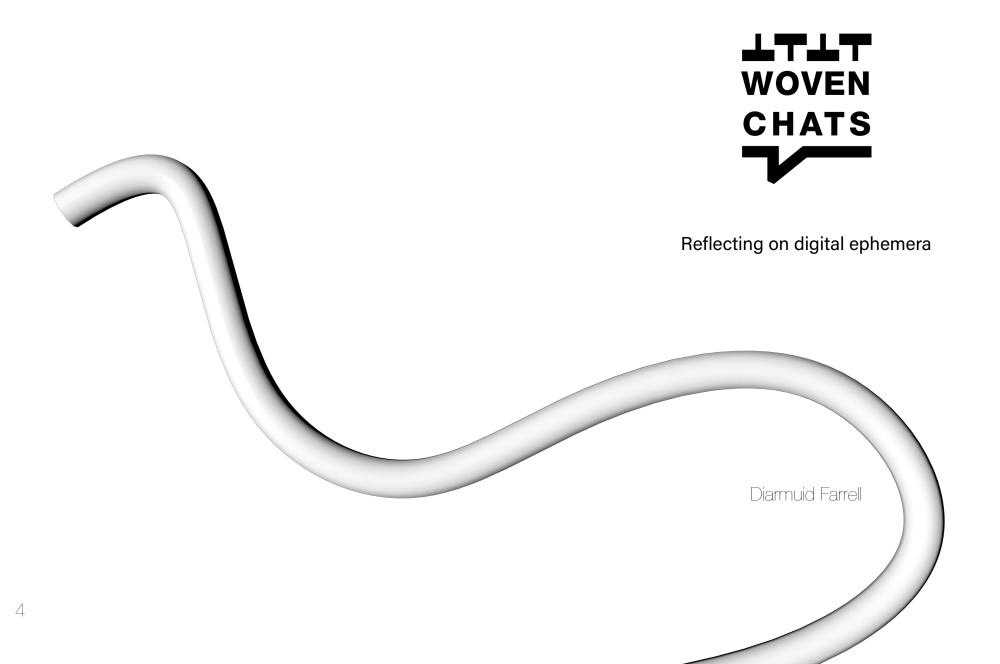


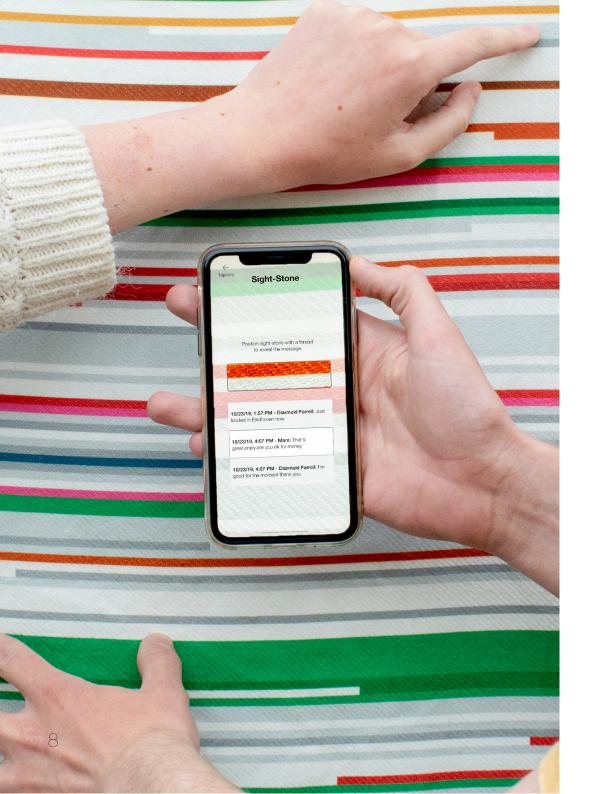
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"Archiving is the preservation of knowledge"

- Sue Hemmens, Archivist at the Marsh Library



Weaving a story.

How do we reflect in an age of digital ephemera? Storing, filing and archiving of information for future use is an integral part of the human experience, however, in our current digital landscape, this information has become ephemeral due to issues around ownership, rapid optimisation and quantity of data recorded.

'Woven Chats' is an exploration of this digital ephemera and how meaning can be extracted from this data. By creating a platform that enables users to explore and attribute value to an abstracted version of their WhatsApp messages in the form of a digital and physical tapestry.

Each stitch represents a text message, highlighting key events and emotions using colour and form, allowing the user to create an object encoded with personal significance that reflects their digital relationships.

Contents

12-27 Spinning yarns.

Initial investigation and experimentation.

Unpicking threads.

Understanding the connections.

Intertwining concepts.

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In context.

Spinning

yarns.

•0000

The Irish guild of weavers, spinners and dyers. https://weavespindye.ie/2015/01/30/history-of-spinning-in-ireland/

Initial investigation and experimentation.

Children Spinning with Deeling Maple

Personal history.

This project began looking at personal histories, how they are materialised and used in reflection. I wanted to explore how these human experiences of archiving and reflection live in a digital age.

Modern personal experiences are being recorded and stored passively by the devices that surround our everyday. I began exploring how users currently engage with this data as well as looking to the past, seeing how reflection has changed with technology.



TCD MS 2074 f.56 v. from Elsie Mahaffy's handwritten book The Irish Rebellion of 1916.

Archivists are the custodians of memory."

- Interview with Sue Hemmens, Archivist at the Marsh Library

Archiving is the act of storing, filing and preserving the world we live in, to make these elements accessible in the long term future. Making sure that this information is accessible is vital, allowing knowledge to pertain.

Archiving is the most crucial element of human evolution, beginning with cave paintings, how we record and reflect on the world around us is vital to the human experience.



Engraving from Ferrante Imperato, Dell'Historia Naturale (Naples 1599)

"We are still collecting and hoarding information like they were in the 17th century there is not enough filing of information"

- Interview with Sue Hemmens, Archivist at the Marsh Library

Due to limited resources archiving has focused on high-level areas, like art, science and politics. Focusing more on culture and society in general and less on individual citizens.

Alternatively I decided to focus on the world of personal archiving, looking at the seemingly meaningless experiences and interactions of people, creating a platform that allows for a democratized history to be created.



Smart bin used by Renew London, that tracked passerby MAC addresses.

https://www.wired.co.uk/article/recycling-bins-are-watching-you

We currently live in a personal media 'golden age', due to the rise in digital technologies. Ordinary interactions are being passively and actively recorded through devices that surround our everyday.

From our phones to smart bins, we live in an age of data.

"25 -30 is the usual archiving cycle, this is far too long to keep up with digital trends and the transitionary period of online."

- Interview with Brendan Power, Digital archivist at Trinity library

"If a Pulitzer-finalist... can vanish from the web, anything can."

- Adrienne LaFrance, 'Raiders of the lost Web' The Atlantic (2015)

"The web, as it appears at any one moment, is a phantasmagoria. It's not a place in any reliable sense of the word. It is not a repository. It is not a library. It is a constantly changing patchwork of perpetual nowness."

(Adrienne LaFrance, the Atlantic 2015)

This is the current challenge facing archivists. Constant optimization is central to the tech industry, exponentially growing in the past 30 years. Rapidly changing and making programs obsolete before properly archiving them. This creates an innately ephemeral platform, leaving underresourced archivists struggling to deal with this transient media.



Screen grab from "the crossing" http://thecrossingstory.com/chapters/1.htm



Maison Bonfils / Library of Congress / Zak Bickel / The Atlantic https://www.theatlantic.com/t/chnology/archive/2015/10/raiders-of-the-lost-web/409210/

Organisations like the internet archive and Digital preservation coalition, are working on archiving current digital platforms, as well as, providing resources to institutions like the Marsh Library and Trinity Library on best practices in handling digital material, however, there is a clear black spot in dealing with average personal data.

"It's gone. A piece of paper can burn and you can still kind of get something from it. With a hard drive or a URL, when it's gone, there is just zero recourse."

- Jason Scott, Internet Archive, from 'Raiders of the lost Web' The Atlantic (2015)

"I suggest that 'being outside and yet belonging' is the form of the spaces being created by the algorithmic apparatus."

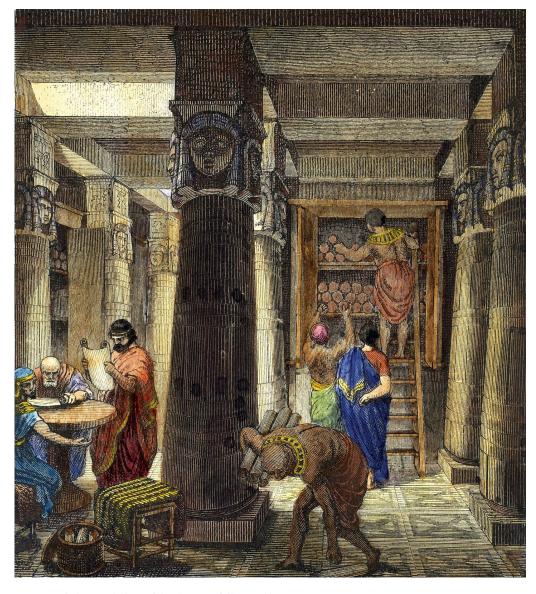
Another key issue arises with ownership of digitized media. The platforms we use to interact with this media are private entities. Although the data itself may be owned by the individual it is hosted by a private corportation, creating a strange phenomenon of ownership.

This ownership enigma coupled with rapid optimisation creates a situation where this huge store of personal data becomes ephemeral. This problem mirrors the historic story of the library of Alexandria, a vast and rich source of knowledge destroyed in an instant.

- Interview with Dan Mcquillan, Lecturer in Creative & Social Computing at goldsmiths

"If Google or Facebook or one of these platforms were to go out of business there would have to be a huge amount of money pumped in to save this data, they're almost like the banks they're too big to fail"

- Interview with Brendan Power, digital archivist Trinity college



Artist rendering of the library of Alexandria. https://www.britannica.com/topic/Library-of-Alexandria

Unpicking

threads.

0 0 0 0 0

Understanding the connections.

