Symbolic Studies, Day 2

A broadcast by Surfatial, the collective of Satya Gummuluri, Malavika Rajnarayan and me, 23 January 2016. Watch on YouTube

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I made this transcript by machine from the recording and corrected it against the recording's description and my own records. I have not checked the words by ear. I checked a sample of the speaker names by ear, and corrected those I heard differently. [?] marks a word still in doubt and [unclear] a passage that could not be made out. A speaker is named only where the broadcast's screen or the recording's own words say who is speaking. Fillers such as "uh" and "um" are left out. Times are from the start of the recording.

A name followed by (?) was read from the screen at a moment when it changed from one speaker to the next, so the turn may belong partly or wholly to the speaker before or after.

Prayas Abhinav · prayasabhinav.net/videos

00:03 SURFATIAL ACCOUNT Good evening everyone. We are starting the day two of symbolic studies.
00:12 Hi.
00:13 Hey.
00:14 Hello.
00:17 W DON (?) Had on.
00:18 SURFATIAL ACCOUNT Ha hi guys.
00:20 Good evening.
00:22 This is really.
00:23 Hashtag.
00:23 Hi, I should be.
00:24 SPEAKER 3 Okay.
00:26 SURFATIAL ACCOUNT Where we arrived at yesterday were a set of criteria.
00:31 Mm-
00:32 Internal criteria, some external criteria and what we have categorized as time as a criteria.
00:43 So internal criteria were attention, mood, comprehension, memory.
00:50 Yes, hi, Sumir.
00:52 Hi.
00:52 Hi, we both are here.
00:55 Hi. Yes the three hi, yes starting now. So I was just listing the I was just stating where we arrived yesterday.
01:10 Yeah.
01:11 In the discussion. So we identified a set of criteria
01:16 And today we'll try to establish a relationship between the criteria.
01:22 Okay.
01:25 Kiff [?] I have I have a question. I wanted to zoom out and ask, are there any s specific questions that we want to explore? Like did our discussion yesterday bring up anything that like for example, Sumir, do did you have anything in particular that you thought we should be talking about?
01:47 THUKRAL Well as a honestly I'm really interested in the idea of perceiving, like not from the design point of view but from the outside point of view. Because probably because whenever we are doing something we're always sitting on this side of the world, right?
02:01 THUKRAL (?) Right.

02:02 THUKRAL (?) So even if you try to think from the I mean the design is not just one sided game. It is actually a double sided sort of thing that you come constantly switch your position.

02:13 Thank you.

02:14 THUKRAL (?) And you move right. so we were actually very excited about the outside the external perspective, which was really interesting I think. So I mean it is from our side way of looking at it. Okay. But that's really excites us.

02:29 SURFATIAL ACCOUNT Okay. And yesterday we had also arrived at the point where it would be interesting to look at communication in general. not specifically from one side or the other side, but what does communication look like? That's what Don and Malavika had also talked about.

02:46 Yeah.

02:48 Absolutely.

02:51 So if we take up some of the criteria should we should we try and establish relationships? Should we start that way? Or is there any other way some of you someone has to suggest?

03:06 See from what Sumir just spoke about, I think we are looking at external criteria mostly now because more

03:18 THUKRAL So speech and design.

03:19 SURFATIAL ACCOUNT Sorry, not external criteria. Sorry that's I can't hear too well. There's a lot of noise.

03:29 Good.

03:30 SPEAKER 2 Oh I see, I see. Okay.

03:34 W DON (?) Link and have like

03:36 SURFATIAL ACCOUNT The five shows five people are installing the same place [?], like so that's what

03:40 Oh okay. So a lot of the things we were talking about yesterday were from the receiver's point of view and not from the design or the person who's created the poster. The internal criteria.

04:02 Let's see. Yeah.

04:03 Yes, and s so but even within all the different things that we discussed in the internal criteria we thought we arrived at this point where time itself as a criteria became something crucial.

04:22 So how d I think other than establishing a relationship between the various criteria in the internal set, how do we I think we also need to link it to how we you know the relationship with time.

04:42 How each of those things are experienced at different points of time or how memory and time will influence it.

04:51 How do we do that?

04:52 So wha so what are you suggesting as a way to go forward and establish the relationships in the criteria? What are you suggesting?

05:02 THUKRAL (?) I don't know. I don't know if somebody like Dev might have an idea about how to go about this.

05:11 SURFATIAL ACCOUNT Dev is here.

05:12 Yeah, he's here. Dev, can you yeah.

05:20 DEV (?) Yeah.

05:23 SURFATIAL ACCOUNT Okay.

05:24 We are trying to establish what how attention and perception take place from the viewer's perspective, also from the designer's perspective and how it looks overall when both of them are involved. Oh, I guess we lost him.

05:42 W DON (?) Okay.

05:45 SREEDEVI Hey, so this is Sreedevi. I'm curious. what is your I mean, how do you go about approaching this? Is the idea here to actually create some experiments whereby you can develop a relationship? For example, a thought that came to my mind is you could try exaggerating one

certain feature and see what that emotes from your viewer. So recently I was reading this you know write-up about a neuroesthetician called V. S. Ramachandran. And he has these concepts of how to break down perception. And from a design perspective, as you were mentioning, Malavika she had these concepts of whereby you could essentially the peak shift concept where caricatures, for example, if you look at caricatures, you're exaggerating a certain feature and that develop that come brings up a certain emotion in the person who's viewing. So and one way of approaching this would be to actually create exaggerated features in your design so as to and check if you're getting the emotion that you want, you know? So just a thought.

06:54 W DON (?) Yeah, I think that's interesting.

