

**ACID CHAT: GESTURAL INTERFACE DESIGN /  
ASIT SOHBET: ISARETLI VE HAREKETLI ARAYÜZ TASARIMI**

**by  
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**ACIDCHAT: GESTURAL INTERFACE DESIGN /**  
**ASITSOHBET: ISARETLI VE HAREKETLI ARAYÜZ TASARIMI**

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DATE OF APPROVAL: .....

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## **Abstract**

### **ACIDCHAT: GESTURAL INTERFACE DESIGN**

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AcidChat is an experimental design project that aims to create an innovative computer software interface for Internet chat software using today's well known technologies; Adobe Photoshop, Macromedia Freehand and digital photography. The aim of the project is to create new understandings of interface and its usage, by adding new conceptions to chat based interfaces which creates a totally new look at the computer software and application. One of the key features is to add a gestural approach to the interface to create new meanings in interface design.

**Keywords:** gesture, interface, chat, Internet relay chat, IRC, 3D interface.

## ÖZ

### ASITSOHBET: ISARETLİ VE HAREKETLİ ARAYÜZ TASARIMI

Ali Oytun Gökhan

Görsel Sanatlar Görsel İletişim Tasarım Yüksek Lisans Programı

Tez Yöneticisi: Murat Germen

Sonbahar 2005, vii + 54 sayfa

Bir deneysel tasarım projesi olan AsitSohbet'in amacı geliştirilmiş arayüz tasarımlarını internetteki sohbet yazılımlarının kullanımı için tasarlanmıştır. Günümüzün bilinen iyi tasarım teknolojileri kullanılmıştır; Adobe Photoshop, Macromedia Freehand ve sayısal fotoğrafçılık bunlardandır. Bu proje'nin amacı arayüz tasarımında yeni anlayışlar yaratmak ve bu yenilikleri kullanıma yansıtmaktır. Bu yenilikleri yeni görsel kavramlarla geliştirip bunları sohbet programlarına uyarlamaktır ve uyarlarken tamamiyle yeni bir görsellik kazandırmak amaç edinilmiştir. Bu yeniliklerden kilit olarak eklenebilecek işaretli ve hareketli yaklaşımları arayüze tasamak ve arayüz tasarımında yeni görsel manalar üretmektir.

**Anahtar Kelimeler:** işaret, hareket, arayüz, sohbet, IRC, 3D arayüz.

*To my family :)*

## **ACKNOWLEDGEMENTS**

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**Figure 48** Poster, variable size, 2003

## **Gestures:**

The purpose of this design project is to come up with exceptionally a new idea to the interface of chat based software. This means that advancing the visual items and creating a totally new interface; by adding three dimensionality to an interface, using color and shading to create depth, giving volume to application windows and suggesting dynamic interaction to the user. By this it is meant to make the chatting experience more aesthetic and functional both at the same time.

Current chat clients can be considered to have a rather dull interface. It is very solid and the user has limited options regarding interface usage and preferences. Using colorful text is available but limited to using colors and there is no other option to make text a little bit more meaningful, more thought of and used in a unconventional way. Response to mouse movements, animated user window interfaces, tilted and bending text that has three dimensional movements to user actions aren't available.

AcidChat is the name to this experimental design project that aims to combine these features to create a new design and understanding in interaction design. The name AcidChat was driven by “Acid” and “Chat”. Acid in the meaning of a substance that deteriorates and gives a new meaning philosophically.

Interface designing is actually in a way designing for the face of a computer. Computers have faces, and like all faces it has a gesture also. To start with it has many buttons and icons that have different functionalities and different meanings. Their gestures are their existence in a way and is very static. To break this stillness of interfaces I tried to combine the features of design and gestural understanding humans have to the computer screen.

Chatting over the Internet is one of the simplest and most common things that is done among Internet users. It is best known for its fast and distant communication. With running a chat client software on your desktop computer you can connect to the server within seconds and chat with someone you know or whose close to you, located in a totally different place than you are from. All of this happens through a very simple

interface having no more than three buttons and a text input box where you can enter your statement in text and then press the “enter” key to send it to the server and from the server to the destination's computer screen.

This process happens in real time. The aspect of communicating this fast actually bans the human gestures and creates a meaning that is unchangeable, keeping the information sent very clear and leaves no space to further meanings.

Interpreting human gestures to words can be achieved only by describing them, which can be achieved by long sentences of text. But it wasn't much thought of actually giving text some gesture character using its environment. For example surrounding of interacting the surrounding of text and the interface it is in. And by this way creating new ideas and having new meanings creates a richness to the interface. This richness is its new meaning and gestural movement it might bear.

With giving motion, advancing the base line with angles and distortion and occupying the screen in a sensible way; text can bare information that might be regarded as a gestural meaning. This can't or might not be exact transfer of translations of actual gestures but new ones with new meanings. Meanings that can re-define what conventional text and image means. It shouldn't be understood that a conventional interface is not a gesture. It is but has its own limits and AcidChat aims to add newer context to these limits by adding design features that weren't available before.

## **The Design**

As all Internet users I used to chat using different software. These were different among themselves and were separate in the way they used technology. IRC known as Internet Relay Chat, ICQ which is the abbreviation of “I seek you” and web based chat are all synchronous media where everything happens in real time. And also there were different software that had different types usages which were were experimental and new, but weren't that practical to use. As the most common one was IRC, I thought of it being improved in usage and in design.

To start with every screen design has a basic and linear usage of typography. Type is always as it is, and there is little attempt to change this attitude. Even in the most experimental chatting software there isn't any attempt to experiment with typography. Though our eyes are used to seeing type in perspective, there isn't much attempt to use that idea a lot.

One of the reasons why it is hard to create a different understanding of typography and text is that, once it loses its linearity ? the way it is written on a base line, but not a curve, it becomes hard to read. Creating and designing something against this understanding is one of my great challenges in this project. So I thought of ways to create new meanings changing these aspects and experimented with the text, and also experimented with the interface also? to find out how to change the linearity and the meaning the text bears visually.

Text usage has meanings as words; text bears little meaning besides its meaning as a word. It has very certain preferences that it can bear, as a typeface or the character it is written in.

So in terms of design there were two types of challenges: in one which you have to think of new forms of text and in the other one which you have to think of the interface the text is in. Once you design a text in a certain layout that is available, then it becomes essential to create and design the environment it is in.

Designing the interface of such a project started out in experimenting using the page layout and design software Macromedia Freehand. This software has numerous advantages in usage; there are certain effects that let you change a two dimensional design to a three dimensional design. So it also brought an approach the way I was designing the the interface of AcidChat, which was to bulge the text and windows together to create a harmonious shape in all, which made the text and window three dimensional.

The approach was to come up with a new design that was three dimensional, which happened to be so in a inverted way, that brought a unique way of three dimensionality. Instead of creating everything in a 3D software, I ended up in converting two dimensional designs. This approach in creation has brought limitations, but it worked out to be a right choice to continue with.

The concept of three dimensionality was a rather a challenging concept due to its limits and visualization. This challenge how ever started to make me think three dimensionality as an aspect that was to be used in a very different way of understanding. What was to be three dimensional in an interface like this? Was one of the major questions I had in designing this interface. Well to start with is that thinking of a text as three dimensional is one step in answering the question.

## Conclusion

“Virtuality is the cultural perception that material objects are interpenetrated by information patterns.”<sup>1</sup> Within this penetration of information you get to create new environments that give new ideas. This approach can be a critical viewpoint to such a project and make it distinct.

In every way you create and design something virtual you have a set of information that says certain things to the computer which makes it possible to be seen on the screen. As long as everything that is said as information—the computer code that gives directives to the computer, can be regarded as virtual. Yet on this side it can be criticized aesthetically.

To understand something virtually created— computer generated images, interactive design projects, you must judge and see it in a different context. Perhaps the amount of computer information it has can identify its virtuality but not aesthetics it has. Being able to see the difference between virtuality and aesthetics underlies the answer whether one project can be aesthetic. I think that the answer to this is that if a work of art or design is virtual than it is in deed aesthetic because it bears, has computer generated information that is in its background and this can be considered as a cultural process that takes place through computers. This could be considered as something thought of and in this respect it can be considered as aesthetic. So in this everything that is created, designed or made in the computer is aesthetic. To evaluate something virtual you also need to see the visual concepts it has. This can be a way to see whether a design project like this, is aesthetic and is successful in this manner.

---

1 N. Kathrine Hayles, “The Condition of Virtuality”, The Digital Dialectic, Peter Lunenfeld, U.S.A.: MIT press, 1999. 69-94

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## Appendix A (The Interface)

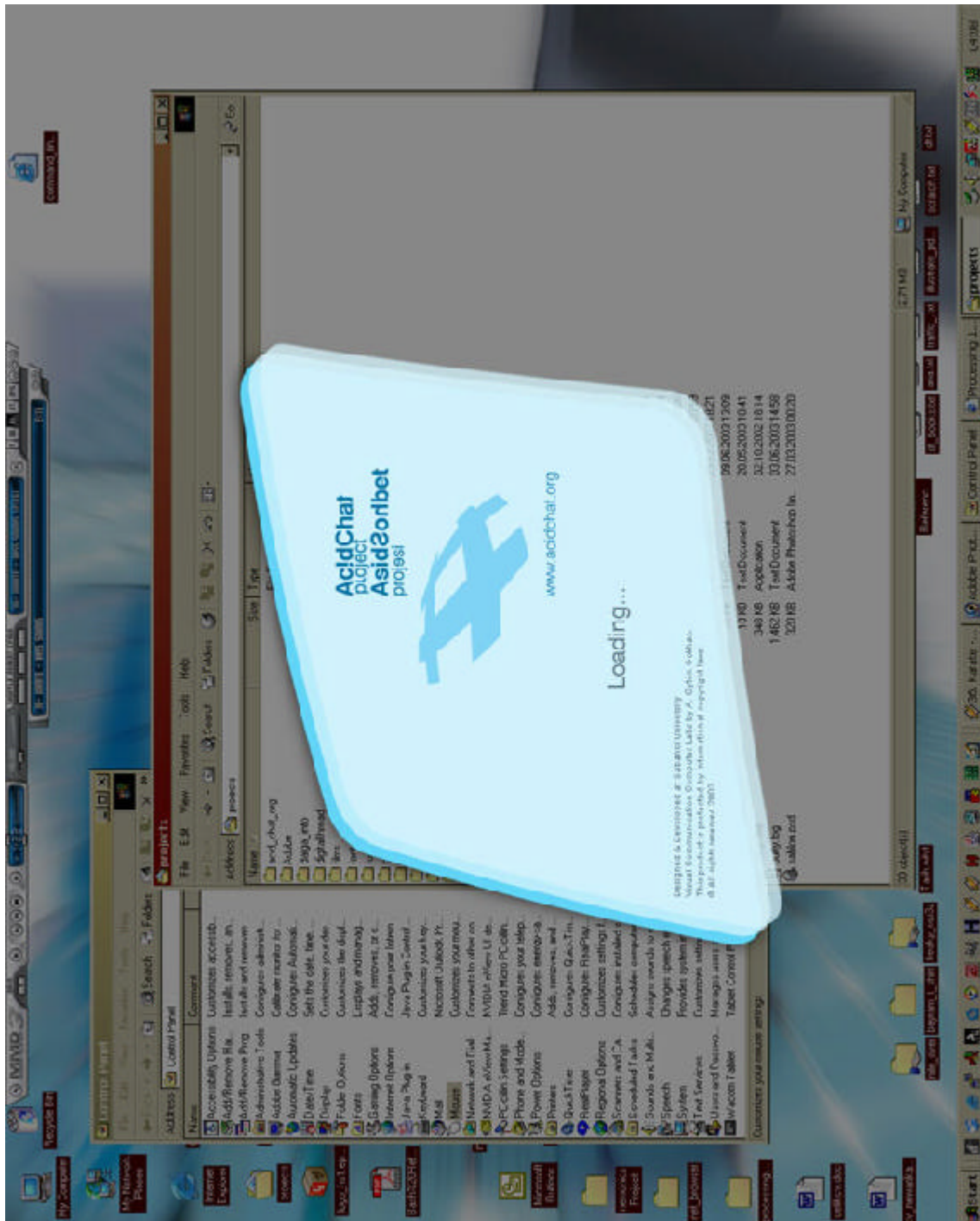
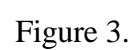


Figure 1.







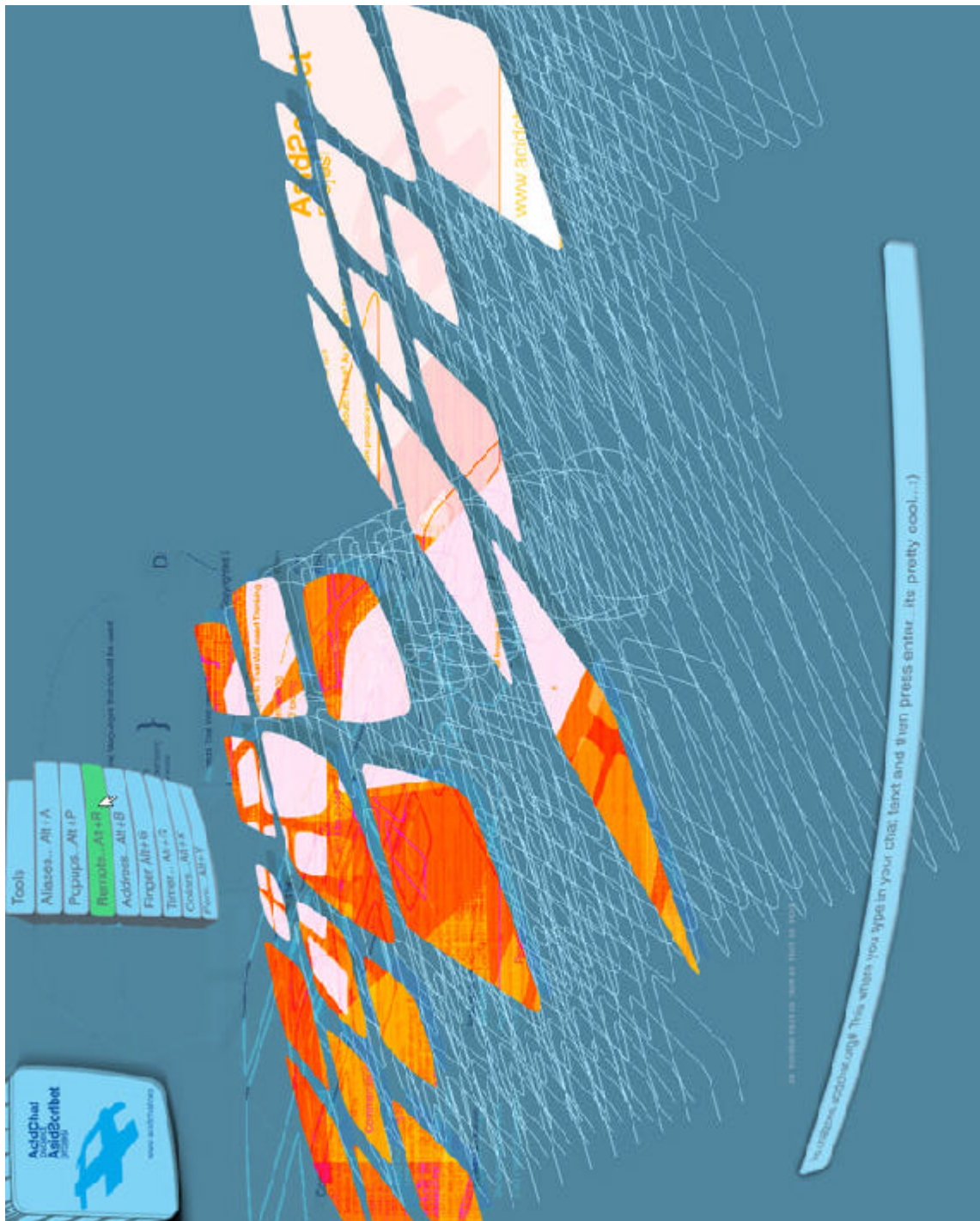


Figure 4.

