

# I. Towards a Theory of Invested Objects (1372)

*how I got into this in the first place • an overview of the paper*

## IIa: The Problem, or How It All Began (4700)

*the quickest of overviews • **computing prehistory (until 1948 or so)**  
• logic, abstraction, and the Platonic backhand • George Boole •  
Bertrand Russell • the perfectibility of thought • **information theory &  
the cyberneticists (the 1950s and 1960s)** • Claude Shannon •  
Norbert Wiener • **mixing with the counterculture** • the power of the  
interdisciplinary • Stewart Brand • *Wired* • **the problem:  
information today** • genes, memes, and information • cybernetic art  
and design • criticism from the trenches: Ellen Ullman and Jaron Lanier*

## IIb. Polluting the Possible (3000)

***polluting the possible** • why make prototypes • the effects of objects  
on the world • the spheres of communication and production • **critical  
design** • A/B manifesto • the future cone • **this s not a critical design  
project** • *beyond Dunne & Raby**

### III. Characteristics of An Invested Object (5000)

*characteristics of the object • it should be a real thing • it should be a thing you can think with • it should be a private thing • it should be a reflexive thing • it should be a transportable thing • it should be something people can make themselves*

### IV. What An Invested Object Might Contain (4926)

*on distance and memory • **memory is embodied** • neurons and scents • **memory is reflexive** • a return to the autopoeitic • **memory is cultural** • de Waal's netsuke • **memory belongs to artists** • lichen you again • **kinds of memory** • mystical, documentary, fragmentary, hallucinatory, Nora's four types, public and private • **Proust** • the truth about where I started • Proust v. the cyberneticists • **stereoscopic memory** • optics and errors • depth in time • optical relations: cinematic, montage, stereoscopic • **the moment of inflection** • instantanés, moments bienhereux, and inflection • an initial test*

### V. The Idea (2800)

*oublié/trouvé* • a short explanation of the system • **design objects** • icon sets • storyboards i • reading response film • classifications • system overview • characters • storyboards ii • **pitfalls and objections** • expanding the empathy circle too far • nostalgia as a waste of our new capabilities • dangers of completionism • perilous duration

## VI. Methodologies (4700)

*an unconventional research* • **research alternatives** • Goldsmiths Interaction Research Studio • the phenomenological approach • practice-as-research • autoethnography • **output & documentation** • system test • reflections on the development and design process • self-interviews • other writings • **Objections** • lack of rigor • lack of external input

## VIIa. The Project (4343)

**the object** • mold making • size • materials testing • top-shape selection • the zine and polluting the fablab • adding components • reflections on being a domestic manufacturer • **the application** • revisiting the goals • initial screen designs • developing the data views • screen-by-screen • the code • reflections on being a developer

## VIIb. Looking Outside (2000)

**related works** • mylifebits • reporter • moodnotes • memory device • dear data • datacatcher • **a website for the object** • **reflections on the role of the designer**

## VIII. Reflections (2665)

*life with oublié/trouvé • through other lenses • phenomenologies  
and alternate research methods • material culture • characteristics of an  
invested object • “digital character” • **future plans***

TOTAL WORDS 35,506