

# Experience Prototyping & the Art of Inquiry

Rajiv Vaid Basaiawmoit



AARHUS UNIVERSITY  
CENTRE FOR ENTREPRENEURSHIP & INNOVATION



**European Union**  
European Regional Development Fund

Investing in your future!



# RECAP

- We talked about Arenas & Disclosive spaces
- Worlds & Sub-worlds
  - Create a web-of-meaning
- Everyday practices
- Styles
- Disharmonies

Remember, one of the myths of Entrepreneurship:  
*Entrepreneurs are geniuses or prophets or clairvoyants – i.e.  
they can **predict** the future*

*“Prediction is very difficult, especially about the future.”*  
– Niels Bohr

# A New perspective on the Entrepreneurial mindset?

- Entrepreneurs are generally very good at spotting or creating opportunities – they don't just predict...
  - Major reason – openness
- Approach new things (everything new is a learning experience) with openness and with full knowledge of one's own assets and limitations as a discloser
- There is no "Time to learn" AND "time to do" – One is always learning and always doing – (context of opportunity)

Who is a Discloser?  
- All of us are

# Concious Disclosers

- Spinoza, Flores & Dreyfus – wants us to be history-makers - *"A conscious discloser is someone who can be ahistorical"*
- A concious discloser is one who learns and applies learning – i.e. for e.g. reading all you want even outside your disclosive space is not enough unless you apply it and then iteratively learn from that application
- Being ahistorical is not being a prisoner of your past – it is a way of approaching the world

# How Everyday Practices Ground History-Making

"We call any organised set of practices for dealing with oneself, other people, and things that produces a relatively self contained web of meanings a *disclosive space*" – S, F & D

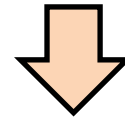
Based on

## Heidegger's account of "worldhood"

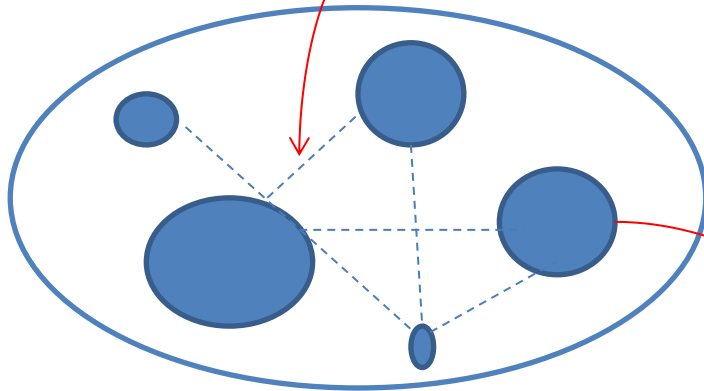
- Being and Time (his Magnum opus)
- *Dasein* – "the Being for whom being is a question"

World – 3 characteristics:

- Equipment (e.g. hammer)
- Purposes (e.g. house)
- Identities (e.g. carpenter)



Worlds – cultural but also professional  
Families – "subworlds"



# Disharmonies

- “Disharmonies are practices in which we engage - that common sense leads us to overlook – because they are not very well coordinated with our other practices” – S,F&D pg25
- E.g. of a romantic relationship
  - Standard questions – standard answers
    - Coffee shop 1-to-1 discussion
    - Therapist visit
  - Revisit activities – throwness (Heidegger)

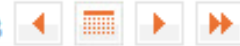
Reflective  
approach  
(dispassionate)

