

International Conference

Designing Experience: 'The Ballerina on the Elephant'

Hong Kong, 27-29 November 2014

“Certain forms of so-called low-brow art, like the circus tableau in which the elephants stand on their hind legs each carrying on its trunk a pretty ballerina in a graceful pose, are unintentional archetypal images of the very same truth we try to decipher in art. Much can be gleaned from such ostracized forms about the intractable mystery of art...” (Theodor Adorno)

In academic and professional discourse the commercial purpose of Experience Design and the cultural practices of the arts are commonly sharply divided; yet this tends to get confused with the methods of shaping and making sense of experience. In practice artists can be – maybe have to be – just as coercive as designers when it comes to manipulating audience response. On the other hand many purely commercial events have, even inadvertently, created shared experiences that lodge deeply in the popular memory.

At the Academy of Visual Arts, Hong Kong Baptist University, we investigate current practice and scholarship in the new field of ‘experience design’. We now wish to expand our explorations by inviting a wider circle of practitioners and scholars to enquire into the ways in which slippery notions of ‘experience’ are shared, commodified, theorized and politicized across the spectrum of contemporary visual arts at an international, interdisciplinary conference to be held in Hong Kong from 27 to 29 November 2014 in association with Hong Kong’s Business of Design Week (BoDW 2014).

Thursday, 27 November 2014

- 09:30 Registration and Coffee
- 09:45 Welcoming Remarks
- 10:00 *Observations on Aesthetics in Experience Design* by **Dr. Ilpo Koskinen**
(Keynote Lecture Experiential Aesthetics)
- 11:00 **Experiential Aesthetics I** (Paper Presentations)
- 12:30 Lunch Break
- 14:00 **Experiential Aesthetics II** (Paper Presentations)
- 15:30 Ice Cream Break
- 16:00 Campus Tour (optional)
- 18:00 Conference Dinner
- 20:00 HK Site Visit: Neon Sign Bus Tour

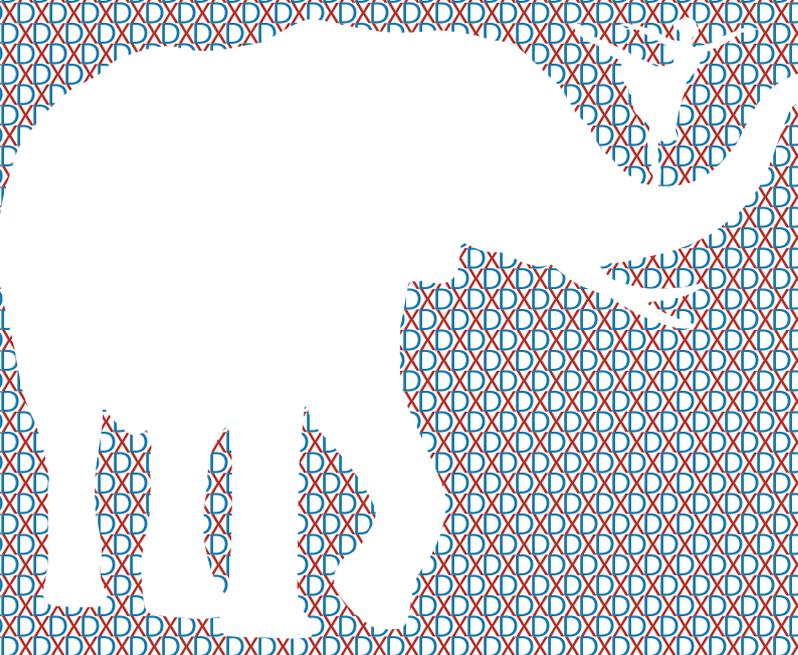
Friday, 28 November 2014

- 09:30 Registration and Coffee
- 10:00 *Engaging People : Engaging Design* by **Dr. Nick Tyler**
(Keynote Lecture Participation/Co-Creation/Co-Production/Co-Experience)
- 11:00 **Participation/Co-Creation/Co-Production/Co-Experience I & II** (Paper Presentations)
- 12:30 Lunch Break
- 14:00 *Curatorial Networks:*
Designing Alternative Landscapes to Commercial Interventions by **Ms Marisa Yiu**
(Keynote Lecture Contexts & Relations)
- 15:30 Ice Cream Break
- 16:00 **Contexts & Relations I & II*** (Paper Presentations)
- 17:30 HK Site Visit: Reinventing Kowloon East
- 20:00 Opening of Detour 2014 (optional; off campus)

Saturday, 29 November 2014

- 09:30 Registration and Coffee
- 10:00 Panel Discussion**
- 11:30 Closing Remarks
- 12:30 Farewell Lunch (for speakers only)

* Papers will be presented in parallel sessions



Experiential Aesthetics

Keynote (27 November 2014, 10–11am, AVA215):

Observations on Aesthetics in Experience Design

Dr. Ilpo Koskinen

School of Design, The Hong Kong Polytechnic University, Hong Kong

Paper Presentations I (27 November 2014, 11am–12.30pm, AVA215):

Schlock and Awe

Dr. Matthew Turner

School of Design, Napier University, Edinburgh, Scotland

Atmosphere beyond Poetics. Conductive Environments and Fields of Engagement

Izabela Wieczorek

Aarhus School of Architecture, Aarhus, Denmark

Montage of Events: Towards Systems of Constructed Experience

Peter Benz

Academy of Visual Arts, HKBU, Hong Kong

Paper Presentations II (27 November 2014, 2–3.30pm, AVA215):

*Experience Design as Expectation Design, and
how Expectations Differentiate Experience Design from Art*

Fernanda Torre

Stockholm, Sweden

Designing Experiences with Wearables:

A Case Study Exploring the Blurring Boundaries of Art, Design, Technology, Culture, and Distance

Dr. Rafael Gomez

School of Design, Queensland University of Technology, Brisbane, Australia

Dr. Patricia Flanagan

Academy of Visual Arts, Hong Kong Baptist University, Hong Kong

(Rebekah Davis

Queensland College of Art, Griffith University, Brisbane, Australia)*

* Persons listed in brackets are co-authors of papers/presentations, but will not be present at the conference.

Observations on Aesthetics in Experience Design

Prof. Ilpo Koskinen

School of Design, Hong Kong Polytechnic University, Hong Kong

Abstract :

In this paper, I will look at how design researchers deal with aesthetics in their work by comparing it with recent discussions in collaborative/participatory art. The paper reviews several recent cases of community-oriented design research. The conclusion of the paper provides an initial mapping of how design researchers work with aesthetics. I will argue that although aesthetics is not a topic of much discussion in contemporary experience design, there is in fact a lively debate about its role in design research if we look at theoretical and methodological commitments that animate recent work.

Keywords :

aesthetics,
design,
interaction design,
community design,
collaborative art,
participatory art,
relational aesthetics



Ilpo Koskinen joined the HKPolyU's School of Design only in August 2014, after many years teaching and research at the Department of Design of Aalto University in Helsinki, Finland. His PhD was in sociology, but he thinks design is far more fun. He has been interested in industrial design and information technology, and lately service and community design, always from a research point of view. His specialty is design methodology; his most recent book was *Design Research through Practice* (Burlington, MA: Morgan Kaufmann, 2011). Apart from that he has published well over 100 papers, conference papers and books.

Schlock and Awe

Dr. Matthew Turner

School of Design, Napier University, Edinburgh, Scotland

Abstract :

What aesthetic ideas engage experience design? Modernist ideals of 'pure form' are difficult to apply to a wide-ranging practice that spans events, services and digital environments and so extend far 'beyond the object'. This paper considers the picturesque as an 'outsider' aesthetic that offers a productive approach to interpreting experience design -whether on the scale of an Olympics ceremony or the snug retail environment of Starbucks. Beginning with early examples of pleasure gardens, the paper argues that the disconcerting aesthetic principles of the picturesque survive beneath the surface of current architectural and design debates concerning experience. Correspondingly, it will be suggested that experience design itself may possess a much longer, if unacknowledged history.

Keywords :

experience design,
pleasure gardens,
picturesque aesthetics

Matt Turner is an historian, Hong Kong enthusiast and sometime exhibit designer. He is Prof. Emeritus of Edinburgh Napier University.

Atmosphere beyond Poetics Conductive Environments and Fields of Engagement

Izabela Wiczorek

School of Architecture, University of Aarhus, Denmark

Abstract:

Defined by German philosopher Gernot Böhme as a 'fundamental concept of a new aesthetics' (2003), the notion of atmosphere has been widely discussed across many disciplinary fields over the last few decades. It has taken a central stage also in architectural debate, leading to both conceptual and methodological shifts in the production of space and consequently to the proliferation of designs labelled as 'atmospheric'.

The paper discusses the notoriously ambiguous nature and twofold dimension of atmosphere – meteorological and aesthetic – and embedded in them heterogeneity of meanings. In this context, the notion of atmosphere is presented as parallaxic for designing experience in architectural field, since it transgresses formal and material boundaries of bodies, opening a new gap that exposes the orthodox space-body-environment relationships to questions. It leads to the dissolution of the architectural 'object' and its fixity and offers a new understanding of context and space – approached as a field of dynamic relationships. It calls for a re-evaluation of perceptual experience, offering to architecture an expanded domain in which architecture manifests itself, including qualities – besides poetics and beauty – that architecture has long resisted. That is, it defines space as a contingent construction, performative and intensely affective.

