



Designing experiences

---

26.04.16

Time	Subject
8.30	Welcome to Galina Momcheva-Gardeva
8.45	Galinas lecture.
<b>10.00</b>	<b>Break</b>
10.30	Recap last time. Discus User Experience
10.55	Fluency as an experiential quality
11.20	Peepholes and Engagement, experiential quality
11.55	Recap
<b>12.00</b>	<b>Dismissed</b>

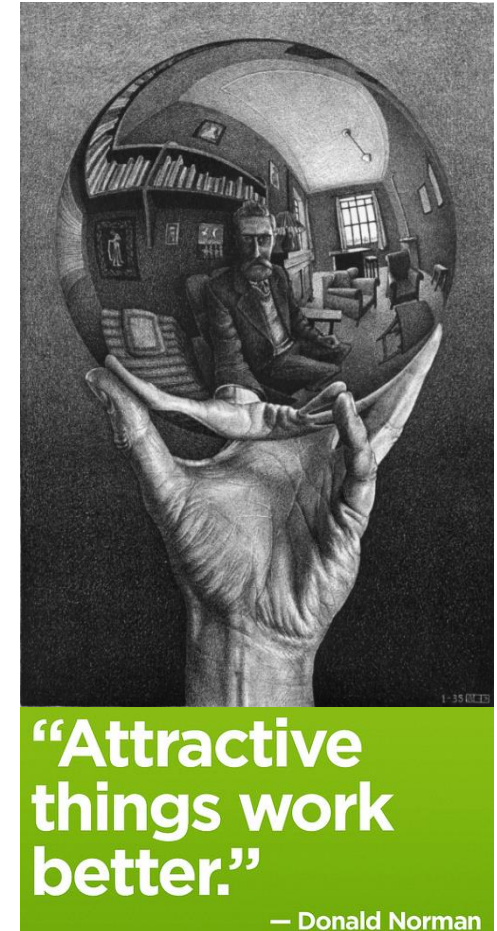
## Today's Schedule

---



# Understanding User Experiences

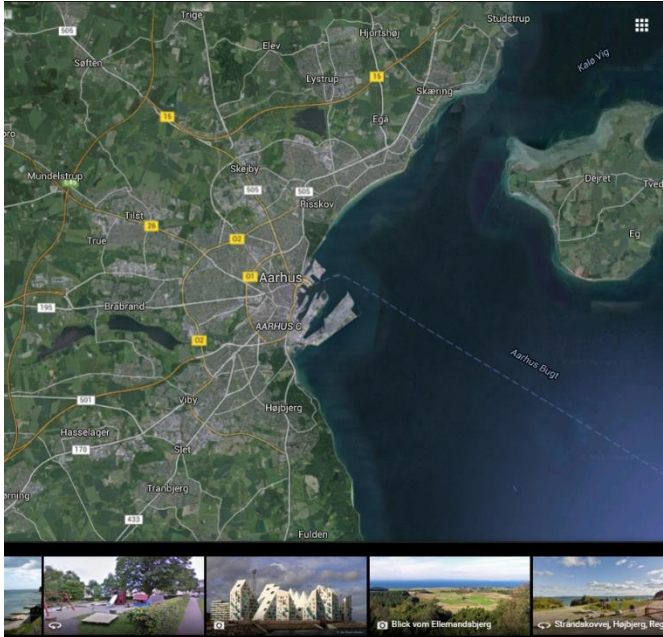
- In the mind of the user!
- Experiential qualities
- Spatial and temporal elements.
- Subaru, Deedjo and Space Industry website
- Pliability – as an experiential quality.
- Enchantment – as a meta-experiential quality.
- Stephen P. Anderson – Eye Candy and aesthetics
- Donald Norman – Attractive things work better.
- Visceral, Behavioural and reflective



What happened?

---

# experiential quality?



Experiential quality?

---

## Spatial vs. temporal

**Spatial** elements can be design. This is where our design experience and design choices become important.

**Temporal** elements can not be designed – but we can influence them and set the frame, the time and place, for the use of our designers. This is where knowledge about our users becomes important.



Balance elements to heighten the chance that the resulting experience will develop the way you intended.

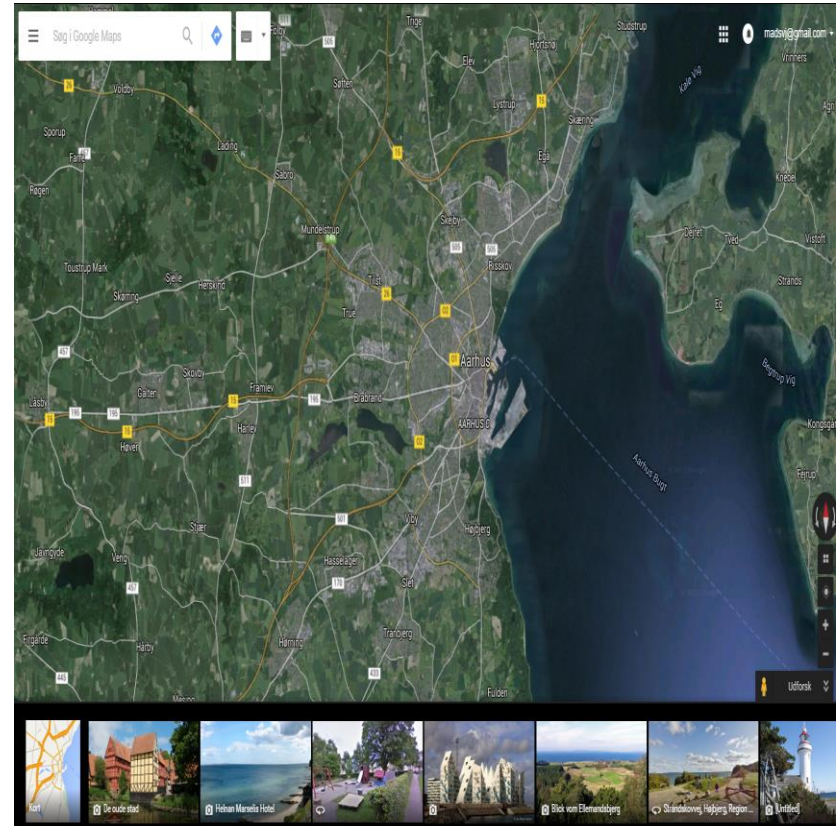
Experiential quality!

