

Monday 1:35pm – 5:05pm Ryder Hall 21 (and elsewhere)

Spring 2023 Northeastern University // Dr. Pierre-Valery Tchetgen

## ARTG 3463 Experience Design 2

### .-xx CALL-AND-RESPONSE

Email: [p.tchetgen@northeastern.edu](mailto:p.tchetgen@northeastern.edu)

**Text/phone:** (541) 363-7920 (please use this for emergency situations, email is preferred)

**Office Hours:** Mondays & Wednesdays 10:30am-12pm (Ryder 365), or email to set up an appointment

Email is the best way to reach me outside of class. I will aim to reply to messages within 24 hrs during the week and 48 hrs over the weekend. I will often share class announcements by email (or via Canvas) so please be sure to check your email regularly. For best results, please provide at least 24 hrs notice when requesting appointments.

### -. COURSE THEME

Building Community through Rhythm, Word, Sound & Life

### -. COURSE DESCRIPTION

This course continues ARTG 3462 processes and strategies for creating compelling human-centered experiences. It emphasizes experience design as a strategic design practice that advances organizational objectives and engages stakeholders by crafting compelling, future-oriented relationships between people and products. To this effect, the Music Is Healing Us (MIHU) Collective uses music, media and design as vehicles for social change to break down barriers of bias and motivate students toward social justice in order to improve the livability and vibrancy of communities globally and bring people from diverse paths together. Over the course of the semester, we will explore two lines of work – design with audio and design of objects – to learn how to design environments that facilitate embodied and/or musical experiences to promote “social wellness”. Students will work in cross-disciplinary teams and employ design research, rapid prototyping and iterative processes to realize creative and inventive projects.

In this course, you will develop portfolio projects that demonstrate your ability to use emerging methods and design for complex, open-ended challenges. You will also build embodied knowledge that can be used to create the products or experiences of the future.

Upon completion of this course, students will be able to:

- Utilize experience design methods to develop novel, engaging projects.
- Effectively plan and execute experience design projects
- Employ presentation, consensus-building and project management skills.

### -.x COURSE STRUCTURE

During the semester, we will bring an exploratory mindset to experience design through weekly experiences/activities and three group design projects. These projects will help us understand emerging areas of experience design through the lens of the body, sound and rhythm.

Throughout the semester, students will use novel media to explore product/service design for experience and develop prototyping skills through weekly assignments. In the first group project, students will work in

groups to develop a framework by which to approach community building through music using observation, research and first-hand experience. In the second project, students will begin to design with these frameworks to create simple embodied experiences that motivate others towards *mishe* through physical or sound exchanges in everyday settings. In the process, students will employ soma design methods to create novel interactions that begin from embodied experience established in project 1 and draws on media, product and event design skills developed through the weekly practicum assignments.

## **.xxx PROJECT DESCRIPTION**

During the semester, we will bring an exploratory mindset to experience design through weekly design activities and three group projects. These projects will help us understand emerging areas of experience design through the lens of the body.

Throughout the semester, students will use novel strategies to explore product/service design for experience and develop prototyping skills through weekly assignments. In the first group project, students will work as a collective to develop a framework by which to understand community design through music using observation and firsthand experience. In the second project, students will begin to cross-pollinate using these frameworks to create simple embodied experiences for others using everyday objects. For the final project, students will employ design research methods to create an event that builds on embodied experiences established in projects 1 and 2 and draws on media/product design skills developed through the practicum.

## **..-. COURSE LOGISTICS**

Many design activities in this course involve movement experiences, observing others, or creating rich embodied experiences. Because of this, we will spend some of the class time away from the classroom either on campus, online or in the greater Boston area. The time and locations will be communicated in class and via Canvas. Note that travel time is included as part of class time--if you depart Northeastern at roughly 1:30 PM you should be able to make it to the location at the time given in the course announcement. I encourage you to coordinate with your classmates to travel together.

In-class activities may vary greatly from day to day and will evolve significantly during the semester. We will hold some classes outside (or in different spaces) and will sometimes sit on the ground during class or practice soma/rhythmic techniques. To stay comfortable during class, you may want to wear comfortable shoes (walking/running), loose/stretchable clothing and have some water and light snacks (e.g. fruits/nuts) with you. We will follow the most recent and most restrictive COVID guidelines from Northeastern and the places we are visiting.

If you get lost or are running late to class, please text your groupmates first for assistance and have them tell me. If you cannot reach them, please text me. I may receive messages more slowly while teaching and I will not be able to check my email easily during most classes. These outdoor experiences can place different demands on the body and mind than a typical classroom experience. Please reach out to me as soon as possible if you have questions or require accommodations.

