

hola!

gràcies

**art, disseny, codi,
pedagogia i activisme.**

**art, disseny, codi,
pedagogia i activisme.**

**Internet, patriarcat i
sobirania tecnològica**

**art, disseny, codi,
pedagogia i activisme.**

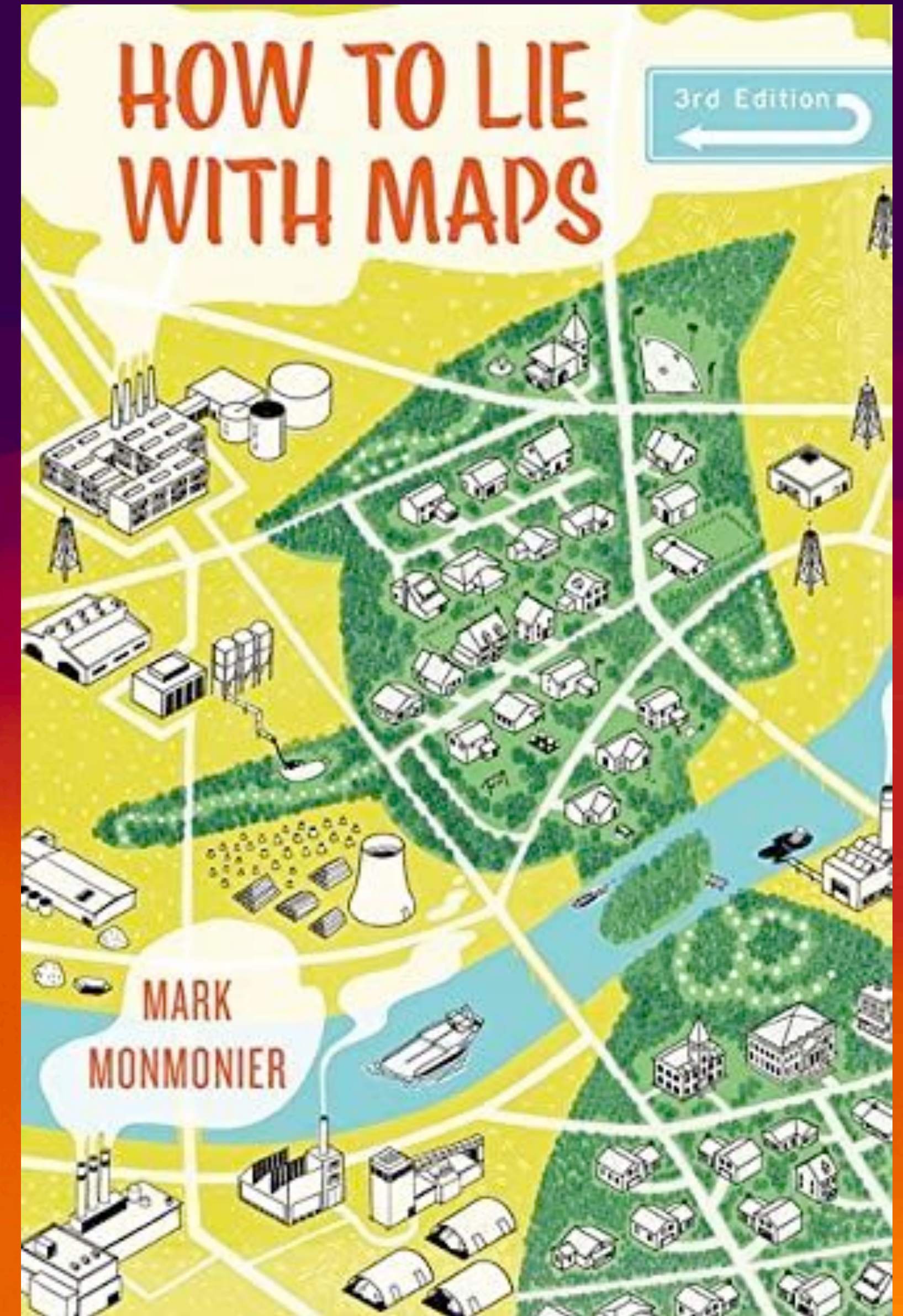
el poder i la poètica de
les interfícies gràfiques

