Monkey Self Portrait. The copyright for this portrait has been a matter of controversy, resolved for now by the US courts in favor of public domain. Source: en.wikipedia.org/wiki/Monkey_selfie accessed 01.10.2015 wherein the dispute of copyright is reported as: “This file is in the public domain, because as the work of a non-human animal, it has no human author in whom copyright is vested.” The photographer whose camera was used by the monkey—David Slater—has in fact tried to defend the assertion that the copyright is his. I use the image here in compliance with US law and so long as the image is considered public domain in the US. I also use it here to illustrate how intricate the notion of image use is in the digital age—a matter that we consider in this class. Had the US decision gone the other way, in favor of the photographer who owns the camera borrowed by the monkey, it would still be considered fair use under US guidelines to use the image in the context of an educational scholarly forum, such as this class, with appropriate attribution, but it would not have been fair use to publish the image outside of the scholarly context of education or seminars. The notions of educational fair use are guidelines, rather than law, as expressed here:

“Proposed Guidelines for Using Digitized Images in Lectures, Scholarly Presentations, or Publications: Under proposed guidelines, an educator may display a digital image prepared from an analog image if the display is for educational purposes, such as face-to-face teaching or scholarly activities at a nonprofit educational institution. An educational institution may compile digital images for display on the institution’s secure electronic network to students enrolled in a course for classroom use, after-class review, or directed study. Educators, scholars, and students may use or display digital images in connection with lectures or presentations in their fields, including uses at noncommercial professional development seminars, workshops, and conferences.” (fairuse.stanford.edu @ 6.17.2014)

The relevant section of US copyright is here:

“The Office will not register works produced by nature, animals, or plants. Likewise, the Office cannot register a work purportedly created by divine or supernatural beings, although the Office may register a work where the application or the deposit copy(ies) state that the work was inspired by a divine spirit.

Examples:
• A photograph taken by a monkey.
• A mural painted by an elephant.

...”

Registration Information

INFO-I 561 MEANING AND FORM IN HCI (3 CR)
21677 RSTR  04:00P-07:00P  W  I2 150  Blevis E
Above class open to HCI Design Master’s only
non-HCI Design Masters require permission of instructor
registrar.indiana.edu/browser/soc4152fac/INFO/INFO-I561.shtml

Introduction
The goal of this class is to promote the highest levels of meaning making and production values in
interactivity design among the participants and in the program. Although the class does emphasize
image understanding and making, it is not a traditional photography class, *per se*. Rather, the intention
is to build competencies in visual literacy as form of expression and content in interactivity according to
the uses I list below and others to be discovered during the course. In some other classes, sketching or
writing or application of methods or prototyping or other aspects of the art of interaction design may be
the main focus. Here, the quality of visuality in interaction design—image making in particular—is the
main focus.
Photography is oftentimes described as painting with light. In the context of interaction design and HCI,
photography may be understood rather as designing interactivity with light. Photography—imagery—is
used in interaction design and HCI in manners that include, but are not limited to (Blevis, Hauser, &
Odom, 2015):

a. images as a record of making,
b. images as a form of making,
c. images as a record of process,
d. images as design ethnography,
e. images as commentary on interaction design,
f. images as purely aesthetic reflection on interactivity,
g. images as social commentary in the perspective of interaction design,
h. images as a record of inspiration,
i. images for reflection to inform a process,
j. images as a record of contexts and environments,
k. images as a record of concepts, and
l. images as a record of aesthetic property (i.e. materiality)

Structure of the Weekly Meetings
4:00 Assignments are due
4:00-4:55 Assignment of new project. Lectures and/or discussions.
4:55-5:30 Small group critiques and election of specific projects for full class critique
5:35-6:55 Full class critiques
6:55-7:00 Closing remarks
You can read about this kind of structuring of the class here:
   Eli Blevis. 2010. Design challenge based learning (DCBL) and sustainable pedagogical practice. interactions 17, 3 (May 2010), 64-69. DOI=10.1145/1744161.1744176

Form of the Projects
There are weekly projects. The form of each project will be described each week. Among the possible formats are a print form portfolio, a pictorial in ACM archival style (see
   and
   dis2014.iat.sfu.ca/wp-content/uploads/2014/02/InDesign-template.zip

Another possible form is a six minute forty second video. Other forms are possible. In prior year syllabi, I have provided example solutions. You may certainly look at the earlier syllabi; however, note that the class will be different this year and especially, I will not provide example solutions in order not to constrain your creativity. This syllabus is also less detailed with respect to the projects than prior years, in order to allow me to respond to the needs of the class respective of a variety of backgrounds. Expect to spend about seven hours per week on the weekly projects.

