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Experience-Centered Design

*Designers, Users, and
Communities in Dialogue*

Peter Wright
John McCarthy

*SYNTHESIS LECTURES ON
HUMAN-CENTERED INFORMATICS*

John M. Carroll, Series Editor

Experience Centered Design Designers Users And Communities In Dialogue John Mccarthy

Elisa Giaccardi



Experience Centered Design Designers Users And Communities In Dialogue John McCarthy:

Experience-Centered Design Peter Wright, John McCarthy, 2022-05-31 Experience centered design experience based design experience design designing for experience user experience design All of these terms have emerged and gained acceptance in the Human Computer Interaction HCI and Interaction Design relatively recently In this book we set out our understanding of experience centered design as a humanistic approach to designing digital technologies and media that enhance lived experience The book is divided into three sections In Section 1 we outline the historical origins and basic concepts that led into and flow out from our understanding of experience as the heart of people s interactions with digital technology In Section 2 we describe three examples of experience centered projects and use them to illustrate and explain our dialogical approach In Section 3 we recapitulate some of the main ideas and themes of the book and discuss the potential of experience centered design to continue the humanist agenda by giving a voice to those who might otherwise be excluded from design and by creating opportunities for people to enrich their lived experience with and through technology Table of Contents How Did We Get Here Some Key Ideas Behind Experience Centered Design Making Sense of Experience in Experience Centered Design Experience Centered Design as Dialogue What do We Mean by Dialogue Valuing Experience Centered Design Where Do We Go from Here

Worth-Focused Design, Book 1 Gilbert Cockton, 2022-05-31 Design now has many meanings For some it is the creation of value For others it is the conception and creation of artefacts For still others it is fitting things to people These differences reflect disciplinary values that both overlap and diverge All involve artefacts we always design things Each definition considers people and purpose in some way Each handles evaluation differently measuring against aesthetics craft standards specifications sales usage experiences or usage outcomes There are both merits and risks in these differences without an appropriate balance Poor balance can result from professions claiming the centre of design for their discipline marginalising others Process can also cause imbalance when allocating resources to scheduled stages Balance is promoted by replacing power centres with power sharing and divisive processes with integrative progressions A focus on worth guides design towards worthwhile experiences and outcomes that generously exceed expectations This book places a worth focus Wo Fo in the context of design progressions that are Balanced Integrated and Generous BIG BIG and Wo Fo are symbiotic Worth provides a focus for generosity Effective Wo Fo needs BIG practices

Worth-Focused Design, Book 2 Gilbert Cockton, 2022-05-31 This book introduces the concept of worth for design teams relates it to experiences and outcomes and describes how to focus on worth when researching and expressing design opportunities for generous worth Truly interdisciplinary teams also need an appropriate common language which was developed in the companion book Worth Focused Design Book 1 Balance Integration and Generosity Cockton 2020a Its new lexicon for design progressions enables a framework for design and evaluation that works well with a worth focus Design now has different meanings based upon the approach of different disciplinary practices For some it is the creation of value

For others it is the conception and creation of artefacts For still others it is fitting things to people beneficiaries While each of these design foci has merits there are risks in not having an appropriate balance across professions that claim the centre of design for their discipline and marginalise others Generosity is key to the best creative design delivering unexpected worth beyond documented needs wants or pain points Truly interdisciplinary design must also balance and integrate approaches across several communities of practice which is made easier by common ground Worth provides a productive focus for this common ground and is symbiotic with balanced integrated and generous BIG practices Practices associated with balance and integration for worth focused generosity are illustrated in several case studies that have used approaches in this book complementing them with additional practices

The Design of Implicit Interactions Wendy Ju,2022-05-31

People rely on implicit interaction in their everyday interactions with one another to exchange queries offers responses and feedback without explicit communication A look with the eyes a wave of the hand the lift of the door handle small moves can do a lot to enable joint action with elegance and economy This work puts forward a theory that these implicit patterns of interaction with one another drive our expectations of how we should interact with devices I introduce the Implicit Interaction Framework as a tool to map out interaction trajectories and we use these trajectories to better understand the interactions transpiring around us By analyzing everyday implicit interactions for patterns and tactics designers of interactive devices can better understand how to design interactions that work or to remedy interactions that fail This book looks at the smart automatic and interactive devices that increasingly permeate our everyday lives doors switches whiteboards and provides a close reading of how we interact with them These vignettes add to the growing body of research targeted at teasing out the factors at play in our interactions I take a look at current research which indicates that our reactions to interactions are social even if the entities we are interacting with are not human These research insights are applied to allow us to refine and improve interactive devices so that they work better in the context of our day to day lives Finally this book looks to the future and outlines considerations that need to be taken into account in prototyping and validating devices that employ implicit interaction Table of Contents Acknowledgments Introduction The Theory and Framework for Implicit Interaction Opening the Door to Interaction Light and Dark Patterns in Interaction Action and Reaction The Interaction Design Factory Driving into the Future Together Bibliography Author Biography