BLOC I: Interfícies

dibuixem un plànol

How to lie with maps

1996 - Mark Monmonier





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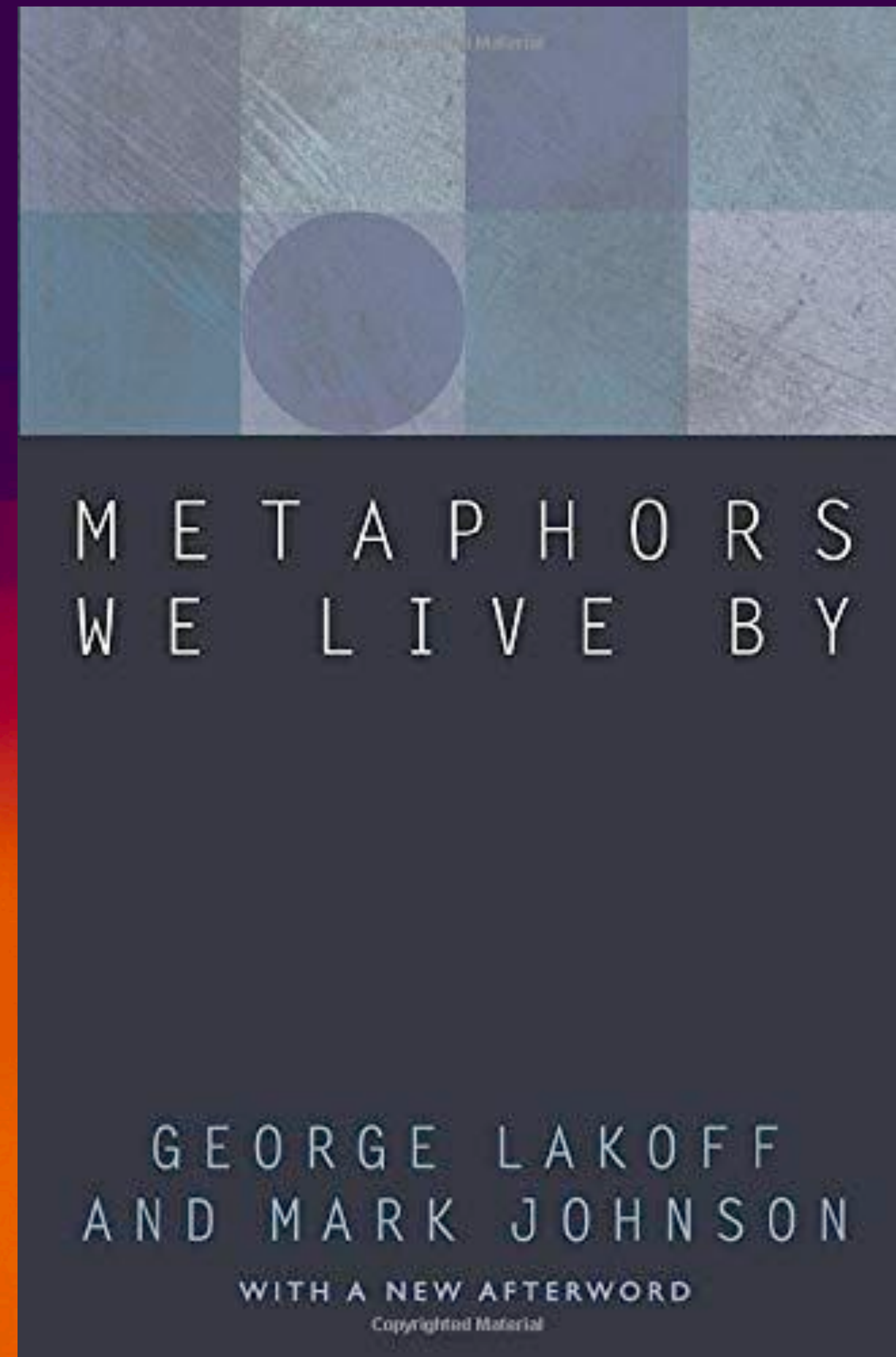


