

# CSE 440: Introduction to HCI

## User Interface Design, Prototyping, and Evaluation

Lecture 10:  
Interface  
Implementation

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Eunice Jun  
David Wang  
Elisabeth Chin  
Ravi Karkar



Tuesday / Thursday  
10:30 to 11:50

# Fogarty Adventures in Bad Visuals

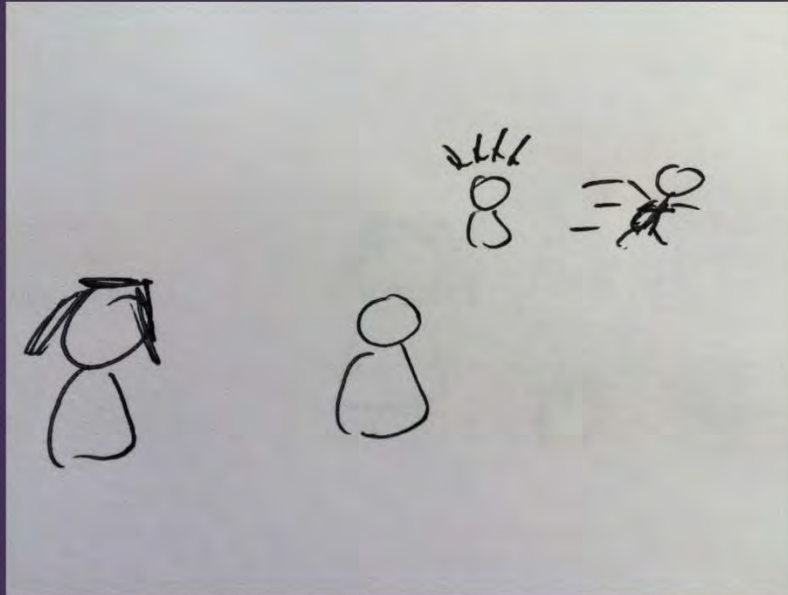
Needed to present for UW Innovation Award

Needed a storyboard, but am visually inept

First experience with oDesk (now called Upwork)

# Initial Specification

## Unsure What to Do



Jane talks to her sister (could be changed to brother if it's easier to get a distinct character here)

They had similar issue, for them it turned out to be a need to control stress and get more exercise

People talking about what's causing Jane's issue is a recurring thing, look ahead to see that

Stressed person icon is recurring, look ahead to see that

# Guidance on Desired Style

## Desired Style



But not this black on white color,  
see color and presentation slide



# Version 1

## Unsure What To Do



# Version 2

## Unsure What To Do



# Version 3

## Unsure What To Do





# Final Version

## Unsure What to Do



Consults Brother

Had Similar Symptoms

Shares his Triggers

Stress & Exercise



# Two Storyboards

Before Our Advances

After Our Advances

Three Iterations

Less Than Three Hours Time

Approximately \$300

# Before

## Meet Jane



Severe Symptoms

Missing Work

Needs Help

# Before

## Unsure What to Do



Consults Brother

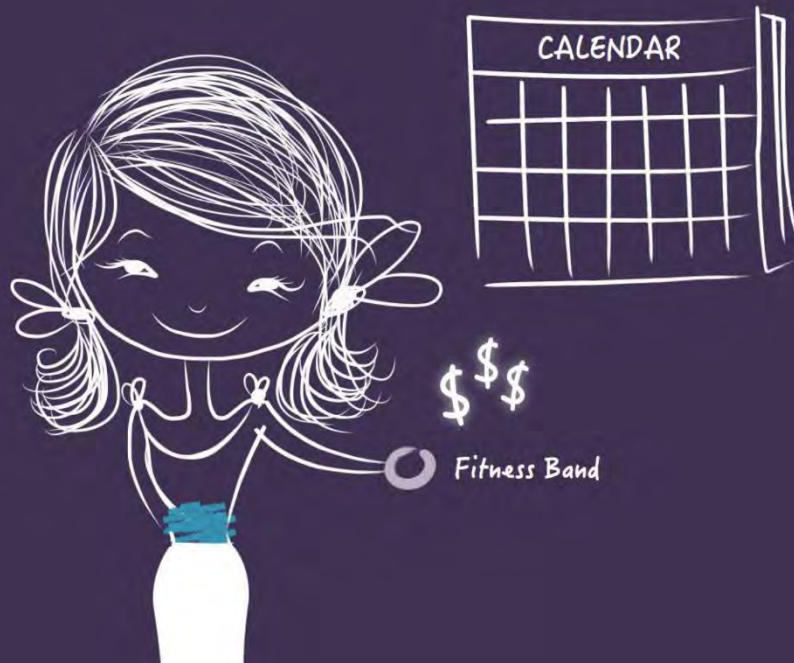
Had Similar Symptoms

Shares his Triggers

Stress & Exercise

# Before

## Tracking Mood and Physical Activity



Buys a Fitness Band

Tracks Mood

Tracks Physical Activity

# Before

## Making Sense of the Data



Lots of Data

Mood Over Time

Activity Over Time

But No Understanding



# Before

## Maybe Her Doctor Can Help



Did not Track Symptoms

Did not Track Food

Elimination Diet

Difficult to Follow

Lengthy Process

Possibly Inconclusive



# After

## Revisiting Jane



Most Common Triggers

Food

Stress

Suitable Sensors / Apps

# After

## Appropriate Capture



Tracks for a Baseline

Automated Reminders

Low-Burden Tracking

Timely Symptom Input

# After

## Jane's Personal Hypotheses



Lactose



?

Caffeine



?

Stress



?

Possible Triggers

Lactose

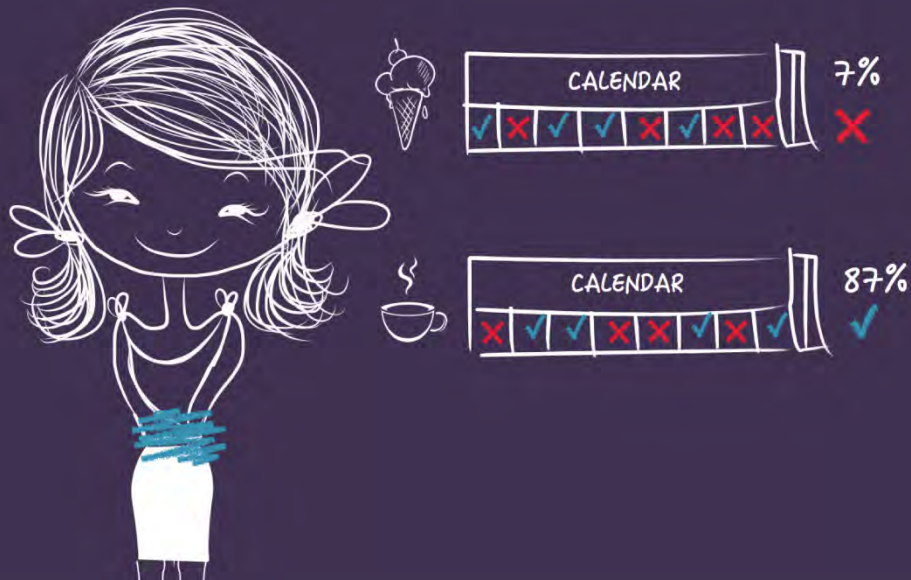
Caffeine

Stress

Confounding Effect

# After

## Self-Experimentation



Self-Experimentation

Lactose

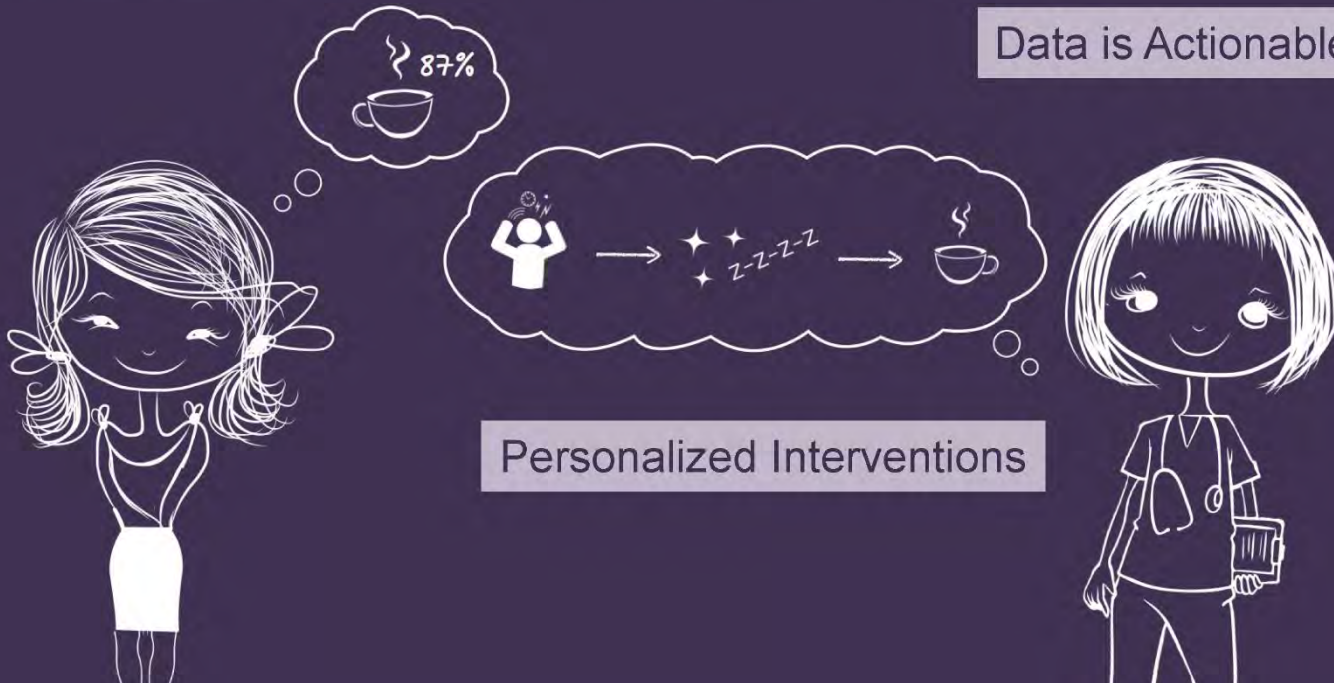
Caffeine

Jane Has Her Answer

# After

## Engaging Clinician with Data

Data is Actionable



# Fogarty Adventures in Bad Visuals

Needed to present for UW Innovation Award

Needed a storyboard, but am visually inept

First experience with oDesk (now called Upwork)

Presentation matters

In the real world, you can spend money on this



# Today

Exam Q&A Time and Place

Comments on Mockups

Comments on Presentations

Understanding Tools and Interfaces

# Project Status

## Looking Forward

2g: Design Review (1x2) Due Tonight

Critique on how this is based in research,  
why this design, details of this design

2h: Getting the Right Design Report Due Monday

2i: Presentations next Thursday / Friday

Full progression from design research,  
themes, tasks, design exploration, design

## Other Assignments

Reading 3 Posted, Due Tomorrow

# Tools and Interfaces

Why Interface Tools?

Case Study of Model-View-Controller

Case Study of Animation

Sapir-Whorf Hypothesis

Thoughtfulness in Tools

Case Study in Self-Tracking

# Sequential Programs

Program takes control, prompts for input

Person waits  
on the program

Program says when  
it is ready for more  
input, which the  
person then provides



```
C:\Windows\system32\cmd.exe

C:\>dir
Volume in drive C has no label.
Volume Serial Number is 0CE2-D369

Directory of C:\

09/25/2006  01:08 PM                24 autocexec.bat
09/25/2006  01:08 PM                10 config.sys
10/13/2006  01:43 PM                <DIR>          DELL
01/05/2002  02:38 AM                54,784 msoc170.dll
10/17/2006  01:41 AM                <DIR>          Perl
10/29/2006  11:41 PM                <DIR>          Program Files
10/13/2006  04:41 PM                <DIR>          ProgramDataTechSmith
10/13/2006  02:24 PM                <DIR>          Users
10/21/2006  06:04 PM                <DIR>          Windows
10/13/2006  05:58 PM                <DIR>          Windows.old
10/13/2006  03:40 PM                146 YServer.txt
               4 File(s)              54,964 bytes
               7 Dir(s)  24,839,090,176 bytes free

C:\>ls -l
ls: reading directory -- Permission denied
total 472
drwxrwxrwx  5 Ajit 0   4096 2006-10-13 15:24 $Recycle.Bin
-rwxrwxrwx  1 Ajit 0    24 2006-09-25 14:00 autocexec.bat
drwxrwxrwx 26 Ajit 0  4096 2006-10-13 19:07 Boot
-rwxrwxrwx  1 Ajit 0   353 2006-10-13 14:52 Boot.BAK
-rwxrwxrwx  1 Ajit 0   353 2006-10-13 19:07 Boot.ini.saved
-rwxrwxrwx  1 Ajit 0 438328 2006-10-04 03:02 bootmgr
-rwxrwxrwx  1 Ajit 0  8192 2006-10-13 19:07 BOOTSECT.BAK
drwxrwxrwx  2 Ajit 0    10 2006-10-24 22:34 Config.Mei
-rwxrwxrwx  2 Ajit 0    10 2006-09-25 14:00 config.sys
drwxrwxrwx  3 Ajit 0  4096 2006-10-13 14:43 DELL
drwxrwxrwx  2 Ajit 0  4096 2006-10-13 15:24 Documents and Settings
```

# Sequential Programs

```
while true {  
    print "Prompt for Input"  
    input = read_line_of_text()  
    output = do_work()  
    print output  
}
```

Person is literally modeled as a file

# Event-Driven Programming

A program waits for a person to provide input

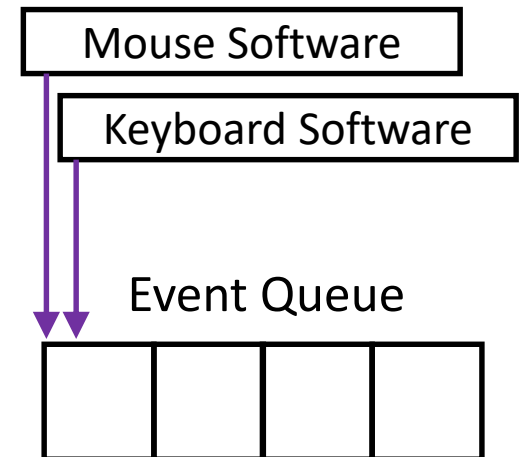
All communication done via events

“mouse down”, “item drag”, “key up”

All events go to a queue

Ensures events handled in order

Hides specifics from applications



How many of these queues? How can you tell?



# Basic Interactive Software Loop

```
do {  
    e = read_event();  
    dispatch_event(e);  
    if (damage_exists())  
        update_display();  
} while (e.type != WM_QUIT);
```

} input  
} processing  
} output

All interactive software has this somewhere

# Basic Interactive Software Loop

Have you ever written this loop?

# Basic Interactive Software Loop

Have you ever written this loop?

Contrast with:

“One of the most complex aspects of Xlib programming is designing the event loop, which must take into account all of the possible events that can occur in a window.”

Nye & O'Reilly, X Toolkit Intrinsic  
Programming Manual, vol. 4, 1990, p. 241.

# Understanding Tools

We use tools because they

- Identify common or important practices

- Package those practices in a framework

- Make it easy to follow those practices

- Make it easier to focus on our application

What are the benefits of this?

# Understanding Tools

We use tools because they

- Identify common or important practices
- Package those practices in a framework
- Make it easy to follow those practices
- Make it easier to focus on our application

What are the benefits of this?

- Being faster allows more iterative design
- Implementation is generally better in the tool
- Consistency across applications using same tool

# Understanding Tools

Why is designing tools difficult?

Need to understand the core practices and problems

Those are often evolving with technology and design

Example: Responsiveness in event-driven interface

Event-driven interaction is asynchronous

How to maintain responsiveness in the interface while executing some large computation?



# Understanding Tools

Why is designing tools difficult?

- Need to understand the core practices and problems

- Those are often evolving with technology and design

Example: Responsiveness in event-driven interface

- Cursor:

  - WaitCursor vs. CWaitCursor vs. In Framework

- Progress Bar:

  - Data Races vs. Idle vs. Loop vs. Worker Objects

# Fundamental Tools Terminology

## Threshold vs. Ceiling

Threshold: How hard to get started

Ceiling: How much can be achieved

These depend on what is being implemented

## Path of Least Resistance

Tools influence what interfaces are created

## Moving Targets

Changing needs make tools incomplete or obsolete

Myers et al, 2000

<http://dx.doi.org/10.1145/344949.344959>

# Tools and Interfaces

Why Interface Tools?

Case Study of Model-View-Controller

Case Study of Animation

Sapir-Whorf Hypothesis

Thoughtfulness in Tools

Case Study in Self-Tracking

# Model-View-Controller

How to organize the code of an interface?

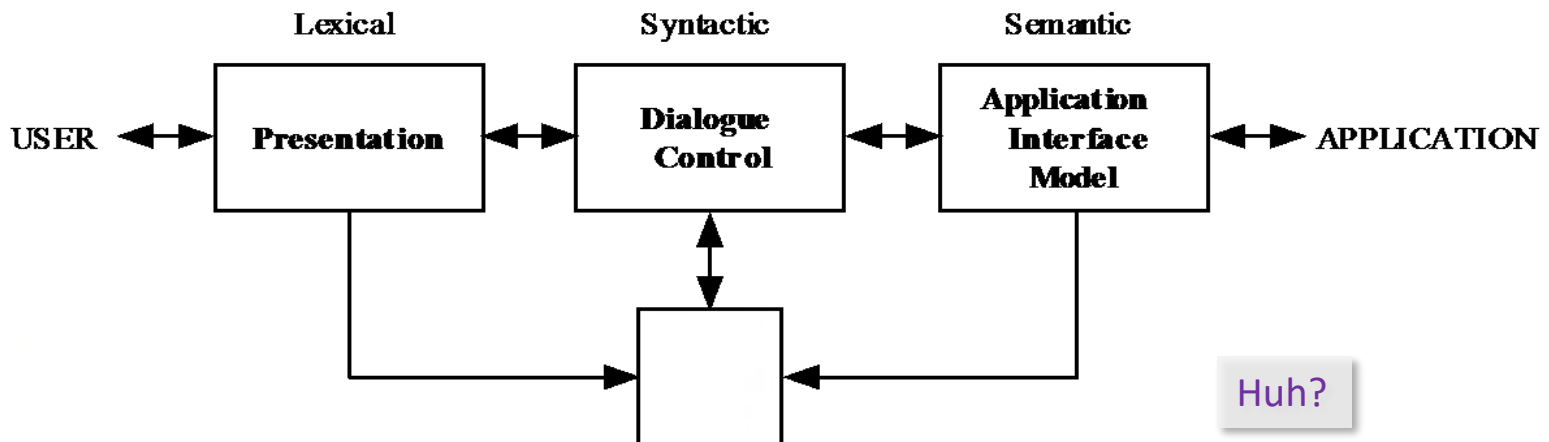
This is a surprisingly complicated question, with unstated assumptions requiring significant background to understand and resolve

# Seeheim Model

Buxton, 1983

<http://dx.doi.org/10.1145/988584.988586>

Results from 1985 workshop on user interface management systems, driven by goals of portability and modifiability, based in separating the interface from application functionality



# Seeheim Model

## Lexical - Presentation

External presentation of interface

e.g., “add” vs. “append” vs. “^a” vs.