Format of Feedback
You will receive feedback and advice when you present in class. You may also make appointments with any of the instructors during the semester to request feedback and advice.

Please note that the result of any meeting to appeal your grade may result in the grade being raised, or staying the same, or being lowered. Alternatively, you may request a face to face meeting to receive feedback without reconsideration of the grade. Any such meeting will need to occur during the semester, or after the fall semester begins. Please do not expect to receive feedback by email or during the summer. The only way to give you meaningful feedback beyond comments you may receive from the Associate Instructors or in class critiques is to sit down with you and review your work face to face with you.

Whenever possible, I will ask questions during class critiques and other opportunities for interaction, rather than state judgments—this is called Socratic teaching style. I will also frequently refer to sources not listed in the syllabus in response to your work—this is called just-in-time learning.
**Grading: Projects**
Projects are graded according to two main criteria, namely

**Meaning**: includes but is not limited to visual competency, thoughtfulness, quality of references, symbolism, social value, innovation, aesthetic quality.

**Form**: includes but is not limited to production values, referencing, relation to interactivity, technical skill, adherence to format.

You will receive letter grades for each project:
- A+ = perfect work, publishable quality, reference quality, no deficiencies
- A = excellent work, near publishable quality, no deficiencies
- B+ = very good work, no deficiencies
- B = good work, average work
- C+ = less than average work, with some merit
- C = poor work, with some merit
- F = poor work, or no work, with little merit

**Grading: Class**
The distribution of grades is as follows:
- 20% Attendance and Contribution in class
- 70% Projects
- 10% Karma (helping others)

You do not start with a perfect grade and lose points. You earn your grade by satisfying the requirements, with a grade that corresponds to the quality with which you have satisfied the requirements, in the judgment of the instructors. There are certain deficiencies which can cause your grade to be lowered, considering the degree of the deficiency in the judgment of the instructors, all other accomplishments in terms of meeting the requirements notwithstanding. These deficiencies include:

1. Use of photographs, illustrations, video, or diagrams that you yourself did not create, even if clearly attributed, under most circumstances.
2. Nearly any form of plagiarism, including but not limited to self-plagiarism, failure to adequately cite, and failure to conscientiously research and/or attribute prior art within reason.
3. Failing to attend class, except for documented excused absences (limit 3).
4. Failing to show steady progress.
5. Failing to take the advice of the instructors seriously.
6. Actions that disrupt the class.
7. Work that does not follow the specified formats.
Self-Portrait

• Create a self-portrait as a still image or arrangement of still images. Show your iterative work by means of (a) contact sheet(s). Describe your choice of DOF, color, light. Describe any symbolism or other forms of meaning in the image—ideally, your portrait should embrace a values-oriented theme that motivates you. Describe any processing or other technical information or techniques. Submit your work as a PDF, which includes the final image or images, the contact sheet, and any other evidence of careful work. Create your PDF in InDesign.
Narratives

- A foundational competency in design is to be able to tell stories—that is narratives. Narrative techniques can help to illustrate design contexts and concepts in action.
- Tell a design narrative in the form of a triptych or polytypch (N ≥ 3) of images. No text is permitted other than your name and a title. Communicate your story through the images alone.
- Arrange your images in one section. Show your iterative work by means of contact sheet(s) in a second section. In a third section, explain your intended narrative, describe any symbolism or other forms of meaning in the image, any processing or other technical information, and photographic techniques used. Each section can be only one page, or a few pages if needed.
- Submit your work as a PDF, which includes the final image or images, the contact sheet(s), and any other evidence of careful work. Create your PDF in InDesign.
- For inspiration, kindly refer to resources below which we will discuss in class.