Accordingly, the intention is to critically analyse what the term atmosphere entails in architecture, and to expand its notion in terms of affective qualities – often concealed by its poetic potential and far less considered, or even neglected in architectural discourse. In this context, atmosphere is to be presented as a dynamically engaging spatial phenomenon that conjuncturally acts as a detonator of action and interaction in both individual and collective terms. In doing so, analysing the Crystal Palace – recognised as the epitome of controlled immersive experience as well as of atmospheric engineering (Sloterdijk 2008 (2005) – in parallel with other examples and theoretical explorations, will provide a canvas for discerning the means of creation of atmosphere and for defining space as a relational milieu – that is, a conductive environment and field of engagement.

Moreover, since atmospheres are not free floating phenomena, but can be strategically created – 'staged' (Böhme 2005, 2013) – this paper invites a critical reflection upon the instrumental and hence potentially dystopian character of atmosphere, that becomes a powerful tool for affecting, for instance, the experience of the cities, for inducing particular behaviours, and, hence, for achieving specific societal and political objectives (Borch 2014).

Keywords :

atmosphere,
materiality,
immateriality,
embodiment,
affect



Expanding the understanding of architecture beyond formal biases, **Izabela Wiczorek** aims at exploring an agency implicit in architectural materializations, addressing sensorial, behavioural, performative and environmental aspects. This approach forms a common ground for her research, practice and teaching, in which – combining collective and individual works and cutting across a wide range of disciplines – the objective is to promote an awareness of the relational dimension of architecture. Particularly by defining a line of experimentation and inquiry inherent to the instrumentality of materiality and perception, her work engages in a discussion of the inextricable relation between spatial experience and atmosphere, revealing its affective and societal dimensions.

Montage of Events: Towards Systems of Constructed Experience

Peter Benz

Academy of Visual Arts, Hong Kong Baptist University

Abstract:

In his 1923 polemical manifesto *Montage of Attractions* Soviet film director, theorist and aesthete Sergei Eisenstein provided a ground breaking definition of what is an attraction in the context of staging a theatre play:

An attraction (in our diagnosis of theatre) is any aggressive moment in theatre, i.e. any element of it that subjects the audience to emotional or psychological influence, verified by experience and mathematically calculated to produce specific emotional shocks in the spectator in their proper order within the whole.

Sixty years later, in his volume *Social Systems* (1984) German sociologist Niklas Luhmann amongst other things elaborates on the nature of events, the elementary units of his system theory:

“Every event, every action appears with a minimal feature of surprise, namely, as different from what preceded it.”

Both of these theorists – in very different historical, socio-political and personal contexts – base their respective theory systems – one aesthetic, one social – on an temporal elementary module that conceptually is defined as ‘making a difference’, i.e. afterwards is different to before, and to contain a (potentially small) element of surprise.

For the purpose of a thought experiment in this paper I equate Eisenstein’s ‘attraction’ with Luhmann’s ‘event’, i.e. in Luhmann’s terms use this touch point to ‘interpenetrate’ the two systems. If this proves possible then structures of Luhmann’s theory on social systems could be transferred to Eisenstein’s theory of experiential attractions; and vice versa Eisenstein’s theatre practice might be treated as an aesthetic application of Luhmann. This paper is the attempt to contemplate the possibilities and problems that might occur if these two theoretical systems were to be ‘married’.

Keywords :

montage,
montage theory,
system theory,
aesthetics,
experience design foundations



Mr. Peter Benz holds a degree in Architecture from the Bauhaus-University Weimar in Germany. Since September 2006 he has taken up teaching spatial design, and more recently experience design at the Academy of Visual Arts of Hong Kong Baptist University.

For recent years Peter’s main research focus was in the exploration of experience as an object in/of design. Further he is interested in everyday design, in particular in everyday products – Peter is an avid collector of spoons – and in ‘un-designed’ marginal spaces. Beyond that Peter is also involved in various research activities about visual education as well as on creative economics.

Experience Design as Expectation Design, and how Expectations Differentiate Experience Design from Art

Fernanda Torre
Stockholm, Sweden

Abstract :

The dominant theories on experience design rely on the notion that consciously perceptible cues, such as verbal information or specific stimuli, provide signals that create an experience. However, mounting evidence suggest that experience and behaviour can be triggered by stimuli presented outside of conscious awareness, namely in the form of expectations.

Expectations have been studied largely by other disciplines and explored within art, but the factors underlying the design of expectations are relatively unknown. The hypothesis raised in this paper is that an experience can, to a large extent, be designed by designing its expectation, both by influencing the decisions related to the experience process, as well as the emotions and feelings occurring during the experience. Providing cases and experiments from varied fields of study I make the case that expectation design is one of the differentiating aspects between Experience Design and other practices.

Keywords :

expectation,
open-ended experiences,
decision making processes,
dopamine,
placebo



Throughout the paper I argue that open-ended experiences, such as transformative experiences, are subject to alternative explorations, i.e. the subject can greatly influence the experience by taking decisions over it. Recent findings in neuroscience show that the decision making process is highly influenced by the mind's representation of future outcomes. Expectation builds these future representations with the help of the neurotransmitter dopamine and 'prediction neurons', guiding the subject to the designed outcome. This orchestrated reality is distilled into models of correlation that allow the brain to anticipate what will happen next and act accordingly. The hypothesis becomes all the more interesting as expectations are connected to a dopamine reward system where all responses to rewards and reward-predicting stimuli depend on event predictability.

These findings suggest that expectation design could be a main differentiator between Experience Design and other artistic and design practices. Designing the interplay between experience and expectation may thus hold the key to competitive differentiation among other design disciplines.

Currently **Fernanda Torre** collaborates with the Stockholm Resilience Centre coordinating "LEAD - Resilience Thinking, Exponential Technologies and Sustainable Leadership Programme" and with the Karolinska Institutet Centre for Gender Medicine working in the field of gendered innovations. She is also the director of FRAMES Portuguese Film Festival.

In the latest years she has been working with: Karolinska Institutet designing Nov2k—international scientific conference on the future of science and medicine — Swedish Institute facilitating Balticlab — increasing integration in the Baltic Sea Region through creativity and entrepreneurship — and she was a founding partner of We Have Company — a co-creation and open innovation co-working space in Stockholm.

She has an MFA in Experience Design (Konstfack, Sweden) and BFA in Communication Design (Porto University, Portugal).

Designing Experiences with Wearables: A Case Study Exploring the Blurring Boundaries of Art, Design, Technology, Culture, and Distance

Dr. Rafael Gomez

School of Design, Queensland University of Technology, Brisbane, Australia

Dr. Patricia Flanagan

Academy of Visual Arts, Hong Kong Baptist University, Hong Kong

(Rebekah Davis

Queensland College of Art, Griffith University, Brisbane, Australia)

Abstract :

As physical distances between global citizens diminishes through the advent of digital bridges so too do traditional didactic and cultural boundaries (Beetham & Sharpe, 2013). The digital age permits revisiting, and often challenges, standard educational practices (Dirckinck-Holmfeld, Hodgson & McConnell, 2012) to uncover new opportunities for innovations in experience design (Wei, 2014) through the blurring of boundaries in art, design, technology, culture and distance.

This paper details a workshop aimed at exploring new opportunities for experience design through wearable art and design concepts. A case study titled 'Cloud Workshop: Wearables and Wellbeing; Enriching connections between citizens in the Asia-Pacific region' was initiated through a cooperative partnership between Hong Kong Baptist University (HKBU), Queensland University of Technology (QUT) and Griffith University (GU). The workshop utilised digital technologies to facilitate the collaboration through an inter-disciplinary, inter-national and inter-institutional approach (Facer & Sandford, 2010).

Keywords :

experience design,
wearables,
cloud workshop,
blurring boundaries

Teams comprising students from all three institutions operated simultaneously between Australia and Hong Kong. Visual arts, industrial design, product design, fashion design and interaction design students cooperated throughout a two-week period in an attempt to develop innovative concepts that blended art, design and technology in response to the workshop theme. Utilising digital technologies to overcome physical distances and cultural divides, the program challenged students to envision future scenarios for wearable technologies that enriched connections between citizens in the Asia-Pacific.

An unpacking of the approach, pedagogical underpinning and final outcomes revealed distinct educational benefits as well as certain learning and technological challenges of the program (Selwyn, 2010). Qualitative feedback uncovered additional successes with respect to student engagement and enthusiasm, while uncovering shortcomings in the delivery and management of information and difficulties with cultural interactions from a student perspective (Livingstone, 2012). Potential future versions of the program that aim to take advantage of the positives and overcome the limitations of the current pedagogical approach are detailed. It is anticipated the discussion will become a catalyst for future iterations of the workshop and encourage others to attempt programs that blur the boundaries of art, design and technology to uncover further benefits and potentials for new outcomes in experience design.