---

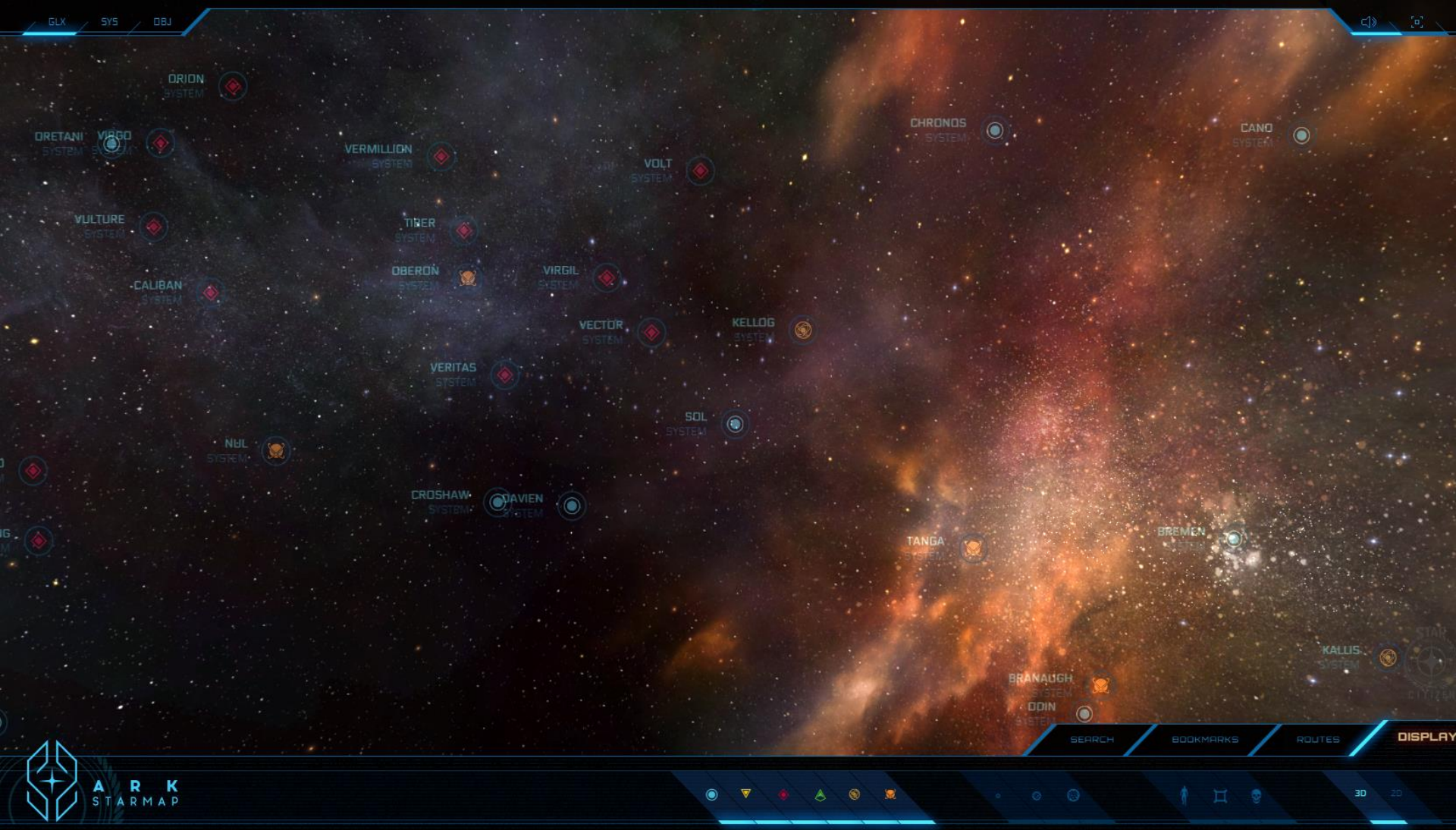


# Pliability is:

- A tightly connected loop between eye and hand, between action and response.
- A pliable interaction is one where the user is drawn into a sense of shaping the digital information with his/her fingertips.
- Pliability is a sensuous quality, having to do with how it feels to use the artifact in the here and-now of the use situation.



## Pliability as an experiential quality!



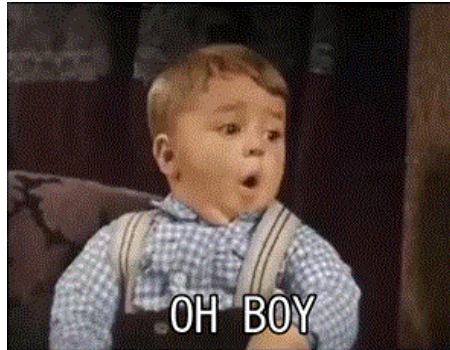
# Pliability

---

BUSINESS ACADEMY  
AARHUS

# What is Enchantment?

- a feeling of being **attracted** by something interesting, pretty, strange etc.
- a quality that **holds your attention** by being fascinating, mysterious etc.

