

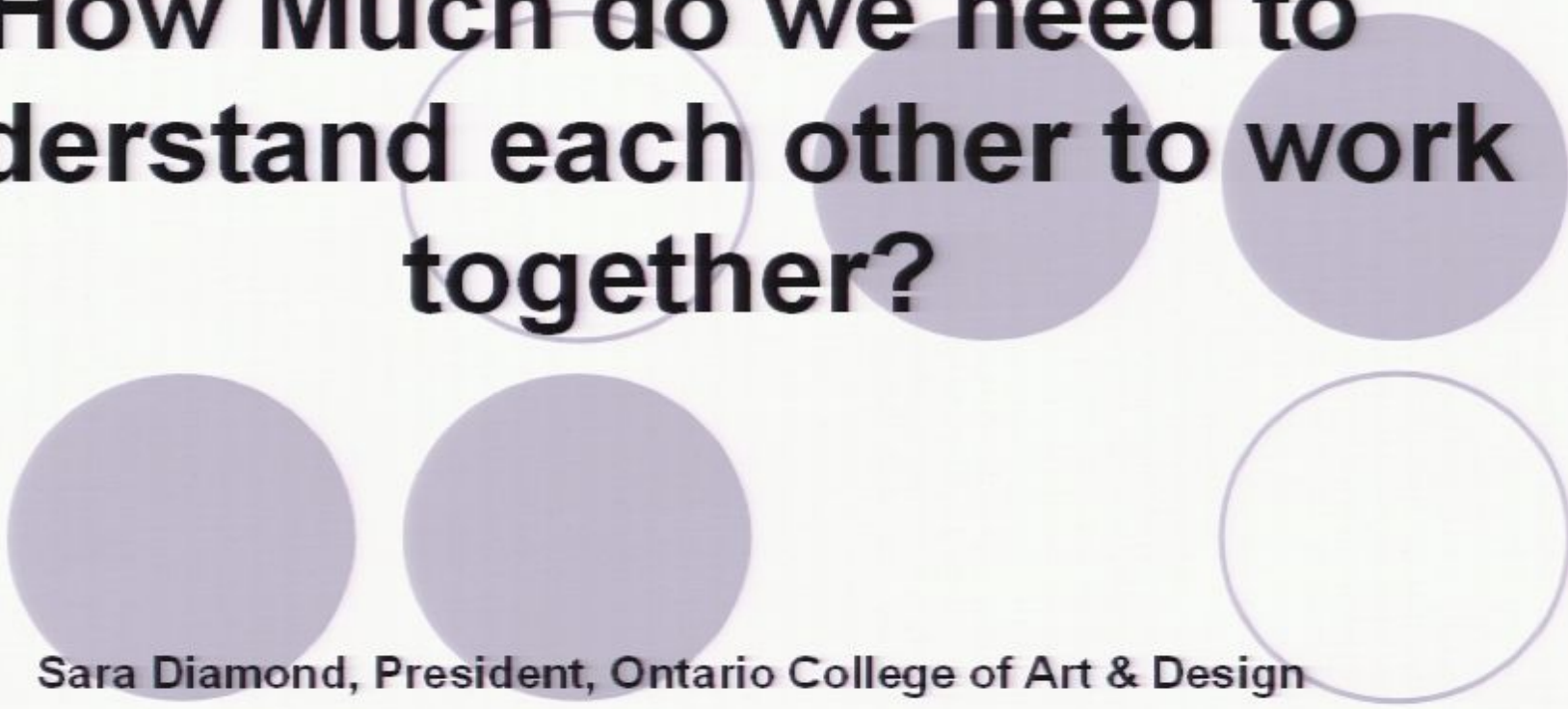
Title: How much do we need to understand each other to work together?

Date: Oct 29, 2008 02:00 PM

URL: <http://pirsa.org/08100028>

Abstract: The boundary object is an ethnographic term that describes objects, processes, or words that cross between cultures or disciplines. Boundary objects are often the currency and the result of cross disciplinary practices. All manner of things, from software, to maps, to theories can provide a rich terrain for misunderstanding, tentative agreements or new insights. Case studies of cross-disciplinary art and science collaborations or design and engineering projects will provide examples.

How Much do we need to understand each other to work together?

The slide features several decorative circles. A thin purple circle is centered behind the word "together?". To its right are two solid purple circles. Below the main text, there are two more solid purple circles on the left and one thin purple circle on the right.

Sara Diamond, President, Ontario College of Art & Design

Ontario College of Art & Design



Contemporary Research

Requires diverse disciplinary knowledge

**Multiple directions of research:
towards science, engineering, arts
or design**

Instrumental expectations



Barff Center
"Not as 'Wired' as
April 28, 2009, 10 AM
www.stephan.com



Pirsa: 08100028

Research Models and Challenges

Co-reliance in order for large-scale problem solving

Need actual new methodologies for some new areas (e.g. mobile) -- need to design together in context

Participatory culture or social media – need to design to allow ongoing engagement by user-participants

Knowledge model shifting towards cumulative, less individual – social network and context

Global cultural context—difference in language. experience



Janet Cardiff and George Bures Miller
The Paradise Institute (video still), 2001
image courtesy of the artists and Plug In

ICA



Cohesion



Challenge is less technology than communication between people

Build trust and cohesion-
“intersubjectivity” -- specialization yet interdependence and reciprocity



Cohesion and Boundary Objects

Boundary Objects, Star and Greisemer

Unify separate spaces or cultures as gifts of exchange

Allow new relations of power to emerge

Material gifts and artifacts to terms

Fischer, Domain concepts and ontology that define and reflect shared practice

e.g. SMS text



Statistician Mark Hansen and Composer Ben Rubin:

Listening Post, 2001–02 (installation view at the Brooklyn Academy of Music). Electronic components, copper wire, aluminum, loudspeakers, computer software, dimensions: variable.

Intersubjectivity

“Collaboratories” (Michael Century) – space is critical
Tom Calvert and Thecla Schiphorst, Simon Fraser
University

Becoming a creative unit, marked by sameness
Frisson of new gone (shared identity) and shared software
Project/product is permanent boundary object