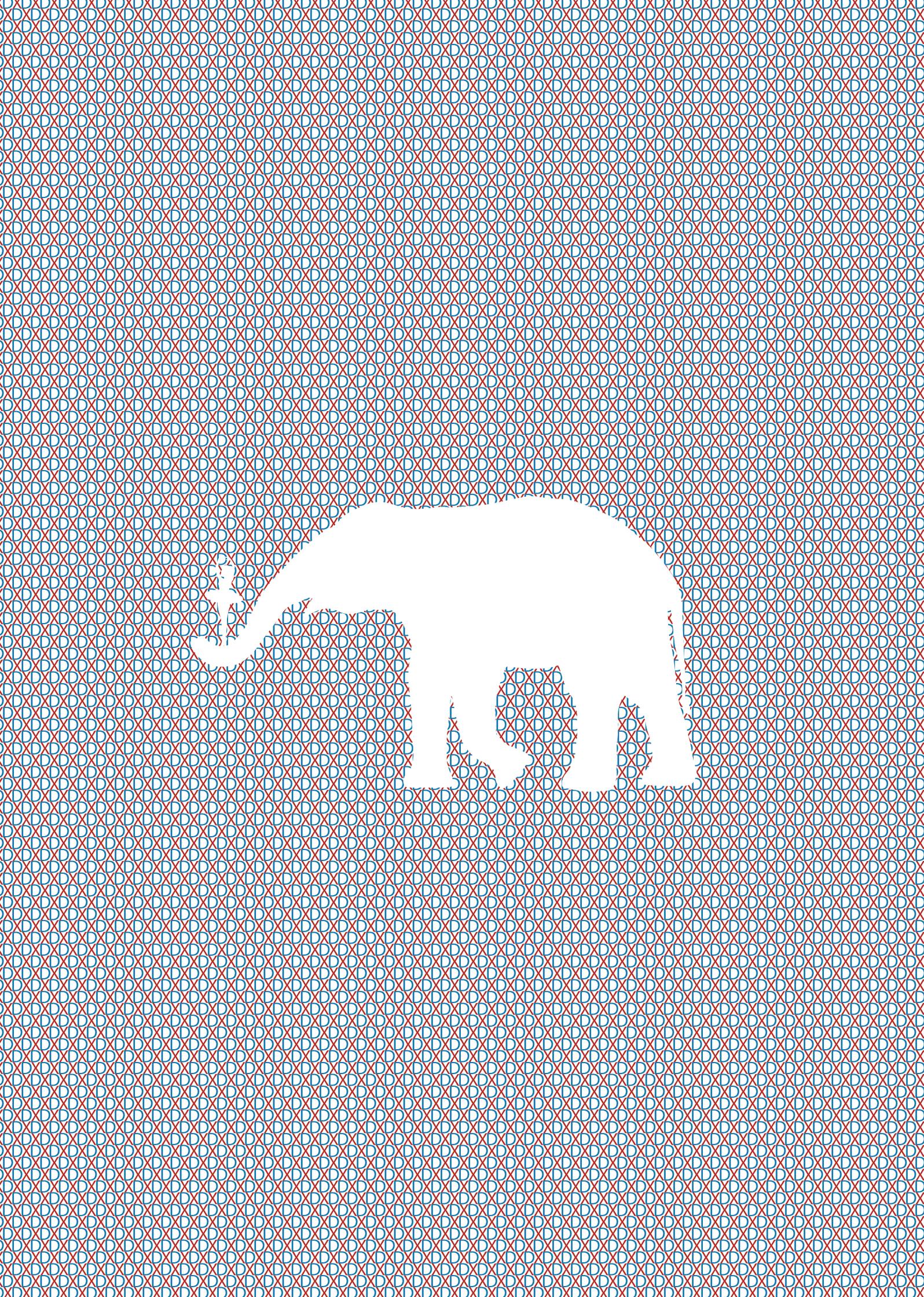


Dr. Patricia Flanagan is an artist who has been exhibiting internationally since the mid 1990's and is represented in private and public collections in Australia, Ireland, Germany, Italy and China. She is the winner of four CASP funded Public Art commissions, a UGCTD Grant to develop PIPA; representative for Oceania at the Tournai Contemporary Textiles Biennial Belgium; recipient of the Australian Postgraduate Scholarship Award and winner of The Max Fabre Foundation Award for Environmental Awareness. She completed a Doctorate of Philosophy (Public Art) University of Newcastle Australia; Master of Art (Visual Art) Bauhaus University Weimar; Bachelor of Arts (Fine Art) and Associate Diploma awarded with honours (Fashion Design). Trish established the Wearables Lab at the Academy of Visual Art at Hong Kong Baptist University in 2009 where she currently works as Assistant Professor.



As an Industrial Design lecturer at QUT, **Dr Rafael Gomez** researches at the intersection of design and emotional experience with portable and wearable design. He has made contributions to new knowledge in the area of emotional experience design, specifically in qualitative and longitudinal methods that are a core component of his research. He established the Design and Emotion Australia Chapter (Brisbane), the only chapter of its kind in the Asia-Pacific Region, and currently sits on the board as Chair. He is also Design and Emotion theme leader for the People and Systems Lab at QUT. Beyond his academic activities Rafael has extensive design experience having worked across aviation, construction, medical, government and consumer electronics. He is founder and director of Propaganda Mill, a multidisciplinary design company spanning the areas of industrial design, graphic design, projection graphics and augmented reality.

Rebekah Davis convenes the Product Design major at Queensland College of Art, Griffith University and researches early stage design, including how designers collaborate and respond to complex problems. Previously, Rebekah was a research fellow and lecturer of sustainability, design methods, design-led innovation and social change Queensland University of Technology; and DIA State Councillor, 3D Design Portfolio. Recently, she co-authored the Government funded Arts Queensland report 'Knowledge Economy Market Development Mapping Study' and co-founded LiveSpace, a studio for socially and environmentally responsible design. In addition to Cloud workshop, she is co-organising 'E-waste Autopsy' a digital interactive installation focusing on design, technology, distribution, repair and material culture at Queensland Museum.



Participation Co-Creation / Co-Production / Co-Experience

Keynote (28 November 2014, 10–11am, AVA215):

Engaging People : Engaging Design

Dr. Nick Tyler

Civil, Environmental, and Geomatic Engineering Department, University College London, England

Paper Presentations III (28 November 2014, 11am–12.30pm, AVA215):

Redefining the Role of the User through Experience Design for the ‘Year of the Bus’

Dr. Nick Tyler, Dr. Sara Adhitya, Liliana Ortega Garza

Civil, Environmental, and Geomatic Engineering Department, University College London, England

Designing for Experiences: Meaning Making through Synthesising by Design

Jenny Althoff, Hlin Helga Gudlaugsdottir

Konstfack, University College of Arts Crafts and Design, Stockholm, Sweden

Performing Hong Kong’s Identity:

From Civic Square to Occupy Movement – A Spatial Perspective on Social Activism

Wen Yau

Academy of Visual Arts, HKBU, Hong Kong

Paper Presentations IV (28 November 2014, 11am–12.30pm, AVA217):

Sociocultural Augmentation and the Design of Collaborative Experience:

A Case Study of a Next Generation Context-Activated Wearable

Raune Frankjaer

Department of Design, University of Applied Sciences, Trier, Germany

Open Cinema

Colin Fournier

School of Architecture, Chinese University of Hong Kong

(Marysia Lewandowska

Faculty of Arts, Chinese University of Hong Kong, Hong Kong)*

Exploring Food Consumption of Young Female Adults in New Zealand Using Behavioural Mapping

Bettina Neu, Annabelle Nichols

School of Design, Victoria University, Wellington, New Zealand

* Persons listed in brackets are co-authors of papers/presentations, but will not be present at the conference.

Engaging People : Engaging Design

Dr. Nick Tyler

Civil, Environmental, and Geomatic Engineering Department,
University College London, England

Abstract :

This paper is about how we should think about the people who will interact with our design and how – whatever it is and however it is expressed – they are participating in its creation. This means that we have to look at how such interactions work, and how our design is open to people with different capabilities. To achieve good outcomes we must engage with all members of society, even those who we might think will never interact with our design, if we want to create a better world in which people are valued and improving the quality of life for all is the main driver.



Nick Tyler (CBE, FREng) studied at the Royal College of Music and performed for a number of years as a professional oboist. After a spell in industry, he came to UCL to research the design of high capacity bus systems using artificial intelligence and, since 2003, has been the Chadwick Professor of Civil Engineering. He researches the future of cities as places where civilization can flourish. He mixes artistic and engineering approaches to create a transdisciplinary model for design and decision-making challenges. He sees public transport systems as agents of change for society and is thus concerned with how they interact with people in different temporal and spatial scales. Nick was appointed CBE for services to technology in 2011 and elected Fellow of the Royal Academy of Engineering in 2014.

Redefining the role of the user through experience design for the 'Year of the Bus'

Dr. Nick Tyler, Dr. Sara Adhitya, Liliana Ortega Garza
Civil, Environmental, and Geomatic Engineering Department,
University College London, England

Abstract :

In this paper, we will reassess the reductive design term of the user in the public domain, through a discussion of two experiences designed by University College London's Universal Composition Laboratory (UCL-squared) for the 'Year of the Bus'. Throughout 2014, Transport for London has organized a series of public events in order to promote awareness of the public concerning the role of buses in their everyday lives. UCL-squared was commissioned for the design of two different experiences – two interactive bus stops, and two bus sculptures. Through a discussion of these experiences, we will examine the role of the user and the relevance of this reductive design term in the design of urban experience.

