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In his In the blink of an eye, Walter Murch, the Oscar-awarded editor of The English Patient, Apocalypse Now, and many other outstanding movies, devises the Rule of Six -- six criteria for what makes a good cut. On top of his list is "to be true to the emotion of the moment," a quality more important than advancing the story or being rhythmically interesting. The cut has to deliver a meaningful, compelling, and emotion-rich "experience" to the audience. Because, "what they finally remember is not the editing, not the camerawork, not the performances, not even the story---it's how they felt." Technology for all the right reasons applies this insight to the design of interactive products and technologies -- the domain of Human-Computer Interaction, Usability Engineering, and Interaction Design. It takes an experiential approach, putting experience before functionality and leaving behind oversimplified calls for ease, efficiency, and automation or shallow beautification. Instead, it explores what really matters to humans and what it needs to make technology more meaningful. The book clarifies what experience is, and highlights five crucial aspects and their implications for the design of interactive products. It provides reasons why we should bother with an experiential approach, and presents a detailed working model of experience useful for practitioners and academics alike. It closes with the particular challenges of an experiential approach for design. The book presents its view as a comprehensive, yet entertaining blend of scientific findings, design examples, and personal anecdotes. Table of Contents: Follow me! / Crucial Properties of Experience / Three Good Reasons to Consider Experience / A Model of Experience / Reflections on Experience Design

Digital Storytelling shows you how to create immersive, interactive narratives across a multitude of platforms, devices, and media. From age-old storytelling techniques to cutting-edge development processes, this book covers creating stories for all forms of New Media, including transmedia storytelling, video games, mobile apps, and second screen experiences. The way a story is told, a message is delivered, or a narrative is navigated has changed dramatically over the last few years. Stories are told through video games, interactive books, and social media. Stories are told on all sorts of different platforms and through all sorts of different devices. They’re immersive, letting the user interact with the story and letting the user enter the story and shape it themselves. This book features case studies that cover a great spectrum of platforms and different story genres. It also shows you how to plan processes for developing interactive narratives for all forms of entertainment and non-fiction purposes: education, training, information and promotion. Digital Storytelling features interviews with some of the industry’s biggest names, showing you how they build and tell their stories.

Digital News Media (DNM) are characterized by their efforts to provide consumers with new content interaction experiences, which contrast with the more passive experiences provided by traditional news media. This book directly addresses these interaction experiences, taking the reader from underlying principles to actual practices. To meet this objective, the book undertakes a characterization of interactivity in DNM and explores the boundaries between storytelling and direct data access. It examines information visualization trends present in the media, and practices in non-fiction storytelling in the context of the current wave of VR technology. Moreover, it addresses how UX research and evaluation methods can be applied to inform the design of interactive media. It also analyzes the concept of Newsonomics and it examines the reform of intellectual property law and legislation governing authors' rights. The book concludes by analyzing the scientific production of interaction over the last 10 years, extracting the main conclusions, and highlighting the lessons that can be extracted from the previous chapters.

The evolution of story-telling is as old as the human race; from the beginning, when our ancestors first gathered around a campfire to share wondrous tales through oral traditions, to today, with information and stories being shared through waves and filling screens with words and images. Stories have always surrounded us, and united us in ways other disciplines can't. Storytelling for Interactive Digital Media and Video Games lays out the construct of the story, and how it can be manipulated by the storyteller through sound, video, lighting, graphics, and color. This book is the perfect guide to aspiring storytellers as it illustrates the different manner of how and why stories are told, and how to make them "interactive." Storytelling features heavy game development as a method of storytelling and delivery, and how to develop compelling plots, characters, settings, and actions inside a game. The concept of digital storytelling will be explored, and how this differs from previous incarnations of mediums for stories Key Features: Explores the necessary elements of a story (setting, character, events, sequence, and perspective) and how they affect the viewer of the story Discusses media and its role in storytelling, including images, art, sound, video, and animation Explores the effect of interactivity on the story, such as contest TV, web-based storytelling, kiosks, and games Shows the different types of story themes in gaming and how they are interwoven Describes how to make games en-

gaging and rewarding intrinsically and extrinsically

What can Human-Computer Interaction (HCI) learn from art? How can the HCI research agenda be advanced by looking at art research? How can we improve creativity support and the amplification of that important human capability? This book aims to answer these questions. Interactive art has become a common part of life as a result of the many ways in which the computer and the Internet have facilitated it. HCI is as important to interactive art as mixing the colours of paint are to painting. This book reviews recent work that looks at these issues through art research. In interactive digital art, the artist is concerned with how the artwork behaves, how the audience interacts with it, and, ultimately, how participants experience art as well as their degree of engagement. The values of art are deeply human and increasingly relevant to HCI as its focus moves from product design towards social benefits and the support of human creativity. The book examines these issues and brings together a collection of research results from art practice that illuminates this significant new and expanding area. In particular, this work points towards a much-needed critical language that can be used to describe, compare and frame research in HCI support for creativity.

The book is concerned with narrative in digital media that changes according to user input—Interactive Digital Narrative (IDN). It provides a broad overview of current issues and future directions in this multi-disciplinary field that includes humanities-based and computational perspectives. It assembles the voices of leading researchers and practitioners like Janet Murray, Marie-Laure Ryan, Scott Rettberg and Martin Rieser. In three sections, it covers history, theoretical perspectives and varieties of practice including narrative game design, with a special focus on changes in the power relationship between audience and author enabled by interactivity. After discussing the historical development of diverse forms, the book presents theoretical standpoints including a semiotic perspective, a proposal for a specific theoretical framework and an inquiry into the role of artificial intelligence. Finally, it analyses varieties of current practice from digital poetry to location-based applications, artistic experiments and expanded remakes of older narrative game titles.

