

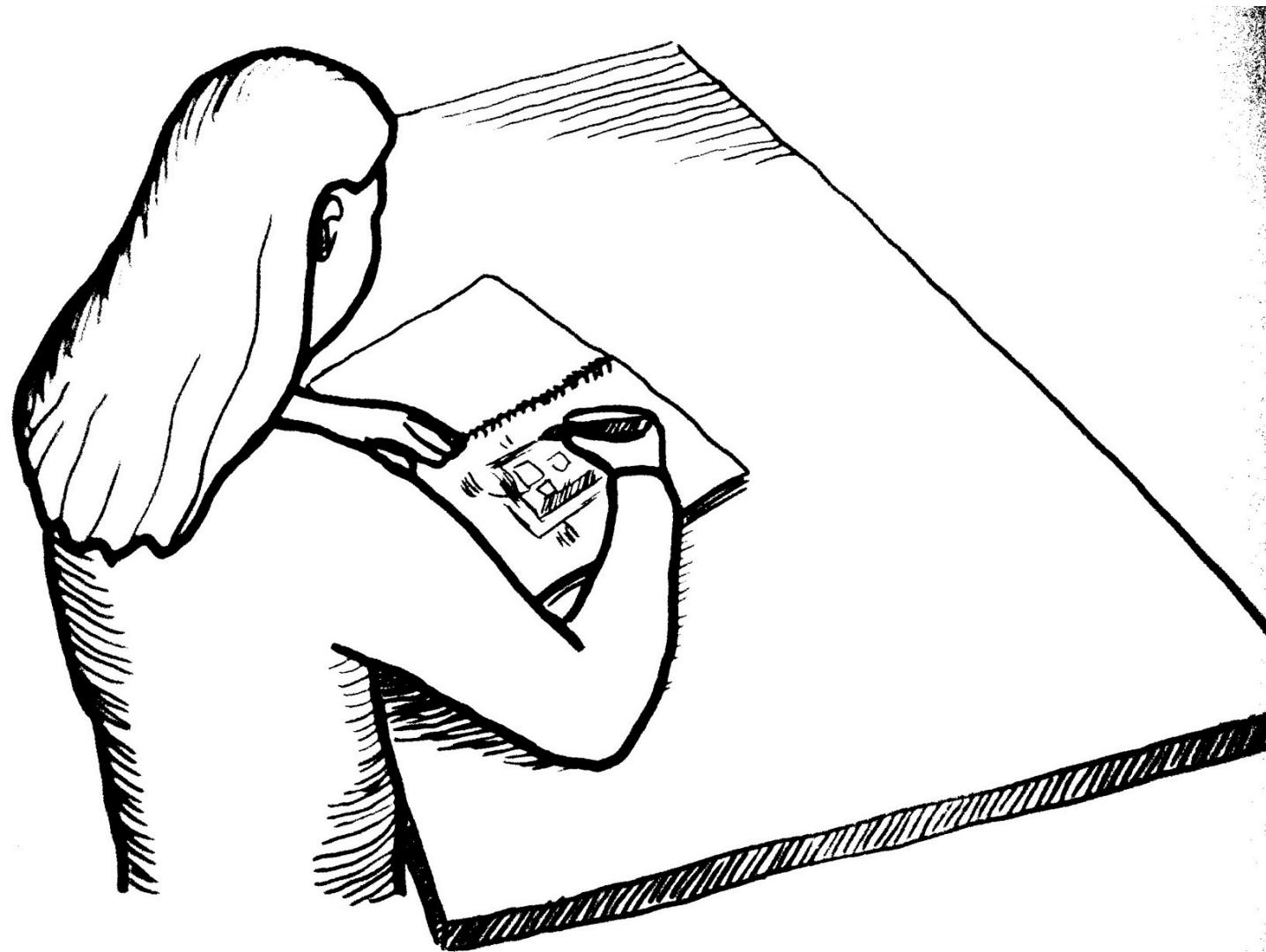
PAT 451 / 551

INTERACTIVE

MEDIA

DESIGN I

**0.2 SKETCHING / INTERACTION DESIGN /
AESTHETICS**



A Sketch of Someone Sketching a Sketch

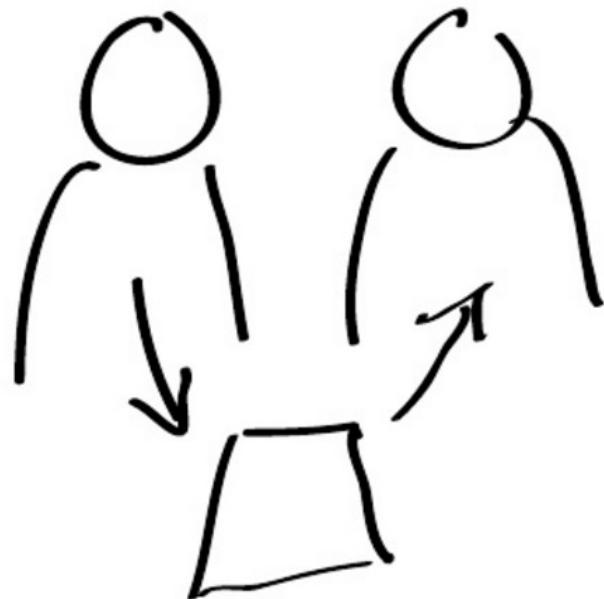
WHY SKETCH?



documentation



reflection



communication

SKETCH

PROTOTYPE

EVOCATIVE → DIDACTIC

SUGGEST → DESCRIBE

EXPLORE → REFINE

QUESTION → ANSWER

PROPOSE → TEST

PROVOKE → RESOLVE

TENTATIVE → SPECIFIC

NONCOMMittal → DEPICTION

Buxton, "The Sketch to Prototype Continuum."