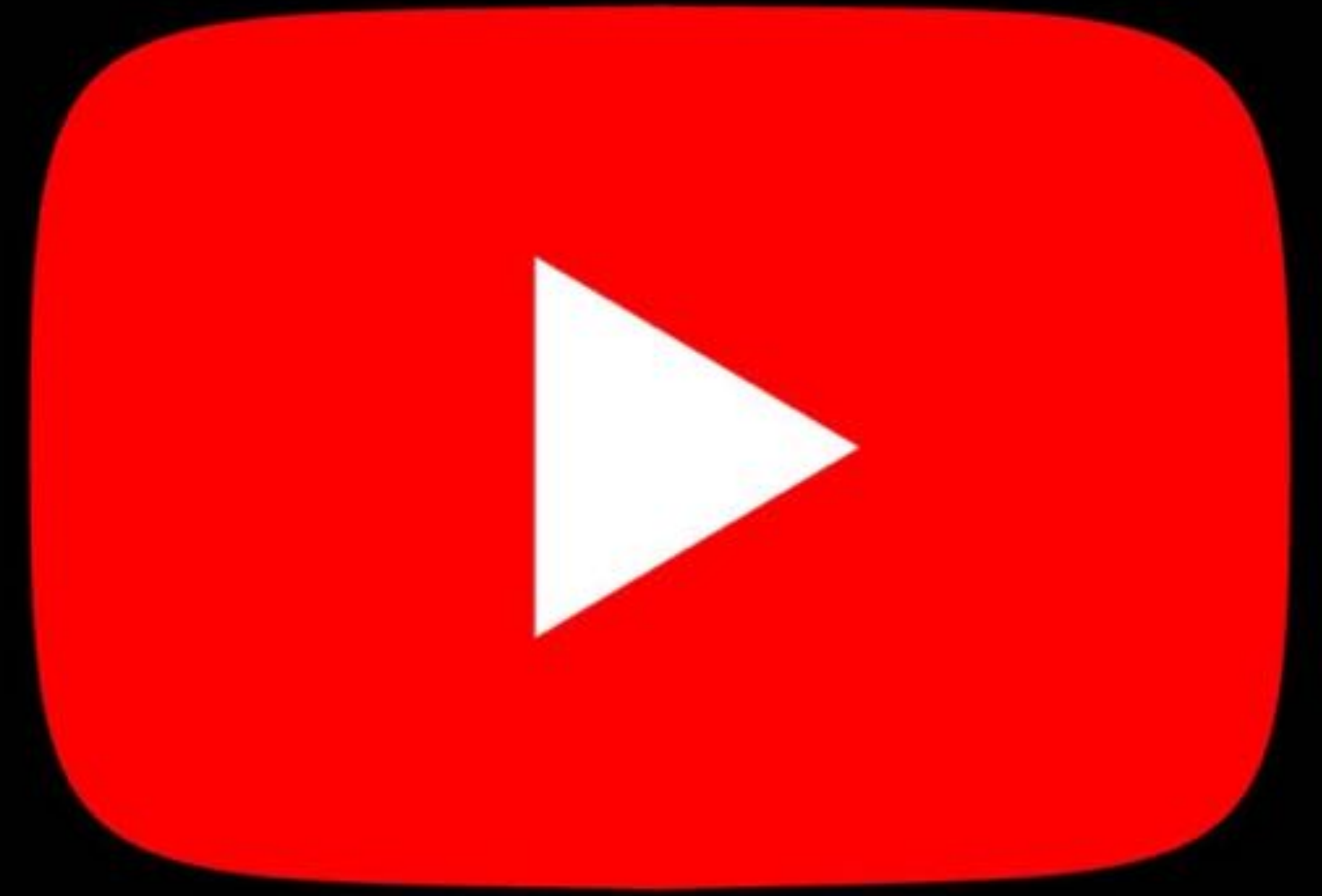


definim l'espai

Metaphors we live by

1980 - George Lakoff and Mark Johnson

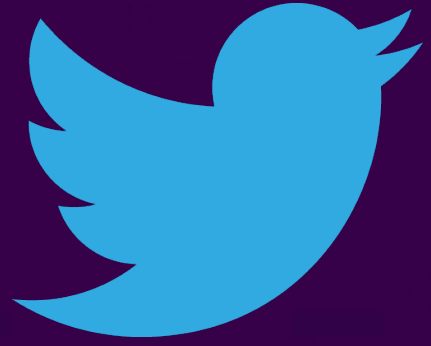




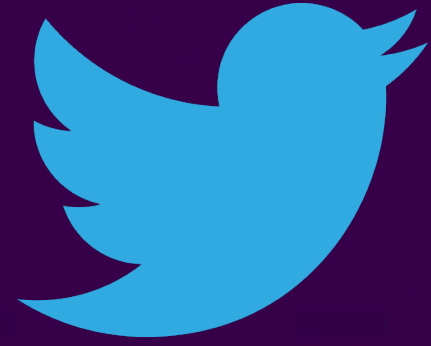
YouTube







L'interfície és pura representació:
disseny i metàfora



L'interfície és pura representació:
disseny i metàfora

Això es poètic!

è

Això es po tic!

è

Això es po tic!

lí

Això es polític!