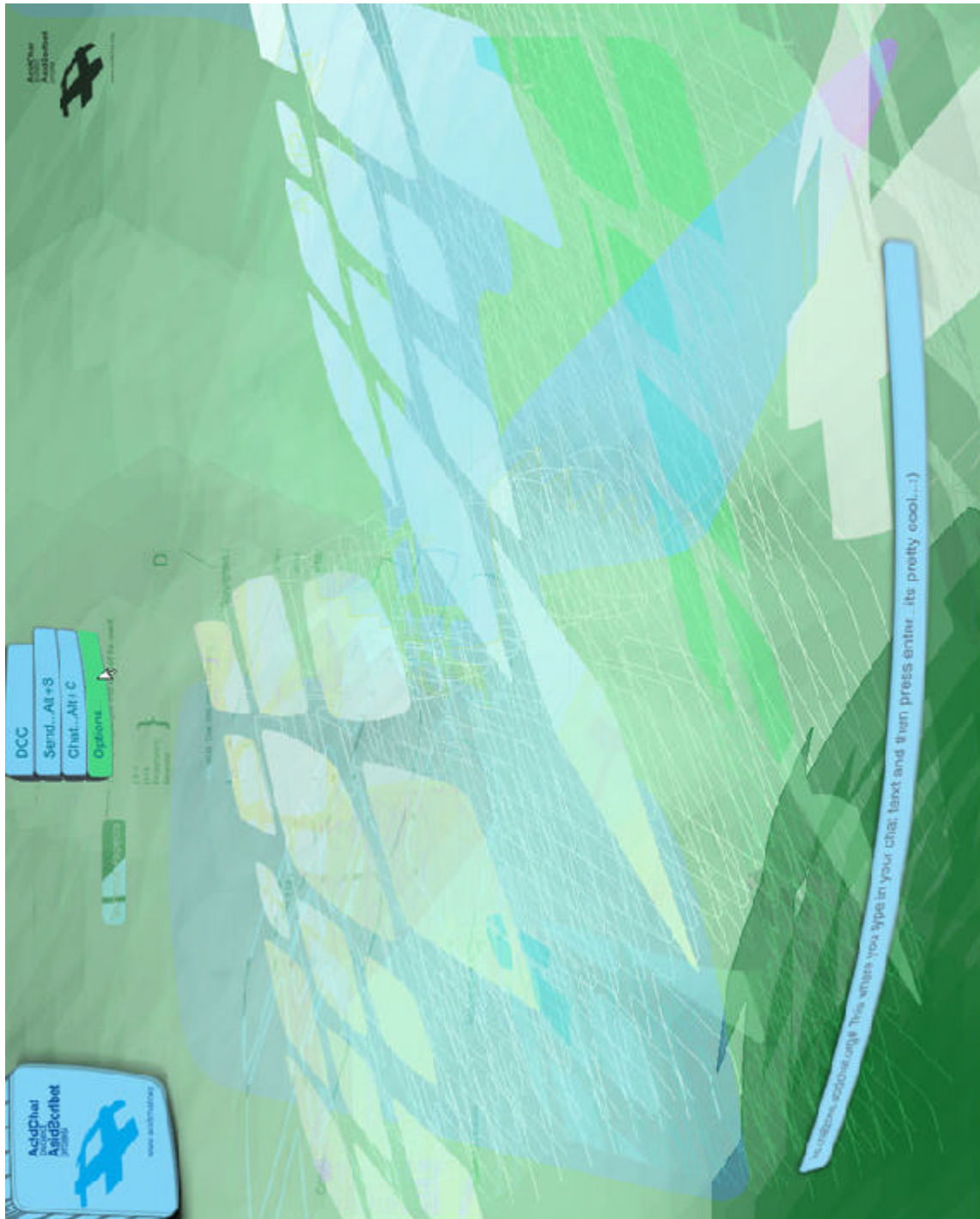


Figure 5.

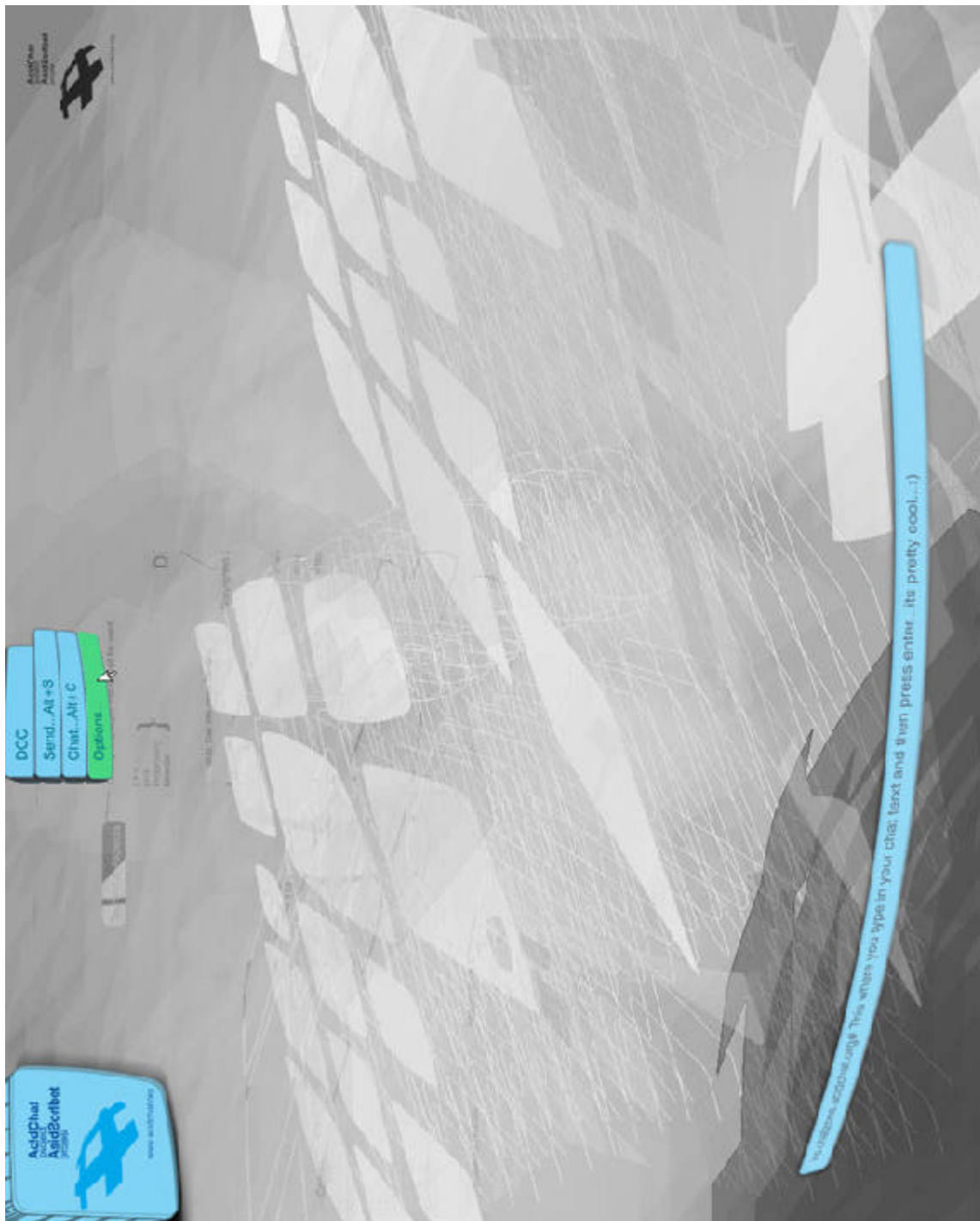


Figure 6.



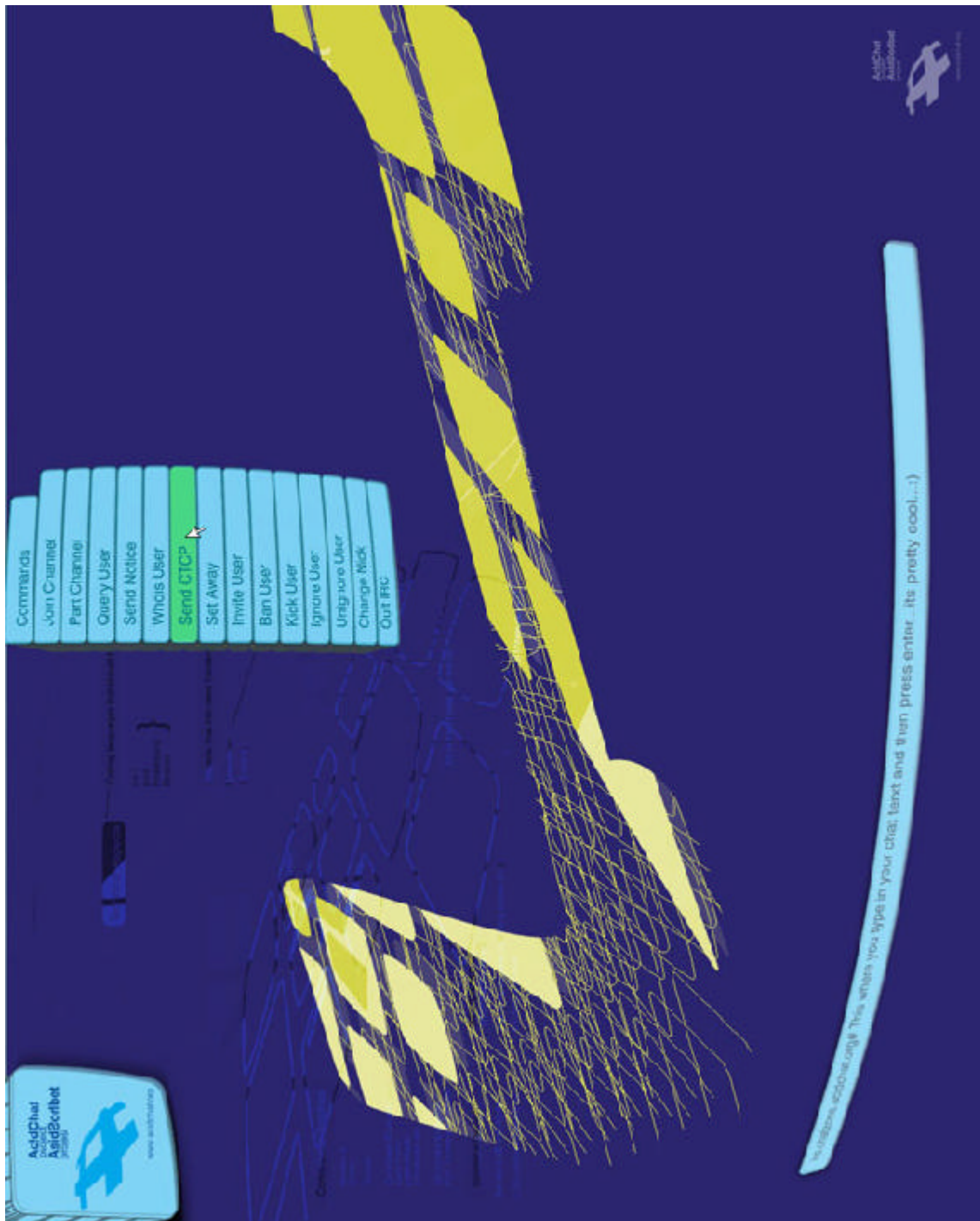


Figure 7.



Figure 8.



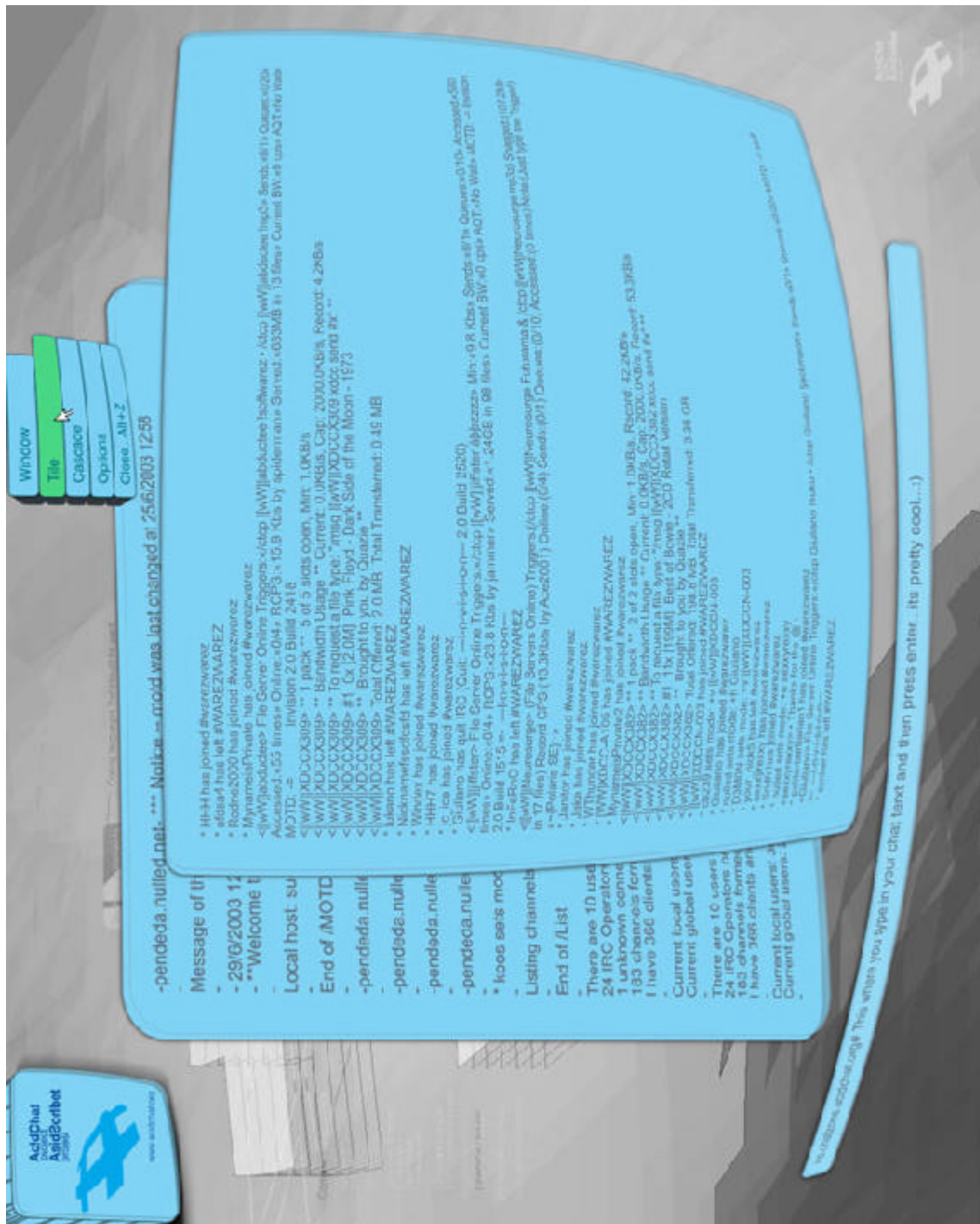


Figure 9.

