Cross-dressing and border crossing: exploring experience methods across disciplines

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INTRODUCTION TO PROPOSAL
As designers of interactive systems (spaces, process and products for people), we find ourselves stretching the limits of methodological structures that enable us to explore, build, communicate, and prototype experience. We argue that designing experience requires a 're-dressing' of methodological practice, and that HCI can benefit from drawing on methodological frameworks that traditionally fall outside of its purview. Domains such as performance, theatre, dance, architecture, conceptual design, industrial design, and visual art each contain rich knowledge and rigorous methodologies for constructing experience. Each of these domains define experience, experience qualities and attributes, and define affordances for enacting [and re-enacting] experience as a fundamental methodological tool in the respective discipline.

We invite participants from multiple disciplines across and within HCI, including kinesiology, performance, visual art, architecture, anthropology, organizational research, computing science, visualization and engineering. Participants are expected to be practitioners exploring unique methodological frameworks for designing technologically mediated experiences that live in technologically mediated environments. Participants will be expected to share, explore their methodologies for constructing and designing experience. Our fundamental assumption is that experience matters. We assume that an understanding, exploration and sharing of experience design is central to HCI, and that to focus on human experience is a central issue in the design process. Building experience is an interdisciplinary practice, We invite participants to share and explore the diverse community of practice contributing to the evolution of methodologies for designing experience; and to discuss the key issues and challenges facing the evolving practice of experience design methodologies thereby deepening and evolving the community of practice.

GOALS OF THE WORKSHOP
The focus of this workshop is to cross boundaries, assume other roles in order to experiment methodologically and to establish a new common knowledgebase aimed at design and human experience. We see this as a step toward establishing a community of practice within HCI.

We propose the following key issues as points of departure and exploration during the workshop:

In today's HCI landscape, experience is felt, defined and modeled across multiple media and disciplinary domains, and environments. This provides a scope challenge that requires creative solutions derived by a diverse community of practice.

Members of this community can engage each other in a cross-disciplinary dialogue around the task of creating positive "user experiences".

In doing so each practitioner sits at the experience design table with a slightly different set of assumptions, knowledge, methodology and context around what it means to consider user experience.

The considerations related to user experience in each discipline are unique and valuable in their own right. It is important to recognize this and embrace alternate perspectives.

OUTCOMES
We plan on editing and authoring a journal based on workshop participants' contributions, and on the outcome of the workshop processes. Included in the papers will be: methodological frameworks for designing experience. We also expect a wide range of methods centered on human experience: possibly including prototyping, informant design, observation, scenario building, story-telling, role playing, improvisation, somatic practices, constructing body state, semantics of attention, performance, and use of props and play.

WORKSHOP ORGANIZATION

Preparation
Participants will be asked to prepare and submit a paper and supporting artifacts that provide the following:

A demonstration, description, story, interactive or scenario of an interaction experience that has yet to be realized.

Description or account of a method or project related to designing of experience, interaction or performance.

The organizers will develop two outcomes based on participant contributions:

Enhanced scenarios of interaction experiences based on the contributions.

Formation of cross-disciplinary teams based on potential for hybrid development of participants' methods.

The workshop activities

The workshop will be divided into three main parts with the key goals of finding a more common language around problem setting, hybridizing practices for the development of criteria for new methods, and reflecting on the cross-disciplinary practices of each team.

Part 1. Problem setting

Organizers and participants will present and review several of the experience scenarios. Activity and discussions will center on developing a set of shared analysis and language for defining and problem setting interaction experiences. In addition to discussions, organizers expect group activities in the form of role-playing, re-enactments and re-articulations as a form of analysis.

Part 2. Practice and play

Teams will brainstorm, bodystorm and "prototype" new methods that could address the understanding of the problem articulations that emerged in part 1. The activities will shift from structured "brain|bodystorming" to open ended development of a method within a condensed period of time. The activity will end with a "swapping" of methods to be used by another team to address the problem situations form part 1.

Part 3. Reflection and mirror-gazing

A key goal of the workshop is to identify criteria for new methods while also identifying the rich and diverse set of practices that can be pulled in within HCI in order to respond to experience interaction situations. Teams will be asked to discuss and report out on three key items:

criteria for methods

identification of the intertwining of practices within their methods and methods from other teams

identify key disciplinary and non-disciplinary connections within the teams and in other teams

The workshop in plenary will discuss the reports as a possible group report that identifies issues of methods, cross-disciplinary knowledge sets, and key relationships and connections that could form the basis of a community of practice centered on human experience.