First, we will discuss the interactive bus stops designed for Regent Street, London on 22 June 2014 as part of Transport for London's 'Day of the Bus'. With Regent Street pedestrianized on the day for a bus cavalcade and several other bus-related activities, UCL-squared was commissioned to redesign two of the bus stops along this road. With the objective of engaging the public in interacting with their bus stop infrastructure, we created a 'Design bus stop' which could be redesigned, and a 'Musical bus stop' which could be played like a musical instrument. We will discuss each of these experiences, before examining the role of the user in each case.

We will then discuss the second experience, which consists of two interactive bus sculptures commissioned as part of TFL's 'Year of the Bus' sculpture trail and installed in October 2014 around the city of London. These two sculptures were designed to give the public the possibility to transform the sculptures through their interactions with them and in effect create their own public art. 'Accessibus' permits the public to draw on the sculpture, while 'Time Travel' changes its appearance according to changes in temperature and lighting. We will discuss how the role of the user changes in response to each of these sculptures.

We continue with a discussion of the need to reassess the term user in the design of public urban experiences. With the aim to promote greater interaction between the public and their urban realm, we argue for more active terms. Rather than simply using a piece of public infrastructure, as in the case of the bus stop, or viewing a piece of public art, as in the case of the sculptures, our users are empowered to play a more active role in their creation and encouraged to create their own public spaces. Thus we propose more participatory terms, such as: producers; architects; designers; artists; composers; performers; buskers; improvisers; audience; and players. Last but not least, we highlight that through public participation in the design of these experiences, we have in fact all become collaborators.



Dr. Sara Adhitya is an urban designer with a multidisciplinary background in environmental design, architecture, urbanism, music and sound design. She collaborates with design, research and governmental organizations around the world towards improving the quality of our urban environments. Awarded a European doctorate in the 'Quality of Design' of architecture and urban planning, she is concerned with the composition of more sustainable urban rhythms. She is currently a Research Associate at University College London, where she is developing the concept of Universal Composition - the multisensorial design of our environment in space and time – while advancing interdisciplinary university education.

Liliana Ortega Garza is a Mechanical Engineer from the Universidad de Monterrey in Mexico, with a MA in Design and Environment from Goldsmiths College. She is currently a PhD student in the Civil, Environmental, and Geomatic Engineering Department at UCL. Her research focuses in finding ways to motivate people to choose walking as a mean of transportation. She is developing tools to understand how people perceive public spaces and construct the image of a place. Beyond the physical infrastructure of a city, experiences, memories, and senses are key in determining how people feel about their environment. Besides her research, she is interested in community engagement projects as well as the use of art to reactivate public spaces.



Nick Tyler (CBE, FEng) is the Chadwick Professor of Civil Engineering at University College London. He researches the future of cities as places where civilization can flourish. He sees public transport systems as agents of change for society and is thus concerned with how they interact with people in different temporal and spatial scales. He was appointed CBE for services to technology in 2011 and elected Fellow of the Royal Academy of Engineering in 2014.

Designing for Experiences: Meaning Making through Synthesising by Design

Jenny Althoff, and Hlin Helga Gudlaugsdottir

Konstfack, University College of Arts Crafts and Design, Stockholm, Sweden

Abstract :

This paper addresses Experience Design as a holistic approach to complex matters explored by The Experience Design Group in Stockholm. The cases studies involve diverse fields such as Health Care, Play Research, Future Think Thanks, Sustainable Material Science, Edutainment and Museum activities.

With time as the primary raw material in our design proposals we address the user from different perspectives and propose an extended notion of the user not as a fixed target group but individuals and groups in transformation. We as users/participants are not only different from each other we are also 'different from ourselves', depending on the where, how and when of the context. This approach could take the form of looking into participant journeys within systems and services, or inquiries of professional practices within the Performative Arts as well as developing more speculative future scenarios in transdisciplinary projects involving knowledge from Natural Science and the Humanities. We will also address the risk taking and relevance of transdisciplinary research and the different challenges of positioning Experience Design inside and outside academia. Furthermore Experience Design is here not primarily defined as a discipline but a field in development with a history, practices, methodologies and examples responding to complexity and diversity, aiming to propose innovative wholes rather than innovative parts. By examples the intent is to promote an understanding of design not primarily as a reactive and problem solving activity but a creative, reflective and innovative practice daring to suggest, by design: - What if? Why not?

Keywords :

interdisciplinarity,
risk,
life,
death,
collaboration,
transdisciplinarity,
design future



Jenny Althoff has been engaged as an educator at Konstfack University College of Arts Crafts and Design, Stockholm since 2005. Her work experiences spans over artistic practice, research and consultancy for organizations, education and businesses. Jenny is a researcher, art- and design practitioner and educator with a MFA from Columbia University, N.Y, a Ma in Education, as well a background in Anthropology. A particular interest in transdisciplinary processes has lead to engagement in several research projects such as The Future of Play or Fashion for the Public Sector focusing on sustainability. She is a co-funder of the Experience Design Group.

Hlin Helga Guðlaugsdóttir is currently an educator at Konstfack University of Arts, Crafts and Design in Stockholm, where she has been at the Experience Design Faculty since 2010 and a Course Director at Stockholm School of Entrepreneurship (SSES) since 2012. Hlin Helga also curates exhibitions and conferences and runs a transdisciplinary practice, Hlin&Co which focuses on facilitating, initiating and leading transdisciplinary dialogues and collaborations based on design methodologies and interdisciplinary research methods. Hlin Helga received her BA in product design from the Iceland Academy of the Arts, a BA in French and German Literature from the University of Iceland and a Diploma in European Studies from the Institut des Hautes Etudes Europeennes, Strasbourg, France.



Performing Hong Kong's Identity: From Civic Square to Occupy Movement – A Spatial Perspective on Social Activism

Wen Yau

Academy of Visual Arts, HKBU, Hong Kong

Abstract :

Hong Kong has been named 'The City of Protest' in recent years for its numerous rallies and demonstrations fighting for civil rights and democracy as well as raising livelihood concerns after the Handover. The Anti-National-Education campaign in 2012 led by a group of high school students to the most recent class strikes launched by university students striving for genuine universal suffrage, as well as the latest wide-spread occupy movement in Hong Kong have effectively engaged growing number of people by redefining their experience of using public space in Central Government Compound (CGC) and the city. For example, (re-)naming of the plaza outside Government Offices as 'Civic Square', making Tamar Park as an open space for autonomous learning during class boycotts, and camping on the roads during the Occupy movement have opened up our imagination of city space and performing our rights to the city in creative ways. In contrast to the government's propaganda, these civic-led campaigns have negotiated the desired 'openness and transparency' as claimed by the government and re-interpreted the site as an open platform for civic engagement in Hong Kong.

This paper will examine how these new spatial experiences have contributed to the building of public sphere in civil society and performativity of the people's identity in these civil movements. Occupation is not only a tactic of protest that allows the people to voice our demands for democracy; it also facilitates the building of an ideal community by co-living in the site and continuous deliberation. By performing a high level of self-discipline and mutual support in the non-violent and peaceful protests, people are also demonstrating an ideal humanity in contrast to the brutal police operation and the government's indifference to the people's voices. Such a utopian experience of occupation, I would argue, is the driving forces of the movement even in the face of the local and PRC government's suppression.

Keywords :

social activism,
creative spatial practices,
occupy movement,
civil society

As a cross-media artist, researcher, curator and writer, **Wen Yau** has been concentrating on performance/live art and art activism in the last few years. Currently she is working on her PhD thesis *Performing Identity: Performative Practices in postcolonial Hong Kong Art and Activism* at the Academy of Visual Arts, Hong Kong Baptist University. Her works of art have been shown across Asia, Europe and Americas. She is co-founder of Woofer Ten (2009-), a community arts space in Hong Kong, as well as the Umbrella Movement Visual Archives and Research Collective (2014-). She contributes frequently to various newspapers and magazines in Hong Kong and Asia.



Sociocultural Augmentation and the Design of Collaborative Experience: A Case Study of a Next Generation Context-Activated Wearable

Raune Frankjaer

Computer Science Faculty, University of Applied Sciences, Trier, Germany

Abstract :

Novelty of innovation is no longer sufficient to ensure user attention, as the abundant and rapid development of new technologies causes a constant and ever accelerating flow of products and services. Materialistic ownership in a world of plentiful, and often free, supply, no longer carries the attractiveness it did for previous generations. Instead products who have the ability to facilitate meaningful experiences, are gaining attention and popularity. Online collaborative services and social media is captivating millions yet within the nascent field of body-worn computing a strong emphasis is placed on the individual, filling the market with devices predominantly aimed to monitor health and performance or act as extension of already existing technologies, mainly smartphones. However beneficial these devices may be to the user, the focus almost exclusively remains with the physical and sensory aspects of the singular self.

This paper explores the possibilities of transfer, facilitation and enhancement of social interaction and collaborative experience in the public sphere, through soft computational technology. Exemplified by the enLight, a mixed platform social system, consisting of a wearable in form of a jacket and a social networking site, this paper argues for the next iteration of wearables to move from personal body-worn computing to the establishment of wearable networks, augmenting, not our personal sensory system to provide measurement and quantification of the individual, but our social fabric, and transcend the notion of Human Computer Interaction and move towards Computer Facilitated Human Human Interaction.