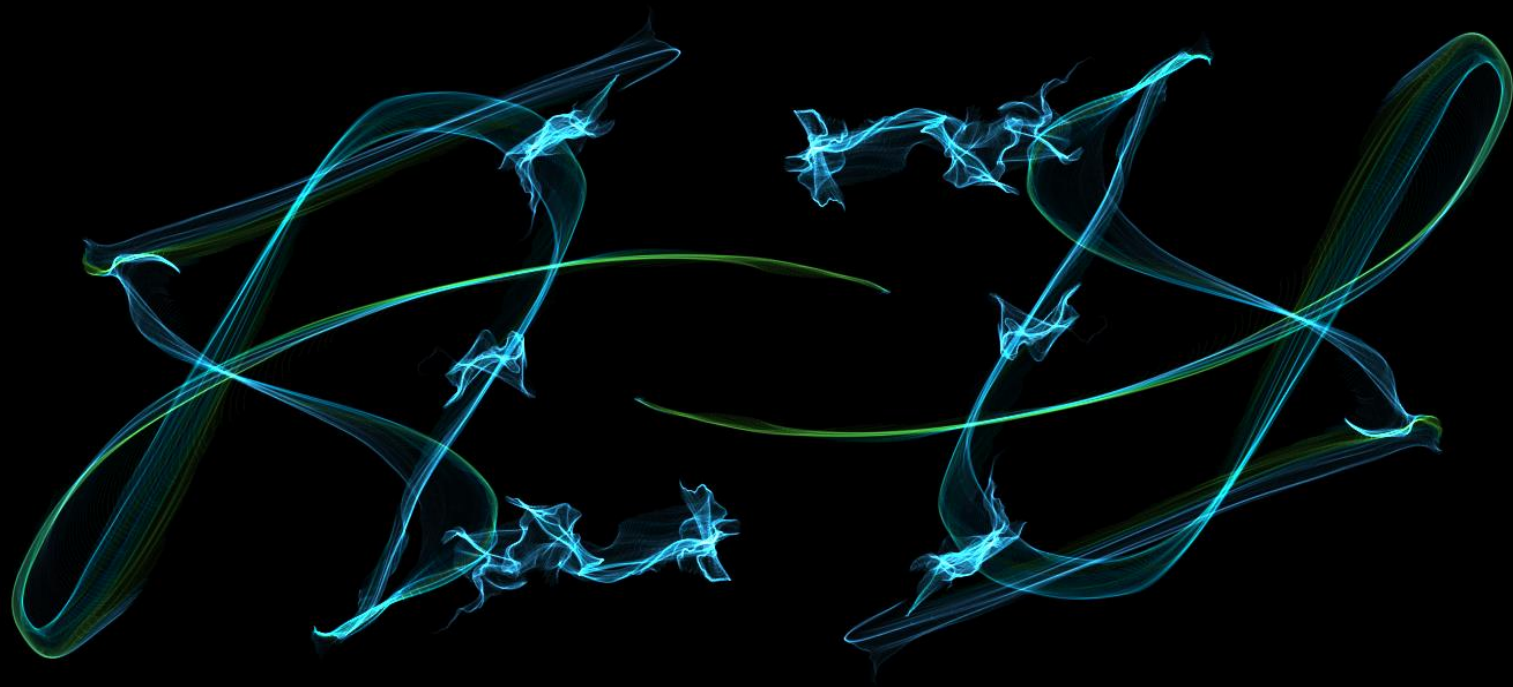


*“An experience of being **caught up** and carried away, in which, although we are disoriented, **perception and attention are heightened**. To the extend that it **awakens us to wonder** and to the wonder of life, it is **enlivening**.”* - McCarthy & Wright

## Experience of enchantment

---





Introducing Silk for  
iPad + iPhone.



Download on the  
App Store

# Enchantment

---

BUSINESS ACADEMY  
AARHUS

**At the visceral level** it is mysterious with a complex aesthetics that hints at a layers of mechanical functionality.

**At the behavioural level** it just works. You push the log in, the fire gets more fuel and burns longer. The lens keeps it safe and the room free of smoke. You know when to get more wood.

**At the reflective level** it tells a story. Beauty and function must come together and are more important than practicality. It is unique.



Personal example: The Spruce Stove

---

**In four groups - discuss the following questions and, answer them as best you can.**

1. What does experience mean?
2. Where are they - those experience? Where does an experience take place?
3. What is necessary before an experience can take place? What elements make up an experience?
4. When was the last time you had an experience using an interface? What happened and why was it an experience?



Designing experiences

---

# This time:

**Topic:** Designing User Experiences - Working with user experience and looking at other experiential qualities: Peepholes, Engagement and Fluency.