Generates the display, receive input

e.g., how to make a “menu” or “button”

## Syntactic - Dialog Control

Parsing of tokens into syntax

e.g., three-state model, interface modes

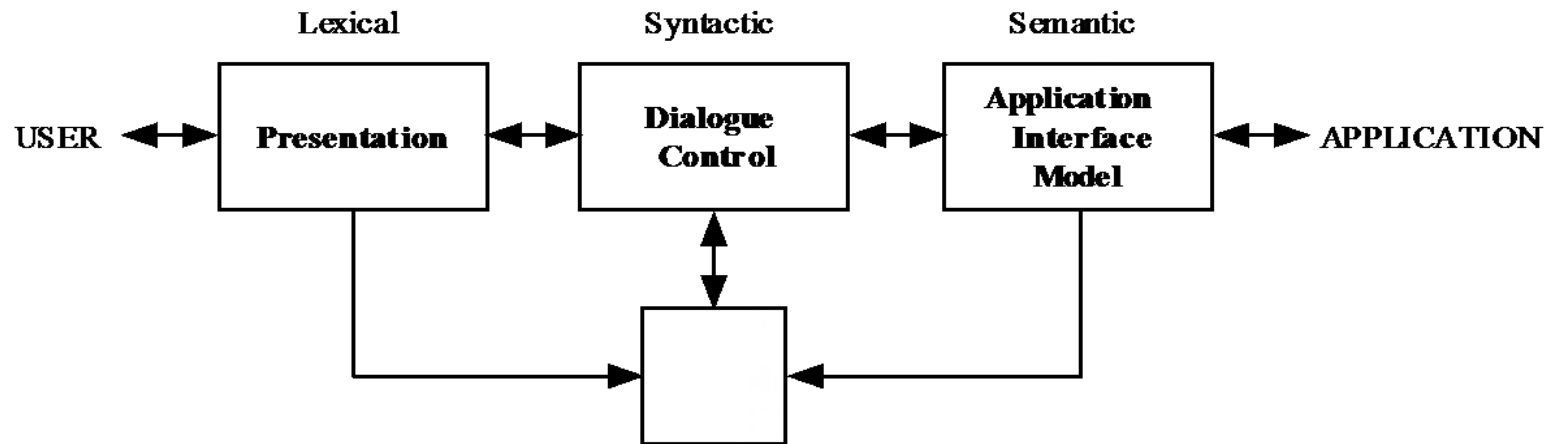
Maintain state

## Semantic - Application Interface Model

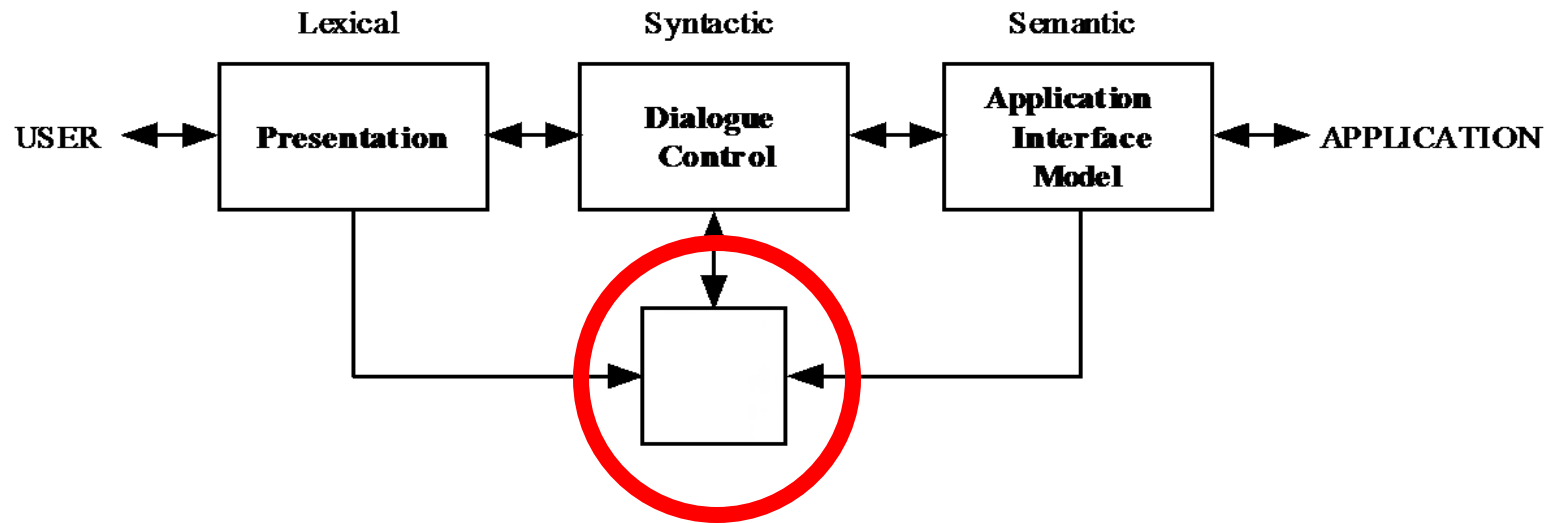
Defines interaction between  
interface and rest of software

e.g., drag-and-drop target highlighting

# Seeheim Model



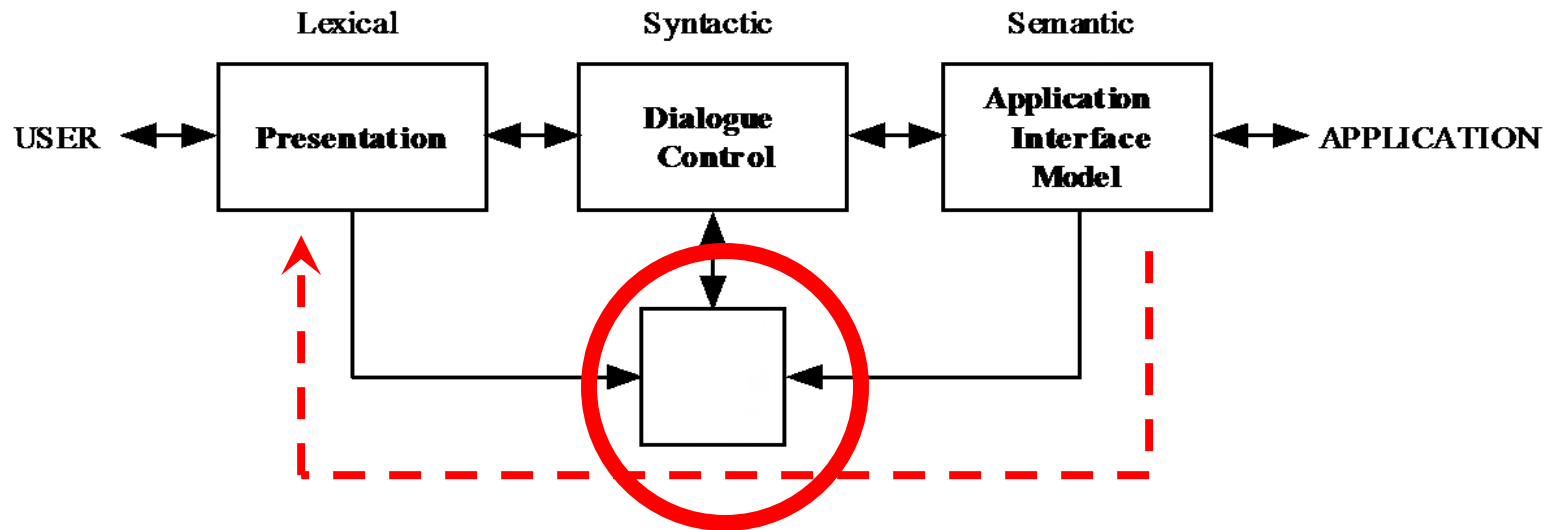
# Seeheim Model



Huh?



# Seeheim Model



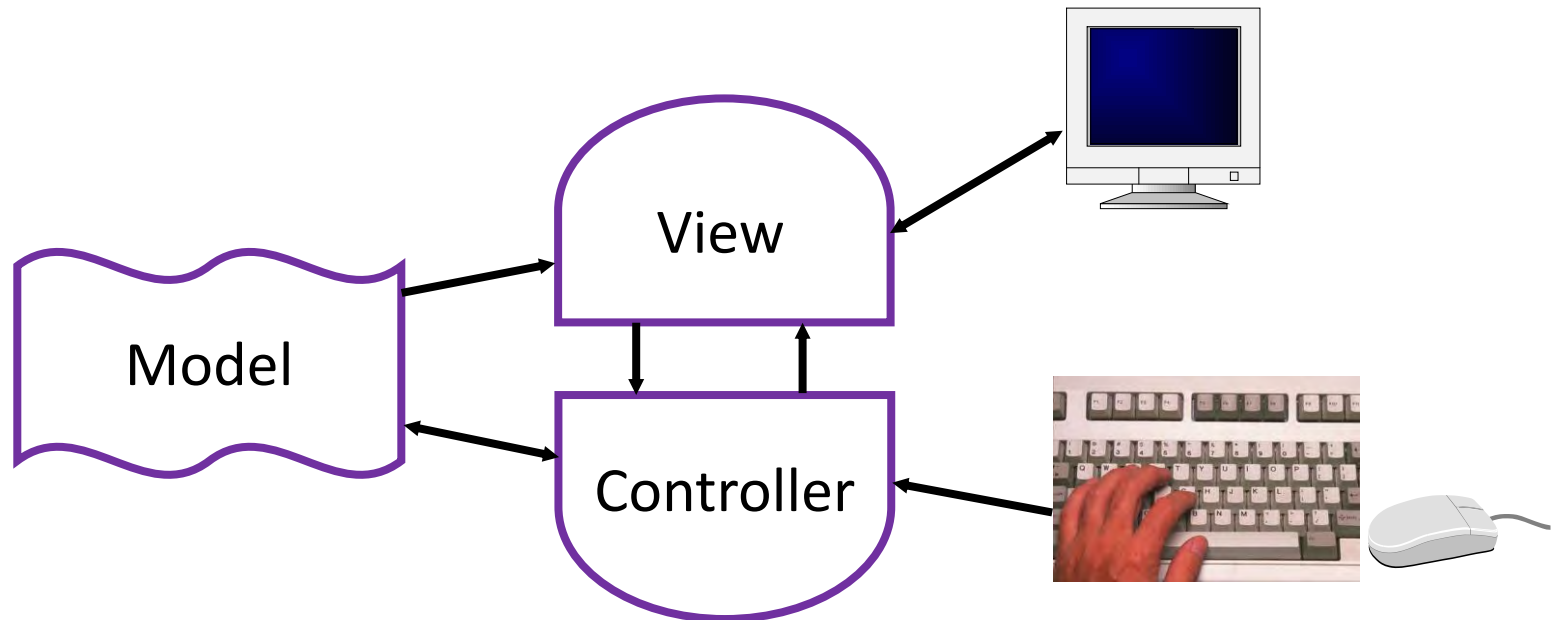
## Rapid Semantic Feedback

In practice, all of the code goes in here

# Model-View-Controller

Introduced by Smalltalk developers at PARC

Partitions application to be scalable, maintainable



# View / Controller Relationship

In theory:

Pattern of behavior in response to input events (i.e., concerns of the controller) are independent of visual geometry (i.e., concerns of the view)

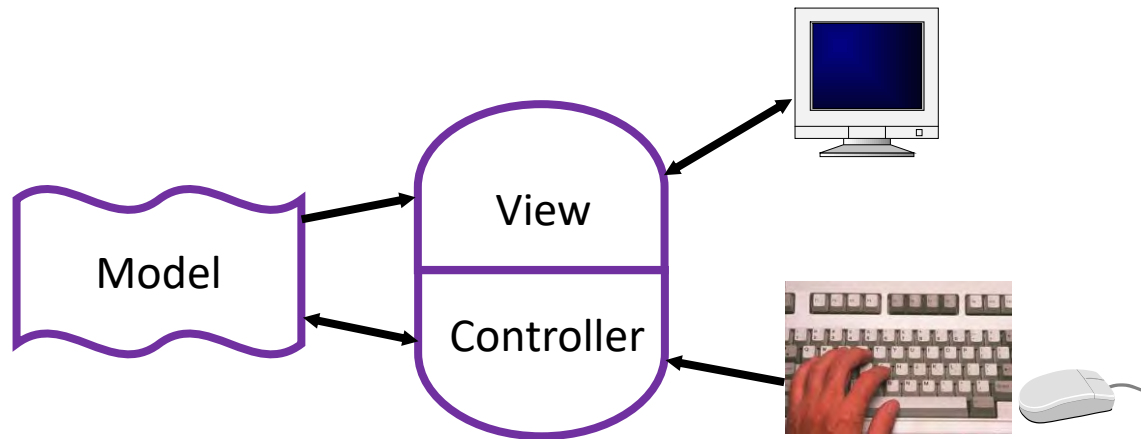
Controller contacts view to interpret what input events mean in context of a view (e.g., selection)

# View / Controller Relationship

In practice:

View and controller often tightly intertwined,  
almost always occur in matched pairs

Many architectures combine into a single class



# Model-View-Controller

MVC separates concerns and scales better than global variables or putting everything together

Separation eases maintenance

- Can add new fields to model,  
new views can leverage, old views will still work

- Can replace model without changing views

Separation of “business logic” can require care

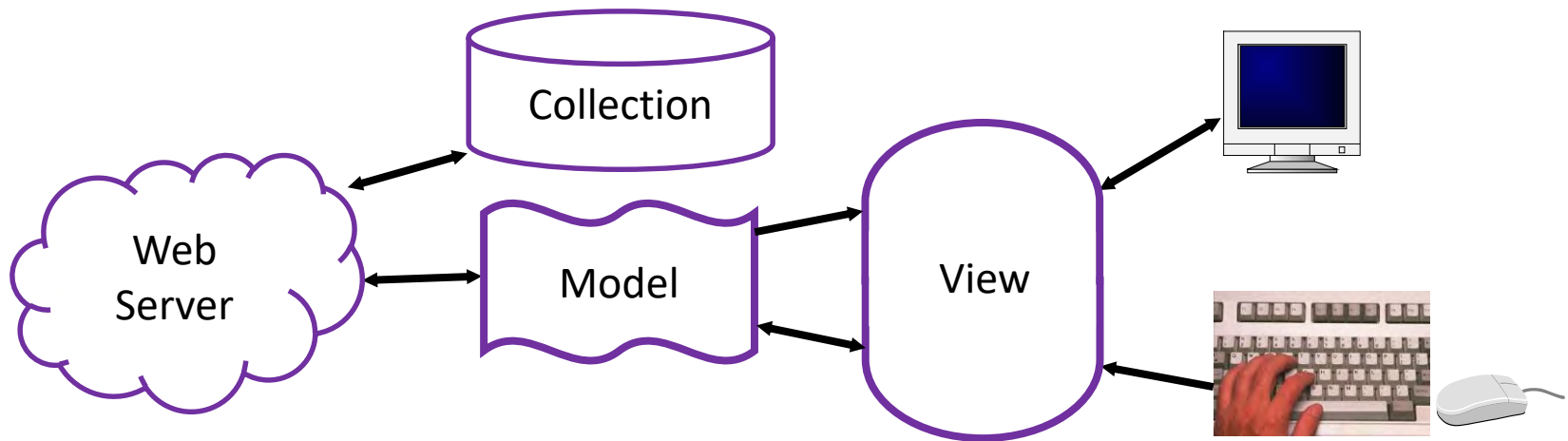
- May help to think of model as the client model

# Model-View-Collection on the Web

Core ideas manifest differently according to needs

For example, backbone.js implements client views of models, with REST API calls to web server

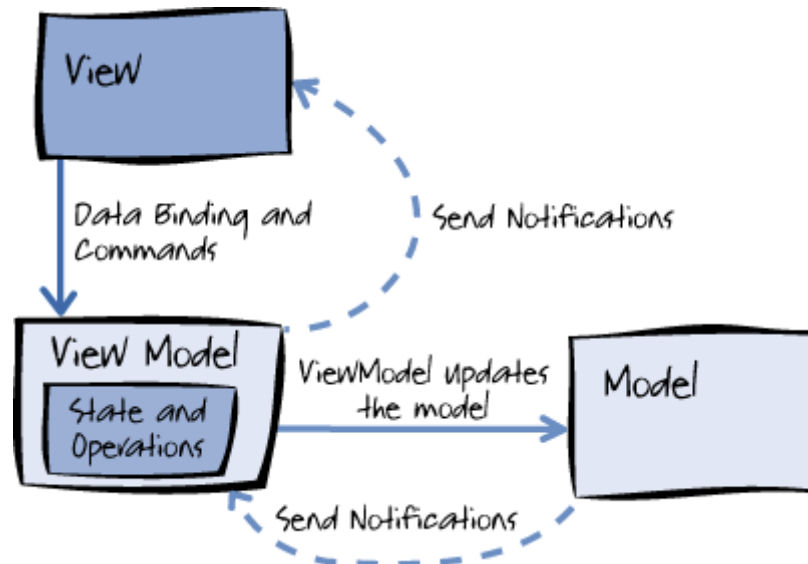
Web tools often implement views as templates



# Model View View-Model

Design to support data-binding  
by minimizing functionality in view

Also allows greater separation of expertise



# Tools and Interfaces

Why Interface Tools?