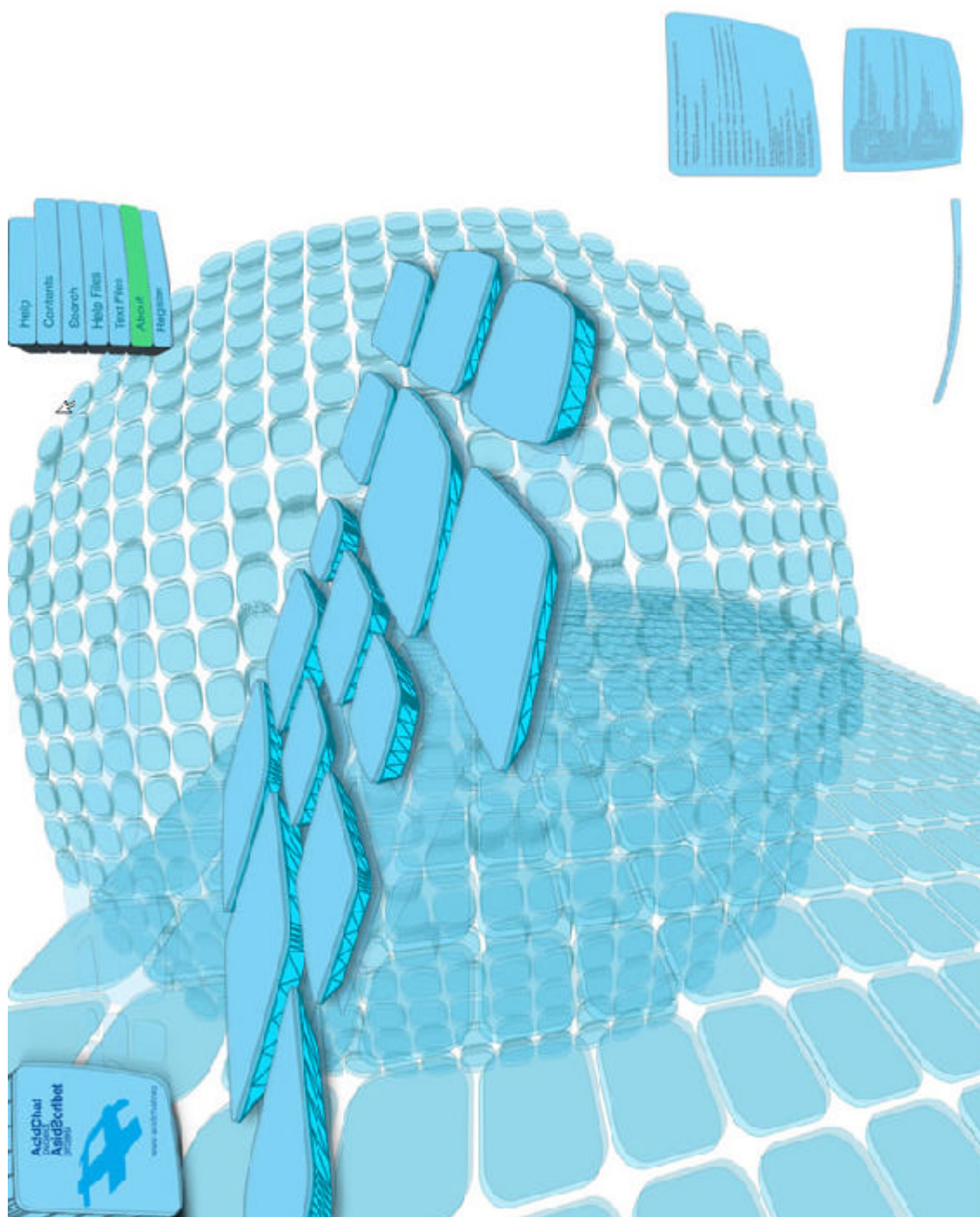


Figure 10.

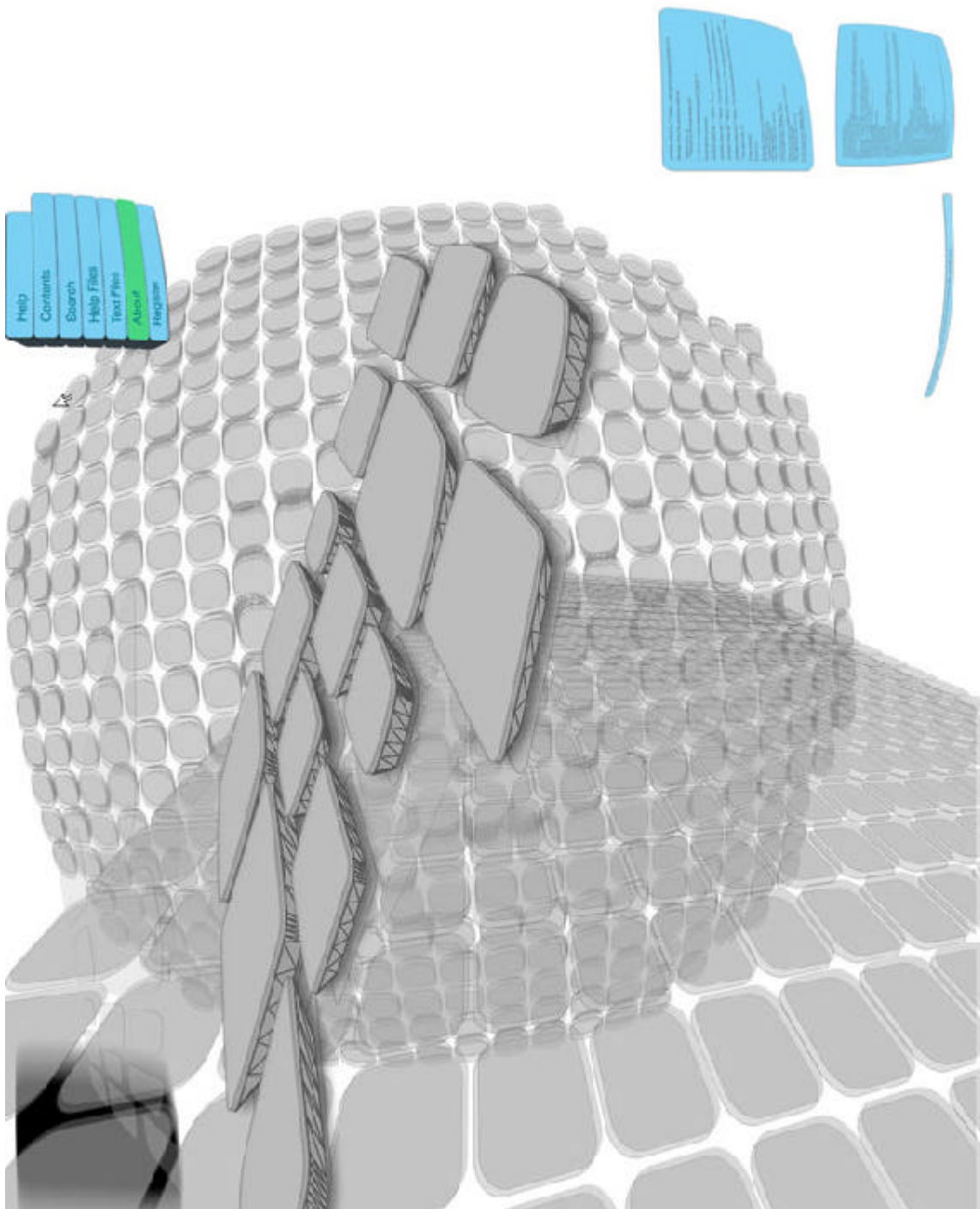
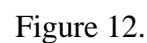


Figure 11.







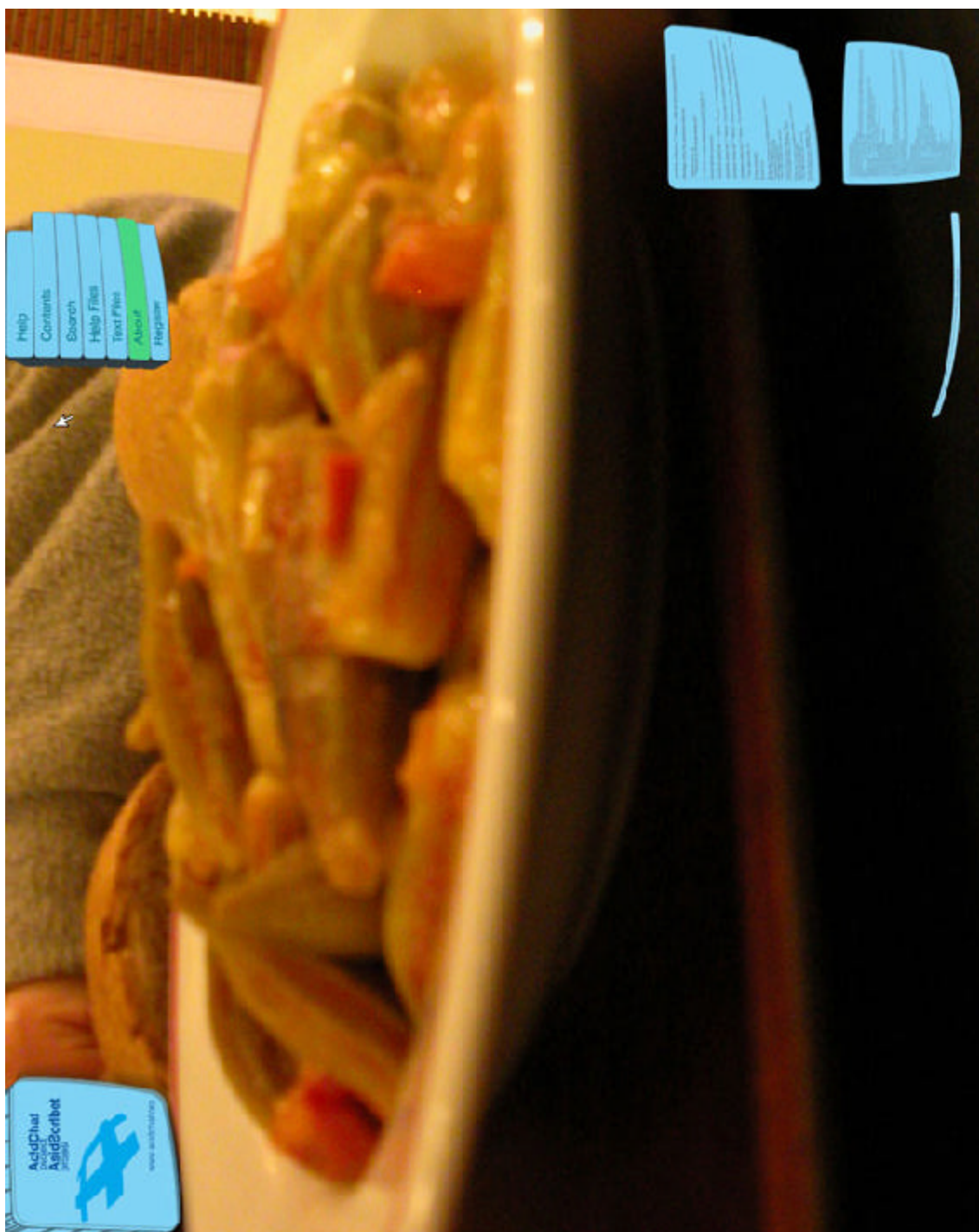


Figure 14.





Figure 15.

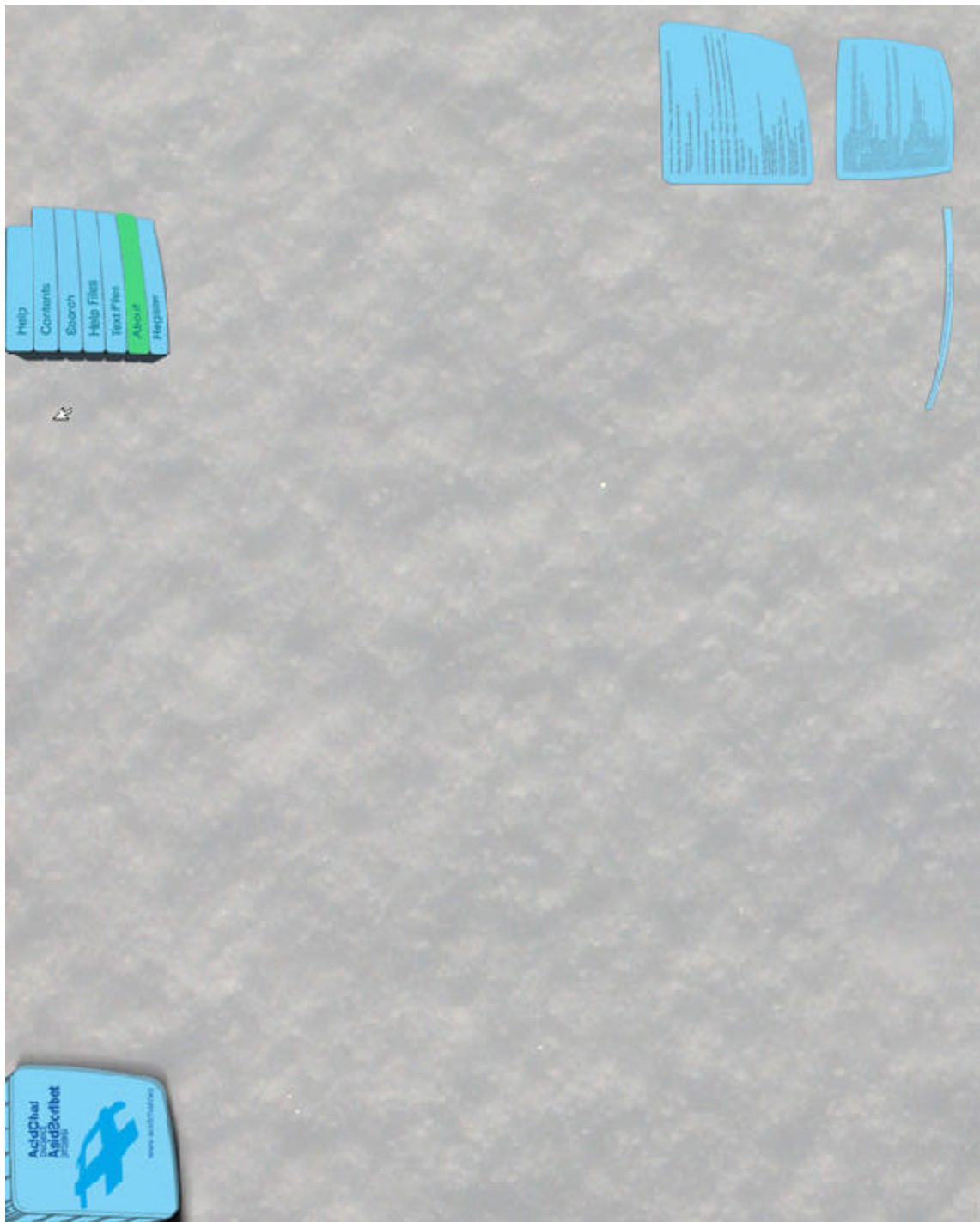


Figure 16.



