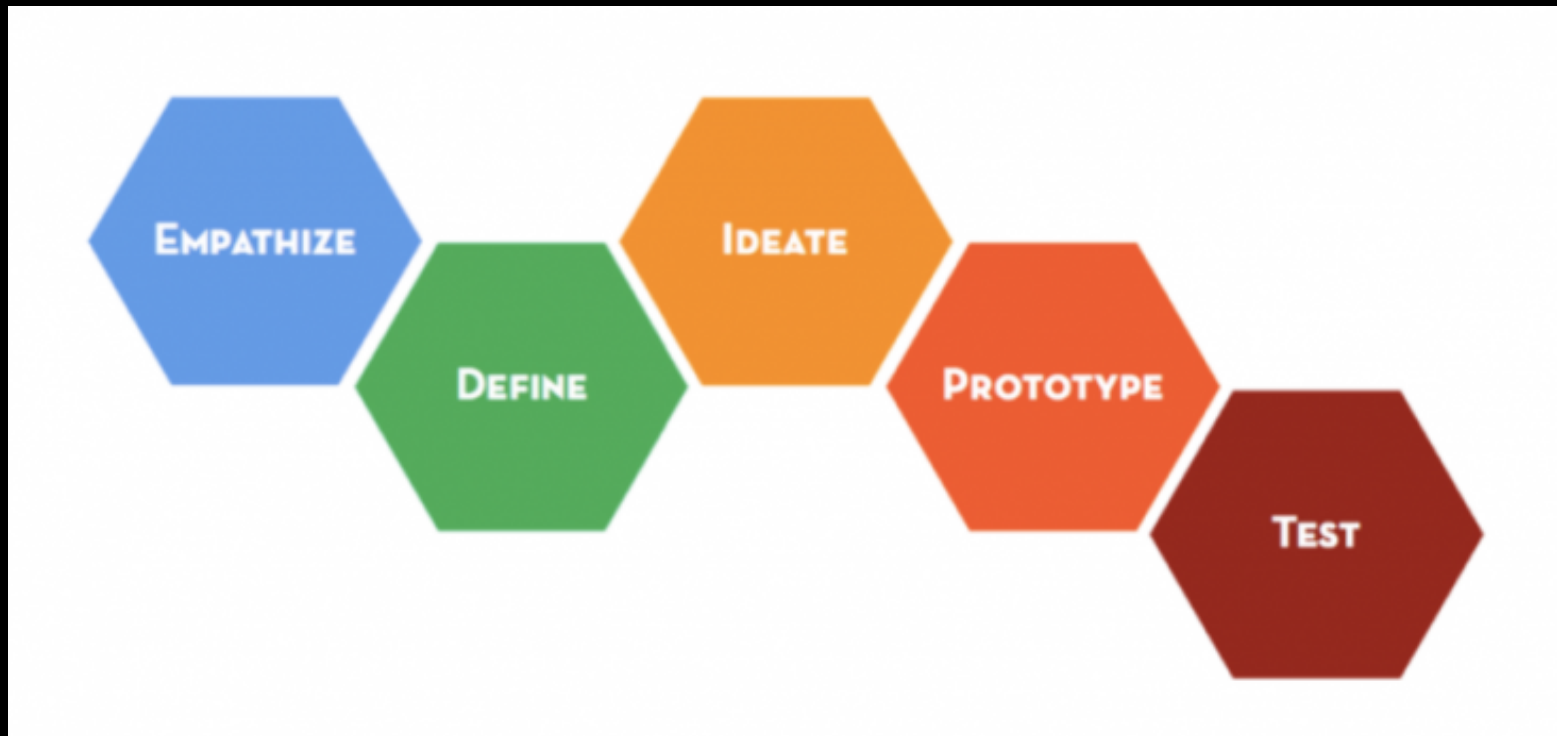
Frog Design

Design Process



Jon Kolko

Design Process



Stanford dSchool

Design Process



Luma Institute

Building Blocks of Graphic Design:

Typography

Images

Visual Organization

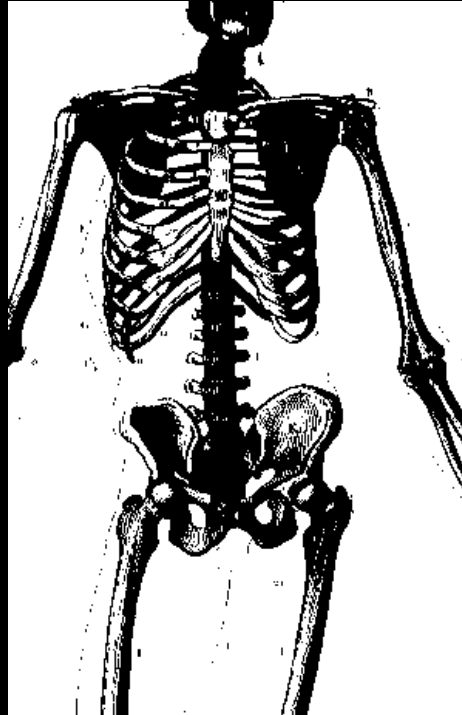
Information Architecture

Mapping and Diagramming

Dashboard Design

Form and Content

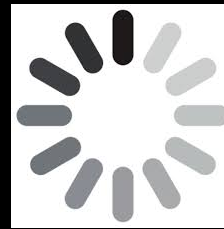
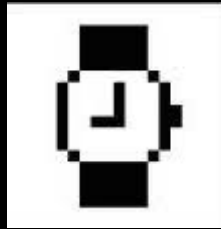
Form and Content