Difference in Language can be Mystified

Latour and Woolgar, 1979

Laboratory Life

'Evaluative formula for scientific activity' vs

Conversational process amongst groups

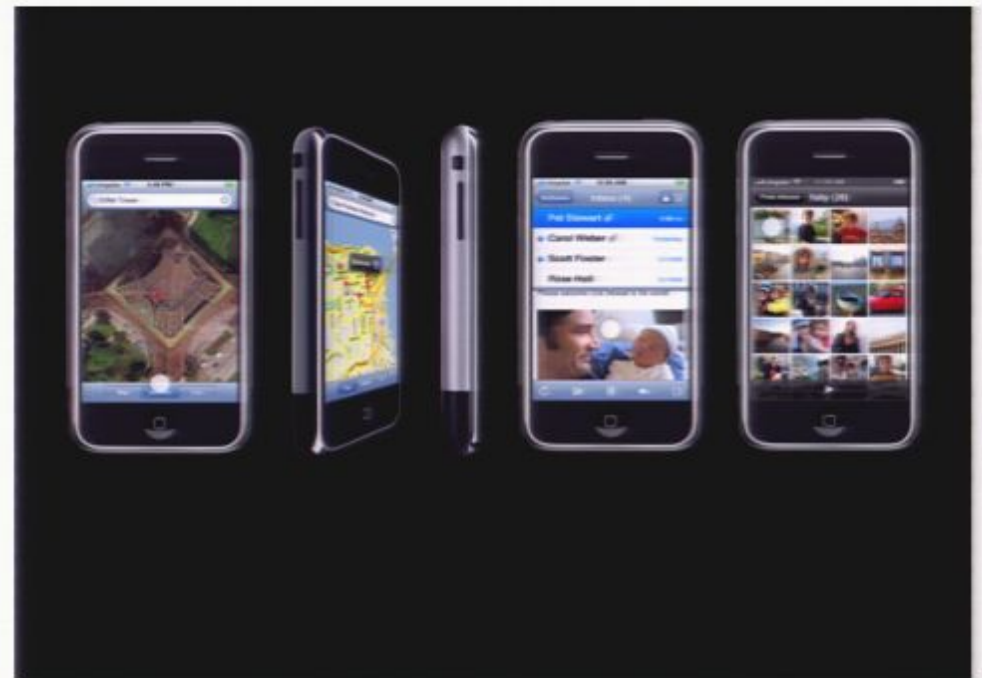


Boundary Objects Between groups

Account for
heterogeneity

Local

Boundaries are the
locus of the
production of new
knowledge





EAT and Billy Kluver, Bell Labs

1960s

Robert Rauschenberg

Inspire each field in relevant work in own domain

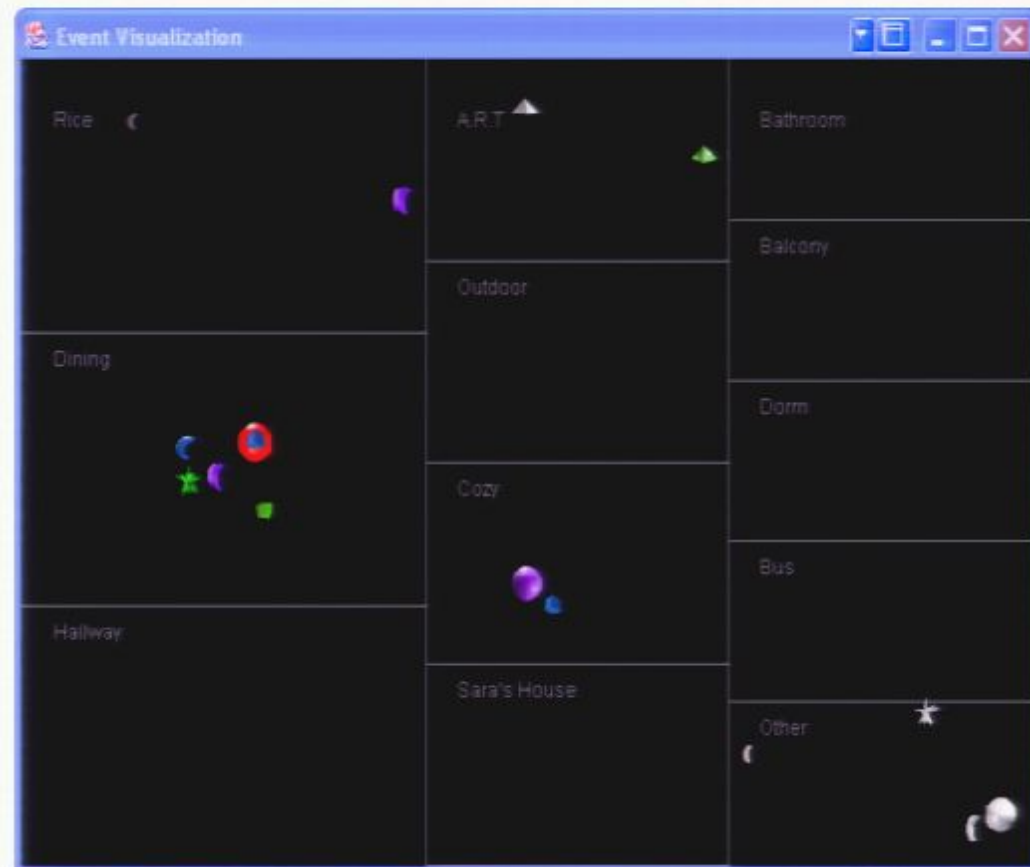
“The use of the engineer by the artist will stimulate new ways of looking at technology and dealing with life in the future”.

Willingness to accept failure

Finding Common Research Goals

**Placing the tangible
art, design,
engineering or
scientific research
into a social and
cultural
understanding**

**Empathy and
imagination**



Finding a Common Evaluative Framework



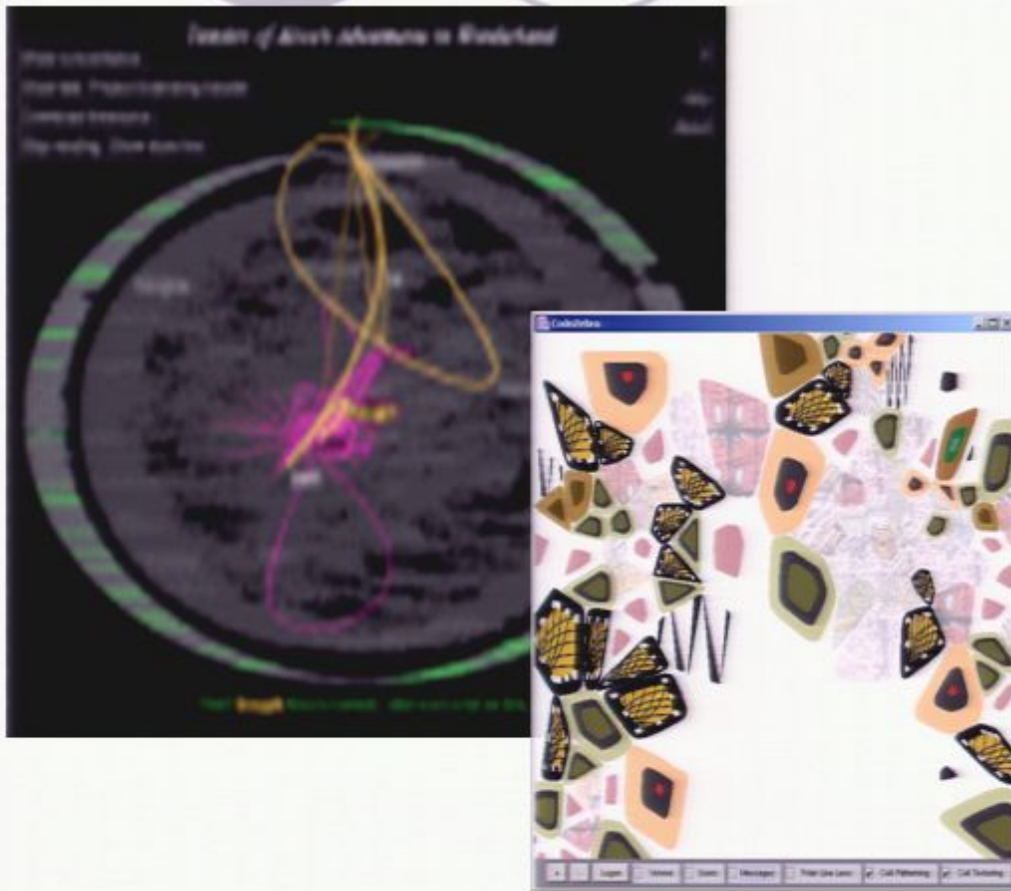
Different methodologies

Artists and scientists: speculative

**Reverse engineer methodology
descriptions**

**Designers and Engineers articulated
processes`**

Role of Failure



TextArc by Brad Paley and CodeZebra
Sara Diamond

**Scientific method
embraces failure**

**Artists fear
reputational impact
of failure**

**Collaboration
requires failure**

**Aesthetics are
speculative**

Relationship of Art and Science Discourses

Art engaged with philosophy and sociology
Critique of science, technology and mass
culture