Based on social norms and existing interaction pattern, the enLight system encourages and facilitates inter-human experience, acting as the digital equivalent of a mutual friend, by accessing otherwise hidden metadata and highlighting commonalities. The use of the digital agent allows for the peripheral integration of reduced technology and thus frees the wearers to focus on the occurring situation as opposed to the technology, whilst build in mechanisms in the garment ensures full user control. Utilizing subtle non-verbal cues as the determining factors for the algorithmic calculations, creates a system capable of emotional prediction without logging sensitive personal data.

Expanding on traditional interaction design practice to the creation of sociocultural experience and the strengthening of social capital, enhances quality of life, not just for the individual users of a product, but extends to non – users benefiting from improved societal dynamics, and aids the creation of a more engaged, vibrant and resilient civic sphere, by opening up possibilities of establishment of meaningful encounters and lasting relations within the pervasive anonymity of contemporary public space.

Keywords :

wearable computing,
soft user interface,
collaborative experience,
collaborative commons,
public space



With a background in architecture and photography **Raune** was a self-employed artisan for several years before becoming involved with new media. She holds a Masters Degree in Intermedia and Communication Design, specialising in tangible and interactive, embedded and embodied technologies. Currently she is teaching Spatial Communication and Physical Computing at the Trier University of Applied Sciences, Germany.

Raune's work and research is carried by strong ethical concerns and the belief that by mediating between digital media and physical and social environments it is possible to develop new ways of interacting with and through technology that can facilitate and support ecologically based social models of sustainable and engaged communities.

Open Cinema

Colin Fournier

School of Architecture, Chinese University of Hong Kong

(Marysia Lewandowska

Faculty of Arts, Chinese University of Hong Kong, Hong Kong)

Keywords :

cinema,
architecture,
experience,
participation,
collaboration

Abstract :

The paper describes the “Open Cinema”, a temporary cinema event that took place on two occasions in Portugal, first in the historic city of Guimaraes (European Cultural Capital of the year 2012) and subsequently in the capital Lisbon (Architecture Triennale 2013), as it was experienced by the public.

The project, co-authored by architect Colin Fournier and artist Marysia Lewandowska, consisted of two interdependent parts: the conception and production of the two different films that were shown, and the design as well as the realisation of the building and projection device by means of which these films were shown to the audience.

This collaborative project served as a live demonstration of the notion that both art and architecture benefit from being seen not primarily as the design and production of tangible material objects but as the design and orchestration of fleeting experiences for the public that encounters them and chooses to participate and engage with them.

The paper argues that this apparently modest project, a discrete microcosm of small spatial dimensions and short temporal duration, acted in fact as a most radical proposition, an archetypal example of an event capable of provoking a wide spectrum of human responses, drawn from the range of experiences that can be triggered by any work of art or architecture.

It suggests that these experiences are of four different kinds: emotional, sensorial, intellectual and socio-political; and it seeks to demonstrate how, in these ephemeral cinematic events that both took place in major public squares, these experiences were manifest, with various degrees of intensity, in the individual reactions of the audiences as well as in their collective behaviour.

This project was, in many ways, an experimental prototype that was used to explore not only a different type of cinematic experience from an architectural perspective, but also a different type of site-specific artistic intervention, which involved, in the case of Guimaraes, intensive collaboration with a highly politically engaged local film club as well as the active participation of the workers from two local industries and, in the case of Lisbon, rarely screened archival documentary material related to the eventful history of the chosen site at the beginning of last century, in the early years of cinema.

Colin Fournier was born in 1944 and educated at the Architectural Association in London. He is Emeritus Professor of Architecture and Urbanism at the Bartlett School of Architecture, University College London (UCL), where he was, for 15 years, Director of the Master of Architecture course in Urban Design, as well as Director of Diploma Unit 18. He is currently Visiting Professor at the Chinese University of Hong Kong (CUHK). He was an associate member of the radical experimental design group Archigram Architects and Planning Director of the Parsons Company in California, USA, implementing several urban design projects in the Middle East, in particular the new town of Yanbu in Saudi Arabia. He was Bernard Tschumi's partner for the design of the Parc de la Villette in Paris and co-author, with Sir Peter Cook, of the Graz Kunsthau, a contemporary art museum in Austria, completed in 2003 as part of the "European Cultural Capital of the Year" programme. His recent project "Open Cinema", developed in collaboration with artist Marysia Lewandowska, was completed in Guimarães, Portugal, also European Cultural Capital of the Year for 2012 as well as produced in Lisbon, as a second edition, as part of the 2013 Lisbon Architecture Triennale. He was, in 2013, President of the Jury for the M+ museum international architecture competition in Hong Kong and Chief Curator for Hong Kong of the 2013 Hong Kong/Shenzhen Bi-City Biennale of Urbanism\Architecture (UABB*HK). He is Chairman of TETRA X, an architectural practice based in Hong Kong.



Marysia Lewandowska is a Polish born artist based in London and Hong Kong, who through her collaborative projects has explored the public function of archives, collections and exhibitions. Research has played a central part in all her projects, which include the book *The Value of Things* (Birkhauser/August 2000), *Give & Take* at the V & A Museum and *Capital* (2001) inaugurating Contemporary Interventions series at Tate Modern. *Enthusiasm* (2004-2006) project has been shown at the CCA Warsaw, the Whitechapel Gallery, London, Kunst-Werke in Berlin and Tapies Foundation in Barcelona. The film project *Screen Tests* (2006) featured in the British Art Show 6. *Social Cinema* (2006) events were made for the London Architecture Biennale. *Generosity Broadcasting House* (2006) was at Kunsthau Graz. *Post-production* (2008) featured in Manifesta7 in Bolzano. The film *Museum Futures: Distributed* (2008) was commissioned by Moderna Museet in Stockholm, and *Tender Museum* (2009), a sound and film installation, is at Muzeum Sztuki in Lodz. *Intellectual Property* was a subject of *How Public is the Public Museum?* (2010) at Moderna Museet in Stockholm. *Re-Distributed Archive* (2011) featured at the Congress of Culture, Wrocław; *Open Cinema* (2012) developed with architect Colin Fournier was a public intervention for Guimarães 2012 European City of Culture, and in 2013 Architecture Triennale in Lisbon. 2014/15 she is Artist in Residence at Asia Art Arvhive in HK. Her recent project *Exhibition Histories Distributed* is currently shown at Osage Art Foundation in Shanghai. She is professor at Faculty of Arts Chinese University of Hong Kong.

Exploring food consumption of young female adults in New Zealand using visual behavioural maps as guerrilla research

Bettina Neu

Diplom Industrial Designer, PGCertHELT,
Senior Lecturer School of Design, Victoria University Wellington

Annabelle Nichols

Bachelor of Design Innovation, Majoring in Industrial Design BDI, Victoria University.
Postgraduate student, Final year of Masters of Design Innovation MDI, Victoria University, Design
Intern at Designtree Collective

Abstract :

In this paper we will present the early stages of a research project that focuses on understanding the eating habits of young female adults aged eighteen to twenty-five in New Zealand. The paper explores novel possibilities to use visual guerrilla design research as a form of design intervention that help to influence the eating habits of this particular group. We applied visual mapping in three different stages inviting participants to comment and generate their own interpretation. We argue that enrolling participants through visual guerrilla research techniques is a design intervention itself that eventually may nudge existing habits in unexpected ways early in the design process.

Keywords :

visual behavioural mapping,
guerrilla research,
design interventions,
young female adults,
food consumption,
eating habits



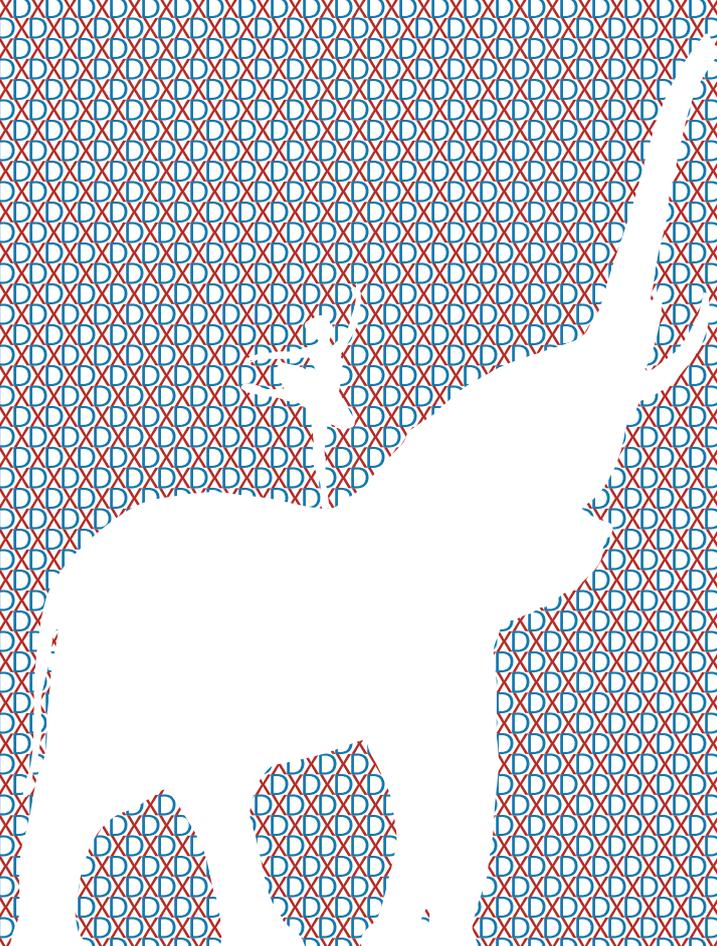
A professional career with an emphasis and expertise in design thinking, design management, strategy and innovation to expand the current understanding of design in business, society and culture. In recent years shifting **Bettina Neu's** knowledge into tertiary design education with the focus on cross-discipline pedagogy for studio teaching and curriculum development in undergraduate and postgraduate levels with a focus on a new approach between theory and practice.