Això es po^{lí}tic!
è

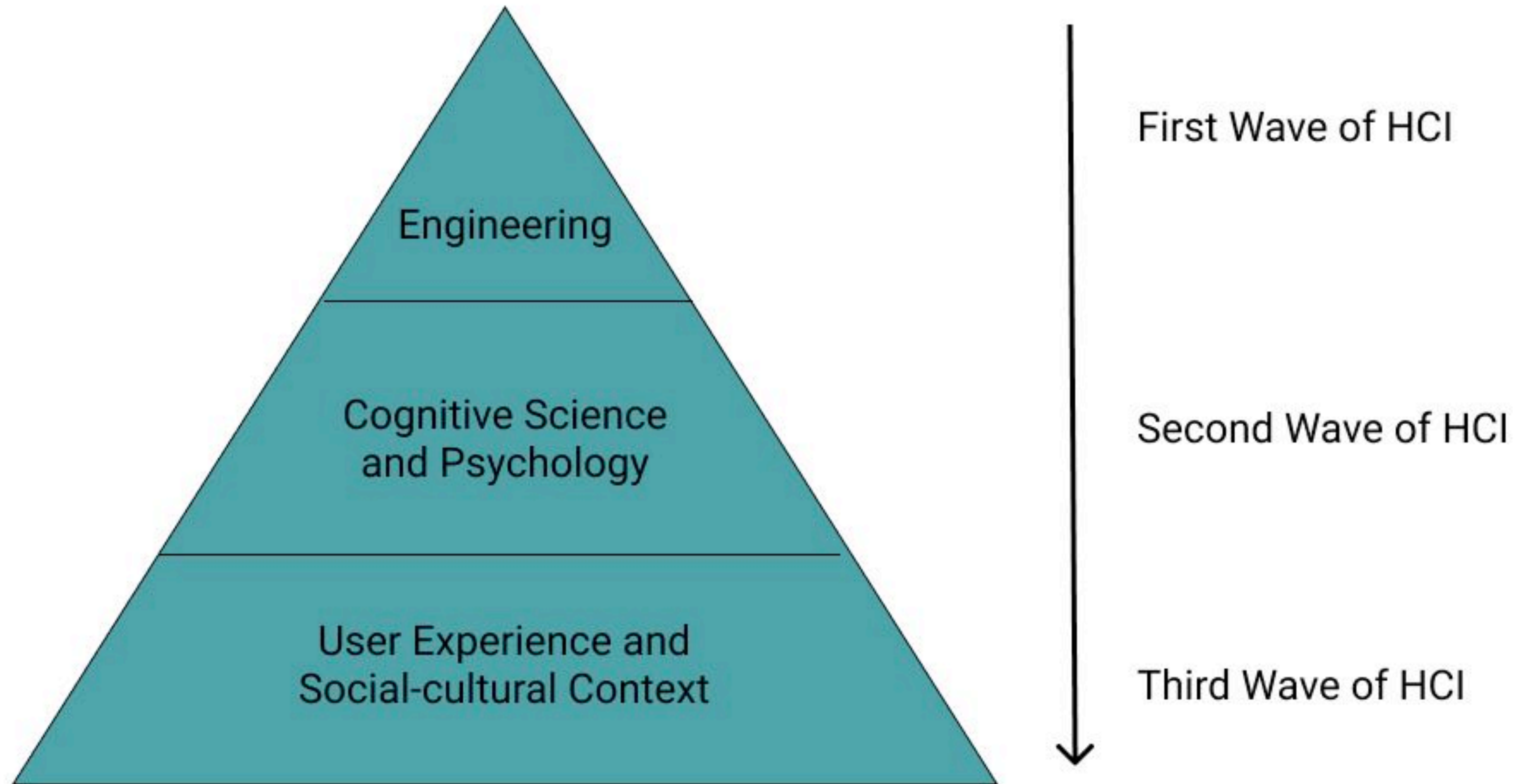
CODE IS POETRY

Això es po^{lí}tic!
è

CODE IS POETRY

BLOC 2: Humanitats i tecnologia

Three Waves of HCI



	Paradigm 1: Human Factors	Paradigm 2: Classical Cognitivism/ Information Processing	Paradigm 3: Phenomenologically Situated
Metaphor of interaction	Interaction as man-machine coupling	Interaction as information communication	Interaction as phenomenologically situated
Central goal for interaction	Optimizing fit between man and machine	Optimizing accuracy and efficiency of information transfer	Support for situated action in the world
Typical questions of interest	How can we fix specific problems that arise in interaction?	What mismatches come up in communication between computers and people? How can we accurately model what people do? How can we improve the efficiency of computer use?	What existing situated activities in the world should we support? How do users appropriate technologies, and how can we support those appropriations? How can we support interaction without constraining it too strongly by what a computer can do or understand? What are the politics and values at the site of interaction, and how can we support those in design?

Table 1: Paradigms compared

Harrison, S., Tatar, D., & Sengers, P. (2007). The three paradigms of HCI.

The Three Paradigms of HCI

Steve Harrison

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and (by courtesy) Art and Art
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Phoebe Sengers

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ABSTRACT

There are three *paradigms* of HCI: Human-Factors, Classical Cognitivism/Information Processing Based and the Third/Phenomenologically-Situated Paradigm. Each of these paradigms represents a world-view and encompasses a set of practices and expectations for the value and contribution of research. Each contributes to HCI, but in different ways. The first two are not particularly controversial in terms of their contributions to larger enterprises of HCI. Human-Factors focuses on optimizing man-machine fit. Classical Cognitivism/Information Processing emphasizes (ideally predictive) models and theories and the relationship between what is in the computer and in the human mind. The third paradigm, with its base in Phenomenology, is less reified, but no less real. It focuses on the experiential quality of interaction, primarily the situated nature of meaning and meaning creation. All three paradigms drive design, but in different ways. All three have their own forms of knowledge creation and criteria for what constitutes knowledge. Identifying these approaches as paradigms allows us to value work more clearly.

Interface Criticism

Criticism as an Approach to Interface Aesthetics

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ABSTRACT

In this paper we discuss the re-orientation of human-computer interaction as an aesthetic field. We argue that mainstream approaches lack of general openness and ability to assess experience aspects of interaction, but that this can indeed be remedied. We introduce the concept of interface criticism as a way to turn the conceptual re-orientation into handles for practical design, and we present and discuss an interface criticism guide.

Author Keywords

Interface aesthetics, interface criticism, formative assessment.

ACM Classification Keywords

H.5.2: User Interfaces Evaluation/methodology, User-centered design; H.1.2: User/Machine Systems, Human factors; D.2.2: User interfaces.

INTRODUCTION

The aim of this paper is to discuss how human-computer interaction can be understood as an aesthetic discipline, and further to demonstrate that such a new perspective is a possible basis for operational interface evaluation methods. To support the argument we introduce the concept of interface criticism, and we propose an interface criticism guide. The tenet behind the argument is that today's dominating perspectives on interactive artefacts focus almost only on technical and cognitive aspects, and consequently the field needs to take a cultural and aesthetic level of analysis into account in order to be able to address issues like design for unanticipated use or design of cultural interfaces.

With the popularity of the PC and the web the interactive artefacts have spread from being efficient, functional tools at the workplace, to become a medium for cultural activity. Today, interactive artefacts are important media for producing, consuming and interacting with cultural data,

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e.g. on the web, or in computer games. Furthermore, it is also a cultural medium in its own terms, in the sense that interacting with interactive artefacts is an increasingly important cultural activity, e.g. in open source culture, when people spend hours setting up and personalizing operating systems, software packages, plug-ins, or when interacting with digital art forms such as net-art and software art. Interactive artefacts entered the cultural sphere long ago – this trend is accentuated by the current developments towards pervasive and ubiquitous computing. In fact, still larger parts of IT business and development are guided towards the cultural domain; in order to understand this, HCI needs an aesthetic dimension.

Historically, cognitive psychology was the important conceptual basis for HCI [e.g. 12]. Traditionally, empirical studies in HCI have been modeled over the controlled psychological laboratory experiment, aiming to identify general features of human action with a general computer-based artefact. Gradually, faster and more practically accessible methods evolved into today's methods that are most often considered an integral part of the design life cycle, i.e. formative evaluation [29].