## Read / Watch:

[Löwgren # 2] *Fluency as an experiential quality.*

[Dalsgaard] *Peepholes as a means for engagement.*

This time

---

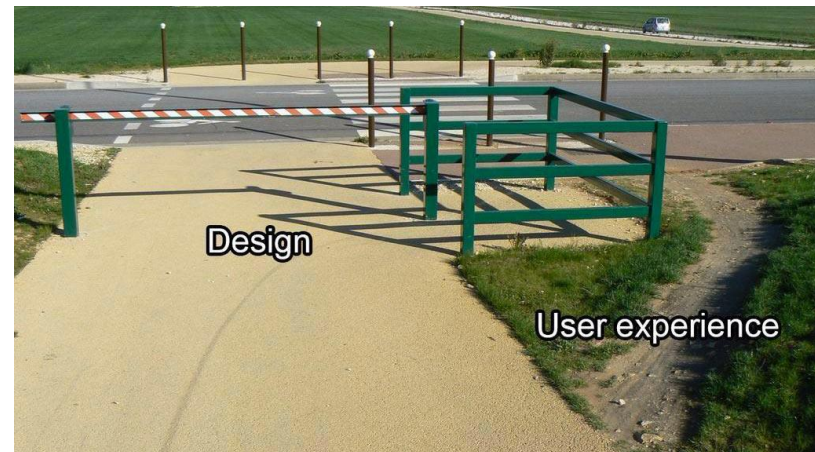




*“...includes **what** men do and suffer, what they strive for, love, believe and endure, and also **how** men act and are acted upon, the ways in which they do and suffer, desire and enjoy, see, believe, imagine – in short, processes of experiencing.” (Dewey 1934: 10-11 )*

You can not  
design an experience!

You can  
design the frame and  
setting for an experience!



# Designing experiences

---



# HOW I WAS ARRESTED BY A WAR CRIMES TRIBUNAL — FOR MY JOURNALISM

Florence Hartmann

► TOP STORIES  
GREENWALD  
MACKEY  
RECENTLY

## Top Stories



**OBAMA WENT FROM  
CONDEMNING SAUDIS FOR  
ABUSES TO ARMING THEM**

## Jonas Löwgren

Professor in interaction design at Malmö University.

Also wrote **Thoughtful interaction design**.



Why is UX important and how can we understand it:

*“Chances are better that people will choose a product if appeals to them.”*

*“How the user feels about the way the products looks, feels, and behaves.”*

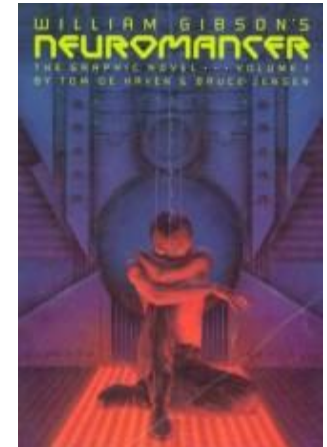
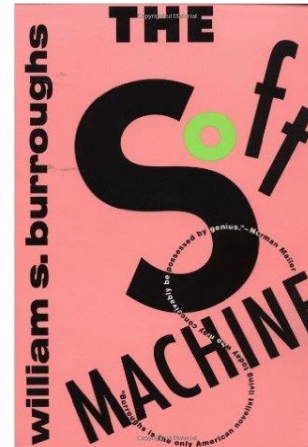
## Fluency by Löwgren

---

- What material are we working in?
- What qualities does it poses? If any?

The material without qualities.

Because digital interfaces are highly interactive the temporal aspects are brought to the front.

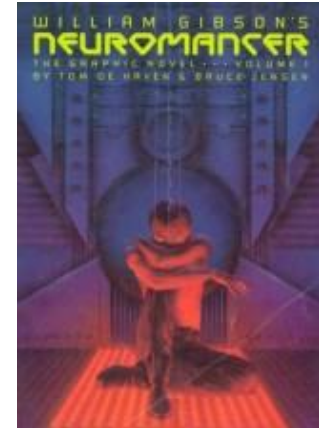


## The IT challange

---

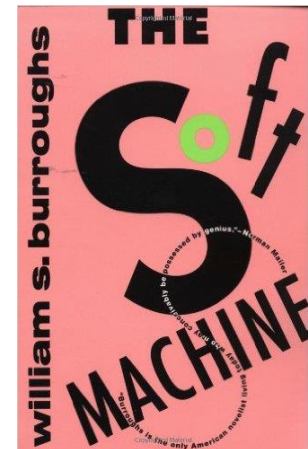


We are not only designing spatial objects to interact with – we are designing the interaction taking place over time.



As Löwgren and Stolterman writes:  
“We are designing peoples lives.”

Rewritten: *We are designing how people will experience life.*



## The IT challange

---

# Always connected

“The dance between media streams”

**65% uses** internet daily via computer.

**51% uses** internet daily on phones.

**35% uses** internet daily on tablet.



Above three years old - 2,53 hours of TV every day.

Above twelve years old – 1.56 hours of radio every day.

Age 15 – 75 uses 15 minute on Netflix, and 6 minutes on Youtube every day.

The average user checks her phone 100 – 150 times a day.

iPhone users spend an average of 49 minutes looking at their phone every day.

53% more than Android users.

Numbers from: DR Medieudvikling 2014. Ericsson swedish survey. Experian information services company

## Why Fluency?

---

# Fluency - what it is?

In groups of two

Discuss the term: Fluency by answering these questions:

What is Augmented Spaces?

What is Calm technology?

What are the implications for fluency?

Try to find an example of fluency online or on your computer/phone.  
Find another example where there is **no** fluency.

Come up with ideas for how to apply fluency in interface designs.

Fluency is an experiential quality

---



## Words on fluency by Löwgren

*"The degree of gracefulness with which the users deals with multiple demands for their attention and action. "*

### Implications for fluency:

Digital media can be designed to reflect the rhythms of the communication that they mediate. It is called content fluency.