"The difference between the two is as much a contrast of purpose, or intent, as it is of form."

SKETCH

PROTOTYPE

EVOCATIVE	→	DIDACTIC
SUGGEST	→	DESCRIBE
EXPLORE	→	REFINE
QUESTION	→	ANSWER
PROPOSE	→	TEST
PROVOKE	→	RESOLVE
TENTATIVE	→	SPECIFIC
NONCOMMittal	→	DEPICTION

Attributes of a Sketch (Buxton)

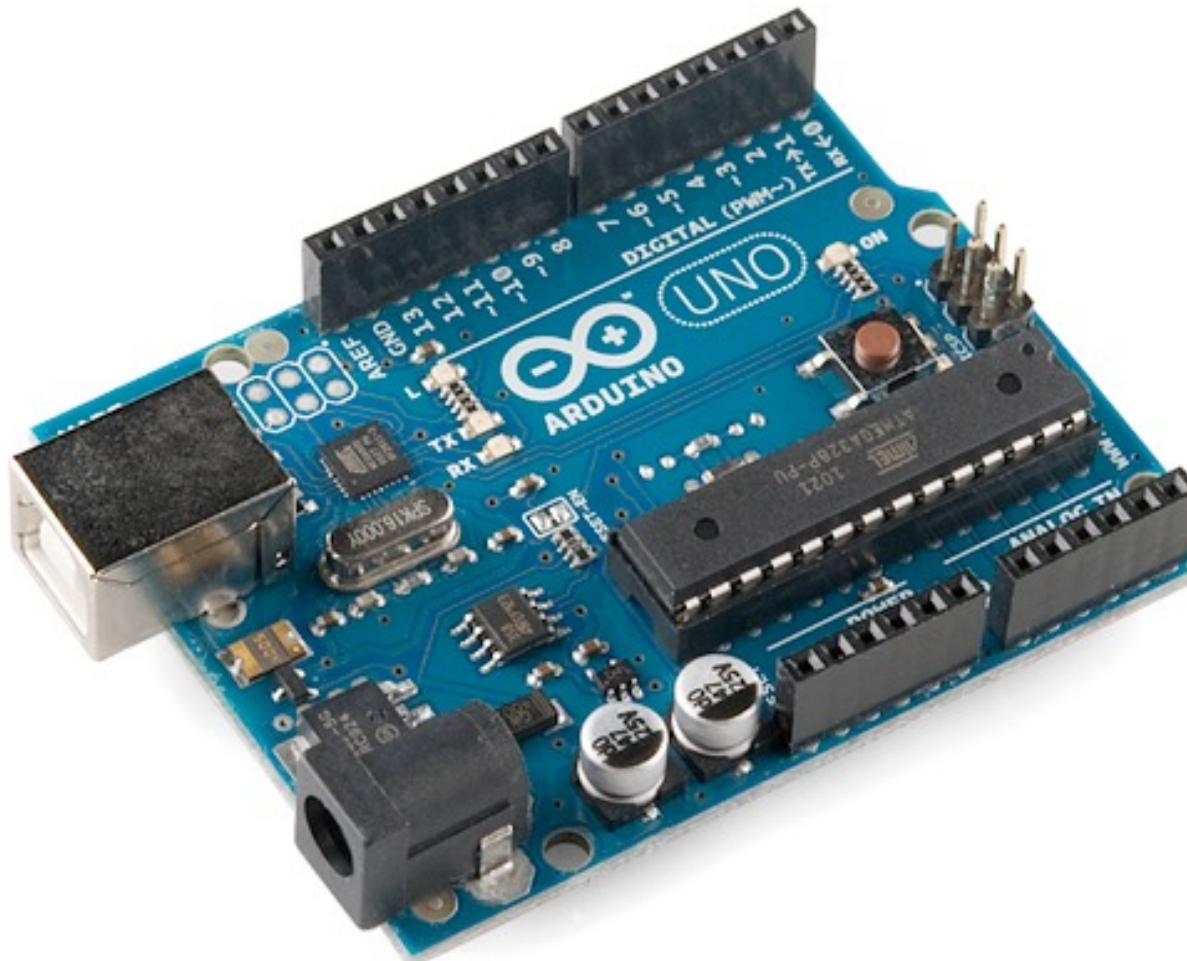
- 1. Quick**
- 2. Timely**
- 3. Inexpensive**
- 4. Disposable**
- 5. Plentiful**
- 6. Clear vocabulary**
- 7. Distinct gesture**
- 8. Minimal Detail**
- 9. Appropriate Degree of Refinement**
- 10. Suggest and explore, rather than confirm**
- 11. Ambiguity**