The cognitive walkthrough [32] is a well-known example of a contemporary interface inspection method that is simple and cost effective to use and to learn. Despite these qualities, it is an increasing problem that the method assumes that the user is engaged in a rational process of exploratory learning when trying to use the considered artefact, thereby ignoring that the user is more often engaged in a hermeneutic process of interpretation. Thus, in many less obvious cases, the cognitive walkthrough does not provide effective means for the inspector to answer the questions about visibility etc. Thus, the inspectors will either be guessing based on their own experience and preference, or they will need to engage in a complicated process of more or less systematic alignment with the users' possible interpretation. With the penetration of interactive technology into all aspects of life this interpretation becomes even more important.

In the history of HCI the cognitive approaches have been questioned by participatory design [25, 42] and similar approaches that have introduced a greater realism by emphasizing that analysis, design and evaluation should be performed together with real users in a real setting, as an iterative explorative process. These approaches emphasize tool-like mediation in a given practice, and typically, the

Criticism as an Approach to Interface Aesthetics

Olav W. Bertelsen, Søren Pold, 2014

Microsoft Office



The background consists of several horizontal, wavy layers of color. From top to bottom, the colors transition from a dark, deep blue to a medium teal, and finally to a bright, vibrant blue. The waves are smooth and undulating, creating a sense of depth and movement.

Janet Murray

(NYC, USA, 1946)







H: 67°
Cupertino
L: 44°



43°

MON	TUE	WED	THU	FRI	SAT
					
67°	66°	66°	62°	64°	66°



Monday

10

April 2017

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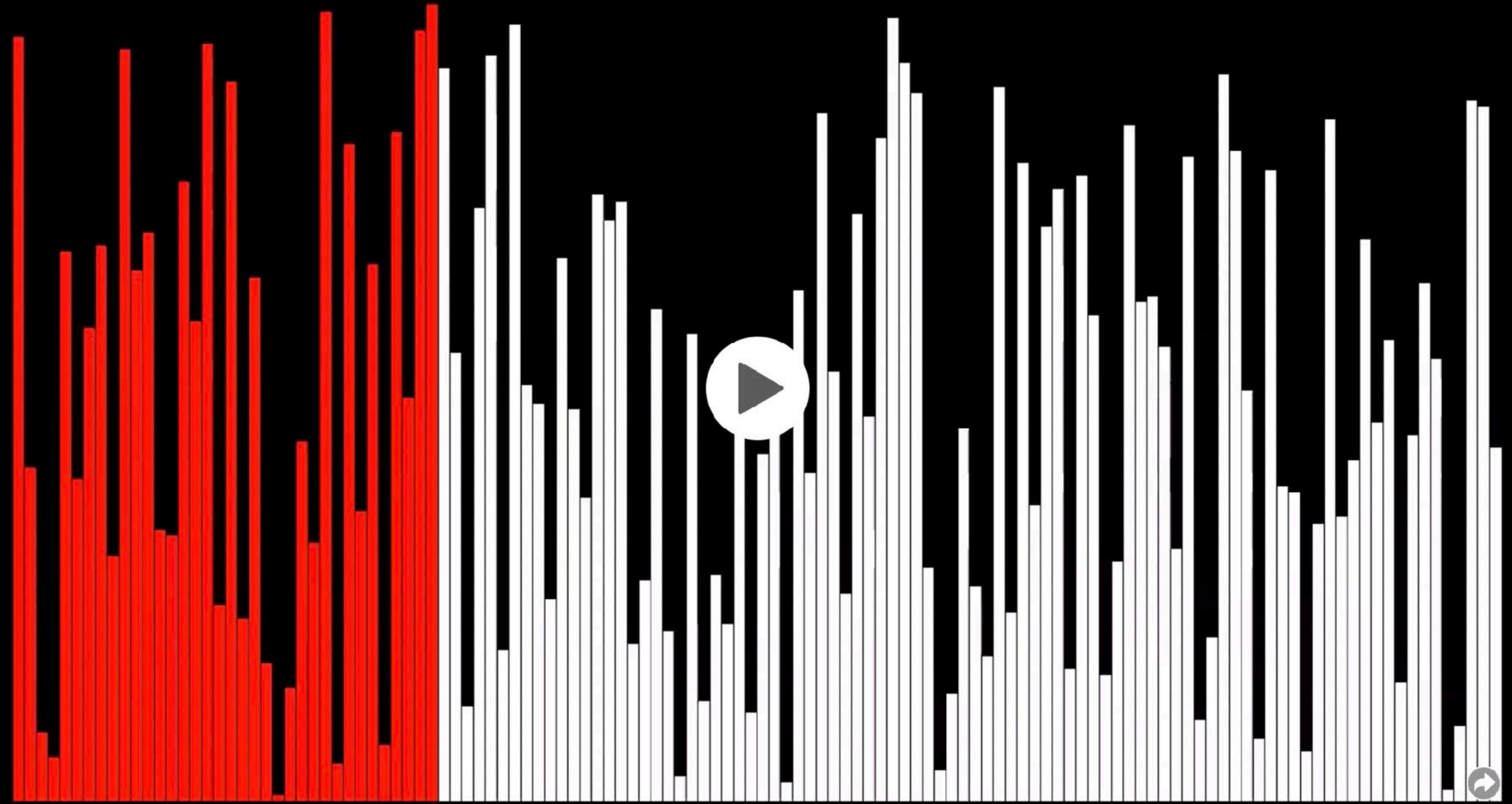
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April 2017

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Subjectivitat
vs
Objectivitat



Donna Haraway

(Denver, Colorado, USA, 1944)