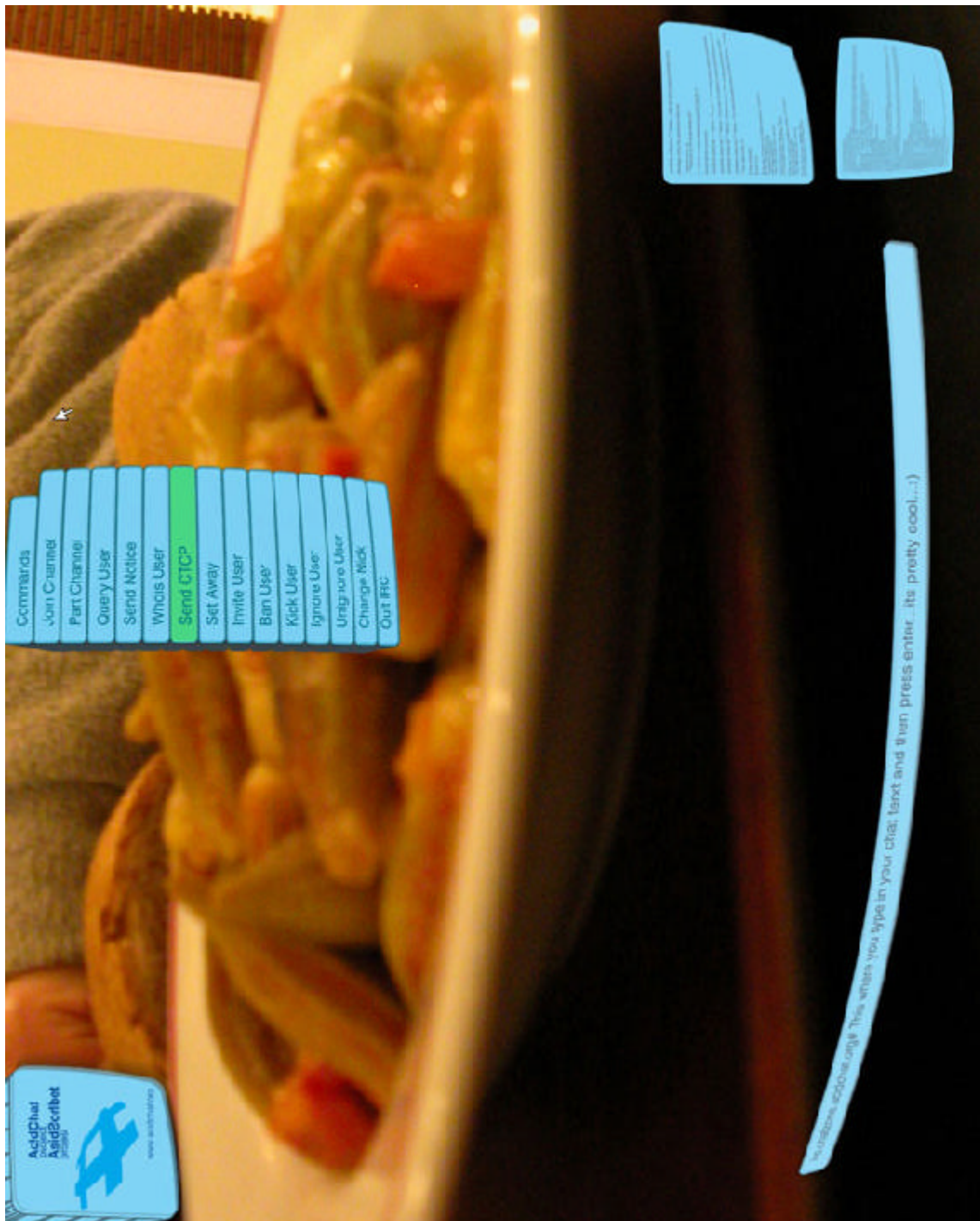


Figure 17.

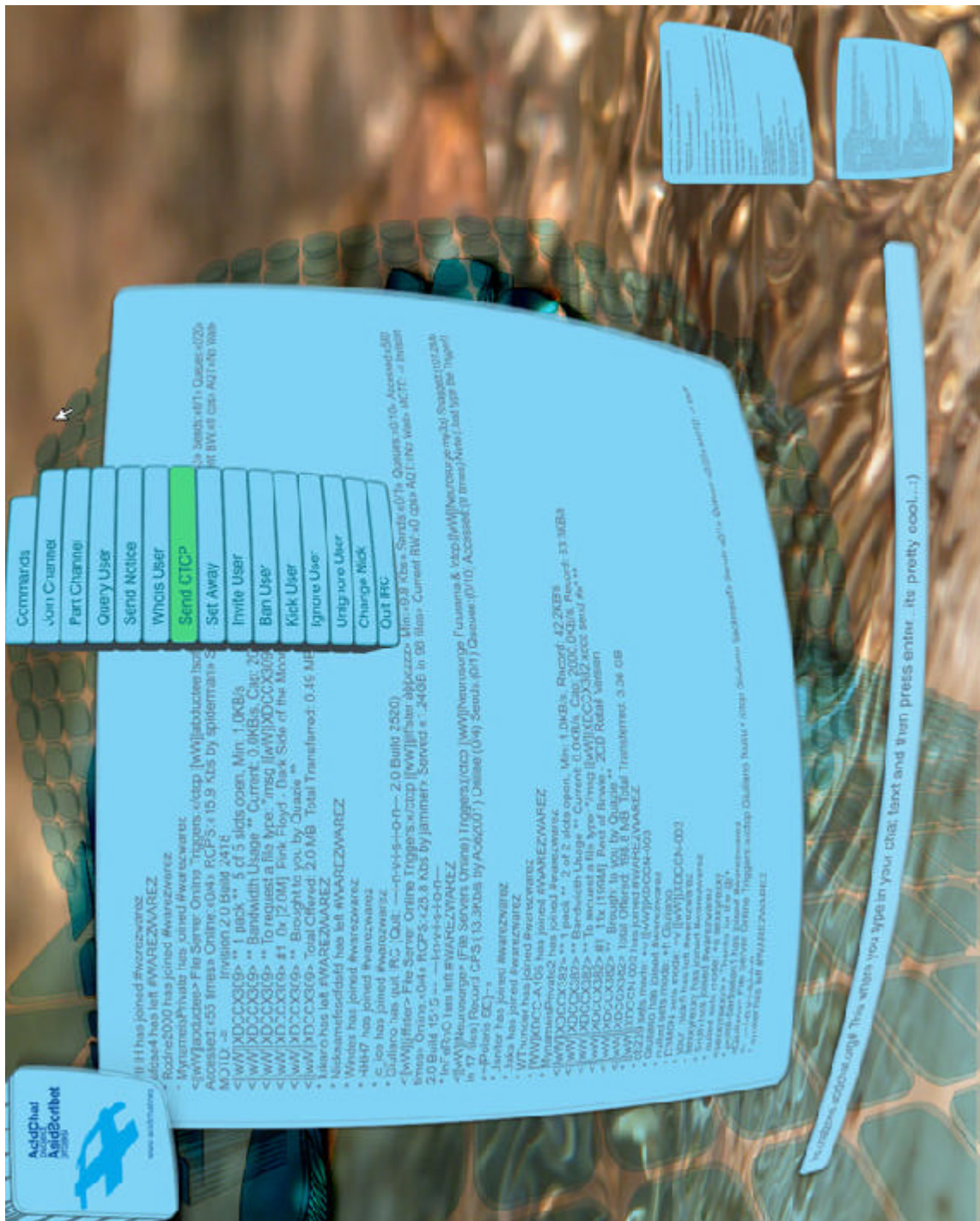


Figure 18.

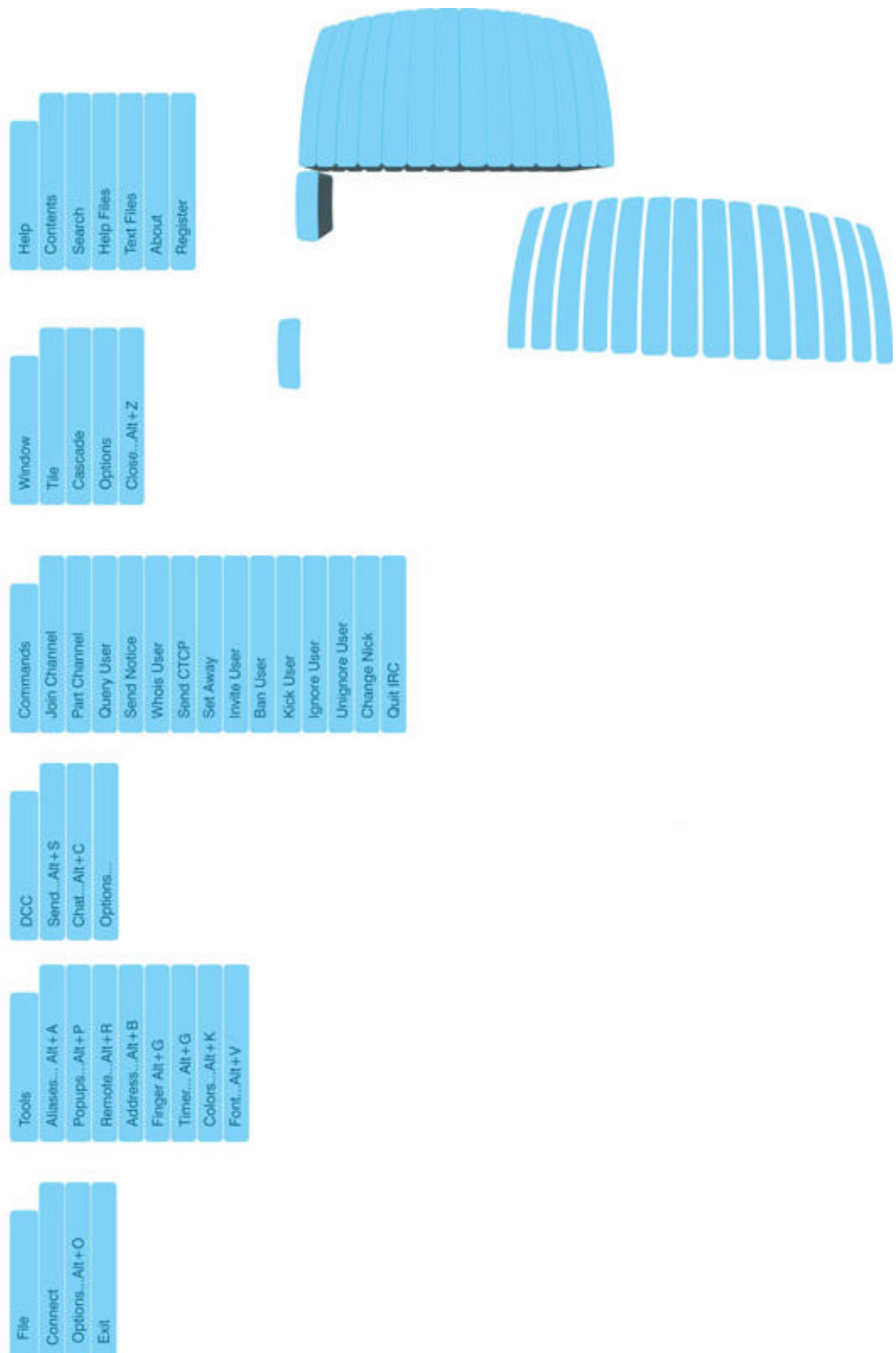


Figure 19.

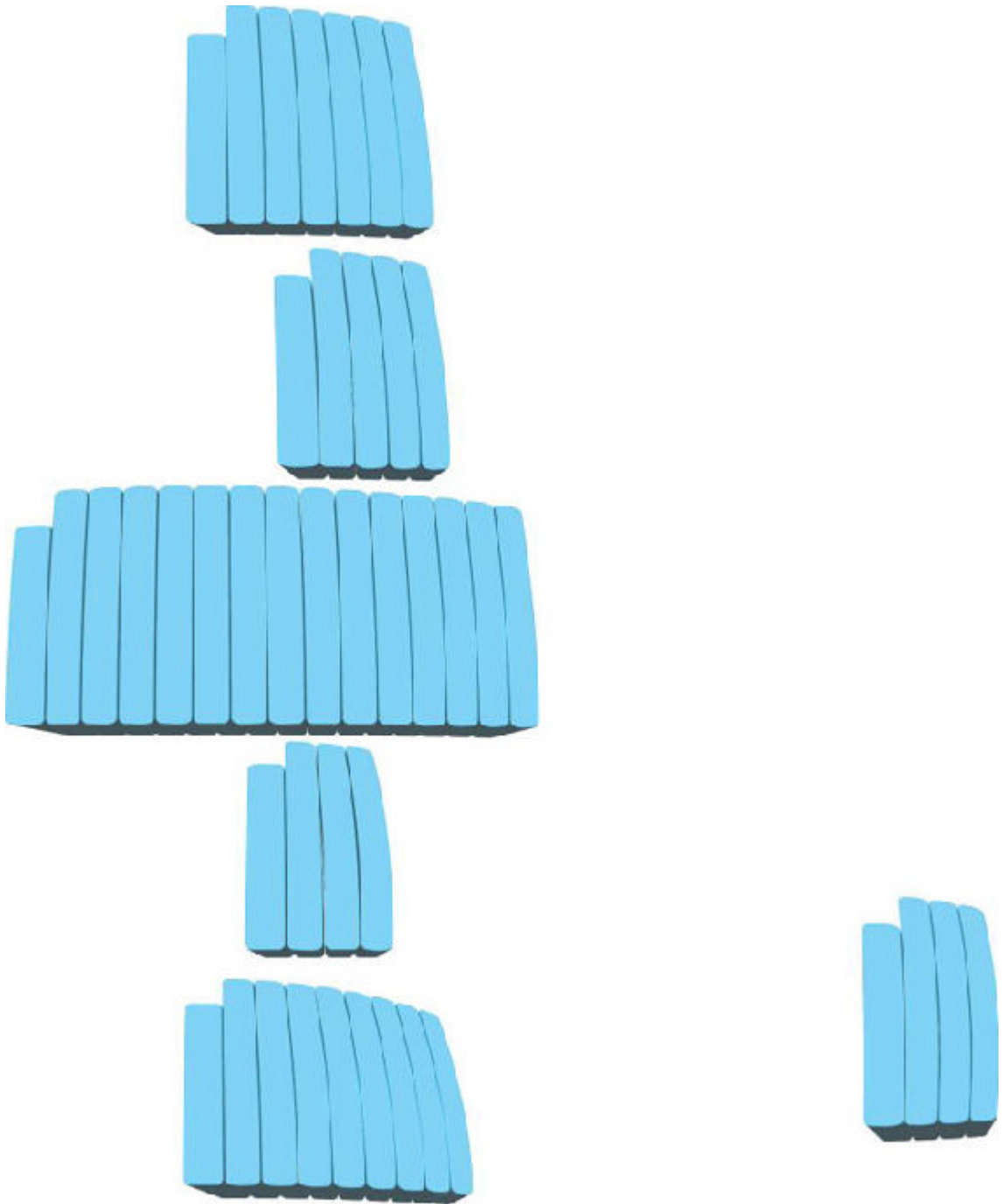


Figure 20.



## Appendix B (Wallpapers)



Figure 21.