Thomas Ferguson Irish linen Weavers
https://irishlinen.co.uk/members/thomas-ferguson-irish-linen-weavers/

Unpick the ephemeral

The ephemerality of digital media has the potential to be detrimental to the archiving of our present time. Moving forward I decided to focus on personal data, looking at our daily interactions that are being digitally recorded and how we can reflect on this data. This chapter will focus on how personal reflection exists in a digital age and the importance of performance in archiving.



Family Photos

Giaccardi, Elisa & Plate, Liedeke. (2016). How Memory Comes to Matter: From Social Media to the Internet of Things.

"Human practices of remembering are as much about artefacts as they are about performances"

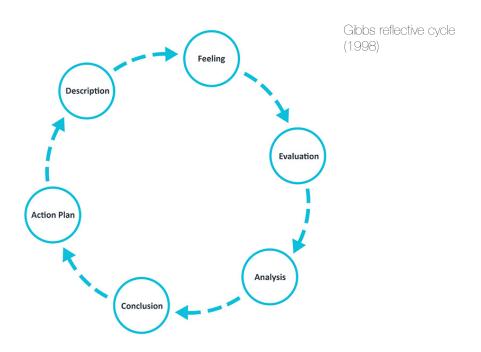
- Giaccardi, Elisa & Plate, Liedeke. (2016). How Memory Comes to Matter: From Social Media to the Internet of Things.

Historic instances of personal data include letters, diary entries, notes and scrapbooks, in our current digital age, these take a different digitized form but maintain the core principles behind their use, communication, self-expression, capturing a moment of significance and self-quantification

An interesting contemporary point arises with social media. Platforms such as WhatsApp and Instagram create a communal data record, your media is no longer just yours but also that of the people who you engage with on these platforms, creating a community archive.

"They're not particularly interested in the photography and more interested in the relationship they have with the people in the photos!"

- Interview with Colm Pierce, Amatuer photographer



Performance is vital to any archive, by its very nature reflection is an active practice. Graham Gibbs breaks down the act of reflection into 6 steps Description, Feelings, Evaluation, Analysis, Conclusion and Action plan, the key being in how it encourages new meaning to be found in previously overlooked points. The format the data takes must directly serve the user in their daily

life, encouraging repeated use and long-lasting archival experience.



"A Picture is a spot meter it's just one thing but if you write you can give it 360 degrees of the atmosphere at the time."



oln) Pierce (2020) tps://www.instagram.com/p/B8TfRN7Jkyg/

- Interview with Colm Pierce, Amatuer photographer



Experiments with VR

With this knowledge, I wanted to begin experimenting with different ways of facilitating reflection. This early experimentation began with a form of cultural probe, I gave my parents a VR headset and a unity prototype I made which created a Virtual world of family photos.

I encouraged my parents throughout two weeks to send meaningful images to me over WhatsApp and attach a short voice message describing why this photo is meaningful to them.

The unity app allowed me to remotely update the experience adding the images and audio they were submitting to me.

"There's just so many photos it's hard to know which ones to back up."

- June Farrell, Interview about digital reflection

The main purpose of this experiment was to spark conversation and use the prototype as a research tool to explore what it is meaningful in our data. After two weeks, I concluded the experiment and began interviewing my parents about the experience.

The crucial piece of information that came out of this experiment was the importance of communication. The value of platforms like WhatsApp is for facilitating reflection due to the community aspect also came up, describing sending photos through WhatsApp allows them to reflect with family while being apart.

The sheer quantity of data being stored on their phone was another interesting point, describing how the number of images causes them to lose value.



Experiments with VR

triends	11/02/2020 01:57	File folder	
groups	11/02/2020 01:57	File folder	
likes_and_reactions	11/02/2020 01:57	File folder	
location	11/02/2020 01:57	File folder	
marketplace	11/02/2020 01:57	File folder	
messages	11/02/2020 01:57	File folder	
other_activity	11/02/2020 01:57	File folder	
pages	11/02/2020 01:57	File folder	
payment_history	11/02/2020 01:57	File folder	
photos_and_videos	11/02/2020 01:57	File folder	
portal	11/02/2020 01:57	File folder	
posts	11/02/2020 01:57	File folder	
profile_information	11/02/2020 01:57	File folder	
saved_items_and_collections	11/02/2020 01:57	File folder	
search_history	11/02/2020 01:57	File folder	
security_and_login_information	11/02/2020 01:57	File folder	
stories	11/02/2020 01:57	File folder	
your_places	11/02/2020 01:57	File folder	
account_activity.html	11/02/2020 01:57	Firefox HTML Doc	906 KB
administrative_records.html	11/02/2020 01:57	Firefox HTML Doc	31 KB
authorized_logins.html	11/02/2020 01:57	Firefox HTML Doc	25 KB
datr_cookie_info.html	11/02/2020 01:57	Firefox HTML Doc	67 KB
friends.html	11/02/2020 01:57	Firefox HTML Doc	92 KB
index.html	11/02/2020 01:57	Firefox HTML Doc	54 KB
login_protection_data.html	11/02/2020 01:57	Firefox HTML Doc	157 KB
logins_and_logouts.html	11/02/2020 01:57	Firefox HTML Doc	88 KB
no-data.txt	11/02/2020 01:57	Text Document	1 KB
rejected_friend_requests.html	11/02/2020 01:57	Firefox HTML Doc	25 KB
removed_friends.html	11/02/2020 01:57	Firefox HTML Doc	26 KB
sent_friend_requests.html	11/02/2020 01:57	Firefox HTML Doc	23 KB
used_ip_addresses.html	11/02/2020 01:57	Firefox HTML Doc	29 KB
where_you're_logged_in.html	11/02/2020 01:57	Firefox HTML Doc	36 KB

Data exploration

After exploring the accessible aspects of personal media, I began gathering all of the data stored on myself. In the interest of time, I focused on social media platforms, Facebook, Instagram, iCloud, Snapchat, Google and WhatsApp.

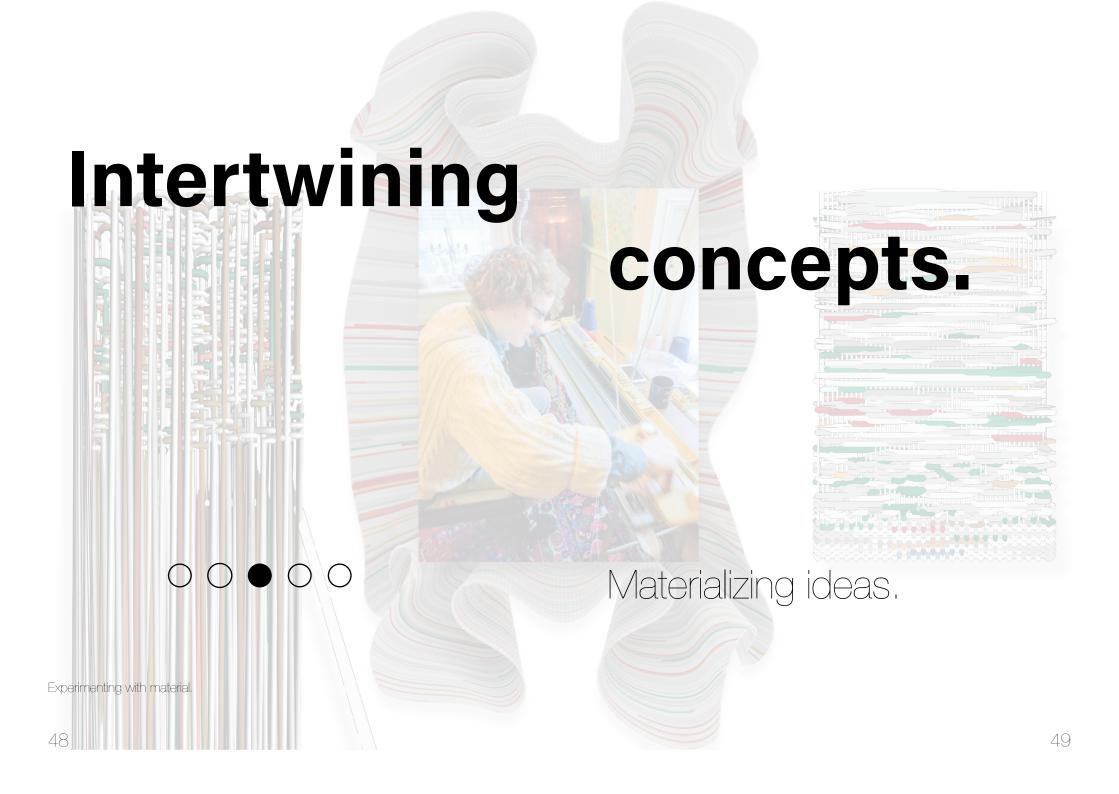
I focused on the experience of collecting this data as well as its content. From this material exploration, I gleaned two key insights, first that the experience of accessing this data is overly technical, secondly, the scale of data collected was large and, on first glance, seemed meaningless.

"Challenge the optimised version of the present and the near future."

The current digitised world creates a situation where individuals have a vast amount of rich data on themselves, however, due to the ephemeral nature of this data and the technology that houses it, there is a real need to create a human experience to archive this information.

It is vital that this data is not simply stored but that it also lives and grows with the community of people that surrounds it. Human activities like reflection and conversation must be at the heart of any design intervention.

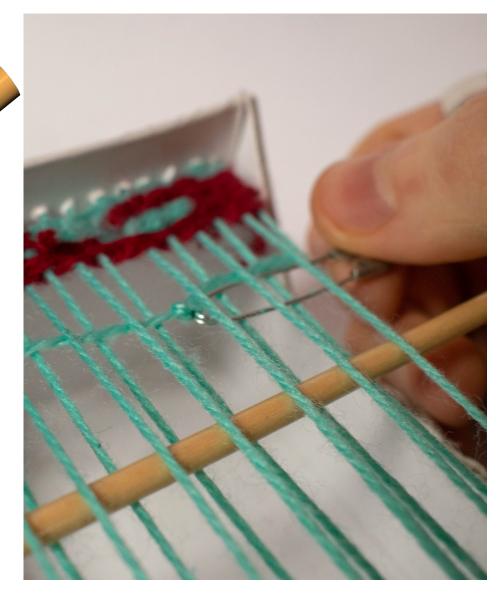
⁻ Interview with Dan Mcquillan, Lecturer in Creative & Social Computing at goldsmiths



Starting to weave

Exploring the facilitation of reflection on personal digital ephemera further, I began forming concepts that challenge this area, proposing new design interventions that support this rich human experience.