This book is concerned with emergence, interaction, art and computing. It introduces a new focus for emergence in interactive art: the emergent experience. Emergence literature is discussed and an organising framework, the Taxonomy of Emergence in Interactive Art (TEIA) is provided together with case studies of digital, interactive art systems that facilitate emergence. Evidence from evaluations of people interacting with the works is analysed using the TEIA. Artworks from across the world are also reviewed to further illustrate the potential for emergence. Interactive art is, itself, still a young domain where audience influence, or interaction with the work is a defining aspect. Emergence in Interactive Art explores the rich opportunities for interactive experiences of digital art systems that are provided by looking through a ‘lens’ of emergence. And what better way to explore these potentials than through the open-ended domain of emergence, with its inherent affinity to the natural world? Through an integrated approach of practice, research and theory this book reveals design and analytical insights relating to emergence, interaction and interactive art to benefit artists, researchers and designers alike.

Interactive Digital Storytelling has evolved as a prospering research topic banding together formerly disjointed disciplines stemming from the arts and humanities as well as computer science. It’s tied up with the notion of storytelling as an effective means for the communication of knowledge and social values since the existence of humankind. It also builds a bridge between current academic trends investigating and formalizing computer games, and developments towards the experience-based design of human-media interaction in general. In Darmstadt, a first national workshop on Digital Storytelling was organized by ZGDV e.V. in 2000, which at that time gave an impression about the breadth of this new research field for computer graphics (DISTEL 2000). An international follow-up was planned: the 1st International Conference on Technologies for Interactive Digital Storytelling and Entertainment (TIDSE 2003). Taking place in March 2003, it showed a more focussed range of research specifically on concepts and first pro- types for automated storytelling and autonomous characters, including modelling of emotions and the user experience. At TIDSE 2004, an established and still-growing community of researchers ga- ered together to exchange results and visions. This confirms the construction of a series of European conferences on the topic – together with the International Conf- ence on Virtual Storytelling, ICVS (conducted in 2001 and 2003 in France) – which will be further cultivated.

An art-historical perspective on interactive media art that provides theoretical and methodological tools for understanding and analyzing digital art. Since the 1960s, artworks that involve the participation of the spectator have received extensive scholarly attention. Yet interactive artworks using digital media still present a challenge for academic art history. In this book, Katja Kwastek argues that the particular aesthetic experience enabled by these new media works can open up new perspectives for our understanding of art and media alike. Kwastek, herself an art historian, offers a set of theoretical and methodological tools that are suitable for understanding and analyzing not only new media art but also other contemporary art forms. Addressing both the theoretician and the practitioner, Kwastek provides an introduction to the history and the terminology of interactive art, a theory of the aesthetics of interaction, and exemplary case studies of interactive media art. Kwastek lays the historical and theoretical groundwork and then develops an aesthetics of interaction, discussing such aspects as real space and data space, temporal structures, instrumental and phenomenal perspectives, and the relationship between materiality and interpretability. Finally, she applies her theory to specific works of interactive media art, including narratives in virtual and real space, interactive installations, and performance—with case studies of works by Olia Lialina, Susanne Berkenheger, Stefan Schemat, Teri Rueb, Lynn Hershman, Agnes Hegedüs, Tmema, David Rokeby, Sonia Cillari, and Blast Theory.

This book constitutes the refereed proceedings of the 9th International Conference on Design, User Experience, and Usability, DUXU 2020, held as part of the 22nd International Conference on Human--Computer Interaction, HCII 2020, in Copenhagen, Denmark, in July 2020. The conference was held virtually due to the COVID-19 pandemic. From a total of 6326 submissions, a total of 1439 papers and 238 posters has been accepted for publication in the HCII 2020 proceedings. The 51 papers included in this volume were organized in topical sections on interactions in public, urban and rural contexts; UX design for health and well-being; DUXU for creativity, learning and collaboration; DUXU for culture and tourism.

"This book addresses the phenomenon called "interactive architecture that challenges artists, architects, designers, theorists, and geographers to develop a language and designs toward the "use" of these environments"--Provided by publisher.

This book offers a clearly written and engaging introduction to the basics of interactive digital media. As our reliance on and daily usage of websites, mobile apps, kiosks, games, VR/AR and devices that respond to our commands has increased, the need for practitioners who understand these technologies is growing. Author Julia Griffey provides a valuable guide to the fundamentals of this field, offering best practices and common pitfalls throughout. The book also notes opportunities within the field of interactive digital media for professionals with different types of skills, and interviews with experienced practitioners offer practical wisdom for readers. Additional features of this book include: An overview of the history, evolution and impact of interactive media; A spotlight on the development process and contributing team members; Analysis of the components of interactive digital media and their design function (graphics, animation, audio, video, typography, color); An introduction to coding languages for interactive media; and A guide to usability in interactive media. Introduction to Interactive Digital Media will help both students and professionals understand the varied creative, technical, and collaborative skills needed in this exciting and emerging field.

The two-volume set LNCS 12794-12795 constitutes the refereed proceedings of the 9th International Conference on Culture and Computing, C&C 2021, which was held as part of HCI International 2021 and took place virtually during July 24-29, 2021. The total of 1276 papers and 241 posters included in the 39 HCII 2021 proceedings volumes was carefully reviewed and selected from 5222 submissions. The papers included in the HCII-C&C volume set were organized in topical sections as follows: Part I: ICT for cultural heritage; technology and art; visitors' experiences in digital culture; Part II: Design thinking in cultural contexts; digital humanities, new media and culture; perspectives on cultural computing.

Recent shifts in new literacy studies have expanded definitions of text, reading/viewing, and literacy itself. The inclusion of non-traditional media forms is essential, as texts beyond written words, images, or movement across a screen are becoming ever more prominent in media studies. Included in such non-print texts are interactive media forms like computer or video games that can be understood in similar, though distinct, terms as texts that are read by their users. This book examines how people are socially, culturally, and personally changing as a result of their reading of, or interaction with, these texts. This work explores the concept of ergodic ontogeny: the mental development resulting from interactive digital media play experiences causing change in personal identity.