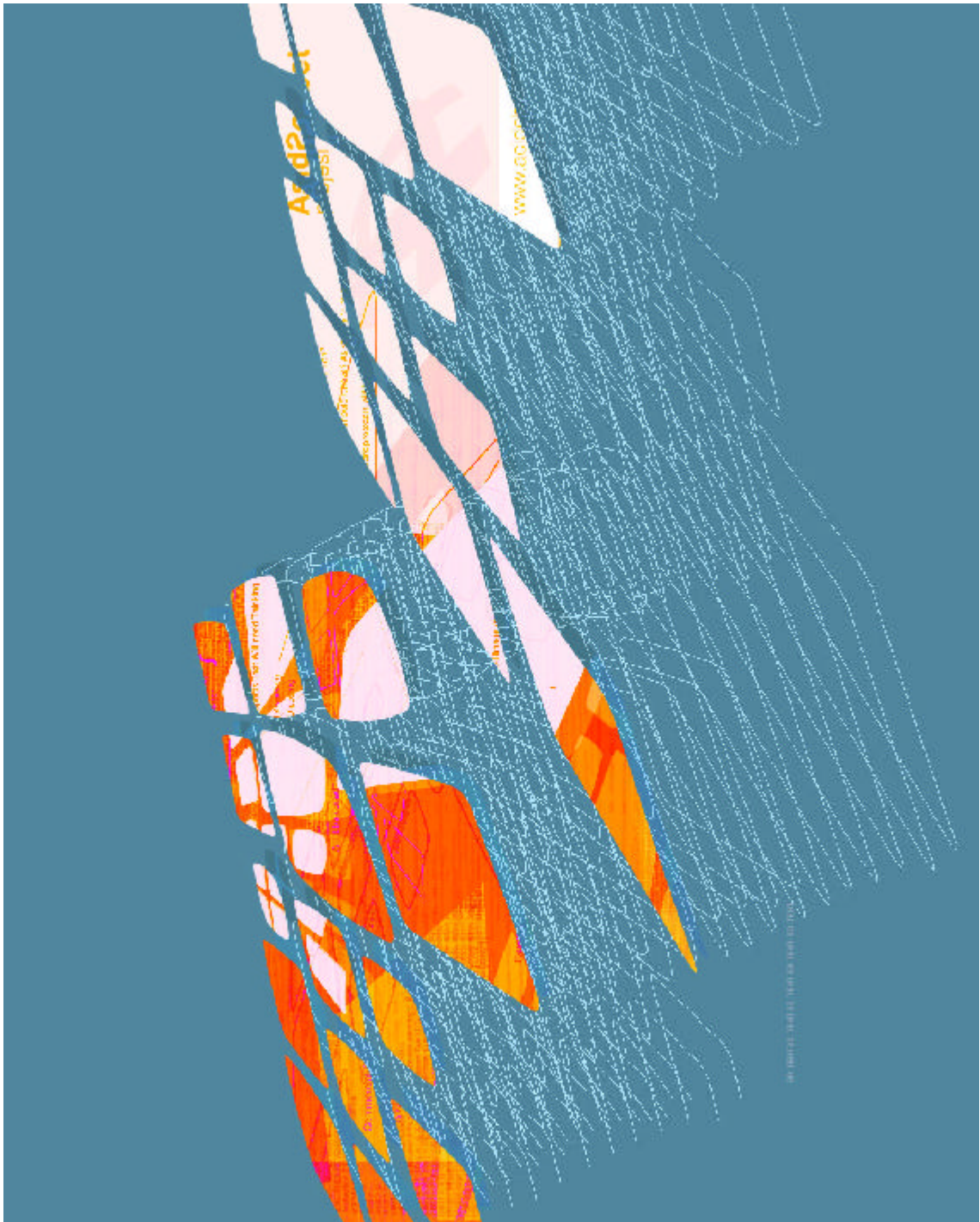


Figure 22.



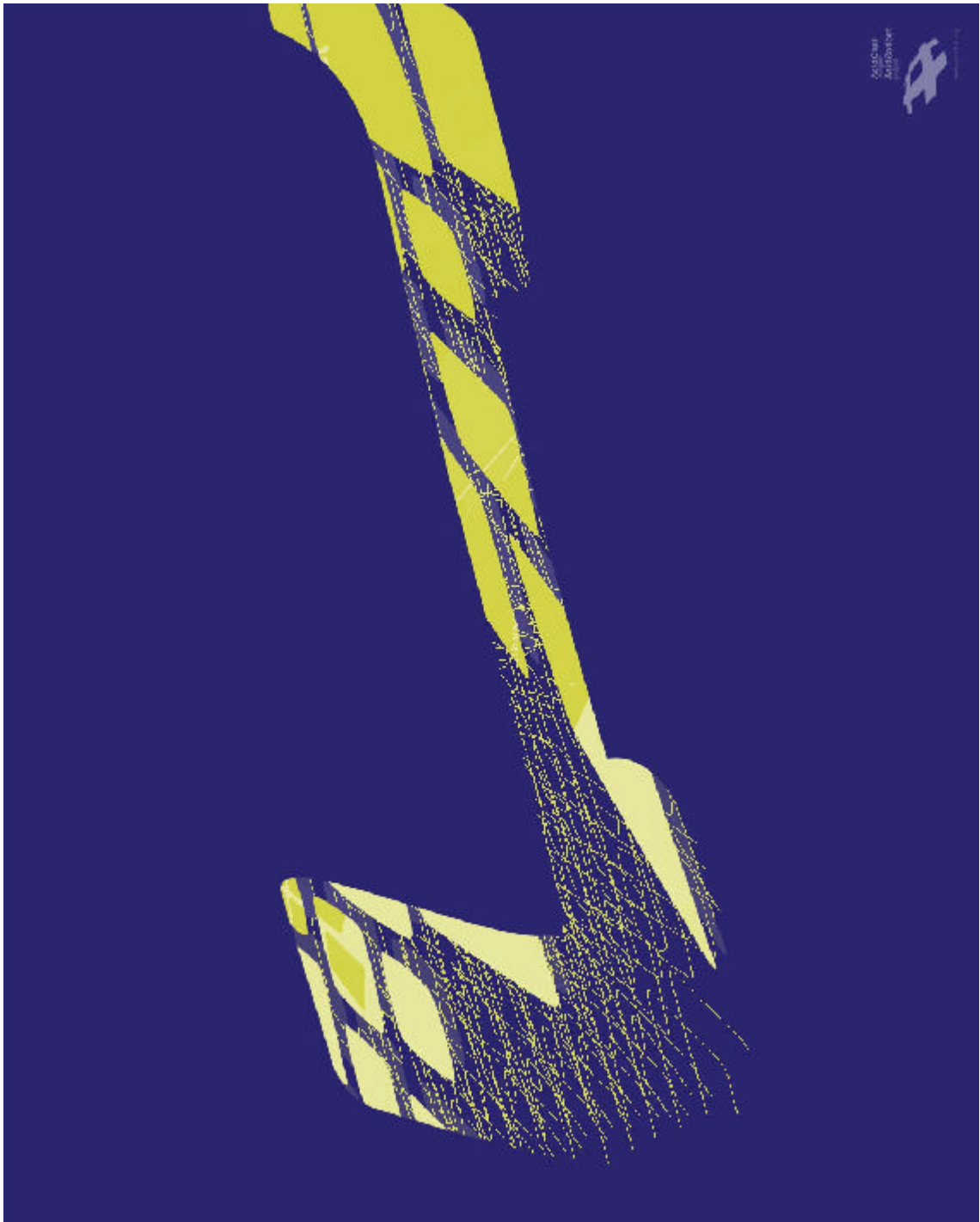


Figure 23.



Figure 24.

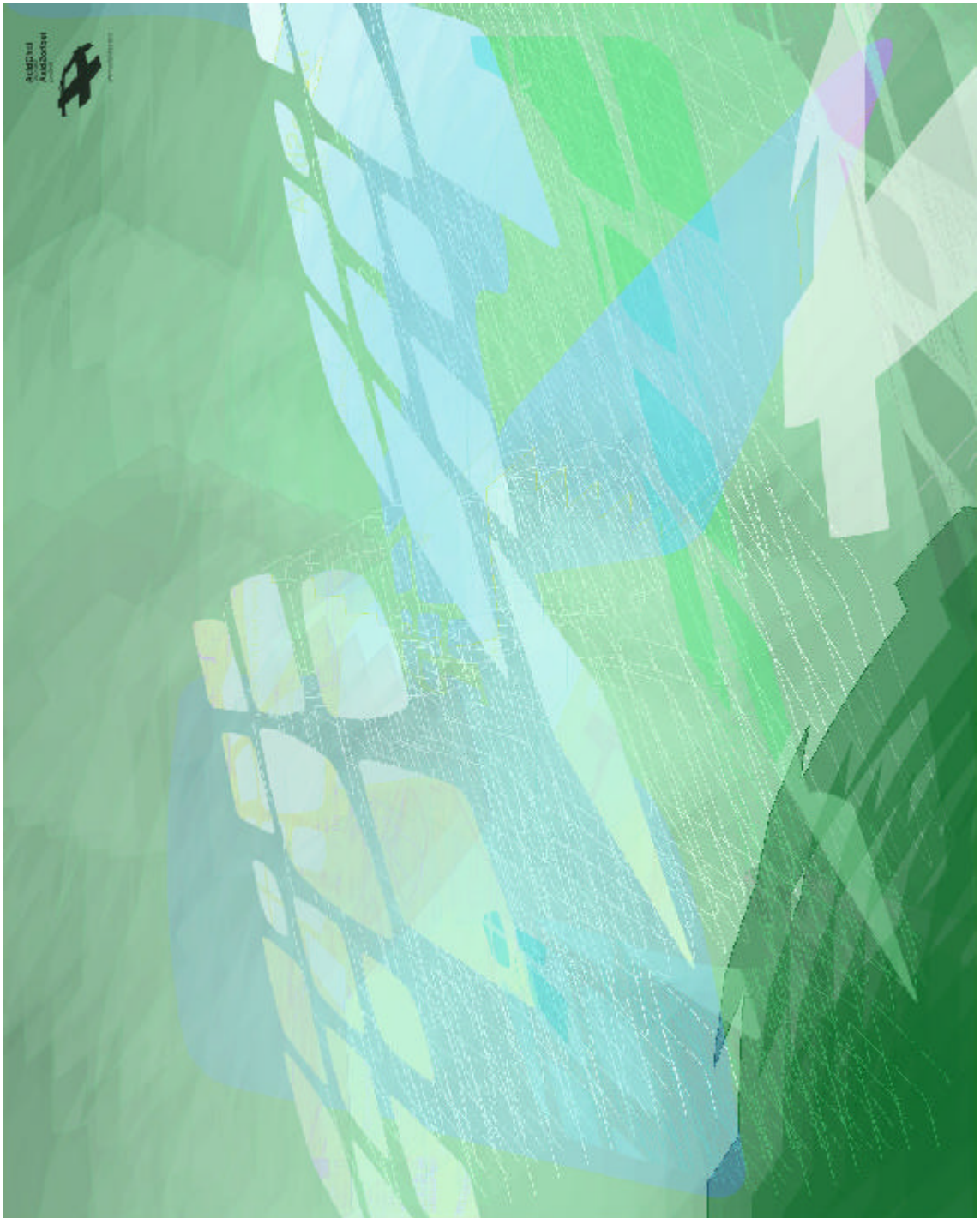


Figure 25.

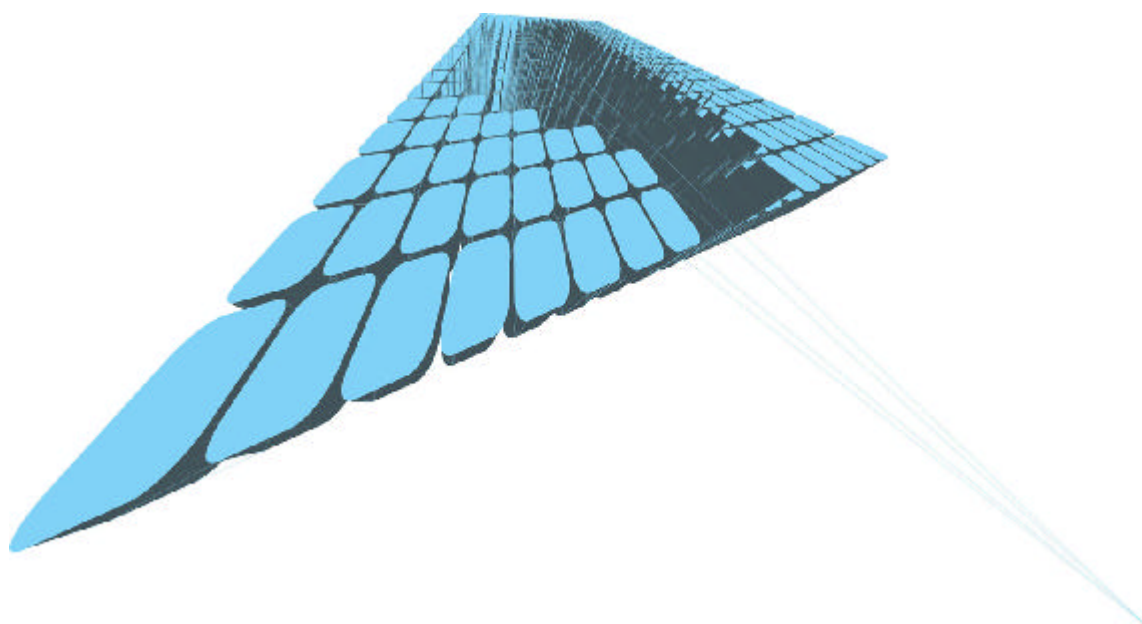


Figure 26.

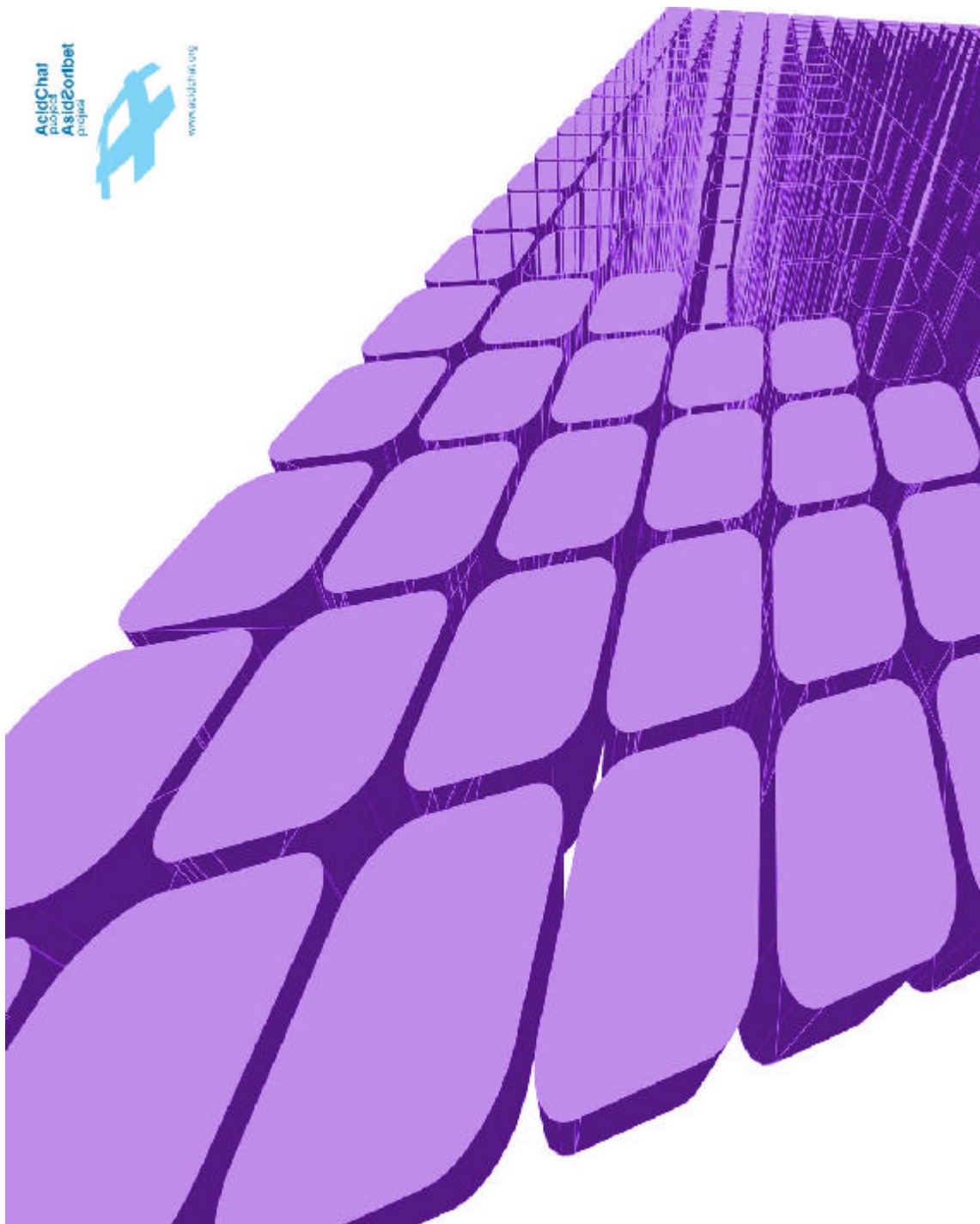


Figure 27.