Art work no longer resides in itself but in
context and interpretation; heterogeneity
of readings versus correctness or truth

Different views on appropriation and citation
Including appropriation of scientific theory



Case Studies

Mobile Digital Commons Network

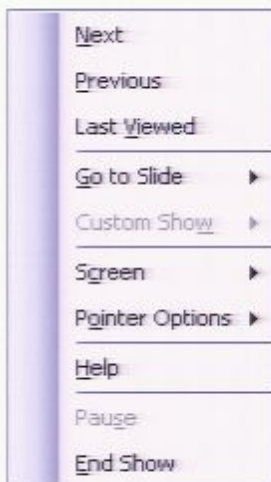
CodeZebra Habituation Cages



Case Studies

Mobile Digital Commons Network

CodeZebra Habituation Cages



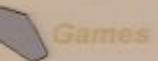
Code Zebra



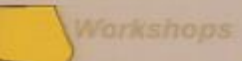
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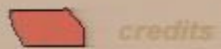


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Code Zebra



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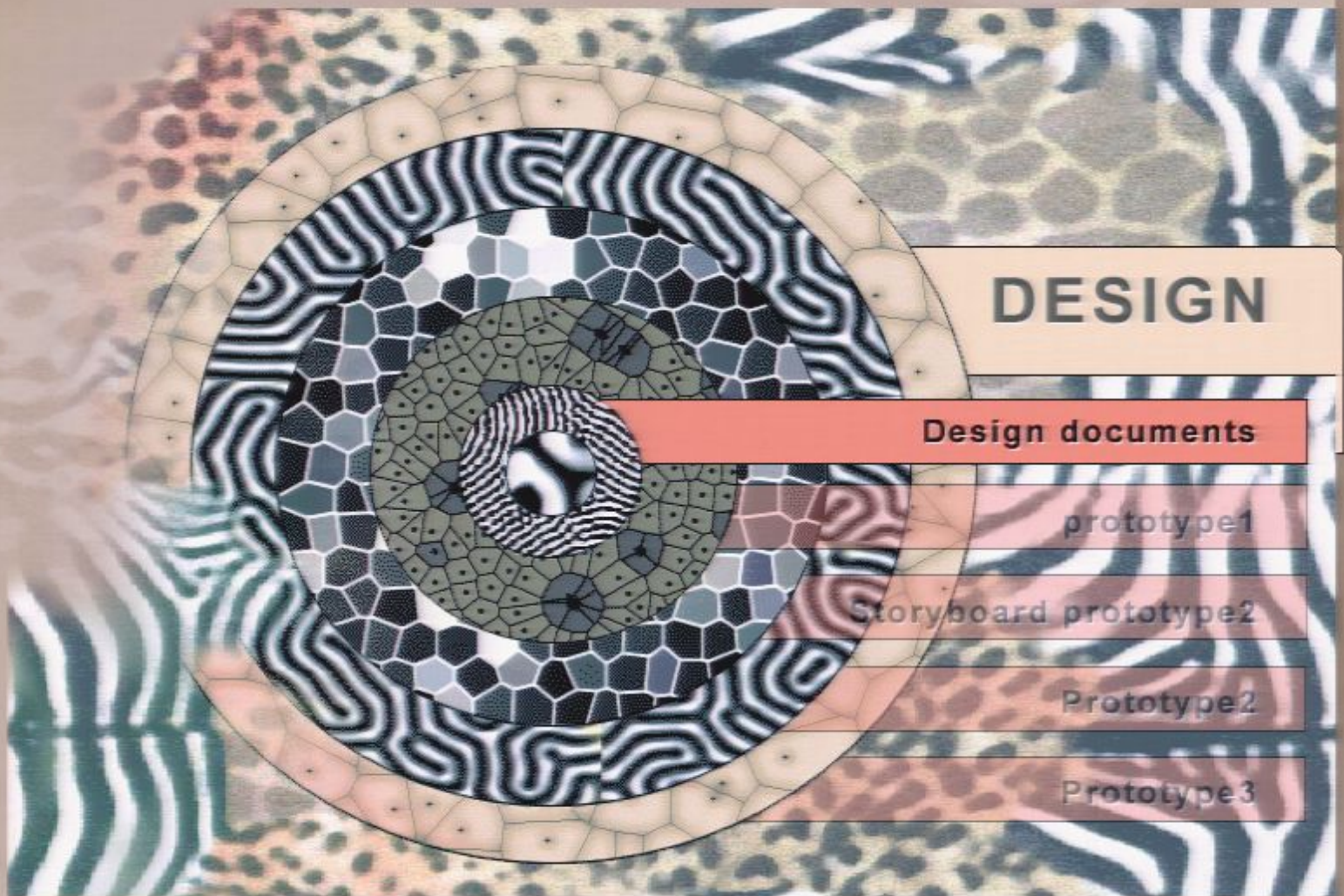
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-- Code Zebra -- Phase Three Design Document

Scope of this document

The Code Zebra project focuses on using design and technology to facilitate online communication. Our software divides the task into two main areas: back-end systems that analyze and draw relationships within the data, and front-end systems which visualize the information and encourage users on to new ways of interacting with the data and one another. This document includes a brief summary of where the current technology is on both fronts, and includes our plans for the next phase of development.

Server Architecture

The Server runs in a 3-tiered architecture, using industry-standard Open Source components and our own 100% pure Java custom code. We use an Apache front-end for HTTP serving, communicating through the JBoss application-server to a Tomcat servlet-engine and a PostgreSQL Database. All communication with the client is conducted through a common XML protocol, which is then translated into an internal data-model for processing.

Client-side

Client enhancements are needed to display the output of any of the new server-side Data Processing Module analysis. Some of these enhancements will fit within the current visualization-model, while others will be part of a specialized client built for a specific audience/application.

Visualization

Create alternate visualization-strategies within the Java client, targeting at particular uses:

- Academic
- Entertainment
- Education
- Corporate

Chat UI

Embed representations of all parts of the Chat UI within the discussion-space

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Behavior for each Posting

Behavior:	<p>Zebra: Academic, Careful, Scholarly, Didactic, Conservative, Verbose, Referenced, Hierarchical—posts, freezes, refers to each other, posts again, looks around.</p> <p>GAME: (Definition Game)</p> <p>RELATION TO OTHERS: Aggressive, competitive, protective of own, but will kill if own is weak.</p> <p>Zebras:</p>		<p>Hyena: Violent, Gang Behaviours Sexually Obsessed, Scatological</p> <p>GAME: (Pissing Contest: Speed and Repetition)</p> <p>RELATION TO OTHERS: Hostile to other species, fight or seduce other too, kill or consume.</p> <p>Hyena:</p>		<p>Butterfly: Goes from Place to Place with Ideas, Hostess, Fertilizes, Moves Between Conversational Spaces A LOT ,bright, creates new associations and meanings.</p> <p>GAME: (Fridge Magnet Game)</p> <p>RELATION TO OTHERS: Not endangered, glides above all.</p> <p>Butterfly:</p>		
Pattern	gray background C8CFCC	black strips 000000	Light brown background A98747	brown spots 554218	red back- ground A62627	black strips 000000	Maroon spots 742026
*Question Marks Low is few, High is many		0.6 - 0.7 10%	0.1 — 0.3 10%		0.0 5%		
*Number of Words Varies from Few to Many		0.9 — 1.0 10%	0.3 5%		0.0 - 0.1 55%		
*Average Word Length Varies from Short to Long		0.8 — 1.0 30%	0.3 5%		0.0 - 0.2 5%		
Rate of Posting? This is a value BETWEEN POSTINGS-or INDIVIDUALS LARGER CONVERSATION	0.7 30%		0.9 — 1.0			0.7	

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CodeZebra User Feedback Questionnaire

A. USER

10. Did you find all of the following functions and objects?

Please check all options that apply, and describe in the box to the right what you think they mean.