As a design professional a have over 20 years of professional experience and expertise in design and management consulting working for and with global companies and international brands. Her specialty and expertise is in helping clients to use design thinking and design communication for (design) strategic initiatives to initiate organizational, process and cultural change for innovation creation.



Interested in new design concepts such as nudging design **Annabelle Nichols** designs objects, visual communication and design strategies to explore how she can change people's habits. She was awarded 3rd place in the New Zealand young designers' competition in 2010. Projects range from coat racks to cycles to hospital waiting rooms to child safety wrist bands. During the Product Futures Business Incubator, a School of Design Summer Project she gained experience in project management leading a small team of students (designers, engineers and developers). We worked on developing products in a three-phase process (market research, validation stage, development of scalable digital and physical prototype) to finally pitch the idea to industry collaboration partners. Part time she work as a design intern at Designtree collective, a Wellington Design Collective developing innovative furniture and lighting products for home and business environments.

As a designer she is interested in how our everyday habits impact the world we live in. Growing as a Designer I would like to help find solutions that will have a positive impact on larger global problems such as food waste, population growth and human health.



Keynote (28 November 2014, 2–3.30, AVA215):

Curatorial Networks: Designing Alternative Landscapes to Commercial Interventions

Ms. Marisa Yiu

School of Architecture, Chinese University Hong Kong, Hong Kong

Paper Presentations V (28 November 2014, 4–5.30pm, AVA215):

Designing for Experience: Models from the Museum's Context

Dr. Toni Roberts

School of Media and Communication, RMIT, Melbourne, Australia

Rethinking the Interior Design User Journey: How Instagram is Changing User Perception of Interior Environments

Cotter Christian

Savannah College of Art and Design, Hong Kong

Frances Gain

Savannah College of Art and Design, Hong Kong

(Catherine Normoyle

Memphis College of Art and Design, Memphis, Tennessee, USA)*

Towards a Common Framework to Operate with: Mediating Experience Design and Architecture

Dr. Hakan Anay

Department of Architecture, Eskisehir Osmangazi University, Eskisehir, Turkey

Dr. Ülkü Özten

Department of Architecture, Eskisehir Osmangazi University, Eskisehir, Turkey

Dr. Meltem Anay

Integrated School of Handicapped, Anadolu University, Eskisehir, Turkey

Paper Presentations V (28 November 2014, 4–5.30pm, AVA217):

Place Pavilions: Experiencing Inhabitable Maps

Joshua M. Nason

School of Architecture, University of Texas, Arlington, USA

Village Hack: The Cultural Geography of Shenzhen Identities

Dr. Mary Ann O'Donnell

School of Architecture, Shenzhen University, Shenzhen, China

* Persons listed in brackets are co-authors of papers/presentations, but will not be present at the conference.

Curatorial Networks:

Designing Alternative Landscapes to Commercial Interventions

Ms. Marisa Yiu

School of Architecture, Chinese University Hong Kong, Hong Kong

Abstract :

This paper shares case studies in the contextual transformation from small-scale art and architectural installations to curatorial projects within an architectural biennale festival setting and from our ESKYIU design practice based in Hong Kong. In the last decades, since the 1980s in Hong Kong, the furor of building development, planning and infrastructural connectivity of Hong Kong and expansion of Pearl River Delta has given rise to a post-industrial landscape. Large open urban public spaces have become limited, industrial warehouses are being rethought and the Hong Kong government has slowly released heritage sites for regeneration. Within this context, there is a cultural and curatorial network building up momentum that has demonstrated a potential to move Hong Kong beyond pure commercial development practices. This rise has created positive social values and strategies of engaging audiences in specific ways to generate new types of activities and educational learning experiences. The public realm and public spaces at various scales are ripe for further cultural invigoration and investigation. These raise questions of who we are building for and who are the constituents of our public here in Hong Kong? How can “our” participation build feedback mechanism and shape new types of conversations with stakeholders, necessary to transform sites beyond commercial gain and just for development sake. I examine our collective desire to inject more educational and interpretative experiences for the public’s interaction as positive elements for societal gain.

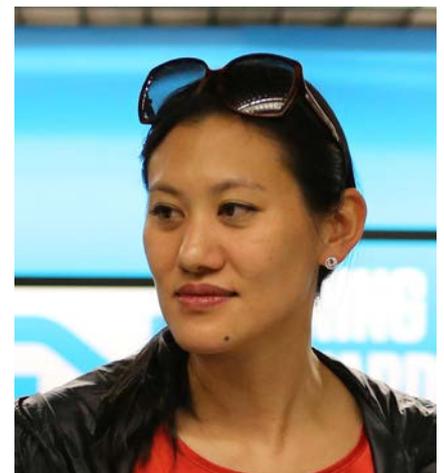
My presentation will share on three main case studies. An interactive installation that my partner of ESKYIU, Eric Schuldenfrei and I created entitled, Industrial Forest commissioned by a nonprofit art space Spring Workshop an artist in residency programme in Hong Kong. This installation responds as a critique of Hong Kong’s urban environment yet recalls links to local heritage in one of the last few working industrial areas of HK.

Marisa Yiu is an architect and Founding Partner of ESKYIU, a multi-disciplinary architecture studio actively integrating culture, community, art and technology based in Hong Kong. She was the Chief Curator of the 2009 Hong Kong & Shenzhen Bi-City Biennale of Urbanism\Architecture; and recently curated the POP-UP Studio-X Shenzhen. Along with her partner Eric Schuldenfrei, they were awarded the ‘Architectural League Prize’ for their design installations featured in the Venice Biennale and New York’s Lower Manhattan Cultural Council. They edited, *INSTANT CULTURE: Architecture and Urbanism as a Collective Process* (Hong Kong: M+ Museum, 2011) and co-authored an essay on Hong Kong in *High-Rise – Idea and Reality* (Ostfildern: Hatje Cantz, 2012). Marisa’s work and writings have also been published in *A/D, Log, DomusChina, MIT’s thresholds, Routledge, M+ inflation catalogue, Architectural Record* and *JAE*.

Previously, in 2009, I had the opportunity to lead the curatorial efforts for the 2009 Hong Kong Shenzhen Bi-City Biennale of Urbanism / Architecture on the West Kowloon site under the curatorial theme of “Bring Your Own Biennale”, calling for public participation and social sustainable models for the cultural community to respond to the reclaimed and open flat landscape, that was empty for over ten years. This prime forty hectare waterfront site is slated for the West Kowloon Cultural district for Hong Kong. Fronting the spectacular Hong Kong harbor, our 2009 festival was a precursor for any large scale activity at an international scale. The experience allowed us to understand the much needed cultural platform for the public to engage in a biennale setting.

Recently, in the latest 2013 Bi-City biennale, I participated as a curator and designer of an exhibition space for the Shenzhen side, for the POP-UP Studio-X Shenzhen at the Value Factory in Shekou. Tackling these various contexts of social, economic and demographic transformations, we questioned the future on examining cross-border issues between Hong Kong and Shenzhen, curated and designed spatial intervention and events to test the potentials of creative regeneration dialogue between the two cities. The Value factory is a 4-hectare old glass factory decommissioned in 2009, and was another test site of cultural regeneration instead of a pure commercial development, one that witnesses in many Chinese cities today.

These curatorial efforts are much engaged in the local; yet, connected to a larger global discourse on audience participation, user generated activity and urban regeneration that restores and aims to distill unique local cultural identity, and a discourse in designing experiences for various demographics that are positively educational.



Designing for Experience: Models from the Museum's Context

Dr. Toni Roberts

Lecturer, School of Media and Communication, RMIT, Melbourne, Australia

Abstract :

The fields of museum studies and design have historically demonstrated a mutual neglect yet they share an interest in the nature of human experience and how experiences are created. This common interest signals potential benefits to the two fields from current research. The paper examines four models of experience developed in the museums context for their potential contribution to the field of experience design.

Museums and zoos have a long history of offering open-ended, free-choice experiences. In seeking to understand the impact of such experiences on visitors, the field of museum studies has produced models of the visitor experience with relevance beyond the museum's walls. Researchers recognise that the visitor experience is not bounded by time and place in a predefined event. Rather, visitors' interactions with objects and environments are informed by their prior knowledge, motivations and interests. In this way, visitors actively contribute to shaping their own unique experience that is in turn re-shaped over time through memory and association with new experiences.