Resources

- Hieronymus Bosch. ca. 1490-1510. The Garden of Earthly Delights. [narrative painting in Triptych form].
- Bruno Bozetto. b.1938-. Animations. [examples of minimalist visual narrative in the form of cartoons].
- Benjamin Britten. 1963. Nocturnal after John Dowland. [music composition, example of inverse narrative—that is, the beginning comes at the end with progressive disclosure by means of progressively less abstract variations; Recommended recording: Paul Galbraith].
Diagrams and Sustainability

- Using any of the resources listed below as inspiration for information sources—particularly the diagrams and interactive examples, create an appearance prototype for an interaction design that explains climate conditions in terms that ordinary people can understand.
- Wireframes are not an appearance prototype. Show us two to four states of your interaction design to give the idea of look and feel, interactive affordances, and cognitive models, with minimal detail about operational models. Production values matter. Content matters. Choice of information and information representation matters.
- Arrange your images in one section. Show your iterative work by means of contact sheet(s) in a second section. In a third section, explain your design narrative, describe any symbolism or other forms of meaning in the image, any processing or other technical information, and visual techniques used. Each section can be as many pages as needed, but try to keep the total number of pages to no more than ten.
- Submit your work as a PDF, which includes the final image or images, the contact sheet(s), and any other evidence of careful work. Create your PDF in InDesign.
- For this project, you should work in pairs. Please select a partner with whom to work.

Resources

- aqicn.org [interactive web site]
- hedleyindex.sph.hku.hk [interactive web site]
- multimedia.scmp.com/china-air-pollution-in-2014/ [interactive web site]
- Yue Pan, Chit Meng Cheong, and Eli Blevis. 2010. The climate change habitability index. interactions 17, 6 (November 2010), 29-33. DOI=10.1145/1865245.1865253
Figure SPM.2 | Widespread impacts in a changing world. (A) Global patterns of impacts in recent decades attributed to climate change, based on studies since the AR4. Impacts are shown at a range of geographic scales. Symbols indicate categories of attributed impacts, the relative contribution of climate change (large or minor) to the observed impact, and confidence in attribution. See supplementary Table SPM.1A for descriptions of the impacts. (B) Average rates of change in distribution (km per decade) for marine taxonomic groups based on observations over 1900–2010. Positive distribution changes are consistent with warming (moving into previously colder waters, generally poleward). The number of responses analyzed is given within parentheses for each category. (C) Summary of estimated impacts of observed climate changes on yields over 1960–2013 for four major crops in temperate and tropical regions, with the number of data points analyzed given within parentheses for each category. (Figures 7.2, 18.3, and 18.2)
Figure SPM.4 | Observed and projected changes in annual average surface temperature. This figure informs understanding of climate-related risks in the WGI AR5. It illustrates temperature change observed to date and projected warming under continued high emissions and under ambitious mitigation.
Project Four DUE FEB 18 @ 4:00 PM

Fashion

- In a series of photographic images, or a short video (00:03:20 maximum), take up the proposition that interaction design is a fashion-driven phenomenon.
- Your contribution can confirm or deny the proposition. You may wish to confront the social implications of fashion-driven consumption in terms of unsustainable practices or economic assumptions or alternative practices or any other related concern.
- Arrange your images in one section, or embed your video in that section as appropriate. Show your iterative work by means of contact sheet(s) in a second section. In a third section, explain your design narrative, describe any symbolism or other forms of meaning in the image, any processing or other technical information, and visual techniques used. Each section can be as many pages as needed, but try to keep the total number of pages to no more than ten.
- Submit your work as a PDF, which includes the final image or images, the contact sheet(s), and any other evidence of careful work. Create your PDF in InDesign.
- For this project, you may work with help from others, but you must submit separate, unique individual work, attributing others where appropriate.