06:56 DEV I missed that.

06:59 My

07:00 App crashed.

07:01 I guess you're you guys didn't?

07:04 SURFATIAL ACCOUNT Yeah, we saw that you went, but Sreedevi just w spoke about a few other things. So we'll we'll just respond to her and get back to you.

07:16 W DON I think it's interesting that w with the exaggeration experiment you need a kind of reference to exaggerate from. Right. So the receiver or the viewer is coming in with a set references and then

07:39 That's how we can exaggerate things. Because without that then you know, without a point of reference there's no exaggeration.

07:48 SREEDEVI (?) Right. So in this case, for instance, in your thought experiment there was a point of reference, right?

07:55 SURFATIAL ACCOUNT So there is the side of the guy Murugan who's observing. So that's one point of reference and the other point of reference is the designer's perspective.

08:06 Yeah, the design brief in that sense. The I mean what the designer wanted to convey in an absolute way, right?

08:14 Right. And what they think that the viewer wants to see or might catch their attention.

08:23 Right. But coming but if we are if we are talking about design wouldn't d a designer always want to succeed?

08:38 In communicating.

08:40 Yeah, so a designer would always want to succeed in communicating in making the im intended impression in the

08:50 That is true, that is true. But what if we take it for granted that has already been achieved? Especially in this thought experiment we did, we have an existing poster. We know that it's already a in a public space and it has a certain role that it's playing. So let's take on that as a given. But when we take the experience of the viewer and we're trying to establish a relationship between how it is perceived and the process of that per se you know the stages of perception from attention to comprehension, how do we establish that relationship? how do we go about that? Are there any logical processes that we can think of?

09:43 Sreedevi had sent for a link in which it the process of perception was broken down.

09:49 Yes, I saw that.

09:51 Right. And then there were all these different so the first thing was stimulation, which we talked about the blob. Second thing was organization, which is we start trying to make sense or sorry, we just store those impressions. The third thing was interpretation. The fourth thing was storing it into the memory and the fifth thing was recall.

10:14 So there's stimulation, organization, interpretation, memory and recall, which are all the things that go into perception.

10:21 Yeah.

10:22 Just for a viewer.

10:23 Yes.

10:25 And I don't know if we should go into the details of each process or if you know what I think what might drive us is what are we trying to get at? Are we trying to see how the viewer goes through each of these processes?

10:42 Yeah, if it yeah, if you're trying to formulate that question we initially began with, that is how long does it take for Murugan to understand what the post poster is communicating?

10:54 Yeah, but I think specifically what we are trying to do today is for example if we take each of the internal criteria and we take each of the external criteria and we tr we achieve a relationship between them. So how is attention how is attention related to impression that a space makes? How is the mood related to the impression that the design makes?

11:24 Right.

11:25 So I mean these are all very complex I mean I think many relationships would be formed between each of these criteria. But like you're saying then the question would then give it a focus.

11:40 Yeah.

11:40 That

11:43 The focus is are we still sticking to how long does it take?

11:49 Okay, well then we can ask what the question would be. I mean

11:53 Exactly. Yeah.

11:55 W DON (?) Yeah.

11:58 W DON (?) Understand this by talking about it.

12:02 SURFATIAL ACCOUNT The way we have been doing this is by trying to discover based on each other's level of whatever understanding.

12:13 Yeah, because talking itself is a structure can be a structural lens, right? So in the sense that granted that we are not talking about expert positions.

12:27 Right.

12:27 So we're not talking about expert positions that we each of us holds, but we can talk in a structural way so as to reach a point by sharpening what each of us says.

12:42 And then maybe

12:46 W DON (?) What about the thing?

12:48 SPEAKER 7 What about the truth?

12:50 W DON (?) So the thing truth is subjective because each one of us has our experience.

12:55 DEV (?) I mean

12:59 SURFATIAL ACCOUNT It's okay, so what do you propose? How do we how do we

13:05 DEV Th there have been quite a few studies conducted on stuff like this. Mm- And it turns out there are a couple of ways in which we

13:17 DEV (?) Time scales. One is super short.

13:22 DEV (?) Yeah.

13:23 THUKRAL (?) You have a very powerful

13:26 DEV (?) Impression that's that you make very quickly

13:31 Yeah.

13:31 Then there is a more reason, longer rationalization if you will. And people have tried to figure out

13:44 DEV (?) Right.

13:47 DEV (?) Information on that because people have actually gone into this problem, studied it to understand it. So I think that would be a good place to start if we if the goal is truly to understand

14:03 W DON (?) Well, okay, he could we lost him again.

14:06 SURFATIAL ACCOUNT Yeah, no, I think he makes sense with he what he says absolutely.

14:10 W what I would accept and what I where I would disagree is that I mean, considering the fact that of course studies have been performed in almost every area of human of human existence.

But in a discussion what we can actualise it is what part of that study can we represent in the discussion.

14:37 So

14:37 Yeah, I agree too. I also think that we are looking at a kind of a language a variation in language, how one understands things and everything does not have to be studied from a practical nature. There can be a more abstract way of looking or formulating questions or responsibilities.

15:02 Also personal experience. Right.

15:09 Yeah.

15:09 Say Dev for example if Dev hears this question, what does he f what is the impression that he takes away from it? Sorry, which question?

15:18 I got it.

15:18 If I if I ask if I ask you a question such as if you were designing your product, whatever that may be, if you are a mathematician, whoever you are, if you're designing a product for somebody, what is your viewer or your end user, how would how would they perceive using your product? You are the designer. So if you were to put yourself in your user's place, which is the same question which goes for a visual designer or an artist or a musician, it's the same question really. So I guess we are coming from you know, how do we answer the same question from our own p experience, even if we may not be familiar with the studies themselves.