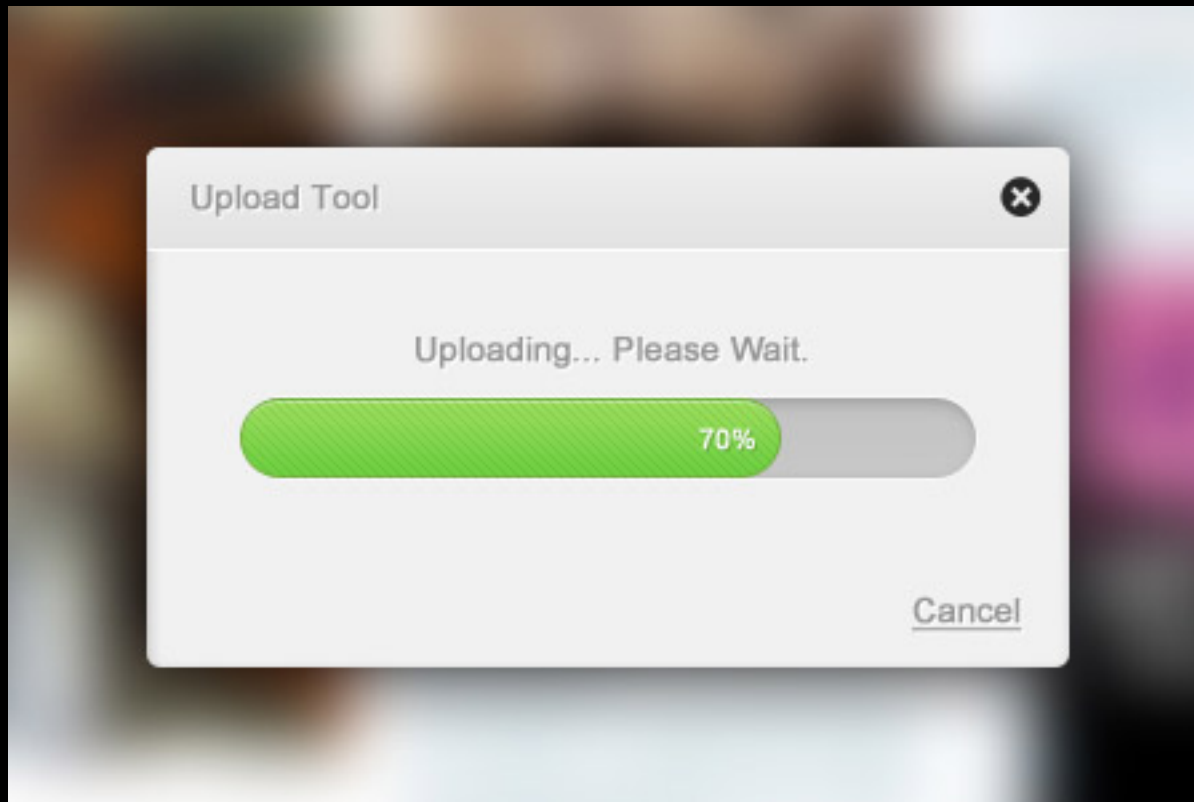
Form and Content



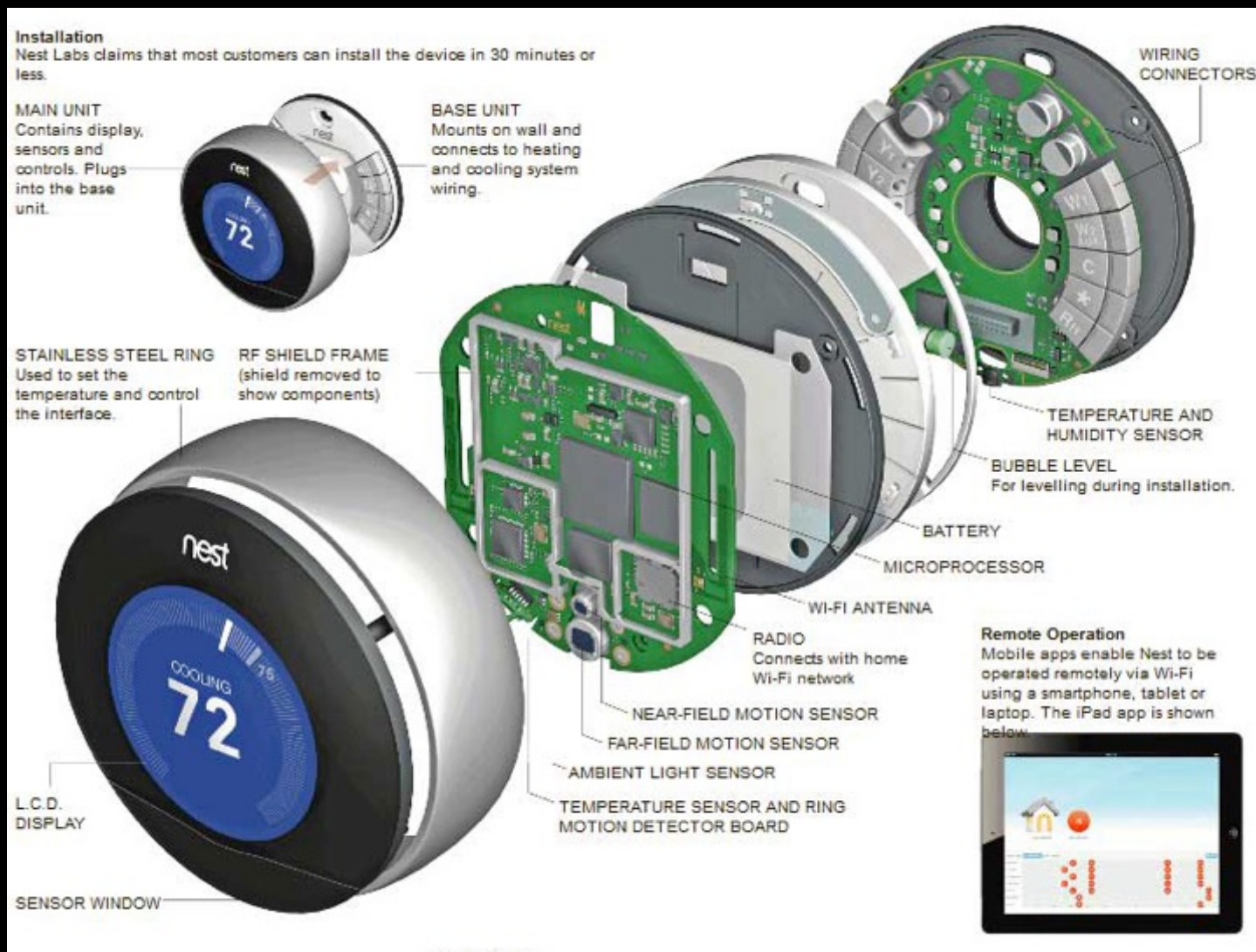
Form and Content



Form and Content

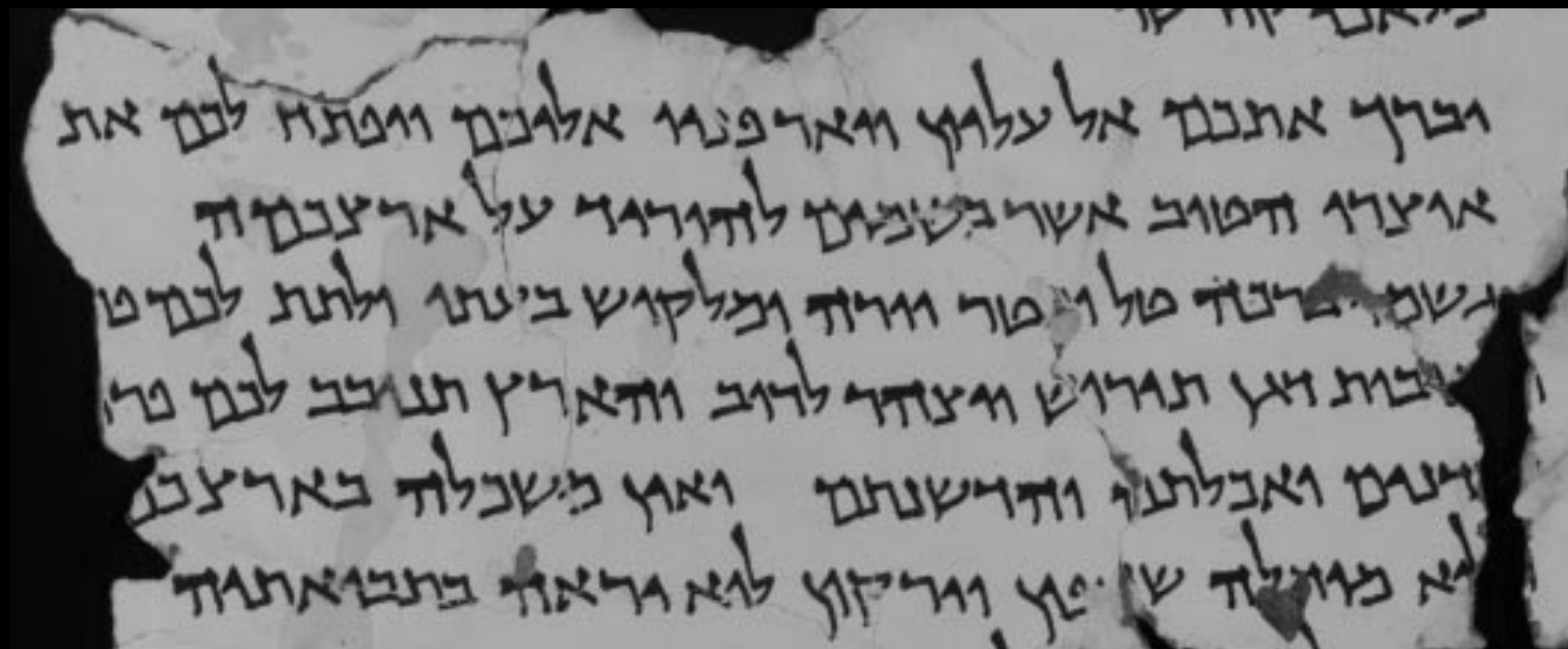


Form and Content



Typography

History and civilization has been largely measured by the written word.



Qui autem exaltauerit se humiliabitur. Qui se humiliauerit exaltabitur.

Veniam uobis scribae. Pharissaei et pseudochritae. Quia uolitis regnum caelorum ante homines uos autem non immeritis mercedem.

Veniam uobis scribae. Pharissaei et pseudochritae. Quoniam comestis domus uiduarum occasione. Longe orantes propter hoc accipitis plus iudicium.

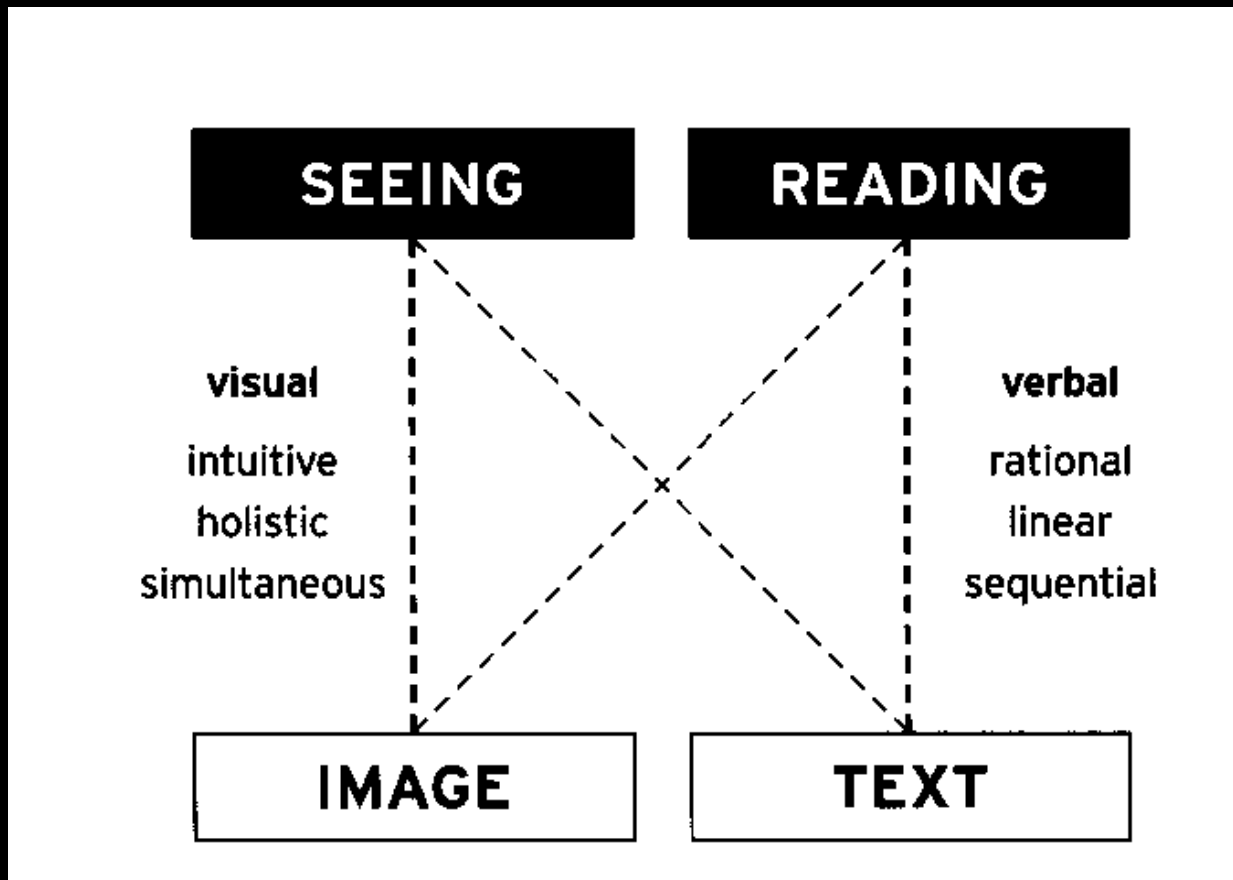
Veniam uobis scribae. Pharissaei et pseudochritae. Quia circumcisis mare. Aridum ut facias uinum prosilium. Cum fueris fatus.

Typography

Typography is the building block of all written communication.

Typography is **VISUAL** and **VERBAL**
At the same time.

Form and Content



R

Reugait

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M

Aliguam

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a N 9 C T L
E O I Z S K i x
J Q b W d e v R p
h V u f W d U
y z A m r m d g
u Y S O h g
H B

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

jump dog brown

The brown dog jumps.

**Words move, music moves
only in time. But that which
is only living can only die.**

Typography, in the Newtonian view, is nothing very interesting or mysterious; it is simply mechanized writing. Now that the silicon chip has joined the wheel, the lever, and the inclined plane, typography is also computerized, digitized writing: more complex than it was, but no more profound, and perhaps increasingly subject to fashion.

Seen with fresher eyes, or from a warier perspective, typography still evokes the wonder and fear with which it startled the medieval world. It is a black art that borders on artificial insemination, and it can pose equally difficult moral questions. Type is writing that is edited, shaped, doctored, and made to reproduce itself through artificial means; and writing itself is a kind of gene-bank for ideas. Confined within the schools, typography is a means of implanting the fruits of chosen minds and lives into the minds and lives of others. Set loose in the world, it is an uncontrollable vector, like the malaria-bearing mosquito, able to spread ideas as indiscriminately as viruses or germs. the possibilities for its use and abuse are potent and legion.

Like other arts, from medicine to music, typography also demands both close proximity and distance. This is not what it sounds like - a schizophrenic sense of scale, but a kind of taut completeness. Typography is a process, after all, in which large object - epics, encyclopedias and bibles, for example - are built from minute components, such as the strokes and bowls of letters. It is work, therefore, in which macroscopic and macroscopic perspectives constantly converge. As if that were not enough, it's also an enterprise in which history is continuously present, and must therefore be kept continuously alive. These are among the things that make it unmechanical and nourishing.