Log in / Log out	<input type="checkbox"/>	
Zoom in / Zoom out	<input type="checkbox"/>	
Fit to screen	<input type="checkbox"/>	
Preferences	<input type="checkbox"/>	
Topics	<input type="checkbox"/>	
Relations	<input type="checkbox"/>	
'Monikers' (avatars)	<input type="checkbox"/>	
Game One	<input type="checkbox"/>	
Game Two	<input type="checkbox"/>	

12. Could you understand where each message was represented visually?

Yes	<input type="checkbox"/>	
No	<input type="checkbox"/>	

Comments:

31. Did you feel that the conversation developed over time?

Yes	<input type="checkbox"/>	
No	<input type="checkbox"/>	

If so, how?

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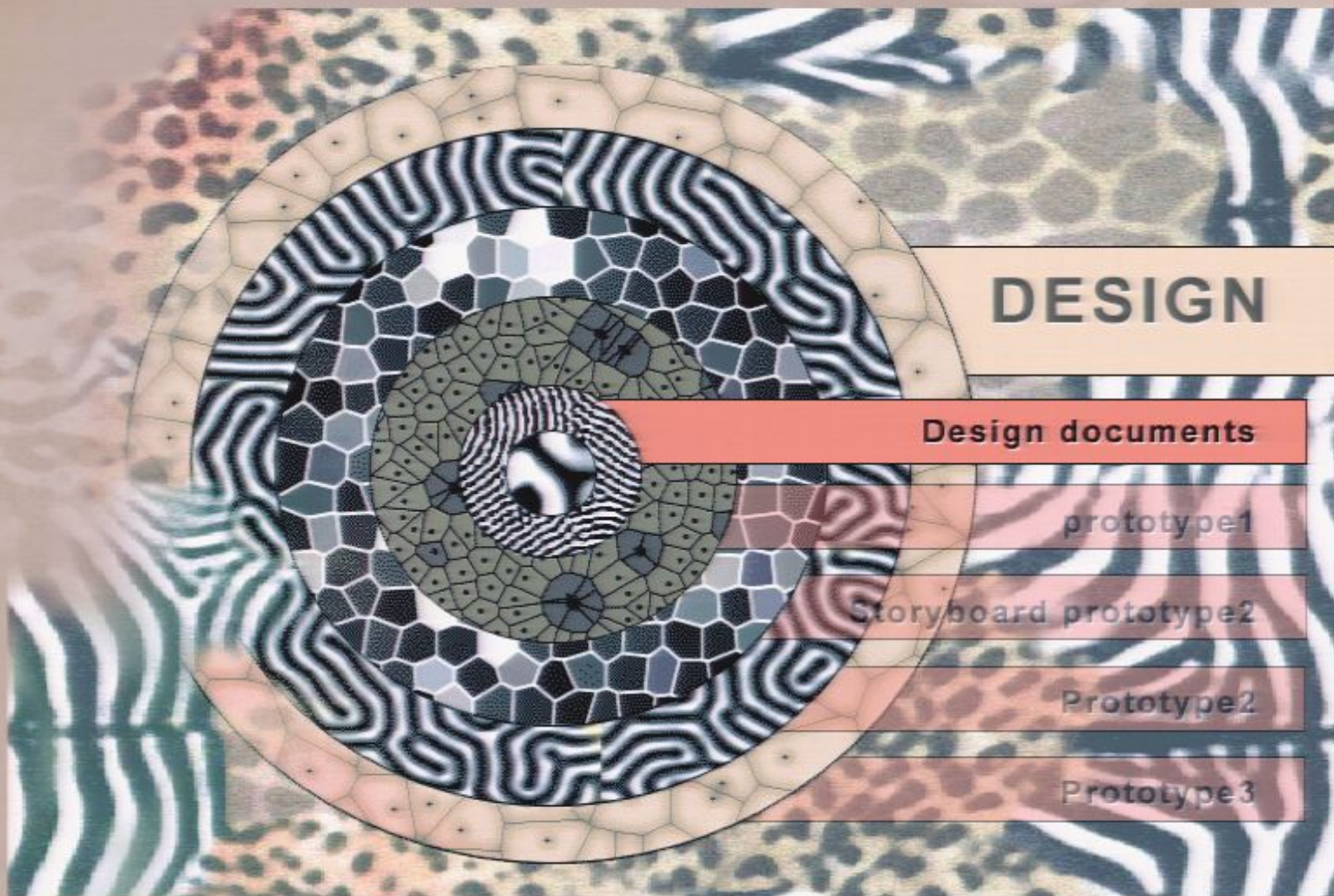
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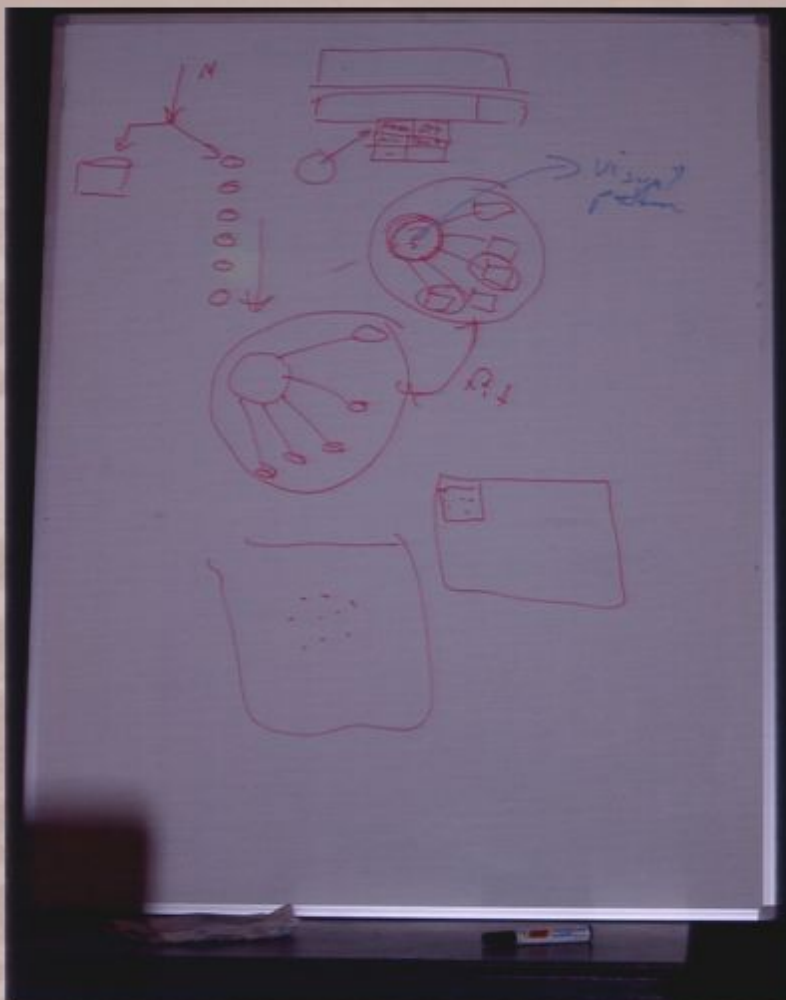
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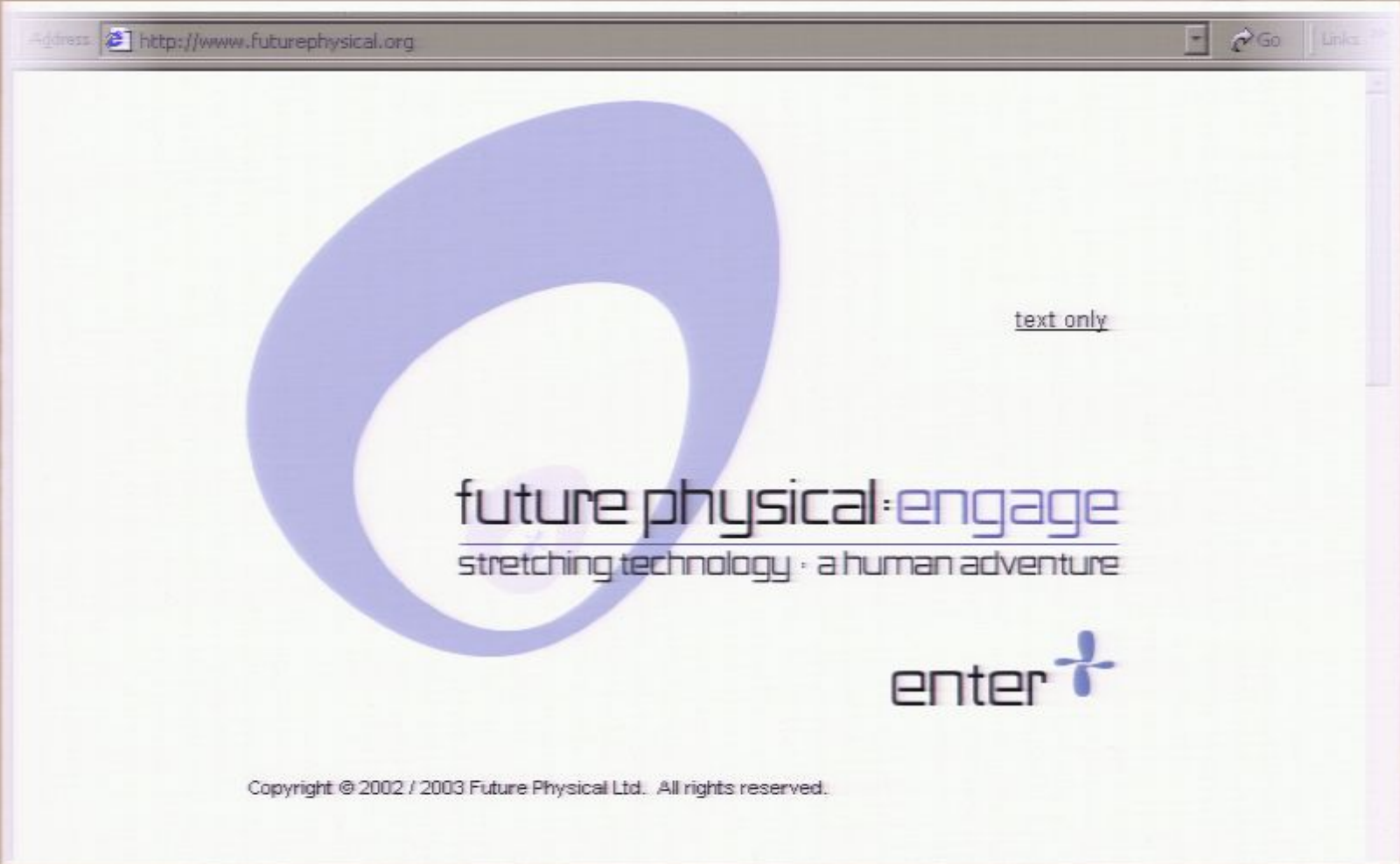
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BIOTECH PARTICIPANTS