Just as the term design has been going through change, growth and expansion of meaning, and interpretation in practice and education – the same can be said for design research. The traditional boundaries of design are dissolving and connections are being established with other fields at an exponential rate. Based on the proceedings from the IASDR 2017 Conference, Re:Research is an edited collection that showcases a curated selection of 83 papers – just over half of the works presented at the conference. With topics ranging from the introduction of design in the primary education sector to designing information for Artificial Intelligence systems, this book collection demonstrates the diverse perspectives of design and design research. Divided into seven thematic volumes, this collection maps out where the field of design research is now. From Software Engineering to Information Design • Yvette Shen Most academic methodologies are developed from a prescribed methodological process that is limited to a specific area of study. However, the disciplinary landscape in which the knowledge is established is being rapidly reconfigured. Given the vast varieties of practices and knowledge base required from information designers, it is even more crucial for them to look outside of the traditional visual design fields and seek diversities for better research and creation methods. The two disciplines, software engineering and information design, are often perceived as one provides technical solutions to the other. This essay intends to move beyond the common perception, and identify relevant issues in software engineering design that resonate with the information design process. The issues include the multi-component planning approach; the human-oriented agile method; design concepts such as abstraction, decomposition, component modularity, hierarchical relationship and extensibility. The perspectives from software engineering design and information design is examined through units of analysis, terminology explanations and forms of communications. The collective design methods and principles provide a systematic framework to the methodological thinking in information design. The discussion serves the purpose of encouraging more conceptual-based conversations between information design and other disciplines, especially in the fields of science and technology. Designing Information for Artificial Intelligence: Path Recommendation and User Acceptance in a Virtual Space • Jong Myoung Lee, Kyung Hoon Hyun In this study, the authors propose two information layout strategies (informative layout and decisive layout) that influence the user acceptance rate on recommended information. The informative layout is the degree of descriptions in the recommendation process. The decisive layout is the degree of choices in recommendations. Thus, the objective of the paper is to discover how users' acceptance of a recommendation changes when the recommendation is displayed in different degrees of informative and decisive layouts. To this end, we have conducted the following tasks: (1) sophisticated software was created with JavaScript to conduct experiments with users online; (2) experiment subjects (N=247) with various education and demographic levels were recruited; (3) user acceptance rate depending on the information layout strategy was collected; (4) the relationships between information layout strategy and user acceptance of the recommended information were computationally analyzed. The results of the study indicate that the information layout strategy proposed in this research significantly influences user acceptance of the recommended information. Also, this research identified effective combinations of informative and decisive layouts to maximize the user acceptance. The Research on Design Framework for Citizen Science • Zhiyong Fu, Jia Lin, Lu Wang Citizen science is a process in which ordinary citizens contribute to scientific research. How to create citizen science design framework to achieve better awareness, initiative and action is our research focus. This paper will explore citizen science design in the context of smart city, on the basis of activity theory and by means of digital social innovation. "Smart City" concept provides new elements including social communication, collaborative design and innovative community to citizen science. With the rapid development of science and information and communication technologies (ICTs) and with the arrival of Web 2.0, social innovation is endowed with digital factors so as to be evolved to digital social innovation (DSI) which gives various design perspectives on citizen science and also plays an important part in establishing citizen science evaluation model. In this paper, a citizen science design framework consisting of citizen science content model, design model and evaluation model is proposed by discussing related theories, models and citizen science cases. It acts as not only design lead to inspire two citizen science case practices, but also an evaluation term in the view of citizen science. The framework and models developed in this research will hopefully be leveraged and refined to support citizen sci-