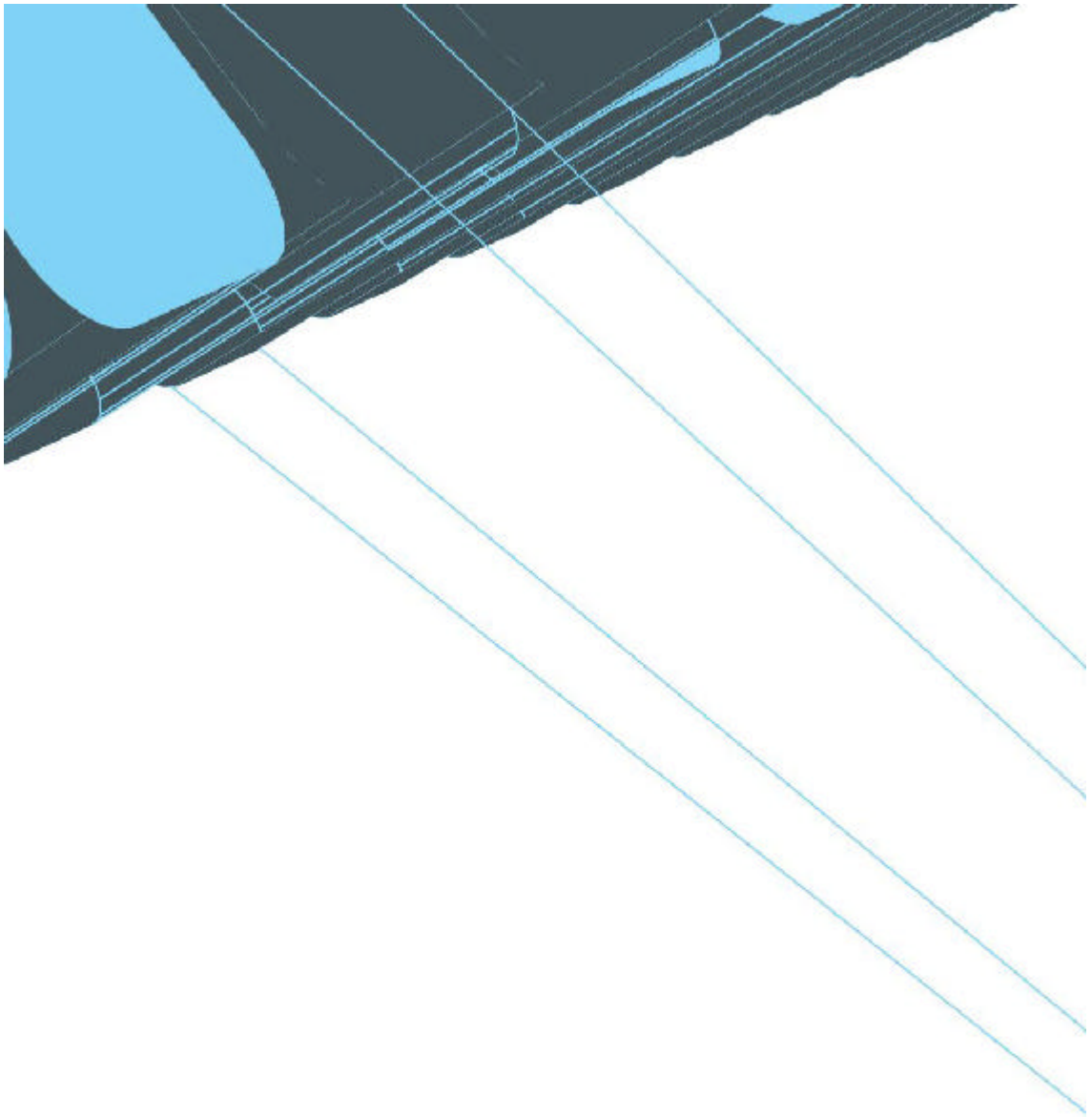


Figure 28.



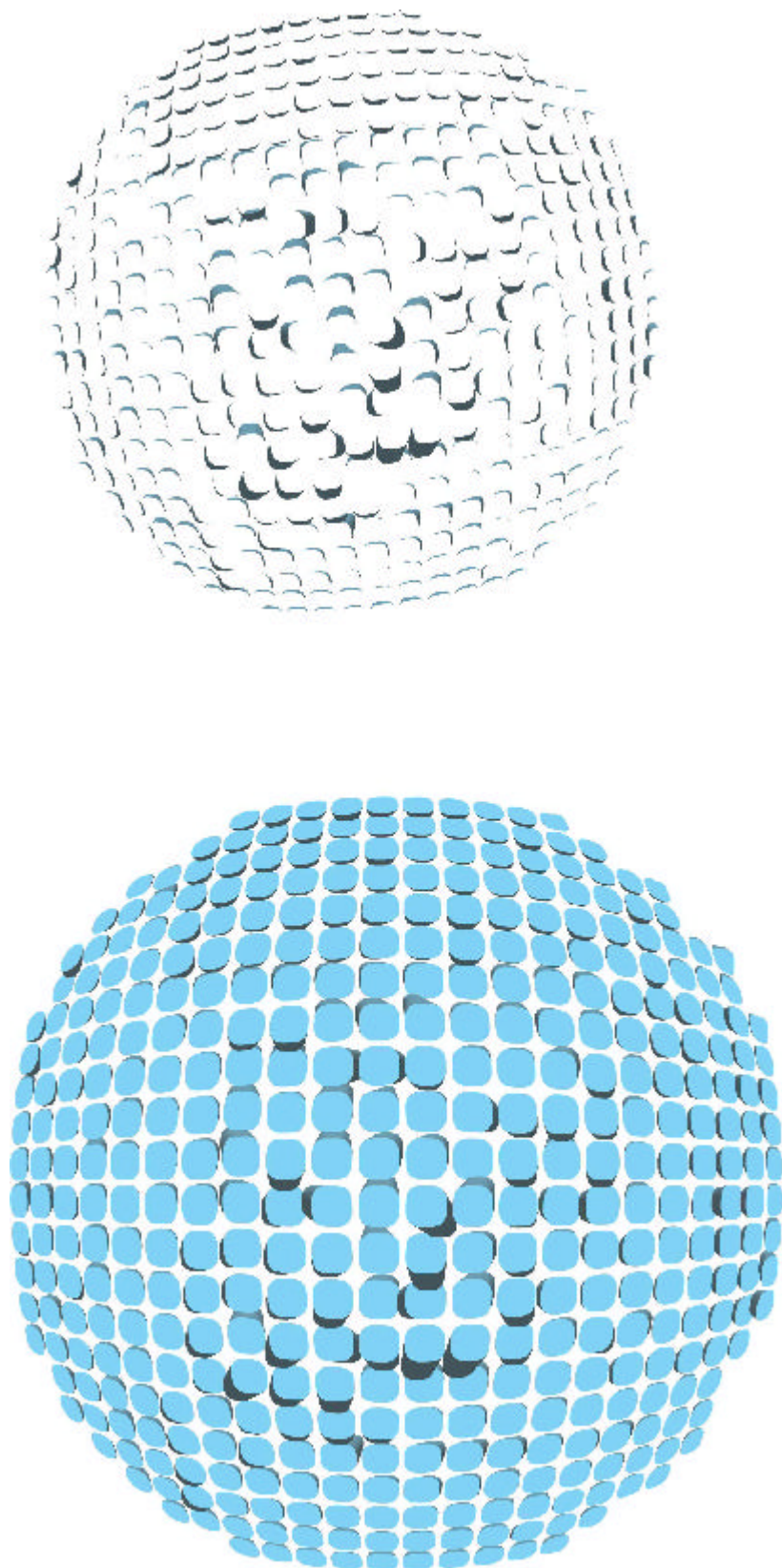


Figure 29.



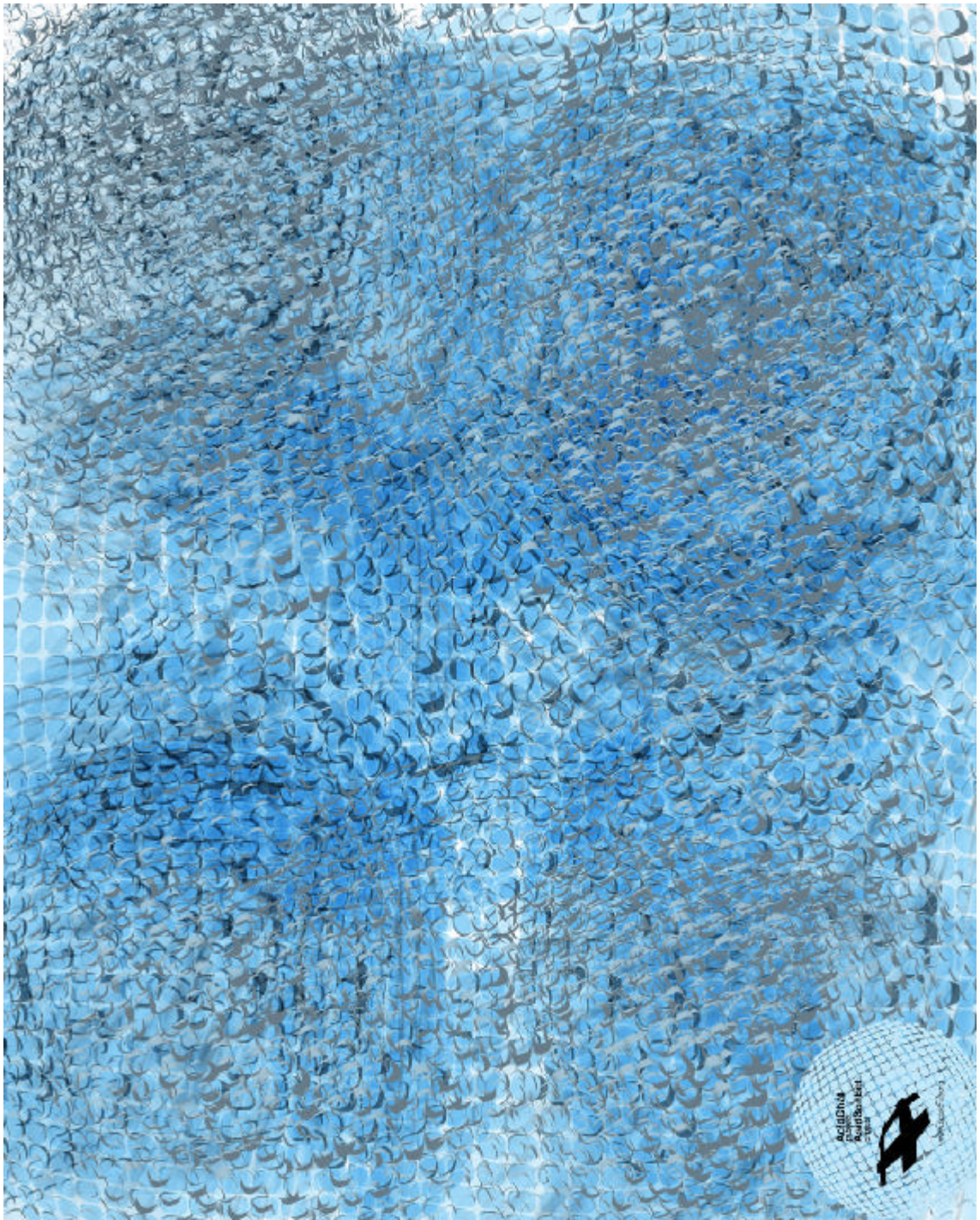


Figure 30.

## Appendix C (Website)

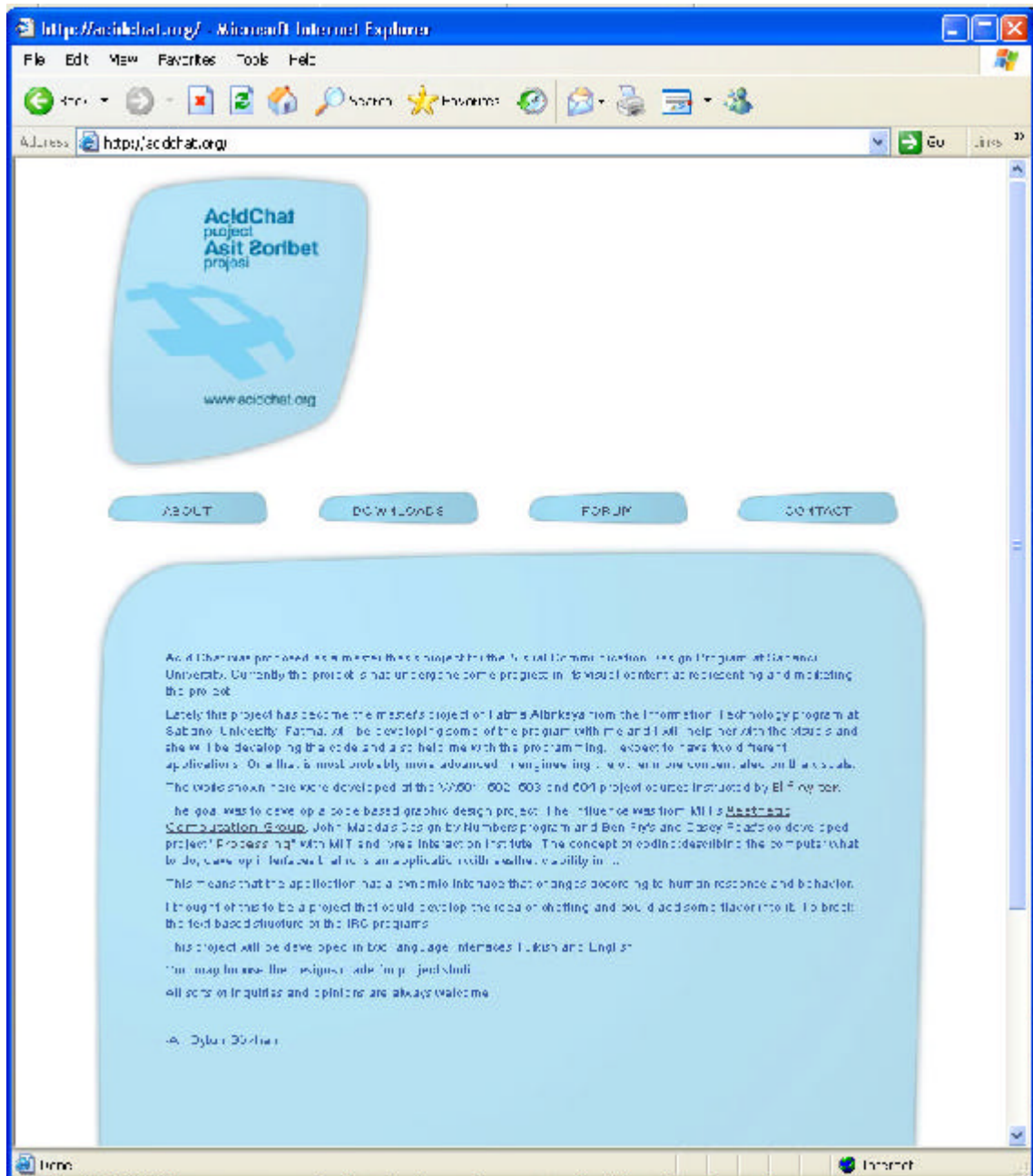


Figure 31.

Appendix D (Corporate Identity: logo, letterheads, posters, billboards, calendar)



Figure 32.