Coneixement Situat

cyborg manifesto

BLOC 3: Biaixos

Margaret Mitchell

Timnit Gebru



Frances Haugen

(USA, 1983)





/the social dilemma

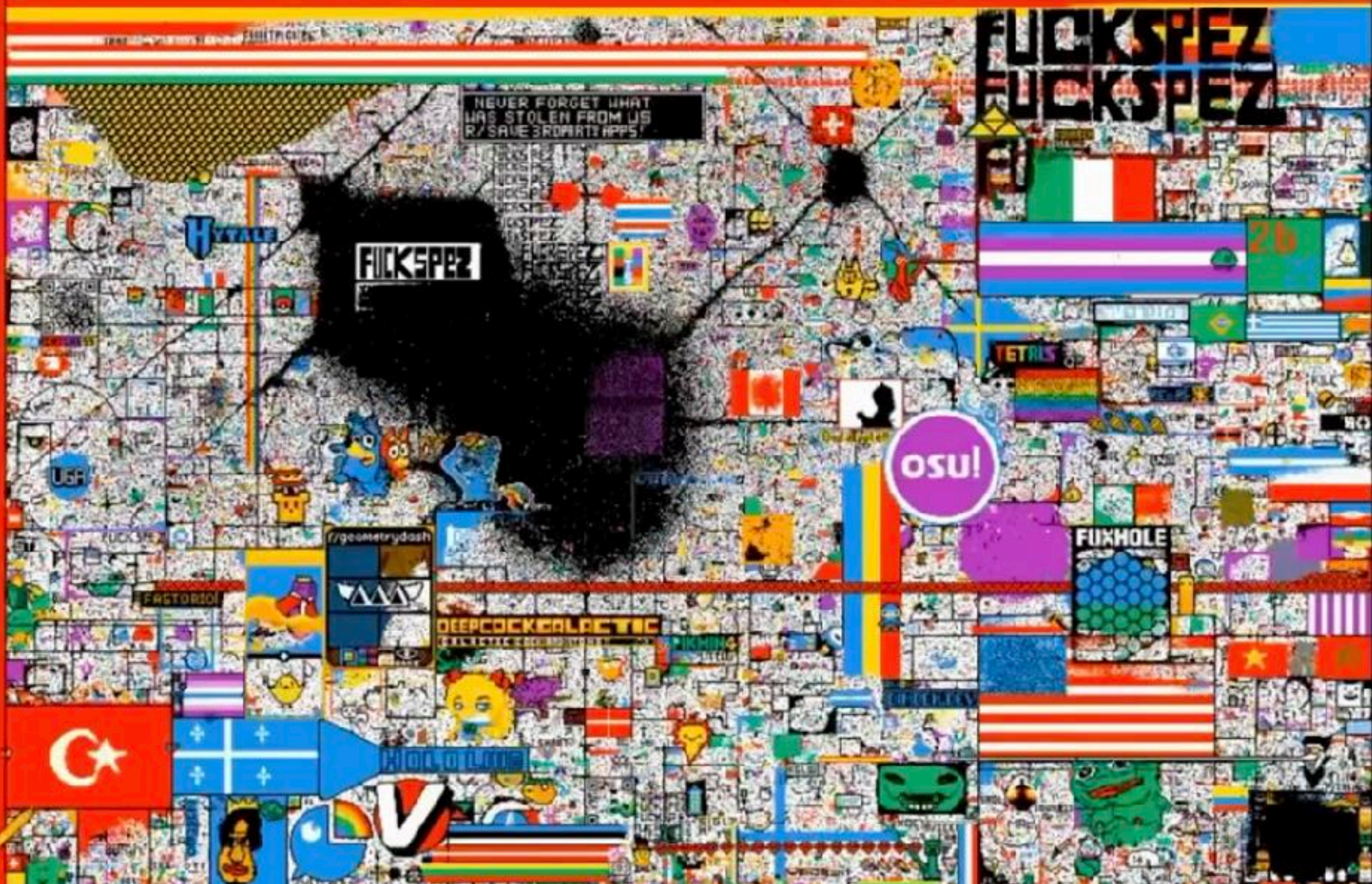
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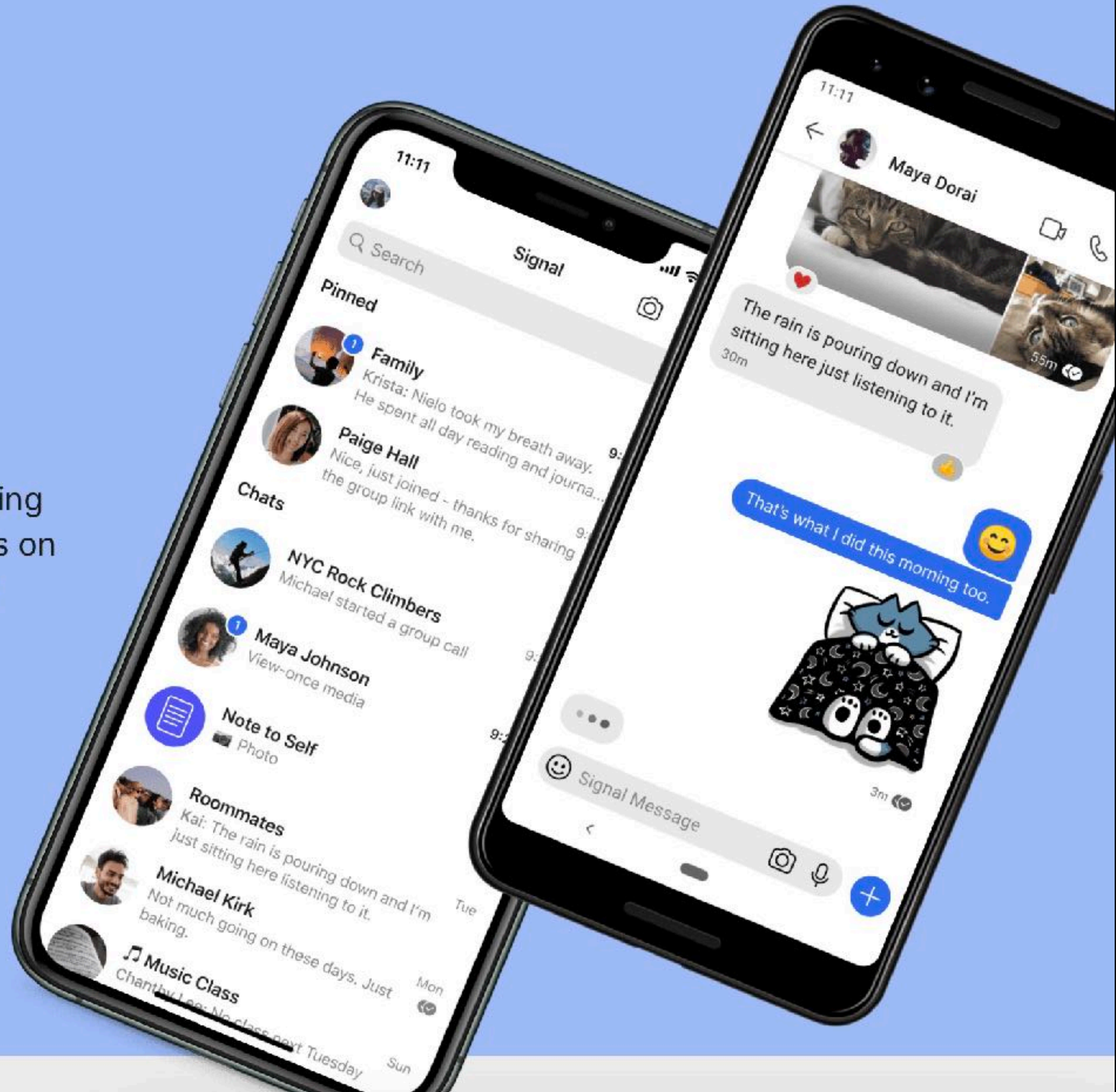
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Whatsapp - Telegram - Signal