ence design in the future. Finding the Expectations of Smart Home and Designing the Meaningful Technology for Delivering Customers' Satisfaction • Yaliang Chuang, Lin-Lin Chen, Yu-Shan Athena Chen Smart home is becoming a focus in both literature and product development practices. The current study employed a human-centered design approach to understand users' desires and expectations from their living context. Six critical themes were developed via in-deep interviews, field observations and data analysis. They are housed as a supportive friend, atmosphere generator, theme songs for every moment, coordinator and reminder, life memory collector and routine builder for young generations. Those concepts were partially integrated to define the value proposition for the target user group of parents with young children. This guides the design ideation and video prototyping to illustrator the user experiences. Through a focus group discussion, the design concepts were validated with six potential customers. The results also show that the design concept has the potential to motivate children's behaviors, help to build their routine, and has the flexibility to fulfill different needs toward the changes of the family's life cycle. Using Frame Analysis to Organize Designers' Experience on the Cloud • Julija Naskova This paper demonstrates how Goffman's frame analysis is applied in a research on designers' experience with Cloud-based digital tools. At the base of Goffman's structure is the "primary frame" – in this case designers' experience with computer-based digital tools. These tools' transition to the Cloud initiated by business are called "fabrications." Goffman's "structural issues in fabrication" such as "retransformations" and the "nature of recontainment" are also discussed through contemporary examples. These fabrications are used or "keyed" by "active agents" from various design fields. The data collected showed different levels of understanding of Cloud technology and the application of various tools in everyday design practices. Thus, the interviewees were clustered into three groups – designers, developers and artists. Their experiences form the creative, technology and experimental frame derived from keying of the primary frame. Design researchers can selectively borrow elements from frame analysis' complex structure to build an effective user experience narrative. (Un)intended Value Implications of Graphical Representations of Data • Milena Radzikowska, Stan Ruecker The design of meaningful graphical objects to represent collection items must balance the following: amount of useful information that can be communicated through the object's graphical form, meaningful graphical difference between individual items or groups of items, and restraint in form complexity to allow for the simultaneous display of numerous collection items at a small size. How the user interprets difference and sameness and, more importantly, whether the user attaches hierarchical value to the emergent categories, may play a significant role in determining whether that user focuses attention on one set of data over another, on one set of processes over another, and ultimately, on one set of tasks over another. This paper examines the significant consequences for the understanding of the user resulting from representation of data, files and other objects in a human–computer interface (HCI), and proposes that new approaches may be indicated, given the growing complexity of what is being represented and how what is represented can be used. Mapping Communication Design through the Web • Giulia De Rossi, Paolo Ciuccarelli Design is by nature an interdisciplinary, dynamic and fluid discipline. To define what design is has proved to be a very difficult – if not impossible and meaningless – exercise, making also the understanding of the evolution of both the design discipline and practice a complex challenge. A rapidly changing technological landscape increases the breadth of design both in geographical terms and by extending to new domains, merging with different and new disciplines. Communication Design especially, being closer to the information and the media spheres, is the most sensitive and receptive design area. Communication Design finds online a fertile ground for its growth and developments, thus the online environment and the Web especially can be explored, dug and mapped as mirrors of that evolution. The aim of our research is to map through the Web the complexity of the intersections between design as a discipline and design as a field of practice. Our exploration and representation of the online design territory covered four online environments: Behance, Wikipedia, Google and the websites of the top 100 design universities. The study has been conducted by using digital, statistical and visualization methods. This exploration seeks neither to confirm theories nor predict the future, rather, it wants to make explicit and observable what Communication Design has become today. It aims to screenshot the state of the art, the emerging paths, in order to understand where and how it is going to develop. The attempt is to make design as a complex phenomenon visible, through the construction of a set of maps and representations for professors, students and associations. These representations are tools to trigger reflections on the discipline and the profession, bringing a contribution to the experimental research in this field. A Content Analysis of Wired Magazine and Self-Tracking Devices • Serefraz Akyaman Living in a modern society is becoming more complex, so in order to keep up with, a person should accomplish various kinds of task at once. Daily life requirements, obligations and the capacity of human memory lead us to collect and control our behaviors, bodies and lives through self-tracking devices. Aim of this paper analysis of emerging digitalized self-tracking trend through content analysis of Wired Magazine. Wired Magazine, both in printed and online, monthly, publish technology-related articles how emerging technologies affect culture, the economy and politics. It reaches more than 30 million people each month through wired.com, digital edition. Since the term "quantified self" emerged for the first time in Wired Magazine, for this reason Wired Magazine is one of the most important sources to be used for content analysis. This present study carries out a content analysis of all the issues until December 2016 through "self-tracking" and two other related terms: "quantified self" and "lifelogging." The usage period and popularity of these terms and, the relation network with the main topics and the subtopics are examined. As a result, it is possible to define Wired Magazine as a medium in which industry–academia and users come together and, feed each other reciprocally. Wired Magazine has contributed significantly and continues to contribute to the development of the digitalized self-tracking trend in terms of its content. Interaction Design and Use Innovation for Interactive Products • Geehyuck Jeong, James Self Product use innovation is a means to facilitate the design-driven innovation approach. We explore how the mode-of-use concept may apply to state-of-the-art product interactions to enhance user experience and provide opportunities for design-driven innovation within the interactive product space. To achieve this we apply taxonomy of interactions to classify interaction styles as along the two dimensions explanatory or exploratory and discrete or composite. Adopting the research through design approach two interactive mood lamps were developed and expressed as high-fidelity prototypes. These were then used as stimuli to evaluate the influence of interaction style on product experience. Results indicated the touch-free magic interaction style, an interaction providing explorative and composite modes of interaction, was initially considered more innovative in terms of use. However, participants also expressed negative emotions related to dissatis-

faction and embarrassment toward the touch-free magic interaction due to an inability to intuitively understand the use functions. Implications for the application of use innovation within the interactive product context are finally discussed. Study of the Implementability of Tactile Feedback While Operating Touch Panel Device: From Two Directions of Efficacy and Feasibility • Jien Wakasugi, Masayoshi Kubo In a few years, the number of apparatuses with touch panel displays like smartphones will increase. People who are visually impaired, hearing impaired and disabled can use tactile feedback for receiving incoming communications. However, opportunities for tactile feedback applications are limited. Our hypotheses follow: as there are haptics patterns suitable for use cases, we will design haptics samples of tactile feedback and inspect their effectiveness. This study focuses on haptics patterns showing a relationship between the user's impression and various use situations. Previous studies have been insufficient, so our target subjects inspected a limited number of objects. This study consists of two inspections: • We collected various haptics patterns that users had defined and analyzed the first inspection. For the next inspection, we manufactured a smartphone prototype. We matched the impression of eight haptics patterns types that we got from the subjects in the first analysis with different situations and tested various replies. Tests were repeated and recorded for various situations. As different haptics vibrations were added to e-mails, we inspected whether subjects could distinguish a difference in their meanings. Thus, we added different haptics patterns that corresponded to various situations. We concluded the hypothesis was effective for subjects. We could inspect the hypotheses in relation to subjects' impressions of the haptics pattern. • Additionally, we obtained different results between elders and youths. Consequently, we suggested design guidelines for the new tactile feedback of the smartphone application. We suspect that haptics will be possible for a variety of interactive designs. Sensory Reflection toward Product Design Ideation • Pratiksha Prabhakar, Heekyoung Jung, Vittoria Daiello As humans' information processing abilities, have become more and more disconnected from their senses due to an increasing quantity of abstract information, so have design processes. There is a demand for designers to include human sensation as part of engaging product forms and experiences. This qualitative case study explores the role of senses and their potential use in design ideation. A literature review of related theoretical and pragmatic perspectives and a survey of 15–20 product examples that provide unique sensory experiences are analyzed and sorted through four sensory design strategies: Sensory Augmentation, Conversion, Transition and Isolation. Using the four strategies as core concepts, a Sensory Reflective Framework with a mindful focus on sensory appreciation and translation is proposed to support designers' ideation in creating unique product forms and experiences. The paper reports the process and findings of a sensory ideation workshop which was conducted based on the framework, and further discusses the development and implications of the framework in supporting designers' sensory ideation.