DIFFERENT ATTRIBUTES -> DIFFERENT MODALITIES

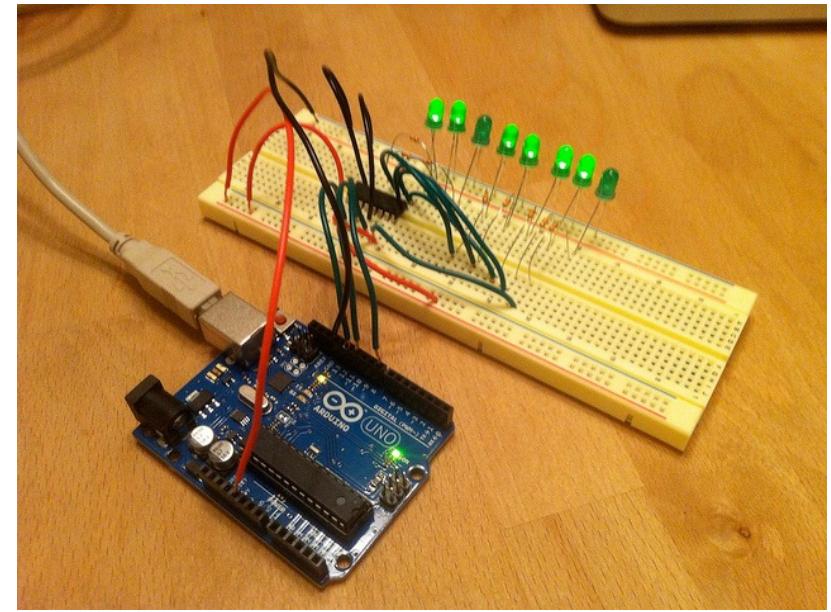


From Buxton

SKETCHING WITH INTERACTIVE ELECTRONICS



USING WHAT IS AT HAND

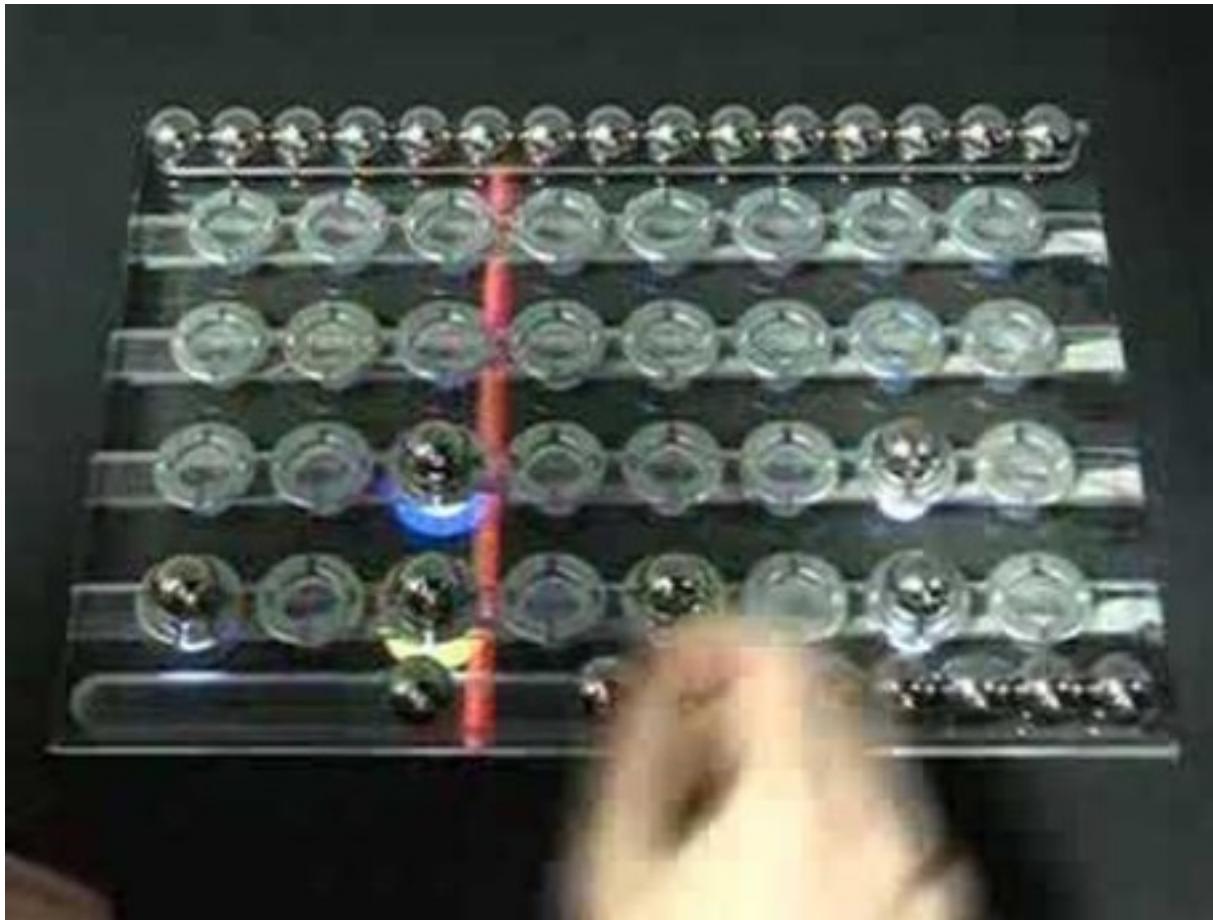


BEATBEARING SKETCHES – PETER BENNETT



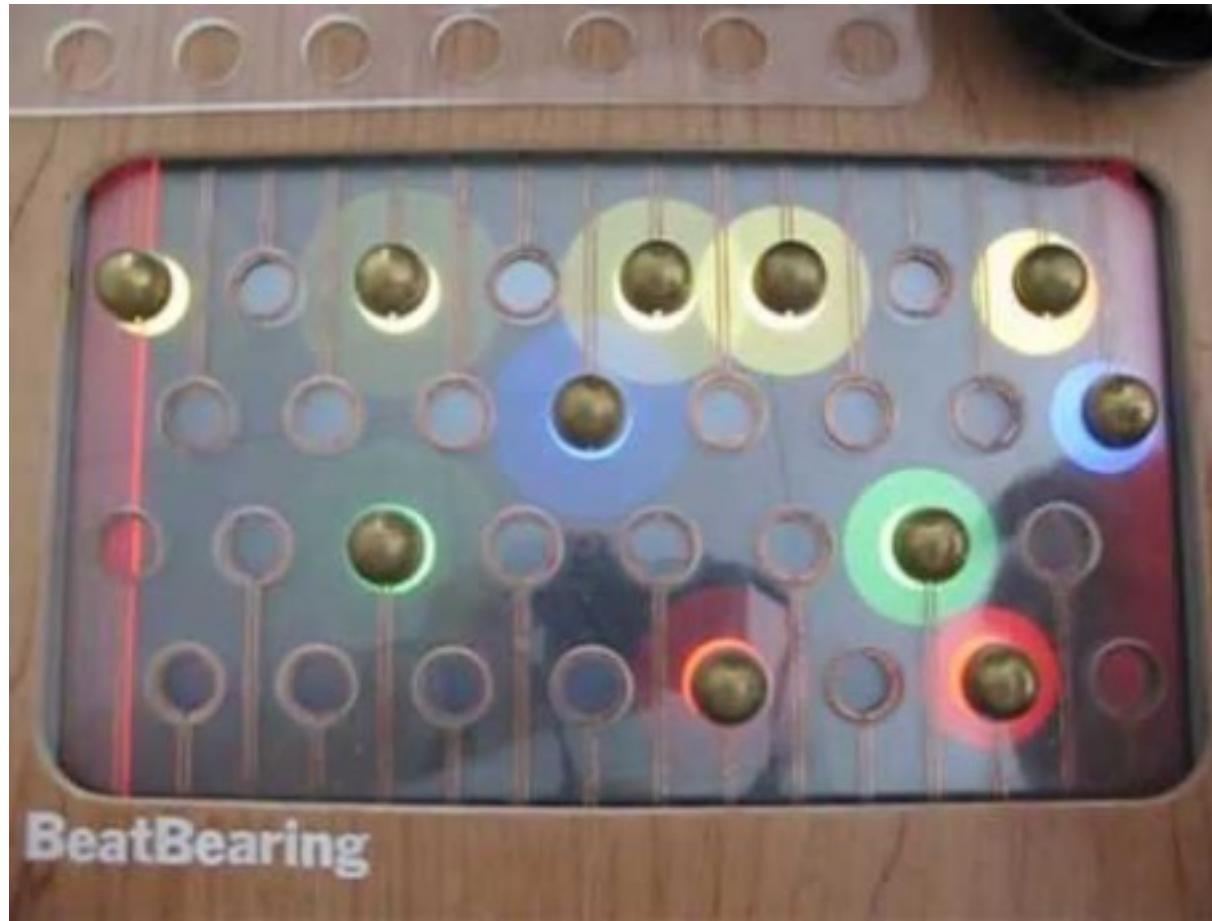
http://youtu.be/5PZ5T-OHm_Y

BEATBEARING SKETCHES – PETER BENNETT

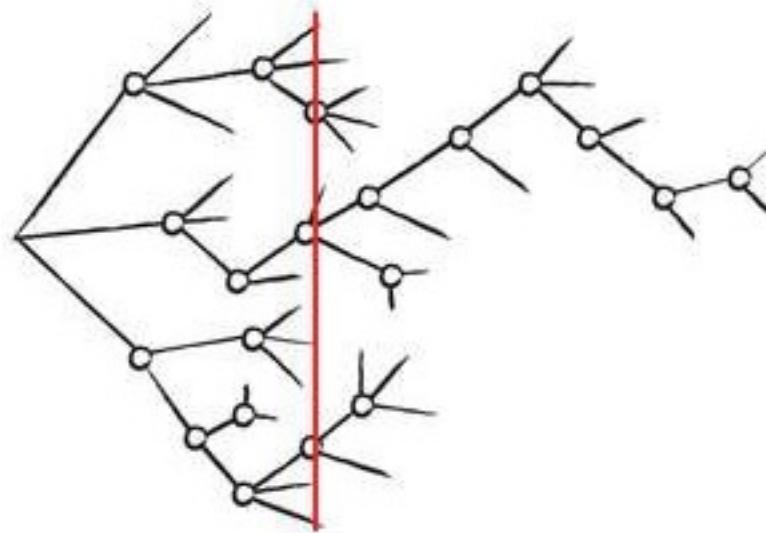


