Experiencing Transgression

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Why talk about experience?

- Experience is an important piece of the **poetry** of tech art / code

- Tech art that is interesting to think about but no good to experience makes for bad code poetry

- My interest is in active, participatory experiences, so that's what we'll look at here. (Passive experiences of beauty / revulsion are cool too, just not my area of expertise.)

What are we up to here?

- Get you thinking more broadly about experience and your role in subversion

- Introduce a set of conceptual tools to influence your creative process

- Take what works for you, leave the rest

[my background]
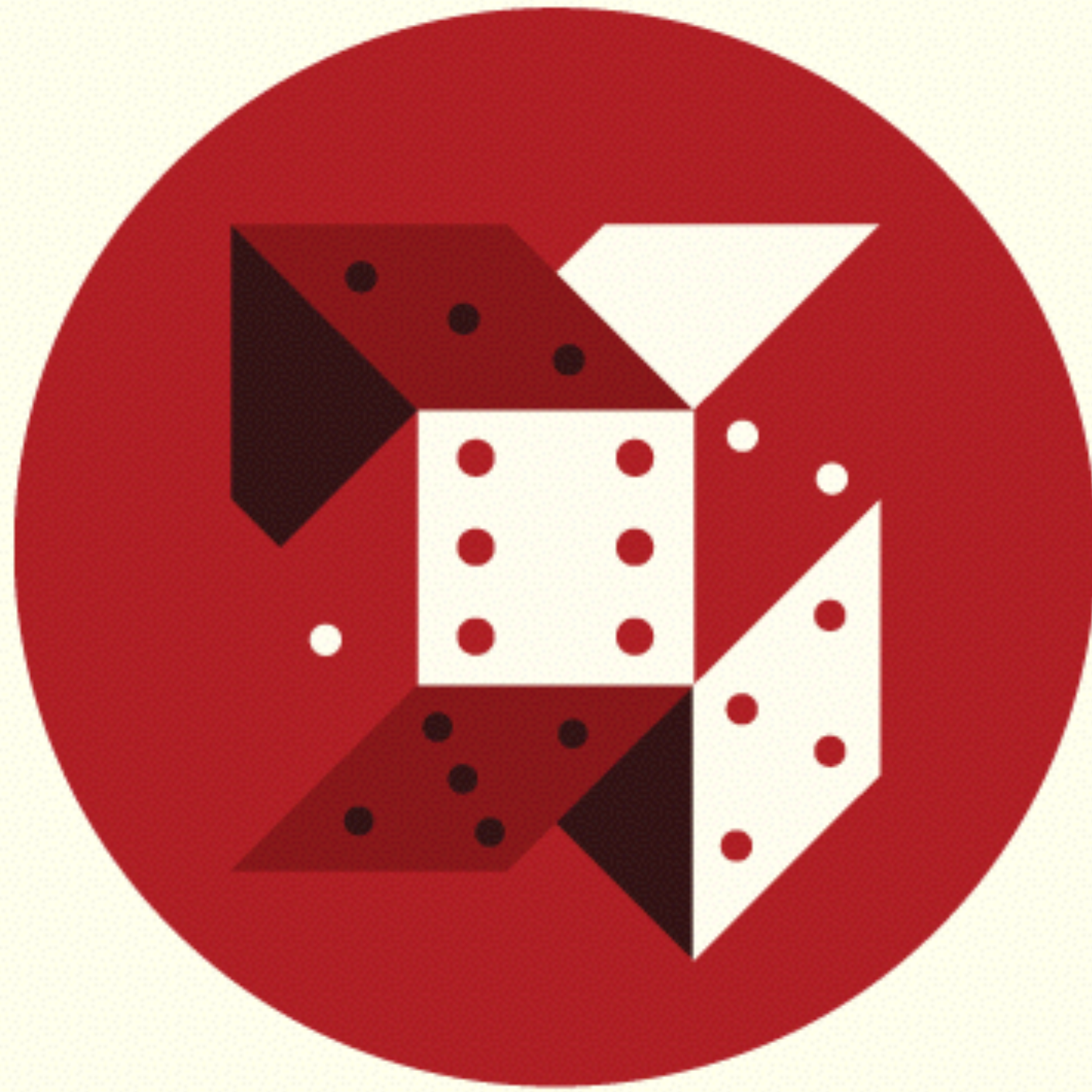
ANTIDOTE GAMES

Sextantworks

Designing Sex, Death, and Survival in the 21st Century

Wilderness Trips

Sex Parties

Funerals

How to think about experience and interaction?