Special Notes:

- For the first thirty minutes or so of class, Erik Stolterman will help us by presenting from his short paper with Yue Pan, “What if HCI Becomes a Fashion Driven Discipline?” (see below).
- This project is due in two weeks. On FEB 11th, we will watch and discuss the documentary film, “Manufactured Landscapes.”

Resources

Title: A Matter of Fit and Fashion

Image Contributors: El Blox, Yue Pan, David Rodd, and John Thomas

Genre: Reflection on the variance in attitudes toward digital and non-digital material objects

During interview studies of attitudes toward fashion and digital materials, we learned that some people buy laptop computers to fit their bags, rather than bags to fit their computers.
16
Secondary Research Treasure Hunt:

- Find representative sources from literature—certainly scholarly, preferably but not necessarily HCI/d literature—that relate to your choice of any five different themes from the following deliberately poetic and general themes:
  - Natural and Artificial
  - Design is _____
  - Interaction Fashion
  - Foodie
  - Socially Local, Socially Global
  - Uncommon Commons
  - Cloudy

- For each source, provide a title that will allow you to refer to the essential concept later in other projects. Provide the complete bibliographic reference in ACM or APA format. Illustrate each source with an important quote (with page numbers), or a summary table or diagram or chart of the main ideas that you yourselves create. If you want to include an image, it may be inspired from the source, but it must not be taken from the source unless it is a public domain image, or you have specific permission to use that image in writing. The quality of the sources you choose matters quite a lot, as a matter of the quality of the evidence you would use later if you were to develop a design along the lines of any of these themes.

- Important: Do not paraphrase from the article, unless you are summarizing a passage of no fewer than 500 hundred words, in only a very few words. Rather, quote.

- You may work in pairs or trios for this project, but you must do the work together at the same time as a pair or trio in this case.

Resources

Here are some good places to look for materials:

- dl.acm.org
- hcibib.org
- scholar.google.com
- nytimes.com

Please see also:

Theme: Design is ___
Title: Is Design a Science?

Reason for Inclusion: I’ve included this to illustrate that creating a diagram is one way to summarize a paper. This is my own diagrammatic representation of the substance of the above referenced paper by Nigel Cross.
At the Margins

- For this project, you will create a collection of images according to the theme *At the Margins*. Collections are a common form of design research in interaction design and in design in general (Blevis, 2012), and they may also serve as design outputs in-and-of their own right (Blevis, Hauser, and Odom, 2015).
- For this project, watch on your own or attend the screening of the documentary *Codebreaker* [see below] describing the life, work, and ultimately tragic mistreatment and death of Alan Turing.
- Choose a marginalized population (or individual).
- Explain your choice in a paragraph of text, or similarly concise format.
- Illustrate with photographs (which may be staged) how technology is implicated in the ontological conditions of your chosen marginalized population of group.
- Present your photographs in the form of a collection with textual gloss, using inDesign. Production values are important, including the quality of the photographs and the quality of the layout, as well as the quality of the writing
- You can work with help from others, but must hand in individual work

Resources

- Clare Beavan and Nic Stacey (Directors), Patrick Sammon (Executive Producer). 2011. *Codebreaker*. Story Center Productions, LLC. [Documentary Film].
This image of collected images is by Austin Toombs & Nicholas True and is used here with permission. The image was created for the 2010 IS61 class. The complete title of the image is “A Matter of Diversity: What are the Worst Names You’ve Ever Been Called?” Toombs and True use interview methods and documentary photography to create a very powerful expression of individual experience, resilience, and diversity. As a method, they asked each participant/model to write down on a notebook page the worst thing she or he has ever been called. Even though most of each participant’s face is not visible in the photographs, we can see that each one is actually smiling. Left unanswered to the viewer’s imagination is what is it that these smiles can possibly denote at a time of individual recollection about one of life’s most profoundly dehumanizing moments. Note that some of the words in the image have been obscured digitally with a mosaic filter.
This image of collected images is by Hongyuan Jiang & Xiuchai Xu, and is used here with permission. The image was created in 2010 for a class titled “Digital Imagery as Meaning & Form in HCI/design.” The complete title of the image is “A Matter of Diversity: Faces Imitating Electrical Plugs Imitating Faces.” Jiang and Xu use digital imagery to create a humorous conceptual link between facial and hand orientation expressions and the form of electrical plugs in various countries. The method Jiang and Xu used to create this composite image involved directing the models to adopt a particular pose, without telling any individual model how the image would be juxtaposed with a particular electrical plug or with other pairings of models and electrical plugs. The resultant image not only provides a conceptual link between human expressions and electrical devices, but it also in its methodology situates participants—the models, in this case—in a relationship between distinctive individual affective expression and otherwise neutral forms. The models’ individual expressions distinguishes them each as unique individuals independent of notions of country-specific origins symbolized by the electrical plugs, as a matter of diversity.
Personal Inventories