Large volumes of data can be fused into compact representations that provide users with conveniently accessible highlights.  
//Related to data visualisation. //



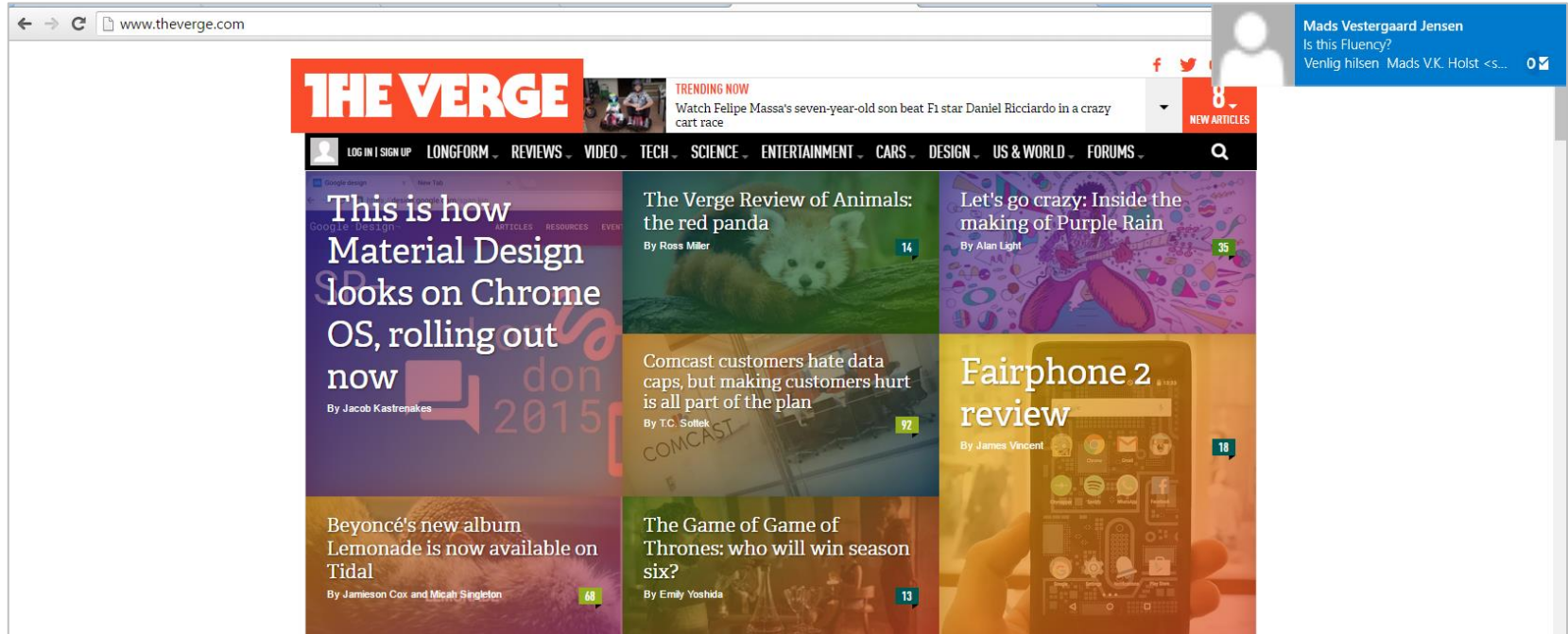
## Fluency by Löwgren

---

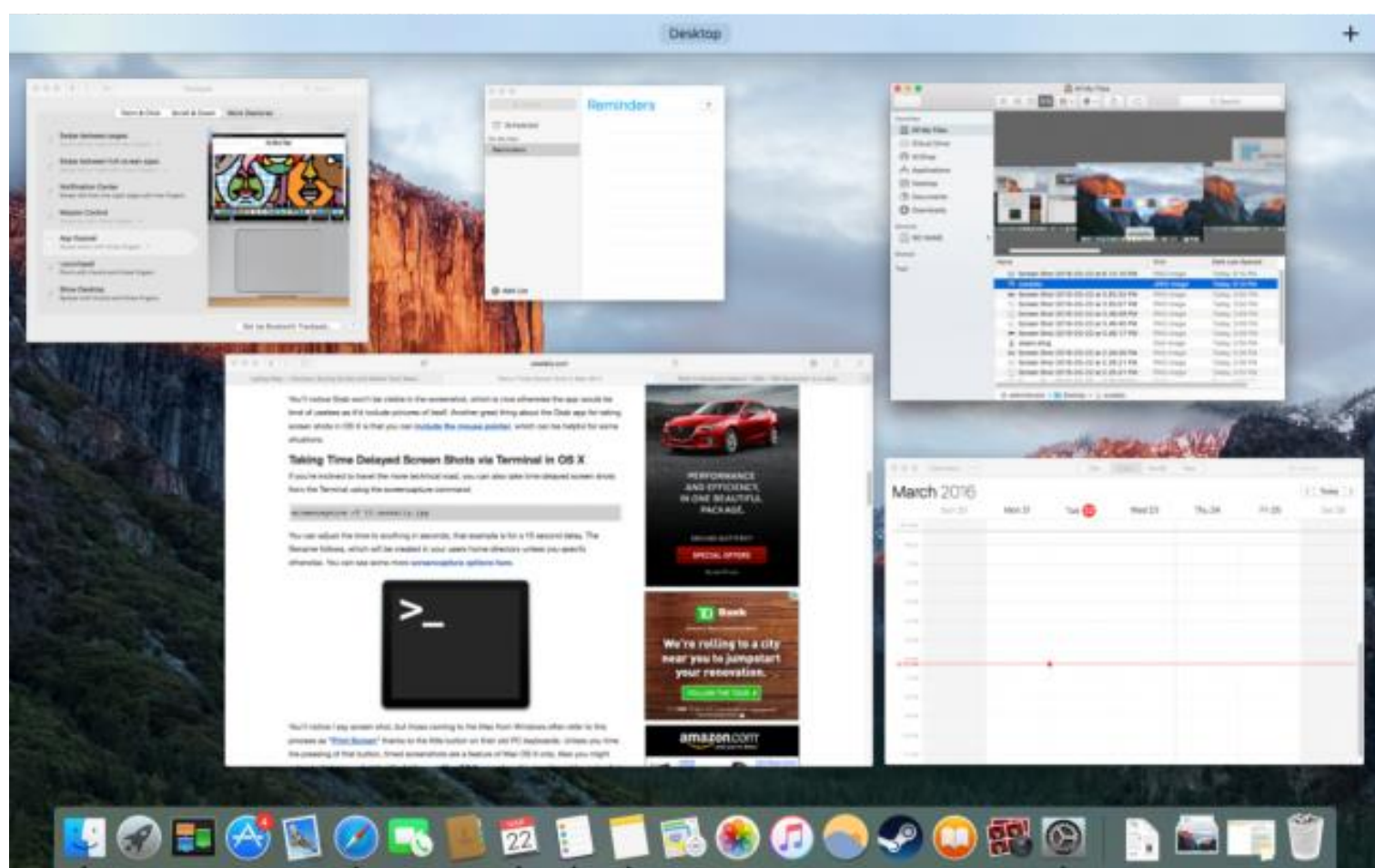


# Words on fluency by Löwgren

*"The degree of gracefulness with which the users deals with multiple demands for their attention and action. "*



## Fluency by Löwgren



Fluency is not the same as flow!

Example of Fluency

## Christian Dindler & Pater Dalsgaard

Associate professors at Aarhus University.

Christian works with Experience design.  
Peter works with pragmatics in design.



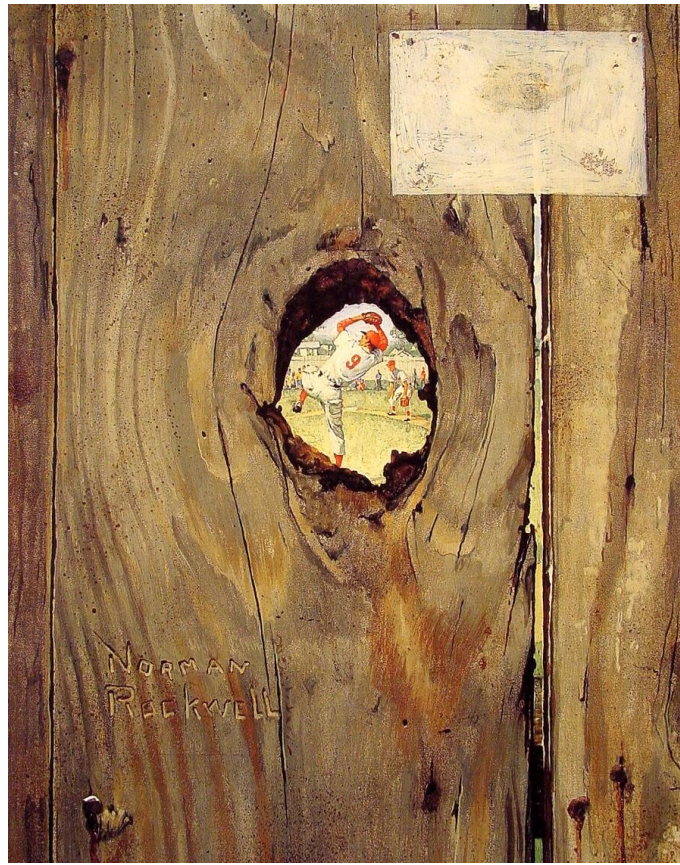
Working with museums who would like to engage guest they came up with the idea of peepholes.

They utilize the tension between what is hidden and what is revealed to create engagement through curiosity and inquiry.

## Peepholes as Engagement

---





