

History and Precedent in Interaction, Technology, and Experience

Technology

Jon Kolko

The logo for ac4d, featuring the letters 'a', 'c', '4', and 'd' in a bold, lowercase, sans-serif font. The 'a' is red, the 'c' is purple, the '4' is grey, and the 'd' is green.

ac4d

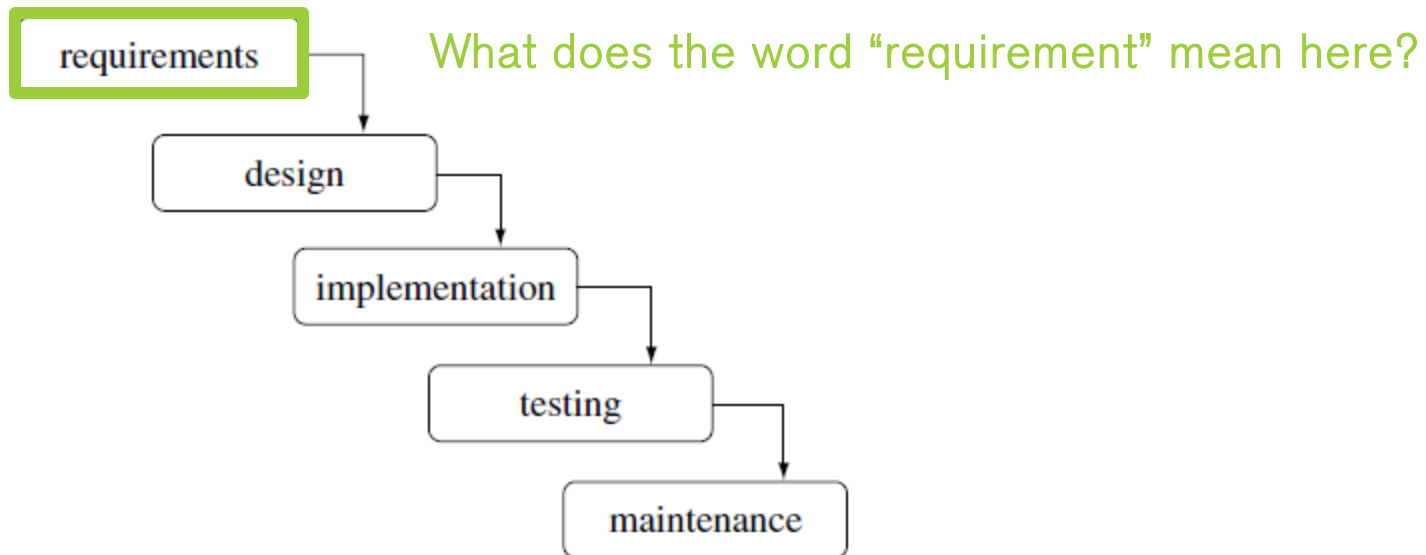
1A

Technology



Gary Marsden

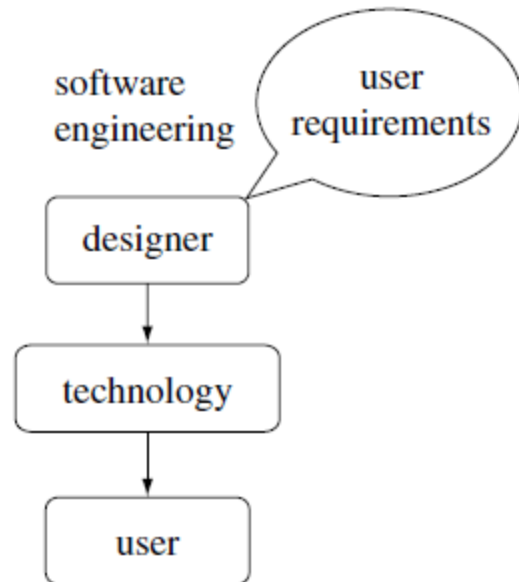
People are people, but technology is not technology