Sunday 16th February

20.00 | KEYNOTE SPEECH - SARA DIAMOND

Keynote speech by visionary artist Sarah Diamond (Artistic Director, Media Visual Arts, The Banff Centre, Canada) on her concepts for the future merging of biology and technology.



BioTech Interchange Audience



BioTech Working Group

documentary
- feb 2003 >

- [DOCUMENTATION INDEX](#)
- [BIOTECH DOCUMENTATION PROCESS](#)

related links
>>

- [Participant List](#)
- [BIOTECH Picture Gallery](#)
- [Pictures of BIOTECH Participants](#)
- [BIOTECH Webcasts](#)
- [Code Zebra - Production](#)
- [Bioflows](#)
- [Cluster 2003](#)

credits: photography/digital images: john ch...

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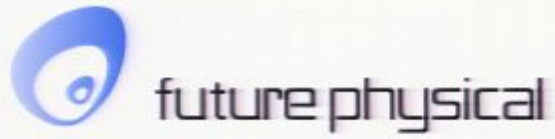
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BIOTECH - PICTURE GALLERY - SARA DIAMOND - KEYNOTE SPEECH



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Wild child of new media Sara Diamond knows the future. And she'd quite like Zebra skin too!

Making waves in the science community is common for **Banff Institute** Head of New Media and TV Production Sara Diamond. She's an award winning director/producer who has received Canada's prestigious **Bell Video Award** and was recently voted '**Woman Of Vision**' by Wired Women and WIFT (Women in Film & Television).

This Canadian visionary is helping visualise the future of the Internet and how we interact with it and is one of the world's most successful female arts and new media producers. As well as being awarded **New Media Educator of the Year** by the Canadian New Media Association, she is also a regular jury member of the Internet and new media awards, the *Webbies*.

Sara has even stated that one day she wants to grow her own Zebra skin. She believes technology is a tool to serve our needs and sees no reason why one day we might not choose to grow a fashionable or practical fur. Did you know, for example, Zebra fur patterns help sicken it's natural hunters — so the next time you go out and don't fancy dealing with unwanted attention try donning the latest in designer Zebra patterns to drive away those unwanted human pests!

Sara's contribution to these conceptual frontiers of bio-technology are helping scientists and artists understand and explore the way technology and the human body could mesh in the future.

In 1995 Sara became the artistic director of Canada's **Banff New Media Institute** and it has achieved international renown as one of the foremost centres for research in new media. Banff is recognised as a kind of über intellectual host, helping to bring together new media pioneers, technologists, scientists and thinkers from across the world. Even leading brands have attended groundbreaking seminars covering the Internet, artificial intelligence, computer and human interfaces, biotechnology and the mesh of arts and sciences.

Her recent project, **CodeZebra.net** (co-commissioned by British organisation Future Physical) aims to revolutionise the way we communicate on the web bringing a whole new dimension of texture and emotion to conversation.

Next week Sara fly's in to deliver the keynote speech on **Sunday 16th Feb** at the opening of **Future Physical's Bio Tech Network Exchange in Colchester**. She will be showcasing Code Zebra and moderating the live online chat on Thursday 20th (from 8pm) and Friday 21st Feb (from 9pm).

Future Physical explores the changing boundaries between the body and technology and culminates in a programme of themed events, art commissions, public debate and ideas exchanges throughout **East England** between September 2002 and April 2003. Through this programme, advanced technologies are made more accessible and understandable to the general public and also provide an opportunity for leading local and international artists, scientists and producers to come together.

Future Physical. Stretching Technology, a human adventure.

Future Physical is a cultural programme co-conceived by shinkansen and East England Arts, produced by shinkansen/Future Physical Ltd for East England Arts.