Case Study of Model-View-Controller

Case Study of Animation

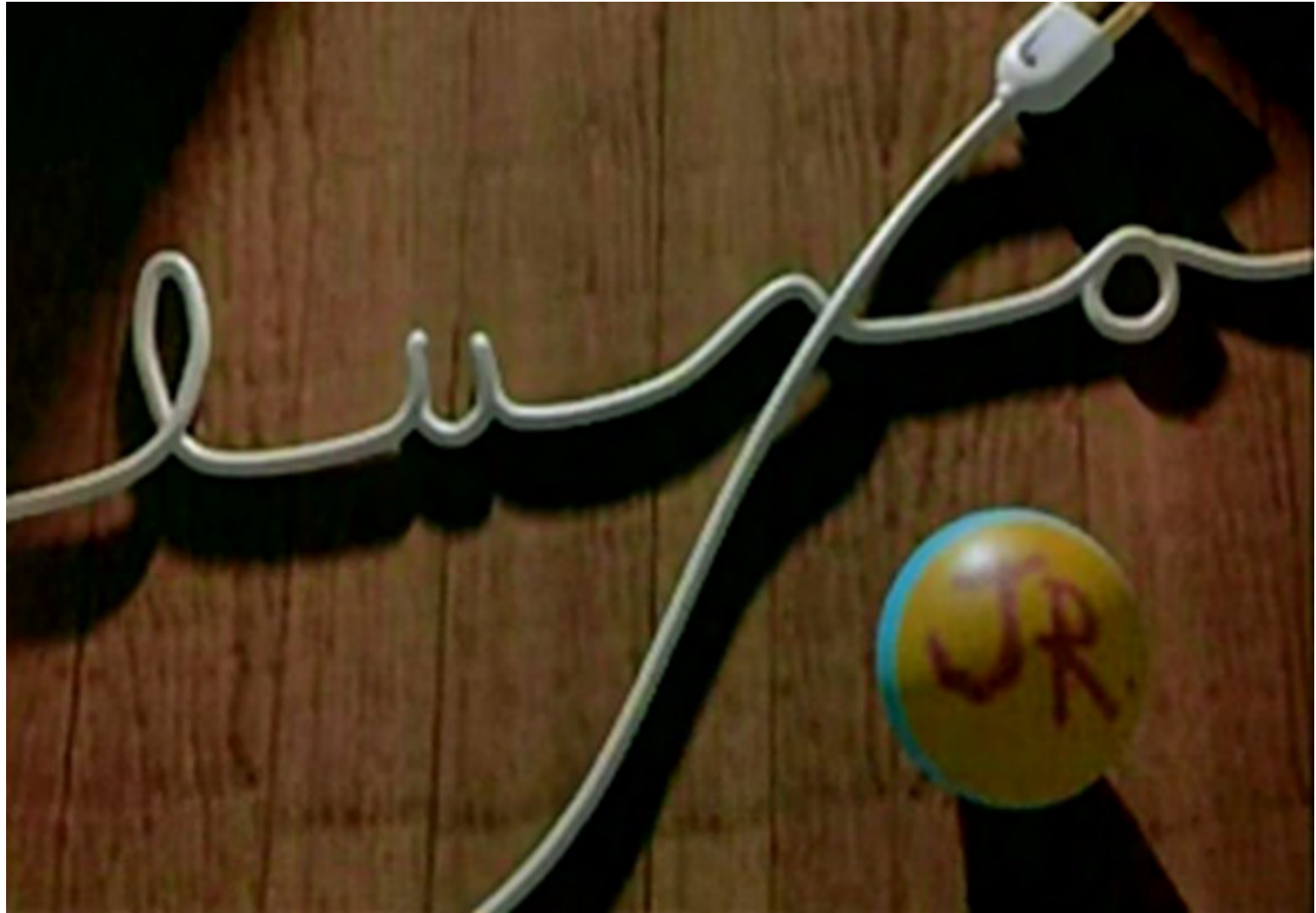
Sapir-Whorf Hypothesis

Thoughtfulness in Tools

Case Study in Self-Tracking



Luxor Jr.



# Animation Case Study

## Principles of Traditional Animation Applied to 3D Computer Animation

Lasseter, 1987

<http://dx.doi.org/10.1145/37402.37407>



Computer Graphics, Volume 21, Number 4, July 1987

### PRINCIPLES OF TRADITIONAL ANIMATION APPLIED TO 3D COMPUTER ANIMATION

John Lasseter  
Pixar  
San Rafael  
California

*"There is no particular mystery in animation... it's really very simple, and like anything that is simple, it is about the hardest thing in the world to do."* Bill Tytla at the Walt Disney Studio, June 28, 1937, [14]

#### ABSTRACT

This paper describes the basic principles of traditional 2D hand-drawn animation and their application to 3D computer animation. After describing how these principles evolved, the individual principles are detailed, addressing their meanings in 2D hand-drawn animation and their application to 3D computer animation. This should demonstrate the importance of these principles to quality 3D computer animation.

CR Categories and Subject Descriptors:

I.3.6 Computer Graphics: Methodology and Techniques - Interaction Techniques;  
I.3.7 Computer Graphics: Three-dimensional Graphics and Realism - Animation;  
J.5 Computer Applications: Arts and Humanities - Arts, fine and performing.

General Terms: Design, Human Factors.

Additional Keywords and Phrases: Animation Principles, Keyframe Animation, Squash and Stretch, Lasso Jr.

#### 1. INTRODUCTION

Early research in computer animation developed 2D animation techniques based on traditional animation. [7] Techniques such as storyboarding [11], keyframe animation, [4,5] interweaving, [16,22] scan/paint, and multiplane backgrounds [17] attempted to apply the old animation process to the computer. As 3D computer animation research matured, more resources were devoted to image rendering than to animation. Because 3D computer animation uses 3D models instead of 2D drawings, fewer techniques from traditional animation were applied. Early 3D animation systems were script based [6], followed by a few spline-interpolated keyframe systems [22]. But those systems were developed by companies for internal use, and so very few traditionally trained animators found their way into 3D computer animation.

*"Lasso" is a trademark of Inc. Jacobson Industries AS.*

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The last two years have seen the appearance of reliable, user friendly, keyframe animation systems from such companies as Wavefront Technologies Inc., [29] Alias Research Inc., [2] Abel Image Research [28], [1] Verigo Systems Inc., [28] Symbolica Inc., [25] and others. These systems will enable people to produce more high quality computer animation. Unfortunately, these systems will also enable people to produce more bad computer animation.

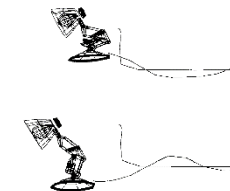
Much of this bad animation will be due to unfamiliarity with the fundamental principles that have been used for hand-drawn character animation for over 30 years. Understanding these principles of traditional animation is essential to producing good computer animation. Such an understanding should also be important to the designers of the systems used by these animators.

In this paper, I will explain the fundamental principles of traditional animation and how they apply to 3D keyframe computer animation.

#### 2. PRINCIPLES OF ANIMATION

Between the late 1920's and the late 1930's animation grew from a novelty to an art form at the Walt Disney Studio. With every picture, actions became more convincing, and characters were emerging as true personalities. Audiences were enthralled and many of the animators were satisfied, however it was clear to Walt Disney that the level of animation and existing characters were not adequate to pursue new story lines-- characters were limited to certain types of action and audience acceptance notwithstanding, they were not appealing to the eye. It was apparent to Walt Disney that no one could successfully animate a humanized figure or a life-like animal; a new drawing approach was necessary to improve the level of animation exemplified by the *Three Little Pigs*. [10]

FIGURE 1. Lasso Jr.'s hop with overlapping action on cont. Flip pages from last page of paper to front. The top figures are frames 1-5, the bottom are frames 6-10.

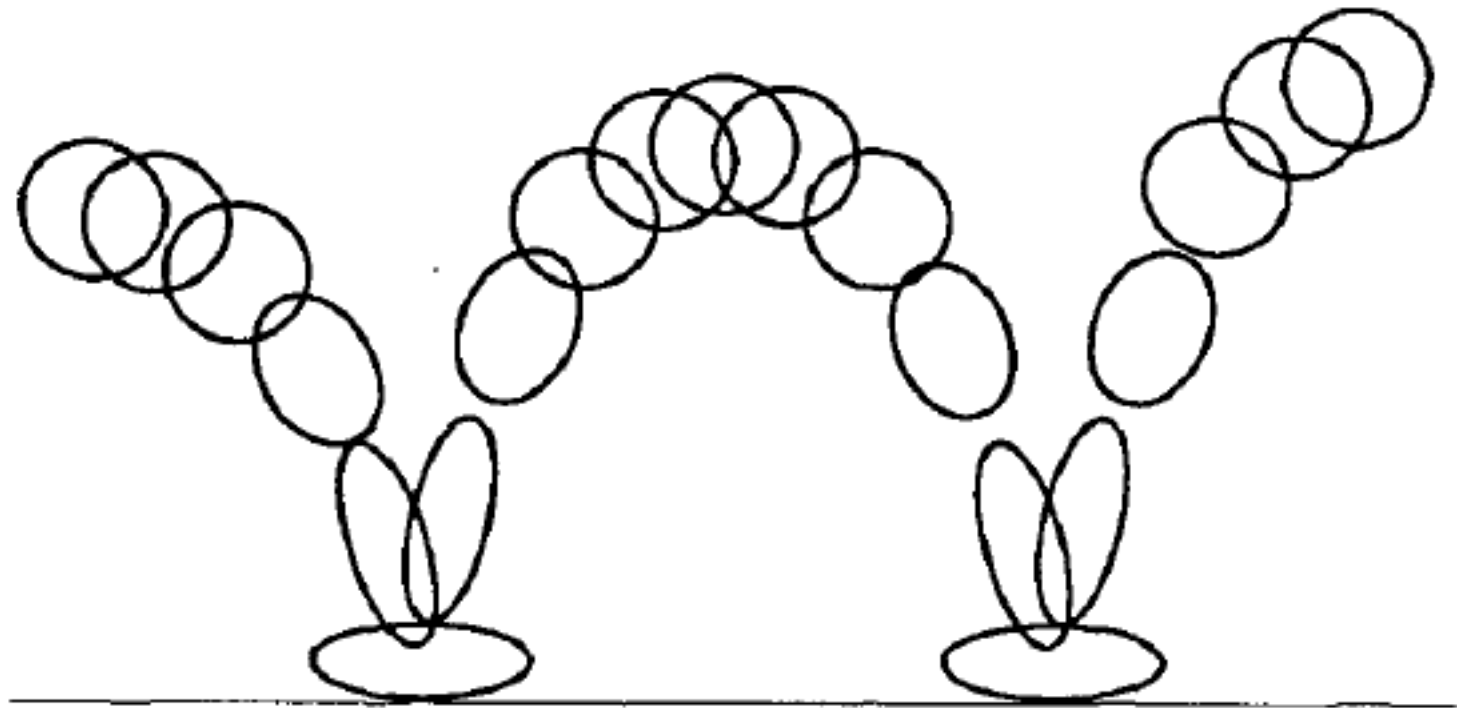


© 1987

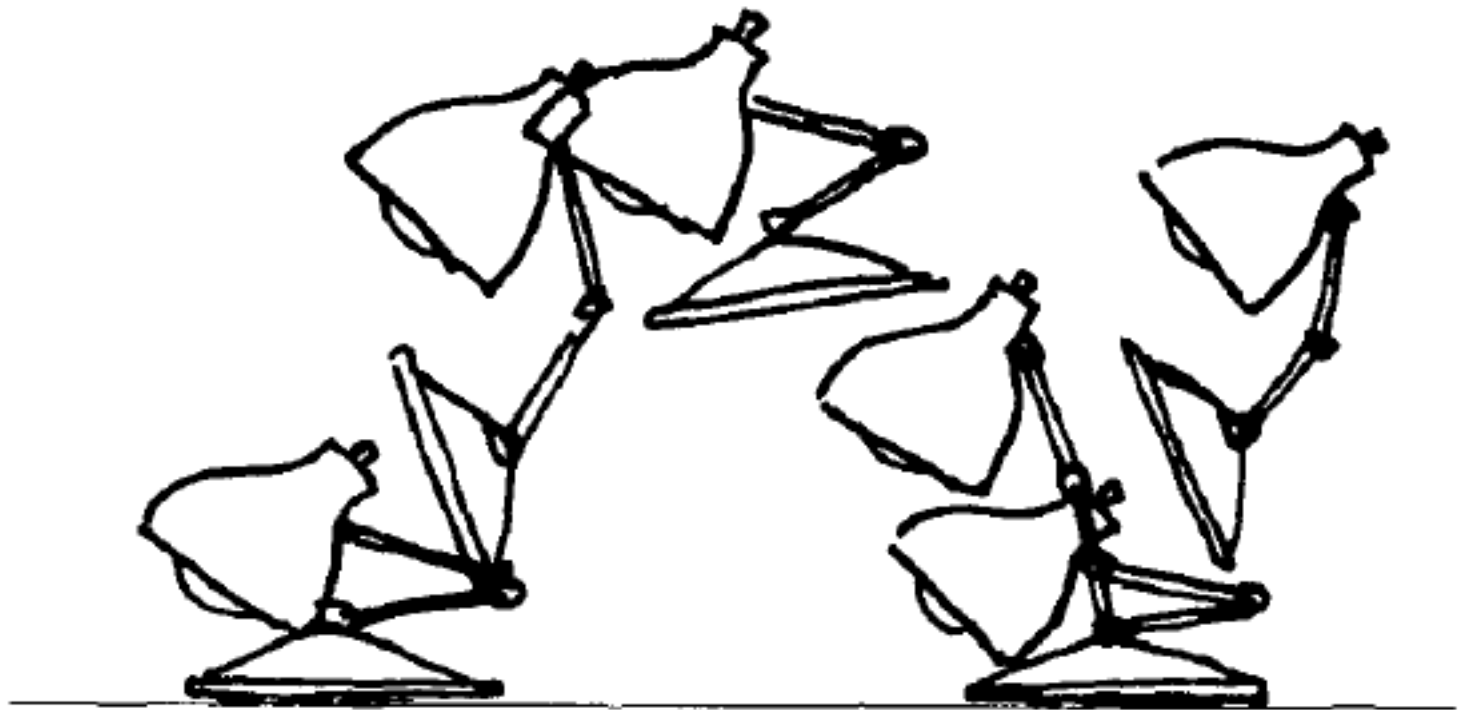
ACM 0-89791-227-4/87/0007/0035

\$00.75

# Squash and Stretch



# Squash and Stretch



# Squash and Stretch

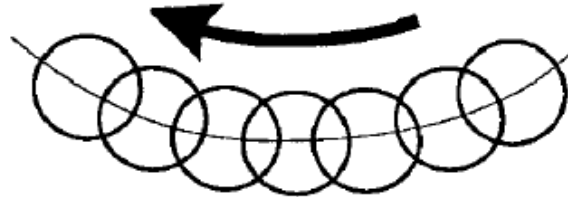


FIGURE 4a. In slow action, an object's position overlaps from frame to frame which gives the action a smooth appearance to the eye.

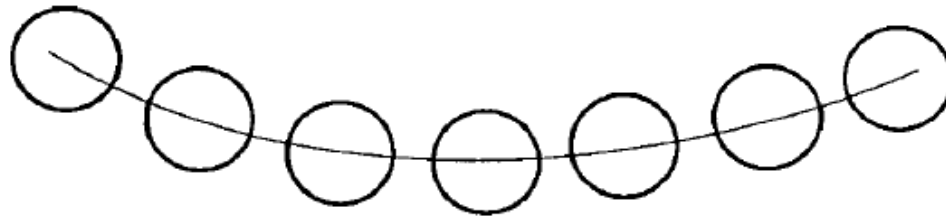


FIGURE 4b. Strobing occurs in a faster action when the object's positions do not overlap and the eye perceives separate images.

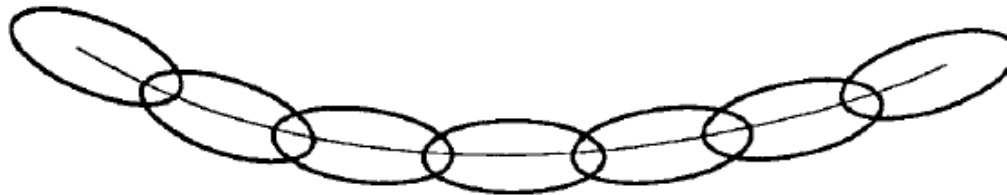


FIGURE 4c. Stretching the object so that its positions overlap again will relieve the strobing effect.