Participatory Design Susanne Bødker,Christian Dindler,Ole S. Iversen,Rachel C. Smith,2022-05-31 This book introduces Participatory Design to researchers and students in Human Computer Interaction HCI Grounded in four strong commitments the book discusses why and how Participatory Design is important today The book aims to provide readers with a practical resource introducing them to the central practices of Participatory Design research as well as to key references This is done from the perspective of Scandinavian Participatory Design The book is meant for students researchers and practitioners who are interested in Participatory Design for research studies assignments in HCI classes or as part of an industry project It is

structured around 11 questions arranged in 3 main parts that provide the knowledge needed to get started with practicing Participatory Design Each chapter responds to a question about defining conducting or the results of carrying out Participatory Design The authors share their extensive experience of Participatory Design processes and thinking by combining historical accounts cases how to process descriptions and reading lists to guide further readings so as to grasp the many nuances of Participatory Design as it is practiced across sectors countries and industries

Heritage and Social Media Elisa Giaccardi, 2012-07-26 Heritage and Social Media explores how social media reframes our understanding and experience of heritage Through the idea of participatory culture the book begins to examine how social media can be brought to bear on the encounter with heritage and on the socially produced meanings and values that individuals and communities ascribe to it To highlight the specific changes produced by social media the book is structured around three major themes Social Practice New ways of understanding and experiencing heritage are emerging as a result of novel social practices of collection representation and communication enabled and promoted by social media Public Formation In the presence of widely available social technologies peer to peer activities such as information and media sharing are rapidly gaining momentum as they increasingly promote and legitimate a participatory culture in which individuals aggregate on the basis of common interests and affinities Sense of Place As computing becomes more pervasive and digital networks extend our surroundings social media and technologies support new ways to engage with the people interpretations and values that pertain to a specific territorial setting Heritage and Social Media provides readers with a critical framework to understand how the participatory culture fostered by social media changes the way in which we experience and think of heritage By introducing readers to how social media are theorized and used particularly outside the institutional domain the volume reveals through groundbreaking case studies the emerging heritage practices unique to social media In doing so the book unveils the new issues that are emerging from these practices and the new space for debate and critical argumentation that is required to illuminate what can be done in this burgeoning sector of heritage work

Design Issues ,2017 The first American academic journal to examine design history theory and criticism Design Issues provokes inquiry into the cultural and intellectual issues surrounding design Regular features include theoretical and critical articles by professional and scholarly contributors extensive book reviews illustrations and a section for reader response Special issues concentrate on particular themes such as artificial intelligence product seminars design in Asia and design education

Taking [A]part John McCarthy, Peter Wright, 2015-02-20 A critical inquiry into the value and experience of participation in design research In Taking A part John McCarthy and Peter Wright consider a series of boundary pushing research projects in human computer interaction HCI in which the design of digital technology is used to inquire into participative experience McCarthy and Wright view all of these projects which range from the public and performative to the private and interpersonal through the critical lens of participation Taking participation in all its variety as the generative and critical concept allows them to

examine the projects as a part of a coherent responsive movement allied with other emerging movements in DIY culture and participatory art Their investigation leads them to rethink such traditional HCI categories as designer and user maker and developer researcher and participant characterizing these relationships instead as mutually responsive and dialogical McCarthy and Wright explore four genres of participation understanding the other building relationships belonging in community and participating in publics and they examine participatory projects that exemplify each genre These include the Humanaquarium a participatory musical performance the Personhood project in which a researcher and a couple explored the experience of living with dementia the Prayer Companion project which developed a technology to inform the prayer life of cloistered nuns and the development of social media to support participatory publics in settings that range from reality game show fans to on line deliberative democracies Subject Index to Periodicals ,2009 **Experience-centered Design** Jacob Mason,2017-06-03 Experience centered design experience based design experience design designing for experience user experience design All of these terms have emerged and gained acceptance in the Human Computer Interaction HCI and Interaction Design relatively recently In this book we set out our understanding of experience centered design as a humanistic approach to designing digital technologies and media that enhance lived experience **Designers, Users and Justice** Turkka Keinonen,2020 How do we design for users How might users best participate in the design process How can we evaluate the user s experience of designed products and services These fundamental questions are addressed in Designers Users and Justice through a series of dialogues between a design scholar and a designer In a series of conversations the scholar and the designer address the concepts and practice of user centred design examining whether a just method necessarily leads to a just design consider different models for understanding user experience and socially productive design including the capability approach and utilitarianism and ponder how an ethical framework for evaluating design might be developed Throughout the scholar and the designer draw on their particular experiences in design practice and design education and propose alternative conceptualisations of the key ideas of user centred design highlighting and seeking to address the ethical shortcomings of mainstream user centred design practice **Experience Design** Marc Hassenzahl,2010-07-07 In his book In the blink of an eye Walter Murch the Oscar awarded editor of The English Patient Apocalypse Now and many other outstanding movies devises the Rule of Six six criteria for what makes a good cut On top of his list is to be true to the emotion of the moment a quality more important than advancing the story or being rhythmically interesting The cut has to deliver a meaningful compelling and emotion rich experience to the audience Because what they finally remember is not the editing not the camerawork not the performances not even the story it s how they felt Technology for all the right reasons applies this insight to the design of interactive products and technologies the domain of Human Computer Interaction Usability Engineering and Interaction Design It takes an experiential approach putting experience before functionality and leaving behind oversimplified calls for ease efficiency and automation or shallow beautification