15:55 DEV (?) I see, I see, okay. 'Cause that's a totally okay, now I guess that's probably in my mind at least that's this kind of thing. Yeah, so they've the

16:04 SURFATIAL ACCOUNT The objective might not be to arrive at the absolute version of what the of you know what we can understand at this point in time in human history. But between us those of us who are in the room

16:20 What can we arrive at as considering that we are all from different disciplines, so to say, what is the common ground that we can establish in looking at these matters?

16:34 JINAL (?) So I have one basic question.

16:37 So it's is the answer i important or the

16:51 JINAL (?) Yeah.

16:53 W DON (?) Precisely.

16:54 SURFATIAL ACCOUNT So I think sharpening the question will enable us to reach a sharper answer.

17:02 Yeah, it is in the process of sharpening the question that I thought it would help to have somebody from a background of logic or maths or science to help us out here. Because it's very easy for us to float in the abstract and we can go on and on subjective terms. So when everything is going to be subjective, when everything is a variable, where do you begin?

17:30 DEV Yeah, so from what I can see of the discussion

17:36 DEV (?) I see that it's gone a few ways. From your from your email I didn't I didn't really understand what this was about. And then from the first fifteen minutes of this call I thought the goal was to try and understand what Murugan goes through as he views this poster. But now I'm big beginning to feel that maybe what you're trying to understand is this notion of when you are designing something for someone. I mean you have a you have a recipient in mind.

18:08 DEV (?) Right.

18:09 DEV (?) How do you create something that pleases them or impresses them strongly?

18:17 SPEAKER 5 Okay, now that's a good point, but the point is to un to answer that question we do kind of have to understand what the viewer is going through.

18:27 KRITTIKA (?) Oh.

18:28 SURFATIAL ACCOUNT Which is Murugan? Like what is Murugan going through?

18:30 KRITTIKA (?) So shouldn't

18:32 Define Murugan in a more

18:37 KRITTIKA (?) Like who is Murugan? What is his background?
18:39 What are his likings?
18:44 I d n I d n I think that's the wrong path to wrong path to go down.
18:51 Okay.
18:53 DEV (?) And I would approach it from I tend to like approach these from sometimes from the musical side of things. Let's say you are you're creating not a poster but a song for an audience, right?
19:13 SREEDEVI (?) A song, yes. Okay.
19:15 DEV So then I don't think you really need to understand what goes on in that person's head as in a sequential manner. And you don't need to really understand what goes on in order to create something that pleases or otherwise impresses them. You need to know who they are, who's your audience, and loosely what their musical tastes are. And in that genre, it's pretty well established what pleases, what doesn't, what surprises, what doesn't. And then it's just a matter of trying things and it I mean magic happens when you're trying things in a in a live setting.
20:01 Right. So I and in that sense I don't this the microscopic focus on
20:14 SURFATIAL ACCOUNT Yeah, so I think both Dev and T and T are using the app and they both crash at the same time. This is the third time it's happening.
20:25 So yeah I don't know where the driving sound is coming from. But considering so Rishi you are also here from let's say Rishi and Sreedevi, you're representing also maybe the logic the how we can establish so we have this session is let's say initiated as symbolic studies. So we are at one basic level trying to understand how do we s symbolize these variables that we have ended up with and how do we establish the relationships with these variables. So would someone who is let's say more familiar with the
21:13 Logical apparatus of doing this want to take this up.
21:19 RISHI (?) Okay before you go on, can I ask one question?
21:21 SURFATIAL ACCOUNT Yeah.
21:23 RISHI Maybe I missed this, so what are the variables?
21:27 SURFATIAL ACCOUNT Okay, the there are t internal variables and external variables that we kind of figured out yesterday and the internal variables are okay where is that?
21:45 Attention.
21:46 Yeah, attention, mood, comprehension, memory, socialization, cultural exposure, personal experience and psychological state. And the external criteria would be impression, which will include space and design.
22:03 And time as criteria, short term or long term, would be the third set of criteria. And what are these criteria of? These are criteria that make that matter in Murugan's
22:19 Understanding of what the poster is trying to communicate. So his reception. Let's say we are trying to understand what are the factors affecting his reception. Right?
22:35 W DON (?) So Rishi, does that answer your
22:39 SURFATIAL ACCOUNT Question.
22:40 W DON (?) Does that give you a good idea of what the variables are? Do you conci would you even consider these variables?
22:52 W DON (?) Does it should have almost thinking that
22:54 SREEDEVI That you might have to approach it in a heuristic manner.
22:57 Like you know, I'm thinking
22:58 You're talking about it because I come from a data background, so I would think you would actually need sort of survey data analysis. You know, that's what I'm thinking of. You would it's kind of like taking a survey, you know, you ask this guy, okay, here's a picture, what do you think of it? Or if you want to it just try to check his responses to attention, you could probably come up with an experiment which just you know tries to narrow in on something attention

based. Of course, this requires some neurological neurologists to give some input on how you could design such an experiment. and you know, if you're trying to understand his mood, for example, you would again have to come up with an experiment. So in my mind it's almost like creating a survey data set and then trying to analyze from it. Just a thought.

23:50 SURFATIAL ACCOUNT Right. But if we are not trying to let's say establish an empirical in an empirical way which is ta which represents let's say a data set or you know a sample size. But we are trying to establish relationships based on a more on a c on a conceptual understanding of what these variables are and what this reception would consist of. Right? So let's say it's more flex more like trying to understand what the architecture of this problem is and not really try to

24:34 Find solutions to the problem. Yeah.

