

WORKSHOP: DESIGNING FOR ENGAGING EXPERIENCES

David Browning, Discipline of IT, JCU, Townsville, Australia, david.browning@jcu.edu.au
Mads Bødker, Center for Applied ICT, Howitzvej 60, 2. Copenhagen, Denmark, mb.caict@cbs.dk
Marlyn van Erp, hAAi, voorhaven 25, 3025 HC Rotterdam, Netherlands, marlyn.van.erp@haai.nl
Nicola Bidwell, ICT4D, UCT, Cape Town, South Africa, nicola.bidwell@jcu.edu.au
truna aka J. Turner, CRC for Interaction Design. QUT (Brisbane), QLD AU, truna@acid.net.au

This full day workshop explores how insights from artefacts, created during data collecting and analysis, are translated into prototypes. It is particularly concerned with getting closer to people's experience of shaping a design space. The workshop draws inspiration from data-products resulting from interactions in specific places with the intention of supporting both those who work with integrating understandings of such experiences into design and those interested in the way material provokes ideas and inspiration for design.

INTRODUCTION

This workshop explores translating understandings, arising from products created by collecting data about people's experience of place, into prototypes; and, in particular, ways to engage in the shaping of a design space that conveys a sense of 'being there'.

Experience-centred design and designing for affective interactions often includes video, audio or photographic records of activities. Our interactions during interpretation of such data form a bricolage that illuminates the underlying logics of the social practice under review. What we see, as designers, is reflective and always grounded in a cultural perspective from which we describe our interpretation of practices, and

the cultural perspective of our audience. So, watching a video of a participant's visit to a natural place might cue the designer to reflect on the interaction as a 'view from somewhere' [1]. Designers need to frame their understanding as a dialogue between their own interpretation and the view of the participant. In doing so, the recorded data itself becomes a site of continued interaction. Importantly, this interaction adds to the original material and potentially inspires design.

Consider the example of drawing upon recordings of a visitor's familiar experience of a local beauty spot to inspire designing a technology to mediate others' experiences of that or other special places. We have found that Egocentric POV video of a wilderness park in the north Australian tropics depicts visitors' memories and meanings visitors and the ways in which people recreate and augment these in subsequent visits.

Whilst digital technology might never transfer the sense of embodiment in a place to those who have no in situ experience, it can be used to considerably augment the otherwise often flat and sterile depictions of place, that are found, for example, in tourist guides. Reflecting on such material grounds our design knowledge and values in our interpretation of others' perspective of that place.

AIMS AND OBJECTIVES

The workshop will explore how designers get from the products of data collection (artefacts, recollections and ideas) to a prototype, focusing on reflexive, ongoing questioning of the values and preconceptions brought into play when exploring the design space, through the medium of hands-on prototyping. We invite participants

to present their own material that will feed into collaborative group design exercises.

SPECIFIC GOALS AND OUTCOMES

The goals and outcomes for the workshop are: To discuss using new media to depict sensory data of place, particularly in natural places and the impact on experience-centred design; To consider the challenges in informing design with these insights; To explore the re-mediation produced by practical interaction with participants' materials; To consider how artefacts, values, and worldviews influence the understanding of data; To evolve and paper prototype designs that portray or mediate experiences of places and afford the addition of new experiences.

PRIOR TO THE WORKSHOP

Prior to this full-day workshop (i) researchers are asked to submit a short (max. 3 pages) paper, describing their use of video and/or photographs and/or audio recordings; and (ii) practitioners to detail their interest and processes (1 page). Please include media examples such as stills, images, recordings, drawings or other forms of media. Recruitment for the workshop will take place through a variety of social media (facebook, linkedIn etc) as well as personal and university-wide networks.

PROGRAM

We start by presenting some of our experiences of representing place, and also ask all participants to present brief examples of their own data and/or understandings.

Next, a collaborative review of design methods using situated media will explore using reflective inquiry to illuminate the values participants draw upon when understanding a design space.

Hands-on work begins before lunch with collectively exercising our design muscles to encourage inspired thinking.

Group work starts when participants interact with media material and produce initial design responses.

In the afternoon, groups will use these to make paper prototypes.

Lastly, we will reconvene to discuss prototypes and facilitate reflection on the processes unfolding in design and the role of the media in getting close to 'what it feels like' to shape a design space.

FURTHER INFORMATION

Additional information regarding the DFEE workshop series of which the Nordes workshop is a part, is available at <http://www.design.topository.org/>

ORGANIZERS

David Browning: Natural places interaction researcher working in Australia

Mads Bødker: Assistant Professor at the Center for Applied ICT, Copenhagen Business School

Marlyn van Erp: Design studio practitioner with the Dutch Government amongst her clientele

Nicola Bidwell: Senior Research Fellow in interaction design working in South Africa

truna, aka. J. Turner: Games and interaction design researcher and practitioner in Australia

REFERENCES

1. Suchman, L. (2003). Located Accountabilities in Technology Production. Centre for Science Studies, Lancaster University