Instead it explores what really matters to humans and what it needs to make technology more meaningful The book clarifies what experience is and highlights five crucial aspects and their implications for the design of interactive products It provides reasons why we should bother with an experiential approach and presents a detailed working model of experience useful for practitioners and academics alike It closes with the particular challenges of an experiential approach for design The book presents its view as a comprehensive yet entertaining blend of scientific findings design examples and personal anecdotes

The User-centered Design Process: Novice Designers' Use of Evidence in Designing from Data, 2008 The user centered design process Novice designers use of evidence in designing from data **Conversational UX Design** Robert J Moore, Raphael Arar, 2019-04-30 With recent advances in natural language understanding techniques and far field microphone arrays natural language interfaces such as voice assistants and chatbots are emerging as a popular new way to interact with computers They have made their way out of the industry research labs and into the pockets desktops cars and living rooms of the general public But although such interfaces recognize bits of natural language and even voice input they generally lack conversational competence or the ability to engage in natural conversation Today's platforms provide sophisticated tools for analyzing language and retrieving knowledge but they fail to provide adequate support for modeling interaction The user experience UX designer or software developer must figure out how a human conversation is organized usually relying on commonsense rather than on formal knowledge Fortunately practitioners can rely on conversation science This book adapts formal knowledge from the field of Conversation Analysis CA to the design of natural language interfaces It outlines the Natural Conversation Framework NCF developed at IBM Research a systematic framework for designing interfaces that work like natural conversation The NCF consists of four main components 1 an interaction model of expandable sequences 2 a corresponding content format 3 a pattern language with 100 generic UX patterns and 4 a navigation method of six basic user actions The authors introduce UX designers to a new way of thinking about user experience design in the context of conversational interfaces including a new vocabulary new principles and new interaction patterns User experience designers and graduate students in the HCI field as well as developers and conversation analysis students should find this book of interest *Co-experience* Katja Battarbee, 2004 **Critical Theory and Interaction Design** Jeffrey Bardzell, Shaowen Bardzell, Mark Blythe, 2018-12-04 Classic texts by thinkers from Althusser to i ek alongside essays by leaders in interaction design and HCI show the relevance of critical theory to interaction design Why should interaction designers read critical theory Critical theory is proving unexpectedly relevant to media and technology studies The editors of this volume argue that reading critical theory understood in the broadest sense including but not limited to the Frankfurt School can help designers do what they want to do can teach wisdom itself can provoke and can introduce new ways of seeing They illustrate their argument by presenting classic texts by thinkers in critical theory from Althusser to i ek alongside essays in which leaders in interaction design and HCI describe the influence of the text on their work For example

one contributor considers the relevance Umberto Eco's Openness Information Communication to digital content another reads Walter Benjamin's The Author as Producer in terms of interface designers and another reflects on the implications of Judith Butler's Gender Trouble for interaction design The editors offer a substantive introduction that traces the various strands of critical theory Taken together the essays show how critical theory and interaction design can inform each other and how interaction design drawing on critical theory might contribute to our deepest needs for connection competency self esteem and wellbeing Contributors Jeffrey Bardzell Shaowen Bardzell Olav W Bertelsen Alan F Blackwell Mark Blythe Kirsten Boehner John Bowers Gilbert Cockton Carl DiSalvo Paul Dourish Melanie Feinberg Beki Grinter Hr nn Brynjarsd ttir Holmer Jofish Kaye Ann Light John McCarthy S ren Bro Pold Phoebe Sengers Erik Stolterman Kaiton Williams Peter Wright Classic texts Louis Althusser Aristotle Roland Barthes Seyla Benhabib Walter Benjamin Judith Butler Arthur Danto Terry Eagleton Umberto Eco Michel Foucault Wolfgang Iser Alan Kaprow S ren Kierkegaard Bruno Latour Herbert Marcuse Edward Said James C Scott Slavoj i ek *The User-centered Design Process* Erin Friess,2008 User-Centered Design of an Application for Local Communities ,2013

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