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Say "hello" to a different messaging experience. An unexpected focus on privacy, combined with all of the features you expect.

[Get Signal](#)



Sherry Turkle





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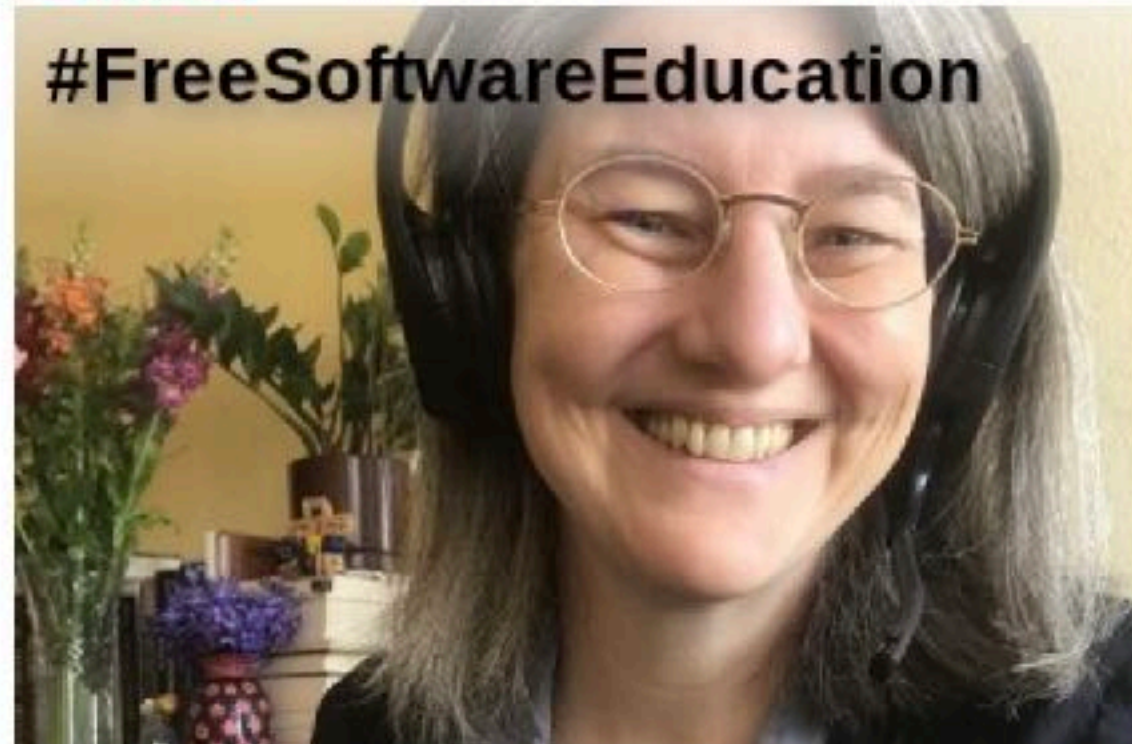
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BLOC 4: Present augmentat

The Free Software Foundation (FSF) is a nonprofit with a worldwide mission to promote computer user freedom.