A standard waterfall model

Gary Marsden

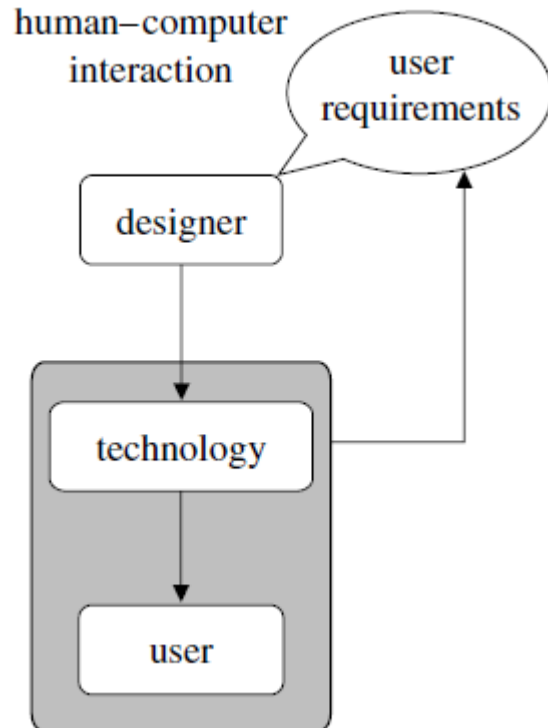
People are people, but technology is not technology



In a typical (non user-centered) engineering process, “the only link between technology creator and technology consumer is the technology itself.”

Gary Marsden

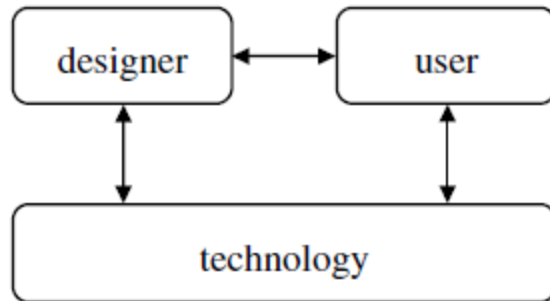
People are people, but technology is not technology



In a typical **user-centered HCI process**, “the designer has a better understanding of how to design technology based on observing the users interacting directly with a system.”

Gary Marsden

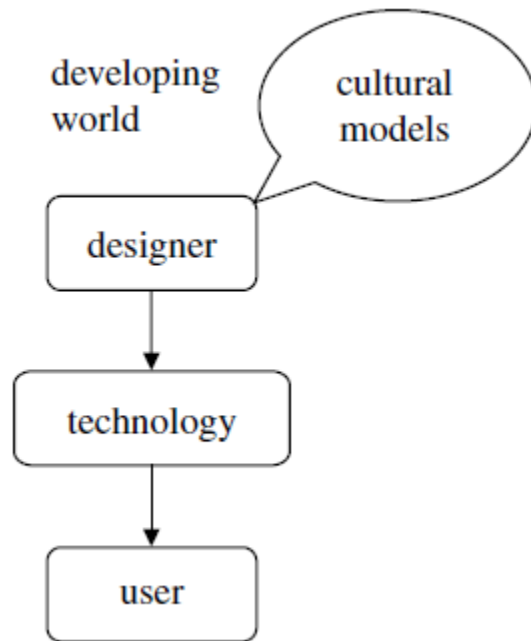
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In a typical **user-centered participatory design process**, “Designers and users can share ideas and create prototypes jointly... these techniques facilitate the deepening and entrenchment of technology with digitally literate users.”