# Timing

*Just two drawings of a head, the first showing it leaning toward the right shoulder and the second with it over on the left and its chin slightly raised, can be made to communicate a multitude of ideas, depending entirely on the Timing used. Each inbetween drawing added between these two "extremes" gives a new meaning to the action.*

*NO inbetweens..... The Character has been hit by a tremendous force. His head is nearly snapped off.*

*ONE inbetweens..... The Character has been hit by a brick, rolling pin, frying pan.*

*TWO inbetweens..... The Character has a nervous tic, a muscle spasm, an uncontrollable twitch.*

*THREE inbetweens..... The Character is dodging a brick, rolling pin, frying pan.*

# Timing

*FOUR inbetweens..... The Character is giving a crisp order, "Get going!" "Move it!"*

*FIVE inbetweens..... The Character is more friendly, "Over here." "Come on-hurry!"*

*SIX inbetweens..... The Character sees a good looking girl, or the sports car he has always wanted.*

*SEVEN inbetweens..... The Character tries to get a better look at something.*

# Timing

*EIGHT inbetweens..... The Character searches for the peanut butter on the kitchen shelf.*

*NINE inbetweens.....The Character appraises, considering thoughtfully.*

*TEN inbetweens..... The Character stretches a sore muscle.*



# Anticipation



# Staging



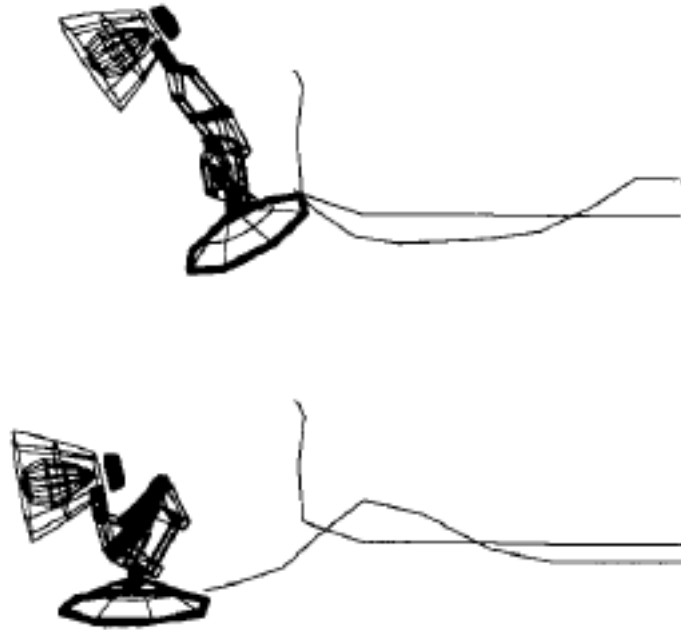
FIGURE 6. Andre's scratch was staged to the side (in "silhouette") for clarity and because that is where his itch was.

# Staging



FIGURES 7-8. In *Luxo Jr.*, all action was staged to the side for clarity.

# Follow Through, Overlap, Secondary



# Pose-to-Pose, Slow In, Slow Out

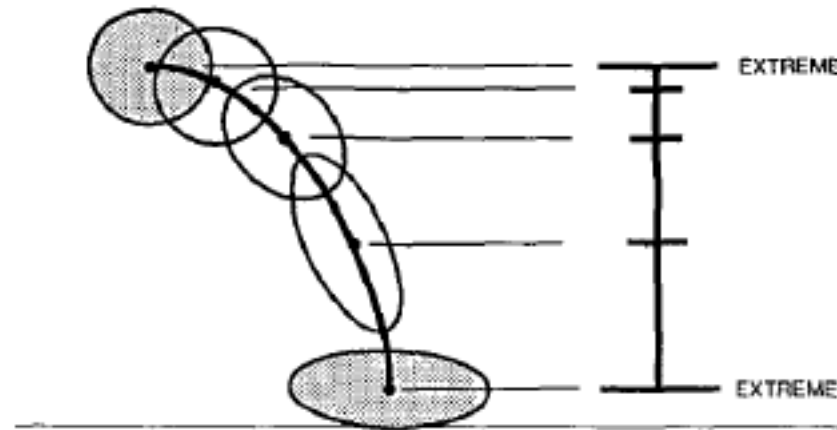
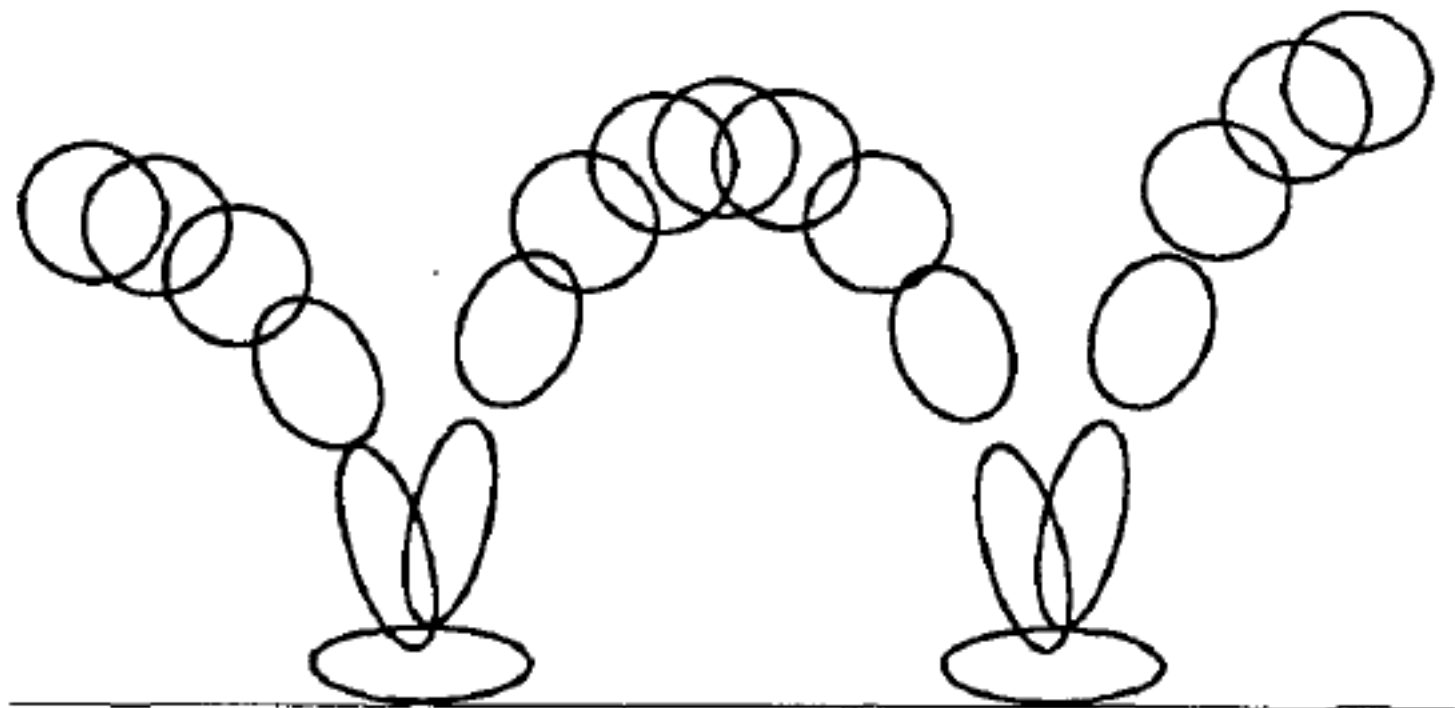


FIGURE 9. Timing chart for ball bounce.

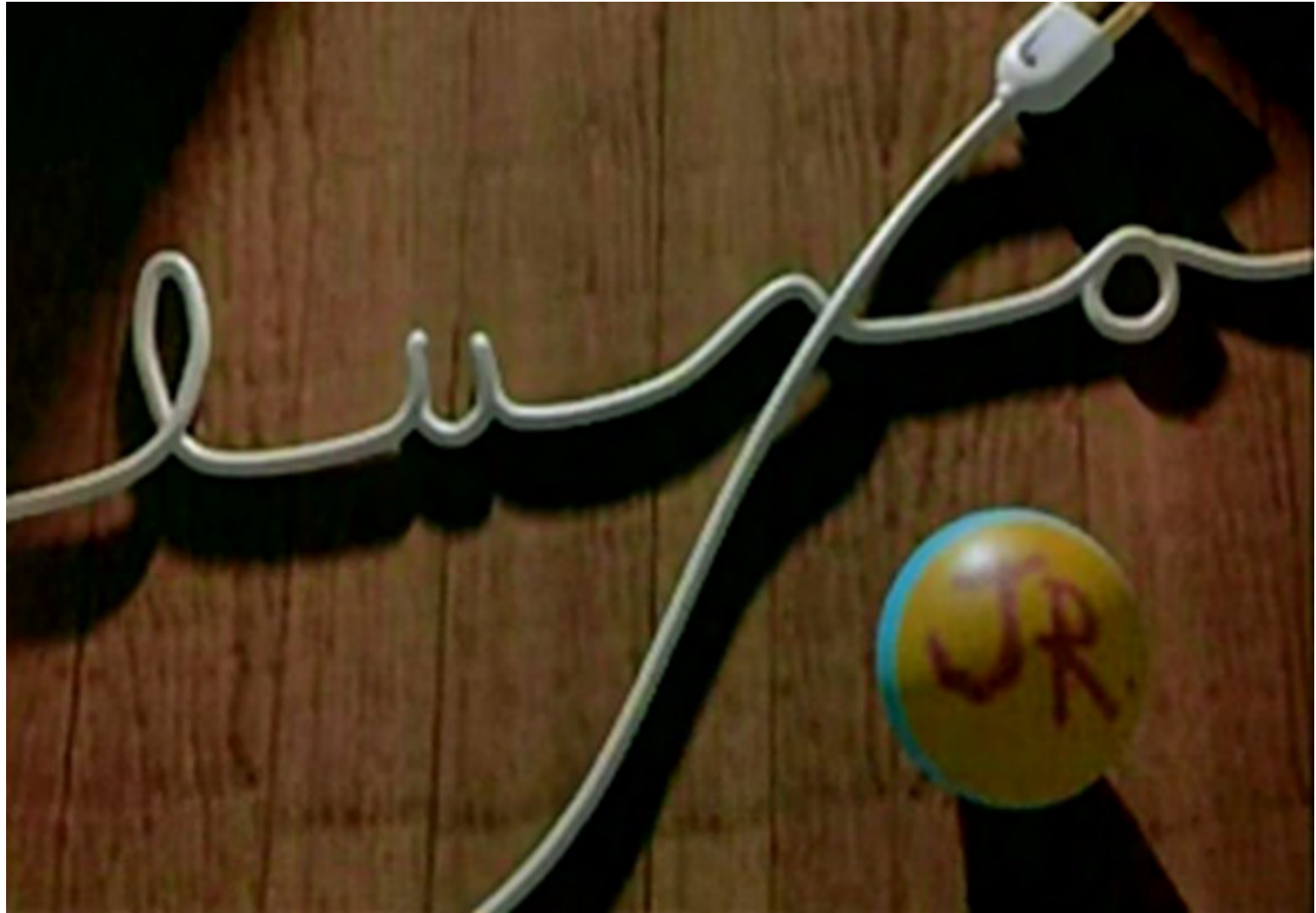
Objects with mass must accelerate and decelerate  
Interesting frames are typically at ends,  
tweaks perception to emphasize these poses

# Arcs





Luxor Jr.



# Animation Case Study

## Animation: From Cartoons to the User Interface

Chang and Ungar, 1993

<http://dx.doi.org/10.1145/168642.168647>

### Animation: From Cartoons to the User Interface

Bay-Wei Chang

Computer Systems Laboratory  
Stanford University  
Stanford, CA 94305  
bay@self.stanford.edu

David Ungar

Sun Microsystems Laboratories, Inc.  
2550 Garcia Avenue  
Mountain View, CA 94043  
david.ungar@sun.com

*You must learn to respect that golden atom, that single frame of action, that 1/24th of a second, because the difference between lightning and the lightning bug may hinge on that single frame.*

—Chuck Jones [10]

#### ABSTRACT

User interfaces are often based on static presentations, a model ill suited for conveying change. Consequently, events on the screen frequently startle and confuse users. Cartoon animation, in contrast, is exceedingly successful at engaging its audience; even the most bizarre events are easily comprehended. The Self user interface has served as a testbed for the application of cartoon animation techniques as a means of making the interface easier to understand and more pleasant to use. Attention to timing and transient detail allows Self objects to move solidly. Use of cartoon-style motion blur allows Self objects to move quickly and still maintain their comprehensibility. Self objects arrive and depart smoothly, without sudden materializations and disappearances, and they rise to the front of overlapping objects smoothly through the use of dissolve. Anticipating motion with a small contrary motion and pacing the middle of transitions faster than the endpoints results in smoother and clearer movements. Despite the differences between user interfaces and cartoons—cartoons are frivolous, passive entertainment and user interfaces are serious, interactive tools—cartoon animation has much to lend to user interfaces to realize both affective and cognitive benefits.

**KEYWORDS:** animation, user interfaces, cartoons, motion blur, Self

#### 1 INTRODUCTION

User interfaces are often based on static presentations—a series of displays each showing a new state of the system. Typically, there is much design that goes into the details of

these tableaux, but less thought is given to the transitions between them. Visual changes in the user interface are sudden and often unexpected, surprising users and forcing them to mentally step away from their task in order to grapple with understanding what is happening in the interface itself.

When the user cannot visually track the changes occurring in the interface, the causal connection between the old state of the screen and the new state of the screen is not immediately clear. How are the objects now on the screen related to the ones which were there a moment ago? Are they the same objects, or have they been replaced by different objects? What changes are directly related to the user's actions, and which are incidental? To be able to efficiently and reliably interpret what has happened when the screen changes state, the user must be prepared with an expectation of what the screen will look like after the action. In the case of most interactions in unanimated interfaces, this expectation can only come by experience; little in the interface or the action gives the user a clue about what will happen, what is happening, or what just happened.

For example, the Microsoft Windows interface [15] expands an icon to a window by eliminating the icon and drawing the window in the next instant. In this case the first static presentation is the screen with the icon; the next is the screen with an expanded window. Much of the screen changes suddenly and without indication of the relationship between the old state and the new state. Current pop-up menus suffer from the same problem—one instant there is nothing there; the next instant a menu obscures part of the display.

Moving objects from one location to another is yet another example. Most current systems let the user move an outline of the object, and then, when the user is finished the move, the screen suddenly changes in two places: the object in the old location vanishes and the object appears in the new location. Sudden change, flash of the screen, no hint how the two states are related: the user must compare the current state and the preceding state and deduce the connection.

Users overcome obstacles like these by experience. The first few encounters are the worst; eventually users learn the behavior of the interface and come to interact with it efficiently. Yet while some of the cognitive load of

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# Frames Three Principles

## Solidity

Desktop objects should appear to be solid objects

## Exaggeration

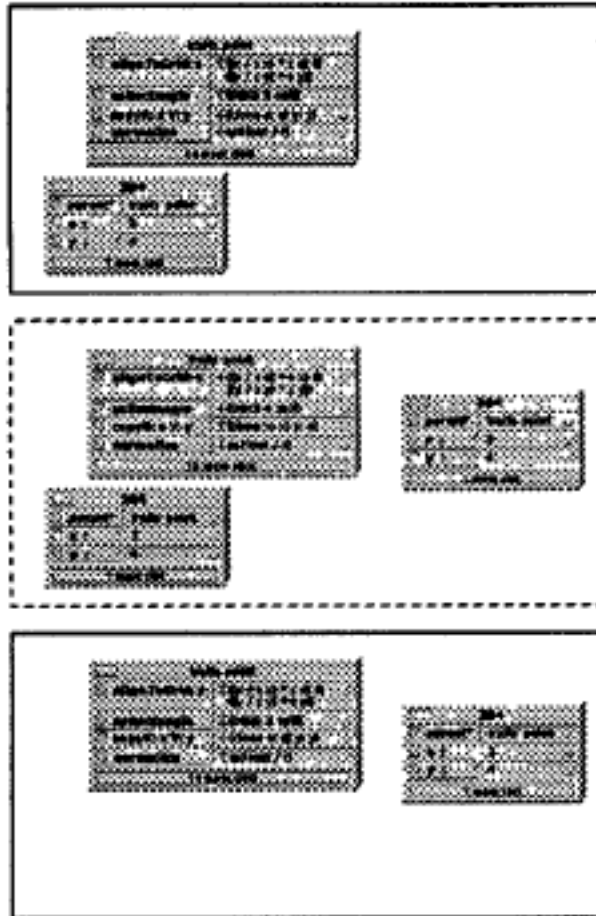
Exaggerate physical actions to enhance perception

## Reinforcement

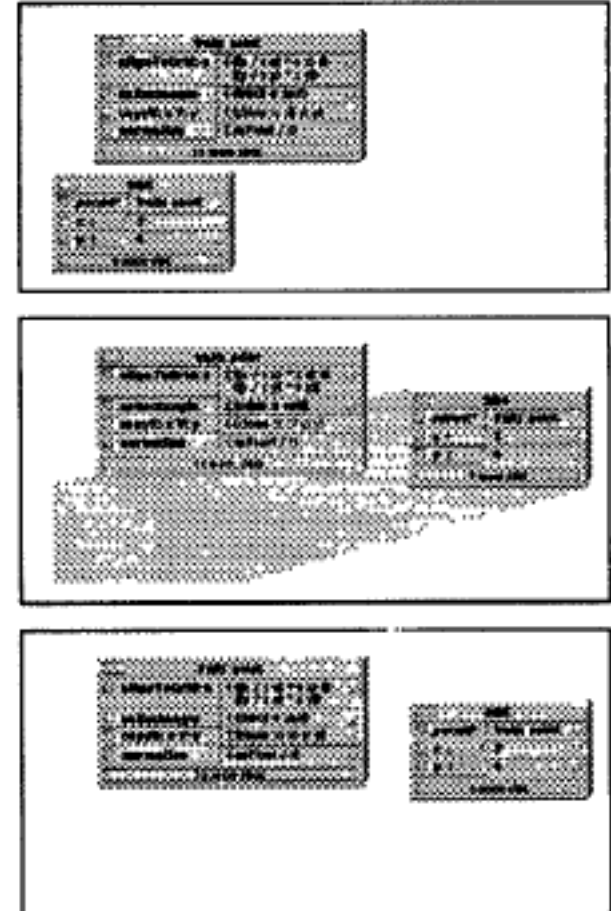
Use effects to drive home feeling of reality