Intense  
engagement

# DISCLOSIVE SPACE

Ted Rall by Ted Rall

March 17, 2003



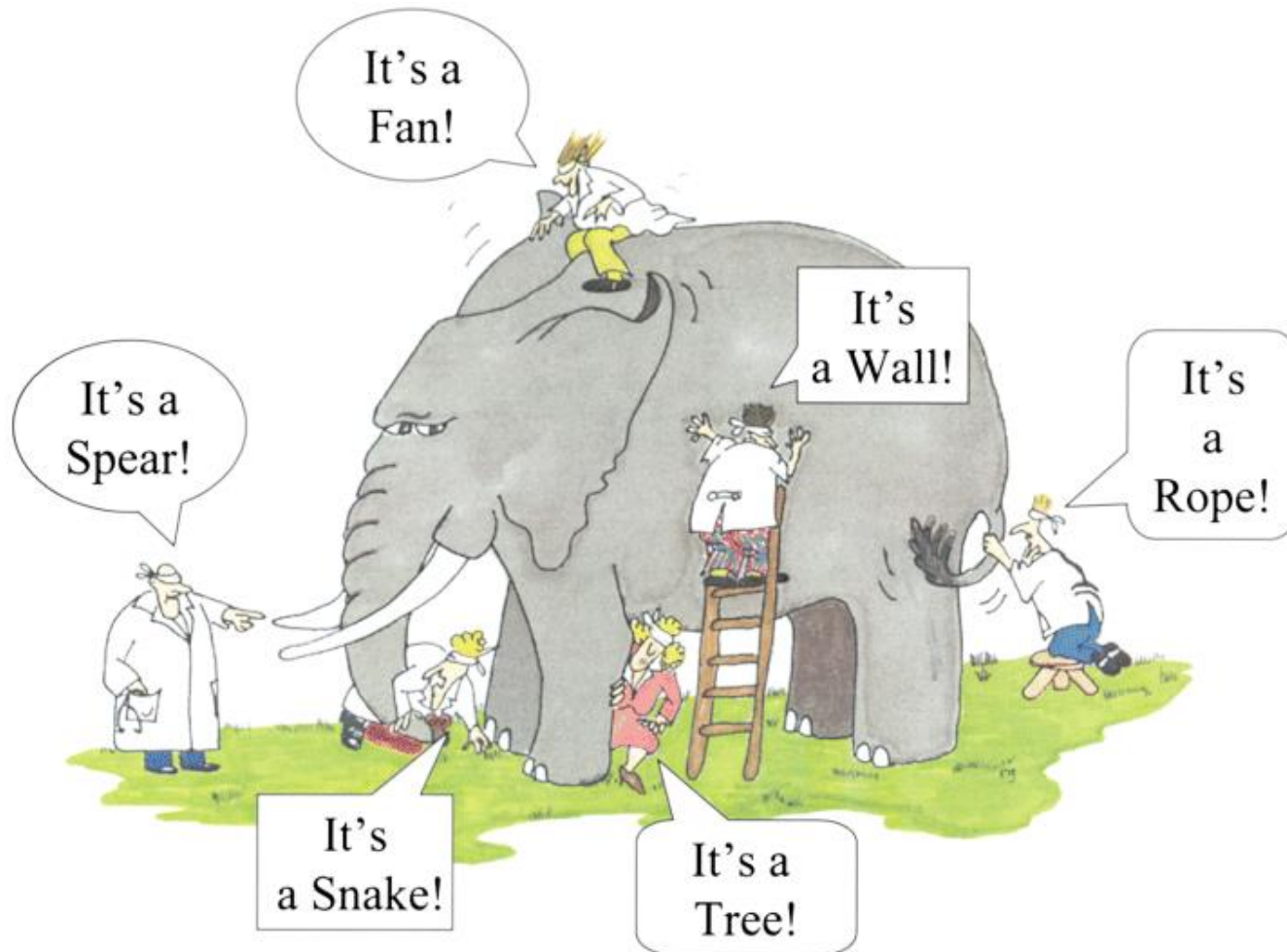


# DISCLOSIVE SPACE

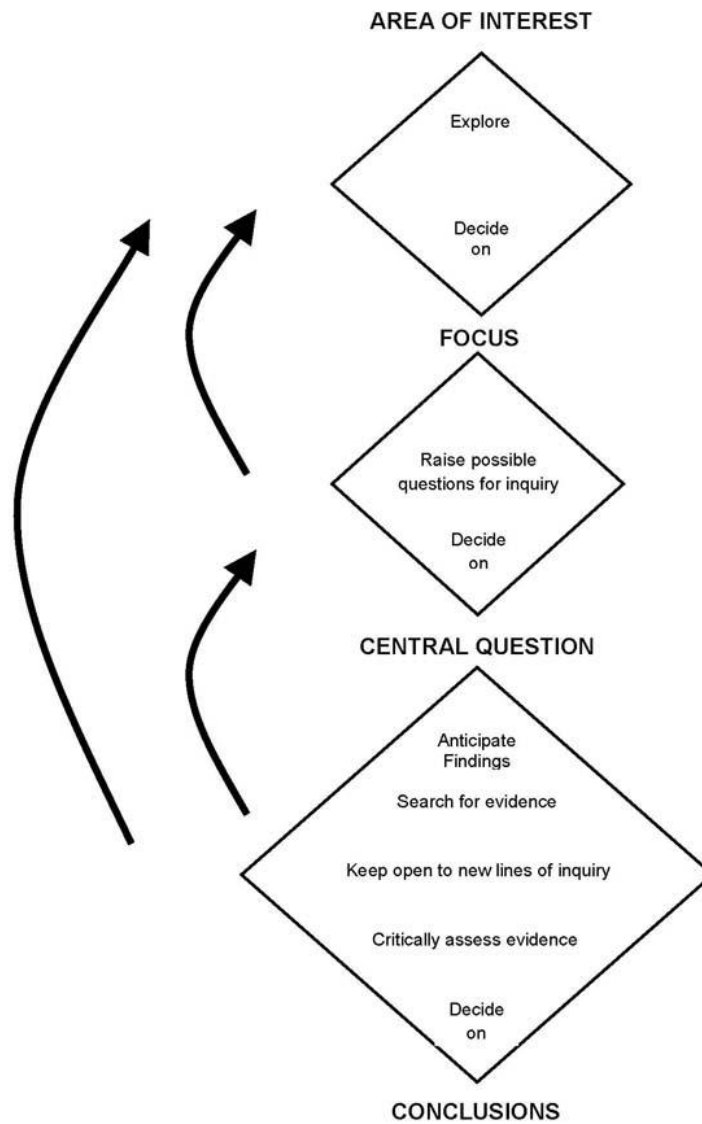


Source: <http://www.poppgive.com/2011/03/how-children-see-world.html>

# DISCLOSIVE SPACE



Source: <http://www.robinhasanidea.com/2013/03/interpreting-fiction-step-1.html>



# What is Inquiry

- Kinds (or objects) of understanding:
  - understanding a phenomenon (identifying causes, factors, effects)
  - understanding a presumed relationship or claim (testing the validity of a claim)
  - understanding a controversy (identifying the main issues)
  - understanding a theory or concept (clarifying and testing)
  - understanding a process (finding out how something works)

# What Inquiry is not

- Inquiry is not
  - presenting descriptive information on a topic
  - supporting a thesis by developing only one side of an issue
  - offering a solution to a problem as in a design project

The aim of inquiry is different. It is an attempt to reach an understanding by asking critical questions, seeking answers to those questions through research, and by weighing findings on all sides of an issue.

<https://www.youtube.com/watch?v=HSL8KjHQRRU>

# What are prototypes

- "Prototypes" are representations of a design made before final artifacts exist
- They range from sketches and different kind of models at various levels — "looks like," "behaves like", "works like" — to explore and communicate propositions about the design and its context.

# What is Experience

- Experience is a very dynamic, complex and subjective phenomenon.
- With respect to prototyping, our understanding of "experience" is close to what Houde and Hill call the "look and feel" of a product or system, that is "the concrete sensory experience of using an artifact — what the user looks at, feels and hears while using it."

➤ Houde, S., Hill, C. What do prototypes prototype?, in Handbook of Human-Computer Interaction (2nd Ed.), Helander M., Landauer T., Prabhu P.(eds.). Elsevier Science B. V. Amsterdam, 1997.