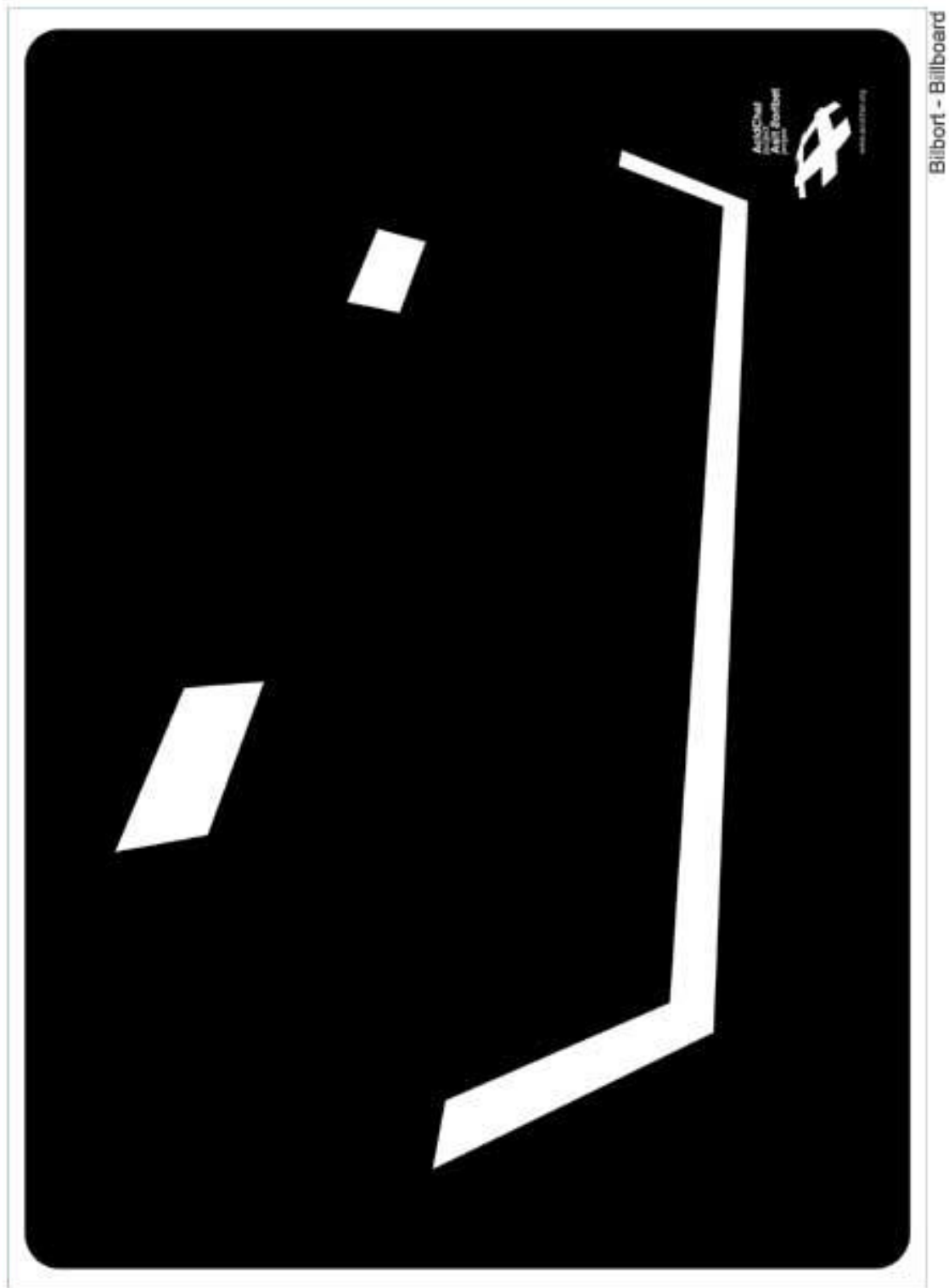
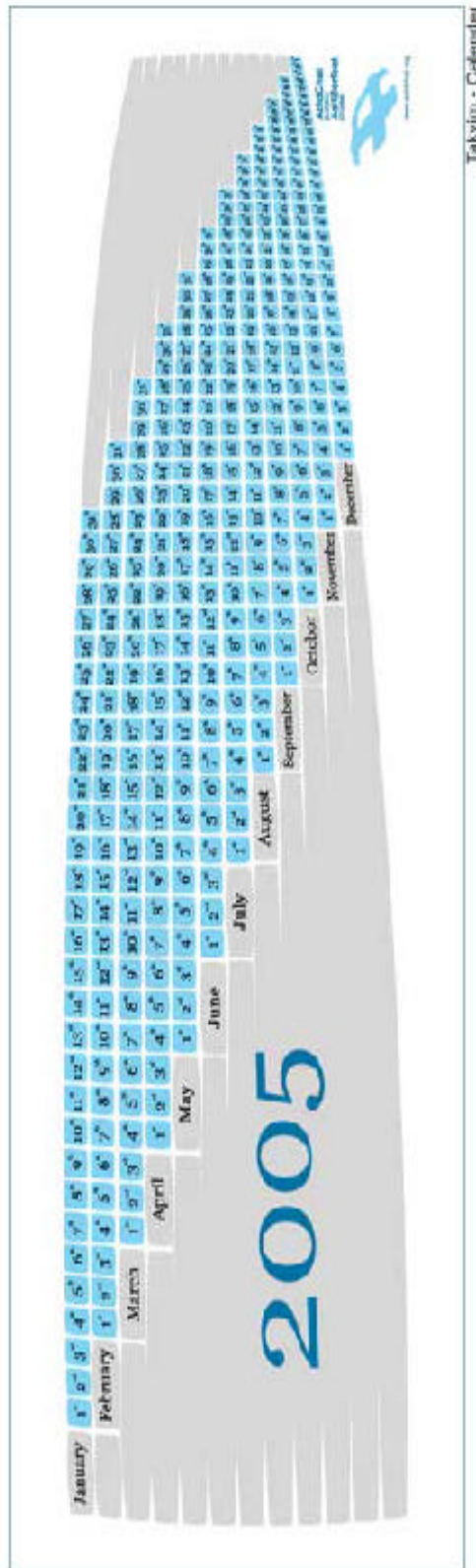


Figure 33.







Takvini - Calendar

Figure 35.



Kartvizit - Cardvisit

Figure 36.

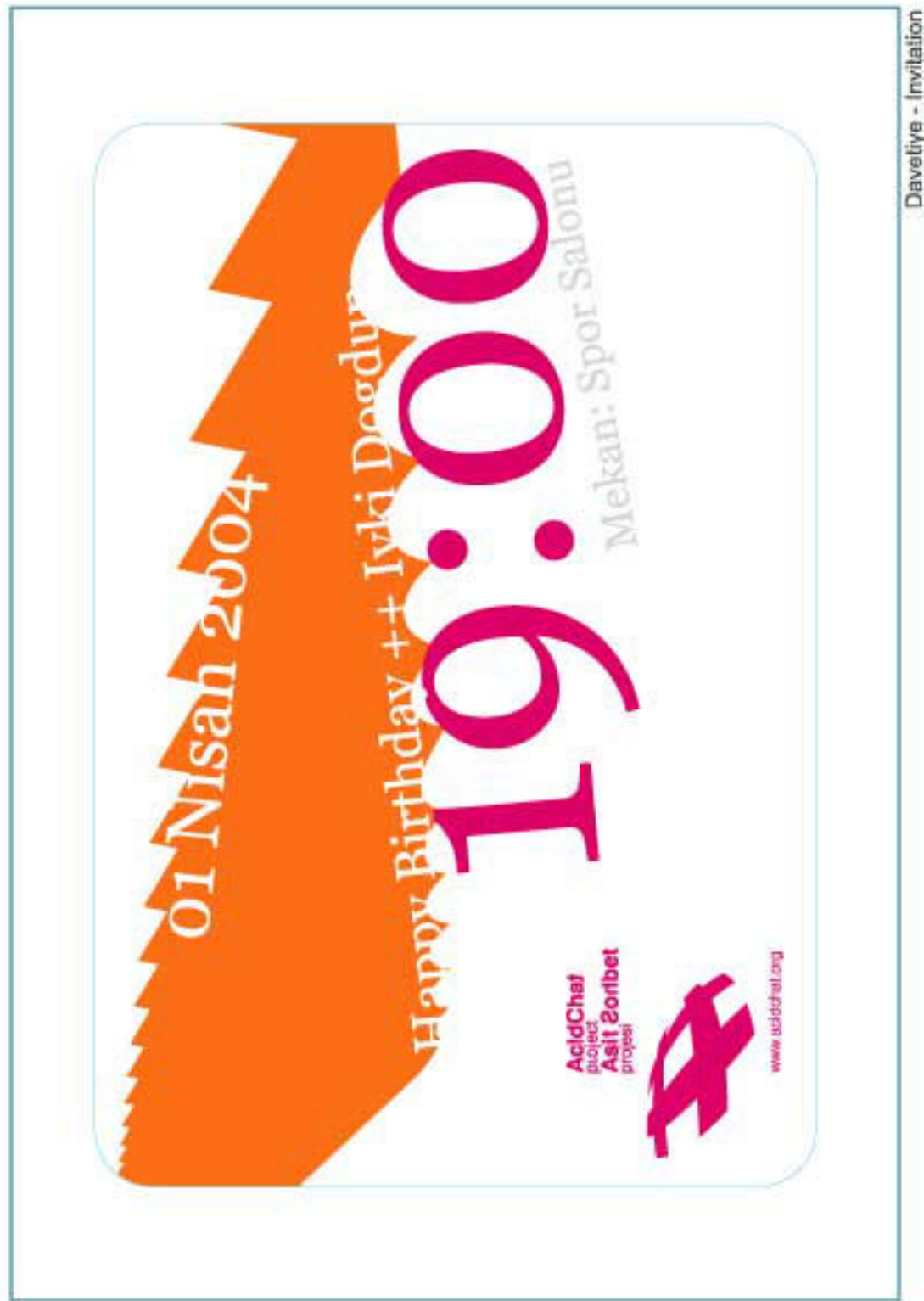


Figure 37.

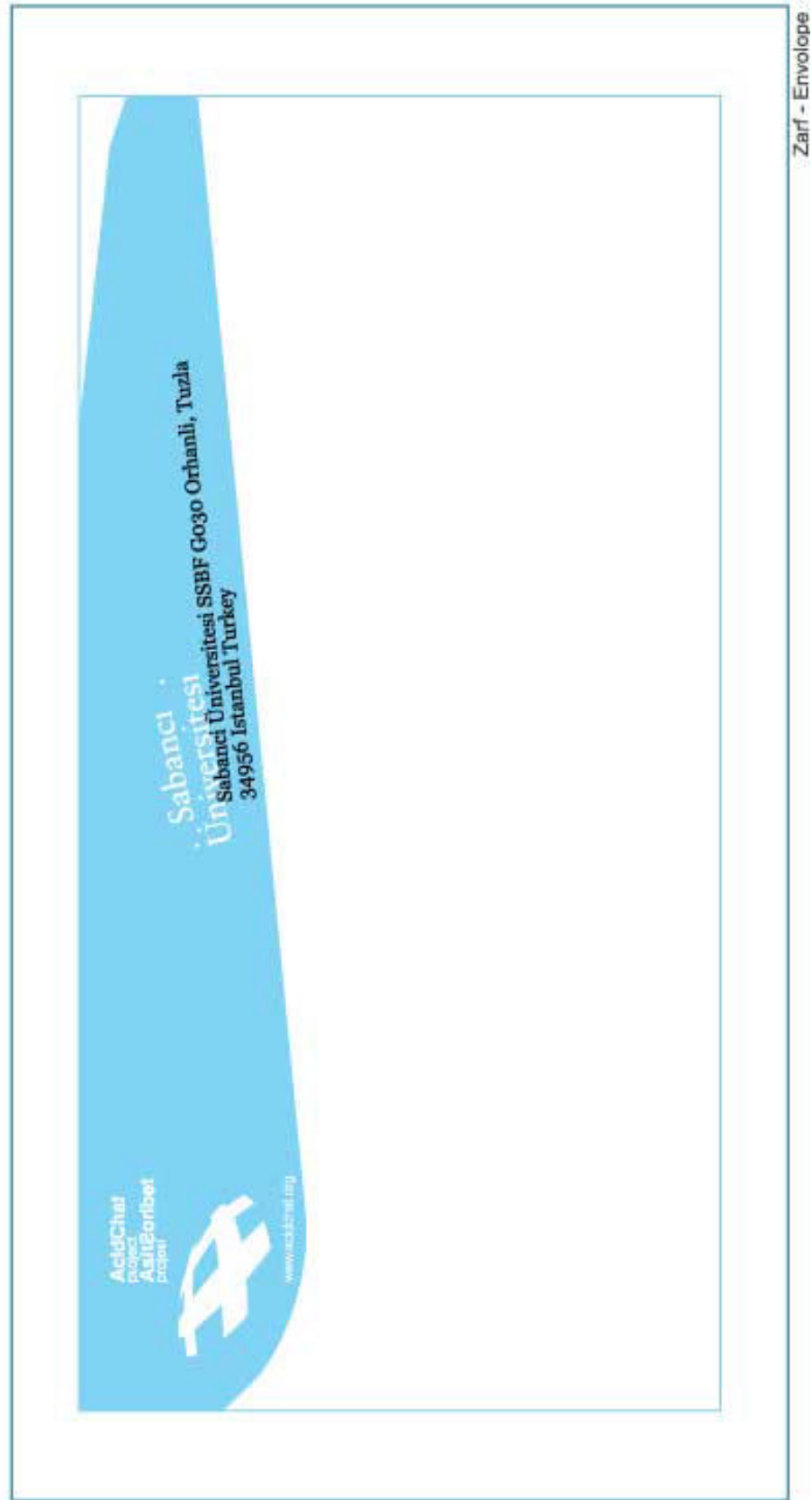


Figure 38.