# Solidity: Motion Blur

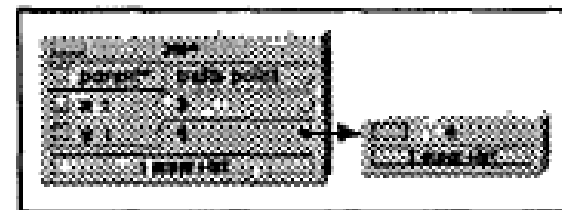
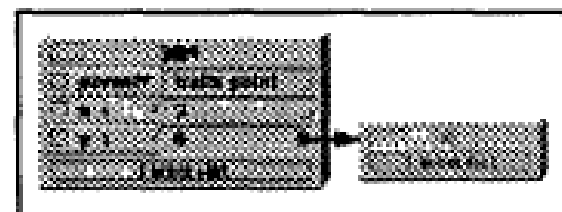
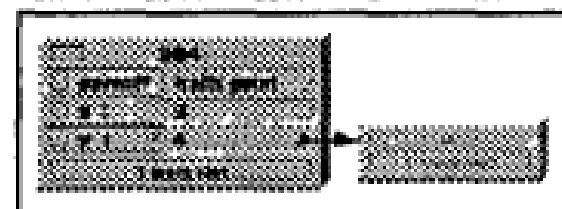
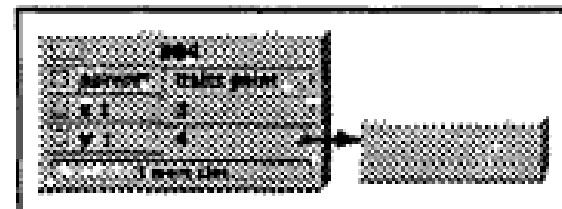
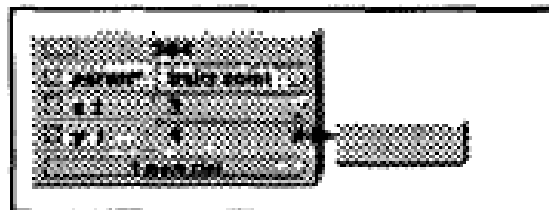
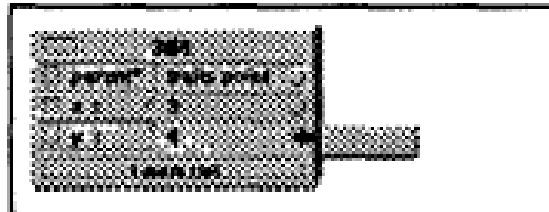
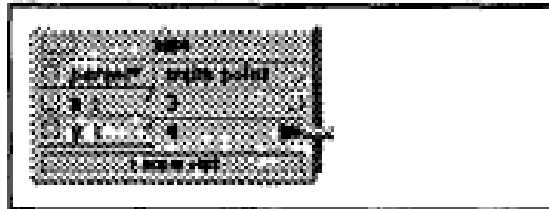
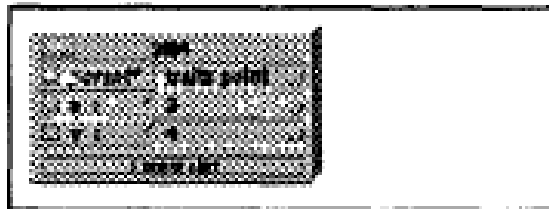
No Motion Blur



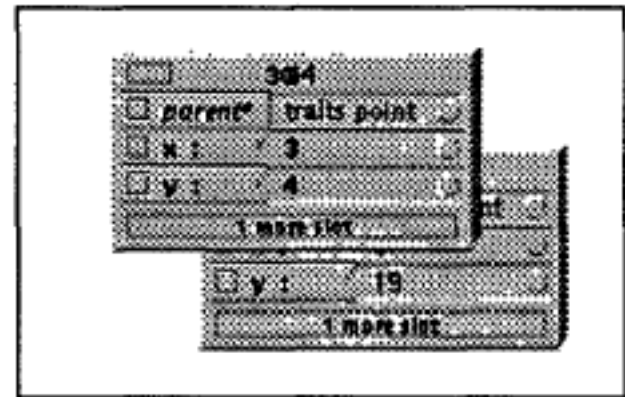
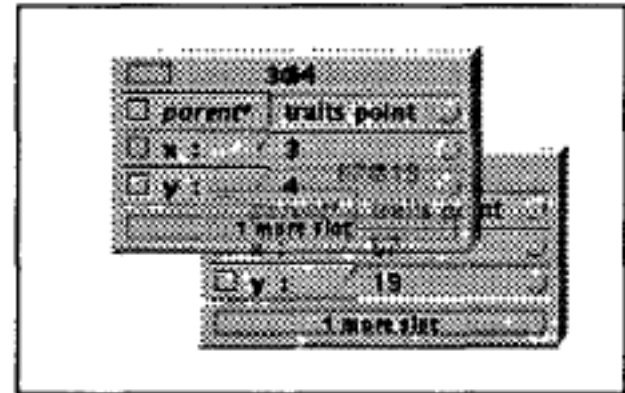
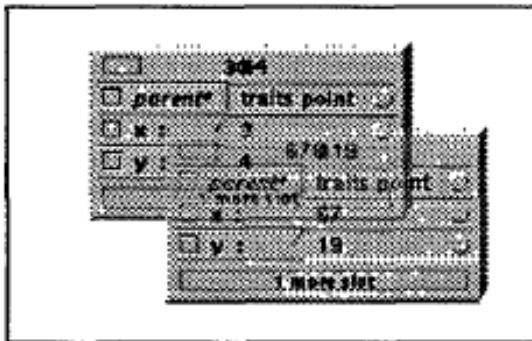
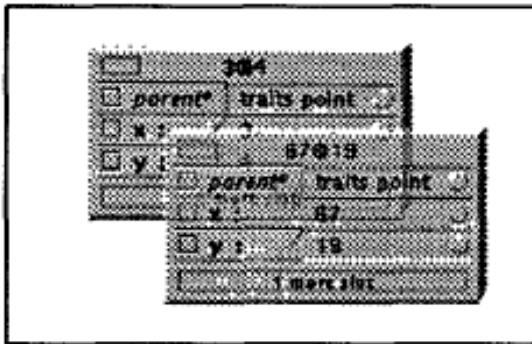
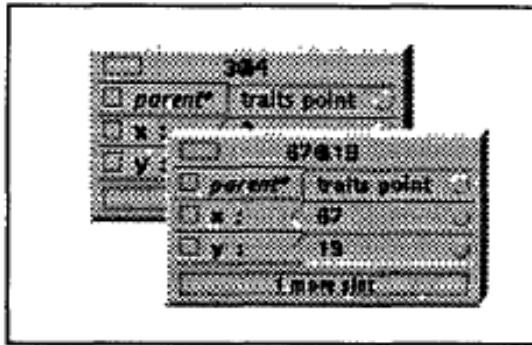
Motion Blur



# Solidity: Arrival and Departure



# Solidity: Arrival and Departure



# Exaggeration: Anticipation

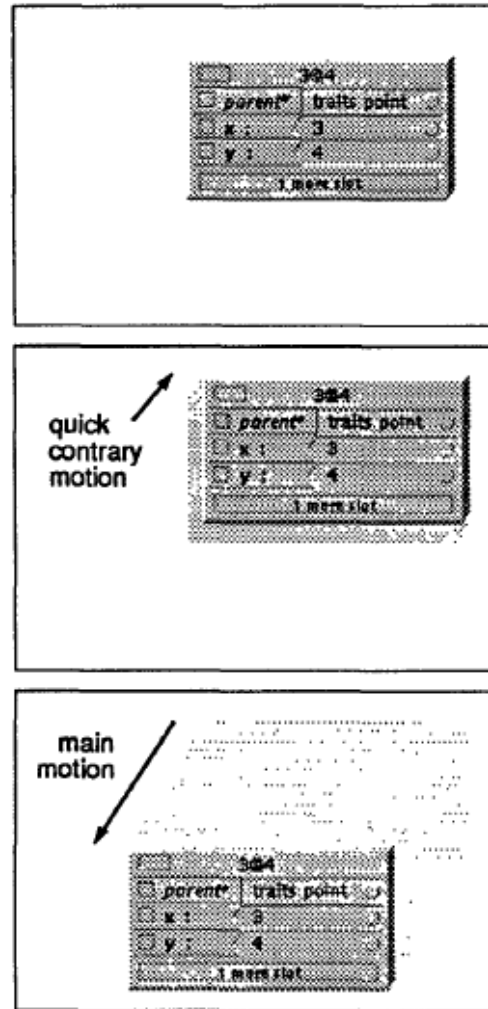


Figure 7. Objects anticipate major actions with a quick contrary motion that draws the user eye to the object in preparation for the main motion to come.

# Reinforcement: Slow In Slow Out

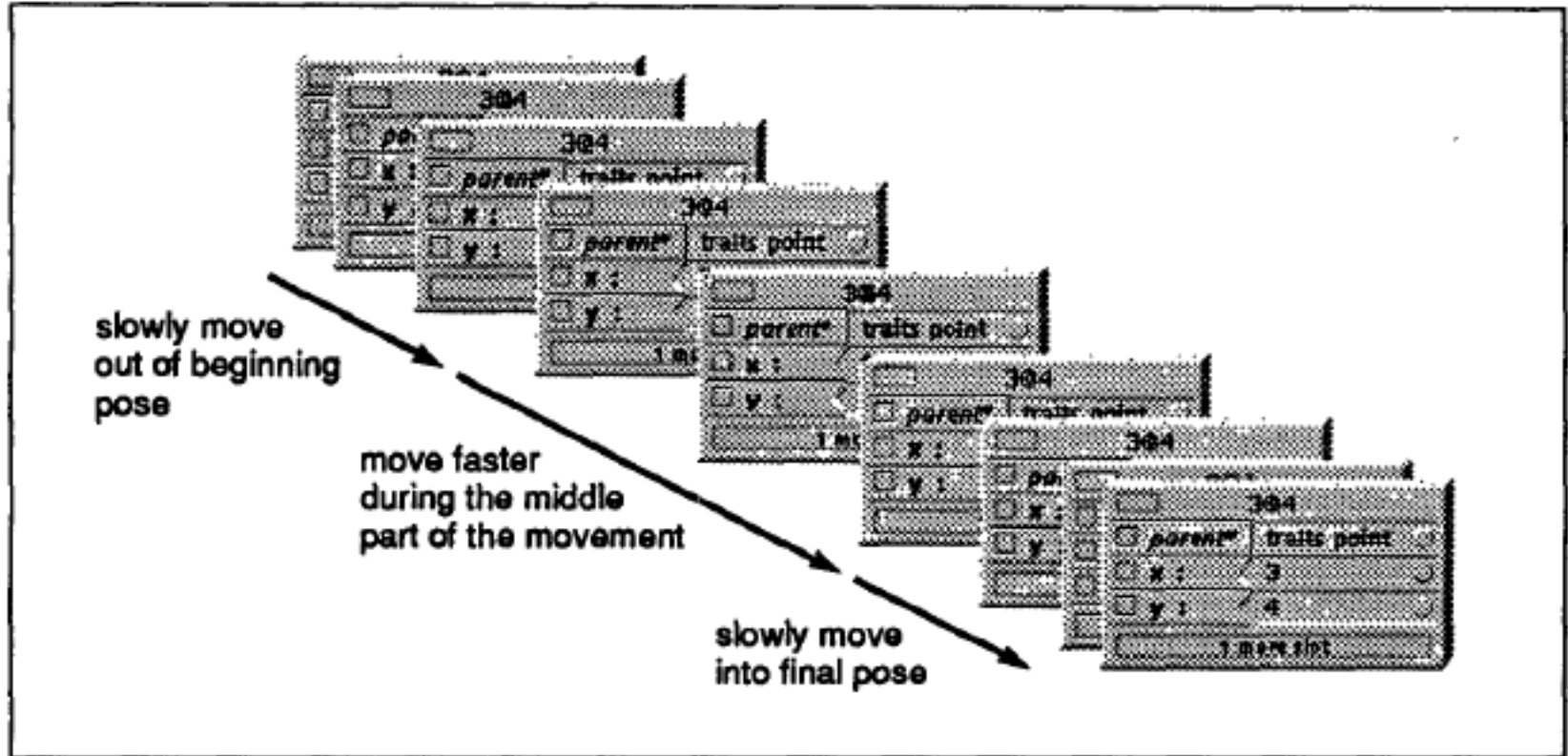


Figure 8. Objects ease out of their beginning poses and ease into their final poses. Although these motions are slower than that during the main portion of the movement, they are still quite fast.



# Reinforcement: Arcs

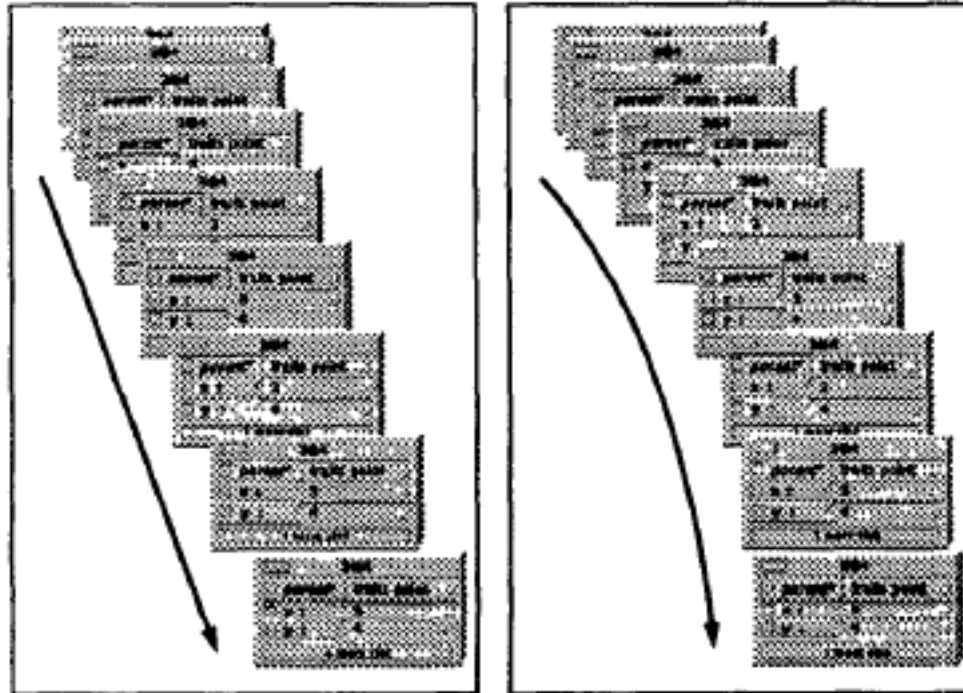


Figure 9. When objects travel under their own power (non-interactively), they move in arcs rather than straight lines.

# Reinforcement: Follow Through

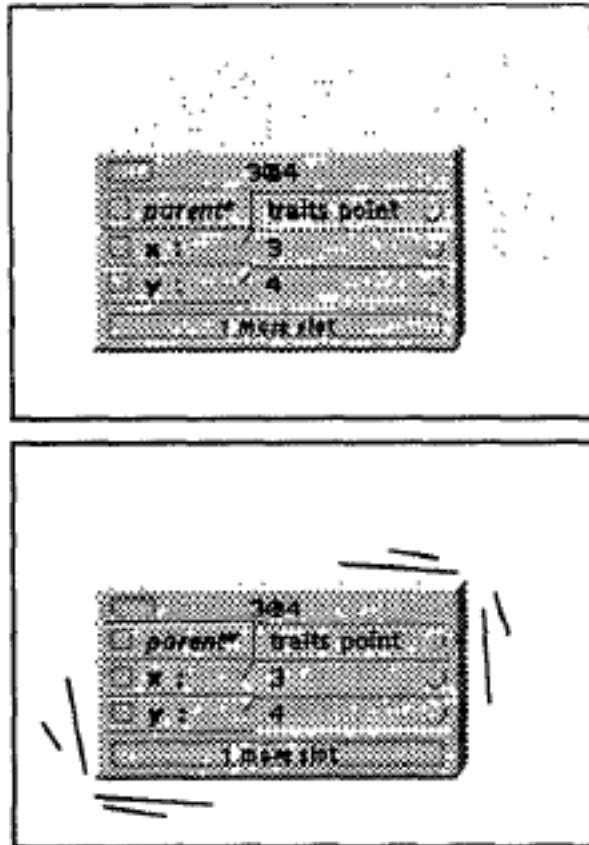


Figure 10. When objects come to a stop after moving on their own, they exhibit follow through in the form of wiggling back and forth quickly. This is just suggested by the "wobble lines" in the figure—in actuality, the object moves back and forth, with motion blur.



# Animation Case Study

## Animation Support in a User Interface Toolkit: Flexible, Robust, and Reusable Abstractions

Hudson and Stasko, 1993

<http://dx.doi.org/10.1145/168642.168648>

### Animation Support in a User Interface Toolkit: Flexible, Robust, and Reusable Abstractions

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#### ABSTRACT

Animation can be a very effective mechanism to convey information in visualization and user interface settings. However, integrating animated presentations into user interfaces has typically been a difficult task since, to date, there has been little or no explicit support for animation in window systems or user interface toolkits. This paper describes how the Artkit user interface toolkit has been extended with new animation support abstractions designed to overcome this problem. These abstractions provide a powerful but convenient base for building a range of animations, supporting techniques such as simple motion-blur, "squash and stretch", use of arcing trajectories, anticipation and follow through, and "slow-in / slow-out" transitions. Because these abstractions are provided by the toolkit they are reusable and may be freely mixed with more conventional user interface techniques. In addition, the Artkit implementation of these abstractions is robust in the face of systems (such as the X Window System and Unix) which can be ill-behaved with respect to timing considerations.

**Keywords:** object-oriented user interface toolkits, window systems, animation techniques, dynamic interfaces, motion blur, real-time scheduling.

This work was supported in part by the National Science Foundation under grants IRI-9015407, DCA-9214947, CCR-9121607 and CCR-9109399.

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#### 1 INTRODUCTION

Human perceptual capabilities provide a substantial ability to quickly form and understand models of the world from moving images. As a result, in a well designed display, information can often be much more easily comprehended in a moving scene than in a single static image or even a sequence of static images. For example, the "cone tree" display described in [Kobe93] provides a clear illustration that the use of continuous motion can allow much more information to be presented and understood more easily.

However, even though the potential benefits of animation in user interfaces have been recognized for some time ([Baec90] for example, surveys a number of uses for animation in the interface and cites their benefits and [Stask93] reviews principles for using animation in interfaces and describes a number of systems that make extensive use of animation in an interface), explicit support for animation is rarely, if ever, found in user interface support environments. The work described in this paper is designed to overcome this problem by showing how flexible, robust, and reusable support for animation can be incorporated into a full scale object-oriented user interface toolkit. Specifically, this paper describes how the extension mechanisms of Artkit — the Advanced Reusable Toolkit (supporting interfaces in C++) [Henr90] — have been employed to smoothly integrate animation support with other user interface capabilities.