Gary Marsden

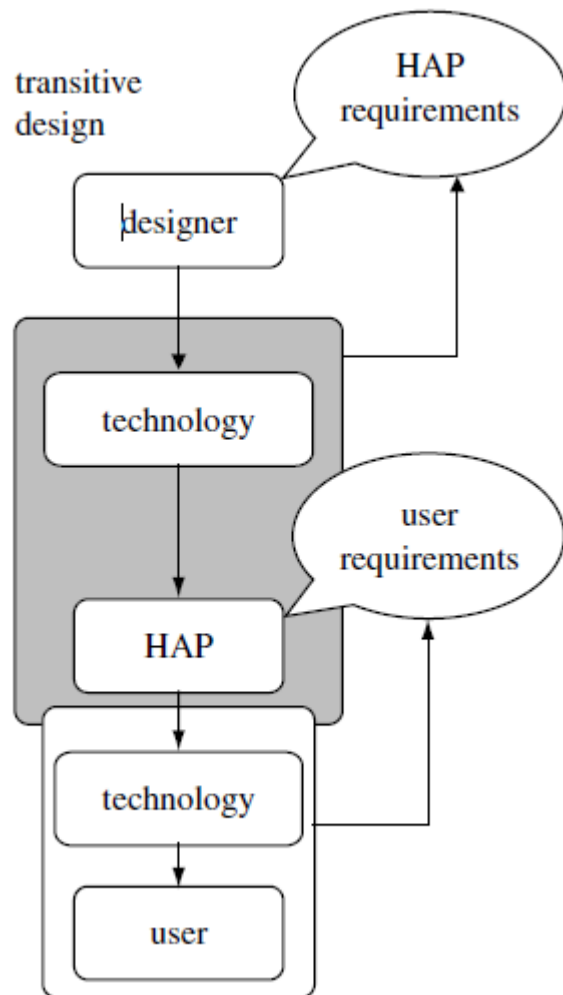
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In a typical design process based on cultural models and internationalization guidelines, “the design process is still disassociated from the end-users.”

Gary Marsden

People are people, but technology is not technology

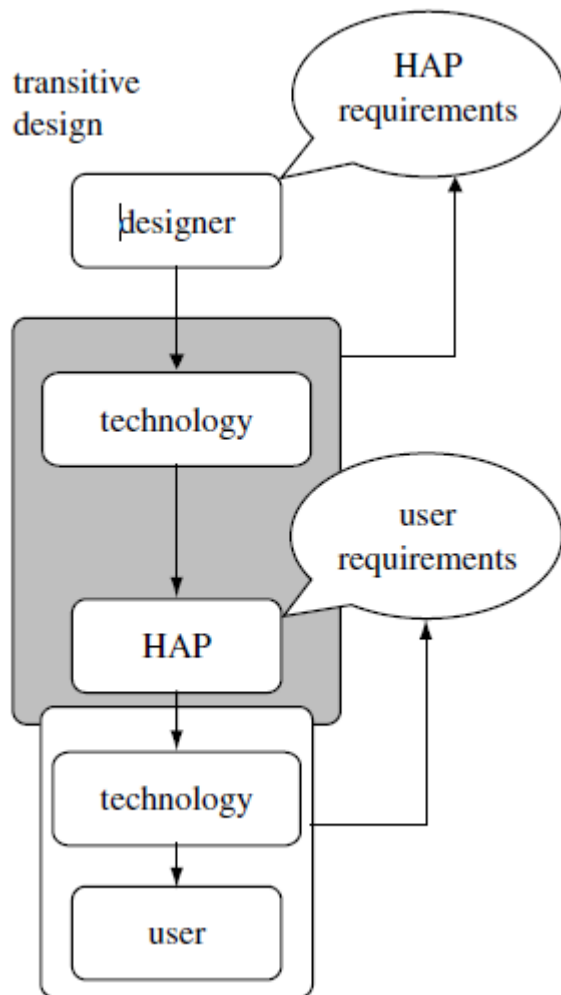


Marsden proposes a design process with **Human Access Points**:

“On many of our projects, we have found at least one person in the community who could act as this access point. Reflecting on our experiences, we realized that these people were more than just a way into the community for our research, they were the people who should be creating the technology for the users in the first place. Furthermore, this transitive investigation overcomes ethical issues incurred by researchers from outside a community observing and documenting processes and rituals that the community would rather keep as private.”

Gary Marsden

People are people, but technology is not technology



What are some challenges of this model?

What are some of the advantages?

How could you employ this in your project work?