- Erving Goffman, sociologist who pioneered use of theater terminology to describe social interaction in 1950s & 1960s

- *The Presentation of Self in Everyday Life,* 1959

- **Regions of Access**
  - front
  - back
  - outside

- **Secrets**
  - entrusted
  - free
  - dark
  - strategic
  - inside

- **Roles**
  - performers
  - audience
  - outsiders

- **Discrepant Roles**
  - informer
  - shill
  - spotter
  - shopper
  - go-between

•Secrets

- **entrusted**: This is the kind wish the possessor is obliged to keep because of his relation to the team to which the secret prefers. If an individual who is in trusted with the secret is to be the person he claims he is, he must keep the secret, even though it is not a secret about himself.

- **free**: somebody else's secret known to oneself that one could disclose without discrediting the image one was presenting of oneself.

- **dark**: facts about a team which it knows and conceals and which are incompatible with the image of self that the team attempts to maintain before its audience.

- **strategic**: These pertain to intentions and capacities of a team which it conceals from its audience in order to prevent them from adapting effectively to the state of affairs the team is planning to bring about.

- **inside**: These are ones whose possession marks an individual as being a member of a group and helps the group feel separate and different from those individuals who are not "in the know."

•Discrepant Roles

•**informer**: someone who pretends to the performers to be a member of their team, is allowed to come backstage to to acquire destructive information, and then openly or secretly sells out the show to the audience.

•**shill**: someone who acts as though he were an ordinary member of the audience but is in fact in league with the performers.

•**spotter**: tone who uses his unapparent sophistication in the interests of the audience, not the performers. The agent goes underground and by acting as an ordinary gullible member of the audience gives the performers rope with which to hang themselves.

•**shopper**: one who makes unremarked, modest place in the audience and leaves the region when they do, but when he leaves he goes to his employer, a competitor of the team's performance he has witnessed, to report what he has seen.

•**go-between**: someone who learns the secrets of each side and gives each side the true impression that he will keep it secret; but he tends to give each side of the false impression that he is more loyal to it into the other. Sometimes, as in the case of the arbiter in some labor disputes, the go-between may function as a means by which obligatory hostile teams can come to a mutually profitable agreement. Sometimes the go-between may function as a means by which each side is given a slanted version of the other that is calculated to make a closer relationship between the two sides possible.

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Let's get subversive!

- Cacophony Society, San Francisco based culture jamming group of the 1980s & 1990s

- Spawned Burning Man, Santa Con, and the Billboard Liberation Front

- **Chaotic Principals**

- No. I: divest yourself of expectations.
- No. II: you will never be totally in control.
- No. III: be a fool, not a scientist. You should be able to take it as well as dish it out.
- No. IV: allow people the validity of their own emotions. (Humor is a very serious thing).
- No. V: solidarity is a necessity.
- No. VI: play it out to the end.
- No. VII: the more extreme the act, the more extreme and buried the response will be.

Passing & Participation & Identity

- Who can do what and why? What does it mean? How does it effect the quality of the experience?

- Thoughts on "Romancing the Looky-Loos" and "A Zombie Manifesto"

  - Are Looky-Loos and Zombies equivalent?

And what about tomorrow?

Pick One:

Option 1

Lecture / Discussion

Pick: 3 themes you want to hear more about.

Option 2

Workshop your projects / ideas

Pick: Collectively or Individually

Decide what order you are presenting in and write it down.