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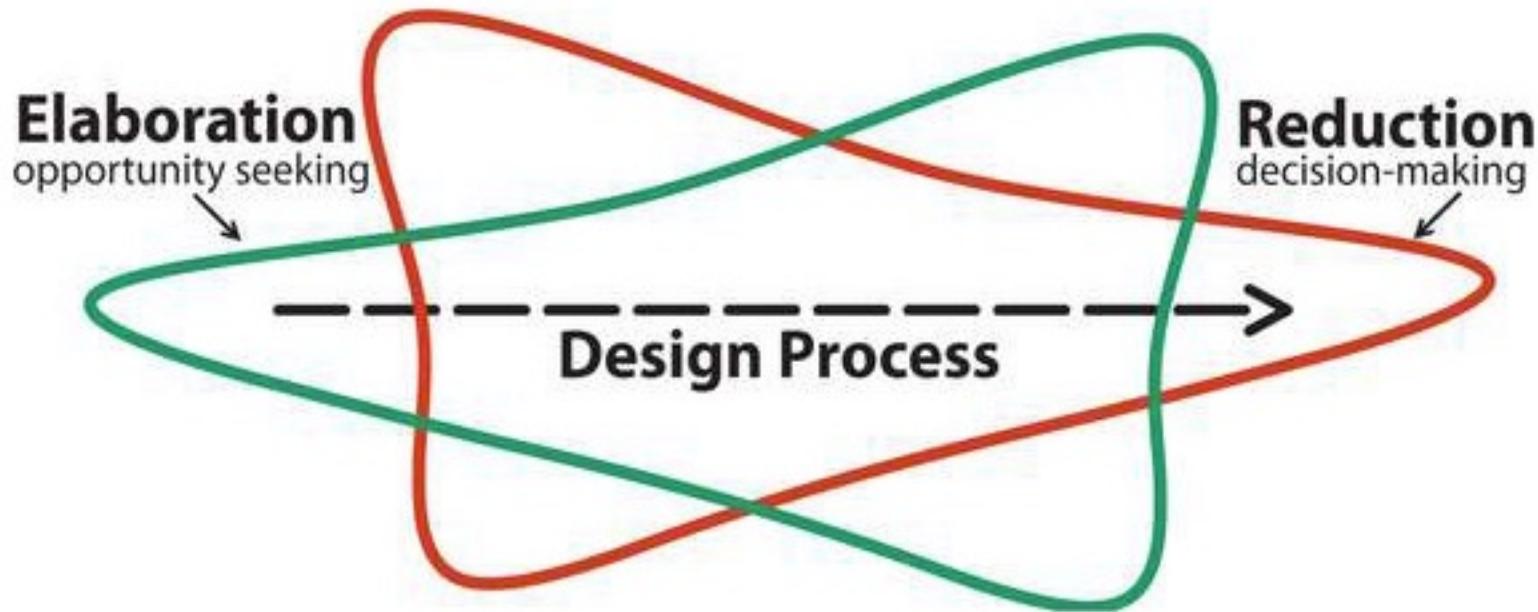
BEATBEARING FINISHED (?) PRODUCT – PETER BENNETT



<https://www.youtube.com/watch?v=MJe0nsLt1H4>



Greenberg. The design process as a tree. At any moment in time, explore multiple options.



Laseau's “Design Funnel.” From Greenberg.
Complementary and simultaneous processes of
elaboration and reduction.