- Personal inventories is a method for design research. It involves looking at—taking inventory of—individuals and their collections of personal things in order to understand design issues such as attachment and durability. To my knowledge, the term first appears in Blevis and Stolterman (2007). I almost certainly learned the term from oral traditions at The Institute of Design in Chicago. The seminal work which is most closely associated with this style of inquiry is Csíkszentmihályi and Rochberg-Halton (1981). Will Odom (see various references below) has become widely known in HCI for this method, which is reported in Martin and Hanington’s (2012) reference work. A related notion is Deep Narratives (Jung et al., 2011), in which a single artifact human relationship is examined in some depth.

- For this project,
  - Personal Inventory: Pick 5-10 objects that hold significance to you. Arrange these objects as you see fit within a single image. (Understand that you would more likely apply the personal inventories method to others than to yourself, as a matter of design research);
  - Deep Narratives: Next, select two objects from among the 5-10 in your image. Create individual images of these selected objects and describe as fully as you can the history and meanings of the relationship between you and that object. You can use a poetic framing such as (a) how __ became a part of my life, (b) the things that __ and I have done together, and (c) our future life together, __ and me. You may use any framing you see fit.
  - Compile your work using inDesign to create a PDF file. Production values are important, including the quality of the photographs and the quality of the layout, as well as the quality of the writing.

- Your PDF file must take the following form:
  - Present the single image of your personal inventory collection on the first page of your PDF before your title page and without commentary or other text;
  - The second page must be your title page;
  - Create a section title page called “Personal Inventories Collection” and the pages that follow should include your personal inventory images collection with commentary and technical information;
  - Create a section title page called “Deep Narratives Selected Objects” and the pages that follow should include the Individual images of the selected objects with commentary and technical information;
  - Create a section title page called “Contact Sheets and Iteration” and the pages that follow should include contact sheets and any other evidence of careful iteration.

- You can work with help from others. However, you must hand in individual work and you must completely document and attribute help from others you receive.