Tourism is one of the most rapidly evolving industries of the 21st century. The integration of technological advancements plays a crucial role in the ability for many countries, all over the world, to attract visitors and maintain a distinct edge in a highly competitive market. The Handbook of Research on Technological Developments for Cultural Heritage and eTourism Applications is a pivotal reference source for the latest research findings on the utilization of information and communication technologies in tourism. Featuring extensive coverage on relevant areas such as smart tourism, user interfaces, and social media, this publication is an ideal resource for policy makers, academicians, researchers, advanced-level students, and technology developers seeking current research on new trends in ICT systems and application and tourism.

The concept of immersive multimedia, which is closely related to concepts of augmented reality, brings opportunities in art, education, entertainment, and technology. As such, it is vital to explore the connections between consumers of media content and information parts that come from multimedia platforms. Trends, Experiences, and Perspectives in Immersive Multimedia and Augmented Reality is a critical scholarly resource that offers solutions to the problems that appear in both theoretical and practical dimensions of immersive multimedia experiences on an interdisciplinary platform. Featuring coverage on a broad range of topics such as cyber behavior, human-computer interaction, and transmedia, this book is geared towards digital artists, media professionals, developers, academicians, researchers, and upper-level graduate students seeking current research on the exploration of immersive multimedia through the perspectives of technology, communications, and art.

This book aims at guiding the educators from a variety of available technologies to support learning and teaching by discussing the learning benefits and the challenges that interactive technology imposes. This guidance is based on practical experiences gathered through developing and integrating them into varied educational settings. It compiles experiences gained with various interactive technologies, offering a comprehensive perspective on the use and potential value of interactive technologies to support learning and teaching. Taken together, the chapters provide a broader view that does not focus exclusively on the uses of technology in educational settings, but also on the impact and ability of technology to improve the learning and teaching processes. The book addresses the needs of researchers, educators and other stakeholders in the area of education interested in learning how interactive technologies can be used to overcome key educational challenges.

'A great introduction to the subject and a fascinating read.' - James Friedlander-Boss, Brand Experience Manager, vvast We all engage with digital user experience design and user interfaces every day - if you are reading this on an e-commerce platform then you are doing it right now. This is an invaluable introduction for designers and creatives on how to create successful digital environments for users. The discipline of graphic design is increasingly carried out in the virtual sphere, with a greater emphasis on user interaction and user experience than ever before. This book takes students through the crucial stages and skills that are needed for creating successful interactive digital environments, including: - Data collection - User analysis - Testing - Creating valid content - Design for different devices and platforms - Prototyping and visualization Visual examples range from screen shots to diagrams and physical prototypes, while case studies featuring digital agencies and creatives from around the world show how they approach each project.

Digital Illusion is the future of entertainment. That future, as seen in this book, is at the intersection of show business and interactivity. It is a future where games, theme-park attractions, and networked virtual worlds are built with seamless, interactive, computer technology, and where exciting new kinds of experience and enjoyment are made possible. It's a future that has already begun! Clark Dodsworth has participated for years in this convergence of the computer and entertainment industries. Here, he gathers prominent contributors from both worlds to describe the design and im-

plementation of computer-based entertainment applications. With striking examples, they show what has been accomplished and preview what is yet to come.

How Flash rose and fell as the world's most ubiquitous yet divisive software platform, enabling the development and distribution of a world of creative content. Adobe Flash began as a simple animation tool and grew into a multimedia platform that offered a generation of creators and innovators an astonishing range of opportunities to develop and distribute new kinds of digital content. For the better part of a decade, Flash was the de facto standard for dynamic online media, empowering amateur and professional developers to shape the future of the interactive Web. In this book, Anastasia Salter and John Murray trace the evolution of Flash into one of the engines of participatory culture. Salter and Murray investigate Flash as both a fundamental force that shaped perceptions of the web and a key technology that enabled innovative interactive experiences and new forms of gaming. They examine a series of works that exemplify Flash's role in shaping the experience and expectations of web multimedia. Topics include Flash as a platform for developing animation (and the “Flashimation” aesthetic); its capacities for scripting and interactive design; games and genres enabled by the reconstruction of the browser as a games portal; forms and genres of media art that use Flash; and Flash's stance on openness and standards—including its platform-defining battle over the ability to participate in Apple's own proprietary platforms. Flash's exit from the mobile environment in 2011 led some to declare that Flash was dead. But, as Salter and Murray show, not only does Flash live, but its role as a definitive cross-platform tool continues to influence web experience.
Interactive marketing, as one of the fastest growing academic fields in contemporary business world, is the multi-directional value creation and mutual-influence marketing process through active customer connection, engagement, participation and interaction. Contemporary interactive marketing has moved beyond the scope of direct marketing or digital marketing, as the market is becoming a forum for conversations and interactions among connected actors or participants in platform ecosystems. The advancement of mobile technology with interactive content and personalized experience makes interactive marketing the new normal in the business world. This handbook contains the most comprehensive and cutting-edge knowledge in the interactive marketing field. The 41 chapters that are divided into eight sections cover all aspects of contemporary interactive marketing realm, including social media and influencer marketing, big data and machine learning in predictive analytics, mobile marketing and proximity marketing, interactive digital marketing and Omnichannel marketing, AI, VR and AR in business applications. With a focal point on interactive marketing, this handbook takes a multidiscipline perspective, from new technology innovations, social media and platform application, economic and cultural impacts, social and psychological analysis, and management and information system. This book provides a timely and comprehensive textbook companion and/or course project resource for college educators and students used for variety of graduate and undergraduate marketing courses, such as Digital Marketing, Internet Marketing, Social Media Marketing, New Media Communication, Marketing Analytics and Marketing Management, etc. It offers valuable references for academic researchers who are interesting conducting and publishing in interactive marketing research. The state-of-art review and emerging new trends presented in the book are particularly useful for research idea generation and conceptual development. The book also putts forward insightful guidelines and practical tools for business management in the application of new interactive marketing strategies and applications in the real world practices.
Museums have been a domain of study and design intervention for Human-Computer Interaction (HCI) for several decades. However, while resources providing overviews on the key issues in the scholarship have been produced in the fields of museum and visitor studies, no such resource as yet existed within HCI. This book fills this gap and covers key issues regarding the study and design of HCIs in museums. Through an on-site focus, the book examines how digital interactive technologies impact and shape galleries, exhibitions, and their visitors. It consolidates the body of work in HCI conducted in the heritage field and integrates it with insights from related fields and from digital heritage practice. Processes of HCI design and evaluation approaches for museums are also discussed. This book draws from the authors' extensive knowledge of case studies as well as from their own work to provide examples, reflections, and illustrations of relevant concepts and problems. This book is designed for students and early career researchers in HCI or Interaction Design, for more seasoned investigators who might approach the museum domain for the first time, and for researchers and practitioners in related fields such as heritage and museum studies or visitor studies. Designers who might wish to understand the HCI perspective on visitor-facing interactive technologies may also find this book useful.
Technology and Digital Initiatives: Innovative Approaches for Museums discloses the ways in which technology is used as a means of communicating with visitors through podcasts, apps, websites, and blogs; as an educational enhancement through off-site e-learning and onsite participation at interactive kiosks; and as non-site-based experiences through collaborative initiatives providing open access to collections worldwide. This book offers ten case studies that address technology and digital initiatives from the perspective of initiators and consumers. Each of the chapters consider the use of technology in as a means of communicating with visitors through apps, websites, and other online resources used onsite and off-site. For example, strategies of museums detailed on a global level by Jane Alexander and Elizabeth Bolander of The Cleveland Museum of Art and Sree Sreenivasan of The Metropolitan Museum of Art. Alexander and Bolander walk us through the creation of a digital roadmap, a digital vision that links the museum’s mission and strategic plans to the needs of its constituencies. Sree contends that museums can lead the way with innovation in the digital sector. And he offers lessons from his experience at the Met that might provide guidelines for your work and your museum. The Innovative Approaches for Museums series offers case studies, written by scholars and practitioners from museums, galleries, and other institutions, that showcase the original, transformative, and sometimes wholly re-invented methods, techniques, systems, theories, and actions that demonstrate innovative work being done in the museum and cultural sector throughout the world. The authors come from a variety of institutions—in size, type, budget, audience, mission, and collection scope. Each volume offers ideas and support to those working in museums while serving as a resource and primer, as much as inspiration, for students and the museum staff and faculty training future professionals who will further develop future innovative approaches. Contributions by: Jane Alexander, Elizabeth Bolander, Elizabeth Botten, Gareth Brereton, Nancy E. V. Bryk, Stephen J. Bury, Duygu Camurcuoglu, Kimberly Christen, John Dallwitz, Birger Ekornåsvåg Helgestad, Jennifer E. Henel, Kelly Quinn, Sree Sreenivasan, Jonathan Taylor, Sabra Thorner, Rihoko Ueno, and Heather Marie Wells