24:36 Yeah, so if we architect the problem and so that we at least know which are the columns, which are the beams, what are the rooms, what are the so you know, something like that.

24:50 So you're trying to come up with the survey questionnaire?

24:54 SPEAKER 1 Right.

25:01 W DON So suppose yeah, go ahead.

25:04 I think I when Dev was speaking earlier it was interesting point that he brought up that maybe we could consider about the designer knowing the receiver and I think that's a kind of relationship we can consider maybe in terms of how congruent they are.

25:27 Okay.

25:27 So if the designer or the transmitter is sort of aligned the more he becomes aligned with the receiver, then communication becomes more possible. I think that's what i it brings up that possibility to consider as a relationship between things.

25:54 SURFATIAL ACCOUNT Right, and if you want to be aligned with whom you are trying to understand, that's a like a question of empathy almost. And then what are the criteria then a and I think all the things that we discussed thus far were sort of trying to put ourselves in the place of the viewer. And that's you know, from all our perspectives. What does it feel like to be viewing this thing?

26:18 RISHI So

26:21 Then I guess you mean typical viewer. So then I guess you I think Dev also mentioned this you have some sort of a target audience in mind. for example people who've grown up in a particular region or people who study some particular thing.

26:43 RISHI (?) Then once you have the target audience in mind, if you want to for example say

26:55 RISHI (?) Say you want to say that you want to that person to feel in a particular manner after seeing a particular photograph that you would tune your photographs to

27:08 That audience.

27:09 That audience. For example, if you know that your target audience is are is peop is a set of people who have grown up in Cal

27:23 W DON Will give some particular response from there.

27:26 SURFATIAL ACCOUNT No, but to come up with the target audience is the step even before that, right? Like we are trying to get the criteria that what are all the high level variables that you need to know in order to slot people into audiences.

27:41 PRAYAS And I would actually like to question the target audience definition in the sense that I'll come back to the failure of design. So the definition of the target audience is maybe and it and like Don was saying, the alignment of it with the actual audience that would be success. The success of a of a design product. But what of all the instances where the alignment is not there?

28:14 SURFATIAL ACCOUNT Right. And there's two sides to it. I mean you can approach it from the thing that let's try to understand the audience first and then try to come up with what we need to do. Or we decide what we think the audience wants and then we make that. And you know,

one way to understand the audience is to create that survey and try to get their responses and see what's happening. You know, or you decide these are the survey questions and we ourselves the answer based on what my own aesthetics are.

28:47 SREEDEVI Yeah, I mean Steve Jobs of course would argue that the consumer
28:50 Doesn't know.
28:50 I have to design it.
28:52 Something and tell them what they need, you know. So it almost seems like you have to have a vision of sorts. and that's

29:03 RISHI Have a target audience in
29:09 A little bit more in order to get a product which is a bit more polished. So his target audience is not people who'll use
29:22 RISHI (?) Yeah.

29:23 SURFATIAL ACCOUNT No for example.

29:25 RISHI (?) True.
29:26 RISHI (?) So he ge geared his strategy to attend to that sort of those set of people.

29:34 SURFATIAL ACCOUNT Right.
29:34 So I think Prayas brought up a good point of taking the example of a successful design and what doesn't succeed that effectively. And I think if we take that as one equation that where the designer and the audience that there is an effective communication in that process, if we take that as one equation and everything that's consists outside of that is not completely absent of a communication. There is still some communication happening, but to what extent it's happening is what we don't know or why it doesn't happen.
30:17 So I want to say what you just said in a slightly different manner, which is we are trying to build an equation, as you said, between the viewer and the image in front of them. And we are going to cut out things which are little not directly relating to this just the seeing, but things like, you know what is the mood or what is the weather that day. Suppose we remove those things and we put them as secondary variables.
30:43 Right.
30:43 We look at what are the primary variables that go into deciding this equation of very fundamentally. what are the main things that go into it.

30:53 KRITTIKA I Okay on a very large level I would think it's the viewers
30:59 If we can sum up all the crisis
31:02 Criteria under one big
31:04 KRITTIKA (?) Umbrella.
31:06 KRITTIKA (?) Word consciousness.

31:14 SURFATIAL ACCOUNT But the consciousness is the profile. So let's say if the alignment of the user and the designer's intended audience, if the alignment is good.
31:29 Then the consciousness of the viewer is equally equivalent to the profile of the intended viewer that the designer has defined, right? So we cannot I mean so that's what I'm saying. if you focus on the instances of success, then we are not actually looking at the huge subset of the audience that is actually outside that is outside the successful target. So most design the audience of most design products right the proportion of its successful successfully targeted audience to the to the mismatched audience for example what would that proportion be?
32:29 Variable. But that doesn't matter, right? That doesn't that's not what we are interested in. We are interested in what is why is it succeeding. It's succeeded for some reason and what are the criteria that led to the success?
32:42 Yeah, we are also interested in when it is failing, what is getting communicated and how.

32:49 RISHI (?) So maybe I can
32:54 RISHI (?) Failures where you don't have a target audience in mind or have a wrong target in audience in mind. I think then at that point you're doomed for failure. so that's I think we're lucky.

33:09 SURFATIAL ACCOUNT Be random chance, yeah.

33:10 RISHI Yeah, random chance. So let's say this is a statistical statement that by chance maybe sometimes you might get lucky and it might work out magically. But if you are I don't know, clas gearing your campaign towards classical musicians and then playing them pop music, it most likely it won't work. So let's say alignment is there, but even then there is some finite chance that it might work and then finite chance that it might not work. so in those cases maybe failure could tell you something. and maybe those are the things we might discuss a bit more.