This chapter outlines my exploration into various methods of data representation, as well as my material exploration in both the digital and physical sense.

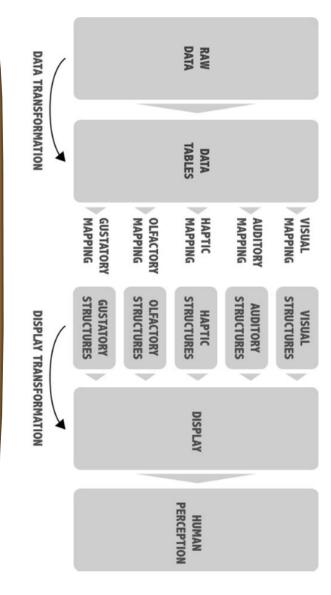


Beginning to experiment with material

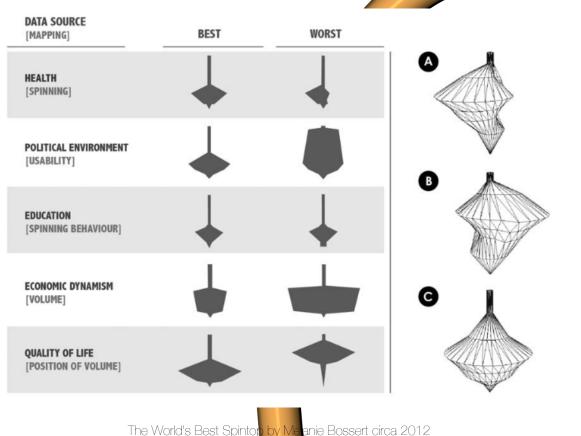
"Representing data beyond representational modalities and enabling people to generate data insight - not by seeking patterns - but instead through people's overall experience of the data representation"

- Interview with Trevor Hogan, Lecturer at CIT

This project is dealing with an intangible material in the form of digital recordings, I felt it was necessary to explore various methods of expressing this information. Data representation refers to how data is stored, processed and represented and can take any form, physical, visual or verbal. The image to the right shows a standard representative model of data.



Card and Mackinlay's Visualization Process Model (Card, Mackinlay & Shrieiderman, 1999)



http://www.spintop.c

A unique method of data representation is data sensification, this is a process of expressing information where the data is encoded into the function of the object, an example of this method is on the left, 'The World's best Spintop' by Melanie Bossert. Countries are represented by Spintops with aspects of its society, like healthcare, cost of living and overall well being affecting different aspects of the spin top like the length of its grip, all of which affects how well it spins. This allows a user to gain an understanding of the country based on how it spins.

In 'The World's best Spintop' there is a strong metaphorical connection between the data and how its expressed, this is crucial to data sensification as it uses an existing understanding within the surrounding culture to represent something complex.

This idea of a core metaphor is something I felt was vital to the project and reducing the barrier for entry into the already complex data. I felt there is a strong metaphorical connection between digital data and textiles. The two share a rich history that I wanted to bring forward and express throughout the project.

Textiles and digital data share a deep and rich connection, both in form and function. The invention of the punchcard card in 1801 with the 'Jacquard loom', began a wave of automation that led to early computers and the digital world we currently live in.

Textiles have been used to encode knowledge throughout history, from WW2 knitters encoding valuable information into jumpers, to the travelling tradition of the beady pocket, where moments of personal significance are stitched into a small bag that also acts as a tool of daily function.

I felt this brought a rich human connection and traditional core to the centre of any design intervention moving forward.



Ancient Crafts: Weaving, Greenwich historical society. https://greenwichhistory.org/ancient-crafts-weaving/

"We may say most aptly that the Analytical Engine weaves algebraic patterns just as the Jacquard-loom weaves flowers and leaves."

- Ada Lovelace, A letter to Charles Babbage (1846)



Beady pocket, Cork traveler womens network (2019) https://www.facebook.com/752270951645072/posts/wow-arent-these-amazing-mahon-friday-womens-group-made-these-beady-pockets-as-a-/1027656384106526/





Sam Meech, Punch-card economy. (2020) https://punchcardeconomy.co.uk/

With a strong metaphorical connection at the heart of the project, I began to experiment with textiles, exploring the different ways in which digital data could be encoded.

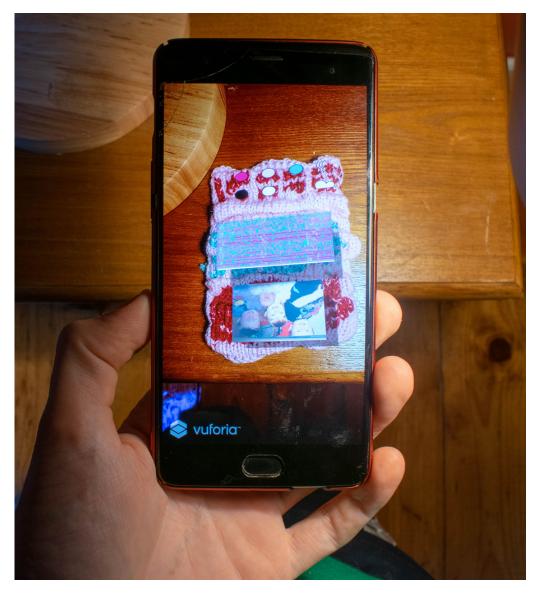
These early experiments looked primarily at photo and audio media, investigating how a raw version of this data could be woven into fabric and how this would affect the human experience of reflection.

I used Vuforia to create an experience prototype of an early concept to explore how the textile and digital worlds could be interwoven to create a unique experience.



Me knitting samples



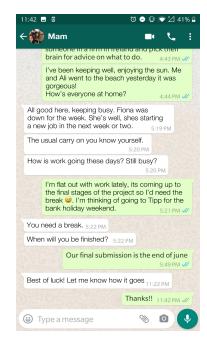


Experimenting with an AR decoder using Vuforia.

"Context is really important in gaining an understanding of the content... It can be difficult to preserve that context in terms of digital content."

- Interview with Brendan Power, digital archivist Trinity college From these early experiments, I gathered insights, an important observation was that the form of data I was exploring had a lot of flaws, early on I was focusing on photographs because of its current use in digital communication, however, I found that by directly encoding all of the data into a textile format the photos gained nothing. They already have a value attached to them and already act as platforms for reflection.

I decided to focus on messaging information, I wanted to bring the communal archive to the front of the concept, while also facilitating for reflection on an area which is overlooked. I decided to specifically focus on WhatsApp messages due to its ease of access as well as its universal use.



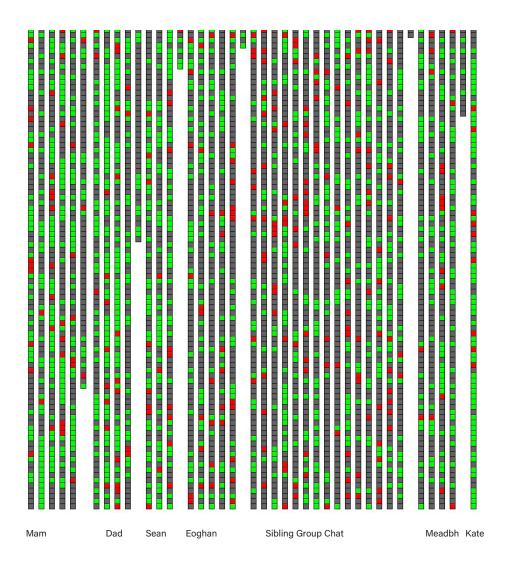
Screenshot from WhatsApp

Sentiment Finding:

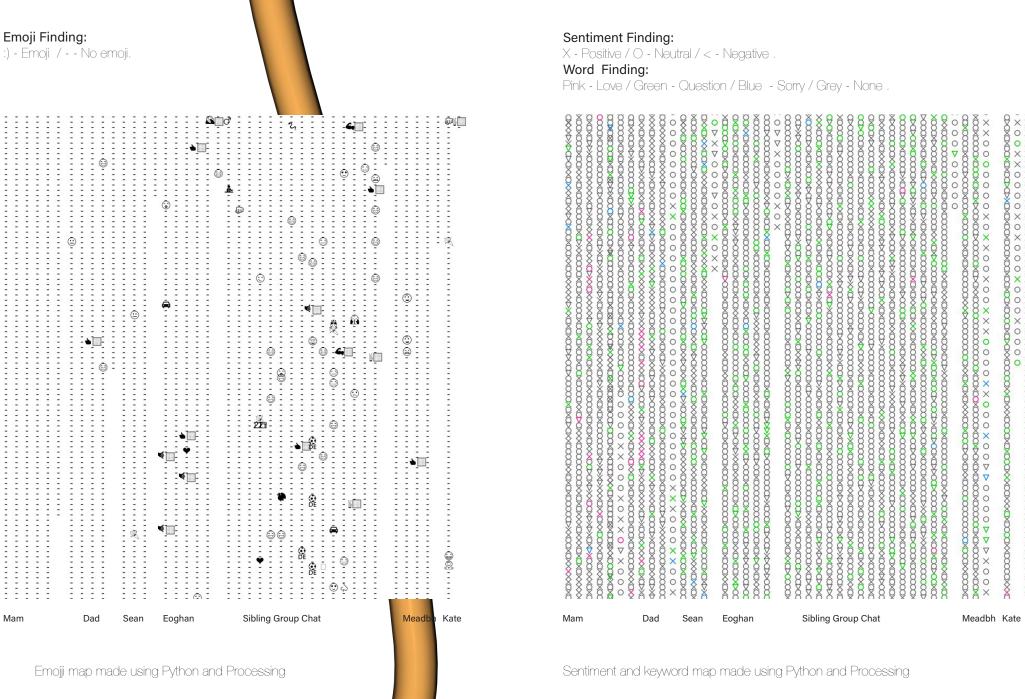
Green - Positive / Grey - Neutral / Red - Negative .