This study focuses on the manifestation of mediated experiences in digital media environments in the visual arts, conducted by human-computer interactive technologies such as virtual reality and augmented reality, in order to construct a framework for understanding experience through diverse artistic experiments. My inquiry is constructed through analysis of the connections, indications and reflections of mediated experience in various interactive virtual environments, and discusses the profound and related connections among media, technology and experience in the context of digital interactive arts. Further, a number of representative artworks, particularly in the territory of digital interactive arts, are examined in order to map the concept of mediated experience. The study of the philosophical, social and cultural roots of experience is at the center of this project. This research can be considered a trial that brings theoretic discourse into art practices, and vice versa. By situating the discussion through case studies of artworks, readers are better able to read abstract concepts in actual artistic practices and develop a deeper understanding of the topic. These considerations, from a broader point of view, pave the road for the future manipulation and application of interactive digital media in public visual art. Digital interactive art as a complex of technology and conceptual exploration is an ideal vehicle for embarking on the research into the instinctive and emotional feelings generated by human-computer interactive experiences.

The experience of digital art and how it is relevant to information technology. In Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency, Jay David Bolter and Diane Gromala argue that, contrary to Donald Norman's famous dictum, we do not always want our computers to be invisible "information appliances." They say that a computer does not feel like a toaster or a vacuum cleaner; it feels like a medium that is now taking its place beside other media like printing, film, radio, and television. The computer as medium creates new forms and genres for artists and designers; Bolter and Gromala want to show what digital art has to offer to Web designers, education technologists, graphic artists, interface designers, HCI experts, and, for that matter, anyone interested in the cultural implications of the digital revolution. In the early 1990s, the World Wide Web began to shift from purely verbal representation to an experience for the user in which form and content were thoroughly integrated. Designers brought their skills and sensibilities to the Web, as well as a belief that a message was communicated through interplay of words and images. Bolter and Gromala argue that invisibility or transparency is only half the story; the goal of digital design is to establish a rhythm between transparency—made possible by mastery of techniques—and reflection—as the medium itself helps us understand our experience of it. The book examines recent works of digital art from the Art Gallery at SIGGRAPH 2000. These works, and their inclusion in an important computer conference, show that digital art is relevant to technologists. In fact, digital art can be considered the purest form of experimental design; the examples in this book show that design need not deliver information and then erase itself from our consciousness but can engage us in an interactive experience of form and content.

Publisher description: "This book offers extensive research into multi-disciplinary forms of digital experience design. It includes unique autobiographical accounts of people working in the experience design industry today. It examines the growth in digital experience design and how offline worlds inspire online design through the lenses of other disciplines. Although the dot.com bubble burst long ago, the interactive media industry is still flush with fresh talent, new ideas, and financial success. Digital Experience Design chronicles the diverse histories and perspectives of people working in the dot.com world alongside an account of the current issues facing the industry. From the perspective of older disciplines such as education, fine art, and cinema, this volume investigates how dot.com practitioners balance the science of usability with abstract factors such as the emotional response design can provoke. Contributors from a wide-range of different backgrounds offer autobiographical accounts of their careers in the digital experience design and interactive media industry. Digital Experience Design seeks to borrow from alternative fields that have richer traditions and longer histories in experience design to assist current online designers and practitioners. With in-depth discussion of a variety of disciplines and topics, including screen-based design and e-learning, this edited volume is a valuable resource for industry practitioners and students and teachers of interactive media."

