

History and Precedent in Interaction, Technology, and Experience

Experience and Emotion

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The logo for ac4d, featuring the letters 'a', 'c', '4', and 'd' in a bold, lowercase, sans-serif font. The 'a' is red, the 'c' is purple, the '4' is grey, and the 'd' is green. The letters are arranged horizontally and are slightly shadowed, giving them a 3D appearance as if they are floating above a white surface.

ac4d



Experience and Emotion



Kirsten Boehner, et al

Affect: From Information to Interaction



Affect is defined as “Emotion or desire, esp. as influencing behavior or action.”

“The production and interpretation of emotion – of national pride, justifiable anger, or shame – is social and cultural in origin. We take emotion as a social and cultural product experienced through our interactions.”

Do you agree that emotion is a social and cultural product? Why or why not?

Kirsten Boehner, et al

Affect: From Information to Interaction



“Extracting the standard practices of work activity and modeling corresponding abstract thought processes proposes (theoretically) to optimize the interaction and interface between humans and computers. In shorthand, this match-up reads something like: procedural/abstract work involves procedural/abstract thought requiring procedural/abstract systems.”

Historically, this has been the model of human computer interaction. What's good and bad about this?

Kirsten Boehner, et al

Affect: From Information to Interaction



“In line with these other advancements, the term ‘affective computing’ has emerged in the HCI community. Affective computing researchers argue that cognition is not solely rational, but emotional as well, and that systems built on models of cognition must also address affect. Affect has long been ignored by computing design, partly because cognition portrayed as abstract, logical, sequential processes had no room for phenomena thought to be messy and subjective. By bringing affect on a level par with logic and rationalism, HCI researchers seem to take a further leap away from the historically limited model of cognitivism.”

What are the implications of “affective computing”?

Kirsten Boehner, et al

Affect: From Information to Interaction



“In particular, the conduit metaphor has become a central part of how we in HCI think of emotional experience and affective computing. Affect comes to be seen as consisting of discrete units which are internally experienced and can be transferred intact between people and machines. This informational notion of affect influences the way we design and evaluate systems.”

Is affect property
thought of as discrete
units which are
internally
experienced?

Kirsten Boehner, et al

Affect: From Information to Interaction



“Broadly, then, what we take from these investigations is the fundamental principle that an emotion cannot be seen purely as an internal, individual, and private phenomenon; not only is the experience of emotion mediated by cultural and social situations, but it is also used to enact and sustain those settings.”

Do you agree?

Kirsten Boehner, et al

Affect: From Information to Interaction



Design Principles:

- The interactional approach recognizes affect as a social and cultural product.
- The interactional approach relies on and supports interpretive flexibility.
- The interactional approach avoids trying to formalize the unformalizable.
- The interactional approach supports an expanded range of communication acts.
- The interactional approach focuses on people using systems to experience and understand emotions.

How might you utilize these principles in your work?

Jodi Forlizzi, et al

Understanding Experience in Interactive Systems



There are three ways that we describe user-product interactions:

“**Fluent user-product interactions** are the most automatic and well-learned ones. These types of interactions do not compete for our attention; instead, they allow us to focus on the consequences of our activities or other matters. For example, one’s morning coffee-making ritual or the ability to effortlessly ride a bicycle are examples of fluent user-product interactions.”

Jodi Forlizzi, et al

Understanding Experience in Interactive Systems



There are three ways that we describe user-product interactions:

“**Cognitive user-product interactions** focus on the product at hand. These types of interactions can result in knowledge, or confusion and error if a product does not match anything in our past history of product use. Such experiences are often encountered while abroad and encountering foreign toilets, taps and kitchen tools. Cognitive experiences cause a change in the user (such as a skill or a solution) and often the context of use as a result.”

Jodi Forlizzi, et al

Understanding Experience in Interactive Systems



There are three ways that we describe user-product interactions:

“**Expressive user-product interactions** are interactions that help the user form a relationship to a product, or some aspect of it. In expressive interaction users may change, modify, or personalize, investing effort in creating a better fit between person and product. These interactions may be expressed also as stories about product relationships. For example, restoring an old piece of furniture, customizing cars or creating workarounds using a word processor are expressive user-product interactions.”

Jodi Forlizzi, et al

Understanding Experience in Interactive Systems



“**Experience** is the constant stream of “self-talk” that happens while we are conscious. Experience is how we constantly assess our goals relative to the people, products, and environments that surround us at any given time...

An **experience** is more coalesced, something that could be articulated or named... An experience has a beginning and an end, and often inspires emotional and behavioral changes in the experiencer...

