

CS181DT Class 3: Designing futures




Class 3 agenda

- Zipcrit
- Critique norms
- PM1: Hacking Zine Crit
- Break (no surprise)
- Seminar
- PM2 and Proj1 details

AI Art and its impact on Artists



"Image Generators are not Artists"

Generative AI industry like  ⇒ rapidly developing



* Impact on Artists *

Economic loss



Commercial image generators flood the market with acceptable imagery that can supplant the demand for artists in practice

Digital artwork forgery



Using artist work without consent can cause them reputational damage and trauma in addition to style mimicing.

Hegemonic Views and Stereotyping

image generators have been shown to appropriate and distort identities of groups, encode biases, and reinforce stereotypes

Chilling effects on cultural production and consumption

- ① student artists become demoralised from honing their craft
- ② reluctant to share works

AI Art and US copyright law



- ① Authorship
- ② Fair Use
- ③ Derivative Works and moral rights



Shortcomings of the AI Research community

- ① Data Laundering
- ② Power, ML Fairness, AI ethics

Recommendations

- regulation that prevents organizations from using people's content to train image generators without their consent / funding for AI research that is not entangled with corporate interests / task specific works in well defined domains that serve specific communities

ASD ⇒



CS education that stresses the manner in which power interacts with tech.

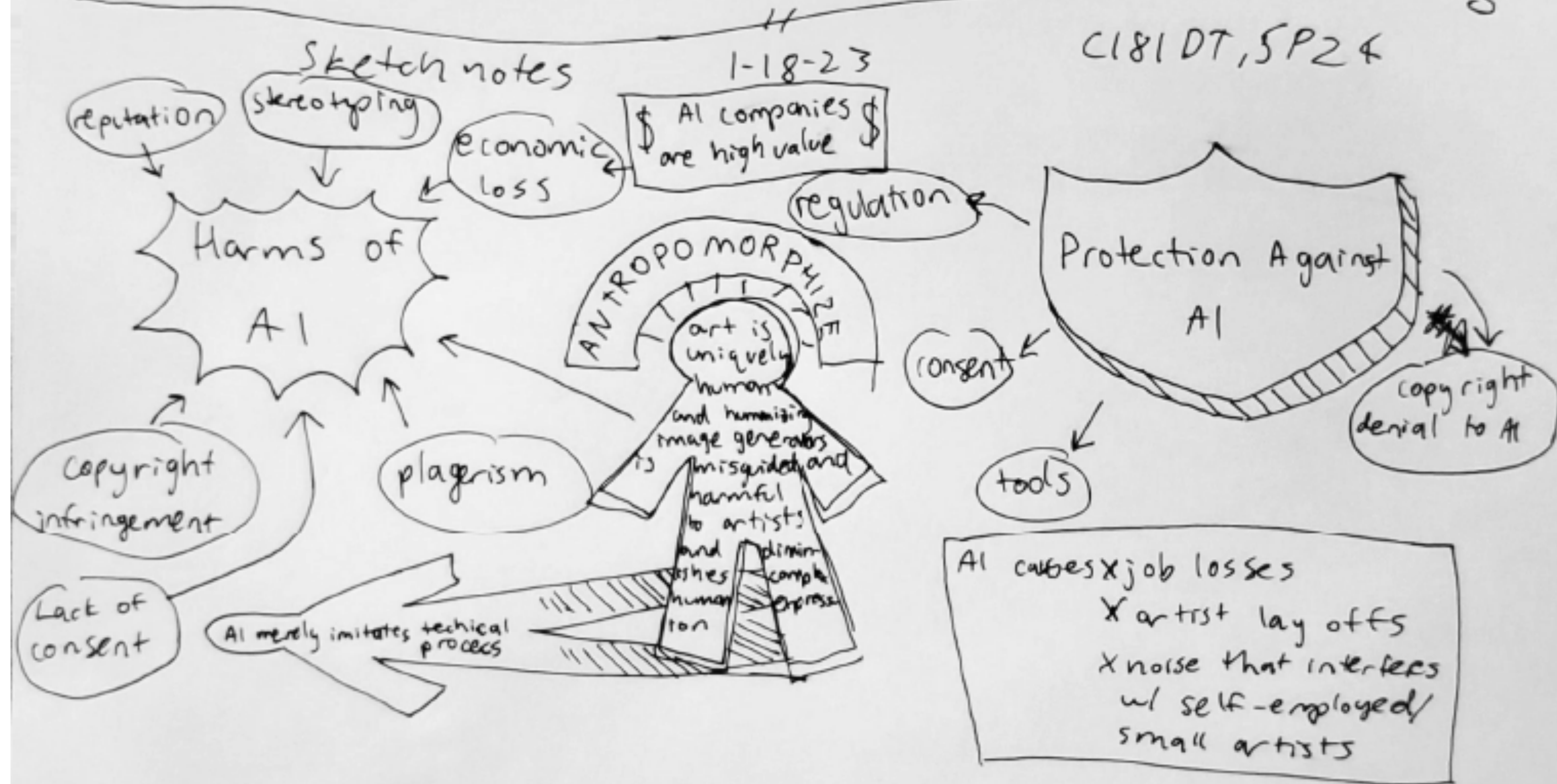
MY REFLECTION



- Are there any upsides when it comes to how AI (generative AI) impacted the artist community?
- Would love to read more on how other people define art and whether people believe works generated by AI should be considered as art

Pasted imagery is OK! Whatever works for you!

AI ART and its impact on artists