WORKSHOP ORGANIZERS

Ron Wakkary is Associate Professor in the School of Interactive Arts and Technology at Simon Fraser University in British Columbia. He has been faculty in Interactive Arts at the Technical University of British Columbia, and the Digital Design Department at Parsons School of Design in New York. He was cofounder of Stadium@Dia in New York where he collaborated and co-developed pioneering projects in art and the Internet. He has lead collaborative digital arts technology projects for the Museum of Modern Art, the Guggenheim Museum, the Dia Center for the Arts, and Electronic Arts Intermix. He has presented and published widely, including Computer Human Interaction ACM, Siggraph, Interact and Consciousness Reframed. His past research projects include projects with Nokia Research Centre at Tampere, Finland on gossip, games and mobile communities, research design methods including pattern language and interactive design, and he is currently research an audio augmented reality guide for museums based on conversations.

Thecla Schiphorst is a Media Artist, computer systems designer and Associate Professor in the School of Interactive Arts and Technology at Simon Fraser University. Her background in computer interface design and performance form the interdisciplinary basis of her work, which integrates Human Computer Interaction with experiential physical practices and methodologies. She is a member of the original design team that developed Life Forms, the computer compositional tool for choreography and has worked with Merce Cunningham since 1990 supporting his creation of new dance through his use of LifeForms. She is the recipient of the 1998 PetroCanada award in New Media awarded biennially to an artist by the Canada Council for the Arts. Her art installations have been exhibited internationally in Europe, Canada, the United States and Asia in many venues including Ars Electronica, DEAF, Future Physical, Siggraph, Interaction '97, Wexner Centre for the Arts, Montreal NewMedia Festival, and ISEA. She has an interdisciplinary MA in computer compositional systems [dance and computer graphics] from Simon Fraser University.

Jim Budd is an Associate Professor in the School of Interactive Arts and Technology at Simon Fraser University Surrey. He has a Master's degree with a Major in Industrial Design from the University of Alberta, 1982. He has been working as a practicing designer since 1975 and has been actively engaged in research and teaching since 1995 in major research-based programs in both the United States and Canada including the University of Illinois at Urbana-Champaign, Georgia Tech in Atlanta, The Technical University of British Columbia and most recently Simon Fraser University Surrey. His research interests pertain to design management and the use of digital technologies in all aspects of the design development process. Current research projects include the exploration of the future potential of interactive products, interactive products with personality, the development of new digital tools to support

design collaboration and decision-making and a major funded 3-year project entitled Managing E-Loyalty through Experience Design.

RELATED LITERATURE

Terry Winograd was among the first to identify a design practice whose outcome and focus was a qualitative process rather than a "thing" or an object [19]. He labeled this new practice as "interaction design". Winograd identified the need to focus on the perceptual and psychological aspects 'of human experience by rooting interaction design equally in graphic design, psychology, communication, linguistics and computing science. A key genesis point in the evolution of "experience" as a design concept is the work in the 1930s of the industrial designer Henry Dreyfuss [4]. Dreyfuss' work in ergonomics lead to the publication of the "Measure of Man", an extensive database of human measurement to facilitate the design of products tailored to a 'standardized' human body. In the late 1960's ergonomics split into the related science and kinesiology based field of human factors, the political and social movements in Scandinavia that became known as participatory design [6, 12], and the cognitive science and design methodology of user-centered design [15, 16]. Design experience was seen in surprisingly different lights, one functional the other social and political. In the early 1970s, the democratic social movements lead to concepts of increased participation and assertion of user experience within the design process itself, resulting for example, in the pattern languages of the architect and urban planner Christopher Alexander [1]. Despite pattern language's origins within the field of Architecture it has also come to form as a new design approach for object oriented design in Computing Science [7]. The increasingly critical role of the user in these design processes contributed significantly to the evolution of experience design. At the same time the phenomenon of space, time and environmental design – clearly the domain of architecture – also began to play an ever-increasing role in experience design. In addition to the growing focus on the user experience, focus on the user's context arose out of graphic design. Though we tend to think of graphic design as visual and static, theorists in ethnography such as Edward T. Hall, help us to understand the participatory role of people in communication environments and spaces [10]. Graphical context creates cues for communication and action. Further, Hugh Dubberly [5], an expert in brand experience, has made clear the connection between communication design, information architecture, brand experience and design for web based audiences and experiences. Enabling the audience experience was also a key goal of theorists and practitioners of the fields of performance and theater, namely the Russian, Vsevolod Meyerhold [2], and later the work of theorist and theater director Jerzy Grotowski [9]. This tradition directly informed the concepts of interactive design from the early work of Norman Bel Geddes [13] to today's interactive technology experiences and

environments [3, 14]. In the field of computing science, particularly in the field of HCI (Human Computing Interaction), experience design is viewed as an extension of user-centered design methods [11, 18]. This approach has a particular focus on the "User Experience" aspect of design, in particular, quantifying the interactive experience as a means to determining standards for interface and interaction design.

On a methodological note, some of the framework of this workshop is indebted to the work Donald Schön and Henrik Gednryd [8, 17]

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