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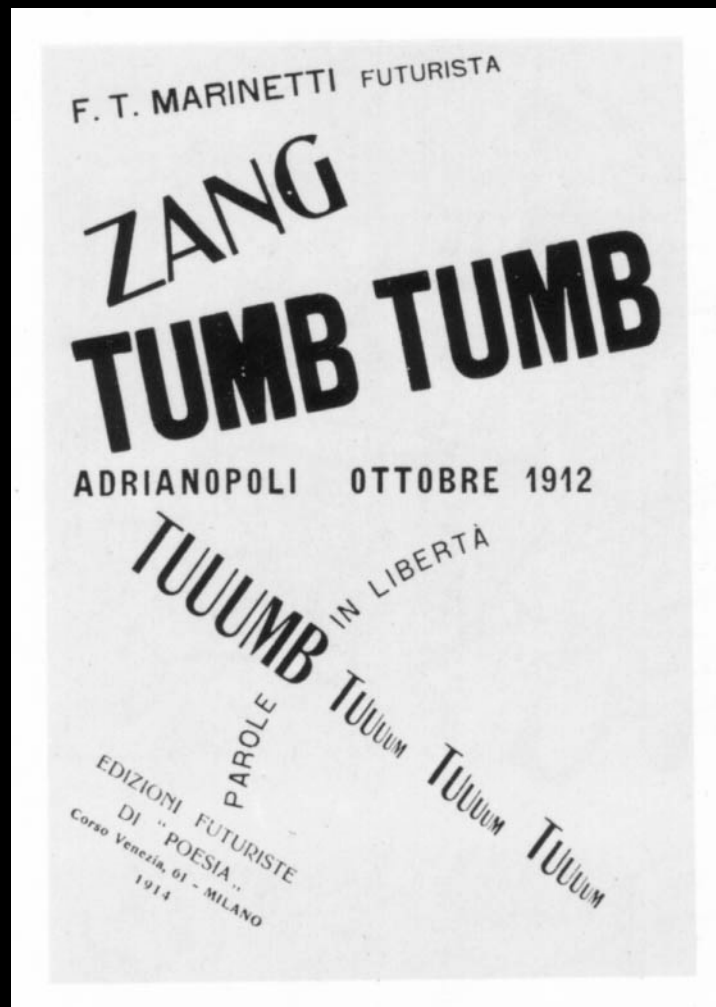
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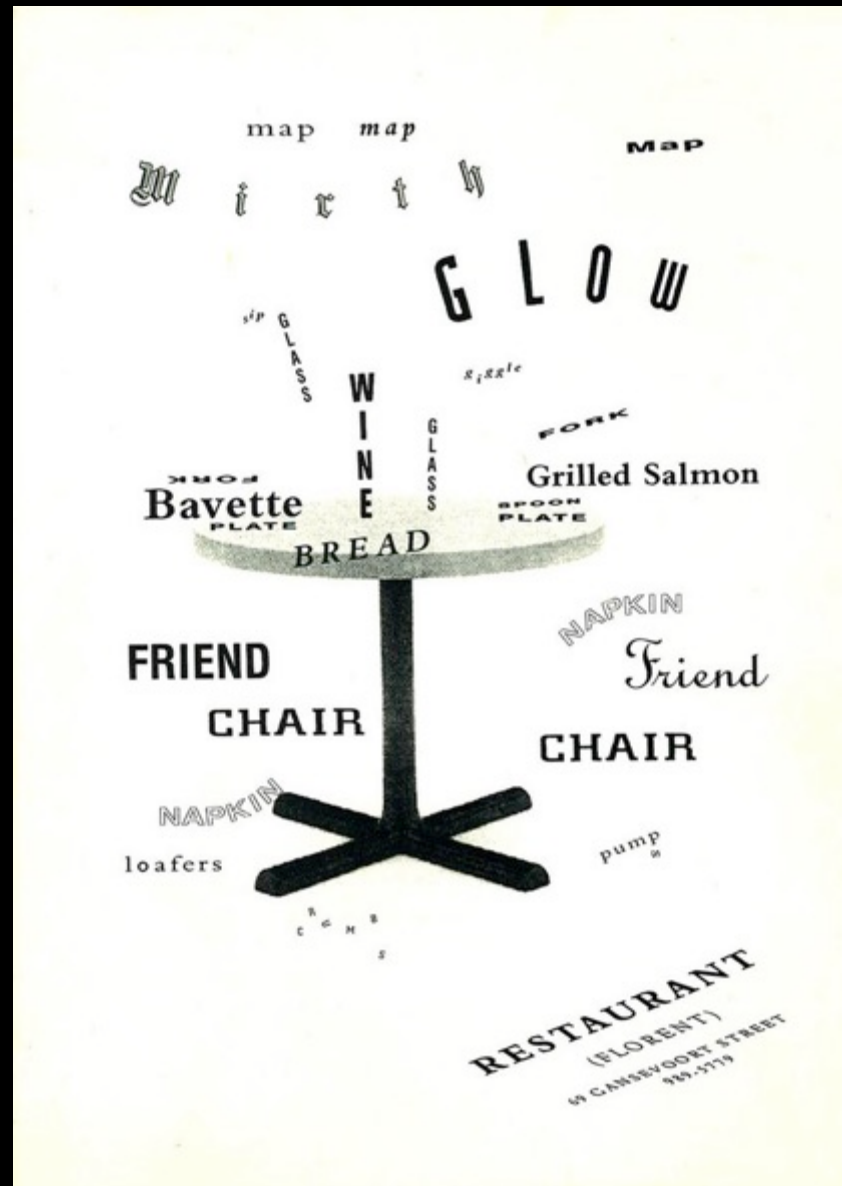
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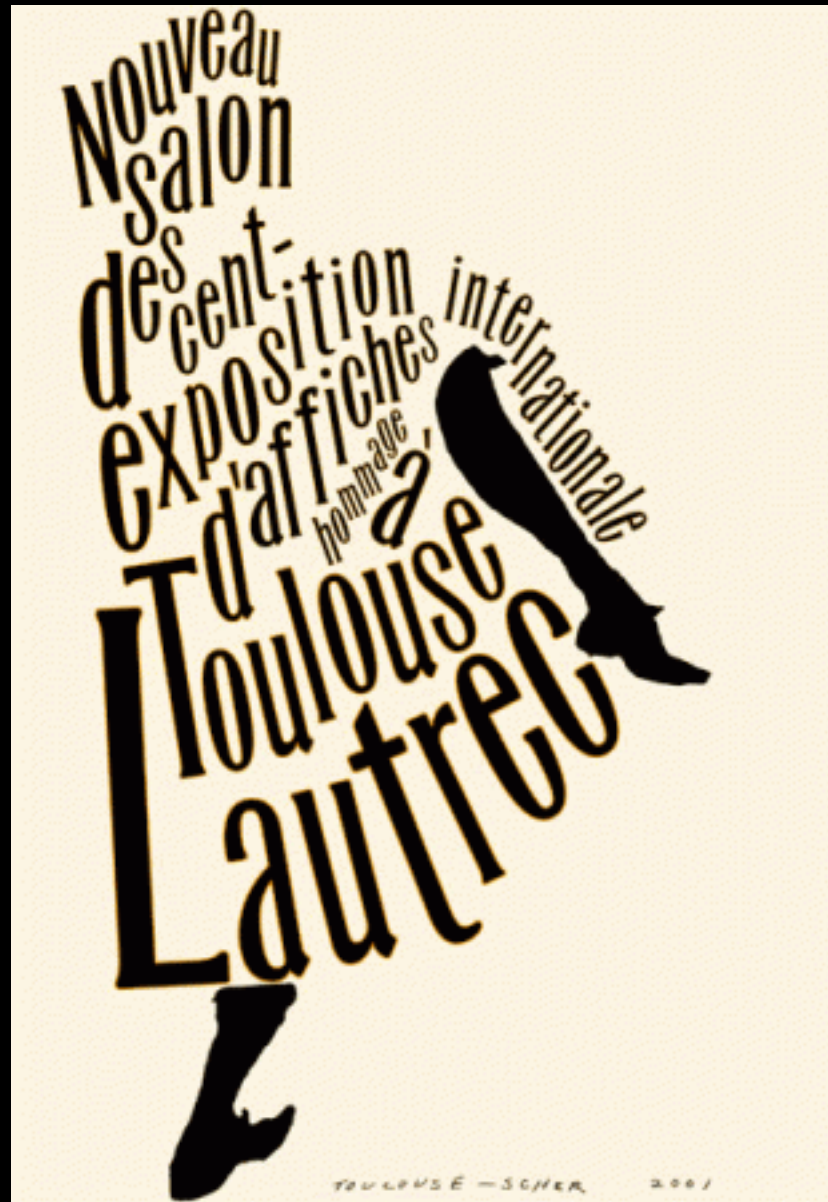
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Visual typography.