34:01 SURFATIAL ACCOUNT So you talked about the probability of success and the probability of failure and the subset of probability of failure within a targeted set which is supposed to be successful. So these are interesting terms, yeah?

34:14 We could use

34:14 Some things like probabilities in these defining even individual variables such as

34:20 As attention spans and socializations and psychological

34:23 For all of these there are very various distributions of the first time.

34:29 Profiles of the audience are a collection of distributions of various traits.

34:35 Yeah.

34:36 W DON Exactly. We're kind of looking at a kind of field of probabilities, right? And seeing where they kind of intersect. And where they intersect the most, that would be success.

34:52 W DON (?) Where they intersect the least then would be the failure.

34:56 SURFATIAL ACCOUNT Yes. I agree that.

34:58 Actually can you say that again?

34:59 RISHI Maybe yeah.

35:03 W DON Yeah, I think it's like it's sort of like looking at fields of probabilities and where the designers set intersects with the receiver's set. That's where the success happens.

35:28 RISHI Try to gear

35:44 Strike every time. And then that depends on striking more detailed variables. For example, maybe your target was clear and your you did hit the target but the execution was not very good or you missed something in the your presentation, then it did not strike or something like that. Or just bad luck.

36:16 SURFATIAL ACCOUNT Yeah, so my interest in this entire question is if we like if I think of it as a visual and if I think of this intersection and you let's say you have two circles and one is blue where it's the designer is blue and the audience is yellow and the point of intersection is you have green. So now I am more interested in what is outside the green in the blue and the yellow circles. And how much what all does the yellow need to do to become cl to get closer to green and what all does blue need to do to get closer to green?

37:01 To the audience.

37:02 RISHI (?) It's okay. Maybe sorry.

37:06 SURFATIAL ACCOUNT No, I was I was just saying that if you take variable communication entities, for example, like music like Dev was pointing out, and like poetry. So i in these in such products or even the poster that we have to begin with. A poster if you see it as a point of expression and not necessarily as targeted at point of expression, then most of the audiences I mean the are actually degrees at different degrees of

37:49 W DON (?) Mismatch, right?

37:51 SURFATIAL ACCOUNT Sure.

37:51 Right.

37:52 Because everyone is understanding the content in a slightly varied way. Exactly.

38:02 And that's what it's

38:04 Yeah, good.

38:05 KRITTIKA (?) Sorry. yeah. I see it this way to reach this green.

38:11 I see this more like in the context of we have a problem. It's when we have a problem, we have a solution and to get there we need a brief. So the better we define the brief on one side, let's say that is the creator side or the designer side and
38:33 So
38:35 The management or the company side and the better interpreted. So I would think that the intersection between definition of the brief and interpretation of the brief and when they kind of match, you'll have a larger overlap or the green area.
38:53 KRITTIKA (?) Right.
38:55 SURFATIAL ACCOUNT Right.
38:56 SATYA And similarly if you were to define each viewer as a set of variable distributions of traits, and you know, you try to break down a whole bunch of traits and that's how you define the viewer itself as a Venn diagram within themselves. And then you have another Venn diagram, like all these circles all over the place which are all intersecting with each other.
39:22 KRITTIKA We will look into profiling. So probably Satya you mean like
39:28 Put them into profiling categories.
39:30 SATYA Yeah. And which is what Sreedevi was talking about, the survey questions where you're trying to profile the person.
39:37 SREEDEVI Right. And I kind of agree with what you're saying too you know, about the
39:43 SREEDEVI (?) Intersection between them.
39:45 You could actually have instances where intersection between two elements is actually
39:49 Yeah.
39:50 SREEDEVI (?) On a third element, completely different element.
39:53 SURFATIAL ACCOUNT Yes.
39:56 So your cultural background can actually end up influencing your perception
40:01 SREEDEVI And
40:08 KRITTIKA (?) One through these visual or audio stimuli, so to say.
40:16 SURFATIAL ACCOUNT Yeah, because one sound which is high pitched, I may not relate to it rather than a low pitch. Yeah.
40:27 So if we let's say we all t are talking about a set of commonalities and a set of dis
40:38 Congruent let's say characteristics of the audience. But how do we begin to imagine how we how we can how can we imagine the perception of the user who's falling either within the within the greens would it be very different for the viewer who's within the green space and outside the green space?
41:05 DEV (?) I suspect this is one of these instinctive things. Can you really break it down and go about it in a in a left brain sort of way?
41:14 SURFATIAL ACCOUNT I think yes, because go ahead.
41:20 W DON I think it's interesting using the colors model where we have the blues and the yellows intersecting and forming green. I think one of the questions that ha that kind of pops up when we kind of model it that way related to when somebody said all these Venn diagrams inside a person
41:45 W DON (?) Yeah.
41:45 W DON (?) So we're also I think looking at how yellow is yellow and how blue is blue. I if precisely a yellow field you know has a little bit of red in it, then it won't end up as completely green.
41:59 W DON (?) Exactly.
42:01 SURFATIAL ACCOUNT Right. The yellow itself is comprised of a whole bunch of other circles intersecting each other, which eventually became yellow.
42:08 Yeah, and that's what I think we began this whole discussion with like how do you model this question of this experience maybe of you know but if somebody's looking at a poster or you're

gonna be watching a movie, how do you model that question that is going to contain so many variables each defining a different experience?

