

MTID Tea and Cookies Talk

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Carnegie Mellon MTID 09
7 May, 2009

Overview

All About Me

Pre-MTID Work

MTID Experiences

Conclusions

My Background

Education

Industry

Public Art

Hacking

Design Interests

Furniture and Ergonomics

Interaction With Complex Data

Situational Awareness

Interdisciplinary Research

Pre-MTID

SJSU

Carnegie Mellon Design First Year

Carnegie Mellon Design Self Directed

MTID, Semester 1

Basic Interaction Design (Zimmerman)

Document Design (Ishizaki)

Advanced Japanese

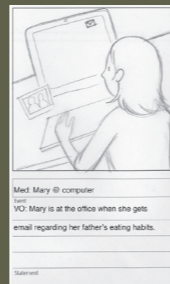
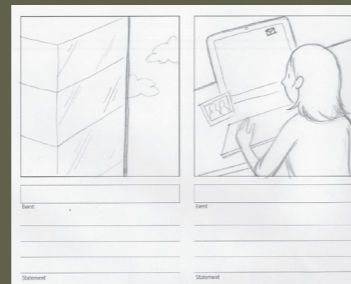
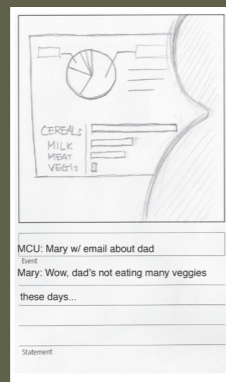
MTID Studio

MTID, Semester 1

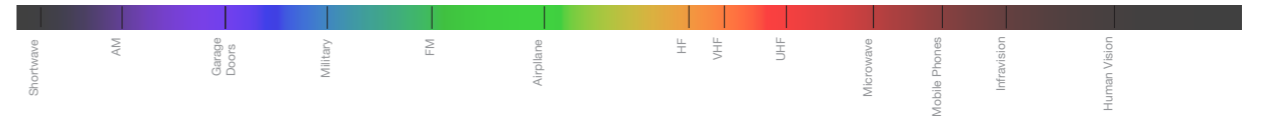


Storyboard Development

worked with paper sketches scanned and annotated each panel sketched all elements, including UI



BID 2008 Fall Lauren Taglieri, J. Eric "Jet" Townsend, Daisy Yoo



DESIGN NOIR

Dunne and Raby
Royal Collge of Art

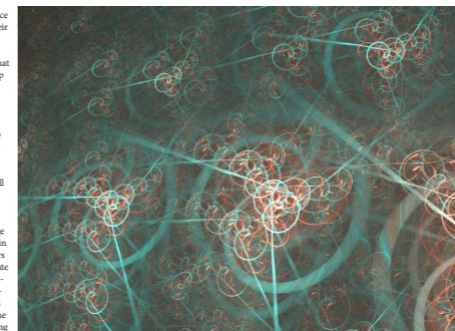
The dreams of electronic objects are made from electromagnetic radiation. These dreams radiate outwards from the object, creating a new, invisible but physical environment that we call hertzian space. It is here that the secret life of electronic objects is played out, secret not only because we rarely glimpse it, but also because we are only just beginning to understand it.

BENEATH THE GLOSSY SURFACE of official design lurks a dark and strange world driven by real human needs. A place where electronic objects co-star in a noir thriller, working with like-minded individuals to escape normalisation and ensure that even a totally manufactured environment has room for danger, adventure and transgression. We don't think that design can ever fully anticipate the richness of this unofficial world and neither should it. But it can draw inspiration from it and develop new design approaches and roles so that as our new environment evolves, there is still scope for rich and complex human pleasure.

Corporate futurologists force-feed us a "happy-ever-after" portrayal of life where technology is the solution to every problem. There is no room for doubt or complexity in their technoutopian visions. Everyone is a stereotype, and social and cultural roles remain unchanged. Despite the fact that technology is evolving, the imagined products that feature in their fantasies reassure us that nothing essential will change, everything will stay the same. These future forecasters have a conservative role, predicting patterns of behaviour in relation to technological developments. They draw from what we already know about people, and weave new ideas into existing

realities. The resulting scenarios extend pre-existent reality into the future and so reinforce the status quo rather than challenging it. Their slick surface distracts us from the dystopian vision of life they wish for. By designing the props for the videos produced to show us what the future could be like, design works to keep official values in place.