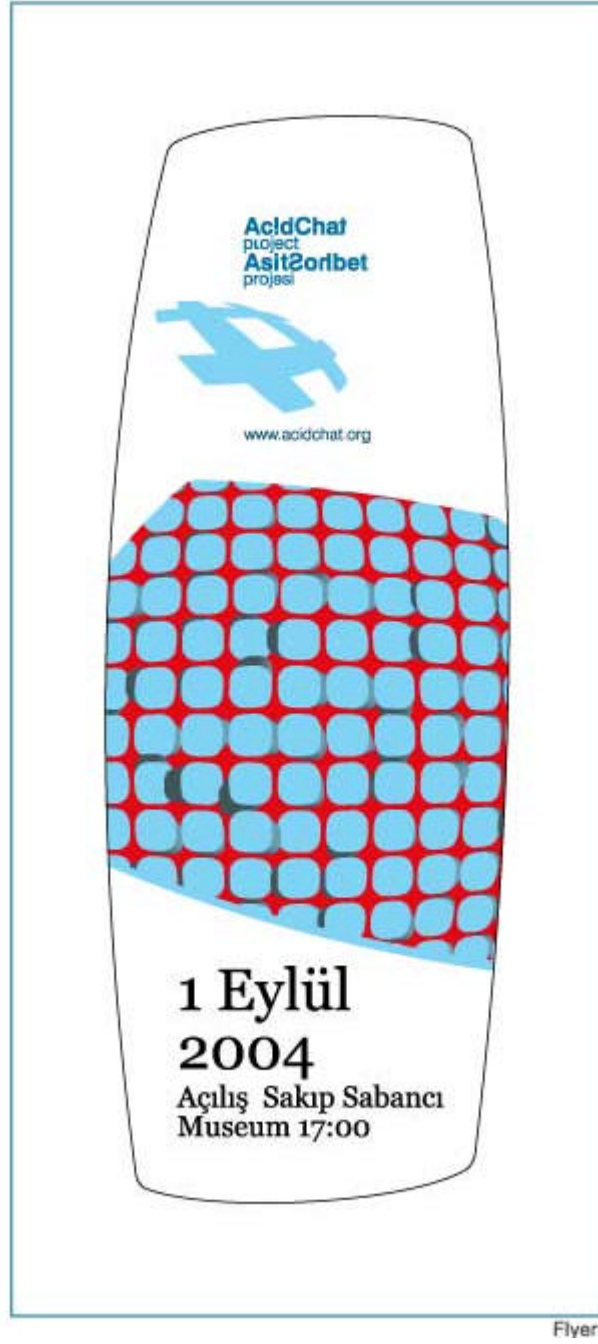


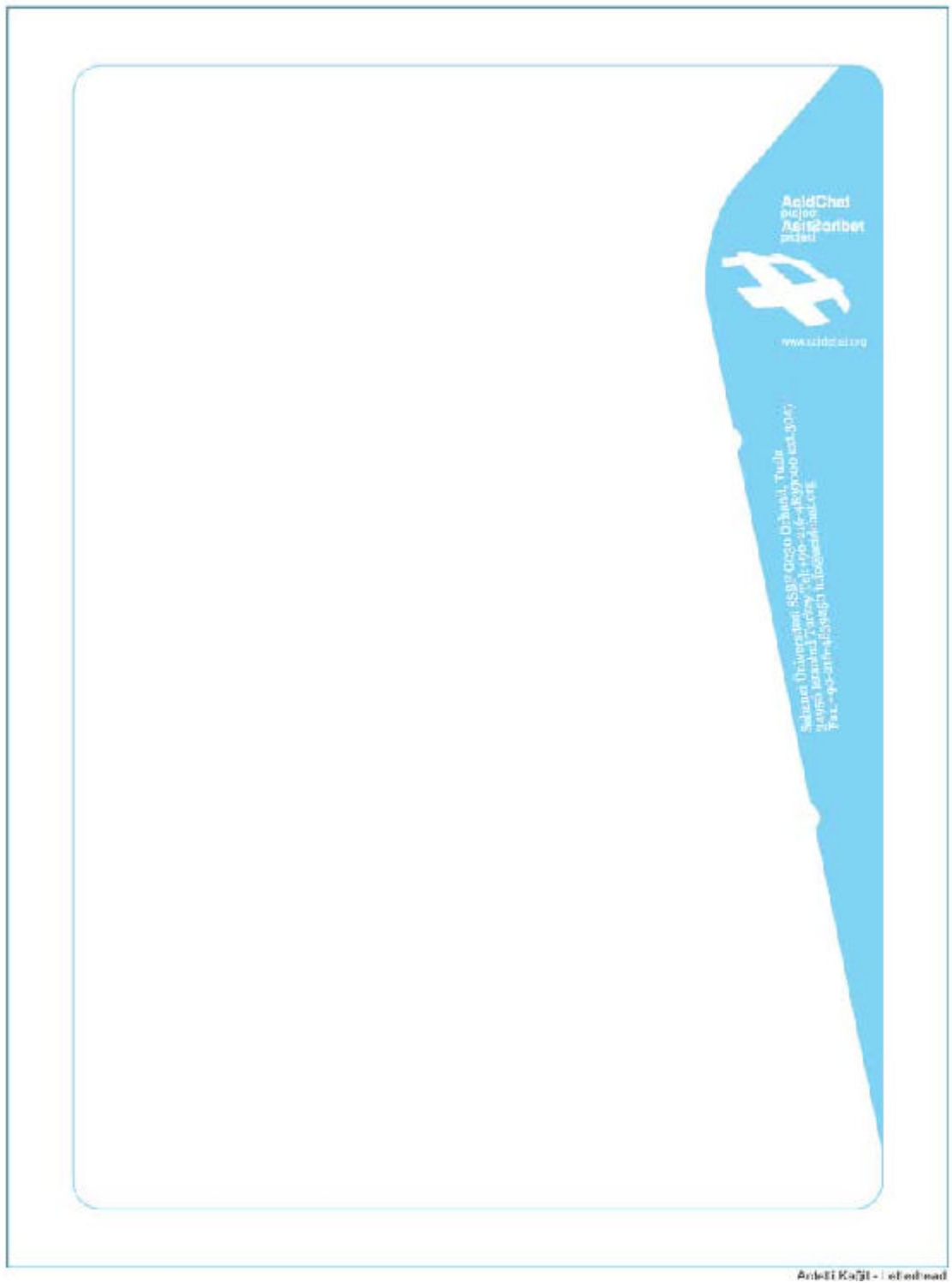
Figure 39.



Figure 40.



Figure 41.



AcidChet Kağıt - Etiler

Figure 42.



Architectural - 1 of 1

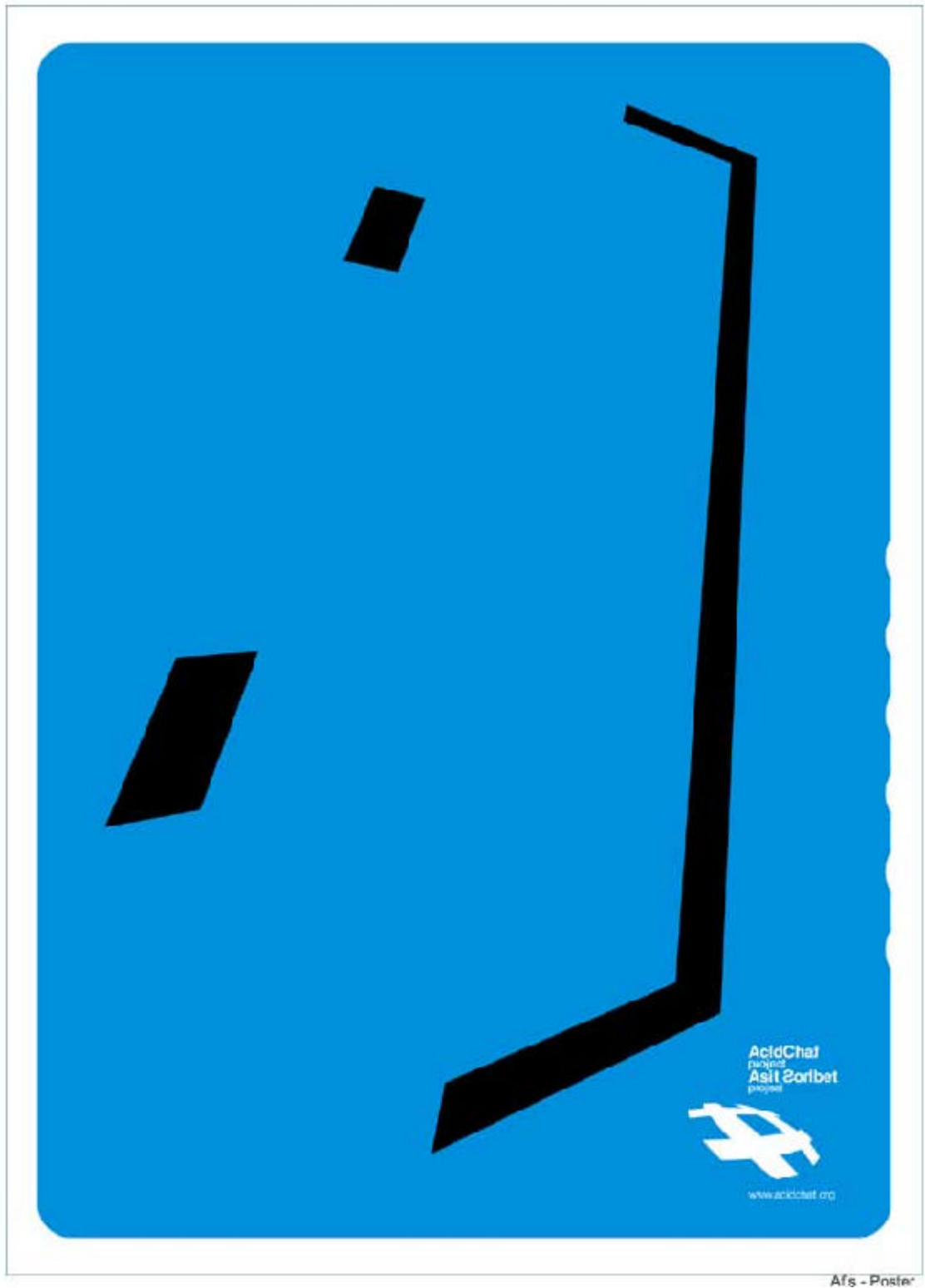
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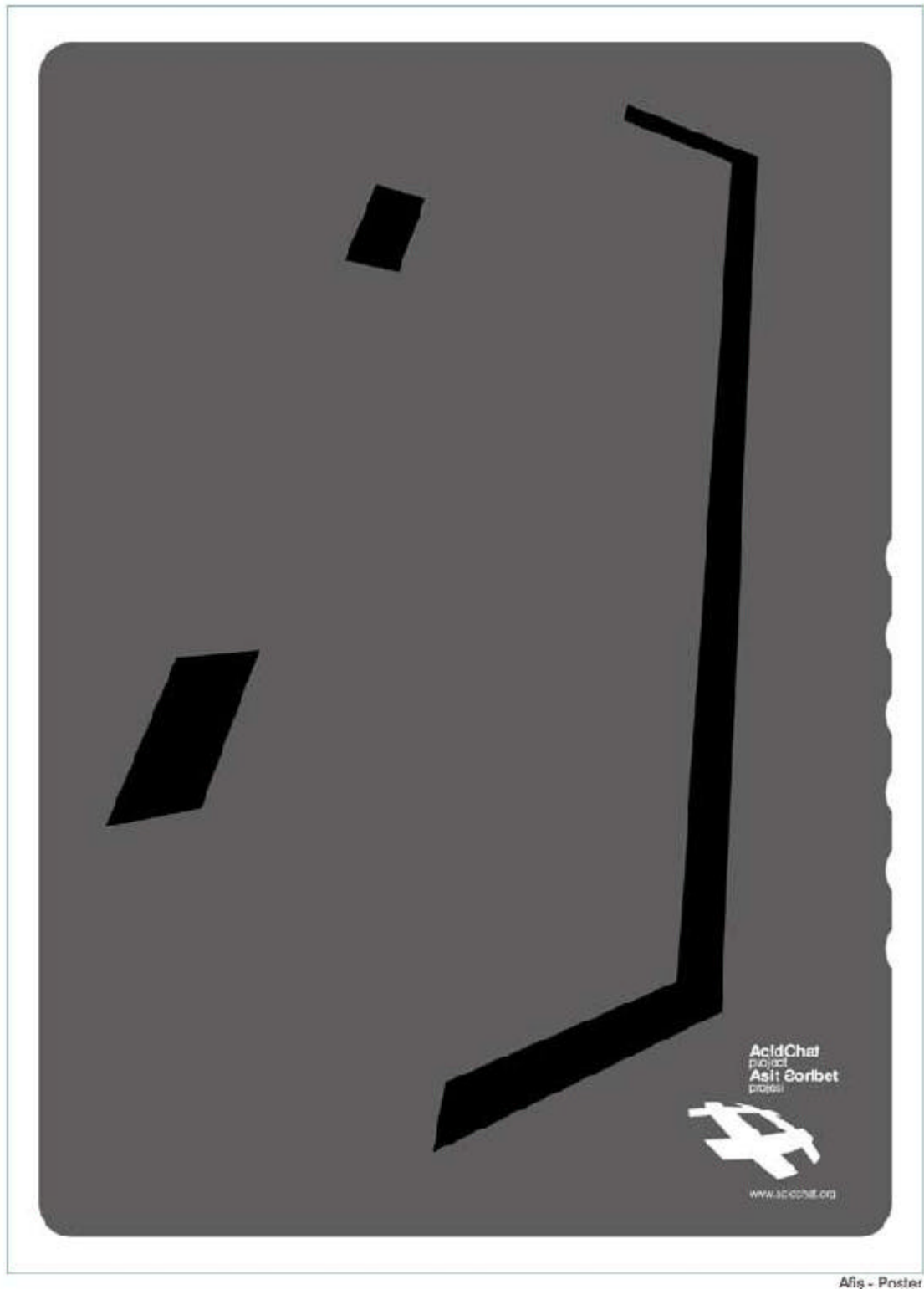
Alfa Romeo

Figure 44.



Afs - Poster

Figure 45.



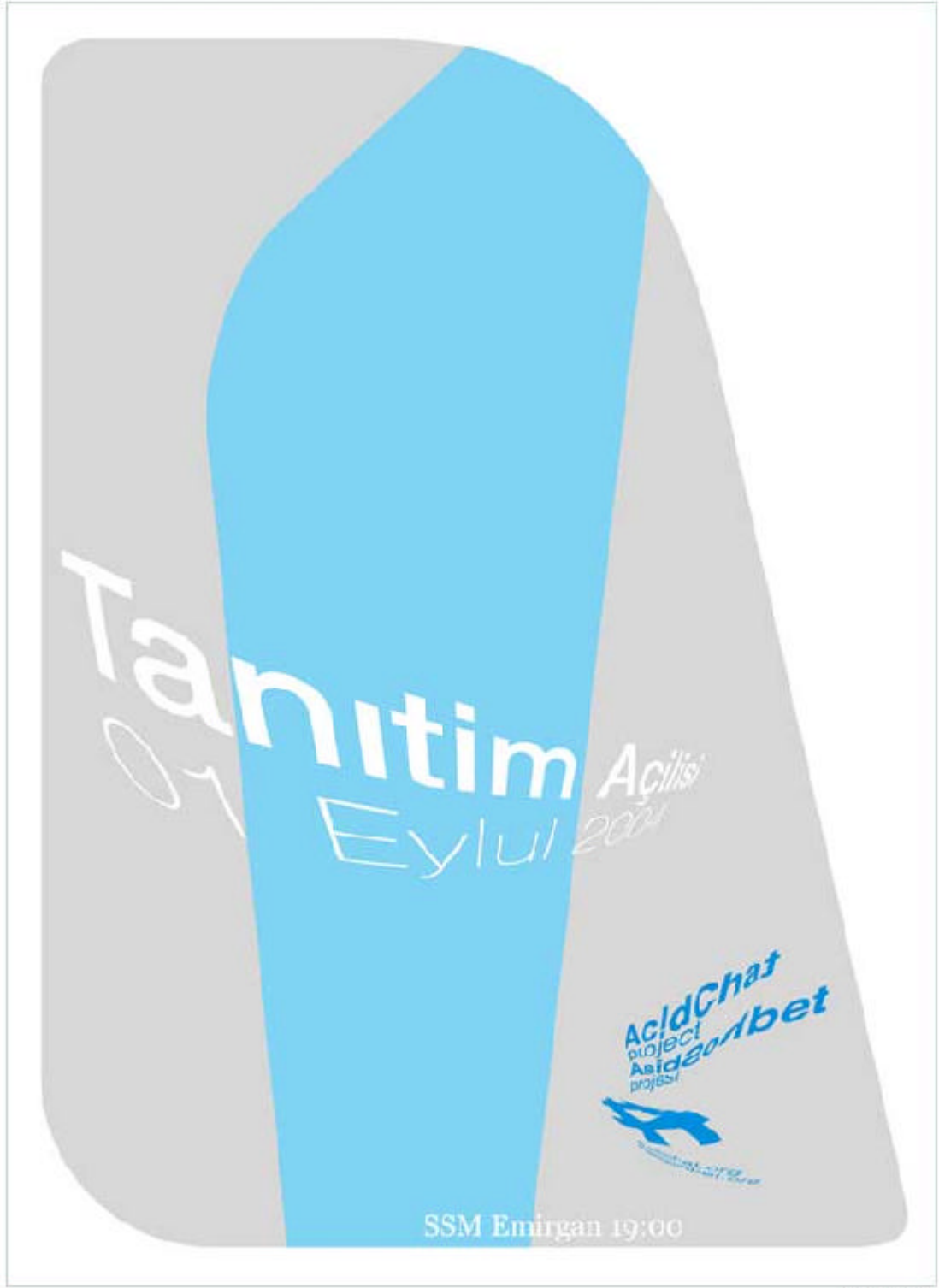
Alis - Poster

Figure 46.



Afiş - Poster

Figure 47.



Afiş - Poster

Figure 48.