I began to experiment with various ways of visualising this data using Processing and Python to create maps that highlighted key features of the conversation, like sentiment, keywords and gaps in conversation.

It was important to save the surrounding context of the conversation, thus enabling the user to find meaning in apparently meaningless aspects of their messages. The abstraction of the data, saving only the essence of the chat, encouraged the user to reflect and consider the meaning of the visuals.



Sentiment map made using Python and Processing



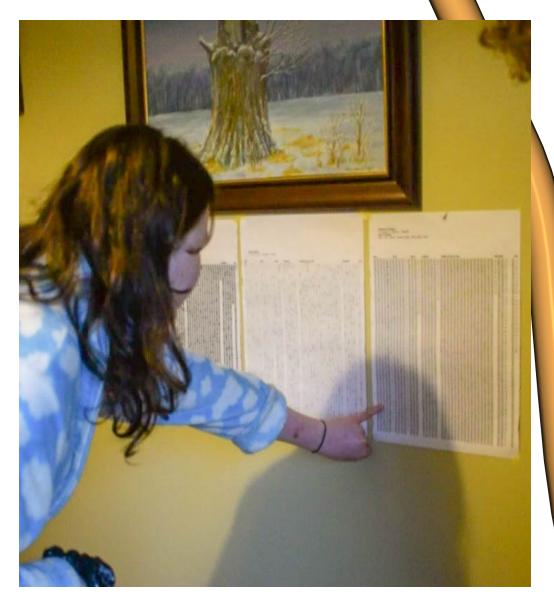
After the early material experiments, I began to test the concept. I created an interactive data visualisation using processing, this visualised my WhatsApp messages with my family, highlighting key features using colour and form.

The initial test was with my siblings, they could input four keywords that would be highlighted in four different colours, as well as being able to highlight sentiment of the messages which was represented by the shape of a specific block.

To start the testing I first introduced the concept to the users by guiding them through static printed visualisations explaining the meaning of colour and shape, then allowing them to interact with the prototype I acted as a guide explaining technical specifications.



Experience testing using an interactive prototype made in processing

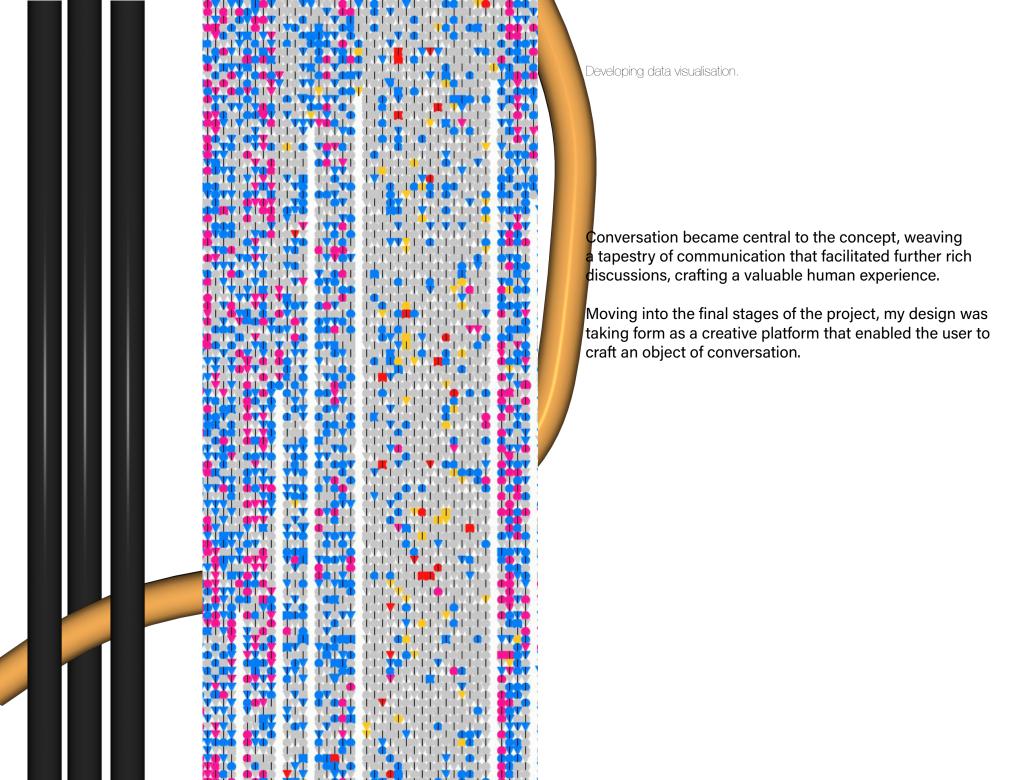


Testing the data maps as physical objects.

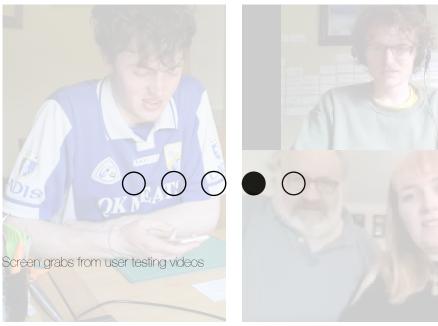
"That's from the time you were commuting and texting me every day to collect you from the train station"

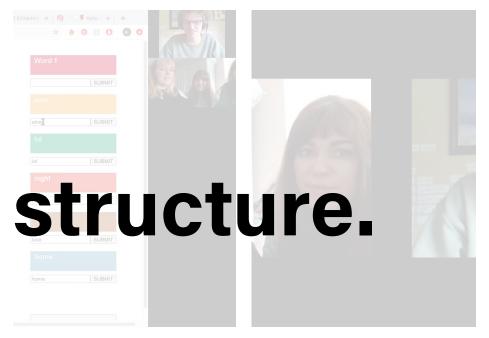
- Meadbh Farrell, analysing a data map during testing.

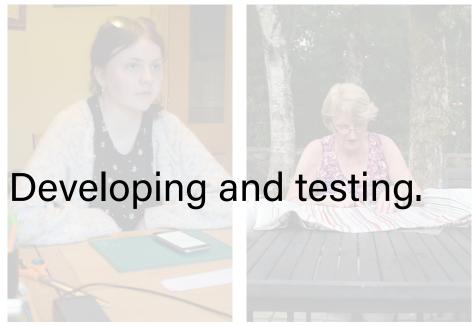
From this low fidelity testing, a key finding was that the data itself was described 'not surprising', nowever, the conversation the platform facilitated was rich and allowed for the users to reflect on their past and digital relationship with their family. Supporting conversation became a central feature of the experience.







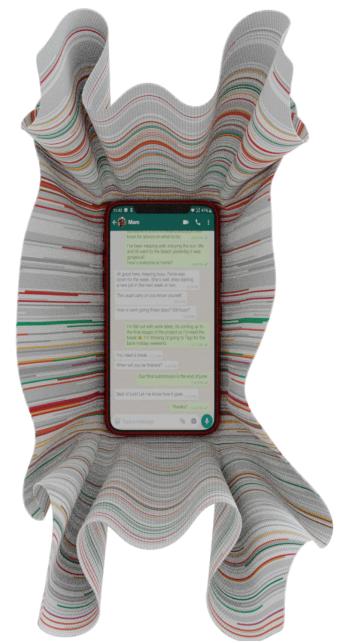




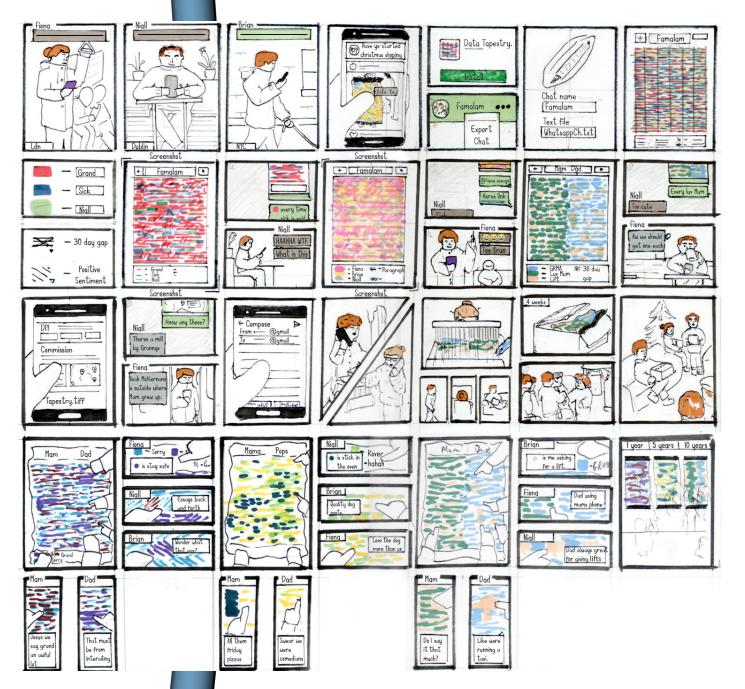
Developing the concept

Focusing on conversation and designing an experience centred around relationship and communication, this chapter will outline the development and testing of this concept.

I will explore the overall experience of the project from the digital platform, encouraging play and exploration, to the physically woven tapestry and how it acts as an object of reflection.



Experience mockup.



Experience storyboard, from digitaly making the tapestry to ordering and reflecting on it.

This storyboard highlights the main flow and design experience in a real-world context. The two aspects of the experience are highlighted, in the digital platform where the user is encouraged to experiment, and the physical tapestry and its use in facilitating conversation and reflection.

In both of these touchpoints, the user's perceived value in their data must alter throughout the experience. In the digital, the user should lose value in their data enabling them to freely experiment, in the physical, a strong sense of worth in material and content needs to be established.

Sketching screens





Early wire frames

The digital experience took form as a mobile app, this was because the WhatsApp messages are stored within on mobile devices, creating a simpler experience of extracting the files. The focus of the digital experience was about facilitating play and exploration encouraging the user to experiment and find meaning.