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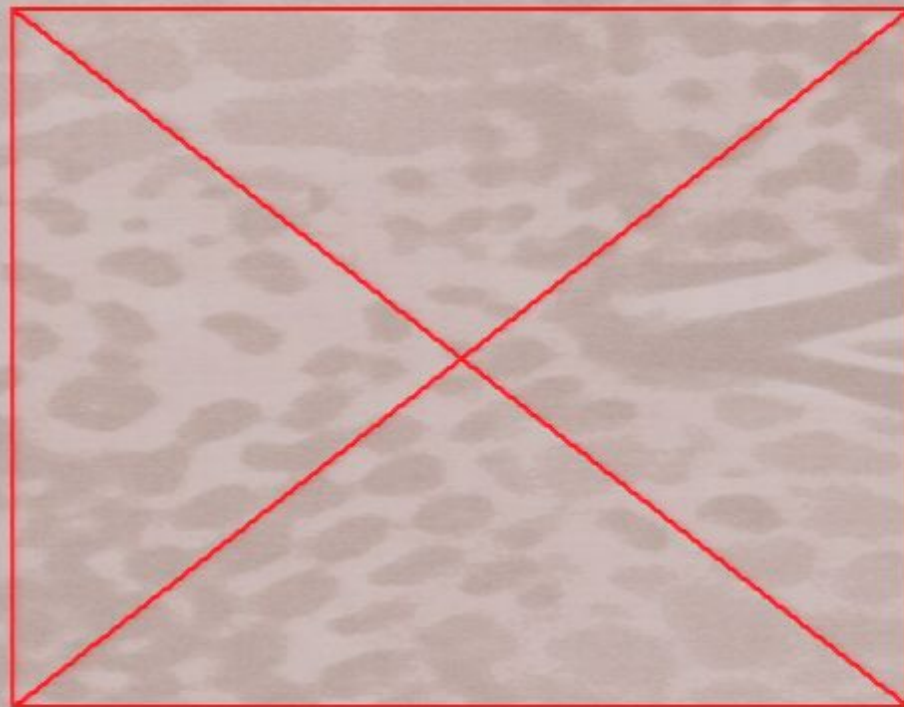
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69.162.144 came from nowhere and is now viewing an event named: TransUrbanism
195.169.98.74 was watching an event named: Knitting Deaf and is now viewing the homepage.
213.122.55.27 refreshed the page

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25 FEB - 09 MARCH 2003

DEAF03

DATA KNITTING
DUTCH ELECTRONIC ART FESTIVAL

low-tech website

Search

- Program
- Festival + Services
- Editorial
- "Knitting Deaf"
- LIVE

NEWS

- > DEAF03 is open!
- > Written and video reports about DEAF03 available
- > DEAF03 livestream archive



Sara Diamond [CDN]

belongs to organization

Banff Centre for the Arts (CDN)
cultural_organisation

description

♦ Sara Diamond is an award winning television and new media producer/director, video artist, curator, critic, researcher, teacher and artistic director. Born in New York City, Diamond is currently the Artistic Director, Media and Visual Arts and Executive Producer, Television and New Media at The Banff Centre for the Arts, responsible for shaping Banff Centre programs in this area. Beginning in 1995, Diamond developed the internationally... [more]

link

♦ CodeZebra <http://www.codezebra.net/>

creator of

♦ CodeZebra
artist in residence project , software project

curator of

♦ CodeZebra
performance , livestream
date:
25 Feb 2003 - 27 Feb 2003

participant of

- ♦ Data Quilting
XX Patterns in Media Practice and Theory
workshop
date:
02 Mar 2003 14:00 - 17:00
- ♦ Open Territories: project presentations
presentation

MEDIA

videos

▶ Sara Diamond:
Code Zebra (2D
zoom)

▶ Sara Diamond:
Code Zebra (fall)

▶ Sara Diamond:
Code Zebra
(moniker, fly)

▶ Sara Diamond:
CodeZebra
With great help from
Claudia Kapp and Jan
van Hasselt

images

Sara Diamond: Code
Zebra (background)



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[photo Jan Sprij]



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CodeZebra Habitation Cages

Join Sara Diamond and her locked-up international guests and moderators at www.codezebra.net as they debate, play and invent.

What happens when curious interrogators, opponents or collaborators are locked up together? Will they flirt, shift shape, and cannibalize each others identities? Will they invent something that can make our troubled world a better place? During DEAF, 2003, CodeZebra will place multidisciplinary pairs of artists and scientists together in a beautiful but closed cage for twenty-four hour periods. We will ask them to solve scientific, technological and related ethical questions problems, invent something new, entertain us with a stream of great next ideas. We will provide them with toys, games, media and design tools; things to read and watch and each other. They will have surveillance tools, a constant video stream out and in; access to the Internet; the CodeZebra OS, a web based visual chat that enables conversations between different individuals and groups on the Internet; good food and a great view. The public is invited to monitor and interact throughout each day (24/7), via CodeZebra and DEAF web streams, asking the locked up duo questions, discussing issues with them, providing them with new problems to solve. Of course, all of this plays out against the current global political and cultural trauma. Expert moderators will join them and the public at frequent intervals to prompt and play. There will be broadband coverage and interaction every four hours when reality television video documentarian Victoria Mapplebeck (creator of Smart Hearts) enters the habitation cages.

Sara Diamond
Paul Wong / Nina Wakeford
Habitation Cage
24 Hr Lock Up
Mary Flanagan/Tom Donaldson
www.codezebra.net
DUTCH ELECTRONIC ARTS FESTIVAL
03.25.03 - 04.01.03 ROTTERDAM

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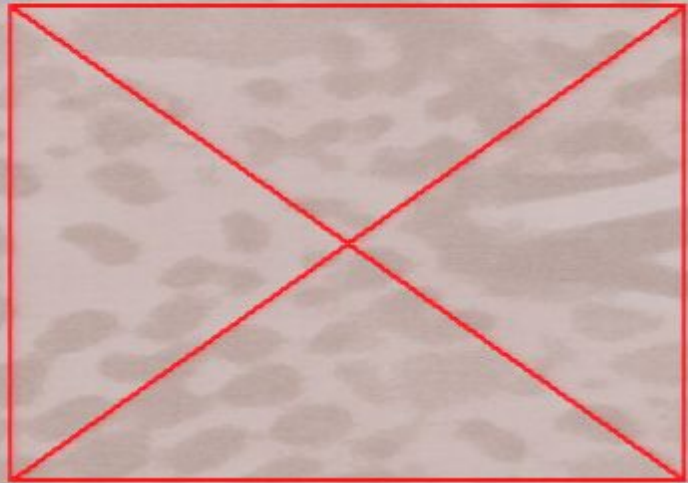
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Thursday, March 6th, 12:15-14:00



Guest lecture by

Sara Diamond, Canada

Code Zebra: Game/Play, and Communication

Part One—the Code Zebra concept
Part Two—the CodeZebra collaborative process

University of Turku, Educarium 2, Assistentinkatu 5

Sara Diamond, researcher and media artist, presents CodeZebra, an on-line environment that combines arts and science in a playful way. By mapping communication of on-line discussion and suggesting affinities between the participants it builds bridges between various disciplines. Interactive media work like CodeZebra involve simultaneously game, play, representation and communication.

Sara Diamond, the main author/director/performer of the CodeZebra project, is the director of Banff New Media Institute, Banff Centre for the Arts, Canada. She is an Adjunct Professor in the UCLA Design/Media program and a researcher associated with SmartLab Centre, UK. Last year Sara Diamond received The educator of the year Canadian New Media Award. She is one of the leading theorists and conference organisers of new media, arts and culture events internationally.

<http://www.codezebra.net>
<http://www.banffcentre.ca/bnmi/>

The lecture by Sara Diamond is hosted by the **Media Studies Department**, University of Turku. CodeZebra is directed and produced by Sara Diamond. This event is created in partnership with Future Physical (GB), **Banff Centre for the Arts** (CDN), C3 (H), University of Turku (FIN), Smartlab Centre (GB), V2_ (NL).