REFLECTION NOTES:

AI is a very hot topic rn, especially in online circles where digital art is big, so I think this whole paper resonated with me/ was very relevant. I was also surprised to see it end praising a work of AI art; many AI art opposers seem to take a stance like "no AI art ever."

Great visual metaphors!

Critique norms

Why peer critique?

- Reinforce learning goals of the assignment
- Develop a community of practice
 - Sure, you'll get instructor comments on Canvas, but often times, you'll learn more from your peers
- Methods
 - Ask constructive questions - "Why did you choose to include this panel? Why did you choose the layout like this?"
 - End with one thing you genuinely liked

CS181DT crit norms

- We're all learning together in a community of practice
- Ask non-judgmental and constructive questions
- End with a thing you liked
- (Others?)

Last time: CS181DT course norms

- DOs:
 - Be respectful of everyone
 - Strive for an inclusive environment
 - Positive feedback
 - Personal relationships
 - Be open minded of people's opinions!
 - Unless they're racist, sexist, etc.
- DON'Ts:
 - Feeling excluded
 - Being cold called
 - Don't interrupt people, don't be condescending, don't dominate the discussion

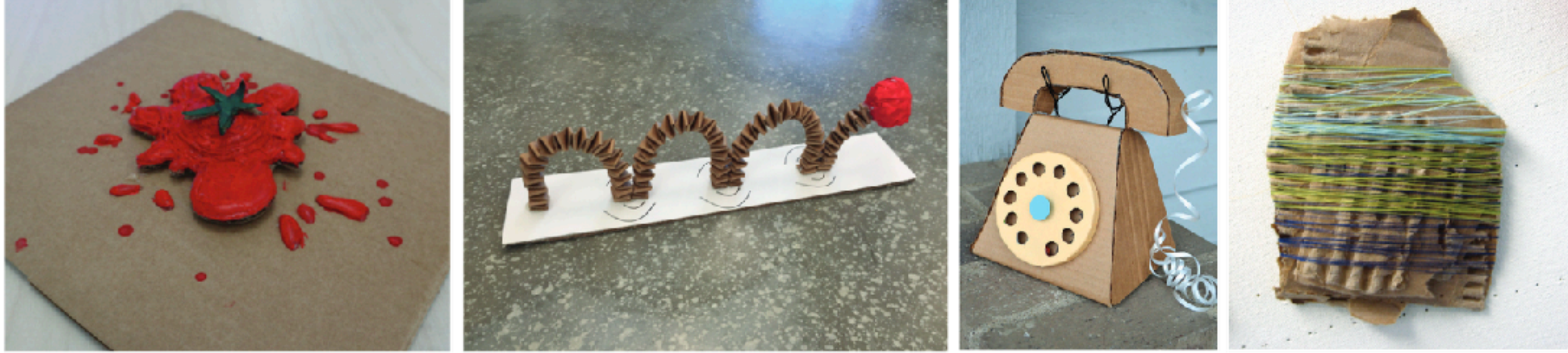
PM1 crit time

- Turn to the person sitting next to you and swap zines. Take a minute or two to read each other's zines and gather your thoughts. Then take turns giving each other feedback:
 - How well do you think the zine captures the narrative of hacking?
 - What are some other things that stand out to you? Why do they stand out?
- When you finish, come up to the front to find another pair that's finished, and trade partners.
- We'll continue doing zine swaps this way until ~3:20 (or everyone has read everyone else's zine, whatever comes first).