Tension between what is seen and unseen.

Peepholes

---

BUSINESS ACADEMY  
AARHUS



# Peepholes are a means of creating engagement.

## What is Engagement according to the text?

Engagement can require direct interaction with an object. Or like paintings require us to experience the space of the painting, and thus call for engagement on another level.

The opposite of engagement is disinterest.

Note: Engagement does not require something unexpected.

Being engaged is related to **Inquiry**. Inquiry is understood as an ongoing dialog between user and system/user. Exploring feedback.

# Engagement

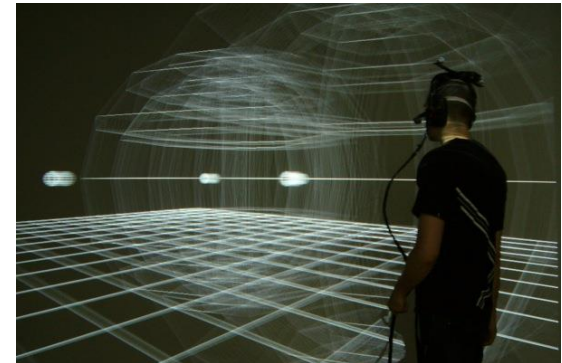
---



# Peepholes are a means of creating engagement.

To be engaging the interaction must have:

- Depth. There has to be something to explore. This requires inquiry.
- Emergent and relational quality. Unfolds over time between user and system.
- Leads to a transformation. i.e. from problematic to comprehensible.