(continues …)
Resources


Antique Store, Bloomington, Indiana. 2014.
Diorama of Household Objects. 2011.
<table>
<thead>
<tr>
<th>What things do you have that you love?</th>
<th>pontoon boat</th>
<th>books</th>
<th>books</th>
<th>black laptop (apple)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>jacuzzi</td>
<td>iPods</td>
<td>laptop (apple)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>collection of art work</td>
<td>apple G5</td>
<td>digital camera &amp;s</td>
<td></td>
</tr>
<tr>
<td></td>
<td>film SLR (old)</td>
<td>Sony PS3</td>
<td>neuro-fuzzy rice</td>
<td></td>
</tr>
<tr>
<td></td>
<td>bicycle</td>
<td>blue ray movies</td>
<td>cooker</td>
<td></td>
</tr>
<tr>
<td>What things do you have that you thought you would love but don’t?</td>
<td>iPod</td>
<td>PSP (portable playstation)</td>
<td>cell phone (Samsung)</td>
<td>mac mini</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nintendo Wii</td>
<td></td>
<td>Sony PDA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>tablet PC</td>
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<td>TV multi-media</td>
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<td></td>
<td></td>
<td>connections box</td>
</tr>
<tr>
<td>What things do you have that you didn’t expect to love, but do?</td>
<td>palm pilot</td>
<td>12” laptop (Mac, for watching movies on an airplane)</td>
<td>apple computers</td>
<td>black laptop (apple)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 computers</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 radios</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>4 televisions</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>collections (dolls, art work, masks, …)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What things do you have more than one of (household)?</td>
<td>2 computers</td>
<td>4 laptops (1 windows, 3 apple)</td>
<td>3 apple computers</td>
<td>4 computers</td>
</tr>
<tr>
<td></td>
<td>4 radios</td>
<td>iMac (music server)</td>
<td>4 iPods</td>
<td>2 mp3 players</td>
</tr>
<tr>
<td></td>
<td>4 televisions</td>
<td>2 apple G5</td>
<td>2 televisions</td>
<td>2 cell phones</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dell XPS game server</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 iPods</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 televisions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What are the oldest things you have that you still use?</td>
<td>car (10 years)</td>
<td>television (10-15 years)</td>
<td>rice cooker (not neuro-fuzzy, 15 years, gift from mother)</td>
<td>television (12 years)</td>
</tr>
<tr>
<td></td>
<td>dishes</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>furniture</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>clocks (&gt; 30 years)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What are the oldest things you have that you don’t still use, but would not discard?</td>
<td>Nintendo game interactive video game glove (15 years)</td>
<td>VHS tape player</td>
<td>materials for cross stitching</td>
<td>iMac (9 years, first computer)</td>
</tr>
<tr>
<td></td>
<td>Polaroid camera (20 years)</td>
<td>cell phones</td>
<td></td>
<td>Nikon F2 camera (20 years)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>video games (Sega)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What are the newest things you have?</td>
<td>digital SLR (canon rebel)</td>
<td>Sony PS3</td>
<td>computer monitor</td>
<td>black laptop (apple)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Nintendo Wii</td>
<td></td>
</tr>
<tr>
<td>What things do you acquire most frequently?</td>
<td>cell phone (every 2 years)</td>
<td>iTunes store music</td>
<td>games music (iTunes)</td>
<td>cell phones</td>
</tr>
<tr>
<td></td>
<td></td>
<td>computers (every 2-3 years)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>computer upgrades (video cards and hard drive capacity)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What prompts you to acquire new things?</td>
<td>replace broken things upgrades to newer technologies (i.e. digital camera)</td>
<td>game performance upgrades (graphics)</td>
<td>performance (mostly for second life games)</td>
<td>battery dies</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>storage</td>
<td>new services</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>new technologies</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>P3</th>
<th>P12</th>
<th>P6</th>
<th>P7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why do you love the things you do?</td>
<td>bring pleasure sometimes visual (art collections) sometimes tools (camera)</td>
<td>quality of media (mostly in terms of resolution and bandwidth for gaming)</td>
<td>looks (visual form) old rice cooker (gift from mother)</td>
<td>induces particular feelings: “feels like me” or “never bored” or “I am smart”</td>
</tr>
<tr>
<td>Why do you not love the things you don’t?</td>
<td>iPod – don’t listen to music that much and it’s easier to turn on the cable television music channels</td>
<td>PSP – proprietary disk format, lower quality than DVD, games not good Nintendo Wii – shallow (just another controller in use)</td>
<td>cell phone – difficult to use, relegated to use as an emergency phone only</td>
<td>PDA – dark display, hard to use tablet PC – does not feel natural to use TV box – poor performance</td>
</tr>
<tr>
<td>Why do you keep things you don’t use?</td>
<td>multiple users in household, multiple locations in household, parts of collections</td>
<td>to resolve cross platform compatibility issues (especially with regional video codes and other media)</td>
<td>some things are for work, some for home, some are portable, some are stationary but better support gaming, the nature of the work varies (and so do the things needed to support same)</td>
<td>feel bad about throwing away old things</td>
</tr>
<tr>
<td>Why do you prefer some old things to new ones?</td>
<td>don’t</td>
<td>already know how to use them. familiarity</td>
<td>know how to use old things</td>
<td>sometimes feel guilty about throwing them away, sometimes need the data stored on them</td>
</tr>
<tr>
<td>Why do you prefer some new things to old ones?</td>
<td>nostalgia, utility (would like a new van because P3 had a van once before) utility (camping equipment, cameras, computers)</td>
<td>iPods – greater storage capacity</td>
<td>does more things versatility (modern rice cooker)</td>
<td>performance functionality looks</td>
</tr>
</tbody>
</table>

