Name	**Hyper-personalisation – Mercedes Automotive UX Design**

Codes	*M-ID-201*
Host	**Design Institute**

Basic info

Type	ECTS	Contact hours	Student work	Course type	Semester	Unit
Term Mark	**5**	**44**	**106**	**Class work**	**spring**	**Market and Products**

Recommendation

This course is for you if you struggle to build connections to cars and vehicles. If you are critical and strive to translate this criticism into changing the status quo by designing new, meaningful ways of interaction.

This course is for you also if you love cars but strive to change their user experience for the better.

Short Description

This course explores the topic of hyper-personalisation in cars and mobility solutions. In the digital space, hyper-personalisation refers to providing highly specific recommendations or content to users based on real-time data analysis and granular user data, and is considered to be a highly efficient marketing tool that improves customer experience and through that, drives sales.

But is there more to it? We build personal connections to the objects surrounding us since we started using tools, we even tend to impersonate, mistify and sometimes attach religious significance to them. Cars, one of the iconic inherents of modern days, are no exception. As typically the most expensive goods we own, it doesn't only help people in getting them and their stuff from one point to another but, whether we accept it or not, it projects an impression of its users to the outside world. It also serves as a comforting cocoon that protects from environmental factors such as rain or cold. So what is the nature of the connection users and owners build with cars and what purpose does it serve? To how much extent is it reasonable to favour these objects of comfort and wealth over the environment for different users? Can we improve utility, style, or comfort through personalised interactions?

We will dig deeper into the heritage of Mercedes and review the status quo on a field trip, and then take a few steps back and look at the situation at hand from a distance. Students will have to either choose a car concept designed for specific usage scenarios and improve the connection between the vehicle and its user, or identify a challenging relationship between cars and their users on their own to work with. After unfolding the challenges and opportunities that arise from using specific real-time data and artificial intelligence in different in-car scenarios with research and co-creation, we will dive into prototyping early and iterate solutions to bring novel solutions for digital in-car experiences in the B2C mobility market for the brand Mercedes.

Teachers

Name	Contact information	Short bio	Open hours
Péter Molnár	molnar.peter@mome.hu	Designer, director of institute www.molnaar.co	www.calendly.com/molnar-peter-mome
Viktor Horváth	horvath_viktor@icloud.com	Interaction designer	

Semester schedule

Course scheduling	Weekly class appointments
Weekly	On Wednesdays, 13:40-16:30
Exception	On 28th February: 9:00-16:30 (briefing day)

#	Date	Weekly educational content
1		[Course Week]
2		Field trip. Brief intro and overview of Mercedes-Benz and its brand values, review the status quo of in-car experiences at a Mercedes-Benz dealership.

3		Kick-off meeting with experts from Mercedes-Benz digital user experience team. Lectures on history of interactions and current landscape market of mobility and automotive interiors.
4		Discovery and syntheses through co-creation workshops and prototyping. Start of ideation. Lecture on the importance of environment analysis in relation of digital and physical ergonomy and ideation techniques.
5		Sharing first ideas with Mercedes-Benz team.
6		Working on ideas through sketches and mock-ups.
7		Forming concepts.
8		Developing concepts.
9		Half-time check, presentation to Mercedes-Benz team
10		Start of creating high fidelity prototypes. Lecture on how to create adaptable visual design patterns that scale within concepting.
11		High fidelity prototype progress check-up. Lecture on Using different ways of high-fidelity prototyping.
12		High fidelity prototype progress check-up. Lecture on storytelling and presentation of chosen scenario and concept
13		Finishing first iteration of high fidelity prototypes. Visual execution feedback from Mercedes-Benz.
14		[Prep week]
15		Final presentation

Requirements and evaluation

Assignments	Evaluation criteria	Deadline	% in evaluation
Design **documentation** that shows how the concept developed with justification of design decisions.	Consistency and thoroughness of documentation as monitored during consultations. Documentation is reviewed every week.	Every week Final: 22 May	15%
Deliver a **concept** based on the brief	Overall creativity and novelty, usage of spatial interactions	22 May	20%
Deliver a coherent **presentation** with a clear value proposition to the stakeholder	Quality of your concept demo (delivery and overall content and message)	22 May	20%
Interactive **prototype**	Quality of interface and user flows	22 May	20%
30 -90 sec **video** (16:9) that demonstrates your concept. The minimum resolution is Full HD, format is MP4. The video should be self explanatory using narration and subtitles/labels. The video can be recorded digitally or using any device available (e.g. your own phone).	Content of the video should cover user-problem-solution arc. Quality of explanation is evaluated.	22 May	15%
A printable file format for a **poster** (.PDF) that describes your project and the design process you've used through. A template will be provided for this purpose.	Poster summary of the project in printable size (template provided)	22 May	5%
1x "**hero image**" that demonstrates your end result. (preferably without additional text) Size: 2880x1440 and a 1x "square image", that demonstrates your end result. (preferably without additional text) Size: 1080px by 1080px	Visual design quality	25 May	5%

Compulsory readings	

| Recommended readings | Saffer, Dan (2013): *Microinteraction - Designing with details, O'Reilly*

Ivergård, T., & Hunt, B. (2008). Handbook of Control Room Design and Ergonomics (2nd ed.). CRC Press.

Stopher, Ben; Fass, John; Verhoeven, Eva; Revell, Tobias (2021): *Design & Digital Interfaces - Designing with aesthetic and ethical awareness, Bloomsbury* |
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Learnings	Knowledge	Students will understand… • status quo and future trends of mobility industry • conceptual design process • digital and physical interactions • design philosophy and brand values of partner client • principles of interface design
	Skills	Students will be able to… • design high fidelity interfaces for vehicles • experiment with various ideation methods • solve challenges of usability and ergonomy • combine physical and digital prototyping • practice stakeholder management
	Attitude	Students will improve… • analytical, and critical skills • their sensitivity to ergonomics • connectedness to IxD • UI design skills • Collaborative WoW as a team
	Responsibility	Students will develop competence in developing their craft and look for new ways of practicing it by learning about new tools and techniques.

Exemption

☒ Exemption from attending and completing the course cannot be granted
☐ Exemption may be granted from the acquisition of certain competencies and the fulfilment of tasks
☐ Some tasks can be substituted with other activities,
☐ A full exemption can be granted

Curriculum connections

Unit	Parallel courses	Course proportion in unit
Market and products	Business and Design	
	Digital Product Design	
	Tangible interfaces	

Course prerequisites	Is it available as an elective?	Prerequisites in case of elective
Courses under Interaction Design Basics subject	-	-

Misc. information