## Engagement

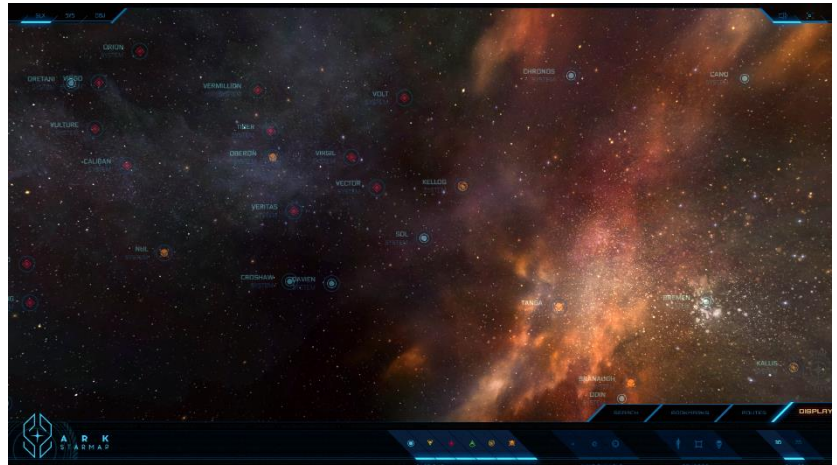
---

## Engagement is about investment:

Investing time or resources in exchange for an experience. Willingness or **motivation** to invest comes from a range of places and is determined by socio-cultural settings.

**You** are experiencing the sites we look at and you reflecting on how they work. You are engaging on different levels, motivated by different means.

When designing UX try to work out what would motivate users to engage (invest) in you product.



## Engagement and motivation

---

Web-design is too simple(dead) – we are doing UX and we are doing more than just web!

Can user experience be applied to CMS system and other backend systems? Why and how?

*“Technologies are not just functional tools employed to carry out intended operations, they also influence our initial perception of a situation, our experience of inquiry, and our feelings of fulfilment when a challenging situation is resolved. In this manner, interactive artefacts and environments may function as means of engagement.”*

- Dalsgaard & Dindler

## Technology as a functional tool

---



[www.thejohnnycashproject.com/](http://www.thejohnnycashproject.com/)

-

Discuss how the site is an example of peepholes creating engagement or enchantment



[www.justareflector.com/](http://www.justareflector.com/)

-

Discuss how the site is an example of peepholes creating engagement or enchantment.



Exercise



## Engagement

- Provides a range of possibilities.
- Has the chance of new discoveries.
- Has the potential for the unexpected.
- There has to be depth.
- Can hold a paradox.
- Put the user “in-play”.

## Enchantment

- Pleasurable sense of fullness.
- Liveliness that charges attention.
- Requires concentration.
- Realisation of extraordinary.
- Being immersed.
- Being carried away.

## Engagement vs Enchantment

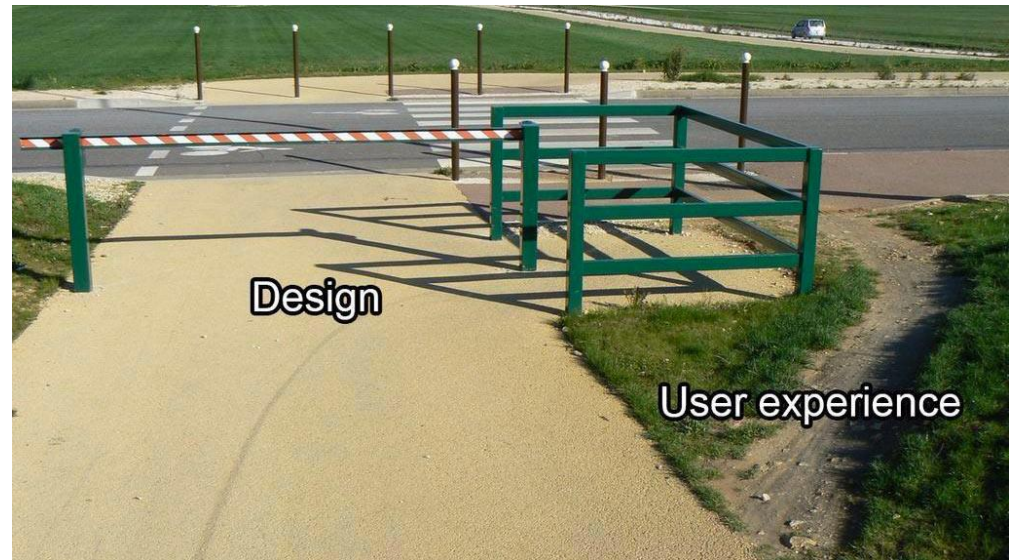
---



*“...includes **what** men do and suffer, what they strive for, love, believe and endure, and also **how** men act and are acted upon, the ways in which they do and suffer, desire and enjoy, see, believe, imagine – in short, processes of experiencing.” (Dewey 1934: 10-11 )*

You can not  
design an experience!

You can  
design the frame and  
setting for an experience!



# Designing experiences

---

## List of sites:

<http://www.wunderhund.nl/index.html>  
<http://www.lexus.com/performance/>  
<http://www.onthegrid.city/>  
<http://www.squarespace.com/seven>  
<http://www.clashem.io/en>  
<http://www.fredfarid.com/>  
<http://my.deejo.fr/>  
<http://kotelett.info/>  
<http://artbank.gov.au/>  
<http://brandts.dk/en/>  
<http://everylastdrop.co.uk/>  
<http://www.rleonardi.com/interactive-resume/>  
<http://www.subaru.com/csr/environment.html>  
<https://robertsspaceindustries.com/starmap>

Work together 2 and 2.  
Find **2 examples of each** of the experiential qualities in some of the sites we have looked at through out the semester. Write down a description of them!