Electronic game center from a personal inventory reported in Blevis and Stolterman (2007):14.
Watch Out (Annotated Photographs, Things that Make You Think)

- Smart watches are attracting a lot of attention nowadays—Apple released its first smart watch on the day I write this, with prices ranging from a few hundred dollars to seventeen thousand dollars. The clear intention is to make an interactive product that competes not only with other technical gadgets, but also with brands across the spectrum from utility to luxury in the traditional forms of the product category. What do such interactive product “advances” actually add to our lives?
- Design an interactive watch or other interactive wearable that is a critical design in the sense of making people who use it or otherwise encounter it think about their ontological conditions. For example, you might design a talking smart watch that is truly smart in the sense that it makes “smart” remarks (complaints).
- Illustrate your design with a collection or sequence of annotated photographs. Annotations may take the form of callouts, or any other form that illustrates your design in situ.
- Submit your work as a single PDF file.
- You can work with help from others. However, you must hand in individual work and you must completely document and attribute help from others you receive.
- Have fun with this project, and enjoy Spring Break!

Some additional Background
The following text and diagram is from a book (Blevis, Blevis, and Choi, in progress):

“I introduce the terms design criticism and critical design and relate them to sustainability in a way that is commonly understood in traditional schools of design, and inspired also by some of the sources that I list. The term critical design has also been described and advanced specifically for HCI and interaction design in Bardzell & Bardzell (2013), where following Dunne and Raby’s program (examples Dunne and Raby [2001,2002], Dunne [2006]), it is defined to mean things that make you think. This sense—let’s call it sense two—of critical design is not quite the same as the sense—let’s call it sense one—of critical design as design that matters to our collective futures.

One way to think of these terms in a unified way is to take a temporal perspective. That is, we may think of design as engagement and reflection with future choices, present choices, and past choices, and all of these terms relate to all of these forms of engagement with varying degrees of focus. Design criticism engages primarily with reflection on and the effects of past choices. Critical design in the sense of things that make you think engages primarily with reflection on present choices. Critical design in the sense of things that matter engages primarily with reflection on future choices. All three forms of engagement are reflective, in keeping with notions like those advanced by Schön (1983) and Nelson and Stolterman (2004) about reflective practice. Design criticism is primarily analytic in this reflection. Critical design in both of its senses is primarily synthesis oriented.”
critical design sense
one: design that matters

forms of reflection and engagement: future choices, present choices, past choices

design criticism: how design may be understood

critical design sense two: design that makes you think
Resources


you never look *me* in the eyes!

*Smart-Talking* Watch No. One
Smart-Talking Watch No. Two

wow! ... another menu photo!
apples? you know I prefer batteries!
A Caption Contest and the Visual Thinking Gallery Project

- Making great images as a material of interactivity and design is an important target skill of this class. Interpreting and articulating the meanings of images in textual forms is another important target skill of the class.

- In this project, we will use a frame for economically describing images in terms of a Title, a Genre list, and a Caption. This frame is the one used in the *ACM interactions Visual Thinking Gallery*. It is not the only frame that one can use, but it is well proven over years. We will fully discuss the range of these frame elements in class.

- **Action Item**: Choose any one of the following provided photograph sets and two to three of your own photographs or photograph sets and provide a caption for each image in the form, Title, Genre, and Caption, following the format of the *ACM interactions Visual Thinking Gallery*.

- Sometimes, a Title and a Genre alone will do and you don’t need an additional Caption.

- Your own photographs do not need to use the same themes as the provided images.

- Your selection of two to three images should be related together in some form of narrative or theme, relating in some way to digital interactivity (broadly construed).

- The quality of the images you present matters as always in this project. In this project especially, the quality of your *word-smithing* matters as well. You may write the Title, Genre, and Caption in any language you like provided you are able to provide a reasonable translation.

