A TICKING TIME BOMB

INDIVIDUAL REFLECTION

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INTRODUCTION

Aesthetics of interaction encompasses a richness into the interaction the user has when interacting with their surroundings. The course offered a variety of papers as well as presentations, providing several methods and perspectives to lead us throughout. Research through design was a predominant aspect, involving making of things as a way to engage with ideas and the world in which they are situated[6]. A commonly used framework, the frogger framework, provided multiple focus points. It involved elaborate definitions and examples of feedback and feedforward principles coupled with 6 different actions and functions. This translated for a more tangible approach in order to create an embodied freedom of interaction [7]. As mentioned above, an intricate connection to this was highly stressed since it defined role of the users by focusing on their actions and intended functionality. This formed a connection and the obvious next step towards interaction relabelling and extreme characters [3]. Experience prototyping stimulates important aspects to gain an understanding of relations by creating an integrated experience to communicate propositions about the design and its context [2]. This comes in handy not only during the design process but as well as for future iterations since it focuses on the experiential aspect which goes beyond concrete sensory [7]. Moreover, implementing theory from the course design and sensorial, it encouraged me to integrate the designers/ users to "experience it themselves" instead of following a demonstration. This experience stemmed an open mind and a practical attitude. Paying attention to Kristina Andersen's feedback, she mentioned how it is an integral part to start experimenting and making, instead of thinking. This connects Djajadiningrat et al [4] saying "Don't think thinking, just do doing", resonating to making a scenario and designing for that scenario and iterating further. As stated in the presentation of week 6, the tactile category always intrigued me, hence, pushing me to think of it as a starting point in ways where haptics could be used to communicate experiences and perspectives. Highlighting the mechanics and detailed changes through different modalities such as force, pressure etc.

DESIGN PROCESS/ DESIGN

The final assignment consisted of re-designing an alarm clock providing an aesthetic and worthwhile waking up experience. Several iterations took place to achieve the final design. We started out by trash prototyping. Each of us, re-designed the functionality by taking inspiration from existing products and pretending it is the product to be designed [3]. The first iteration spewed from the working of an hourglass, integrating the functionality of dropping in sand with the modality as weight . Time can be set by adding and removing a certain amount of weight making it more intuitive (Fig. 2).

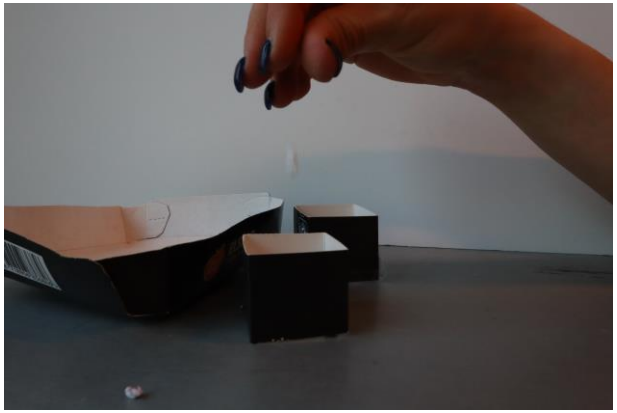

Figure 1: First Iteration - time and weight

The second iteration was chosen after group brainstorming through application of extreme characters [3]. Second iteration encompassed the extreme character the 'teenager' whose phone acted as the main component. There were 2 sides, focus and nap time. The focus aspect taken inspiration from the pomodoro technique was chosen [1] . Here, the phone is locked in and used to push down on the slider (middle) (Fig. 2) to set the focus time using inherent feedback received while pushing. Feedback acts along with augmented feedforward in textual format showing the number of minutes (on the frame, side) the user can set for the focus time. There is a coupling of time and direction, after setting the time [7], the phone slowly starts to slide downwards, once the

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frame is turned upside down, till the desired time has passed and finally unlocking the phone.

Figure 2:Second Iteration - coupling of direction and time

With the second iteration focusing on the functionalities, using the mechanism of an hourglass, however no experience can be understood through the usage of a singular, consistent metaphor [4]. The third iteration focused more on the basic aesthetics and mechanics with motor action [5], after several experience prototyping sessions [2] (Fig. 4) Keeping the aspect of mechanically setting the time, and idea of change in material through a medium of expression coupled with direction[7] (Fig.3) using aluminum foil on the surface.

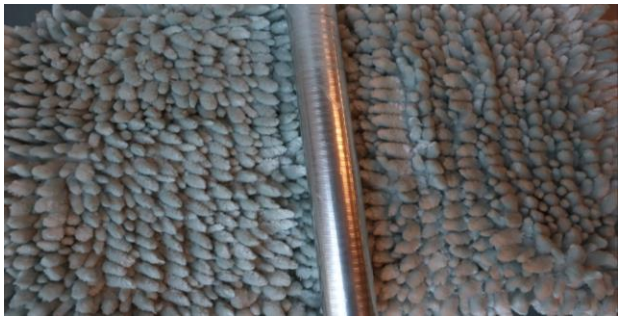

Figure 3:Third Iteration - coupling of expression and direction

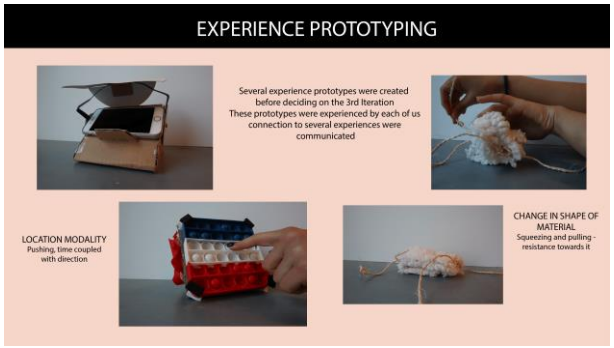

Figure 4: Experience Prototyping

Final design consisted of an intricate final selection of materials and the technicalities from choosing a wake up sound to installing electronics. A soft cloth with shape changing properties using an "expression'' aspect [7]. By moving through the cloth, one can set the time for a power nap, with the maximum being 30 minutes. Sliding through the cloth, leads to change in texture and/or color, which is reflected in how erratic or smooth the user moves their hand. An inherent feedback of sliding similar to pushing is implemented [7]. Once the time is set, the user takes a nap. After so, the metallic rod containing metallic balls roll across, changing the course of the material in the opposite direction. Once it reaches the end (end), due to vibration motors placed within, the metallic balls start to vibrate creating an alarming sound. The user can stop this sound by picking up the metallic rod at the same position by using modality where a sensory action causes a sensory reaction couple through functional feedback [4]. Moreover, the rod is deemed to be cold, to jot the user awake (Fig.5).

Figure 5: Final design: Usage of sensory modality by the metallic rod and balls

DISCUSSION

The reading material provided a construct direction through theoretical arguments and examples. However, even though, our future steps were inclusive of certain tools of frogger framework, such as the functionality about re-setting the rod. Moreover, presentations about experience prototyping [1] along with storyboards paved structure. Furthermore, these materials gave an insight into the whole design process targeting what kind of behavior the product would need to communicate i.e. expressive behavior [7], and hence helping us develop a reality museum quality prototype .

CONCLUSION

Aesthetics of interaction focuses around experiences, the environment in which the interaction takes place and what behavior is elicited. This course allowed me to analyze different perspectives, and the emotions spewed. Furthermore, the attention wasn't based around a specific target group but the expressive interaction it allows for the user.

LINK: https://youtu.be/xhaSQfD0ZUw

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