

Workshop Proposal: The 2nd International Body in Design Workshop

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ABSTRACT

With the emergence of mobile, tangible, ubiquitous and wearable computing, the body is brought to the fore as the essential and defining site of interaction and experience. This renewed attention to the body brings with it new challenges for design, moving beyond ergonomics and the communicative roles of the body to deeper considerations of the social and ethical issues that come with opportunities provided by emerging digital technologies. It also throws into debate how we go about designing for the active and engaged body in technology-mediated situations. Our interest in this workshop is to stimulate debate and critical thinking on the current rise in interest in designing for bodies and embodied interaction.

Author Keywords

Body, embodied interaction, interaction design

ACM Classification Keywords

H5.m. Information interfaces and presentation (e.g., HCI): Miscellaneous.

INTRODUCTION

Embodied interaction has been proposed by Dourish (2001) as an approach to human-computer interaction (HCI) which recognises the embodied, situated nature of human experience and being in the world (Robertson, 1996). With the emergence of mobile, tangible, ubiquitous and wearable computing, in particular, the body is brought to the fore as the essential and defining site of interaction and experience. This renewed attention to the body brings with it new challenges for design, moving beyond ergonomics and the roles of the body in collaborative applications to deeper considerations of the social and ethical issues that come with opportunities provided by emerging digital technologies. The way the body is theorised and conceptualised plays out in the design process and the resultant systems, products and user experience.

It also throws into debate, *how* we go about designing for the body in technology-mediated situations. Design

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researchers are exploring the active engagement of the body and its capacity for sensing, feeling and knowing in the process of design. This includes the experience of one's own body as a source of knowledge, inspiration and judgement, and the exploiting of tacit knowledge embedded in embodied skills. The creative potential of the body is being harnessed for design exploration, idea generation, testing and evaluation of concepts, prototypes and working systems. These approaches require designers to develop a bodily literacy, as well as more traditional competencies in digital, interactive, computational and material design.

Our interest here is to stimulate debate and critical thinking on the current rise in interest in designing for bodies and embodied interaction, evident in a number of recent workshops and publications in human-computer interaction and related disciplines. Recent workshops include the Approaches to Movement-based Interaction workshop at Aarhus 2005 (Larssen et al., 2005) and the Embodied Interaction: Theory and Practice in HCI workshop at CHI 2011 (Antle et al., 2011).

The workshop proposed here is the second international "Body in Design Workshop" and builds on the first workshop held at OZCHI 2011 in Canberra. It continues the focus of the first workshop on the body itself and the role of embodiment in lived experience, with a view to informing design research and practice. A number of central themes were identified during a collaborative contextual mapping/card-sorting activity run as part of the previous workshop.

These themes are listed below and will form a starting point for our discussion:

- Designing for bodily experience
- Bodies with histories
- Socio-physical, aesthetic, expressive and playful interactions
- Bodily engagement in the design process
- Evaluation methods and frameworks

The cfp and proceedings of the first "The Body in Design" workshop are available at <http://research.it.uts.edu.au/idhup/workshops/1st-body-in-design-workshop/>.

WORKSHOP AGENDA

This one-day workshop aims to bring together a diverse community of researchers and practitioners working on human-centred approaches to understanding the body in the design of interactive technologies.

The workshop is a full day, comprising two sessions. In the morning session, each participant will give a short presentation on their submission. Submissions will be circulated amongst the participants prior to the workshop. In the afternoon session, there will be a mix of group discussion and structured activities to enable cross-fertilisation of ideas.

CALL FOR PAPERS

Prospective participants must submit a 4-page position paper addressing one or more of the themes of the workshop. The paper must be formatted using the two-column OZCHI proceedings template <http://www.ozchi.org/cfp/cfp.html>.

Submissions should be sent directly to the organisers (lian.loke@sydney.edu.au). Note that participants must register for the conference.

Position papers will be selected on the basis of their relevance, quality and ability to stimulate discussion. The intended audience is both researchers and practitioners working with the topic. The expected number of participants is between 8-20 people.

The position papers accepted to the workshop will be available as a separately published proceedings which will fulfill DEST requirements (peer-reviewed, ISBN).

IMPORTANT DATES

Deadline for submissions: 3rd September, 2012

Notification to authors: 1st October, 2012

Camera-ready copy: 12th October, 2012 (for inclusion on conference memory stick)

Workshop: 26th or 27th November, 2012

WORKSHOP CONVENORS

Lian Loke, Design Lab, Faculty of Architecture, Design and Planning, University of Sydney. Lian's research is interdisciplinary and spans human-computer interaction,

design and artistic practice, with the body as a central focus. Her research interests lie in understanding the lived experience of people interacting with emerging technologies and exploring how to design future products and systems from such understandings. Design methods and tools for speculative, user-centred and participatory design form a large part of her research programme. An ongoing strand of research is the development of methods for working with the creative potential of the moving body, drawn from movement improvisation, dance and somatic practices, which can be appropriated by designers.

Toni Robertson, School of Software, Faculty of Engineering and Information Technology, University of Technology Sydney. Toni has been working with foundational issues in HCI since the mid-nineties. Her research is among the earliest to articulate the importance of embodied understandings of human activities (including, for example, work and cognition) to interactive technology design. Her focus is on how such understandings can be developed and then used to design technology that is both useful and appropriate for its use. She is a specialist in the application of qualitative and participatory research and design methods and the use of phenomenological perspectives to understand and articulate our experience of technology use.

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