Images













Text and Image



fear



strength

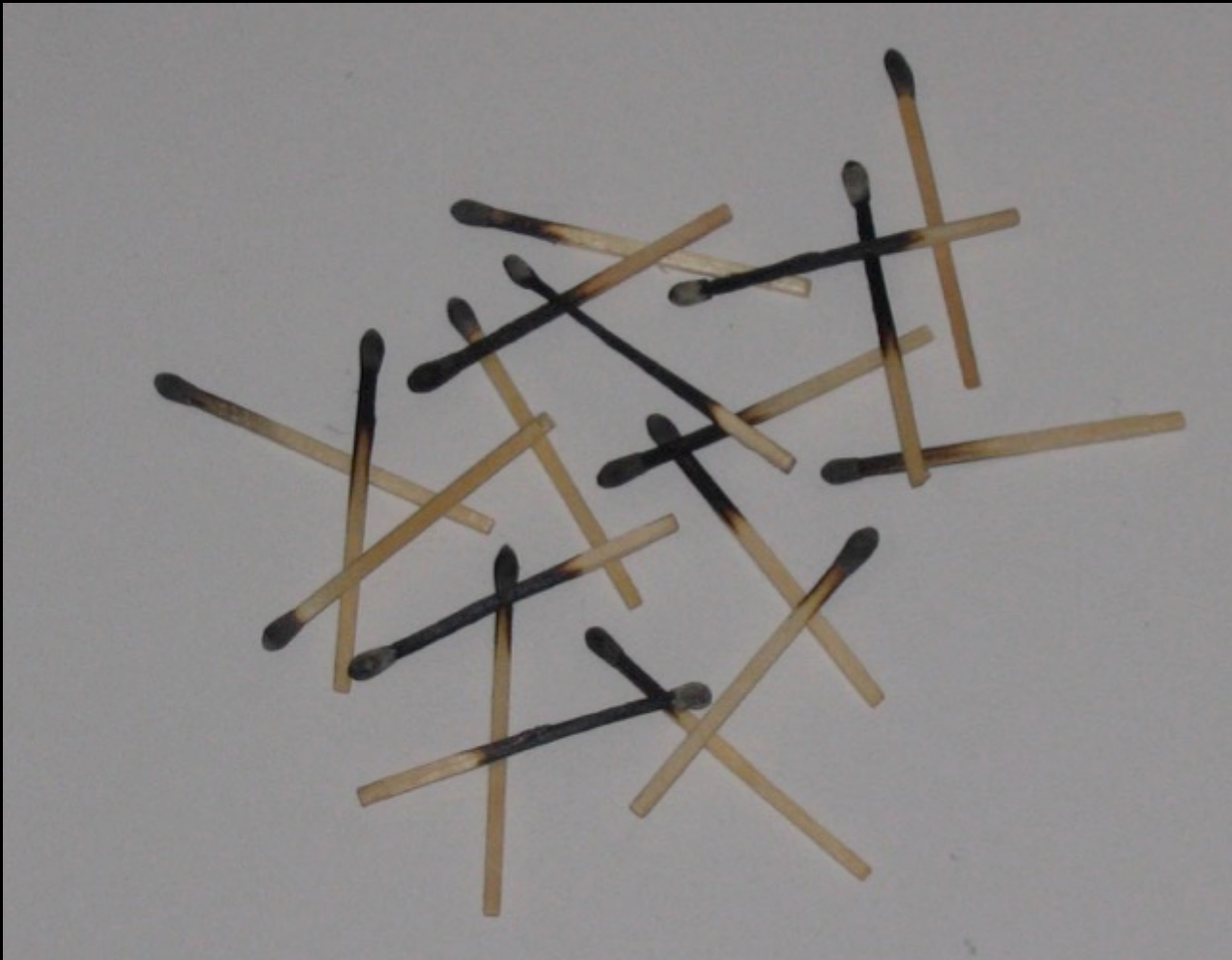


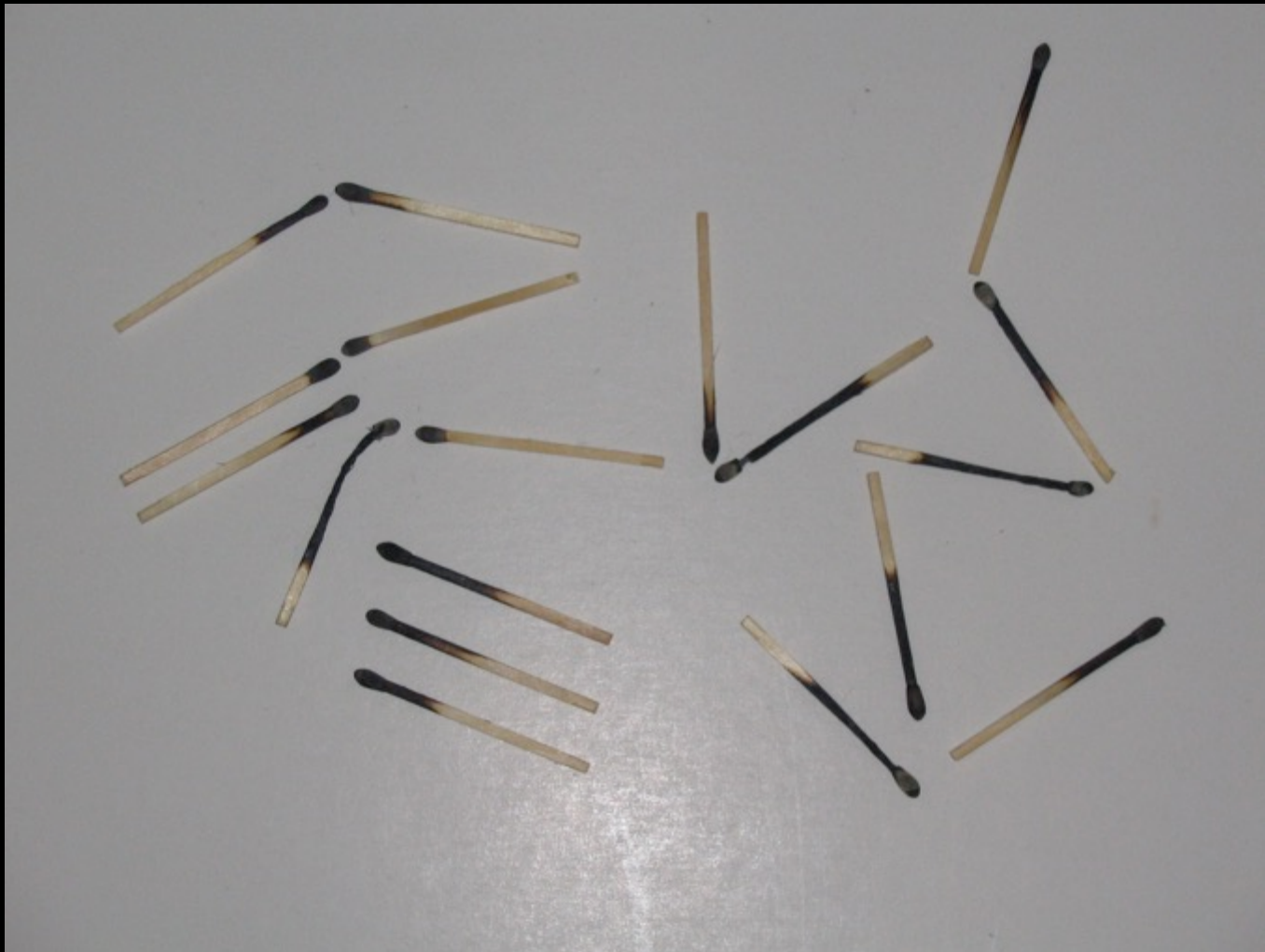
fear



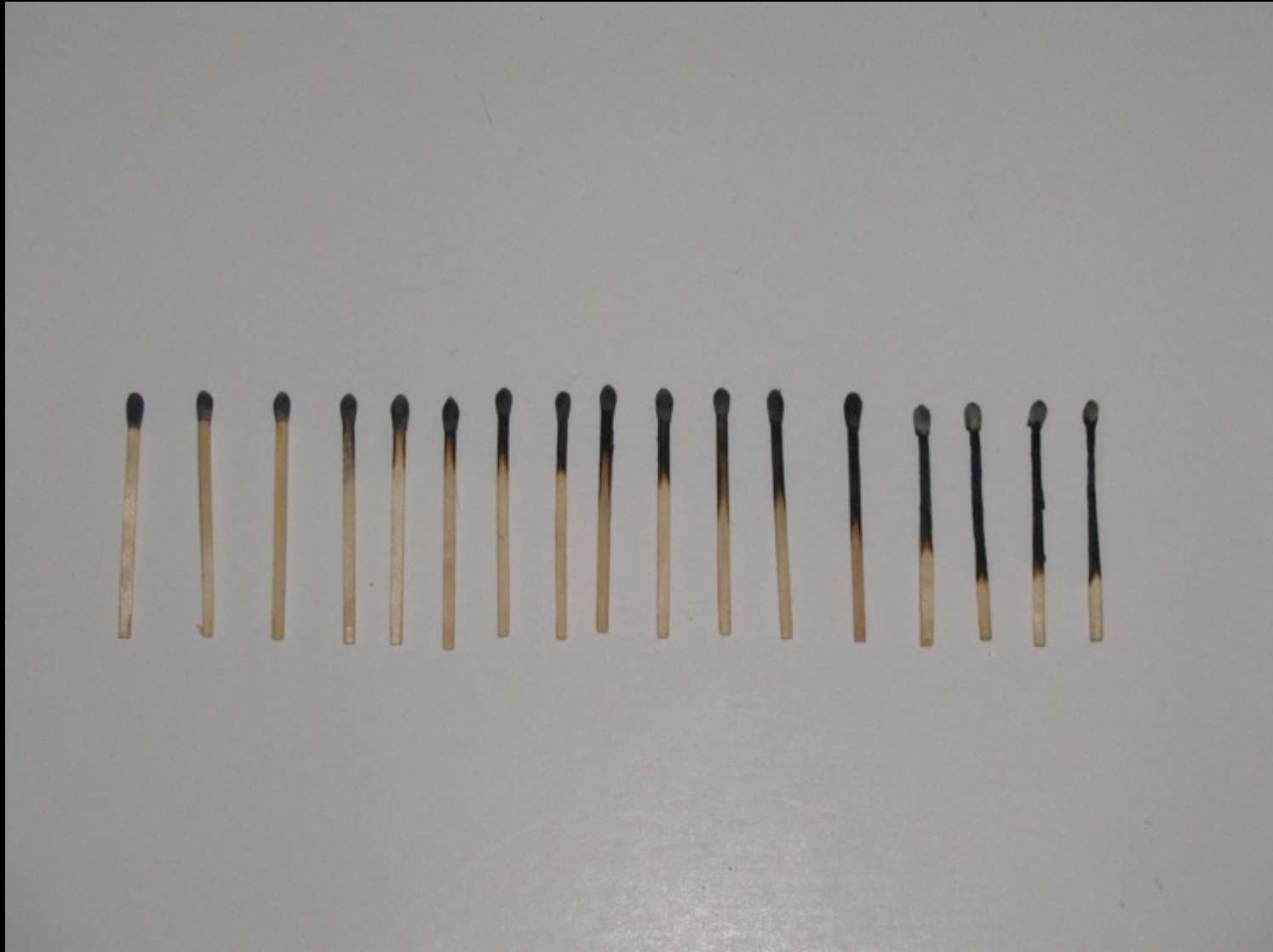
strength

Visual Organization











Information Architecture

Richard Saul Wurman



Five ways of organizing information:

LOCATION

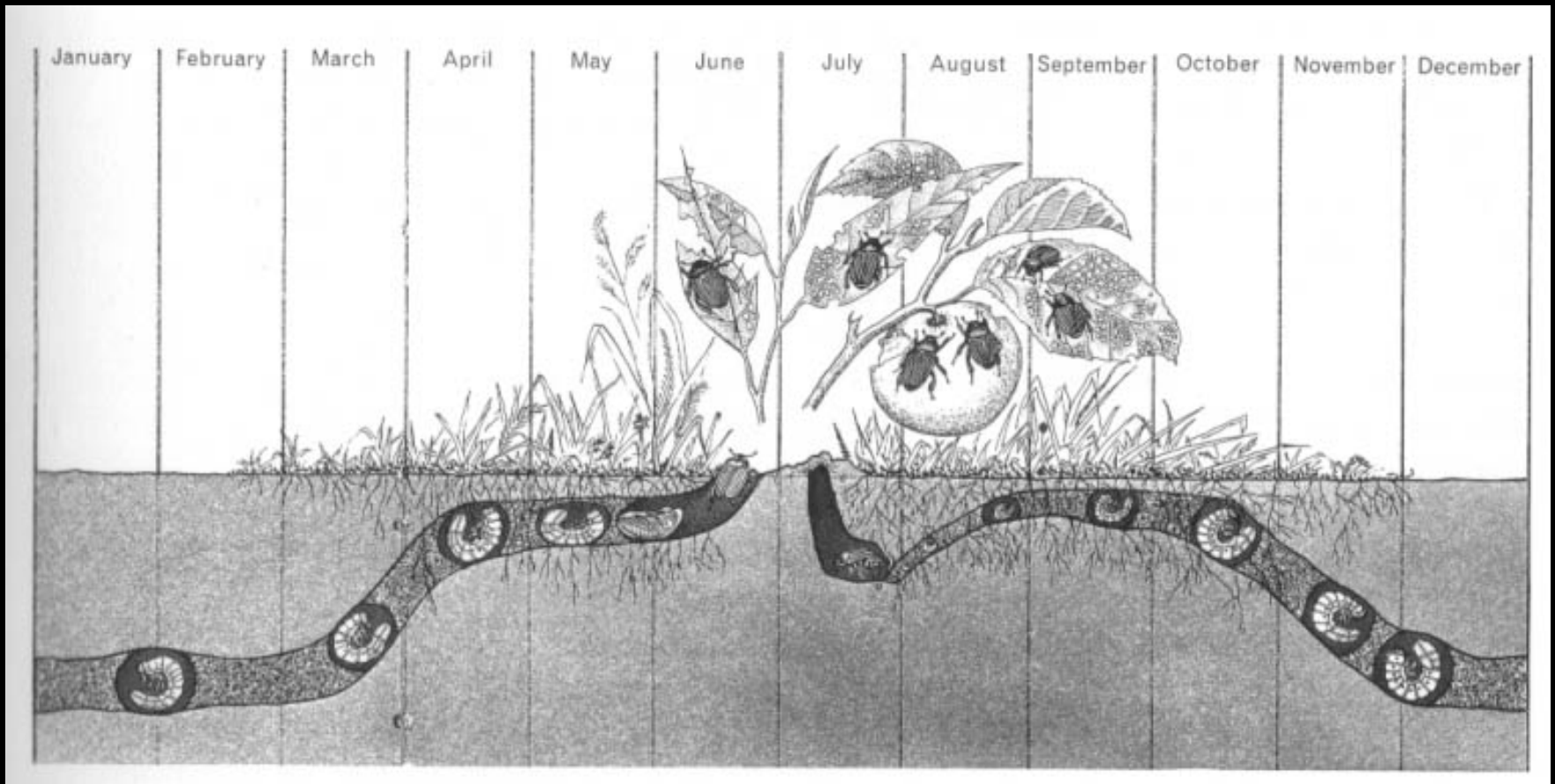
ALPHABETICALLY

TIME

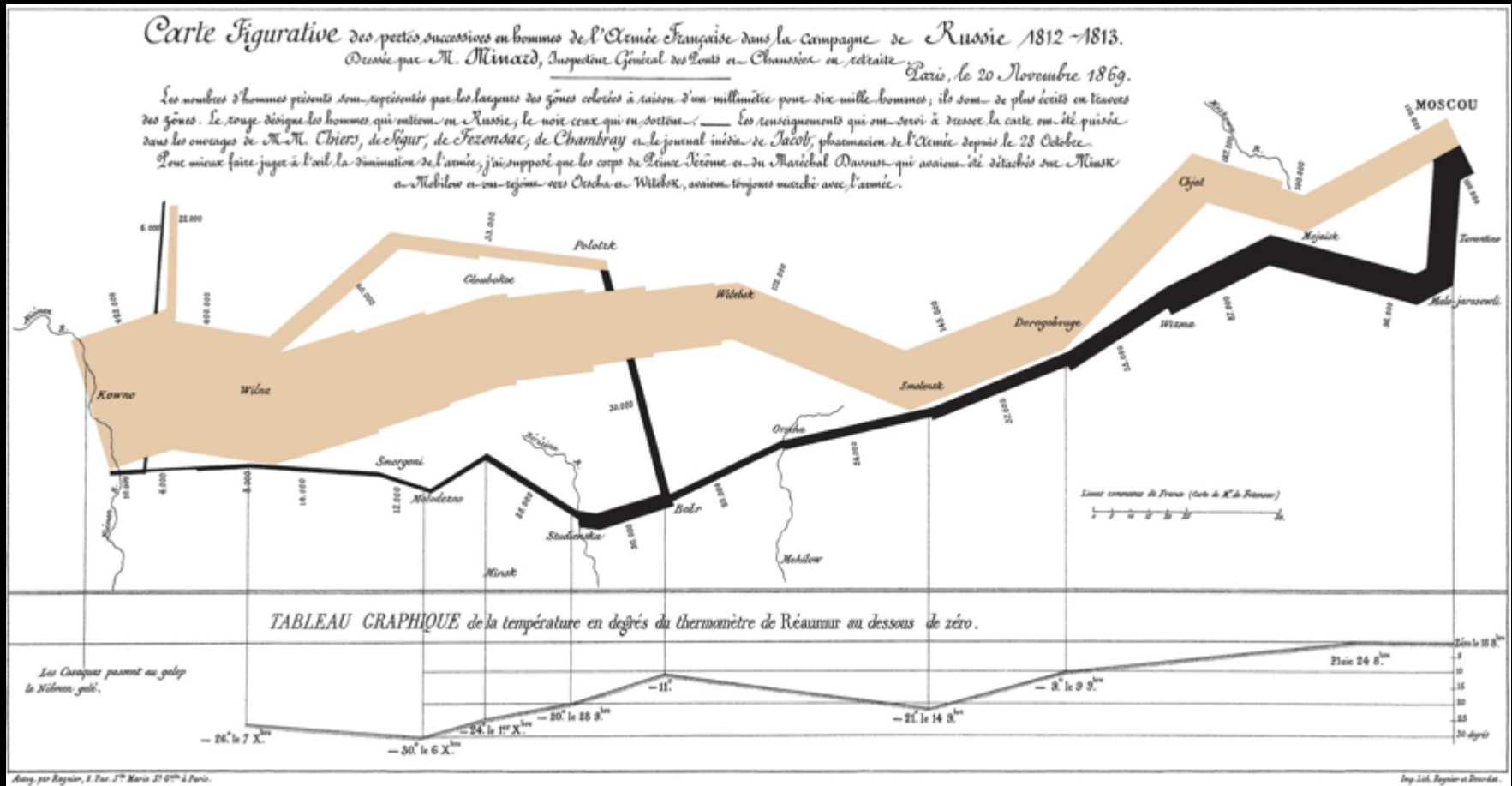
CATEGORY

HIERARCHY

The Life Cycle of the Japanese Beetle

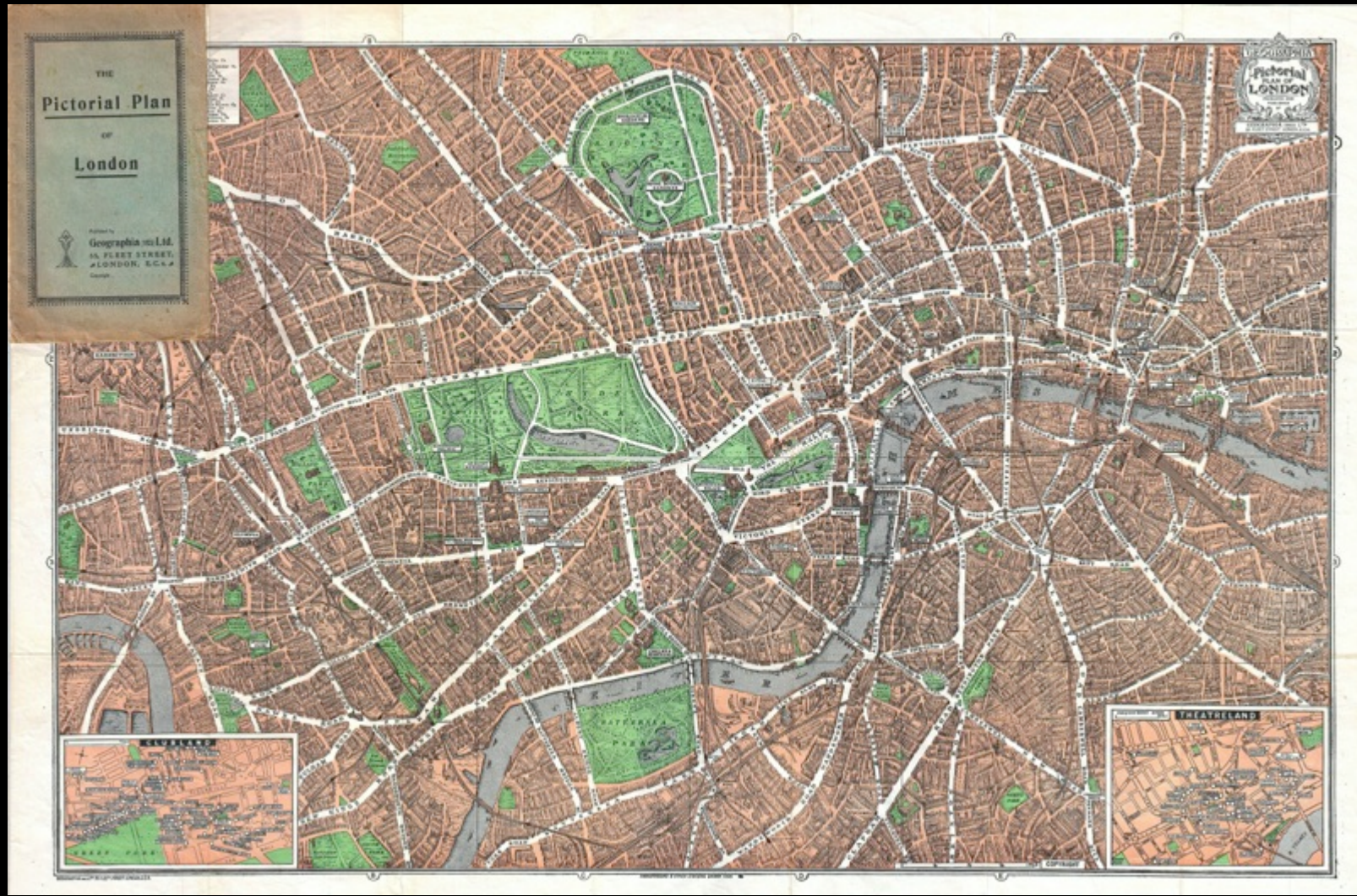


Napoleon's March to Moscow

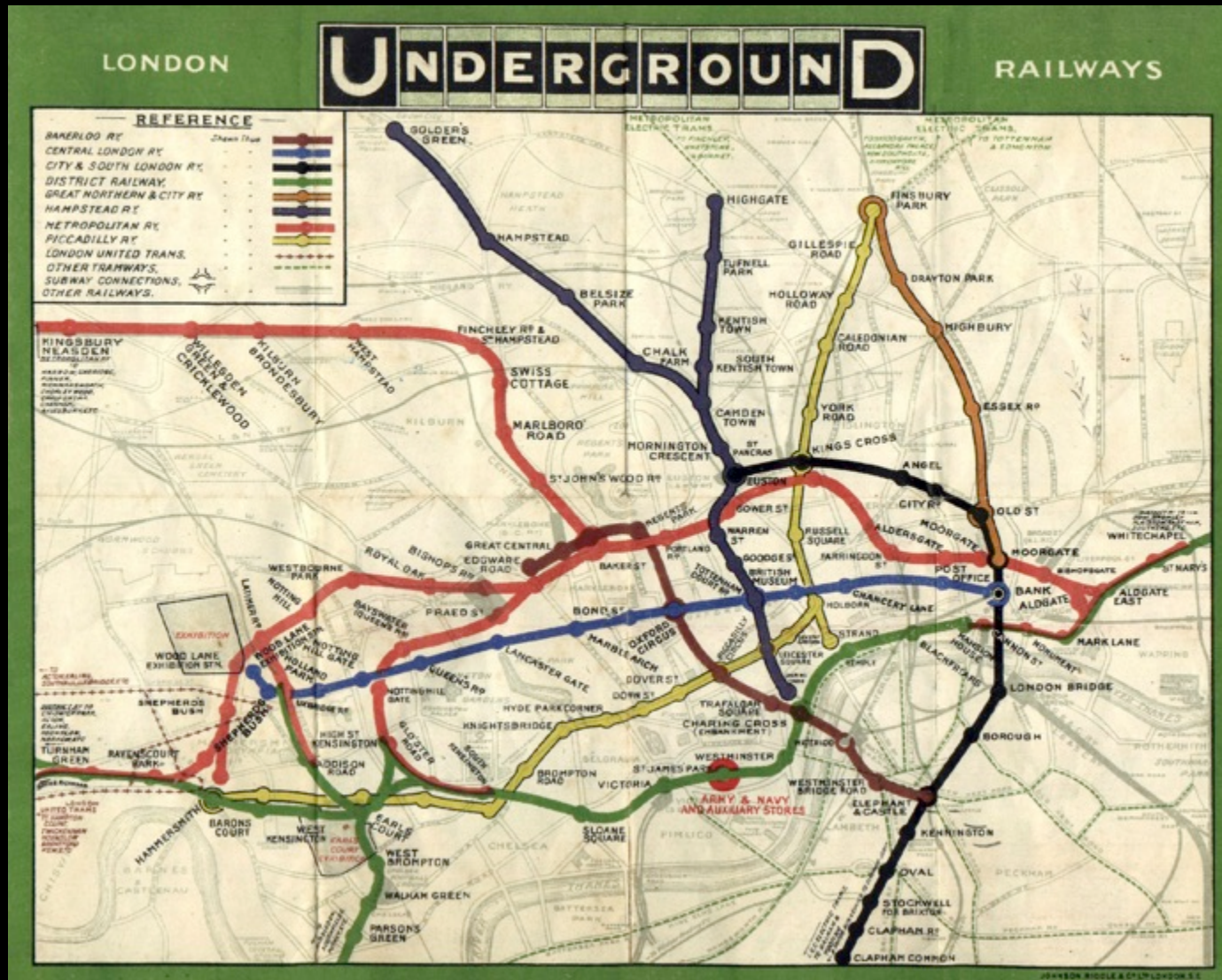


Mapping and Diagramming

Mapping and the Process of Abstraction



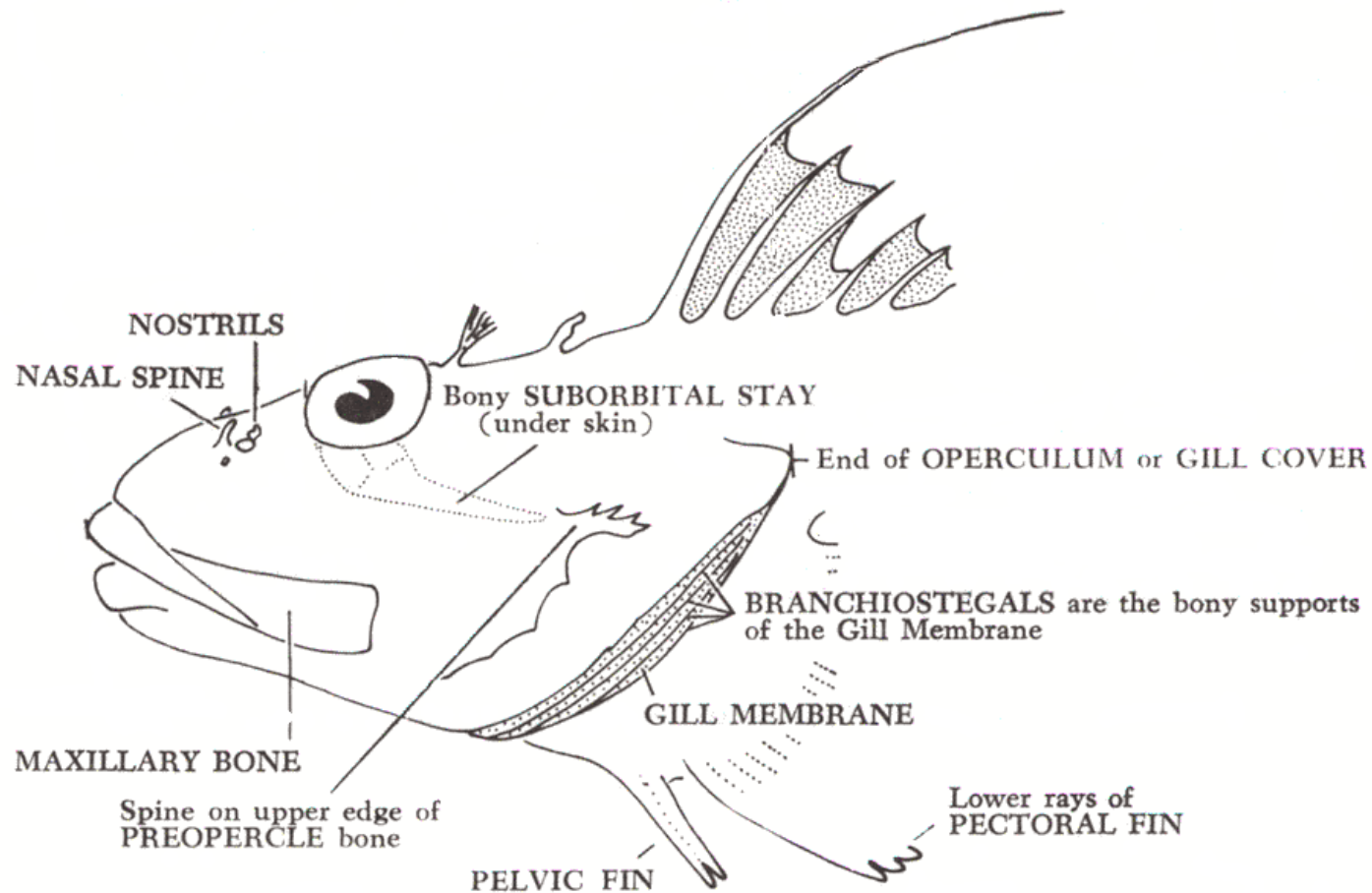
Mapping and the Process of Abstraction



Mapping and the Process of Abstraction



Diagramming



Diagramming

GEKKO INSTRUCTION MANUAL

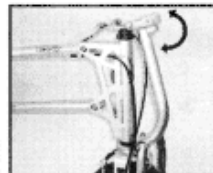
HOW TO EXPAND

COLLAPSED CONDITION

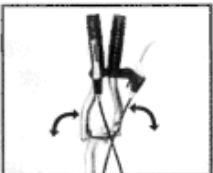


Size when collapsed(L)750x(H)720x(W)280mm

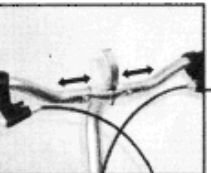
HANDLEBAR



Lift the stem to the up-right position and fasten the Quick Release Lever



Lower the Left & Right Handlebar to the horizontal position



Insert the Handlebars into the Stem and fasten the Quick Release Lever

FRAME