# Experience Prototyping

- By the term "Experience Prototype" we mean to emphasize the experiential aspect of whatever representations are needed to successfully (re)live or convey an experience with a product, space or system.
- This includes design prototyping techniques such as:
  - Storyboards
  - Scenarios
  - Sketches
  - Video
  - Simulations



"What I hear I forget.  
What I see, I remember.  
What I do, I understand!"  
– Lao Tse

Image source: <http://da.wikipedia.org/wiki/Lao-tse>

# Why is it necessary

- Information becomes more vivid and engaging when it resonates with personal experience.
- Feel greater empathy with both the people who will be affected by the decision of the designers and clients and the experiences users may face
- It influences the way we think
- Experience Prototyping allows us to engage with new problems in new ways....

# Where can you use it?

1. Understanding existing user experiences and context
2. Exploring and evaluating design ideas
3. Communicating ideas to an audience
4. Exploring solution options

# Ways to do it

- Design techniques (but make them more interactive- Dynamic vs passive) –

- Storyboards
- Scenarios
- Sketches
- Video
- Simulations

<https://www.youtube.com/watch?v=IPr6MgF93jQ>

- Roleplaying
- Bodystorming
- Improvisation

<https://www.youtube.com/watch?v=t pUS1a SrVU>

<https://www.youtube.com/watch?v=-V9QLxgNzis>

# EXAMPLE - ROV



ROV – Remotely  
Operated Vehicle



# EXAMPLE – Train Journey



Figure 2: *Experiencing a train journey.* The team combined objective passenger research with subjective discovery as they played out roles they assigned each other.

This is a combination of both objective (i.e. direct inquiry) and subjective (role-play based understanding) methods! Both are needed to understand problems AND the experience of a train journey that would reveal problems – and thus the opportunities that lie in them



# EXAMPLE – Airplane interior



Figure 4: *Bodystorming layouts for an airplane interior.* Ideas were generated and evaluated rapidly by the team as they directly experienced physical and social issues in this full-scale environment.



# Applications of Experience Prototyping in different stages of the ME2 Model