42:35 Yes, considering we have a rather specific interest in this relationship, wouldn't it be possible to model this these variables because we do have a have a specific interest, so we're not trying to approach it in a very universal manner.

42:57 So

43:00 What is the specific interest again?

43:02 So the specific interest is let's say in including the negative space of the negative space of the target audience.

43:19 And also the negative sp and the negative space of the intend intended audience which is towards the margins. So we are trying to associate what those negative sp how those negative spaces are perceiving the content.

43:40 DEV Is this h I mean, where what are you focusing on? Is this is this for in the visual for visual media or is this

43:48 SURFATIAL ACCOUNT Then if you take it with this poster, this example of the poster itself.

43:56 W DON So

43:57 W DON (?) We have a second question.

43:58 SURFATIAL ACCOUNT That has succeeded in communicated in understanding that it's a movie poster of a certain movie, but for those who haven't, like yesterday Sumir was giving this example of let's say a film poster in Russia and an Indian may have may have never been in Russia and how they experience that poster because you may not be able to read the typography of the poster, and how you perceive and understand that image may be very different from how you will perceive and understand an image within your own cultural context.

44:40 That's true.

44:42 DEV Different, but keep going. I'm still waiting for what you want what you're trying to get out of it.

44:47 SURFATIAL ACCOUNT But there is still a communication going on there in that other context.

44:51 Okay, keep going.

44:52 It may not be up to the I mean it may not be hundred percent of what the designer there had intended. So the difference between my perception of a Russian poster and a Russian's perception of a Russian poster we're looking at that difference of experience in experience.

45:16 So Dev, just to just to specify it further why are we interested in this question? So once we know once we know once we know the relationship between these negative spaces to the to the content to the poster, we can understand or maybe derive a value which is the optimal time that one has to spend in

45:49 Receiving something. so we can arrive at that if one understands for example that someone who's outside the green zone is principally outside the green zone because he's not spending enough time. Or some other reason. I mean I'm saying the relationship between

46:10 Is this becoming clearer or

46:13 It is. It is. So you're we are talking about communication.

46:16 And we want something to communicate to somebody and we are talking about how much time that is like you said, it may have communicated if the person was there for longer or so how do we understand that green?

46:29 Yeah.

46:32 RISHI One more aspect at least.

46:40 RISHI (?) And

46:44 SURFATIAL ACCOUNT Right. Exactly. Some something else in which it may be that it's a similar language or something you're trying

46:50 Trying to catch somebody's attention. So it may not just be time, it may be something else.

46:55 Not interested are already in the negative space because they have chosen to put themselves there.

47:00 We are talking the you mentioned
47:02 Wanting to explain.
47:03 Than it is.

47:04 RISHI Yeah.
47:05 RISHI (?) Yeah. Exactly.

47:08 JINAL (?) Bilmem. [?]

47:09 SURFATIAL ACCOUNT Yeah, they're already there. So we are interested in knowing how we can make an impression on them in of their not being interested. And
47:18 Precisely. And so you said one of the things is time and there could be some other variables because of which they get interested.
47:25 Yeah.
47:27 I wish

47:29 KRITTIKA Up what this like because we started with the poster of this
47:35 Movie and I saw how they were advertising it in German and I see that they have changed the name.
47:43 Totally and it's called literally translated.
47:56 Show us how it's advertised for an audience who knows the scenario
48:00 Off
48:02 Marriages versus
48:06 An audience who has no clue about this kind of a scenario. So it sounds like early bird gets the worm to them here. Yeah. Rather than here where who has the will and the big heart is
48:18 Right. So maybe keeping these two parameters do you think we can get to a more

48:28 W DON I'd like to clarify something. So we are kind of computing towards clarity, right? In other words, if some sort of something happens to the viewer and something else is communicated or he makes sense of it in a different way from what was intended.
48:52 W DON (?) Right.
48:53 Do we con do we consider that? Because something else is also happening there and some kind of communication is also happening there. so it might be interesting maybe later on to consider what that is.

49:07 PRAYAS Yeah, so we were talk kind of talking about that with variable commun variable communication of entities like poetry or music, right? So I think yeah, we would be interested in the miscommunication that happens or the variable communication. I don't know how you would call it.

49:28 SURFATIAL ACCOUNT But Prayas I think even if it's music or poetry it's very similar to visual art piece. I feel like we need to step back behind these things and not consider
49:37 The time.
49:38 True.
49:43 But just to go back to

49:46 DEV (?) Thing that's
49:48 No, but

49:50 W DON (?) Because in music for instance, timing is very important and you con the artist controls that.

49:58 SURFATIAL ACCOUNT That's fine, but still at the end of the day there is still a product, even if it is laid out over time, it is still a product present.
50:05 To an audience.

50:07 DEV (?) No the I think what he means.
50:11 Collapse all these variables into one, but you want to dissect the variables?

50:18 SURFATIAL ACCOUNT So suppose you just look at the receiver, just forget the product itself. I'm saying let's make

50:23 We cannot look at the product as the core the type of the product, if we just look at the reception of the product.

50:31 DEV (?) But you're not going to be able to do it. You could flip that on its head and say, let's not look at the receiver, let's just look at the product. I mean Which is fair. I mean the point is

50:41 SURFATIAL ACCOUNT At the end of the day, we are trying to see

50:43 How the receiver is receiving it. We're trying to look at this intersection, we're trying to increase the intersection, right?

50:50 RISHI Yeah, but it's w what you're considering is an interaction and so you can't you have to consider both pieces, you can't leave one out. And if you choose

51:01 SURFATIAL ACCOUNT Yeah, and that's all I'm saying is something we would it would be slightly faulty to do in the model, right? So we can't say that this model is likely to work for durational media, not likely to work for non durational media.

