

ARTG 6310

Design for Behavior and Experience (studio)

Performative Design: Choreography, Improvisation, Gesture

CRN: 35636 | Spring 2019 | Thu 1:35-5:05pm | Ryder 207

Professor **Kristian Kloeckl** k.kloeckl@northeastern.edu

Office hours: Mon/Thu 10:15-11:45 am at Ryder Hall 448D

COURSE DESCRIPTION

Far from passive, our constructed world conditions the way we perceive and interact with and within our environment. The way things are designed influences how humans behave with them, around them, and through them. Objects, systems and environments, be they physical, digital, social, or else, mediate our understanding and experience of our environment and our being and acting in this world. This happens in embodied and performative ways, while we act in and interact with our environment. The form and constellation of artifacts contributes to how we behave when we come into contact with them. A door handle affords a certain way of opening a door that is different from a sliding door, a rotating door or a curtain; a round table frames a conversation differently than a long rectangular table; Amazon's Dash button changes the nature of shopping compared to the conventional act of going to a store; etc. This studio explores three distinct approaches to experience design that are based on a performative perspective of design: *Choreographing Objects*, *ThingProvisation*, *Gestural Design*. We will explore these design approaches through observational studies, readings, discussions and foremost through hands-on experimentation and project work.

COURSE STRUCTURE

The course will consist of lectures, readings, discussions, writing assignments, project work, and in-class critiques.

The course is structured in three modules, each dedicated to a specific methodological approach of performance based experience design:

1. Choreographing Objects
2. Gestural Design
3. ThingProvisation: Improvisation-based design

At the completion of each module students will be asked to present their work and submit their presentation on Blackboard. The project submission will be accompanied by a 1-page written document in which each student discusses the submitted project in reference to the literature covered as well as any relevant activities and discussions during the classes of that module.

ASSIGNMENTS AND SUBMISSIONS

Reading take-aways are due every Wednesday (end of day) as a pdf submission on Blackboard if a reading is indicated the following Thursday. For each text that is listed in the syllabus for that week I ask you to indicate the three main concepts, issues, ideas, etc. that stand out for you. You can write these take-aways in the form of a couple of sentences for each point or bullet points. This should be short and concise.

Each of the three modules ends with a **project presentation**, a submission on Blackboard of that presentation and the submission of a **1-page written project discussion** in which each student discusses the submitted project in reference to the literature covered as well as any relevant activities and discussions during the classes of the module.

REQUIRED READINGS

All texts will be provided as pdf files on Blackboard.

Texts are indicated in the course program and students are expected to read the indicated texts before class.

COURSE PROGRAM

Module	Class	Date	Topics and Activities	Readings
Introduction	1	Jan 10	- Course intro - Syllabus - Presentation of course topic - Observational study: "entering a building"	
01 Choreographing Objects	2	Jan 17	Exhibition Visit: ICA Boston. William Forsythe: Choreographic Objects	Neri, Louise, and Eva Respini. William Forsythe: Choreographic Objects. Prestel, 2018. (pages TBD)
	3	Jan 24	- Reading discussion - Work session/critique	
	4	Jan 31	- Reading discussion - Work session/critique	Verbeek, Peter-Paul. "Beyond Interaction: A Short Introduction to Mediation Theory." <i>interactions</i> 22, no. 3 (2015): 26–31.
	5	Feb 07	- Choreographing Objects final presentation - Due: Project Submission	
02 ThingProvisation Improvisation-based design	6	Feb 14	- Reading discussion - Post-dramatic theatre and Improvisation for design.	Kloeckl, Kristian. 2017. "The Urban Improvise." <i>Design Issues</i> 33 (4). Ryöppy, Merja, Salu Ylirisku, Preben Friis, and Jacob Buur. 2016. "Postdramatic Theatre in Smart City Design." <i>Proceedings of the 20th International Academic Mindtrek Conference</i> 462–65.
	7	Feb 21	- Reading discussion - Work session/critique	Landgraf, Edgar. "Improvisation: Form and Event—a Spencer-Brownian Calculation," In <i>Emergence and Embodiment: New Essays on Second-Order Systems Theory</i> , edited by Bruce Clarke, and Mark B. N. Hansen, 179–204. Duke University Durham, 2009.
	8	Feb 28	- Work session/critique	
		Mar 07	SPRING BREAK - No Class	
	9	Mar 14	- ThingProvisation final presentation - Due: Project Submission	
03 Gestural Design	10	Mar 21	- Reading discussion - Topic Presentation - Observational study on everyday gestures	Rose, David. <i>Enchanted Objects: Innovation, Design, and the Future of Technology</i> . Scribner, 2015. (pages TBD)
	11	Mar 28	- Reading discussion - Work session/critique	McCarthy, John, and Peter Wright. <i>Technology as Experience</i> . The MIT Press, 2007. (Chapter 1, pp. 1-22)