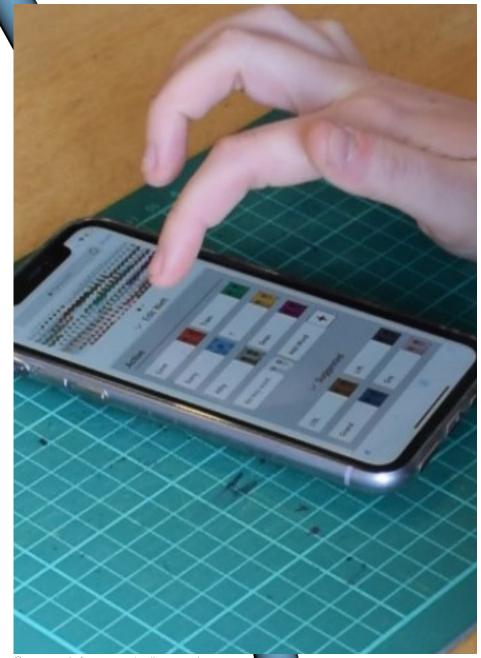
I placed the tapestry at the centre of all of the flows and then have the UI surrounding it act as supports for the user experience, to begin I stuck with the rough tapestries I made with my own messaging and focused on the surrounding usability of the experience.

"It helps to contextualise what your seeing"

- Quote from usability testing the early screens.

The first round of testing for the digital experience focused on the usability of the app. I tested on three separate users each with the same task of importing their data, then creating and purchasing a tapestry. Each session lasted around 40 minutes. For this round of testing, I was using my own WhatsApp messaging files as usability was the focus of this test.

A lot of UX and usability issues arose from this testing. Some key findings were that the experience of exporting and importing data needs to become a more focused part of the experience, secondly to accurately test the experience I need to use the user's data in future tests.



Screengrab from user testing session.

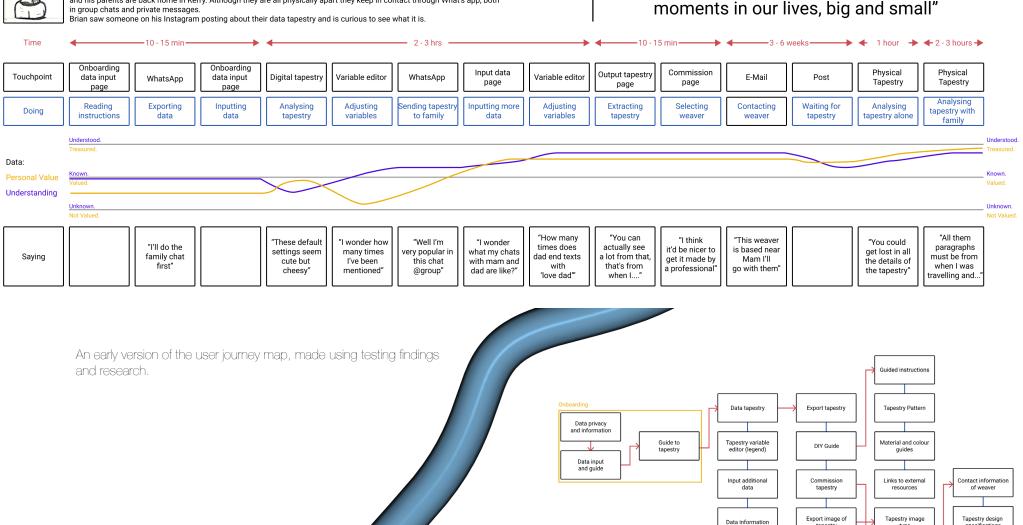
Data tapestry: Commission user journey map.



Scenario

Brian is looking for a gift for his family. He wants something personal and meaningful which the whole family can experience. He and his siblings have all moved away from home. Brian is living in New York, while his siblings are in Dublin and London, and his parents are back home in Kerry. Although they are all physically apart they keep in contact through What's app, both in group chats and private messages.

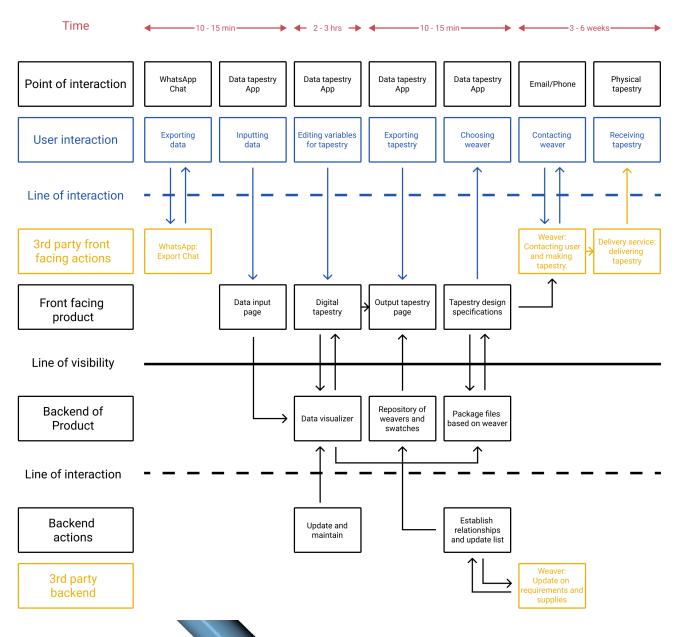
"The tapestry acts like a prompt for different moments in our lives, big and small"



An early site map

Weavers design

Data tapestry: Service blueprint

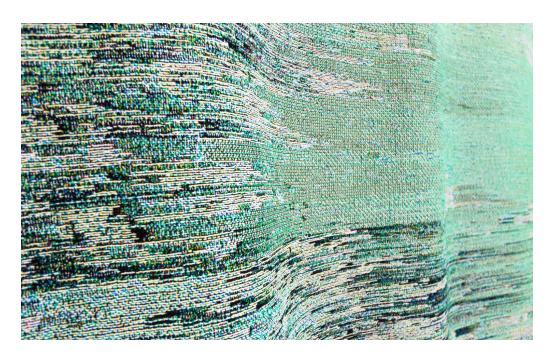


The service structure details the backend interactions and flow of the tapestry being ordered and manufactured. For this, I explored many potential outputs initially looking at an experience where users would weave their own data tapestries based on a pattern they create in the app. I concluded that having the tapestry machine woven would be the most accurate and allow for the best experience.

Glitch Textiles by Philip Stearns, are a series of tapestries and textiles designed based on computer binary data and digital glitches made using code. The random and intricate bytes are woven into a textile. These tapestries are woven by the TextileLab in Tilburg and show the manufacturing capabilities.



Wovns, by Dena and Chelsea Molnar (2002). Wovns is a sercvice that weaves on demand custom designs using a CNC weaver. https://www.wovns.com/

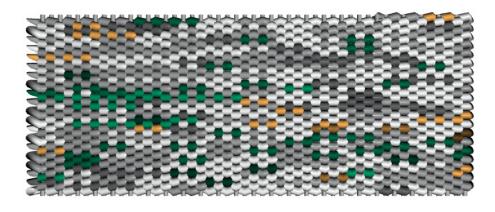




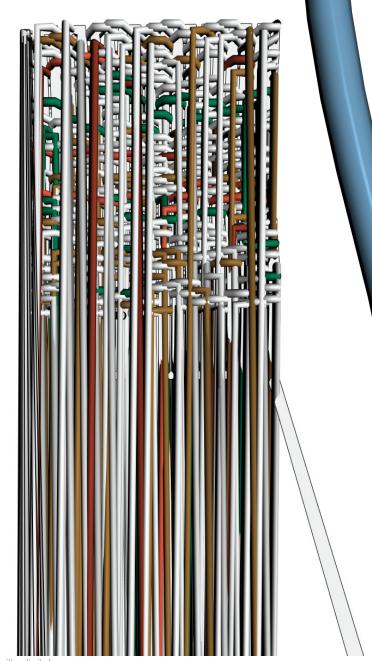
Glitch Textiles by Phillip David Steams. (2020). Weaving computer glitches into textile. https://glitchtextiles.com/

With an early framework established, I began to further my digital exploration, crafting a technique of digital weaving using Python, Rhino, and Touch Designer. Python parses through the data and then translates them into (X, Y, Z) points, highlighting keywords and emotion by bringing them to the front.

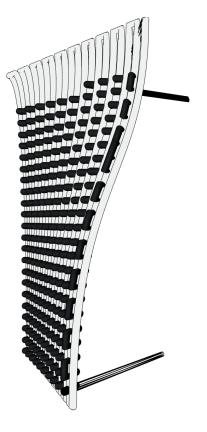
These coordinates are then visualised in Touch Designer, exploring different uses of colour, form and outlines to create a visualisation that is both beautiful and legible.



Early digitally woven tapestry.

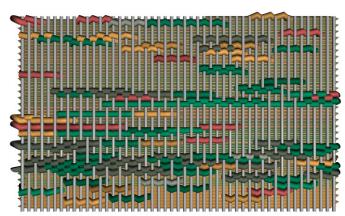


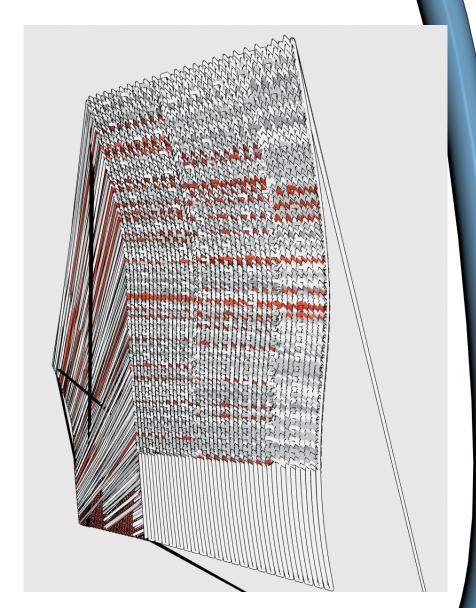
Experimenting with digital weave.



