

SD5508 Syllabus
Graduate Seminar II: HCI



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Schedule

Project				Theory		Deliverables
Class	Themes (Meanings)	Forms	Interactive Functions	Readings/Media	Guest	
M1	Seeing each other (identity, beliefs, tolerance, and inclusivity)	interactive wearables, for example: headscarves, veils, amulets, hoodies, hijabs, masks, ...	translation, signification, membership, bridging cultures, honoring heritage, finding common ground, understanding unique individual qualities, ...	Harrison, 1968		Introductions Groups
T2				Shankar & Lynne, 2002		
W3				Lao Tzu, ~600 BCE		
R4				Presentations		
F5				IPCC AR5 Synthesis Report 2014		
M6	Preserving life (sustainability).	interactive wearables, especially utility clothes, environmental protections, repurposed clothes, ...	health, privacy, safety, security, community, signals, shelter, nutrition, mechanisms of awareness, augmented reality, civil responsibilities, durability, ...	Blevis, 2007		research
T7				Friedman et al., 2008		
W8				Blevis, Hauser, & Odom, 2015		
R9				Tomlinson, et al., 2013		
F10						
				Mid-course presentations		
				Final Presentations		

Readings

Eli Blevis, Sabrina Hauser, and William Odom. 2015. Sharing the hidden treasure in pictorials. *interactions* 22, 3 (April 2015), 32-43. DOI=10.1145/2755534

Eli Blevis. 2012. The PRInCiPleS Design Framework. In John M. Carroll (ed.). *Human-Computer Interaction Series, 1, Volume 20, Creativity and Rationale*, Springer, Pages 143-169.

Eli Blevis. 2007. Sustainable interaction design: invention & disposal, renewal & reuse. In *Proceedings of the SIGCHI conference on Human factors in computing systems (CHI '07)*. ACM, New York, NY, USA, 503-512.

Batya Friedman, Peter H. Kahn, Jr., Jennifer Hagman, Rachel L. Severson, and Brian Gill. 2008. The watcher and the watched: social judgments about privacy in a public place. *Hum.-Comput. Interact.* 21, 2 (May 2008), 235-272. DOI=http://dx.doi.org/10.1207/s15327051hci2102_3

George Harrison. 1968. *The Inner Light*. Capitol/Parlophone. [Music]

IPCC. 2014. *Climate Change 2014 AR5 Synthesis Report: Summary for Policy Makers*. www.ipcc.ch/pdf/assessment-report/ar5/syr/SYR_AR5_SPMcorr1.pdf accessed 01.27.2015

IPCC, 2014: Summary for Policymakers. In: *Climate Change 2014: Impacts, Adaptation, and Vulnerability. Part A: Global and Sectoral Aspects. Contribution of Working Group II to the Fifth Assessment Report of the Intergovernmental Panel on Climate Change* [Field, C.B., V.R. Barros, D.J. Dokken, K.J. Mach, M.D. Mastrandrea, T.E. Bilir, M. Chatterjee, K.L. Ebi, Y.O. Estrada, R.C. Genova, B. Girma, E.S. Kissel, A.N. Levy, S. MacCracken, P.R. Mastrandrea, and L.L. White (eds.)]. Cambridge University Press, Cambridge, United Kingdom and New York, NY, USA, pp. 1-32.

Sojin Kim. 2015. "Unfolding Chinese American History." *The Public Historian* 37, no. 2 (2015): 130-140.

Manfred A. Max-Neef. 2005. Foundations of transdisciplinarity. *Ecological Economics* 53 (2005) 5– 16.

Yue Pan, David Roedl, Eli Blevis, and John C. Thomas. 2015. Fashion Thinking: Fashion Practices and Sustainable Interaction Design. *International Journal of Design* 9(1), 53-66.

Anoushka Shankar and Jeff Lynne. 2002. The Inner Light. In Anoushka Shankar. *Concert for George*. [Music]

Bill Tomlinson, Eli Blevis, Bonnie Nardi, Donald J. Patterson, M. SIX Silberman, and Yue Pan. 2013. Collapse informatics and practice: Theory, method, and design. *ACM Transactions on Computer Human Interaction* 20, 4, Article 24 (September 2013), 26 pages.

Lao Tzu. ~600 BCE. *Tao Te Ching: Chapter 47*.

Patrick Whitney. 2015. Design and the Economy of Choice. *she ji The Journal of Design, Economics, and Innovation*. Issue No.1, Autumn 2015. <http://dx.doi.org/10.1016/j.sheji.2015.09.001>

Daniele Wilde. 2015. Embodying Material Ideation. PINC2015. Participatory Innovation Conference. The Hague, May, 2015

Summary

In this class, we will investigate interaction design along three primary dimensions, namely (i) *themes* that may endow forms with meaning—*understanding and motivating what is worthwhile*, (ii) *forms* that serve as an expression of meanings—*designing things that are worthwhile*, and (iii), *interactive functions* of meaningful forms—*things that things do that are worthwhile*.

Meaning Themes

The themes we will consider are *seeing each other* (identity, beliefs, tolerance, and inclusivity) and *preserving life* (sustainability).

Forms

We will design various forms of interactive wearables according to these themes. Being deliberately provocative, we may say that we are designing everything *from hoodies to hijabs*. That is a good place to start thinking about the design space. We will also design other wearable forms, in addition to things designed to be worn on the head.

Interactive Functions

Many examples of corresponding forms and functions are given in the Schedule tables that follow.

Class Format

The basic form of each class is (starting at 10:00 AM sharp):

Hour 0:00-0:30: Introduction and explanation of the next project step

Hour 0:30-1:30: Readings Discussion

Hour 1:30-1:40: Break

Hour 1:40-3:00: Group breakouts and meetings

Readings

Do this in your groups of three: For each of the readings, you must submit a sheet of paper with your name, two quotes from the reading that you think are interesting, and for each quote a statement about why you believe the quote is interesting, or a question about the quote that you expect the class discussion to clarify. The submitted papers will be shuffled and several will be drawn at random to be discussed.

Projects

For the projects, the forms are always one of research, or insights, or concept/prototypes. The form of research is always diagrams or images. The form of insights are always diagrams or annotated images. The form of concept/prototypes is always a sequence of images or a video. The project presentations always take the form of a five minute video that must stand alone without accompanying spoken commentary (mp4 or avi).

This is not a class about sketching. In general in this class, primitive concept sketching or screen display wireframes are not acceptable forms of finished work¹. The primary outputs are diagrams, or photographs which may be annotated, or video. The use of text should be minimal. You will create or use physical forms as needed in the service of image making or video. You do not need to make interactive features work, but rather you need to illustrate how they will work in images and/or video narratives. You do need to be able to explain what technologies are needed to implement your designs, if they are available or will be, and how they will

¹ I assume that you already learned how to do this in other classes.

work. Production values—that is the quality of your diagrams, images, and videos matter significantly in this class.

The projects are done in groups of 3. Every project presentation must clearly attribute who contributed which parts. It is possible for different people in the same group to receive different grades.

In some of my classes, the projects are done “pass the baton” style. I will discuss with you if this makes sense in the context of this seminar.

Note

This syllabus is subject to change.