## **--.x CALENDAR OVERVIEW & KEY DATES**

You may find a detailed course schedule with weekly assignments and class activities [here](#)

9-Jan #1 - Course Overview; Introductions; Icebreakers

### Practicum

#### **16-Jan: No Class**

23-Jan: #2 - development of movement/rhythm sequence and notation (define sounds/moves),

30-Jan: #3 - iteration on movement/rhythm sequence and notation (storyboard)

6-Feb: #4 – in-class presentation; critique (class will meet in Shillman production studio)

13-Feb: #5 - Project 1 deliverables due (video concept); begin project 2 (remote class)

#### **20-Feb: No Class**

### Problem Definition

27-Feb: #6 – Concept Validation/Testing (in pairs) \*

6-Mar: #7 – Requirements gathering; design experiments in the wild

13-Mar: #8 – Design requirements critique, data analysis, iteration

20-Mar: #9 - introduction to community design for wellness (lo-fi prototype)

27-Mar: #10 - Project 2 deliverables due (object/interface/service concept narrative)

### Design Exploration

3-Apr: #11 – introduction to community design for wellness

10-Apr: #12 – community design for wellness experiments, critique, iteration

#### **17-Apr: No Class**

24-Apr #13 - Final Showcase – Wellness Pop-Up; Project 3 deliverables due

TBD: #14 - Final reflection due

## **..xx GRADING**

The main assignments are described below. Final project outcomes are intended to be quality research artefacts that you can use in your portfolio or in job interviews.

The grading system for all assignments and the overall course follows Northeastern University Policies. In most cases, group project outcomes will receive one grade. Significant discrepancies in contribution within a team may result in different grades. Assignments should be submitted on time. Reach out to me early if there are extenuating circumstances; extensions may not be given after the deadline. Late work will lose a letter grade for every day it is late.

1) **Attendance, Engagement & Contributions: 10%**

2) **Discussion facilitation: 10%**

2 reading discussion facilitation for the term: 5% each

**3) Project 1 (Video Concept): 15%**

Weekly documentation: 5%

Living library of design elements: 5%

Livestream demonstration: 5%

**4) Project 2 (Experiencing movement/rhythm): 25%**

Data: 5%

In class demonstration: 10%

Narrative paper: 10%

**5) Project 3 (Community Design for Wellness): 30%**

Prototype: 5%

Video: 10%

Final showcase presentation: 10%

**6) Practicum assignment (Prototyping for product design): 10%**

Weekly documentation (role blog): 5%

End of semester reflection: 5%

## **.... RUBRIC**

The grading rubric for this course will be as follows:

A (92-100%)    B+ (87-89%)    C+ (77-79%)    D+ (67-69%)    F (0-59%)

A- (90-92%)    B (84-86%)    C (74-76%)    D (64-66%)

B- (80-83%)    C- (70-73%)    D- (60-63%)

## **.... EXPERIENCE DESIGN RESOURCES**

Weekly readings for this course are included in the course Canvas. We will not use a textbook for this class. If you are interested in exploring more, you may find these resources helpful:

Adesola Akinleye, Gediminas Urbonas, Chucho Ocampo Aguilar. Morning Conversations at MIT. <https://www.adesolaakinleye.com/podcasts/adesola-mit/>

Anne Bogart. [The Viewpoints Book: A Practical Guide to Viewpoints and Composition](#)

M. Eddy. [Mindful Movement: The Evolution of the Somatic Arts and Conscious Action](#). Intellect Books, 2016.

Eric Franklin. [Dynamic Alignment Through Imagery](#)

Eric Franklin. [Dance Imagery for Technique and Performance](#)

Sara Hendren. What Can a Body Do?

Kristina Höök. Designing with the Body Somaesthetic Interaction Design

K. Hook, S. Benford, P. Tennent, V. Tsaknaki, M. Alfaras, J. M. Avila, C. Li, J. Marshall, C. D. Roquet, and P. Sanches. "Unpacking Non-Dualistic Design: The Soma Design Case." *ACM Transactions on Computer-Human Interaction (TOCHI)*, 28(6):1–36, 2021.

K. Hook, S. Eriksson, M. Louise Juul Søndergaard, M. Ciolfi Felice, N. Campo Woytuk, O. Kilic Afsar, V. Tsaknaki, and A. Stahl. Soma "Design and Politics of the Body." In *Proceedings of the Halfway to the Future Symposium 2019*, pp. 1–8, 2019.

A. Hutchinson, A. H. Guest, and W. A. Hutchinson. "Labanotation: Or, Kinetography Laban: The System of Analyzing and Recording Movement." Number 27. Taylor & Francis, 1977.

S. R. Klemmer, B. Hartmann, and L. Takayama. "How bodies matter: Five themes for interaction design." In *Proceedings of the 6th Conference on Designing Interactive Systems*, pp. 140–149, 2006.

A. T. Larssen, T. Robertson, and J. Edwards. "How it feels, not just how it looks: When bodies interact with technology." In *Proceedings of the 18th Australia Conference on Computer-Human Interaction: Design: Activities, Artefacts and Environments*, pp. 329–332, 2006.

T. Schiphorst. "Self-evidence: Applying somatic connoisseurship to experience design." In *CHI'11 Extended Abstracts on Human Factors in Computing Systems*, pp. 145–160. 2011.

D. Schleicher, P. Jones, and O. Kachur. "Bodystorming as embodied designing." *Interactions*, 17(6):47–51, 2010.

R. Shusterman. "Somaesthetics: A disciplinary proposal." *The journal of aesthetics and art criticism*, 57(3):299–313, 1999.

Ben Spatz. What a Body Can Do. 2015

K. Spiel. "The Bodies of TEI—Investigating Norms and Assumptions in the Design of Embodied Interaction." In *Proceedings of the Fifteenth International Conference on Tangible, Embedded, and Embodied Interaction*, pp. 1–19, 2021.

T. Ziemke. "Disentangling notions of embodiment." In *Workshop on Developmental Embodied Cognition*, vol. 83, 2001.