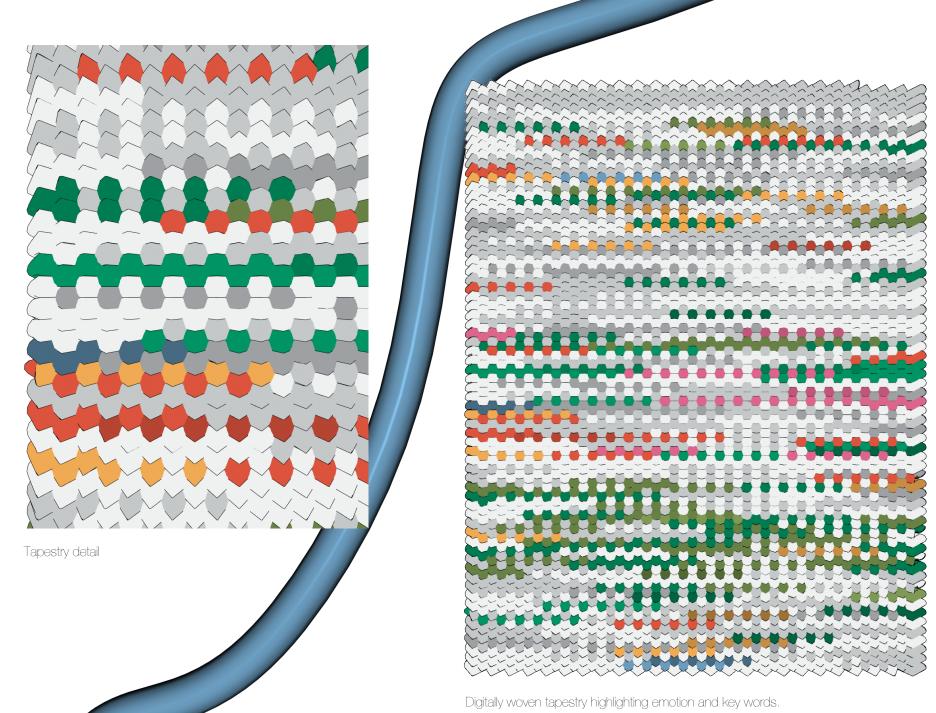
Weave sample made using Rhino and touchdesigner.

Experimenting with highlighting sentiment.



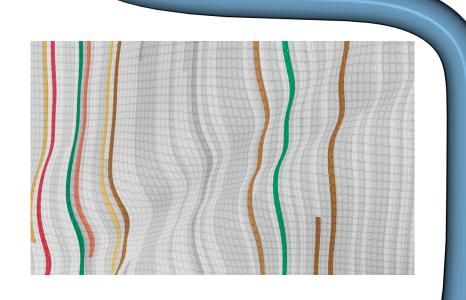


Digital sample highlighting the threads of the tapestry.



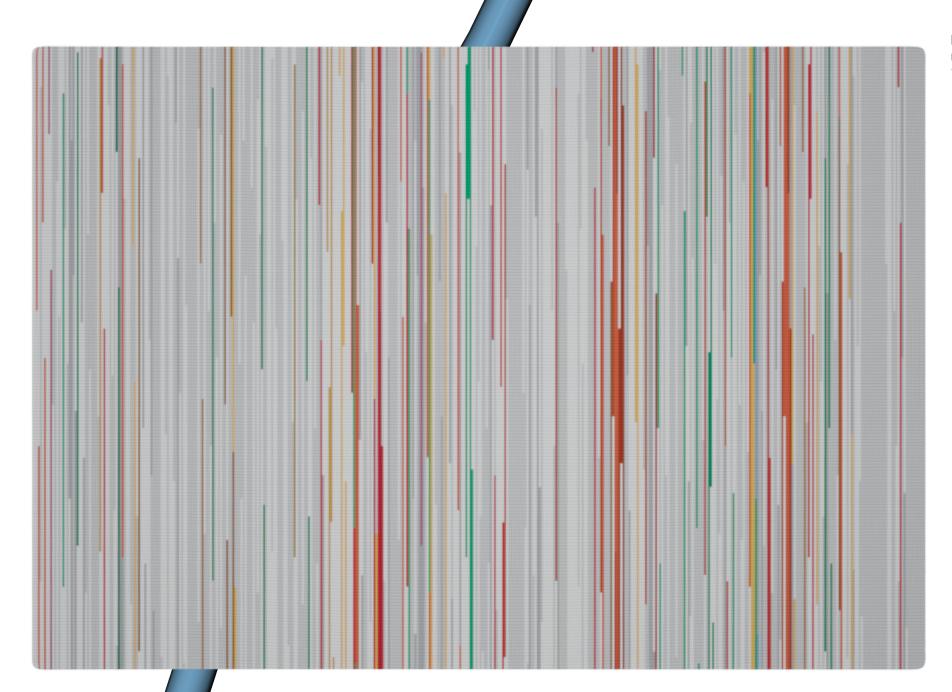
Although digitally weaving the tapestry brought out some interesting results and acted as a great source of material exploration, I ultimately decided to switch my focus to making mockups in Blender. This allowed me to create to-scale visualisations of the tapestry, that could work well with the digital aspect of the experience. These renders were made using a mixture of Python to parse the data, processing to visualise it and blender to physicalize the representation.







Blender render.

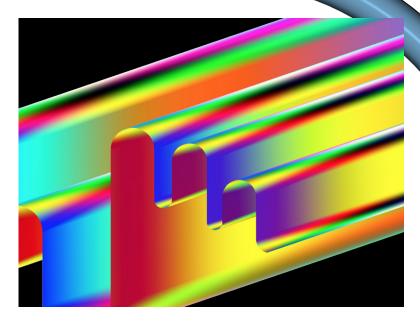


Large scale mockup of tapestry.

The form of the digital weave helped to inform the style of the design, I took a lot of inspiration from the craft and textile community looking at how they present their work, focusing on natural and lived-in experiences.

I wanted to couple this craft and traditional aesthetic with a technological and digital experimental aesthetic seen in the data visualisation world, pairing these two worlds together on both visually and conceptually

Zach Lieberman. (2019) zach.li





Likdain Aiken, (2019) https://www.liadainaiken.com/

Moving forward from the previous round of testing the digital experience developed naturally, focusing on adding features that encourage the user to explore, I began to develop new screens. Exporting WhatsApp messages became a key part of the flow, providing a guide that allows the user to share their files directly to 'Woven Chats'.

Preset tapestries were added to the design to encourage initial broad exploration of the data, catering to several different use cases, like people, places, common words, and minimal design. Additionally adding a word cloud section when inputting a keyword or emotion was to spark the user into reflecting on their data.

Additional features like 'cast' to tv were added to encourage a group experience of creating a tapestry while also increasing visibility.

How to export your chat.

To begin weaving your tapestry you first need to export your chat file from whatsapp.

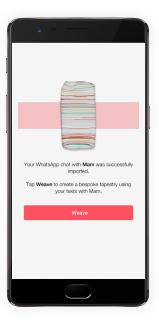
1. Select a chat to weave.

To do so, self this app, open Whatsapp and select the chat you want to export.

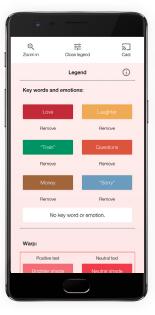
2. Open conversation settings
Tap on the ‡ icon in the top right corner.

Tap More, then Export chat

3. Export to 'Conversation weaver'











Screen flow of importing data and creating tapestry.

"Even though you dont learn anything new, your still reminded of the relationship you have with that person."

- Quote from testing the digital experience.

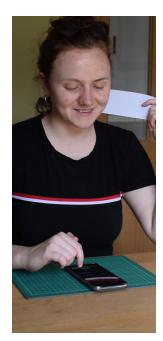
The next round of testing was much more in-depth, focusing on the experience, from digital to physical. Ten separate users, across seven sessions, were used for this round of evaluation.

There were three different types of testing, the initial digital experience using a Figma prototype, an interactive digital prototype made using p5.js, and a physical test analysing the tapestry as an object. For each of these tests, I used the users actual WhatsApp data to make the experience as real as possible.

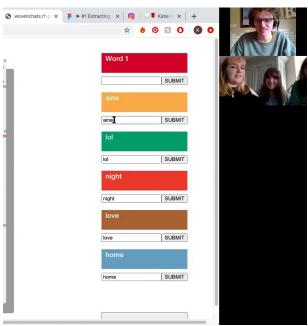
Screen grabs of user testing.











These tests brought up some fascinating results. Two main patterns were found in the tapestries by the users, either specific events or the general vibe of their relationship was being highlighted. The word cloud served as a point of reflection for the users similar to the actual tapestry, however, when conducting group tests, this wasn't as necessary, as the two users doing the test were able to communicate with each other while making the tapestry.

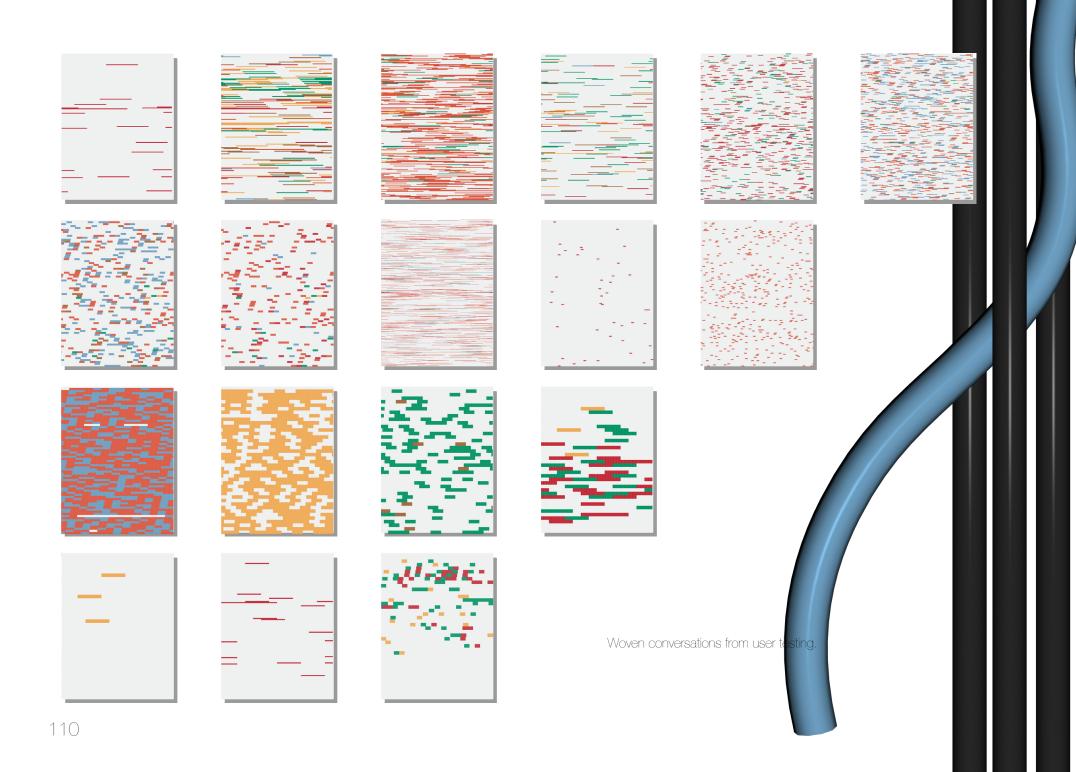
The resounding feedback about the experience was that the users felt the tapestry wasn't surprising but acted as a reminder of their relationship with that person. Moving forward to a final stage of testing I need to test the design over a longer period, seeing how the tapestry lives with the user and is packaged and delivered both digitally and physically.