This project has been carried out with the support of the European Community. The content of this project does not necessarily reflect the position of the European Community, nor does it involve any responsibility on the part of the European Community.



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An invitation Code Zebra: Game/Play, and Communication

March 6-7th, 2003

Media Studies department, University of Turku, Finland

Code Zebra is an on-line environment that combines arts and science in a playful way. By mapping communication of on-line discussion and suggesting affinities between the participants it builds bridges between the various disciplines as well as it involves flirting, gaming, and performing.

"CodeZebra is an entirely new kind of chat in a visual 3-D space. Using animal print metaphors in its design and functionality, CodeZebra depicts relationships and navigation between individuals, groups, conversations and topics. Its pattern recognition function is a new way to visualize the herds that naturally converge around ideas."

This informal seminar discusses game and play, changing modes of representation and communication in *dated* environments, issues of performativity and appearance, interdisciplinary art and science collaboration.

Participants are invited to present their views and ideas on the themes. We also encourage writing short (max 1500 words) reviews or paper abstracts, of which a selection is published at the code zebra website. The main goal is discussion, these short papers are optional. subthemes within the sessions include: // identity, subjectivity in shared environments // self - and organising maps // art and science paradigm // community - shared environment - network of interest; critical terminologies // performance theory //.

Sara Diamond, the main author/director/performer of the Code Zebra project, is the director of Banff New Media Institute, Banff Centre for the Arts, Canada. Sara Diamond received *The educator of the year* Canadian New Media Award. She is one of the leading theorists and conference organisers of new media, arts and culture events internationally. <http://www.codezebra.net> <http://www.banffcentre.ca/bnmi/>

Jukka Sihvonen is the professor of Media Studies, university of Turku, Finland. He has written on embodiment and new media as well as gaming in the context of cinema theory.

Tapio Mäkelä is a media artist and theorist, who has collaborated with both Banff Centre for the Arts and V2. He is currently researcher at the Media Studies department, University of Turku, Finland, working on the topic of Situated User Experience. He is the programme chair of the forthcoming ISEA2004. <http://www.isea2004.net>

Future Physical

DEAF03

University
of Turku

Intro

Design

Games

Workshops

Events

Future plans

credits

Programme

Thursday, March 6th

12:15 — 14:00 guest lecture by Sara Diamond:

Code Zebra: Game/Play, and Communication

Part One—the Code Zebra concept

Part Two—the CodeZebra collaborative process

Location: lecture hall 2, Educarium, Assistentinkatu 5

14.30 Lunch, Sodexho, Old Mill, Ruukinkatu 4

- if not in the general dining area, conference room no 7

15:30-16:30 afternoon session 1

(invited and accepted upon brief application participants)

- hands on CodeZebra session, navigating the software, comments and discussions about both versions

location: media studies department, old mill, seminar room 2

16:30 — 18:00 afternoon session 2

Dressing up communication: chat as performance and gaming

- moderated by Sara Diamond and Jukka Sihvonen

location: media studies department, old mill, seminar room 2

19.30 Dinner at restaurant Bossa, Kauppiaskatu 12.

É wear your patterns.

Friday, March 7th

10.00 Coffee, paper on aesthetics, science and art

-Sara Diamond/discussion

location: Sodexho, Old Mill, conference room no 7

11:00 — 12:00 Discussion

- Ideas from Day One and Two on CodeZebra project

location: "practicum" room, pc-lab at media studies department, old mill

12.00 - 13.30 Workshop 2

Play my metadata: interfacing play and communication

- moderated by Sara Diamond and Tapio Mäkelä

How do "databased" applications that employ advanced metadata change the way one perceives communication, representation, and gaming?

location: "practicum" room, pc-lab at media studies department, old mill

13.30 — 15.00 Lunch and closing discussion

Interdisciplinary research, theory, and practice

location: Sodexho, Old Mill, conference room no 7

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Participatory Mobile Experiences



Instructing user testers in the Collaboration Lab

Expanded design process

Various adult user groups
without technology

Location storming (on
trail) design process,
including for design
team (GPS camera, mini
laptops)

Designed with phones with
teens

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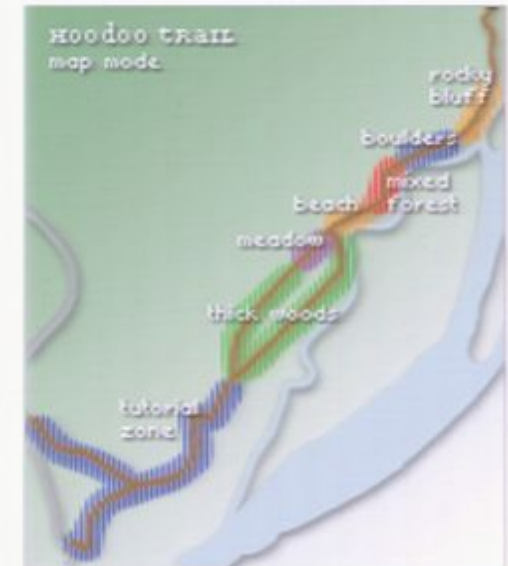
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Designed with phones with
teens

GPS -- Parks Canada and Actual Trails



Hoodoo Trail aerial view with GPS data



On-screen map view

**Chose easy trail
with seven
qualitative
regions**

Early Prototypes: Mobile Cinema and Flower Throw



Locative cinema experiments

Participatory Mobile Experiences



Use participatory design to link artists, designers, engineers, computer scientists, ethnographers

User groups

Design sketches as means to create boundary objects

Instructions on the trail

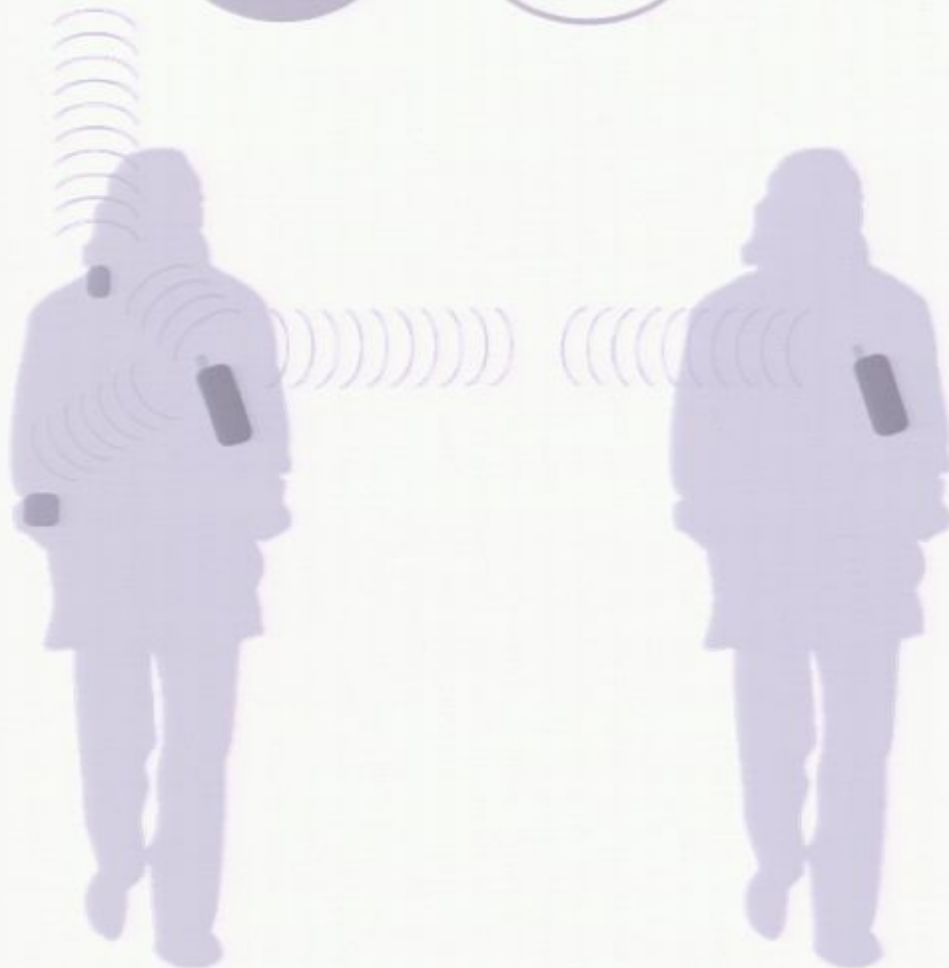
Participatory Design



Exquisite Corpse



Iterative Design: Engineering and Content



- Iterative design process with versions of the games**
- MEE--Authoring system for mobile locative content that is interactive — viable for engineers and content creators to work together— requires XML programming with designers**
- Engine works as automatic generator C++, JAVA, Symbian and RIM**
- Content developers cannot start from scratch**