The Ebook explores how the digital transformative potential of firms and individuals can be harnessed and enhanced to forge resilient business models and replicate factors of success to multiple industry fields. The goal of the Ebook was to identify future digital trends for business decision-makers and stakeholders to reimagine the customer experience, revenue growth and post-pandemic business organization. The research and conclusions are based on Pimclick's most recent experiences as well as publications, identified as valuable by Pimclick.

The use of interactive technology in the arts has changed the audience from viewer to participant and in doing so is transforming the nature of experience. From visual and sound art to performance and gaming, the boundaries of what is possible for creation, curating, production and distribution are continually extending. As a consequence, we need to reconsider the way in which these practices are evaluated. Interactive Experience in the Digital Age explores diverse ways of creating and evaluating interactive digital art through the eyes of the practitioners who are embedding evaluation in their creative process as a way of revealing and enhancing their practice. It draws on research methods from other disciplines such as interaction design, human-computer interaction and practice-based research more generally and adapts them to develop new strategies and techniques for how we reflect upon and assess value in the creation and experience of interactive art. With contributions from artists, scientists, curators, entrepreneurs and designers engaged in the creative arts, this book is an invaluable resource for both researchers and practitioners, working in this emerging field.

A program for parents and professionals on how to raise kids who love to read, featuring interviews with childhood development experts, advice from librarians, tips from authors and children’s book publishers, and reading recommendations for kids from birth up to age five. Every parent wants to give his or her child a competitive advantage. In Born Reading, publishing insider (and new dad) Jason Boog explains how that can be as simple as opening a book. Studies have shown that interactive reading—a method that creates dialogue as you read together—can raise a child’s IQ by more than six points. In fact, interactive reading can have just as much of a determining factor on a child’s IQ as vitamins and a healthy diet. But there’s no book that takes the cutting-edge research on interactive reading and shows parents, teachers, and librarians how to apply it to their day-to-day lives with kids, until now. Born Reading provides step-by-step instructions on interactive reading and advice for developing your child’s interest in books from the time they are born. Boog has done the re-

search, talked with the leading experts in child development, and worked with them to compile the “Born Reading Essential Books” lists, offering specific titles tailored to the interests and passions of kids from birth to age five. But reading can take many forms—print books as well as ebooks and apps—and Born Reading also includes tips on how to use technology the right way to help (not hinder) your child’s intellectual development. Parents will find advice on which educational apps best supplement their child’s development, when to start introducing digital reading to their child, and how to use tech to help create the readers of tomorrow. Born Reading will show anyone who loves kids how to make sure the children they care about are building a powerful foundation in literacy from the beginning of life.

This fourth edition of Digital Storytelling: A creator's guide to interactive entertainment dives deeply into the world of interactive storytelling, a form of storytelling made possible by digital media. Carolyn Handler Miller covers both the basics – character development, structure and the use of interactivity – and the more advanced topics, such as AI (Artificial Intelligence), narratives using AR and VR, and Social Media storytelling. The fourth edition also includes a greatly expanded section on immersive media, with chapters on the exciting new world of the world of XR (AR, VR, and mixed reality), plus immersion via large screens, escape rooms and new kinds of theme park experiences. This edition covers all viable forms of New Media, from video games to interactive documentaries. With numerous case studies that delve into the processes and challenges of developing works of interactive narrative, this new edition illustrates the creative possibilities of digital storytelling. The book goes beyond using digital media for entertainment and covers its employment for education, training, information and promotion, featuring interviews with some of the industry’s biggest names. Key Features: A large new section covering various forms of immersive media, including VR, AR and Mixed Reality Breakthroughs in interactive TV and Cinema The use of VR, AR and mixed reality in gaming New forms of voice-enabled storytelling and gaming Stories told via mobile apps and social media Developing Digital Storytelling for different types of audiences

What is interactive art? Is this a genre? A medium? An art movement? Must a work be physically active to be classified as such, or do we interact when we sense and make sense? Is a switch-throw or link-click enough - I do this, and that happens - or must subjects and objects be confused over time? Is interaction multiple in its engagements (relational), or a one-to-one reaction (programmed)? Are interactive designs somehow more democratic and individualized than others, or is that merely a commercial strategy to sell products and ideas? This book argues that interactive art frames moving-thinking-feeling as embodiment; the body is addressed as it is formed, and in relation. Interactive installations amplify how the body's inscriptions, meanings, and matters unfold out, while the world's sensations, concepts, and matters enfold in. Interactive artwork creates situations that enhance, disrupt, and alter experience and action in ways that call attention to our varied relationships with and as both structure and matter. Nathaniel Stern's inspirational book, Interactive Art and Embodiment, outlines how new media has the ability to intervene in, and challenge, not only the construction of bodies and identities, but also the ongoing and emergent processes of embodiment, as they happen. It includes immersive descriptions of a significant number of interactive artworks and over 40 colour images. The theorists, artists, practitioners and curators discussed in this text include Brian Massumi, Christiane Paul, Sarah Cook, Beryl Graham, Kelli Fuery, Theodore Watson, William Kentridge, Char Davies, Stelarc, Janet Cardiff, Carlo Zanni, Tero Saarinen, Karen Barad, Daniel Rozin, Richard Schechner, Nicole Ridgway, Rebecca Schneider, Annie Sprinkle, Karen Finley, VALIE EXPORT, The Guerrilla Girls, Tegan Bristow, Brian Knep, Anna Munster, Zach Lieberman, Golan Levin, Simon Penny, Camille Utterback, Jean-Luc Nancy, The Millefiore Effect, Nick Crossley, Mathieu Briand, Scott Snibbe, David Rokeby, José Gil, Erin Manning, Rafael Lozano-Hemmer, and Norah Zuniga Shaw Contents Acknowledgments Series Foreword Introduction: Art Philosophy Chapter 1: Digital is as Digital Does Chapter 2: The Implicit Body as Performance Chapter 3: A Critical Framework for Interactive Art Chapter 4: Body-Language Chapter 5: Social-Anatomies Chapter 6: Flesh-Space Chapter 7: Implicating Art Works In Production: Companion Chapter Bibliography Index