Break / Seminar

PM2 & Proj 1

Personal Making Assignment 2: Analog Making - Sensory Cardboard



Working only with **cardboard and paper** as materials to make physical forms, express each of the three concepts below:

- 1 Squishy
- 2 Animated
- 3 Revolting

You may also use color, glue, and tape in assembling your final artifact. You may choose to make 3 separate artifacts (recommended) or one big artifact that captures all 3 concepts.

In addition to practicing 3D form giving, you should write a brief **reflection paragraph** about your cardboard journey after you've completed the objects. When working with the materials and your tools, what was hard or frustrating? How did the final form differ from what you had planned or envisioned in your head? Did your approach to cutting, bending, assembling the cardboard change over time, and if so, how? If you could go back and redo the assignment with the knowledge you have now, what would you do differently?

If you need cardboard, stop by Edmunds 111
Xacto knives will be brought to class Thursday





**Do women have to be naked to
get into the Met. Museum?**

**Less than 5% of the artists in the Modern
Art Sections are women, but 85%
of the nudes are female.**

GUERRILLA GIRLS Box 1056 Cooper Sta NY, NY 10276
CONSCIENCE OF THE ART WORLD

Poster, Guerrilla Girls, 1989

This message is good, but we're not making flat, static posters.



Chilean Arpilleras (under the Pinochet regime)

CHI 2005 | Late Breaking Results: Posters

April 2-7 | Portland, Oregon, USA

TXTmob: Text Messaging For Protest Swarms

Tad Hirsch

Media Lab
Massachusetts Institute of Technology
Cambridge MA 02139
617 253 5108
tad@media.mit.edu

John Henry

Institute for Applied Autonomy
www.appliedautonomy.com
iaa@appliedautonomy.com

ABSTRACT

This paper describes cell phone text messaging during the 2004 US Democratic and Republican National Conventions by protesters using TXTmob – a text-message broadcast system developed by the authors. Drawing upon analysis of TXTmob messages, user interviews, self-reporting, and news media accounts, we describe the ways that activists used text messaging to share information and coordinate actions during decentralized protests. We argue that text messaging supports new forms of distributed participation in mass mobilizations.

TXTMob (Twitter precursor for coordinating protests)



Shoe thrown at President Bush, 2008



Chaelundi tripod (Australia)

Your turn: P1 - Protest Design

- Open ended, but 3 main requirements:
 - Your object is a provocation in the context of **protest**
 - Your object is **interactive** in some non-trivial way (e.g., not just looking at it)
 - Doesn't need to be automated with electronics, humans can supplement the interaction
 - Your object has some **physical presence**

Ideas & storyboards by next Thurs (2/1)

Milestone 1

By class 3B (Thu Feb 1), I expect your group to have undergone a brainstorming session and to have created a storyboard envisioning how users will interact with your object.

PART 1

STORYBOARDING FOR UX

UX Knowledge Base Sketch #18

© KRISZTINA SZEROVAY
WWW.SKETCHINGFORUX.COM

STORYBOARDING IS A PROCESS OF...

- 1 → 2 → 3
- CREATING A VISUAL REPRESENTATION...
- SHOWING THE USER IN THE CONTEXT OF USE.

HOW DOES STORYBOARDING HELP? IT HELPS IN...

- MAINTAINING A USER-CENTERED MINDSET (BY EXPRESSING THOUGHTS, FEELINGS, OPPORTUNITIES ETC.)
- IDENTIFYING THE DECISION-MAKING POINTS (AND THE DIFFERENT OUTCOMES, CAUSES)
- DETERMINING UNREALISTIC POINTS (MAGIC MOMENTS), WHICH ARE BASED ON ASSUMPTIONS
- DISCOVERING WHAT THE POSSIBLE ERRORS ARE, WHAT CAN GO WRONG AND AT WHICH POINT.
- FINDING HOLES, MISSING PARTS OF THE DESIGN CONCEPT
- COMMUNICATING OUR IDEAS, CREATING A SHARED UNDERSTANDING IN THE TEAM