Testing the physical tapestry.



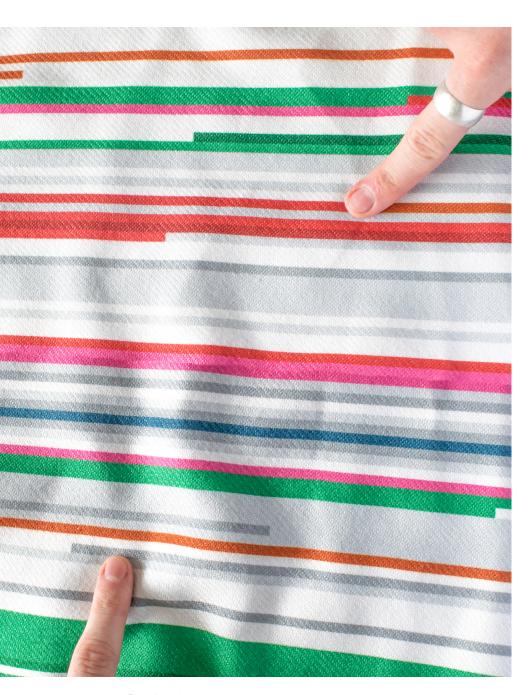
"It's like a modern way of recording history, and as I said I love reading old letters.. this is another way of recording conversations"

- Quote from testing the physical experience.











Tapestry detail

'Woven chats' had brought up some interesting conversations and questions around digital ephemera and how relationships exist in a digital realm. My design intervention supported this conversation and acted as a platform for reflection.

This chapter will outline the final features of the experience, as well as highlighting backend structure of the service including a sitemap, user-journey map and service blueprint. The final aspects of the design in this section were all informed by, and often used in, previous testing and research. I will also highlight the features and manufacturing of the physical tapestry I used for experience testing.

116 Reading the tapestry.

TTTT WOVEN CHATS



Logo on textured backdrop.

Black logo.

ChatwithMam.txt Browse... WhatsAppChatwithMam.txt



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SUBMIT

WOVEN CHATS

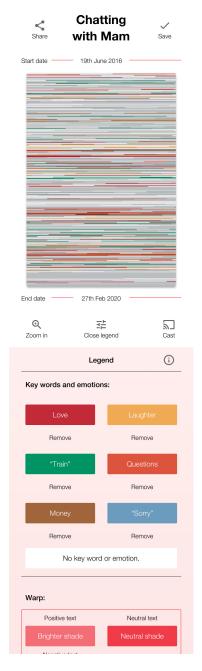


Branding

For the branding I wanted to reference the source material of the tapestry, the font used is Helvetica Neue. This is the font used by WhatsApp keeping a connection with material and product.

The surrounding UI is minimal, to keep attention on the tapestry, which is the main point of interaction for the user.

The logo is designed to highlight the blending of conversation and textile.



Logo in context in a p5.js prototype.

Chat logo.

App styling.



Packaging and surrounding material to support conversation.

Packaging

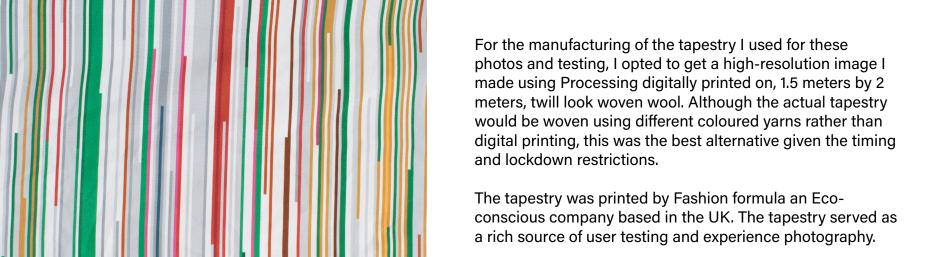
To better facilitate conversation there was a need to surround the tapestries, digital and physical, with supporting material. In the digital, this is done by the surrounding interface.

In the physical there was a need to strengthen the function of the tapestry, this would support the use case where a user purchases the tapestry for someone who never interacted with the digital platform.

Reflecting on the word cloud.



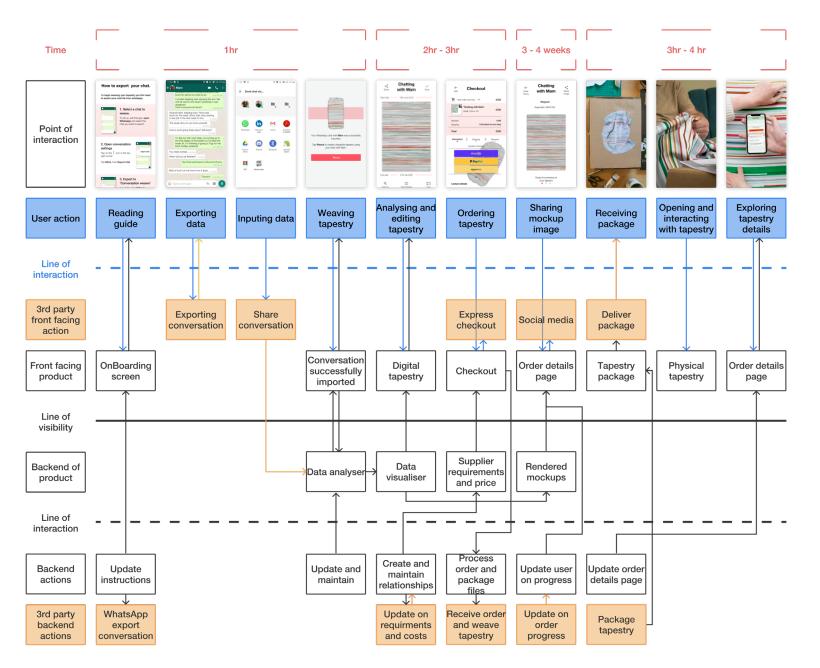
Physical tapestry orderd on Fashion formula.



Digitally printed



fabric.

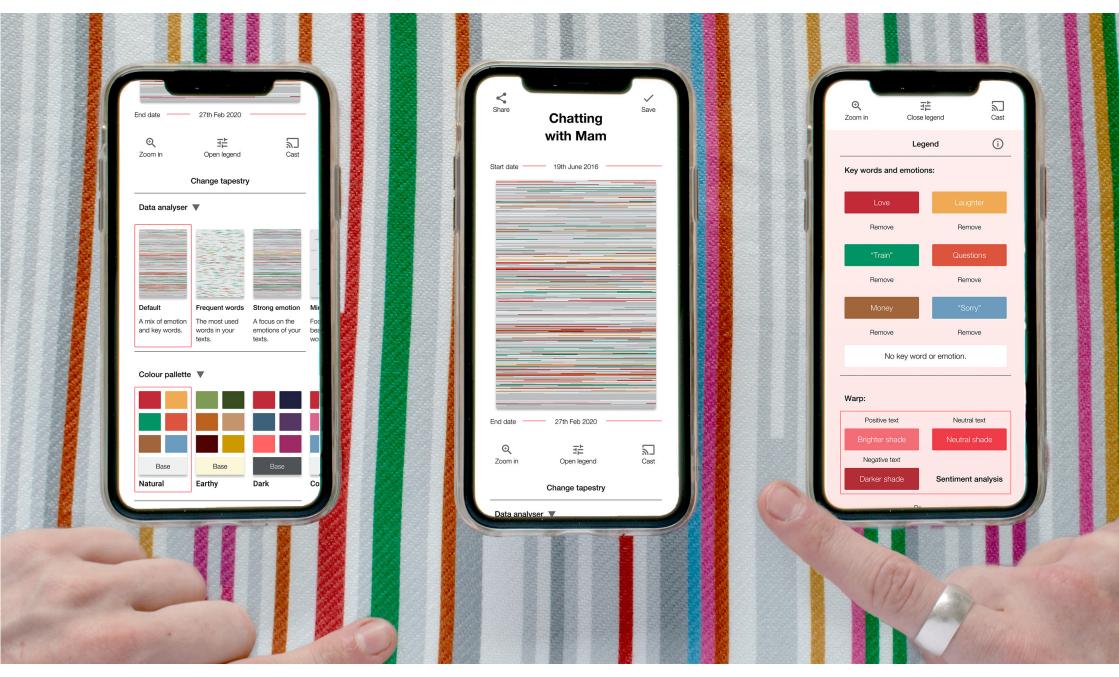


Service structure

The design intervention acts on both a digital and physical level, because of this there was a great need to highlight the service experience, from making a digital tapestry to reflecting on a users woven tapestry.

This service blueprint highlights the touchpoints and how the user is supported throughout the experience.

Service blueprint.



126 Digital and physical tapestries.

Decoding Meaning.