Sketching also allows **Iteration**. In addition to the branching metaphor, we can think of a cyclic metaphor, where we can revisit any number of concepts with slight variations or alterations.

Sketching Warmup

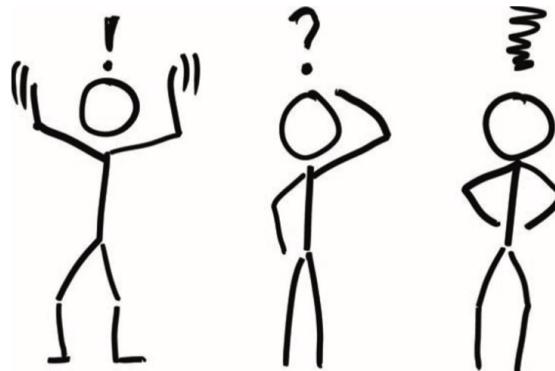
(see Greenberg Chapter 3.3)

1. Digital devices
 - Cell phone, laptop, tablet, keyboard, mouse
2. Musical instruments
 - Piano, drum, trumpet, violin
3. People
 - Try some variations: stick person, star person, box person, blob person
4. Activities
 - Pointing, running, lifting

Going farther: Sketching Vocabulary (from Greenberg Chapter 3.3)

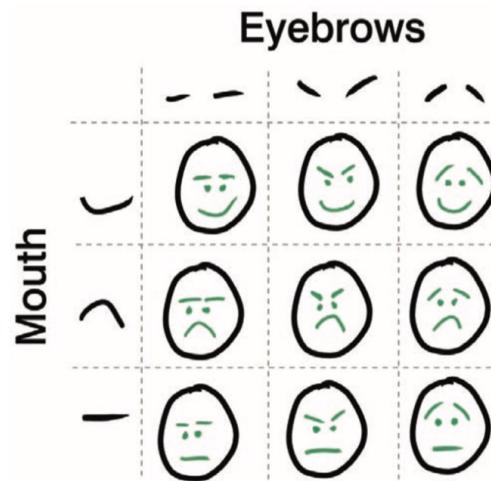
5 Bodies and Emotions

Different postures can also show the state of the person: surprised, puzzled, disgruntled. Here, we also used symbols above the head of the person (in addition to posture) as an additional indicator of a person's state.