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Module	Class	Date	Topics and Activities	Readings
	12	Apr 04	<ul style="list-style-type: none">- Reading discussion- Work session/critique	Katz, David. <i>The World of Touch</i> . Translated by Lester E Krueger. Hillsdale, N.J: L. Erlbaum Associates, 1989. (pages TBD)
	13	Apr 11	<ul style="list-style-type: none">- Work session/critique	
	14	Apr 18	<ul style="list-style-type: none">- Gestural Design final presentation- Due: Project Submission	

LEARNING OBJECTIVES

- Experiment with a research and performance driven design process focused on orchestrating artifacts, environments, services, etc. to enhance human experience in a specific situation.
- Learn about and apply concepts and models to experience design, for the benefit of students' understanding, their confidence, their design process, and their deliverables.
- Engage in critical evaluation and analysis of case studies of experience design practice.
- Recognize and practice the importance of engaging information and knowledge from different disciplines outside of design in the experience design practice.
- Learn and practice observational studies and their interpretation for the understanding of values, goals, intentions and actions of people, and modeling system components and interactions, in a coherent, holistic manner.
- Apply experience design visualization, sketching, mapping and prototyping methods to understand existing conditions, interactions, relationships and proposed solutions.
- Achieve an understanding of the importance of empathy in understanding of differences, expectations and interests of multiple participant groups.
- Understand how a human-centered design approach offers insights that can lead to innovation and valuable experiences for participants.
- Develop an understanding of the interactions and interdependencies between humans and designed systems.
- Develop a language for assessing the quality of a design interventions in terms of its effectiveness and efficiency in helping users achieve, revise or discover their goals.
- Achieve and enact an awareness of the ethical and social responsibilities in the practice of design.
- Prepare and present professional documentation and artifacts to communicate findings and proposals.

GRADING

You are expected to demonstrate week-to-week progress and you will be graded upon the submission of specified assignments. Assignments are due as indicated throughout the course. Every submission will be graded and the final grade takes into consideration the criteria and weights described below, and will include a peer evaluation.

Criteria:

15% reading take-aways: how each of these captures your critical and thorough reading of the texts.

40% project presentations: how thoroughly the student-selected project is developed and presented in relation to key issues of the course content in critical and thoughtful ways.

20% written project discussion. how each of these reflect critical consideration of the lecture content, class discussions, and readings in relation to your project work.

25% class participation: how you use critical language in the class presentation of your project work and during class discussion and critique of classmates work.

Grading System:

The grading system follows the University Policies outlined at
<http://www.northeastern.edu/registrar/gradingsystem.html>

RULES AND CONDITIONS

Attendance	Full attendance of all classes is mandatory. Missed classes will mean that you will miss valuable information. Absences for health or other personal reasons need to be communicated to the lecturer in advance. Frequent tardiness and unexcused absences will impact your final course grade.
Class-discussions	A significant part of this class will be devoted to discussion of the lecture topics and student submissions. You are encouraged to actively participate in all activities.
Assignments	All assignments need to be submitted on the day indicated in the course program. Late submissions will not be accepted except if discussed and agreed upon by instructor before the submission date.
Integrity	You are requested to abide by Northeastern University's Academic Integrity Policy, which you can read at: http://www.northeastern.edu/osccr/academicintegrity/