Folding the stem - Unfasten the Quick Release and push it towards the left side as per the Arrow direction



TO Expand
 Step 1 : By holding the Stem and pulling out the Rear Carrier
 Step 2 : By lifting the Saddle upwards and pushing the Rear Carrier downwards with your right foot simultaneously.
 Step 3 : Insert the Safety Pin into the collar and tightened firmly before riding

TO Collapse
 Step 1 : Unfasten and withdraw Safety Pin
 Step 2 : Push Saddle downwards until all tubes on the frame are parallel with one another

SEAT

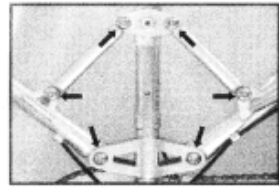


Adjust the seat to the desired height and fasten the Quick Release Lever (Caution: Minimum Insertion Line should be completely inserted into the frame and NOT VISIBLE)



Press the Pedal inwards to fold

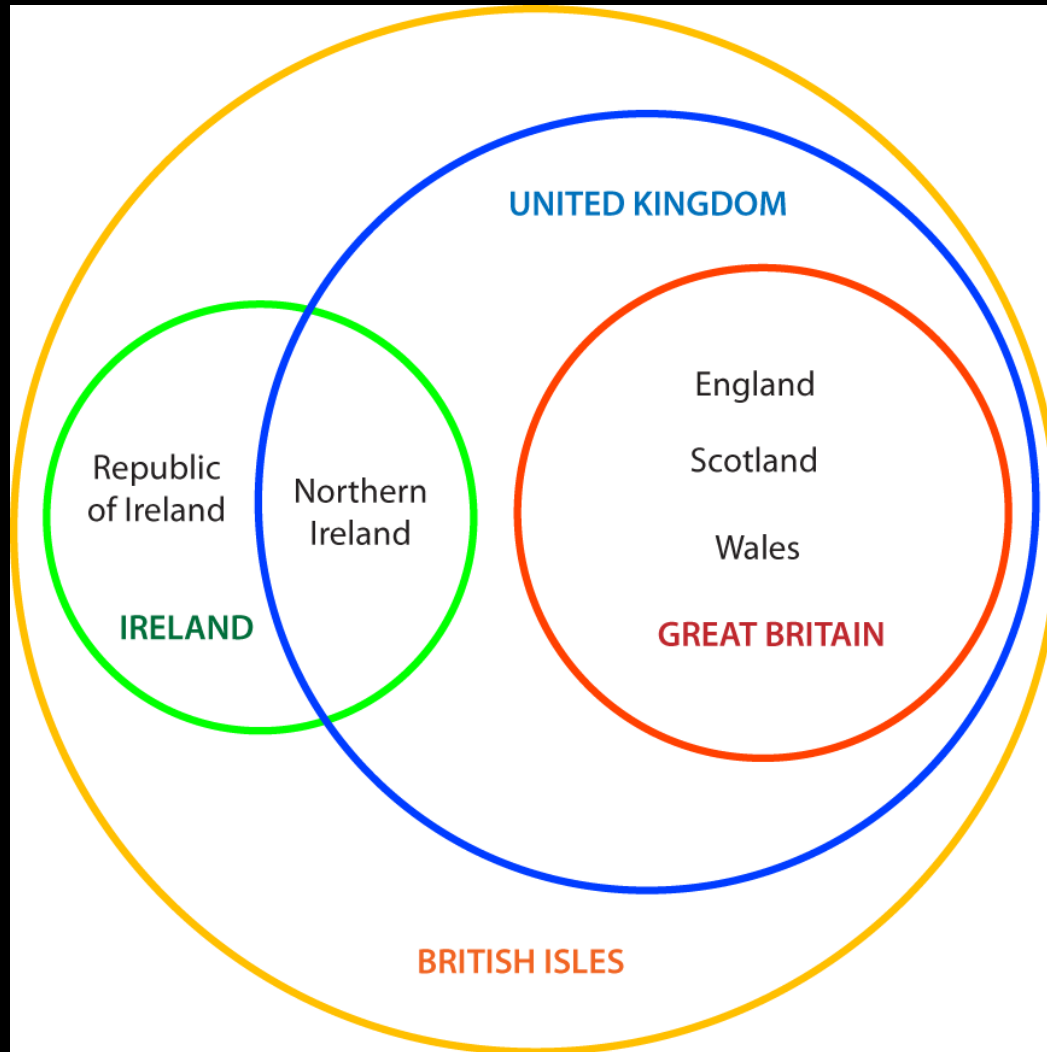
READY TO RIDE

○ All bolts at Connecting Joints are machine adjusted to the correct tension.
 Do not attempt for any adjustments on all Connecting Joints.
 ○ Unauthorized or incorrect service and repair may void product warranty.