MAIN PARTS OF A STORYBOARD

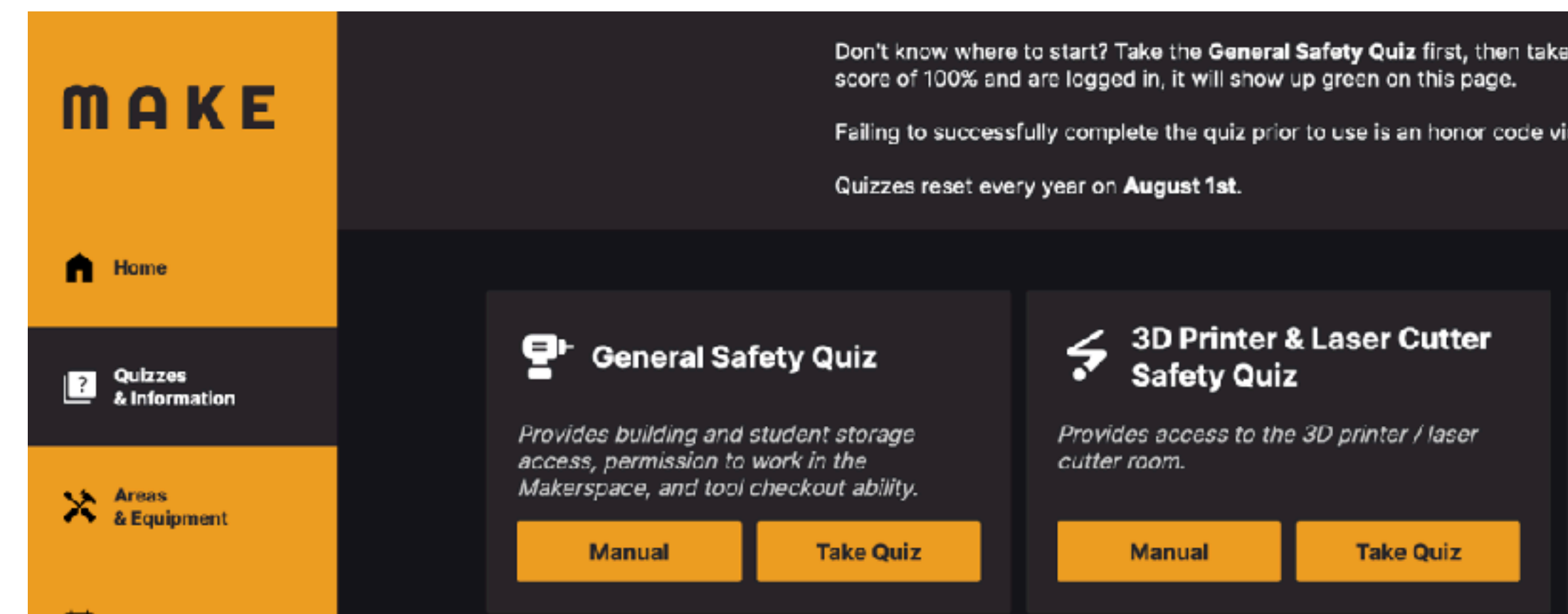
- MAIN CHARACTER: PERSONA
- USER GOAL (TASK TO COMPLETE), MOTIVATION
- VILLAINS (PAINPOINTS, PROBLEMS, FRUSTRATIONS)
- LOCATION, SETTING (CONTEXT OF USE)
- SOLUTION (PROVIDED BY THE PRODUCT OR SERVICE)
- OTHER RELEVANT OBJECTS, CHARACTERS, RELATIONSHIPS
- SCRIPT

A GOOD STORYBOARD HELPS IN ANSWERING 3 SETS OF QUESTIONS:

PROBLEM	SOLUTION	BENEFIT
<ul style="list-style-type: none">DOES THE PROBLEM EXIST?ARE THERE MORE PAINPOINTS?DO WE UNDERSTAND THE PROBLEM?	<ul style="list-style-type: none">IS THE DESIGN CONCEPT GOOD?DOES IT SOLVE THE PROBLEM?WHAT IF SG GOES WRONG?	<ul style="list-style-type: none">IS THE SOLUTION GOOD FOR THE USER?IS IT BETTER THAN THE CURRENTLY AVAILABLE OPTIONS?

Class 3 recap

- TODOs:
 - Contact your group mates (next slide)
 - By **next Thursday's** class:
 - Nothing! Phew (Zipcrit - Miriam)
 - By **next Tuesday's** class:
 - PM2: Sensory cardboard (bring to class)
 - By **next Thursday's** class:
 - P1 milestone: storyboards
 - Do the HMC Makerspace general and 3D printing/laser cutter training (make.hmc.edu)



Proj 1 groups!

- **Group 1**

- Rohan
- Cassidy
- Kayleah
- Vivian

- **Group 3**

- Rediet
- Keya
- Vitor
- Abrar

- **Group 5**

- Ryan
- Kovit
- Katiana
- Shuyan

- **Group 2**

- Selim
- Evelyn
- Colin
- Angie

- **Group 4**

- Miriam
- Ariel
- David
- Larry