Steve Mann

Continuous Lifelong Capture of Personal Experience with EyeTap



“Having an on-demand photographic memory can help all of us by offloading, to a wearable computer, the task of memorizing now-mundane details that might only later become important. This kind of visual memory prosthetic is very beneficial to all of us, since our environments have become so overloaded with information.”

EyeTap is presented
as a solution to
information overload.
Do you think it is?

Steve Mann

Continuous Lifelong Capture of Personal Experience with EyeTap



“A very important factor is the EyeTap distance. The distance from the diverter to the eye should be exactly equal to that between the diverter and the camera. This calibration is vital to meet an EyeTap criterion in which the eye effectively becomes the camera.”

What happens when the eye effectively becomes a camera?

Steve Mann

Continuous Lifelong Capture of Personal Experience with EyeTap



“I noticed, for example, that taxicab drivers began to become upset when photographed, around the same time that surveillance cameras began to appear in taxicabs. Shopkeepers became upset at being photographed around the same time that surveillance cameras began to appear in shops, and so on...

By simply trying to live my own life, without bothering anyone, I found myself discriminated against, and I found that this discrimination was correlated to the amount of surveillance in an immediate environment. I do not try to make the claim that the discrimination was caused by the surveillance, but the correlation certainly was very evident, and consistent over a 20 year period in many different countries around the world. It seemed to depend very little on culture, i.e. it was consistent across many different cultural norms.”

What role does capture have in privacy, freedom, and self-expression?

Steve Mann

Continuous Lifelong Capture of Personal Experience with EyeTap



“The distributed nature of the EyeTap mediated memory data would make it less subject to a totalitarian control than video surveillance. Video surveillance will always be upon us... While the taxi drivers, law enforcement officers, shopkeepers, and government will continue to have surveillance, now the passengers, suspects, shoppers, and citizens will be able to look back at the former on a more fair and equal footing.

Privacy advocates are often either ignored, or focused on the wrong issues (e.g. worrying about ways to reduce junk mail). Another approach that might be worth considering is shooting back.”

What do you think of that?

Describe EyeTap, from a technology perspective.

Describe EyeTap, from an interaction design perspective.

Bruce Sterling

Design Fiction



“What truly interests me here is the limits of the imaginable. Clearly, the pulp infrastructure limited what its artists were able to think about. They wore blinders that they could not see and therefore could not transcend.

The typewriter limited writers. Magazine word counts limited writers. Even the implicit cultural bargain between author and reader introduced constraints on what could be thought, said, and understood in public. Those mechanisms of interaction—the letter columns, the fan mail, the bookstore appearances, the conventions—they were poorly understood as interaction. They were all emergent practices rather than designed experiences.”

What distinction is Sterling making between literature and design?

Why?

Bruce Sterling

Design Fiction

“Writers cling hard to the word, to semantics, to meaning and sensibility. Design, by contrast, is less verbal. Design is busily inventing new ways to blow itself apart. Design is taking more risks with itself than literature. That is why contemporary design feels almost up to date, while literature feels archaic and besieged.”



What's the relationship between language, design, and technology?

Bruce Sterling

Design Fiction



“Experience design is closer in spirit to theater, poetry or even philosophy than it is to the older assembly line. What on earth isn’t “experience”? And what is not, in some sense, “interactive”? Experience designers are a tiny group of people with a radically universalized prospectus.”

What do you think about that?

Bruce Sterling

Design Fiction



“These two inherently forwardlooking schools of thought and action do seem blinkered somehow—not unimaginative, but unable to imagine effectively. A bigger picture, the new century’s grander narrative, its synthesis, is eluding them. Could it be because they were both born with blind spots, with unexamined assumptions hardwired in 80 years ago? There is much thoughtful talk of innovation, of transformation, of the collaborative and the transdisciplinary. These are buzzwords, language that does not last. What we are really experiencing now is a massive cybernetic hemorrhage in ways of knowing the world.”

What is the hemorrhage? Why? What do we do about it?

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Describe the ideal relationship between technology and people, according to these three writers.

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