51:20 DEV Why?

51:23 SURFATIAL ACCOUNT I think that's a that's the next step to go into the type of media is the next step. Before that if you absolutely

51:29 I agree, you can't you need to have different sets and that's why we're taking a specific thought experiment because it will change for different media. If you're looking at the poster it you will have to no take

51:47 No, I don't I don't think so. I don't think so. I think the variables that go in will be different. So the variables for each medium would be the same at a very fundamental level. But the it's like t talking about attention from a neurologic neuroscience perspective. That'll be the same for any medium. So if I'm going to that level, it'll be similar. But then we can break down you know, time makes a difference if it's a visual art piece versus music. It you know. So

52:16 DEV Let me make a comment here. th and this is this is sort of a statement of fact that if you're trying to explain something, the more general your explanation is, the more j broad the scope of your theory, the harder it becomes to do that. So if you want one unified theory to understand all these various kinds of interactions, that's much harder to do than one particular kind of interaction.

52:45 SURFATIAL ACCOUNT This is true. I mean that's two sides of approaching, inside out or outside in, where if I try to work with one specific media type and I work backwards from it, I try to reach a higher generalized sort of model. Or I look at the generalized model and then come down and break it down into various media types. So I guess we can pick either

53:05 You know, a

53:06 And we can go step by step. I mean there's no there's no urgency of trying to resolve the entire matter at one go.

53:17 Right. So we can pick how we want to go. Like I take a small piece and I expand that.

53:23 THUKRAL (?) I think Prayas I've been going on and off. Oh hello.

53:29 THUKRAL (?) Yes.

53:29 THUKRAL (?) Yeah.

53:30 Okay. Yeah, I've been going on and off, but I think I think it is very interesting how we are all gathering into something really I think it can come to a very productive thing. I think all we need to I completely agree that we don't should not rush it and to conclude. I also think that we need to have a little more structure clearer. I think and then we deal into those modalities individually.

53:59 Right.

54:00 SURFATIAL ACCOUNT So what if we dis define a very specific question? Like Sumir, for example, if you have a very specific question and we only stick with that question.

54:09 W DON Yeah, so yeah.

54:10 W DON (?) Yeah.

54:11 THUKRAL (?) Say for example say for example if you are doing about if you are talking about the visual culture we restrict ourselves to that point.

54:24 And we restrict ourselves to that point. Instead of moving ahead though it is extremely tempting because the design processes are extremely similar, yeah but may differ in terms of when it is applied onto something. So I would actually consider the visual aspect of it to begin with, because since we started with that

54:50 Yeah.

54:51 And then you kind of break the visual modalities and kind of what is Oko Central Point [?]. It's interestingly how the process can be can also be changed, you know, by while you're doing something, that you were always resurveying and searching something. And while you are doing it, you really know that this is I mean how Steve Jobs actually worked, you know. So that's one way of doing it. That you kind of defy all the understandings of it and you move ahead with whatever you want to do, you know? With keeping that as a background, but not giving them what they really want. You know, you giving them basically you giving them you creating your own rules. So I would say innovation becomes really interesting even if you're doing the survey. Yes or no, even if it is a essential part of your work, you should really know how to break things or what is happening. But when you deliver, it is your signature or your own understanding how you c want to s resolve that question. It may not be an answer to the surveying question.

55:55 SURFATIAL ACCOUNT Yeah. So I mean I egg I think we should take this take this input of sticking to visual culture because we started from there and f so let's say we really come back to our poster.

56:14 THUKRAL (?) Yeah one more interesting thing that see when you talk about poster, there is a there is a s fundamental understanding of a poster. When you design now just imagine the same guy was supposed to design a ticket or a different model. Like within like say for example in the D now this is a subject matter which we are extremely familiar with. but it may also restrict

56:41 JINAL Oh.

56:42 SURFATIAL ACCOUNT So I think what it sounds like to me is to have preconditions. Keep we decide we are only talking of a poster. We are because it's like otherwise it becomes too many variables. So that's what I was trying to get at. You come down to a fundamental set of primary variables. But I

56:58 And we can proceed further one step and one media at a time, let's say.

57:07 JINAL We can also stick to the theorization of the question itself also.

57:13 JINAL (?) Thank you.

57:13 JINAL (?) Right, that's another approach.

57:15 SURFATIAL ACCOUNT Framing the framing the thought experiment itself.

57:19 JINAL (?) Yeah. And that's more interesting to every kind of you know, everybody who is whoever the feel like whatever the feeling is really.

57:27 JINAL (?) Yeah.

57:29 W DON So, yeah.

57:30 JINAL (?) Is actually dealing with text everywhere.

57:35 Yes, I'm back.

57:37 THUKRAL (?) Yeah.

57:37 THUKRAL (?) Yeah did I miss something? No.

57:41 SURFATIAL ACCOUNT Yeah. watching them

57:44 Yeah.

57:44 I guess Jinal was saying that the other way to look at it is also to look at framing the question. Like instead of focusing on the media type, we can think of the framing of the question because that's what she's saying is that's also an interesting thing to think about.