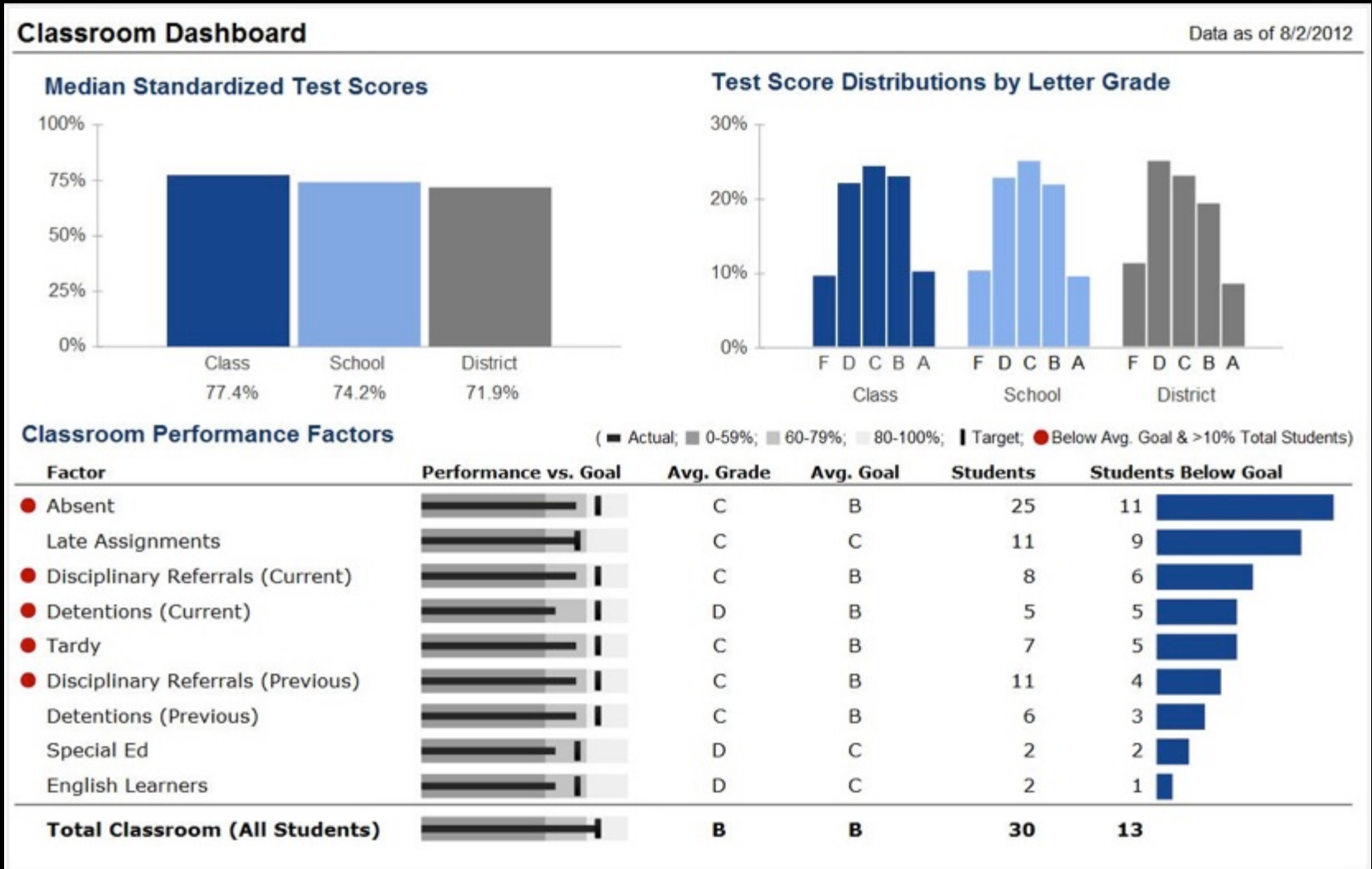
HOW TO COLLAPSE

Diagramming

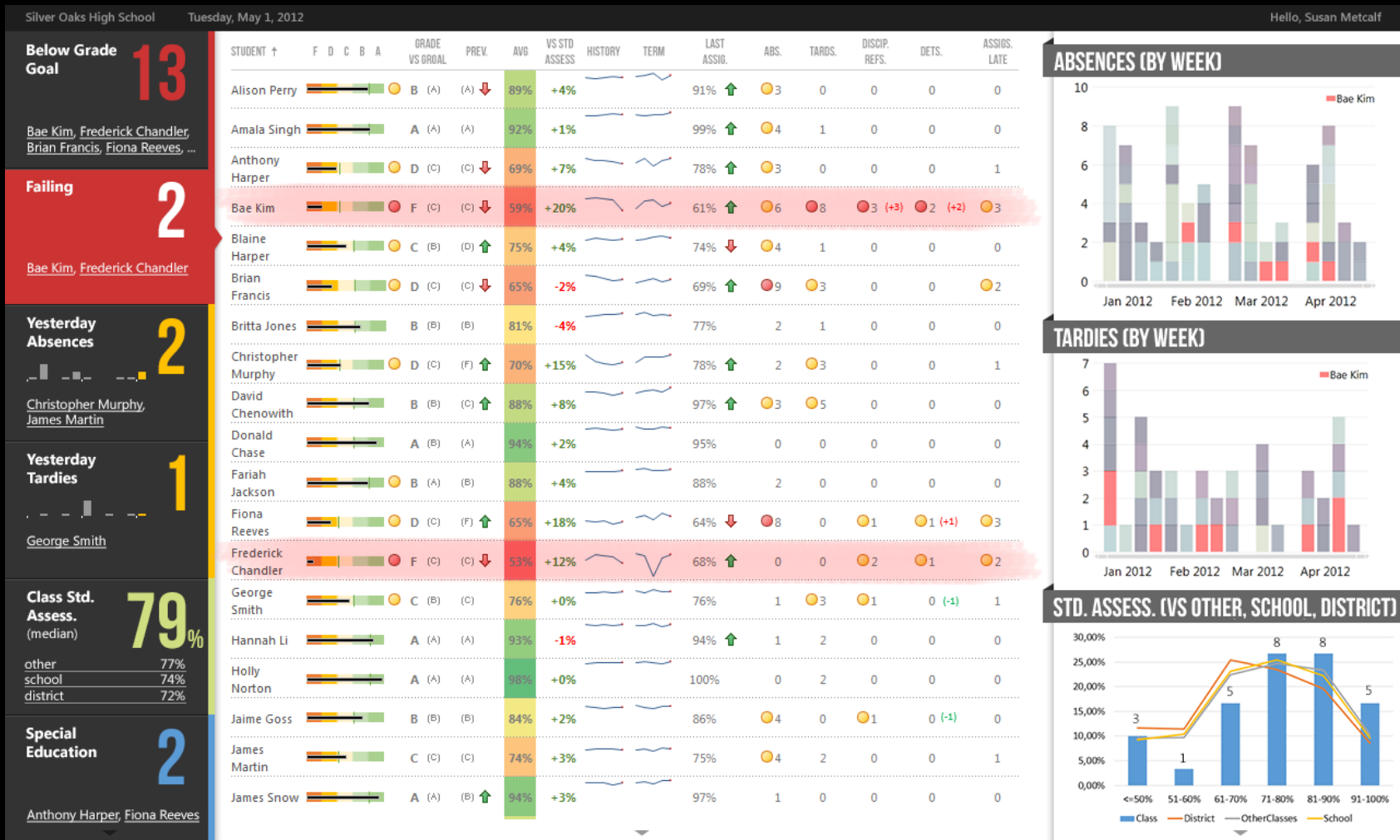


Dashboard Design

Dashboard Design



Dashboard Design



Designing for Systems

Designing for Systems

Grid systems allow designers to structure their content visually and verbally.

Grid systems allow the layout to be codified across a series of pages or displays.

Grid systems are based on columns and rows.

Column widths with 7-pt. sans serif, 1-pt. leading

Spaltenbreiten mit 7 Pt. Grotesk, 1 Pt. Durchschuss

Mehrzahl der Fälle überlegen. Überlegen deshalb, weil solche Arbeiten sowohl den Betrachter anziehen, als auch abstoßen, wird meist in der rein bildliche Darstellung eine umfangreiche Textbeigabe überflüssig macht, weil sie das zu propagierte unterscheiden dabei nach Art und jezt schon durch die Bildwirkung abschaulich erläutert. Diese Schwarz-Weiß-Arbeiten aber erweisen sich zu dem Anteil der reinen Typografie das Foto der Zeichnung immer dann im Wettbewerb unterlegen ist, wenn das erstere konventionell rein Typographische gering, ja sei letzteres in ihrer Anlage weitgehend den Darstellungen der modernen Kunst zuneigt. Die moderne Graphik, diese Gruppe der reinen Typographie zum Schmuck der Wände bestimmt, wird von der Mehrzahl der Betrachter in dieser Zweckbestimmung ignoriert. Mittel erstellt sind, gleich dagegen in dieser oder jener Form als formaler Effekt in der Werbung sehr häufig von denselben Lesern verdankt, streng genommen. Es gibt dafür eine einfache Erklärung: Die moderne Graphik löst bei der Mehrzahl der Betrachtenden, soweit sie als typographische eine gewisse negative Schreckwirkung aus und hat deshalb den Vorzug, das Auge festzuhalten und ganz mehrfarbiger Druck sollen dabei

Wer sich der Fülle von Druckzeugnissen aller Art bei einer Sichtung gegenüberstellt, wird notwen strenge Trennung versuchen und das Material in Gruppen unterteilen. Wir unterscheiden dabei nach Art Lage vor allem zwei Gruppen der Gestaltung und kommen dabei einmal zu dem Anteil der reinen Typografie und zum zweiten zu der Gruppe von Druckzeugnissen, bei denen das rein Typographische gering, ja Umfang nach von ausgesprochen sekundärer Bedeutung ist. Die erste Gruppe der reinen Typographie schließt für uns Arbeiten, die in ihrer Gesamtkonzeption aus typographischen Mitteln erstellt sind, ob diese Erzeugnisse ihre Entstehung der Skizze eines Graphikers oder Setzers verdanken, streng ge also Arbeiten, die unter Verwendung von Schmuck, Form- und Flächenelementen, soweit sie als typographische Material vorhanden sind, „gebeut“ werden können. Negativstärkungen und mehrfarbiger Druck sollen d

einbezogen sein. Demgegenüber steht die zweite Gruppe, deren Ha scheinlich die Hand des Gebrauchsgraphikers und freien Künstlers lungskraft aus dem überlegenen Einsatz freier graphischer Mittel, v bar gering ist, ja, wo der Satz nur die Funktion der unbedingt notw der Drucktechniken soll im Rahmen dieser Zeilen nicht berührt we der Anteil der reinen Typographie im Laufe der letzten Jahre erheb kündigt Einbruch der freien Graphik in eine Domäne, die früher aus nicht wegnehmende Tatsache ist. Die störende Auswärtsentwicklung sich gebracht, daß die Auseinandersetzung um Absatzmärkte und

Wie die Einbeziehung immer neu schäft bleiben will“. Die aufgew lange richtig angelegt, wie sie e unter den hier aufgezeigten Be ist, muß schon ungewöhnlich phz Falle schon bei Verwendung ein lensuchungen in den USA, die z erfolgreich sind als schwarz-wei objekten noch vorherrschend ist

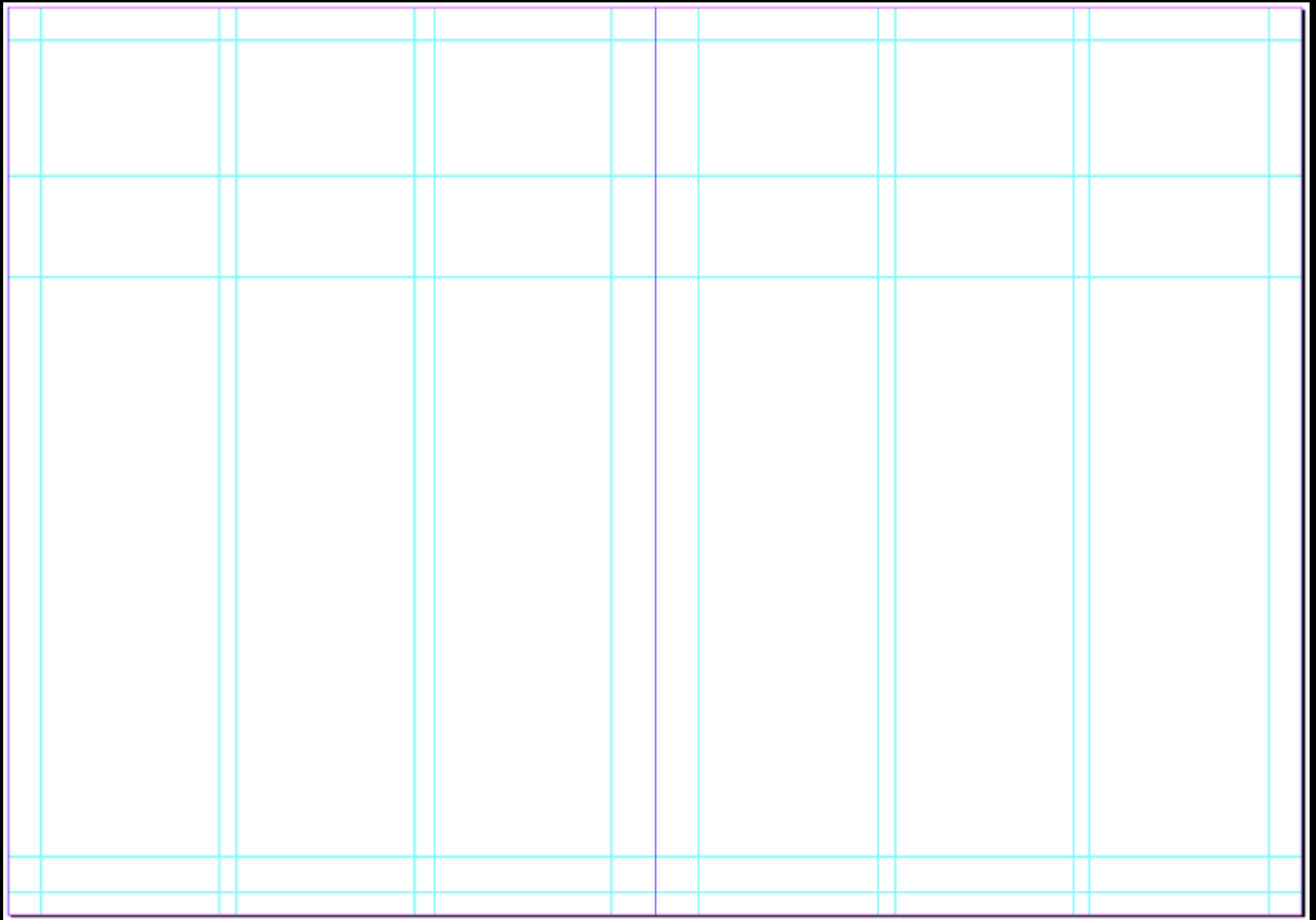
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To choose a width of column which makes the text pleasant to read is one of the most important typographic problems. The width of the column must be proportioned to the size of the type. Overlong columns are wearying to the eye and also have an adverse psychological effect. Overshort columns can also be disturbing because they interrupt the flow of reading and put the reader off by obliging the eye to change lines too rapidly. Lines which are too short or too long reduce the memorability of what is read because too much energy has to be expended. There is a rule which states that a column

is easy to read if it is wide enough to accommodate an average of 10 words per line. If the text is of any length, this rule is of practical help. A small amount of text can be set in long or very short lines without disturbing the reader. As we have already mentioned, the width of the columns depends on the size of the typeface and the amount of text. A 20-pt. face calls for a relatively wide column. An 8-pt. face requires a relatively narrow one. If, for example, a 20-pt. face is used for a title over an 8-pt. face for the mass of the composition, and if the same width of column is to be used

Die Spaltenbreite zu wählen, die das Lesen der Texte mühselos ermöglicht, ist eines der wichtigsten typographischen Probleme. Die Spaltenbreite hat der Größe des Schriftgrades angemessen zu sein. Zu lange Spalten ermüden das Auge und wirken sich auch psychologisch negativ aus. Ebenso störend können zu kurze Spalten sein, sie unterbrechen den Lesefluss und reduzieren die Lesesust, denn das Auge hat zu schnell die Zeile zu wechseln. Zu lange wie zu kurze Zeilen vermindern, weil zu viel Energie aufgewendet werden muss, das Erinnerungsvermögen an das Gelesene. Eine Regel sagt, dass

eine lese-günstige Breite der Spalte dann erreicht ist, wenn im Durchschnitt 10 Worte auf einer Zeile untergebracht sind. Bei längeren Texten ist das eine brauchbare Norm. Wenn nur wenig Text auf lange oder auch sehr kurze Zeilen gesetzt sind, wird es nicht als störend empfunden. Die Spaltenbreiten sind, wie bereits erwähnt, von der Größe der Schrifttype und von der Textmenge abhängig. Die 20-Punkt-Schrift verlangt eine relativ grosse Breite der Spalte. Eine 8-Punkt-Schrift eine relativ schmale Spalte. Wird z. B. eine 20-Punkt-Schrift als Titel über eine 8-Punkt-Schrift, die für den



Research Findings

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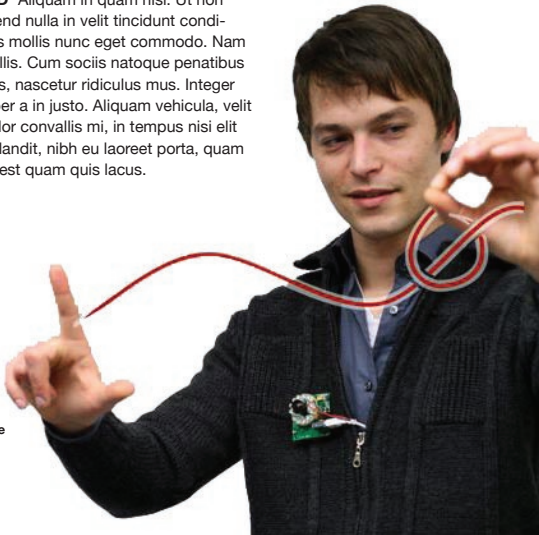
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Firstname Lastname

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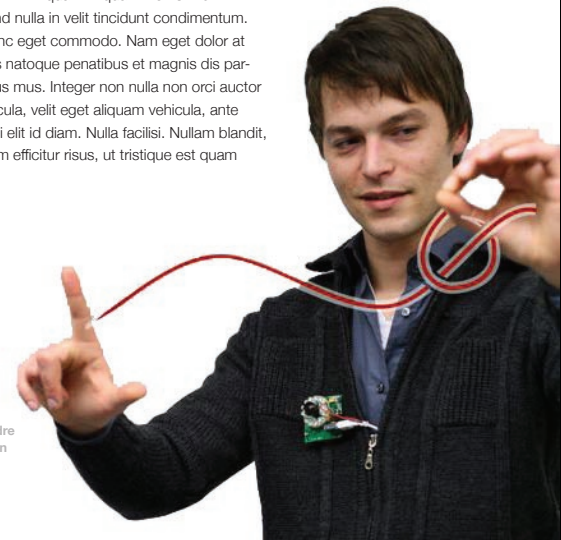
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Interaction Design

What is Interaction Design?