The paper presents four models from the museum context, examining their conceptualization of experience: John Falk and Lynne Dierking's contextual model of learning; the ideas, people, objects, physical (IPOP) model developed by a team at the Smithsonian Museum; Tiina Roppola's conceptualisation of visitor experience as encompassing framing, channelling, resonating and broadening processes; and the author's think:feel:do conceptual framework of cognitive, affective and physical modes of visitor engagement in designed environments.

Toni is a design educator, researcher and practitioner in the design of interpretive exhibits and environments for zoos, museums and public spaces. Toni's PhD thesis, 'Interpretation Design: building knowledge from practice' (2013) examines interpretation design as an emerging multidisciplinary practice. Drawing on practitioner knowledge, the research investigates the designer's role in shaping visitor experiences and the defining characteristics of interpretation design.

Toni's recent collaborative projects include: Royal Australian Mint Gallery master plan and factory interpretation, Werribee Open Range Zoo Entry interpretation design, Whittlesea Bushfire Memorial and Te Wao Nui interpretation design for Auckland Zoo.

The paper discusses the implications of these models for designers, proposing relevance to experience design because the field shares key characteristics with interpretive exhibition design for museums. Both fields are defined by their intent rather than by their form, which may include diverse media and materials. Both fields have multiple, often complex aims that extend beyond sensory impact to influencing behaviour, personal meaning-making and providing potentially significant social benefits.

All four models challenge the distinction between content and form traditionally demonstrated by the distinct roles of curator and designer and paralleled in other design fields. No single model is sufficient to describe or plan the design of experiences; these models provide complementary constructs that can be used in conjunction with other theoretical perspectives and practical tools. The museum studies and experience design fields can benefit from shared research into understanding the nature and qualities of experience and the role of designers in shaping experiential environments.

Keywords :

museum,
model,
visitor,
interpretation,
experience design



Rethinking the Interior Design User Journey: How Instagram is Changing User Perception of Interior Environments

Cotter Christian

Savannah College of Art and Design, Hong Kong

Frances Gain

Savannah College of Art and Design, Hong Kong

(Catherine Normoyle

Memphis College of Art and Design, Memphis, Tennessee, USA)*

Abstract :

Interior designers are trained to understand how the characteristics of an environment, as well as its furnishings, finishes, lighting, layout and architecture impact a user's experience throughout their encounter with the space. In this way, a successful interior design can serve a client as a tangible manifestation of their core characteristics and values, providing end users with a comprehensive and immersive experience with the client, their products, and/or services. Furthermore, the interior design can address the aspirational aspects of an end user's experience by immersing them, however temporary, in an environment that may be an improvement over their current reality.

In this project, we hope to reveal how a spatial experience is mitigated through the social photo sharing application, Instagram. Through this exploration, we hope to encounter opportunities for experience designers of all disciplines to meaningfully consider the virtual representation of their work, and to better understand the implications of the mobile device interface to the user journey exercise.

A user journey analysis is beneficial to interior designers, among other disciplines, as a means of identifying the different steps an end user may take when visiting a space. This physical analysis reveals the anticipated progress of a user through a space, and may also yield some preliminary hypotheses regarding the emotional state of anticipated users. In a similar way that businesses look for touchpoints in a customer's interaction with a brand, an interior design user journey analysis can reveal predicted and unanticipated ways in which a user may interact with a physical environment.

Since its launch in 2010, Instagram has provided a platform for the sharing of over twenty billion photos at a current rate of about sixty million photos per day. This photo sharing site allows visitors to an interior space the opportunity to post images from their experience, not only serving as their proof of having been to the space, but also as a memory of this encounter.

In this research project, we are interested in expanding the notion of a typical user journey by exploring the characteristics of interaction with interior environments by examining their documentation on Instagram. We have chosen to limit our research to spaces in Hong Kong due to the active social media community in this city as well as convenient geographic proximity. By understanding what end users are capturing of interior environments and posting to social photo sharing sites like Instagram, it may lead to future interior design interventions that can capitalize on this interest, thereby extending a user's engagement with an interior environment.

Keywords :

interior design,
experience design,
social media,
mobile technology,
user experience journey



Cotter Christian currently teaches interior design at the Hong Kong campus of the Savannah College of Art and Design, and previously taught at the university's Atlanta campus. Christian holds a Master of Fine Arts degree in Studio Art with a concentration in Interior Design from Georgia State University and a bachelor's degree in Set Design from Marymount Manhattan College in New York City. Academic interests lie in collaborative and interdisciplinary projects as well as the impact of technology on the praxis of interior design. Previously, Christian was an interior project designer at the international design firm, Perkins+Will, working primarily in the Science and Technology market sector.



Trained and practiced in Art, Architecture, Interior Design, Marketing and Advertising, **Frances Gain** has a passion for design and creative ideation, she is interested in immersive environments, the intersection of form, function and design narrative. Frances has a Master's Degree in Architecture from Cornell University, post graduate studies in Marketing and Advertising at the Red and Yellow School and a Bachelors of Arts in Visual Theory at the University of Cape Town. Currently she teaches Interior Design at the Savannah College of Art and Design at the Hong Kong campus, previously working in the fields of Marketing, Architecture and Interior Design.

Cat Normoyle is an Assistant Professor at Memphis College of Art. Normoyle's research and creative works explore the roles of graphic design in environments. Some recent works include graphic design's impact in underdeveloped communities, social design and participatory art. Other research interests include issues of collaboration & technology, place and technology and design education. Originally from Boston, Normoyle has a bachelor's degree in Industrial Design from Georgia Institute of Technology and a Master's of Fine Arts degree in Graphic Design from Georgia State University. Prior to graduate school, Normoyle worked at the Atlanta-based marketing and branding agency, Trend Influence.

Towards a Common Framework to Operate with: Mediating Experience Design and Architecture

Dr. Hakan Anay

Department of Architecture, Eskisehir Osmangazi University, Eskisehir, Turkey

Dr. Ülkü Özten

Department of Architecture, Eskisehir Osmangazi University, Eskisehir, Turkey

Dr. Meltem Anay

Integrated School of Handicapped, Anadolu University, Eskisehir, Turkey

Abstract :

This paper is concerned with one of the oldest of design disciplines: architecture, and one of the newest: Experience design. It is based on the assumption that as an emerging discipline Experience design may learn much from Architecture, while Architecture could make itself a new way out with the help of an 'experience design' intensive research agenda. It argues that, to mediate both disciplines, a common conceptual and theoretical framework is required. Towards this ultimate aim, first it reviews the essentials of the so-called experience design and related issues of architecture, with a special emphasis on their common epistemological roots, then it goes on to give a rough sketch of a theoretical and conceptual framework.

Keywords :

architectural design,
experience design,
design epistemology



Received Bachelors, Master and PhD degrees in Architecture from the Middle East Technical University. Recently **dr. Hakan Anay** is holding an associate professor position in Osmangazi University Department of Architecture, Eskişehir Turkey. He has been teaching theory courses as well as architectural design studio for 18 years. His research areas are architectural theory, criticism, design research and design epistemology. Has many international publications and series of books published under the title "Architecture Theory Library." He is currently working on a book series project titled Architecture: From A to Z.



Dr. Ülkü Özten holds Master and PhD degrees in Architecture from the Middle East Technical University and a Bachelor of Architecture from Anadolu University. She teaches architectural theory and conducts design studio with Hakan Anay in Osmangazi University Department of Architecture.

Her research and writing concerns, architectural theory, design and epistemology. She is one of the editors of the Architecture Theory Library project in ESOGU with Hakan Anay. She co-edited a book: *Biçim ve İşlev: Günümüzde Biçim ve İşlev tartışmasının Neresindeyiz?* (Form and Function: What is the State of Discussion on Form and Function Today?) She is currently working on series of a new book project titled: Architecture: From A to Z.



Dr. Meltem Özten Anay has received her Ph.D. from Middle East Technical University, Turkey, in the area of architectural design and architectural design education. Her research interests are Architectural design education, Design research, Issue of user in design education, Vocational education of hearing impaired students, Hearing impaired students in design education, Inclusive-universal design education, Qualitative research in architecture. Currently, she is working as Assistant Professor at Anadolu University, the School for the Handicapped, Department of Architecture and City Planning, Eskişehir. Some courses she has been teaching are; "Architectural Design Studio," "Professional Language for Architectural Drafting," "Model Making."

Place Pavilions: Experiencing Inhabitable Maps

Joshua M. Nason

School of Architecture, University of Texas, Arlington, USA

Abstract :

The Place Pavilions are individually scaled constructions built as maps and mapping devices, simultaneously. Affording inhabitants the opportunity to experience their environment through framing the sensory perception of surroundings, the pavilions reveal through regulation, stimulate through stipulation. By restricting the customarily pervasive experience of a place, the pavilions allow one to focus on specific surrounding elements, revealing that which is usually ignored. They offer habitation through fostering an interaction of person and place. Thus allowing the map to be experiential and the reader to be informed through the map's generative and constructive nature and its cultivating of action.