### Experiential qualities:

Pliability

Fluency

### Meta-qualities:

Engagement

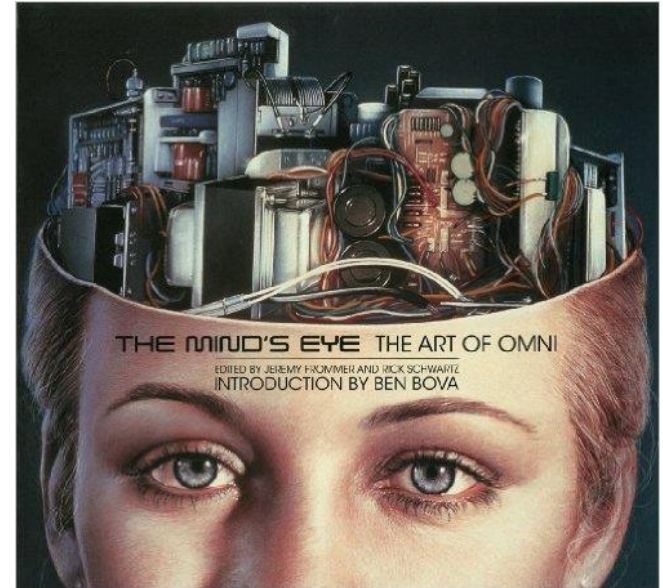
Enchantment

# UX on semester sites

---

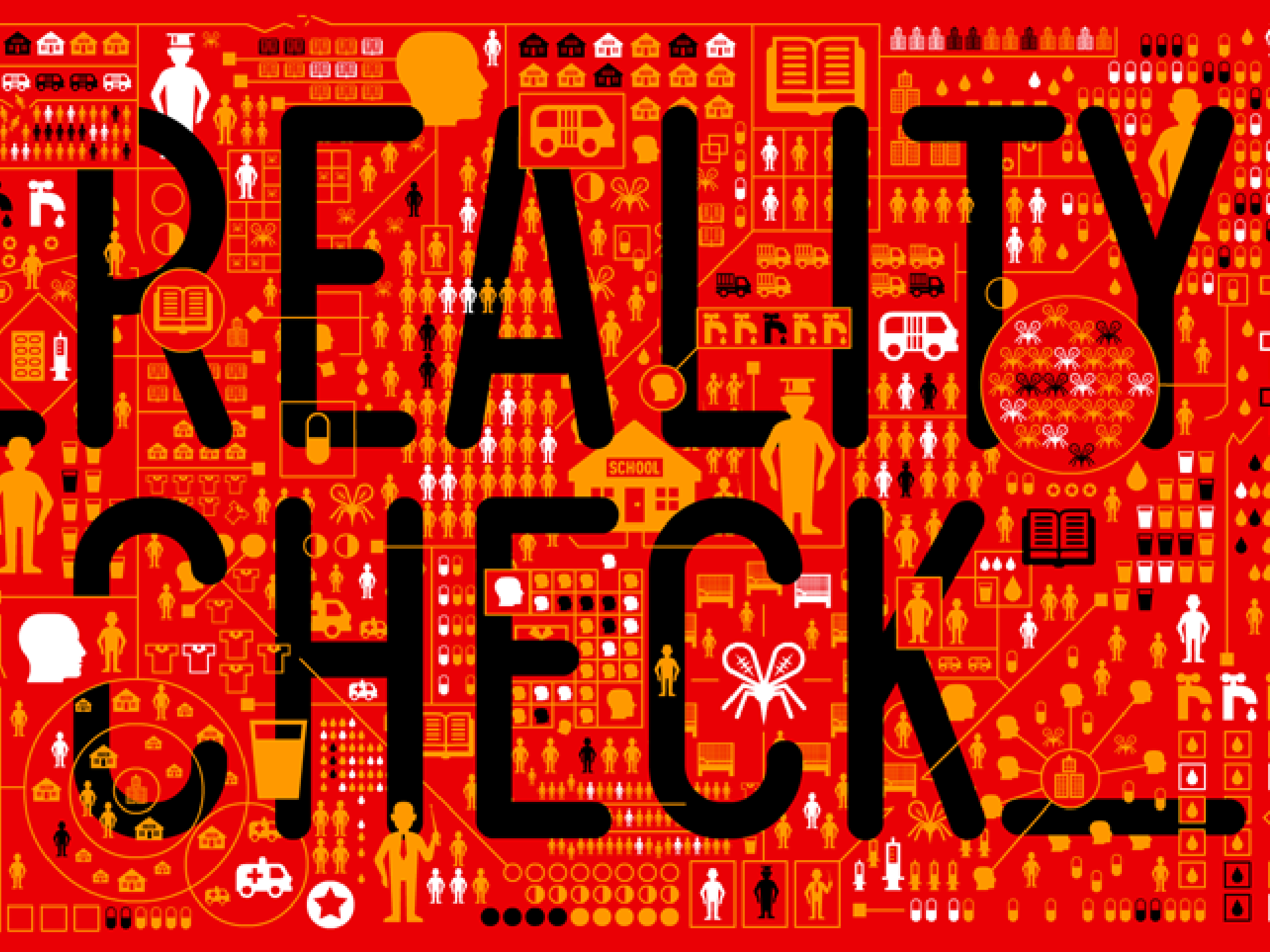
# Understanding User Experiences

- Guest lecture by Galina
  - Point 1
  - Point 2
- Experiential qualities and Experience.
- Fluency or answering graceful demands.
- Peepholes, Engagement and Inquiry.
- You found UX examples online!



What happened?

---







## Reality check

---



# Next time:

**Topic:** Semester Recap- Semester recap and prep for examination. Themes for the exam and examples of questions

## Re-Read and do:

Go through the semesters literature – was there anything you did not understand? Do you feel prepared?

Next time

---