The animation abstractions provided by the Artkit system are designed to be powerful and flexible — providing basic support that can be used to build a range of sophisticated techniques such as: simple motion-blur, "squash and stretch", use of arcing

# Events and Animation

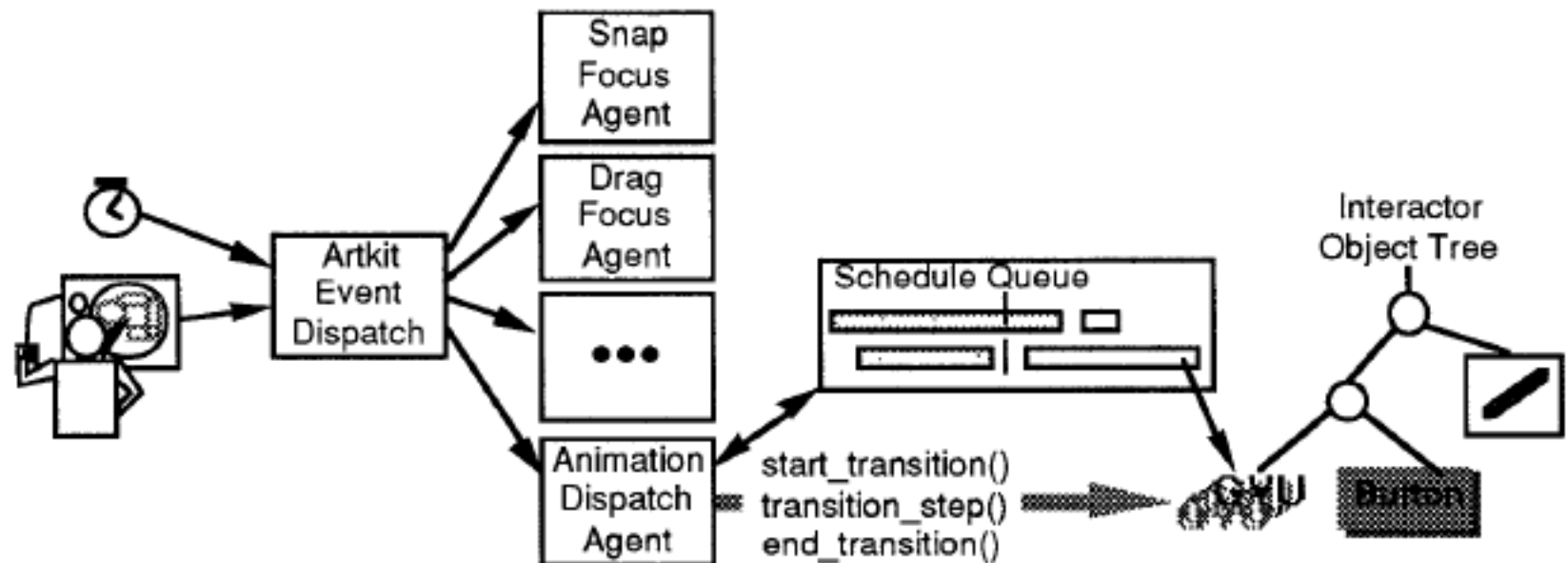


Figure 5. Animation Event Translation and Dispatch

# Not Just an Implementation

Provides tool abstractions for implementing previously presented styles of animation

Overcomes a fundamental clash of approaches

Event loop receives input, processes, repaints

Animations expect careful control of frames, but the event loop has variable timing

# Events and Animation

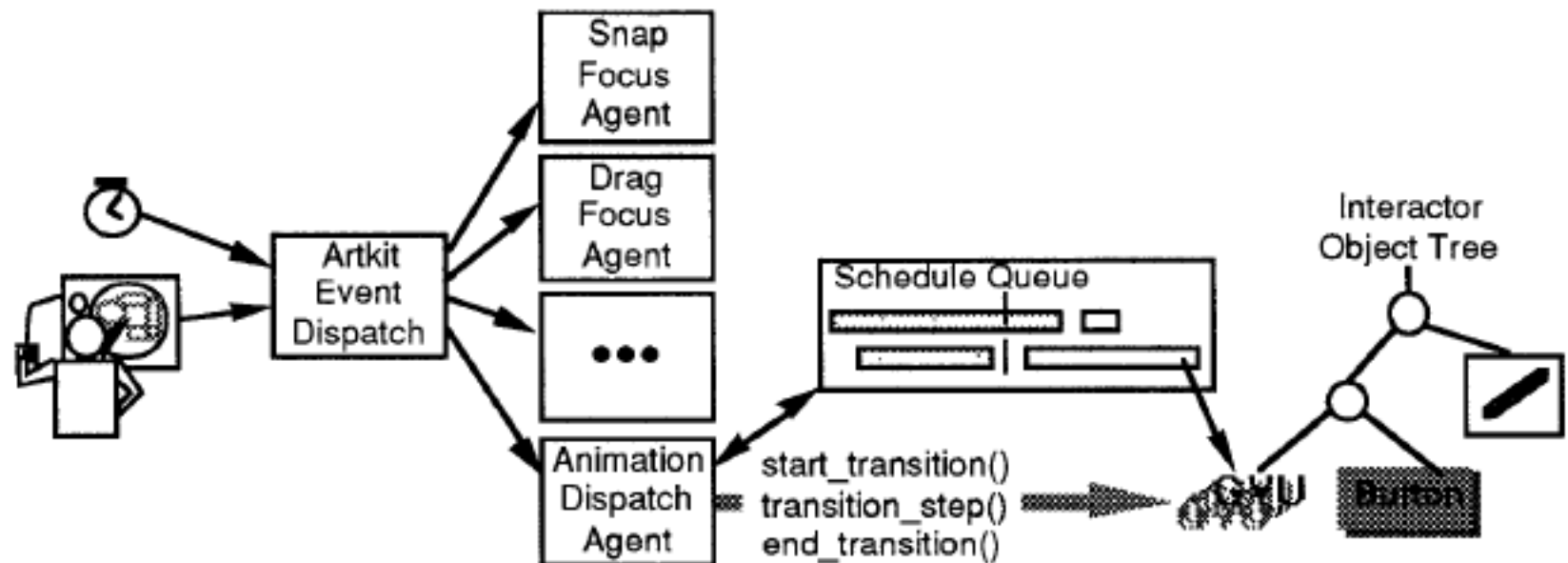


Figure 5. Animation Event Translation and Dispatch

# Transition Object

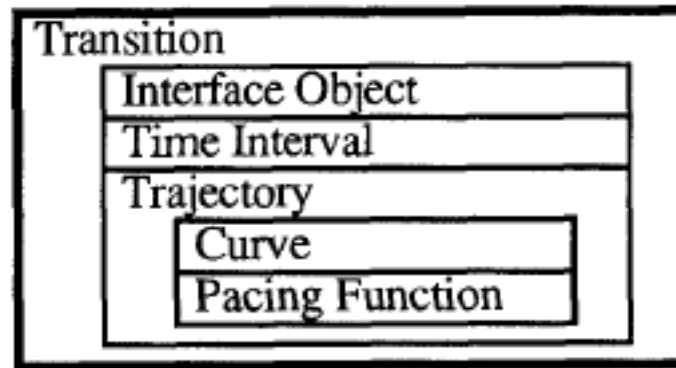


Figure 3. Parts of a Transition Object

# Pacing Function

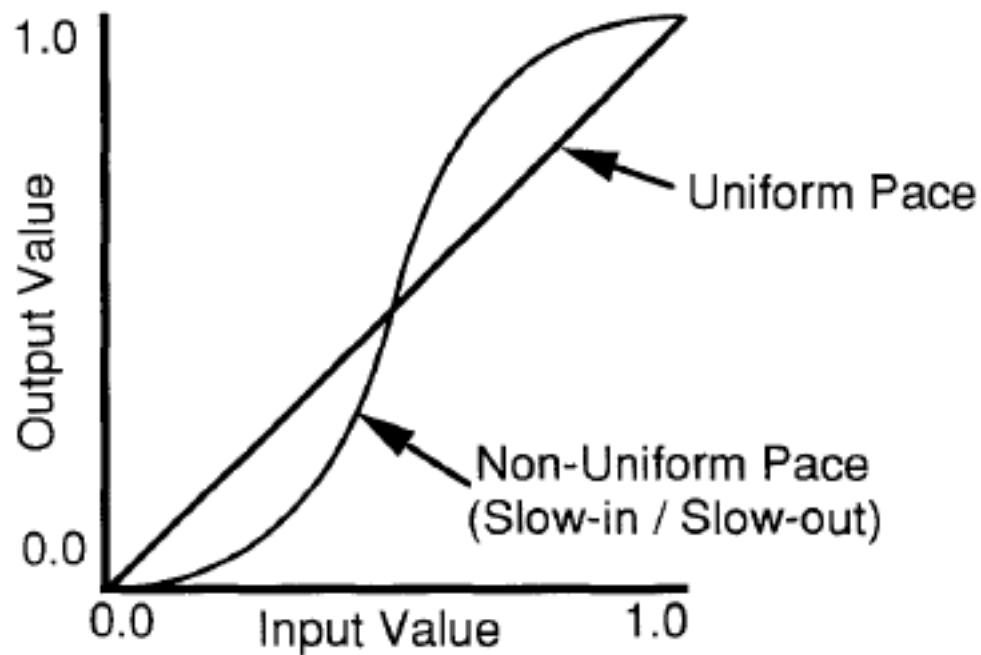


Figure 4. Two Example Pacing Functions

# Computing a Frame

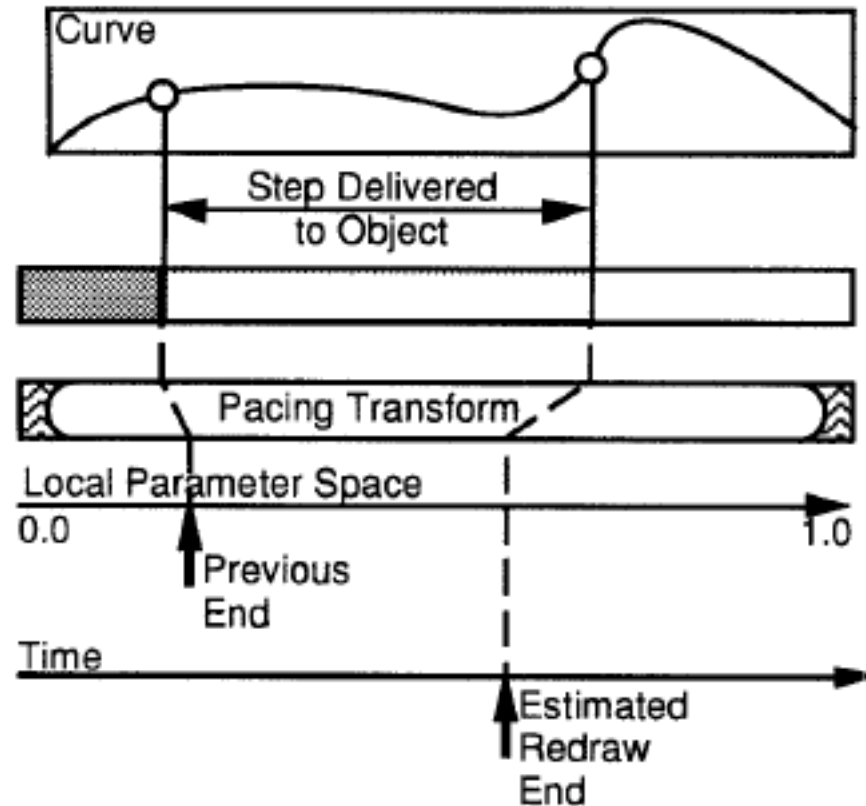


Figure 8. Translation from Time to Space

# Animation Case Study

Based on increased understanding of how animation should be done in the interface, increasingly mature tools develop

Now built into major commercial toolkits (e.g., Microsoft's WPF, JavaFX, jQuery)

Once mature, begins to be used as a building block in even more complex behaviors



# Animation Case Study

## The Kinetic Typography Engine: An Extensible System for Animating Expressive Text

Lee et al, 2002

<http://dx.doi.org/10.1145/571985.571997>

### The Kinetic Typography Engine: An Extensible System for Animating Expressive Text

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Pittsburgh, PA 15213 USA  
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#### ABSTRACT

*Kinetic typography* – text that uses movement or other temporal change – has recently emerged as a new form of communication. As we hope to illustrate in this paper, kinetic typography can be seen as bringing some of the expressive power of film – such as its ability to convey emotion, portray compelling characters, and visually direct attention – to the strong communicative properties of text. Although kinetic typography offers substantial promise for expressive communications, it has not been widely exploited outside a few limited application areas (most notably in TV advertising). One of the reasons for this has been the lack of tools directly supporting it, and the accompanying difficulty in creating dynamic text. This paper presents a first step in remedying this situation – an extensible and robust system for animating text in a wide variety of forms. By supporting an appropriate set of carefully factored abstractions, this *engine* provides a relatively small set of components that can be plugged together to create a wide range of different expressions. It provides new techniques for automating effects used in traditional cartoon animation, and provides specific support for typographic manipulations.

**KEYWORDS:** kinetic typography, dynamic text, time-based presentation, automating animation effects

#### INTRODUCTION

The written word is one of humanity's most powerful and significant inventions. For over 4000 years, its basic communicative purpose has not changed. However, the medium in which written communication is authored and presented has never stopped evolving. From cuneiform markings on clay tablets, to pen and parchment, to the Gutenberg press, to computers and the internet, technology has always provided text with new mediums to express itself. The explosion of available computing power has added a new possibility: *kinetic typography* – text that moves or otherwise changes over time.

Kinetic typography can be seen as a vehicle for adding some of the properties of film to that of text. For example, kinetic typography can be effective in conveying a speaker's tone of voice, qualities of character, and affective (emotional) qualities of text [Ford97]. It may also allow for a different kind of engagement with the viewer than static text, and in some cases, may explicitly direct or manipulate the attention of the viewer.

In fact, the first known use of kinetic typography appeared in film – specifically, Saul Bass' opening credit sequence for Hitchcock's *North by Northwest* [Bass59] and later *Psycho* [Bass60]. This work stemmed in part from a desire to have the opening credits set the stage for the film by establishing a mood, rather than simply conveying the information of the credits. Use of kinetic typography is now commonplace for this purpose, and is also very heavily used in TV advertising where its ability to convey emotive content and direct the user's attention is generally a good match to the goals of advertising. We believe that if it can be made accessible via good tools, the power of kinetic typography can also be applied to benefit other areas of digital communications.

A second origin for time-based presentation of text comes independently from psychological studies of perception and reading. For example, [Miller71] studies perceptual effects of a number of text presentations, such as scrolling text. One of the most fruitful of these is a method known as *Rapid Serial Visual Presentation* (RSVP), where text is displayed one word at a time in a fixed position [Fitts84]. Studies have shown that, because scanning eye movements are unnecessary when using RSVP, it can result in rapid reading without a need for special training. In addition, RSVP techniques provide advantages for designers because they allow words to be trusted independently without regard to effects on adjacent text elements. Finally, RSVP can be seen as a means for trading time for space, potentially allowing large bodies of text to be shown at readable sizes on small displays.

Figures 1-3 illustrate some of the things that kinetic typography can do. (Please refer to the video proceedings for dynamic renditions of these figures.) Figure 1 shows two different renditions of the same words expressing a different emotional tone. As described by Ishizaki [Jsh97]

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HISTOVS, October 27-30, 2002, Paris, FRANCE.  
Copyright 2002 ACM 1-58113-488-6/02/00...\$5.00.

# Kinetic Typography Engine

## **Kinetic Typography**

Johnny Lee, Jodi Forlizzi, Scott Hudson  
Carnegie Mellon University  
Human-Computer Interaction Institute  
2002

# Kinetic Typography Engine

## **Kinetic Typography**

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Carnegie Mellon University  
Human-Computer Interaction Institute  
2002

# Kinetic Typography Engine

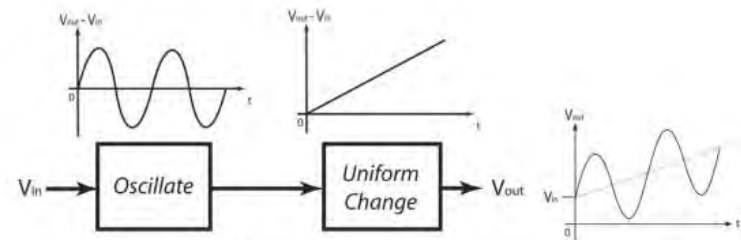
## Goals of Kinetic Type

Emotional content

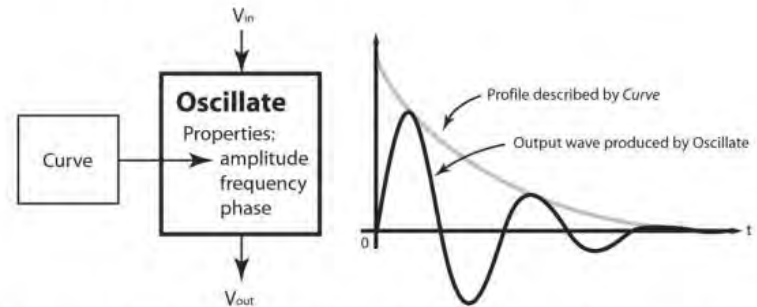
Creation of characters

Direction of attention

## Animation Composition



**Figure 6.** Waveform addition by chaining"



**Figure 7.** Waveform scaling by functional composition with amplitude

# Tools and Interfaces

Why Interface Tools?