- When we present, we will give awards for most humorous, most thought provoking, most related to digital interactivity, most publishable, most adorable pet, and wild card bonus category.

Resources


- Please see additional examples later in this syllabus and in *ACM interactions* dating back to September 2011.

Provided Photographs

First two image sets, courtesy Kudzai Chinyadza

Third image, courtesy Craig Harkness
Publication
The next two pages reproduce a selection of two recent Visual Thinking Gallery annotated photographs by the Instructor from ACM interactions, namely

Eli Blevis. 2015. Sunday Social Gathering, CBD, Hong Kong. *Interactions* 22, 1 (January 2015), 80-80. [photograph, with annotations]


Also reproduced is published work first done in a previous I561 class by Cassie Winslow-Edmonson:


From time to time, I will work with students in the class to help publish particularly excellent projects, as I did above.

Additionally, I share two student projects from I561 that appear in a published paper with clear attributions and permissions:


From time to time, I will request permission to describe your particularly excellent work in scholarly publications about visual thinking.
Sunday Social Gathering, CBD, Hong Kong

Contributor: Eli Blevis
Genre: Street photography, feminist HCI, women and labor conditions

Migrant domestic workers occupy an outdoor stairway in the Central Business District of Hong Kong on a Sunday in May 2014. We can surmise that this social gathering occurs here because there are not enough more suitable locations available to this population.
Group Selfie

Four women use a smartphone camera using a purpose-built monopod with a shutter-control extension to take a group selfie portrait. Not only does this eliminate the need for a tripod and holding steady while you wait to shoot, it also eliminates the need to look for a stranger to take a picture of the group but instead sets the camera at a high vantage point offering the style of the images taken.
Hired

Contributor: Cassiopeia Winslow-Edmanson
Genre: Conceptual blending

There is still a way to go in achieving gender equality.

DOI: 10.1145/2660167 © 2014 ACM 1072-5520/14/09 $15.00
FEATURE

Title: A Matter of Diversity: Faces Limiting Electrical Shocks Instilling Faces


Title: Clockwork Molis image Contributors: Shail Grees. Genre: Photoshop pyro-technics and the evocative digital commons.

The images used here are: Stock: Copper9507 (Intensity: #15760), Insect0001 (Intensity: #15681), Insect0002 (Intensity: #19470) from www.upstock.com; Christian Petersen www.flickr.com/photos/christianp/3926517408; Shail Jang www.flickr.com/photos/shail/1940364605; User "History_of_an_chocolate www.flickr.com/photos/80248311@N00/326587268/ User "inemaer/The www.flickr.com/photos/80248311@N00/326587268/
Resources

I will from time to time throughout the class refer to the following resources, and may add to this list throughout the semester:


[26] Chris Spooner. Blog. blog.spoongraphics.co.uk/category/tutorials [Tutorials to create different vector graphics in Illustrator and techniques for Photoshop]

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

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

Religious Observance
In accordance with the Office of the Dean of Faculties, any student who wishes to receive an excused absence from class must submit a request form available from the Dean of Faculties for each day to be absent. This form must be presented to the course professor by the end of the second week of the semester. A separate form must be submitted for each day. The form must be signed by the instructor, with a copy retained by instructor, and the original returned to the student. Information about the policy on religious observance can be found here:  www.indiana.edu/~vpfaa/holidays.shtml

English
If English is not your native language or you are otherwise shy about speaking in class, please do not worry. You will not be penalized in any way for making contributions to the class in less than perfect English or for taking time to compose your answers. You are welcome to say what you want to say in your language of choice first and then ask for help from others to translate to English. I will frequently emphasize to the class the need for all of us to be supportive of each other when it comes to contributing to the discussions. There is no need to feel rushed when responding to questions in class—an important part of the class is the construction of a feeling of community with the faculty and your peers.

Classroom Behavior and Timeliness
We expect everyone to conduct her or himself in a professional manner during class. That includes showing up to class on time. It also means treating others with respect, even if you disagree with them.