An occasional glance through almost any newspaper reveals a very different view of everyday life, where complex emotions, desires and needs are played out through the misuse and abuse of electronic products and systems. A mother shoots her son after an argument over which television channel to watch; a parent is outraged by a speaking doll made in China which sounds like it swears; the police set a trap for scanner snoopers - people who listen in to emergency radio frequencies illegally - by broadcasting a message that a UFO has landed in a local forest, within minutes several cars arrive and their scanners are confiscated. Many of these stories illustrate the narrative space entered by using and mis-using a simple electronic product, low interaction with everyday electronic technologies can generate rich narratives that challenge the conformity of everyday life by short-circuiting our emotions and states of mind. These stories blend the physical reality of place with



electronically mediated experience and mental affect. They form part of a pathology of material culture that includes aberrations, transgressions and obsessions, the consequences of and motivations for the misuse of objects, and object malfunctions. They provide glimpses of another more complex reality hidden beneath the slick surface of electronic consumerism.

Amateur subversions and beta-testers

When an object's use is subverted, it is as though the protagonist is cheating the system and deriving more pleasure than is his or her due. The subversion of function relates to a breakdown of order; something else becomes visible, unnamable, unable to find a correspondence in the material world. This subversion of function is related to not being able to find the right word, leading to the coming of neologisms that bend language to accommodate something new. Desire leads to a subversion of the environment creating an opportunity to reconfigure it to suit our "illegitimate" needs, establishing new and unofficial narratives.

Some people already exploit the potentially subversive possibilities of this parallel world of illicit pleasures stolen from commodified experience. They seek out

(ab)use-friendly products that lend themselves to imaginative possibilities for short-circuiting the combinatorial limits suggested by electronic products. This ranges from terrorists fashioning bombs and weapons out of mundane everyday objects, many of which are listed in the Anarchist Cookbook, to Otaku magazines showing Japanese gadget geeks how to modify standard electronic products to squeeze extra functionality out of them. There are no futurologists at work here. The main players in this world are beta-testers, tweaking and adjusting reality on a day-to-day basis. They are dissatisfied with the version of reality on offer, but rather than escaping or dropping out, they adjust it to suit themselves. Concerned with software not hardware, they invent new uses for existing technologies and promote interaction with 'designed' objects that subvert their anticipated uses. In doing so, they challenge the mechanisms that legitimate the conceptual models embodied in the design of the product or system and demonstrate behaviours towards technology that invite others to follow.

Beta-testers have learnt how to derive enjoyment from electronic materiality, from rejecting the material realities on offer and constructing their own. They display a level of pleasure in customisation currently limited to home DIY and custom car hobbyists. Many

MTID, Semester 2

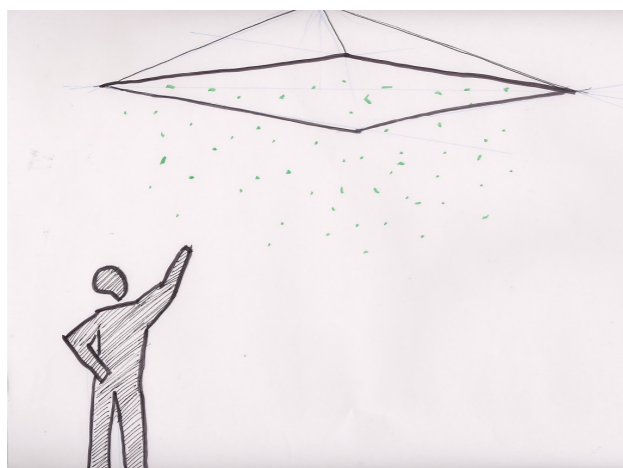
Interactive Technology and Live
Performance (Grey, Levin)

Art That Learns (Guestrin, Khan)

Drawing Ind. Study (Baskinger)

MTID Studio, IxD 09, CHI 09

MTID, Semester 2



Conclusions - Looking Out

Limit experimental classes

Focus on missing core skills

Community is critical

Promote students and MTID

Conclusions - Looking In

First Year Design

Research/reflection conflicts

Portfolio-relevant work

Community is critical

Thank You

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