57:59 DEV (?) So if there's all this interest and focus then I would say we should refine further on what it is we're trying to get at. Not just this quote unquote question, but what do we want to get out of this discussion? Then that
58:14 DEV (?) So that's what the framing
58:15 JINAL Of the question itself, we are discussing
58:19 But the variation is a little bit more.
58:20 On that.
58:21 DEV (?) It's not a question, right, I it's the
58:25 SURFATIAL ACCOUNT No, so tu towards arriving at a question the of course the ultimate objective is that we understand the relationship between the question and the and the perceiver, the receiver, and yeah so that we can more strategically segment the audience. Right? So in the sense r at this point we have a target and we have the miss.
58:53 DEV I'm still not clear. I'm trying to un if you were to make a statement, not ask a question. Okay. And the sentence starts with I want to
59:02 DEV (?) I want to end of that.
59:04 SURFATIAL ACCOUNT Sentence.
59:05 In my opinion, I want to understand how communication works between a visual poster and a viewer. This is my question. Does anyone else have a different question?
59:17 Yeah. So I want to understand which are the d different ways in which I can define the audience. So which are the choices that I can make in reaching exactly one set of people or another and how are those choices to be made. So I would I'm interested in sections.
59:45 Two different questions, yeah.
59:47 Yeah, I'm interested in segmentation.
59:49 Their own questions.
59:51 JINAL Conclude this session, you know, with this question and we can write and gather an email, you know yeah and gather you know set of questions with everyone.
01:00:03 JINAL (?) And then
01:00:05 SURFATIAL ACCOUNT Yeah, then maybe we can have it one session for each question.
01:00:08 Yeah.
01:00:09 SPEAKER 3 That's interesting. Yeah. Yeah.
01:00:13 DEV For each not question but goal. Right?
01:00:17 DEV (?) Yeah, I want to
01:00:19 JINAL (?) Questions will define the goal it's
01:00:22 DEV (?) Other way around, other way round.
01:00:25 SURFATIAL ACCOUNT No, if we are starting with the question, if we take the question, the simplest unit and then go from there, then maybe we come to the goal with that.
01:00:35 But we make it a we make it a target, let's say we make it an objective to gather all the different questions or goals or objectives that are co present right now in this in this room, right? So we try and gather them. That's what Jinal's that's what Jinal suggested. And I think that is where we can hope for the outcome of these this two day study group to be, considering we are at the end of our time today.
01:01:09 JINAL (?) Yeah, because they because we started with the very abstract question.
01:01:15 And you know in two sessions we were just mumbling around here and there, you know, with the question and the purpose and
01:01:24 What are we talking about?
01:01:25 JINAL (?) Right. That will these questions will define what are we talking about?
01:01:32 SPEAKER 1 No.
01:01:32 SPEAKER 3 That's actually great.
01:01:36 KRITTIKA That you know already this one

01:01:40 Falling down, sticking it down. [?]
01:01:42 KRITTIKA (?) Different bushes [?] was more how to
01:01:44 How does each inter individual interpret?
01:01:47 W DON (?) That's the first thing.
01:01:48 KRITTIKA (?) Yeah.
01:01:49 W DON Right.
01:01:50 KRITTIKA (?) Interesting.
01:01:50 KRITTIKA (?) To see what approach one uses
01:01:53 KRITTIKA (?) Le tante [?]
01:01:53 KRITTIKA (?) Itself seems to be an experimental
01:01:55 Honestly
01:01:57 KRITTIKA (?) Yeah.
01:01:58 SURFATIAL ACCOUNT It's like we are trying to frame the research question. Sorry, Sreedevi.
01:02:05 SREEDEVI I mean I feel like this whole ex exercise has been an experiment in itself. Very true where it just
01:02:13 Shows that everyone perceives things so differently. So
01:02:18 SURFATIAL ACCOUNT Yeah. Yeah, Don, would you like to add something?
01:02:23 W DON Hm I'm
01:02:26 It's still all still s swirling in my head, but in a really pleasant way. So you know
01:02:33 So it's good. but yeah, I so I think that maybe it is it is about defining specific instances of the thought experiment.
01:02:47 SURFATIAL ACCOUNT Right.
01:02:49 So we take the thought experiment as a format and we capture questions that each of us questions or goals that each of us might have in the format of the thought experiment. Is that where we are at, right? Sumir, any concluding any last comments?
01:03:13 Before we wrap up the study group.
01:03:16 Looks like he's on mute.
01:03:17 Okay.
01:03:18 I just want to ask Dev again to refresh my memory. Dev you said the question was I want to dash to dash, is that right?
01:03:28 DEV I mean it's just i if we're having a discussion, it's more productive if everybody's on the same page as to what is being discussed.
01:03:36 SURFATIAL ACCOUNT Yeah.
01:03:36 Yes.
01:03:39 DEV Right. I mean you come together for a meeting, what do you expect to walk away from that meeting with or what is it you're wanting to do? So more than a question, I wanna hear I would like to find out statements of what people want from the discussion. What is it you're trying to come arrive at?
01:04:01 DEV (?) So what are we trying to arrive at?
01:04:03 DEV (?) Yeah, so that's why the I want to d something. No, it's a statement not a question. And it's a statement of your desire to un to do something.
01:04:15 SPEAKER 5 We can answer this and you know everyone can answer this and go about it next time.
01:04:21 SURFATIAL ACCOUNT Yeah.
01:04:21 Yeah. Yeah. Yeah. Okay. So that's the takeaway then that we reach out to each of you to maybe help us join collect these thought experiment formatted statements, goals, objectives or questions, right?
01:04:41 Yeah. Okay. So we'll do that. We'll you y so you can all expect a mail in the next few hours? We'll mean okay.

01:04:52 THUKRAL (?) Thanks everyone for joining. It was great talking about it.

01:04:54 SURFATIAL ACCOUNT So much. Thank you.

01:04:57 Thanks everybody.

01:04:58 Thanks. Yes. Right.

01:05:02 Bye.

01:05:03 Bye.

01:05:03 Right.