An invaluable source of inspiration for anyone involved with or interested in the design of interactive brands Digital design plays a crucial role in how customers experience a brand. However, corporate websites and online shops are only one part of interactive brand identity. The importance of mobile apps for smartphones and tablets has grown exponentially in recent years, while interactive touch points and billboards are increasingly found in the real world. The interface is now the brand. Branded Interactions is a practical handbook for professional digital designers and those just starting out. It is designed to guide the reader through the process of digital brand design in five key phases: discovering a demographic, defining an action plan, designing an interface, delivering a quality product, and distributing the design to the marketplace. All the sections are packed with real-world examples, case studies, and interviews with experts from leading brands and interactive agencies. A wealth of design documentation and diagrams helps to build a solid framework for any project, incorporating brand strategy at every stage while remaining flexible enough to incorporate change and creativity.

Interfacing Ourselves consists of new work that examines digital life on three levels: individuals and digital identity; relationships routinely intertwining digital and physical connections; and broader institutional and societal realities that define the context of living in the digital age. A key focus is what it means in varied social arenas when most individuals live as co-present or multi-present—simultaneously engaged in digital and physical space—alone and with others. Topics include how: digital life contributes to well-being; individuals experience digital dependency; a smartphone is more than a smartphone; netiquette reveals social change; some online communities become prosocial salient havens while others reinforce social inequality; Millennials build intimacy; Latinx do familismo; and digital surveillance and big data redefine consumerism, advocacy, and civic engagement. Six chapters incorporate insights from hourly journals of Millennials undergoing a period of digital abstinence. Other chapters draw from surveys, digital auto-ethnography, content analysis, and other methods to explore digital life at the level of individual and interactive experience, and at a broader institutional and societal level. Ultimately, the book presents the need for living a mindful digital life by developing greater awareness as an individual, a social being, and a netizen and citizen.

This book combines work from curators, digital artists, human computer interaction researchers and computer scientists to examine the mutual benefits and challenges posed when working together to support digital art works in their many forms. In Curating the Digital we explore how we can work together to make space for art and interaction. We look at the various challenges such as the dynamic nature of our media, the problems posed in preserving digital art works and the thorny problems of

how we assess and measure audience’s reactions to interactive digital work. Curating the Digital is an outcome of a multi-disciplinary workshop that took place at SICHI2014 in Toronto. The participants from the workshop reflected on the theme of Curating the Digital via a series of presentations and rapid prototyping exercises to develop a catalogue for the future digital art gallery. The results produce a variety of insights both around the theory and philosophy of curating digital works, and also around the practical and technical possibilities and challenges. We present these complimentary chapters so that other researchers and practitioners in related fields will find motivation and imagination for their own work.

This book will help you design media that engages, entertains, communicates and 'sticks' with the audience. Packed with examples of groundbreaking interactive design, this book provides a solid introduction to the principles of interactive communication and detailed case studies from world-leading industry experts. The Fundamentals of Interactive Design takes you step by step through each stage of the creative process – from inspiration to practical application of designing interfaces and interactive experiences. With a visually engaging and exciting layout this book is an invaluable overview of the state of the art and the ongoing evolution of digital design, from where it is now to where it's going in the future.

How to interpret and critique digital arts, in theory and in practice.

In a marketplace that demands perpetual upgrades, the survival of interactive play ultimately depends on the adroit management of negotiations between game producers and youthful consumers of this new medium. The authors suggest a model of expansion that encompasses technological innovation, game design, and marketing practices. Their case study of video gaming exposes fundamental tensions between the opposing forces of continuity and change in the information economy: between the play culture of gaming and the spectator culture of television, the dynamism of interactive media and the increasingly homogeneous mass-mediated cultural marketplace, and emerging flexible post-Fordist management strategies and the surviving techniques of mass-mediated marketing. Digital Play suggests a future not of democratizing wired capitalism but instead of continuing tensions between "access to" and "enclosure in" technological innovation, between inertia and diversity in popular culture markets, and between commodification and free play in the cultural industries. -- publisher description.

Digital Out of Home Entertainment is rather an arcane description for one of the fastest growing technology-sectors. These forms of interactive technology, often established on a 'pay per use' basis are transforming the customer experience in shops, cinemas, museums; almost any environment where consumers are congregating. Kevin Williams and Michael Mascioni's The Out-of-Home Immersive Entertainment Frontier provides a 'state of play' exploration of the successes, the emerging new applications and the strategies that inform them. The authors interviewed nearly 70 leading executives from many familiar organisations in every facet of the digital out-of-home entertainments industry. The result is an essential guide for entertainment executives as well as those involved in retailing, the hotel industry, mobile communications, museums and heritage.

The three-volume set LNCS 9186, 9187, and 9188 constitutes the proceedings of the 4th International Conference on Design, User Experience, and Usability, DUXU 2015, held as part of the 17th International Conference on Human-Computer Interaction, HCII 2015, in Los Angeles, CA, USA, in August 2015, jointly with 13 other thematically similar conferences. The total of 1462 papers and 246 posters presented at the HCII 2015 conferences were carefully reviewed and selected from 4843 submissions. These papers address the latest research and development efforts and highlight the human aspects of design and use of computing systems. The papers accepted for presentation thoroughly cover the entire field of Human-Computer Interaction, addressing major advances in knowledge and effective use of computers in a variety of application areas. The total of 132 contributions included in the DUXU proceedings were carefully reviewed and selected for inclusion in this three-volume set. The 64 papers included in this volume are organized in topical sections on designing the social media experience, designing the learning experience, designing the playing experience, designing the urban experience, designing the driving experience, designing the healthcare patient's experience, and designing for the healthcare professional's experience.