Coexperience is about user experience in social contexts. Coexperience takes place as experiences are created together, or shared with others. People find certain experiences worth sharing and “lift them up” to shared attention. Shared experiences allow a range of interpretations by others, from the expected and agreeable to the unusual or even deviant.”

What do you think about this way of delineating experience types?

Jodi Forlizzi, et al

Understanding Experience in Interactive Systems



“From a design standpoint, emotion shapes the gap that exists between people and products in the world. Emotion affects how we plan to interact with products, how we actually interact with products, and the perceptions and outcomes that surround those interactions. Emotion serves as a resource for understanding and communicating about what we experience.”

What do you think of this view of emotion?

Liz Sanders

Scaffolds for Experiencing in the New Design Space



“But there is a problem with this concept of experience design. You can’t design experience. Experiencing is in people. Similarly, you can design information, but you can’t design meanings. Information design can facilitate the act of meaning making. It can speed up the rate of information processing and help ensure that communication takes place. But you can’t design meaning. Meanings are in people.”

What do you think of that?

Liz Sanders

Scaffolds for Experiencing in the New Design Space



	Graphic Design	Information Design/ Visual Communication	Digital Folk Art	The New Design Space
Media	<ul style="list-style-type: none"> ■ images 	<ul style="list-style-type: none"> ■ images ■ words 	<ul style="list-style-type: none"> ■ images ■ words ■ with digital tools 	<ul style="list-style-type: none"> ■ images ■ words ■ sound ■ smell ■ space & time
Who Designs?	<ul style="list-style-type: none"> ■ expert graphic designers 	<ul style="list-style-type: none"> ■ expert teams - designers - writers - strategists - etc. 	<ul style="list-style-type: none"> ■ ordinary people with digital tools 	<ul style="list-style-type: none"> ■ ordinary people <i>with</i> experts
For Whom?	<ul style="list-style-type: none"> ■ the 'audience' 	<ul style="list-style-type: none"> ■ the 'end user' ■ the 'client' 	<ul style="list-style-type: none"> ■ me 	<ul style="list-style-type: none"> ■ us
Criteria for Success	<ul style="list-style-type: none"> ■ style 	<ul style="list-style-type: none"> ■ style ■ usability 	<ul style="list-style-type: none"> ■ self-expression 	<ul style="list-style-type: none"> ■ expressing ■ experiencing ■ meaning-making

Liz Sanders

Scaffolds for Experiencing in the New Design Space



“A New Design Space is emerging. It is the culmination of all the phases preceding it. The new space is a CoDesign Space where interdisciplinary experts in design and research will work together with ordinary people. They will use the new digital tools to create and communicate with images, words, sound, smell, and space and time. Their creations will transcend the delivery media. Collectively they will generate many new ways of expressing, experiencing and meaning-making.”

What do you think of this New Design Space?

Liz Sanders

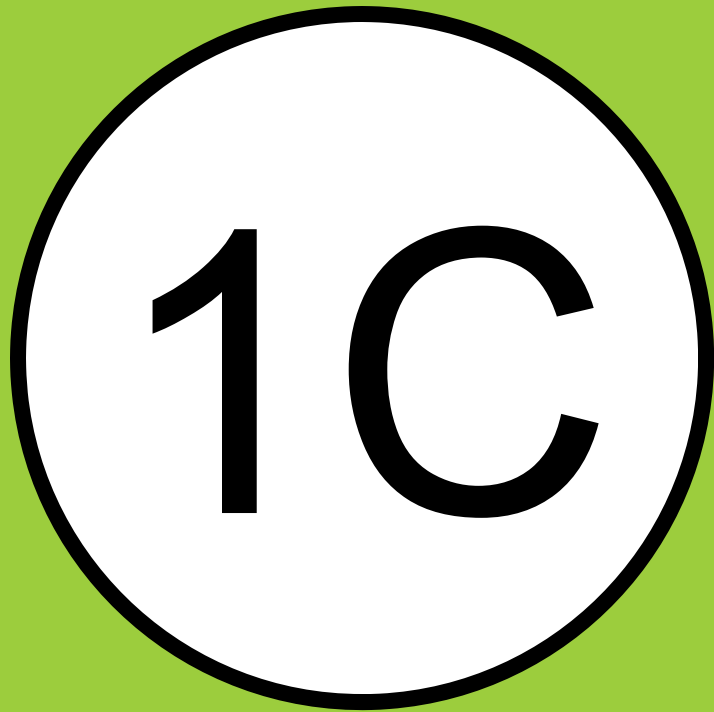
Scaffolds for Experiencing in the New Design Space



Principles for Building Scaffolds:

- People are creative.
- People will fill in.
- People project their needs.
- Respect.

What's the role of this scaffold in the context of Experience?



Experience and Emotion



What is Experience? What's the relationship between Emotion and Experience?

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