

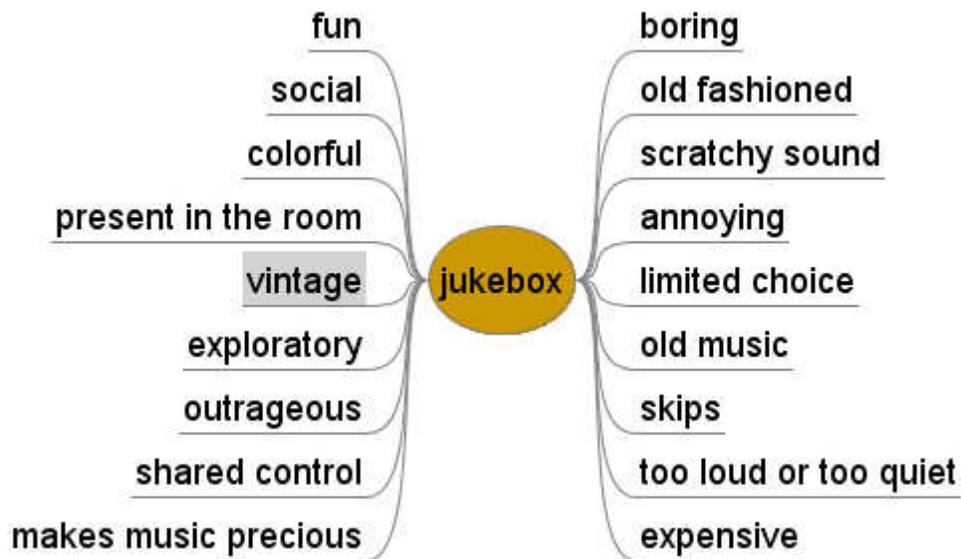
This is all against procedure. We are asked to do something fast and beautiful and for show, while we are really the kings of slow, utilitarian and practical. We have to do it in three months –an amount of time that on the TUDelft scale is barely sufficient for a few warmup meetings, a stab at background research and some brainstorming.



There will be no reflection. OK, maybe some fake reflection. There will be no user testing! Who is going to be our sounding board if there are no real users? But let us go back to the basics: **design is an attempt to change the world.** We design because we are not so good at contemplating the existing, and there is something in it that we want to change. We can't sit still because we have an itch to scratch: perhaps the itch is that we want to be famous and glamorous and on show in Milan. This is a respectable itch, as respectable as making inexpensive water pumps for people in India. Such itches drive economy, after all.

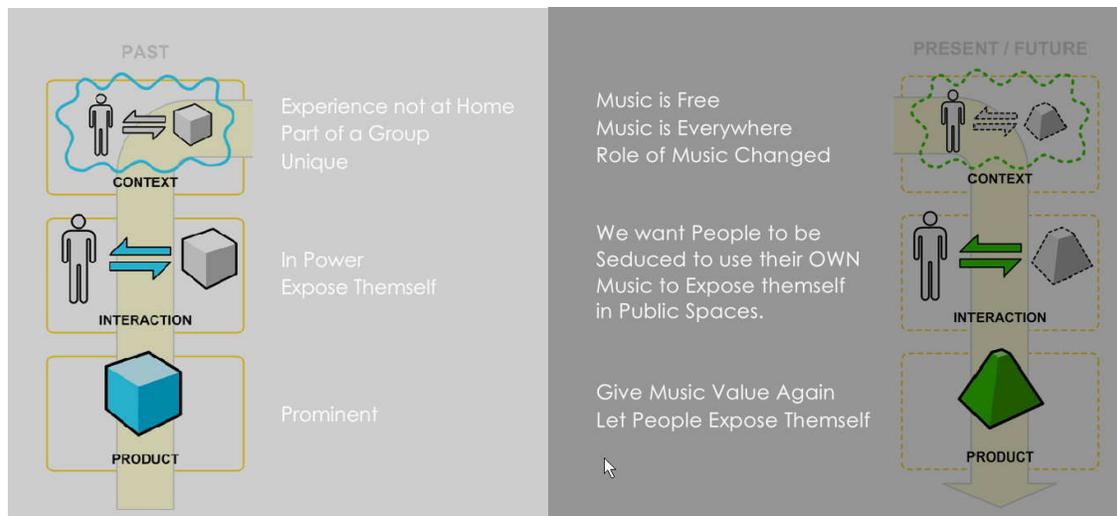
To scratch our itch, we have been perversely given an old, beat up tool: the jukebox. TUDelft master students have never put a single piece of change in a juke box: they are too young for that. Perhaps they have never even watched Michael Jackson in . As a matter of fact, our students are not completely inured to associating monetary transaction with the listening of music: music floats into their world in apparently free ways, through the various Internet radio services, as the background of a YouTube video or thanks to more decidedly piratical means. But when we start looking at the jukebox like something

more than a machine that converts coins into songs, we find that for every negative attribute, we can find a balancing positive attribute to work on:



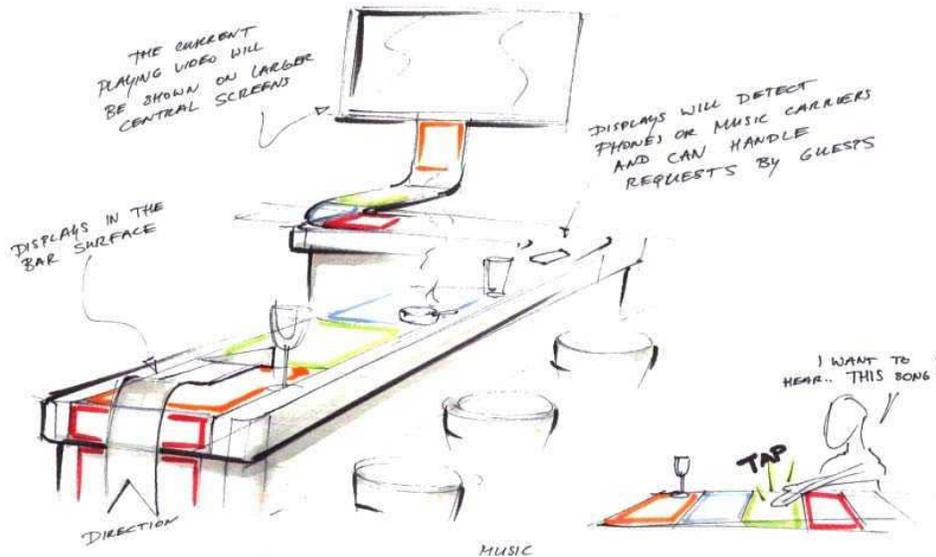
So, if we dissect the dear old juke box in his attributes we get quite a map of the territory.

The students were unleashed after a short briefing that included the fundamental “Juke Box Baby” by Perry Como, RCA Victor 1956. The total of the brief fit on one A4, to that we added that, since we teach the Interactive Technology Design class, the result had to be interactive. On top of the brief there was the suggestion that the Salone del Mobile is a not completely unknown world-class design event, and that only one of three groups would probably get to show his project at Salone.



From the current state of affairs to the interactive future, the VIP process. (insert reference to Paul Hekkert)

Fearsomely armed with the full array of methods they have learned in previous classes and in the BA, our groups started doing what Delft students do best: sit in a corner and conceptualize, meditate, make little sketches, stare into the infinite of possibilities. Seeing as this was going to lead into Nirvana more than into design, we gently prodded them. And we got our wish. Ideas and process, sketches, concepts. Soon we will get prototypes.



Sushi bar metaphor. The pieces of music roll in front everybody. You have to grab your opportunity and activate the track you want: to lift your mood, to irritate your friends, to attract that cute boy on the other side of the bar. The music stays social, everybody shares in the selection: your attention is the currency you have to spend in order to get the music you want.

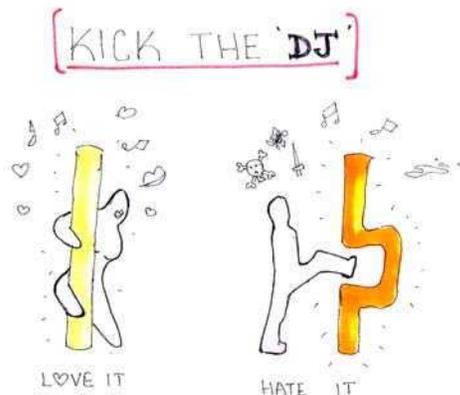


Copious consumption rules! You thought that this would be an era of scarcity, of somewhat economical and mild design. Whole fibers, wooden cases, natural colors, Base Of the Pyramid design (insert reference). Some students, on the other hand, bet on the Top Of the Pyramid! After all, that is where the best view is. Imagine that you are in a bar, and somebody puts on that song – That Horrible Song, the one you really hate. It is enough for me to mention it that it starts running through your head. You hate it so much

that you reach for your prized possession, an iPod – pick a song you love from the vast library of legally acquired digital content and just **smash** the music player against the bar wall. Through interaction magic, That Horrible Song ends and your favorite song starts. Expensive, brash, impolite – but you made your point about aesthetics.



Of course, it is also possible to be polite. What are the great instruments of social politeness, the synthetic lubricant that keeps the Dutch motor running? Queues and elections. Hence, let us have a queue of tracks and express physically, with a gentle and polite tap, perhaps mediated by Bluetooth, our opinion of what track deserves being spun up for the general entertainment.



Now it is the time to crunch all these cute concepts and subject them to the rigorous Interactive Technology Design treatment: is this psychologically believable? Will anyone ever want to do this? Is this socially acceptable or would the average bar-goer die rather than pick his music from a kaitensushi transporter? Can you prototype it? Are you sure you can pick up C for the Arduino board in two months? Or will we be sitting on the floor, hip deep in broken electronics and soldering irons on April 19th?