Case Study of Model-View-Controller

Case Study of Animation

Sapir-Whorf Hypothesis

Thoughtfulness in Tools

Case Study in Self-Tracking

# Sapir-Whorf Hypothesis

Roughly, some thoughts in one language cannot be stated or understood in another language

Our tools define the language of interaction

Beyond the simple matter of code

Frame how we think about possibilities



# Sapir-Whorf Hypothesis

Roughly, some thoughts in one language cannot be stated or understood in another language

Language is not simply a way of voicing ideas,  
but is the very thing which shapes those ideas

Our tools define the language of interaction

Beyond the simple matter of code

Frame how we think about possibilities

You must be aware of this when choosing tools,  
designing applications, and creating new tools

# Animation Case Study

## Phosphor: Explaining Transitions in the User Interface Using Afterglow Effects

Baudisch et al, 2006

<http://dx.doi.org/10.1145/1166253.1166280>

### Phosphor: Explaining Transitions in the User Interface Using Afterglow Effects

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Ken Hinckley, Maneesh Agrawala, Shenglong Zhao, and Gonzalo Ramos  
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collomb@lirmm.fr, {sszhao, bonzo}@dgp.toronto.edu

#### ABSTRACT

Sometimes users fail to notice a change that just took place on their display. For example, the user may have accidentally deleted an icon or a remote collaborator may have changed settings in a control panel. Animated transitions can help, but they force users to wait for the animation to complete. This can be cumbersome, especially in situations where users did not need an explanation. We propose a different approach. Phosphor objects show the outcome of their transition instantly; at the same time they explain their change in retrospect. Manipulating a phosphor slider, for example, leaves an afterglow that illustrates how the knob moved. The parallelism of instant outcome and explanation supports both types of users. Users who already understood the transition can continue interacting without delay; while those who are inexperienced or may have been distracted can take time to view the effects at their own pace. We present a framework of transition designs for widgets, icons, and objects in drawing programs. We evaluate phosphor objects in two user studies and report significant performance benefits for phosphor objects.

**ACM Classification:** H5.2 [Information interfaces and presentation] User Interfaces - Graphical user interfaces.

**General terms:** Design, Human Factors.

**Keywords:** Phosphor, comic animation, cartoon animation, user interfaces, information visualization, diagrams.

#### INTRODUCTION

Computer users sometimes make mistakes, such as accidentally deleting an icon or filing it into the wrong folder. Similarly, unexpected things may occur in collaboration scenarios. Users trying to replicate a process demonstrated by a collaborator may later realize that they missed some of the steps. This is particularly difficult for actions that leave no trace, such as shortcut commands.

The potential changes that users need to keep track of continues to rise with increasing user interface complexity, more concurrently running applications, large screens where the user may be attending to the wrong location, and

the possibility of remote collaboration. Without knowing what changed and how it changed, users can find it hard to detect and correct unintended or unexpected actions.

Animated transitions have been proposed to help users understand changes in the user interface [9, 19] and have found their way into a range of products. *Windows Media Player 10*, for example, hides its play controls in fullscreen mode by slowly moving them off screen. While this can help users understand where the controls went and how to get them back, it also introduces “lag” into the interaction, i.e., it forces users to wait for the animation to complete. For experienced users who do not need an explanation, this forced pause can be cumbersome and may break their concentration.



Figure 1: These phosphor widgets use green afterglow effects to show how they have changed. The slider labeled “volume” was dragged all the way to the left. Two of the checkboxes in the next row were unchecked. The combo box was set from 1 to 2.

#### PHOSPHOR USER INTERFACE OBJECTS

We propose explaining user interface transitions without forcing users to wait. We define a *phosphor transition* as a transition that:

1. shows the outcome of the change *instantly* and
2. explains the change in retrospect using a diagrammatic depiction.

The space of retrospective diagrammatic descriptions encompasses a great number of possible designs. In this paper, we concentrate on a specific subset based on the notion of afterglow. Figure 1 shows an example. When a user op-

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USEI '06, October 15–18, 2006, Montreal, Switzerland.  
Copyright 2006 ACM 1-59593-313-3/06/0010...\$5.00.



# Phosphor

Animation can help people follow interface transitions

But the right speed is crucial

Too fast increases error rate

Too slow increases task time

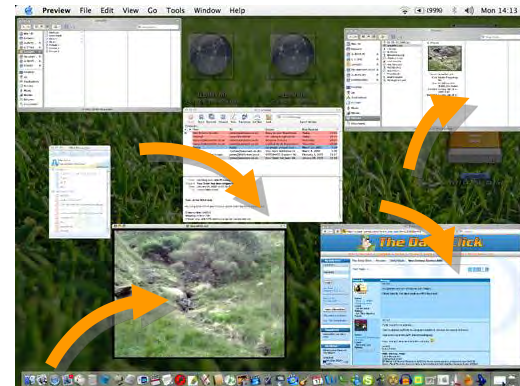
The right speed depends on familiarity, distraction, etc.

It cannot be determined

Windows Media Player

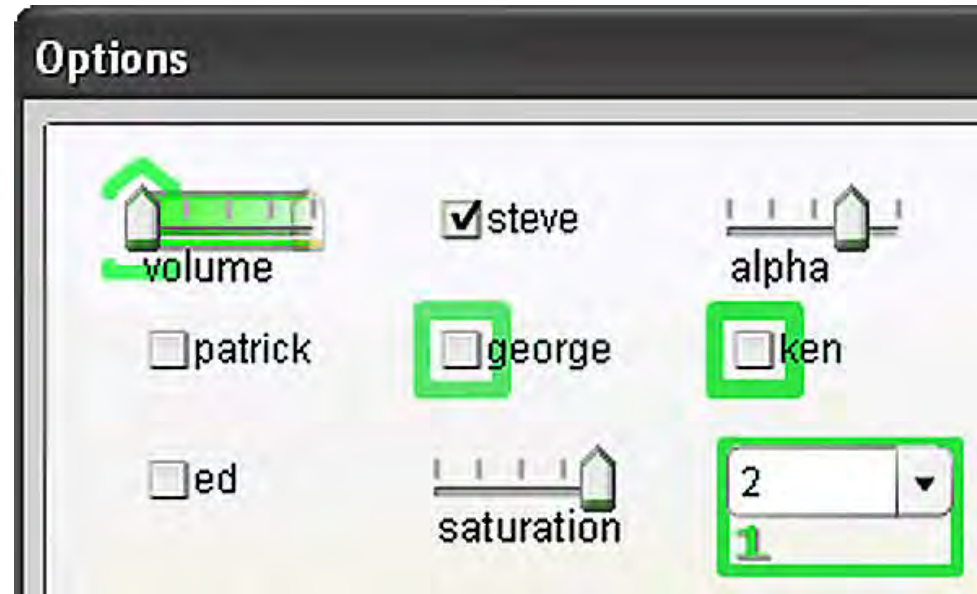


Apple Exposé



# Phosphor

Phosphor shows the outcome immediately, then explains change in retrospect using a diagrammatic depiction



# Phosphor

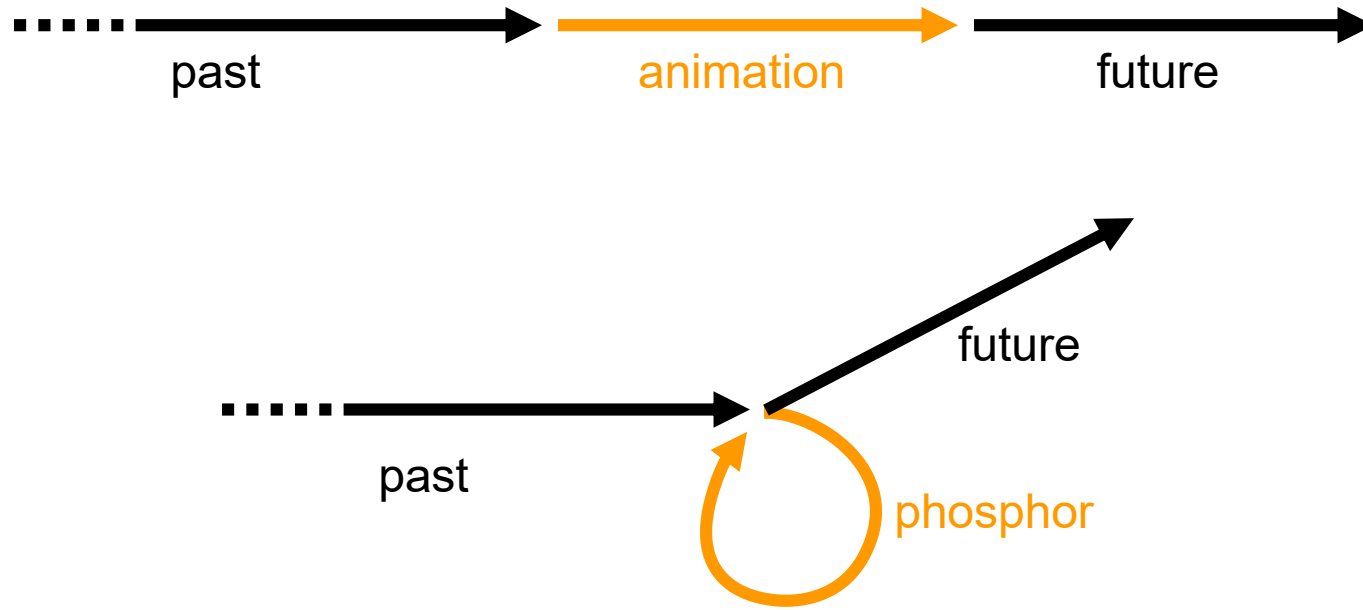
phosphor

# Phosphor

phosphor

# Challenging Assumptions of Tools

Phosphor breaks from the assumptions that have evolved into current transition tools



# Tools and Interfaces

Tools embody expertise and assumptions

Tools evolve based on emerging understanding of how to address categories of problems

Be conscious of your tool decisions

- Try to think about designs before tying to a tool

- Choose good and appropriate tools

- Understand what you are getting in a tool

- Push yourself to think outside the tool

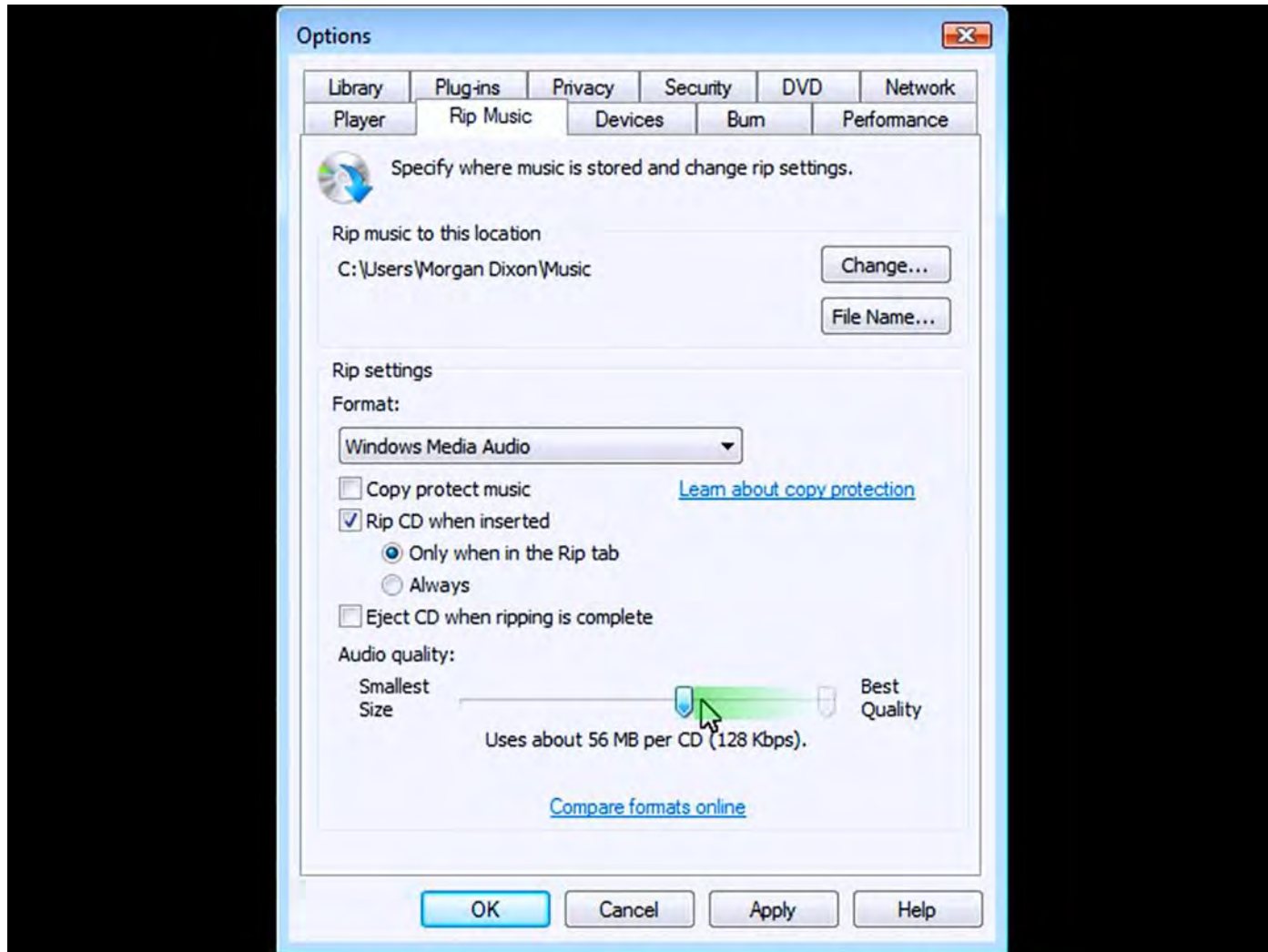
# Prefab

Prefab uses pixel analysis to modify existing applications from the outside, using only pixels

Prefab is informed by how toolkits work, but not linked to any particular toolkit implementation

Allows trying and fielding new ideas that are not supported by existing applications or toolkits

# Prefab





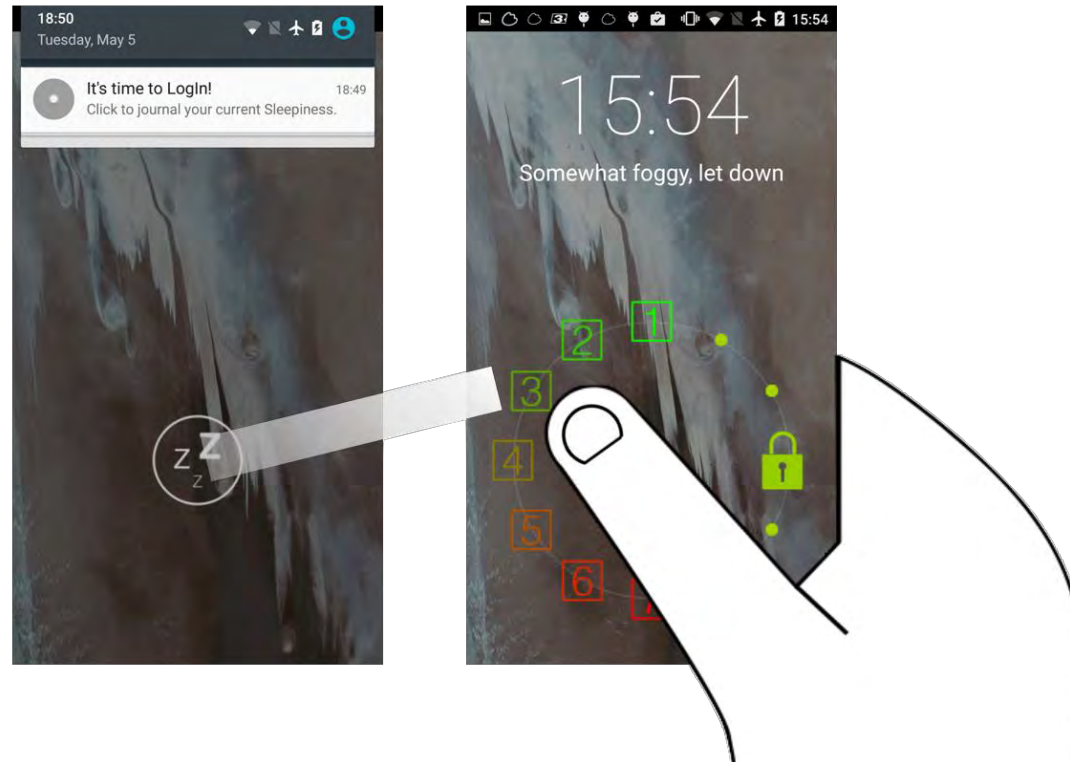
# Mobile Phones as Pagers

Our notion of technology design for journals / ESM / EMA has been anchored by papers journals and pager-based reminders

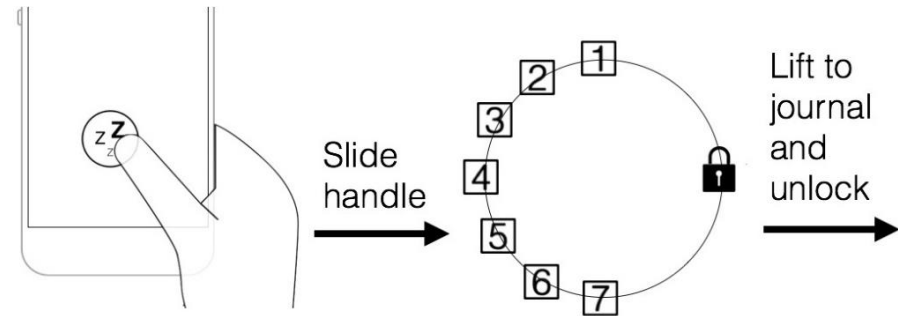
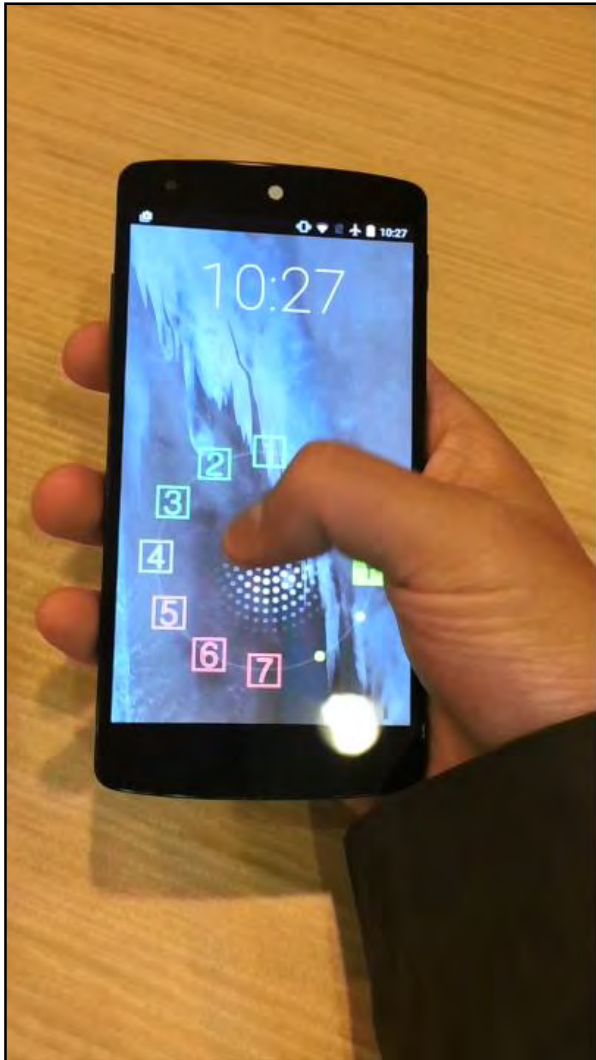


Csikszentmihalyi, Larson. Validity and Reliability of the Experience-Sampling Method. *J Nerv Ment Dis* 1987.  
Feldman Barrett, Barrett. An Introduction to Computerized Experience Sampling in Psychology. *Soc Sci Comput Rev* 2001.  
Froehlich, Chen, Consolvo, Harrison, Landay. MyExperience ... *MobiSys* 2007.