6 Faces and Emotions

Through simple variations of how you draw people's faces (in particular their mouth and eyebrows) you can let your sketched people express their emotions. The 3x3 grid illustrates 9 different combinations of how to draw people's faces, simply by the way you remix 6 eyebrow and mouth shapes. The result is expressions such as: happy, relieved, sad, angry, confused, or surprised.



Going farther: Sketching Vocabulary (from Greenberg Chapter 3.3)

7 Combining Postures and Faces

Adding a body posture matching the person's facial expression can amplify how you communicate the person's current emotional state. For example, this sketch shows a person in three different moods: happy and waving the hand, angry and raising the arms, and scratching the head while being confused.



8 Combining Different Sketch Elements to Illustrate Situations

You can combine these postures of people and the simple objects to compose simple sketches that illustrate specific situations and actions. For example, the sketches below illustrate a person in different moods and situations: happy while being on the phone, confused while deciphering a map, and sad while searching the floor for a lost item.



Buttons and handles

Verplank theorizes about the distinction between two ways of interacting with a digital system:

Buttons: discrete inputs that have 2 states — on or off

and

Handles: inputs that are continuous, that allow a wide range.

Sketch one specific button and one specific handle that you have personal, direct experience with. Choose ones that are notable, that you especially like or dislike.

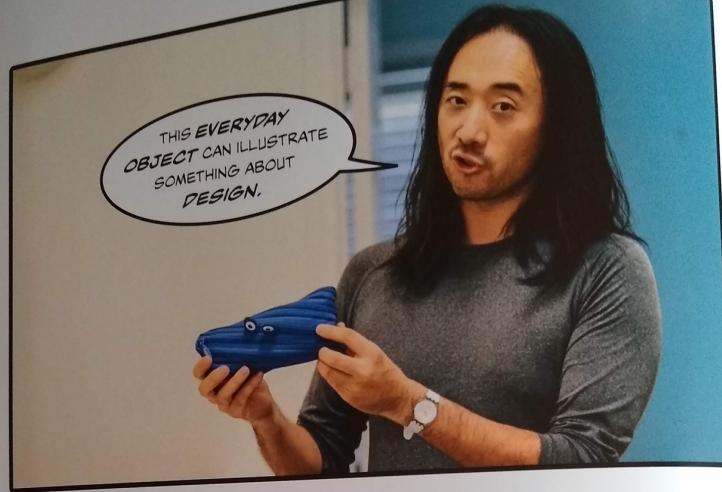
Discussion of Buxton article.

What are Buxton's main ideas?

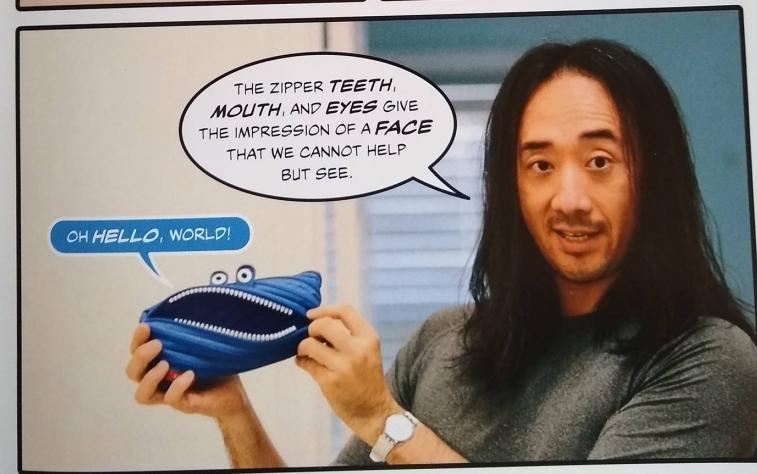
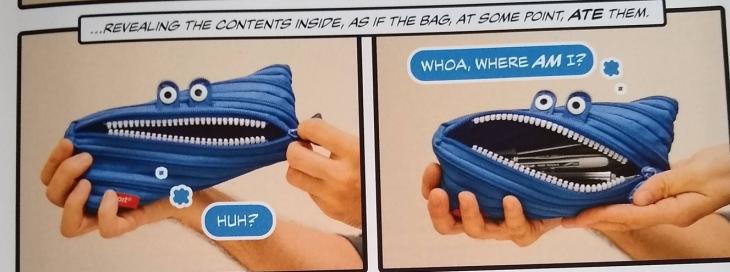
From “interface design” to “experience design”



- We aren't designing a *thing*, but we are designing an experience that someone will have when interacting with the thing.