It has been more than three decades since Beaudrillard first explained his theory of the precession of simulacra. In so doing, he critically relates Borges's fable as unusable in its reductive description of the reactionary, narrative map of the Empire, wasting into the soil it so inadequately (in admitted detail) simulates. While much of postmodern thinking and practice falls under scrutiny today, a lasting truth is this decoupling of the acts and products of drawing from a limiting definition of merely reactive and representational relics of an assumed, more tangible reality. He proposed that the map comes first and many times, outlasts the territory, which it communicates. However, not just any map can yield such enduring value – it must be both generative and constructive in nature.

Keywords :

mapping,
pavilions,
spatial participation,
context



Joshua Nason, Assistant Professor at UT-Arlington and Director of Iterative Studio, was educated at Cornell and Texas Tech Universities. He focuses on the design and analysis of complex urban environments and participatory events through exploring their dynamic, vacillating interrelationships. Through iterative design processes, he explores the superimposition of urban components, meaning, and their inevitable influence on city fabrics and cultures.

Jason's teaching of architectural design, urbanism, theory, and analytic mapping explores evolving contextual structures. Such investigations include on-site research in cities throughout Asia and North America. His design work has been featured in exhibitions in Beijing, New York, and across Texas. A guest, critic or lecturer at many institutions, Joshua recently co-chaired "Chasing the City," a session of the ACSA 102nd Annual Meeting, focused on progressive urbanity. His recent lectures include "Anomalous Urbanism," "Awkward Mapping," "Mapping Change," "Drawing on Urban Complexity," and "Place Pavilions: Experiencing Inhabitable Maps."

Projective maps as designed entities have been a topic of interest for the likes of Guy Debord, Jean Beaudrillard, Gilles Deleuze, Felix Guattari, James Corner, Petra Kempf and many others. Yet we, as an active, map-using population, continue to drastically underutilize their potential. Even in academic and design circles, where projective drawings are employed daily in order to describe action, they usually engender little. When active, maps can vividly reveal the unknown. What if we used maps to understand our place in (and therefore relationship/responsibility to) context rather than just our placement in it? What if the map was something we looked through, rather than at? What if the map was a designed, engaging and haptic experience?

If we are to tap into new understanding, we must employ new methods. An example of this is found when considering the possibilities of maps operating at dimensions greater than two – maps to be inhabited. Maps that thereby frame, generate and inspire unfamiliar spatial awareness and activation. Maps that activate through experience thus generating transformation from information.

The Place Pavilions accomplish this by translating map readers into viewers into inhabitants who interact with that which they see. These pavilions, as designed and built experiential devices, tectonically mediate between the reader and the read in an individualized, participatory manner. The goal is to introduce viewers to atypical readings of their surroundings by presenting to them detailed, specific, loaded and yet personalized views of what they otherwise take for granted. This paper relates the theoretical and pedagogical basis as well as the practical deployment of such pavilions as instances through which contextual understanding is engaged and therefore engaging.

Village Hack: The Cultural Geography of Shenzhen Identities

Dr. Mary Ann O'Donnell
Shenzhen, China

Abstract :

This is a curatorial statement for the 白鼠笔/VILLAGE HACK ARTIST RESIDENCY, which brought nine artists, writers, scholars, and curious citizens to live and work in Handshake 302, an independent art space located in Shenzhen's most iconic urban village, Baishizhou.

Or it is a curatorial statement in an expanded sense. I do want to layout the organization and ambitions of the program. I also want to argue for the insights and pleasures that are available when we transplant artists and scholars from one milieu to another, if even for a week. However, I am by training an anthropologist. I came to Baishizhou (and Shenzhen more generally) by way of the theoretical concerns of reflexive ethnography, urban anthropology, and China studies. This means that I am also interested in addressing such questions as: how did the Chinese State transform rural Baoan County into Shenzhen Municipality?, how did my role as a long-term foreign resident shape public reception of and interest in 白鼠笔/VILLAGE HACK?, and just what is a "village" anyway? Asking these questions will allow me to make broader points about Shenzhen's migrant culture(s), the alienation of local villagers from traditional land holdings, and the role of public intellectuals in contemporary China, which I believe made 白鼠笔/VILLAGE HACK ARTIST RESIDENCY a noteworthy intervention.

Keywords :

community art,
urban village,
migrant culture,
rights to the city,
shenzhen



Trained as a cultural anthropologist, **Mary Ann O'Donnell** creates and contributes to cross cultural projects that build bridges of understanding within communities. Since 1995, her primary site of intervention and departure has been Shenzhen, China's flagship for post Mao reform. She has contributed to the Shenzhen-Hong Kong Biennale of Architecture and Urbanism, actively participates in public debates through Handshake 302 programs, and works with Fat Bird Theatre, Shenzhen. Her blog, Shenzhen Noted has been recognized as an important resource for insight into cultural transformation in Shenzhen, China's flagship for post Mao urbanization.

Speaker /Author

Abstract Title

Ms. Sara Adhitya	Redefining the Role of the Public through the Design of Interactive Bus Stops
Ms. Jenny Althoff	Designing for Experiences: MeaningMmaking through Synthesising by Design
Dr. Hakan Anay	Towards a Common Framework to Operate with: Mediating Experience Design and Architecture
Dr. Meltem Anay	Towards a Common Framework to Operate with: Mediating Experience Design and Architecture
Mr. Peter Benz	Montage of Events: Towards Systems of Constructed Experience
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Affiliation (Country)

Civil, Environmental, and Geomatic Engineering Department, University College London (England)
Konstfack Stockholm (Sweden)
Department of Architecture, Eskisehir Osmangazi University (Turkey)
Integrated School of Handicapped, Anadolu University, Eskisehir (Turkey)
Academy of Visual Arts, HKBU (Hong Kong)
SCAD Hong Kong (Hong Kong)

Queensland College of Art, Griffith University, Brisbane (Australia)

Academy of Visual Arts, HKBU (Hong Kong)

School of Architecture, Chinese University of Hong Kong (Hong Kong)
Trier University of Applied Sciences (Germany)

SCAD Hong Kong (Hong Kong)

Civil, Environmental, and Geomatic Engineering Department, University College London (England)
Creative Industries Faculty, Queensland University of Technology (Australia)

Konstfack Stockholm (Sweden)
School of Design, Hong Kong Polytechnic University (Hong Kong)
Chinese University Hong Kong (Hong Kong)
School of Architecture, University of Texas, Arlington (USA)
School of Design Victoria University Wellington (New Zealand)
School of Design Victoria University Wellington (New Zealand)
Memphis College of Art and Design, Memphis, Tennessee (USA)

School of Architecture, Shenzhen University, Shenzhen (China)
Department of Architecture, Eskisehir Osmangazi University (Turkey)

RMIT (Australia)
(Sweden)

Napier University Edinburgh (Scotland)
Civil, Environmental, and Geomatic Engineering Department, University College London (England)
Aarhus School of Architecture (Denmark)
Academy of Visual Arts, HKBU (Hong Kong)

School of Architecture, Chinese University Hong Kong (Hong Kong)

Email

s.adhitya@ucl.ac.uk
jenny.althoff@konstfack.se
info@hakananay.com
meltanay@yahoo.com
benz@hkbu.edu.hk
cchristi@scad.edu

flanagan@hkbu.edu.hk

colin.fournier@me.com
raune@frankjaer.de

francesgain@gmail.com

liliana.garza.13@ucl.ac.uk
r.gomez@qut.edu.au

hlin.helga@konstfack.se
ilpo.koskinen@polyu.edu.hk
marysia@marysialewandowska.com
nason@uta.edu
bettina.neu@vuw.ac.nz
annabelle.nichols@gmail.com

2767291389@qq.com
info@ulkuozten.com

toni.roberts@rmit.edu.au
me@fernandatorre.com

m.turner@napier.ac.uk
n.tyler@ucl.ac.uk
izabela.wieczorek@aarch.dk
wy@wenyau.net

my@eskyiu.com

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Academy of Visual Arts,
Hong Kong Baptist University

Programme Committee

Mr Kingsley NG
Academy of Visual Arts,
Hong Kong Baptist University

Dr Mariko TAKAGI
Academy of Visual Arts,
Hong Kong Baptist University

Dr Emma WATTS
Academy of Visual Arts,
Hong Kong Baptist University

External Member

Dr Matthew TURNER
School of Arts and Creative Industries,
Napier University, Edinburgh, Scotland

Advisors

Prof. John AIKEN
Academy of Visual Arts,
Hong Kong Baptist University

Dr HO Siu Kee
Academy of Visual Arts,
Hong Kong Baptist University

Peer Reviewers

Internal Reviewers

Prof. John AIKEN
Academy of Visual Arts,
Hong Kong Baptist University

Dr HO Siu Kee
Academy of Visual Arts,
Hong Kong Baptist University

Dr Mariko TAKAGI
Academy of Visual Arts,
Hong Kong Baptist University

Dr Emma WATTS
Academy of Visual Arts,
Hong Kong Baptist University

External Reviewers

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Parsons – The New School for Design, New York City, USA

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London College of Communication,
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Dr. Claus ØSTERGAARD
Department of Communication and Psychology,
Aalborg University, Denmark

Dr Matthew TURNER
School of Arts and Creative Industries,
Napier University, Edinburgh, Scotland

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