The term “interaction design” was first used by Bill Moggridge and Bill Verplank in the mid-1980s. They met while working together at IDEO.

What is Interaction Design?

Interaction design is the practice of designing interactive digital products, environments, systems, and services.

Alan Cooper



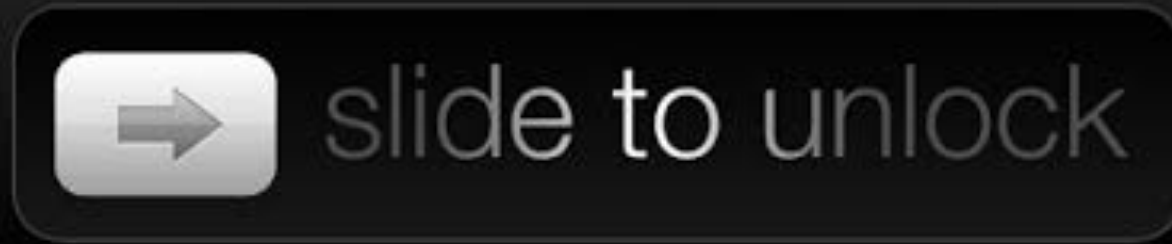
What is Interaction Design?



Interaction design focuses on creating engaging interfaces with well thought out behaviors.

– www.usability.gov

What is Interaction Design?



Effective interfaces are visually apparent and forgiving, instilling in their users a sense of control.

– Don Norman

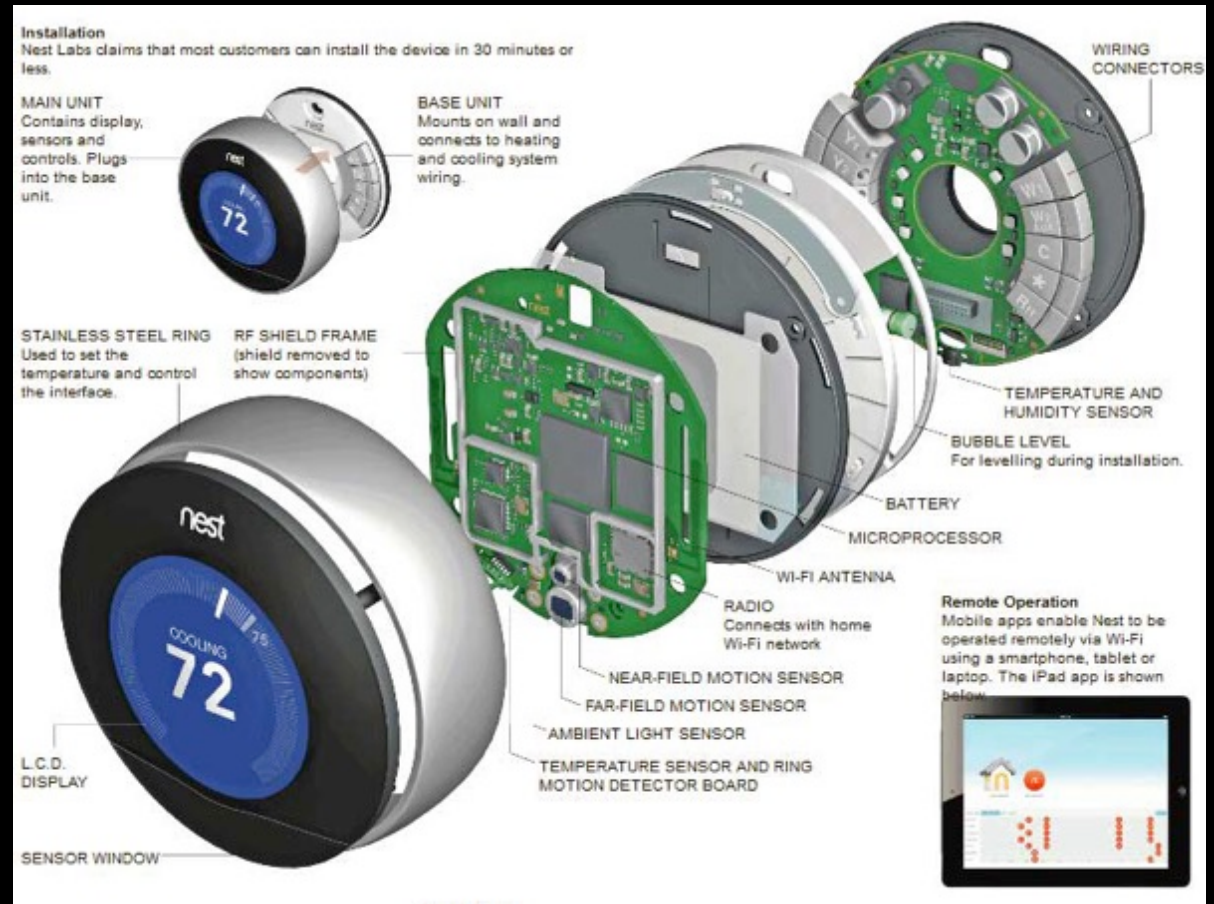
What is Interaction Design?



In some sense, a successful interaction design is invisible, to the point that the user is almost unconscious of the experience until after it's over.

There are two sides to interaction design:

The human side
The system side



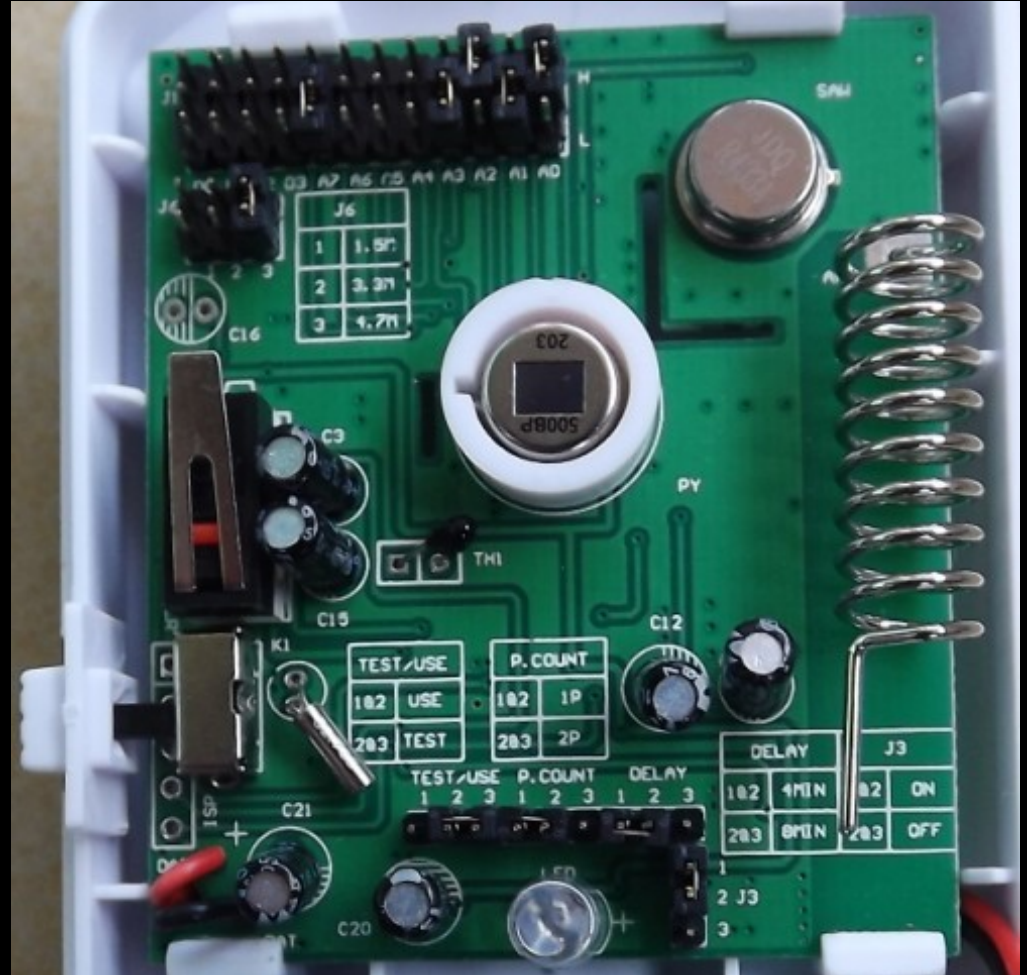
THE HUMAN SIDE:

includes users,
their intentions,
sensory perception,
cognition,
emotion,
behaviors,
etc.



THE SYSTEM SIDE:

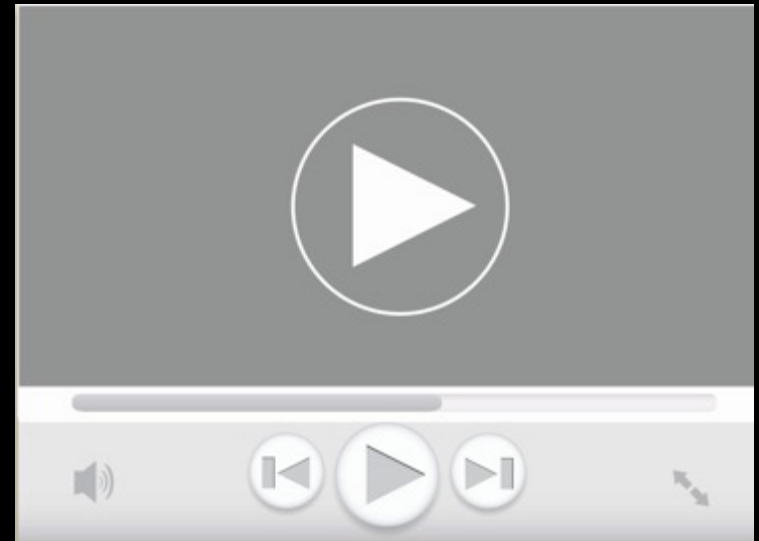
includes inputs,
sensors,
feedback
mechanisms,
data computation,
state changes,
etc.



Interaction designers are largely concerned with two things:

FEEDFORWARD
FEEDBACK

FEEDFORWARD



FEEDBACK



Maya Lin: The Vietnam Memorial

Design a memorial for the Vietnam war that is:

- reflective and contemplative in character
- harmonizes with its surroundings
- contains the names of those who had died in the conflict or who were still missing (60,640 names)
- makes no political statement about the war.

Maya Lin