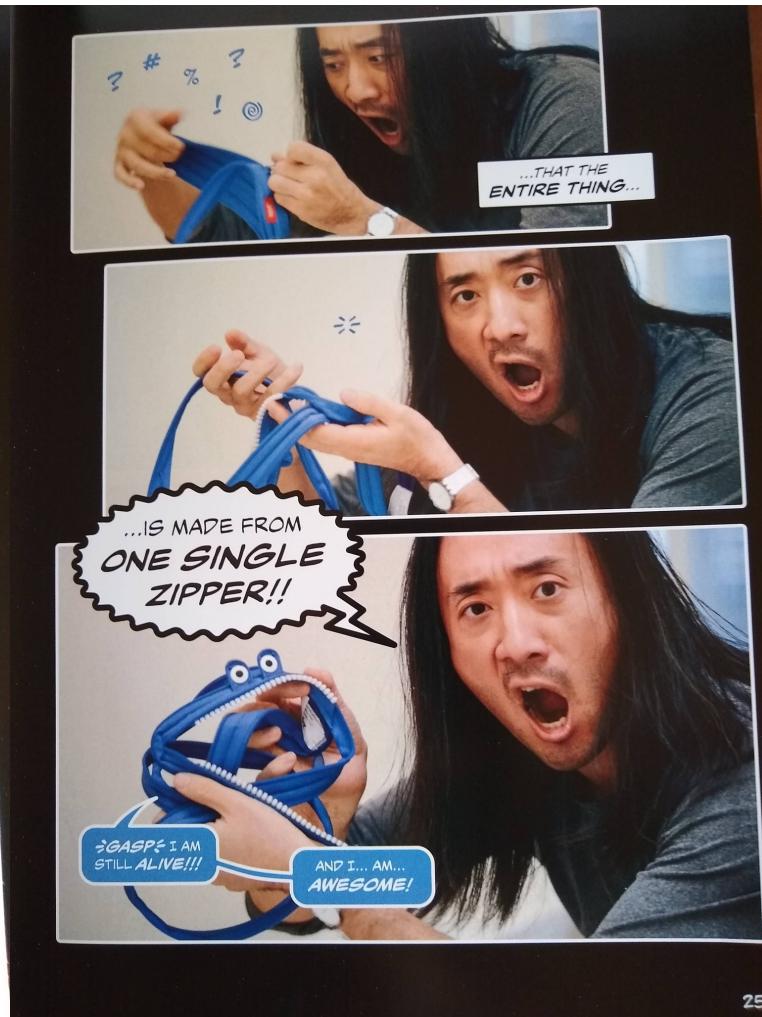


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Wang, Artful Design



Wang, Artful Design

Notice How the Experience Unfolds **Over Time**



Form & function
 -unifying
 -non-arbitrary relationship

Pleasure, Playfulness

Personality

Inevitability

Aesthetic Experience

- Not primarily from *looking at it*
 but instead from *using it*

Wang, *Artful Design*

Implications of Experience Design

Experiences are:

- messy
- open-ended
- temporal
- individual
- situated
- contingent
- intersecting

Exercise

Think of a technological interaction you have had that has this quality of "transcendence" that Wang describes; where the experience goes beyond just getting something done, but has a joyful, playful, fun, pleasing or fulfilling quality.

What features are important in giving it that quality?

Can you sketch it?

Interaction Aesthetics from the *Spectator's Perspective*



Boiler Room

Barista Skills



<https://youtu.be/M-LwxHQg-JI>

But is there an inherent aesthetic to watching skilled activity?



<https://youtu.be/Q5HvaeVeOkw>



Style and Structure

What about pressing buttons?



https://www.youtube.com/watch?v=Z_zIvFYQWig

Exercise

Consider a mundane, frequent interaction with an electronic/digital technology that you are familiar with. Something straightforward, for getting a task done. Quickly sketch it.

Share.

We'll select one example. Now sketch a different interaction that accomplishes the same task, but is more playful, joyful, or fun; or offers more possibility for personal style.