# Unlock Journaling for Self-Report

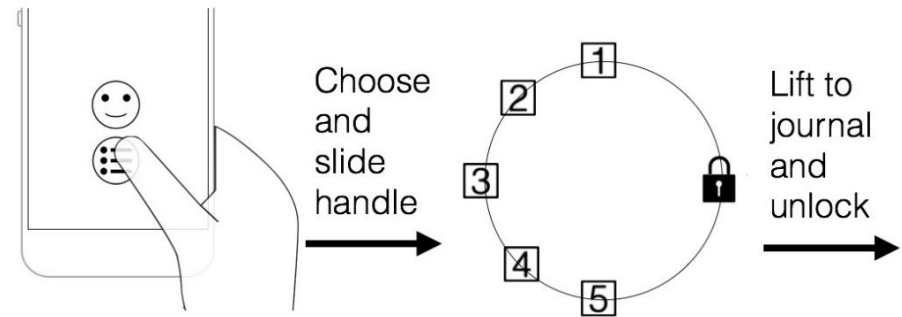
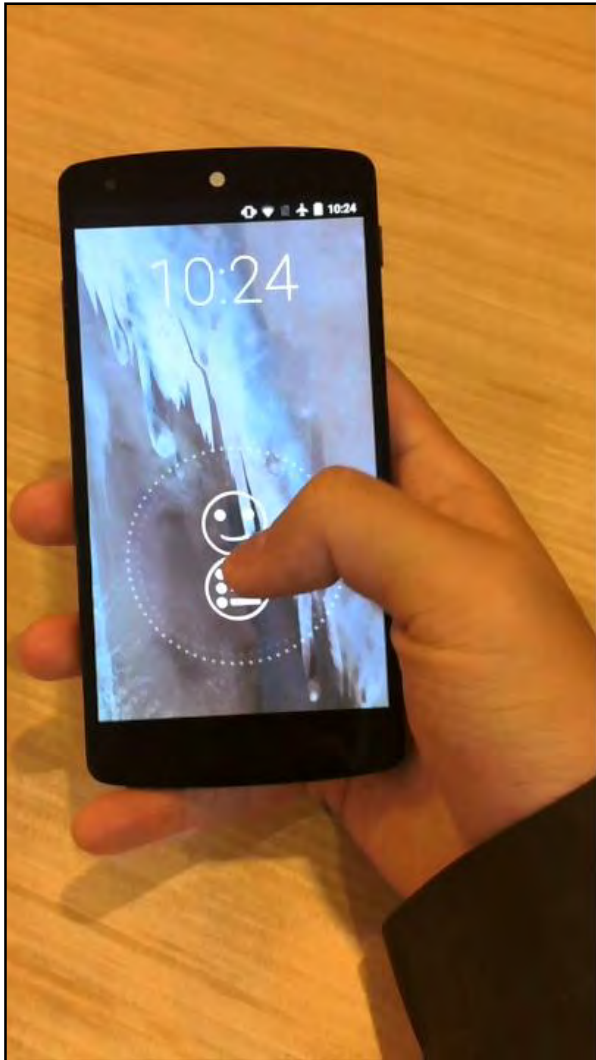


# Unlock Journaling for Self-Report



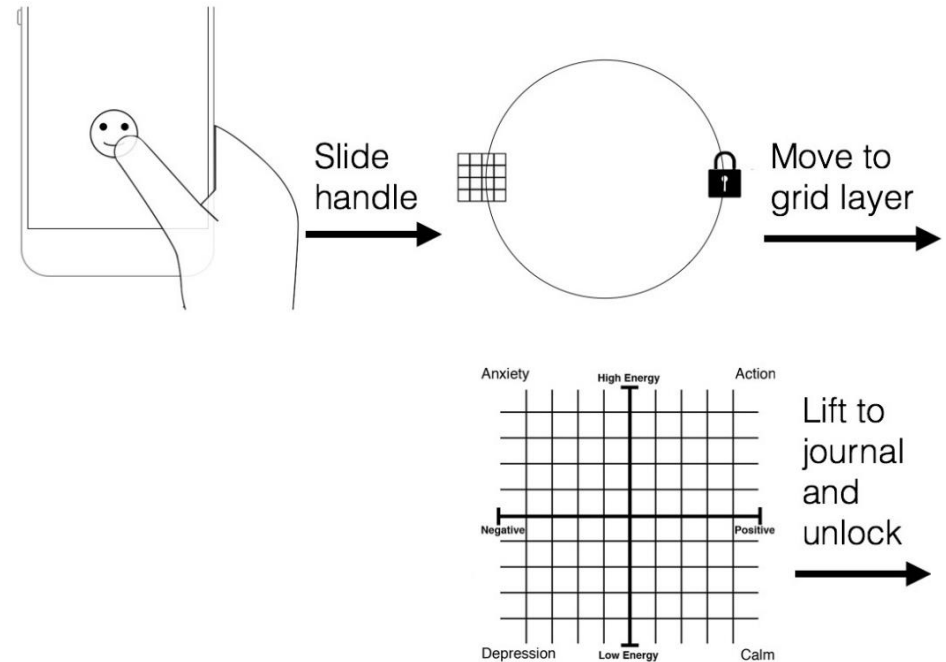
Stanford Sleepiness Scale

# Unlock Journaling for Self-Report



Pleasure and Accomplishment  
(e.g., self-monitoring depressive symptoms)

# Unlock Journaling for Self-Report



Russell's Affect Grid

# Unlock Journaling vs. Notifications

Unlock journaling is:

rated less intrusive

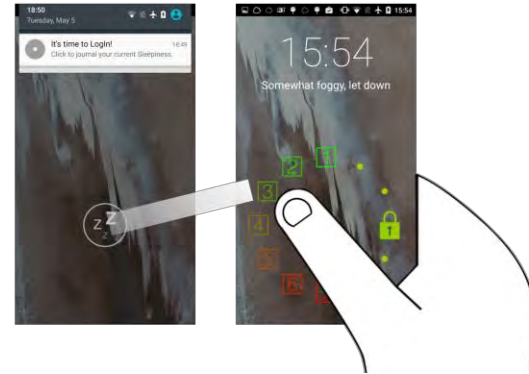
(1.77 vs. 2.22 on a 5-point scale)

yields greater frequency

(15.0 vs. 9.8 per 12-hour day)

comparable timeliness

(8.6 vs. 9.3 minutes)



Instead of reminders to journal, unlock journaling makes the opportunity visible, easy, and optional

It should not have taken 10 years to get here



# Mobile Food Journals

# Origins in daily recall

# Self-monitoring of food can support many goals

## Weight Loss

# Diabetes Management

# Trigger Identification

High burdens detract from potential benefit, data is often wrong

[illegible]

Burke. The Dietary History as a Tool in Research. *J Am Diet Assoc* 1947.

Craig, Kristal, Cheney, Shattuck. The Prevalence and Impact of 'Atypical' Days in 4-Day Food Records. *J Am Diet Assoc* 2000.

# Mobile devices provide real-time feedback

Typically provide  
calorie-based feedback

**Notes:**

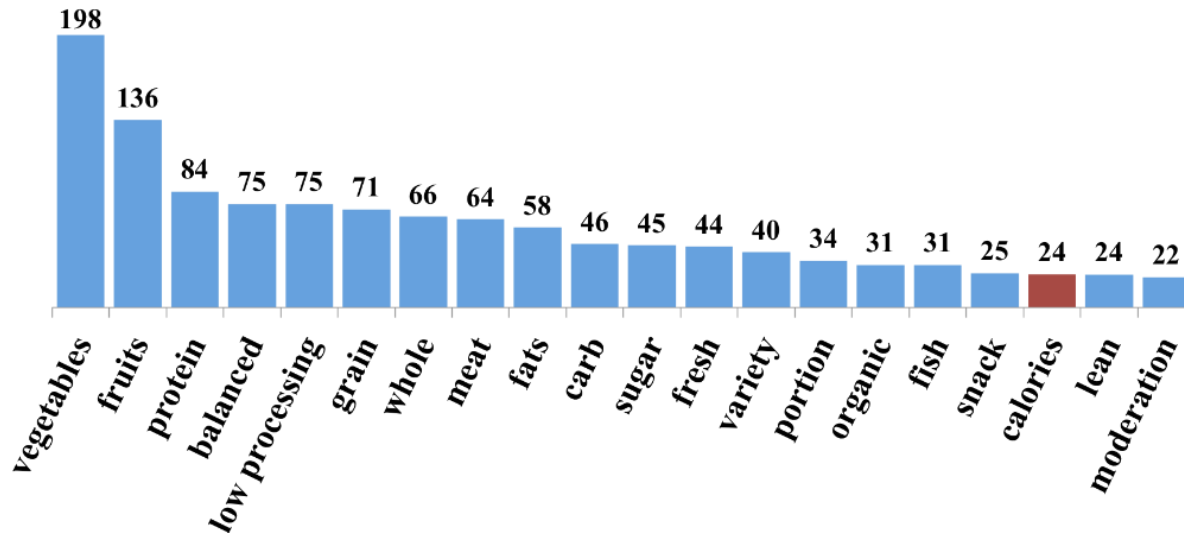
**Instructions:** Please record everything you eat and drink (including ice and water taken with your medications). Circle your symptoms if any as they occur after meals and snacks.

Date: 6/22	Food & Beverages and Amount	Symptoms if any (circle)							
Breakfast Time:	11/4 c oatmeal w/ATrice snack app. Raisins - 1lb sugar 1/2 Tbs Trites Wheat Flakes 10oz Peppermint 11/4 c 1-Slice French Toast 3oz Fresh cold Lutein- water calcium chew Snack Time: 12:30 Dinner Time: 12:30 Lunch Time: 12:30 3oz crackers reduced fat fennel	Nausea Heartburn Diarrhea Vomiting Stomach Pain Bloating Flatulence Gas							
Goal	1890	Food	747	Exercise	369	Net	378	Remaining	1512
FRIDAY / Oct 5, 2012									
Date: 6/25		Food & Beverages		Breakfast		340 cal			
Breakfast Time:	7:30	1 1/4 c oatmeal w/ATrice	3 Tbsp milk - canner	Homestyle Breakfast Potatoes ...		85			
Dinner Time:	7:30	water	zucchini	2 oz					
Snack Time:	10:00	1 lb. Sm. Yogurt - fwi	mashed sweet potatoes	Breakfast Sausage Links - Original		167			
Lunch Time:	1:00	Trout - 3oz Raw	1/4 c avocado, mustard	Johnsonville (An), 2 skillet-cooked link...		88			
Calcium	chew	hard boiled egg whites,	chips - tea, 2oz canni	No Pulp Orange Juice		360 cal			
Snack Time:	4:00	Pretzels, 1lb peanut b	6oz Flour tortilla - 4oz	Tropicana No Pulp 10oz, 6.2 oz					
Dinner Time:	7:30	Multigrain quinoa, lemon, olive	Isreali hummus, beans	Lunch					
Calcium	chew	Peas, apple sauce 1/4	1kg mac & cheese	Homemade Turkey Sandwich(3) S...		250			
Water	tea	red pepper flakes	Bacon-water cooking g	1 sandwich		110			
Snack Time:	4:00	aligh probiotic - 4lb		Garden Veggie Crisps - All Natural...		47 cal			
P-Pink Berry				Sensible Portions, 1 oz (28 g); 18 crisps					
				Snacks					
				Lowfat 1% Milkfat		28			
				Lactaid, 0.2 Cup		15			
				Sugar		Coffee - Brewed from grounds			
				1 tsp level					



# Perceptions of Healthy Eating

“What does healthy eating look like to you?”



Food types:

“vegetables”

“fruits”

“protein”

Food qualities:

“low processed”

“organic”

“fresh”

Diet qualities:

“balanced”

“variety”

“portion”

# Difficulty as a Negative Nudge

“I just avoided eating things that were hard to log” – SP132

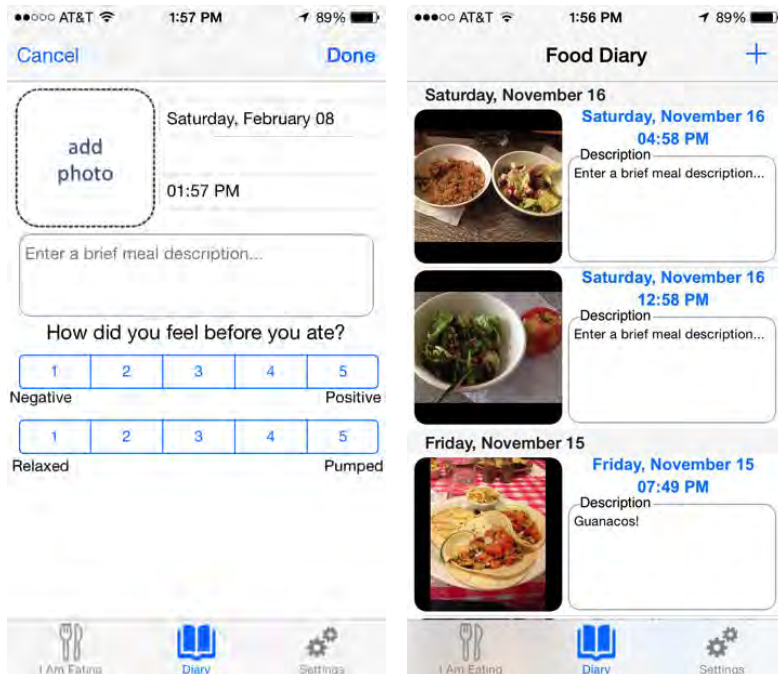
“Prepackaged meals were the easiest because of bar codes but those aren’t healthy” – SP123

“I could make life easier by eating the same things regularly” – SP97

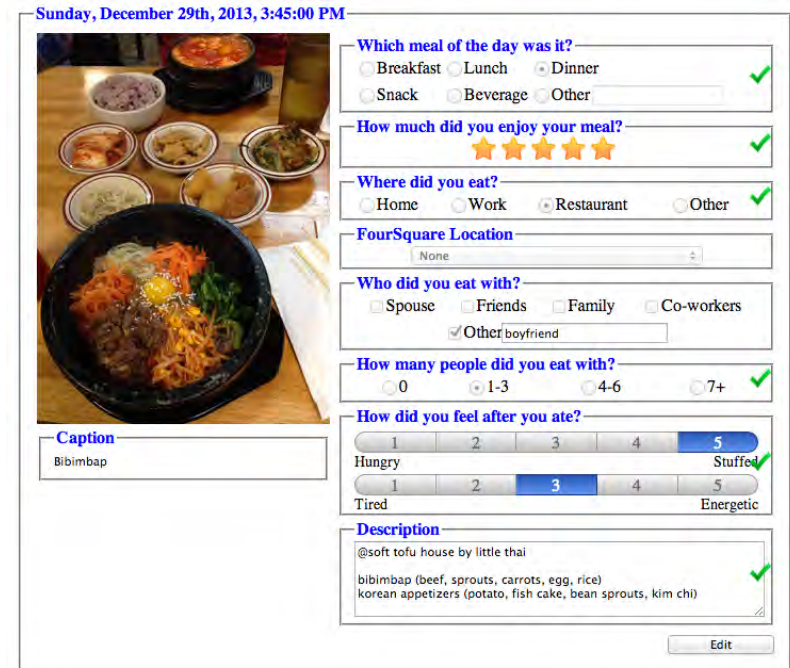
“It discourages you from eating out or at a friend’s, even if it is healthy” – SP42



# Deploying a Photo-Based Journal



Mobile capture and review



Web review and annotation

# Leveling the Difficulty of Journaling

With prior techniques:

60% report not journaling  
because it was too difficult

65% report not journaling  
because they did not know

With photo-based capture:

22% report not journaling  
because it was too difficult

None report not journaling  
due to food knowledge



“For some meals, it’s just really easy to take a picture  
... than sit there and type in every ingredient” – FP20

# Journaling without Judgment

With prior journals, participants report choosing not to journal because they would exceed a calorie budget or because a food was unhealthy

13% of survey participants

45% of field participants

Photos enable mindfulness while avoiding judgment

“[it was] easier because there were no calorie counts, no judgments, but still makes you aware” – FP14

“Do I really want to eat this? I’m capturing this” – FP17



# Triggers and Trends

“I eat too much pizza” – FP10

“I’m surprised at how many times I’m seeing things that I consider an exception to my diet!” – FP4

“I don’t branch out as much as I thought I did, even when I go somewhere new, I kind of get what I always get somewhere else” – FP10



# Food Journals as Daily Recall

“it should be noted that much of the use of food journaling is in a more clinical setting with the purpose being sharing and evaluating the journal with nutritionists and care providers ...

it's not relevant if photos are more or less easily understood by the user if a nutritionist is the eventual consumer of the data”

– Actual Anonymous Grumpy R3

# CSE 440: Introduction to HCI

## User Interface Design, Prototyping, and Evaluation

Lecture 10:  
Interface  
Implementation

James Fogarty  
Eunice Jun  
David Wang  
Elisabeth Chin  
Ravi Karkar



Tuesday / Thursday  
10:30 to 11:50