FEATURED



The need for free software education now

FEATURED



Escape to Freedom now also available in Mandarin and Spanish

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The need for free software education now

Making the choice to use free software in the classroom helps us create learning environments that foreground questions of value. This can be illustrated by a passage in Confucius's

FSD meeting recap 2022-09-09

Check out the great work our volunteers accomplished at today's Free Software Directory (FSD) IRC meeting.

Free Software Directory meeting on IRC: Friday, September 30, starting at 12:00 EDT (16:00 UTC)

Join the FSF and friends on Friday, September 30, from 12:00 to 15:00 EDT (16:00 to 19:00 UTC) to help improve the Free Software Directory.

Free Software Directory meeting on IRC: Friday,

OUR INITIATIVES

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Everyone should have access to a safe and empowering web. We use original research, advocacy, and public action to shape the policies and products we need for the web we want.

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Towards Trusted Design —takeaways from Prototyping the Future

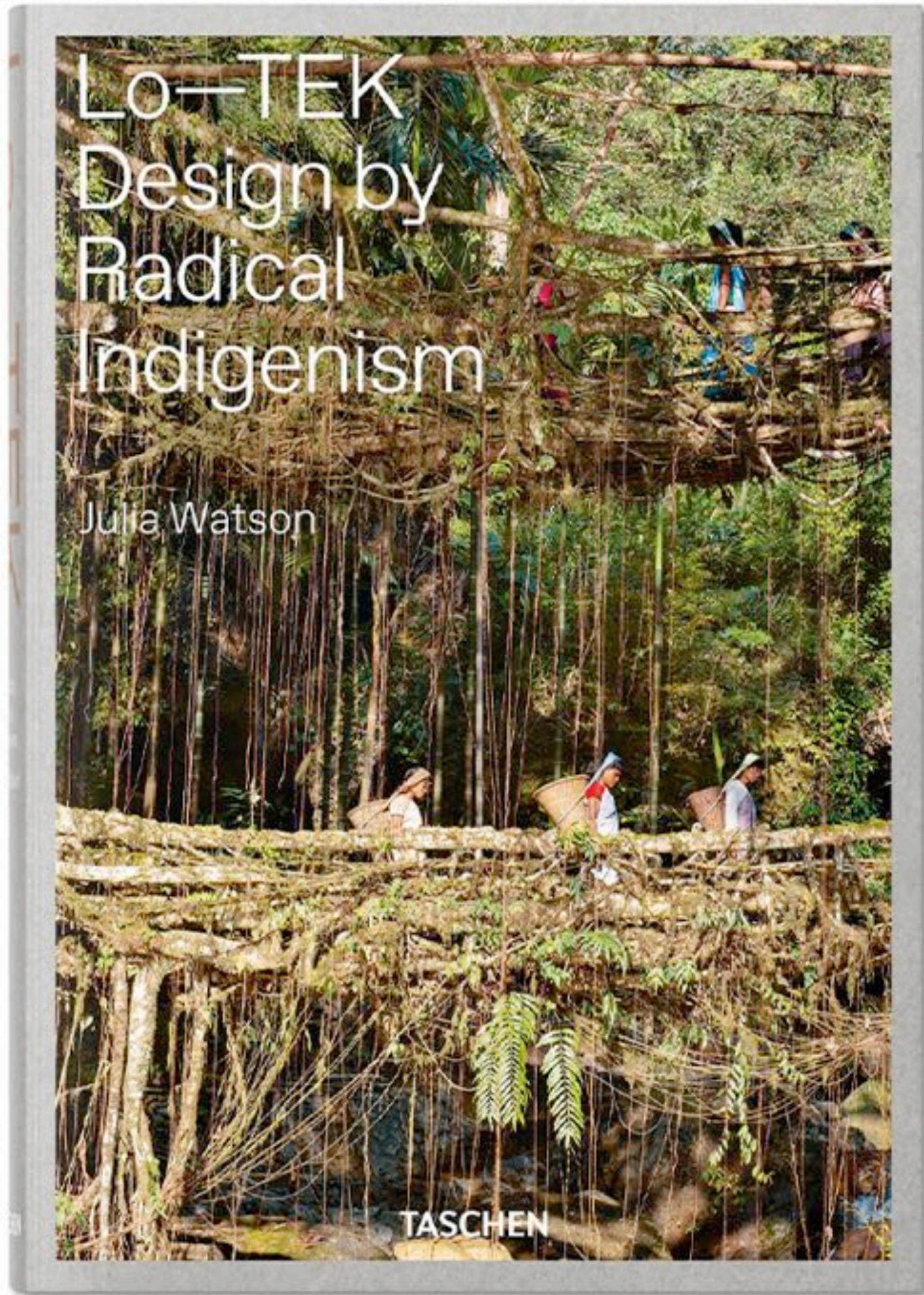
Publications

Gender and ICT Policy Playbook

The background features a stylized landscape with several layers of rolling hills. The hills are rendered in various shades of green, from a vibrant lime green in the foreground to a dark, almost black green in the background. The sky is a solid, dark blue. The overall aesthetic is clean and modern.

indigenisme radical





Fem una manifest a la Plana sobre cultura i tecnologia?

Recolzem fundacions?

Fem us + consciènt de la tecnologia?