

Expanded Contents

1. Towards a Theory of Invested Objects

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

2. The Problem, or How It All Began

*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*

3. Polluting the Possible

***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 futures cone • **this is not a critical design project** • beyond Dunne & Raby*

4. Characteristics of An Invested Object

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*

5. What An Invested Object Might Contain

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*

6. The Idea

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* **related works** • *mylifebits* • *reporter* • *moodnotes* • *memory device* • *dear data* • *datacatcher*

7. Methodologies

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

8. The Project

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 • a website for the project • reflections on the role of the designer

9. Reflections

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