The abstraction of data is vital to enable users to reflect and attribute personal meaning to the tapestry, however, decoding tools for the later stage of the experience allows for the practice to extend beyond the initial novelty of the service.

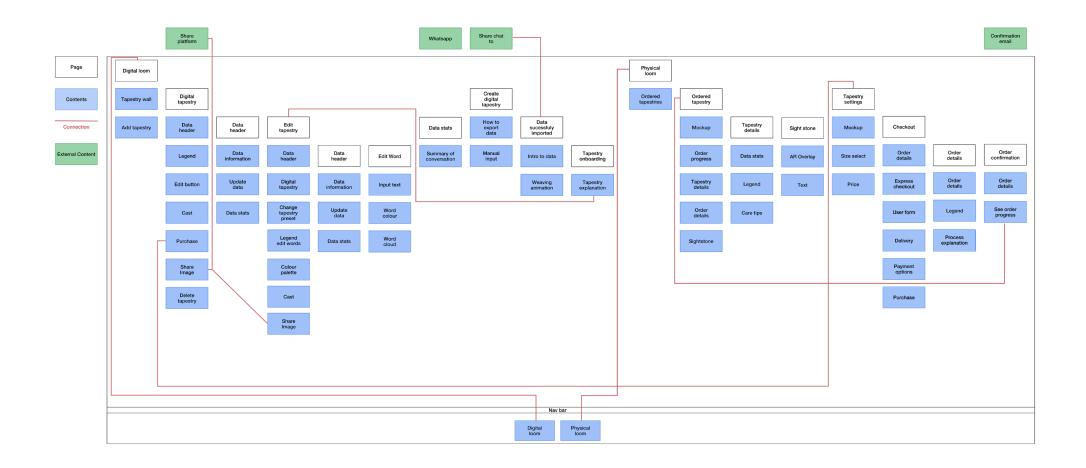
Augmented reality decoder.

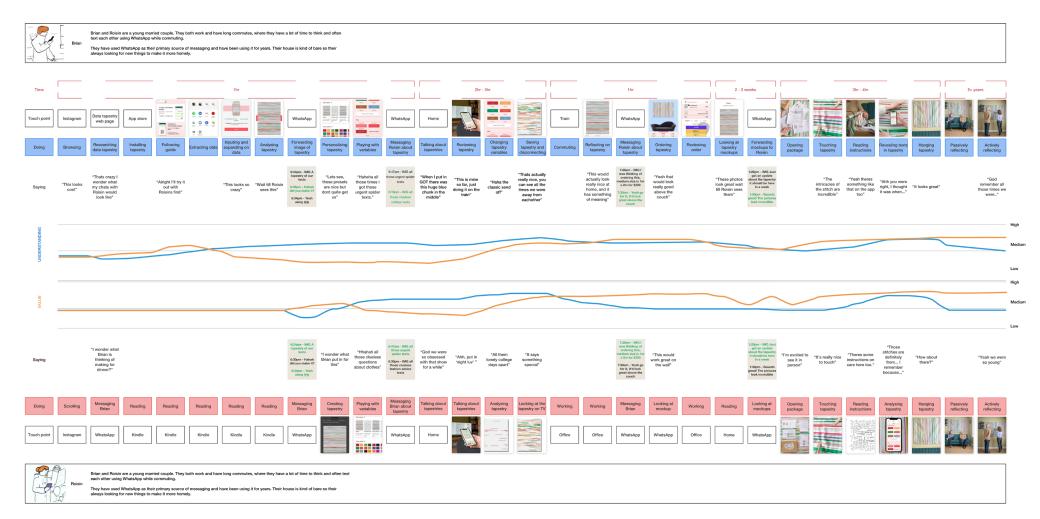
Digital backend

Site map

Supporting the digital experience is the site map bellow and the user journey map on the next page.

The site map outlines the individual pages on the digital platform and how they are all connected and flow in various ways.





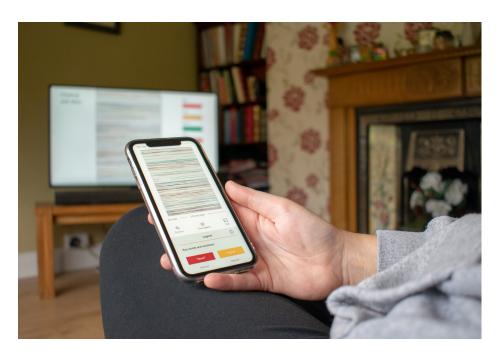
User journey mapping

This user journey map highlights the main flow of two users creating and purchasing a tapestry of their WhatsApp conversations.

For this user journey, I felt it was important to use two users as the experience is centred around communication.

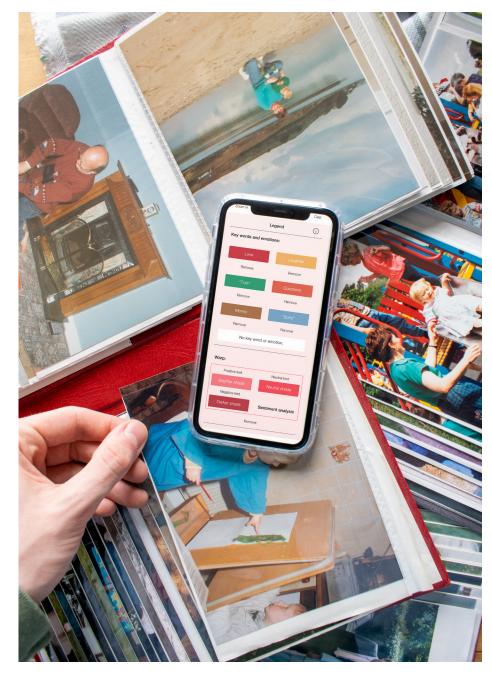
The central graph measures both the user understanding of their data in blue and the value they see in it in yellow.

The key area of creating the digital tapestry is the most volatile highlighting the exploration that is central to the design.



Casting feature, extends the experience beyond the phone

A digital tool of reflection.





The physical tapestry comes with material designed to support reflection.

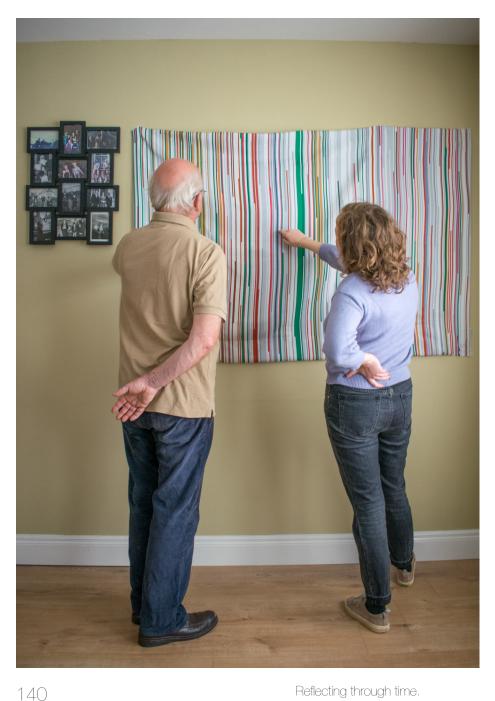
Detailed view of the tapestry and supporting material.





Highlighting the connection of history and comunication.





"It's so important to retain what we have from our relationships."

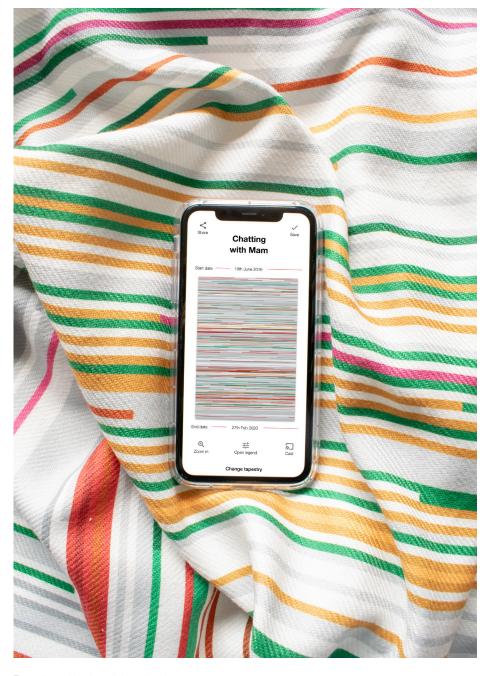
- Quote from testing the physical experience.

Final reflection

'Woven Chats' acted as a tool for discussion around digital ephemera. Rich and diverse conversations were created around communication and relationships in an online world, all facilitated through design.

These discussions around digital reflection must continue, 'Woven Chats' is just one potential output for crafting important human experience.

In a technologically dominant world that constantly pushes forward, we must look back and reflect.



142 Blending digital and physical 143

To everyone that helped along the way thank you.

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The Hurley family, Dan McQuillan,

Marcus Hanratty, Stephen Roddy,

Conor Bergin, Edward Emanuel,

Tara Whelan, Asbestos,

Colm Pierce, Phillip Sterns,

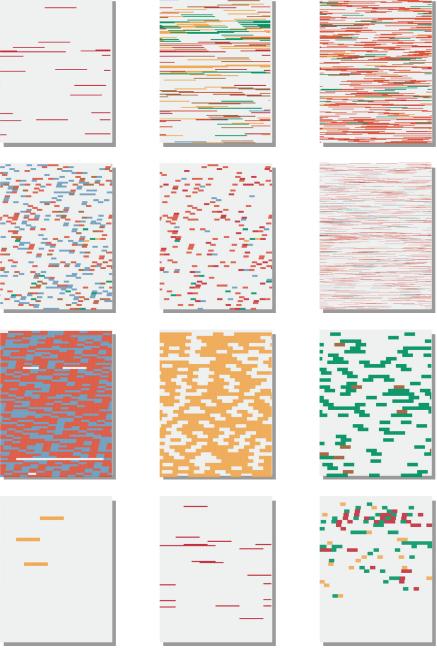
Estelle Gittins, Trevor Hogan,

Sue Hemmens, Bill Gaver,

Brendan Power,

Sarah McCartan,

Clare Lymer



Woven conversations. 145

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