The MEE engine can be seen as a boundary object in the ways that it is both a tool and an envelope for misunderstanding, understanding and a viable process.

Oops! Not all designers know XML

New Experiences—2005-2008

**Park Walk in Banff
(Park Guide) as an
embellished
documentary;
Haunting as
adventure game;
Democratic Audio
(as method of
distributed
improvisation and
play)**





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Mimichi animal fantasy game



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The Haunting

Character research

Narrative structure

Dramaturgy

**Riddles, puzzles,
navigation**

**Working metaphors and
improvisation**

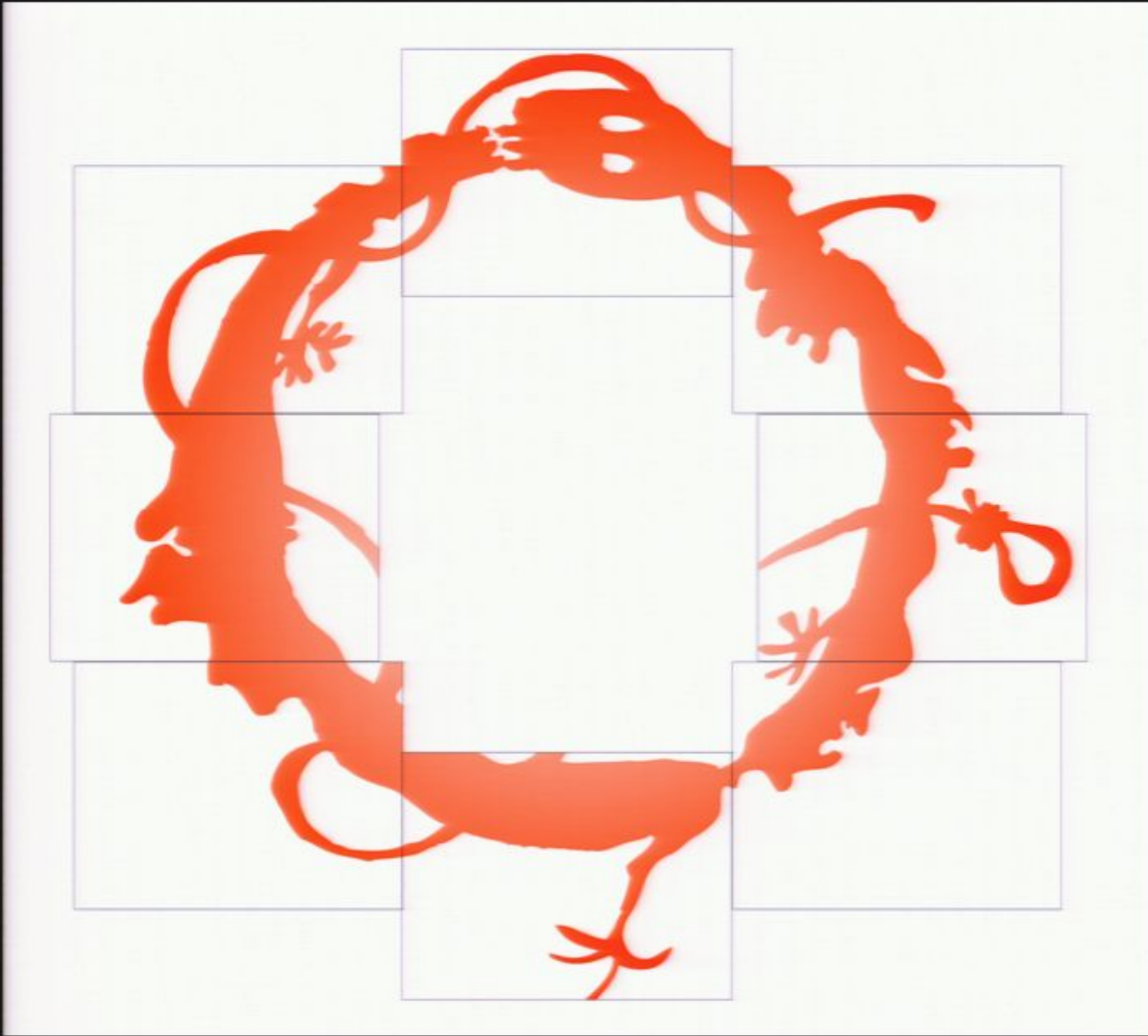
**Build through fast
prototypes**

**Built on location and
between OCAD and
Concordia labs**









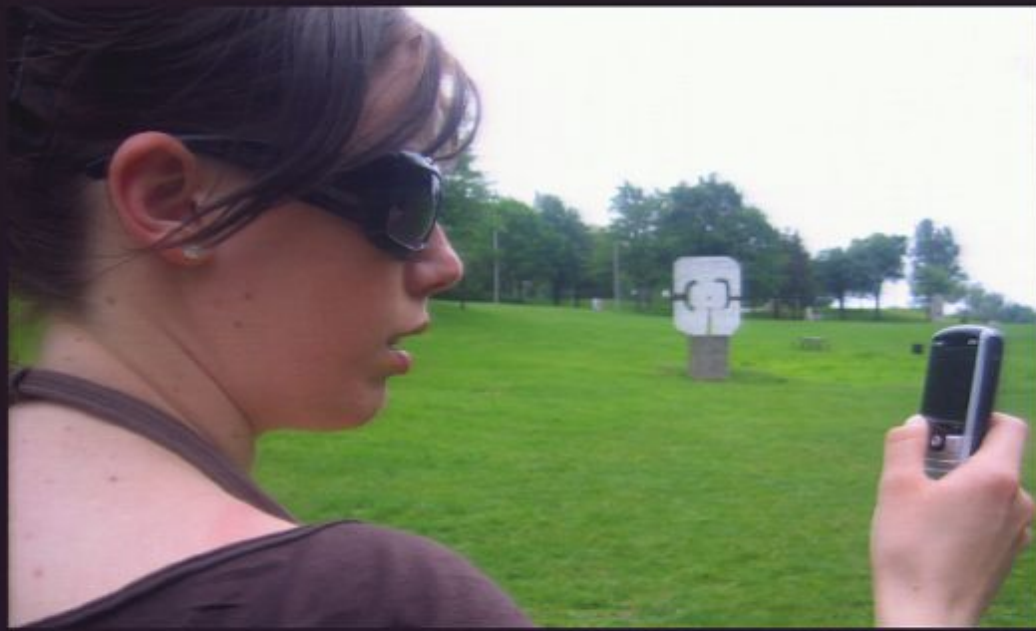


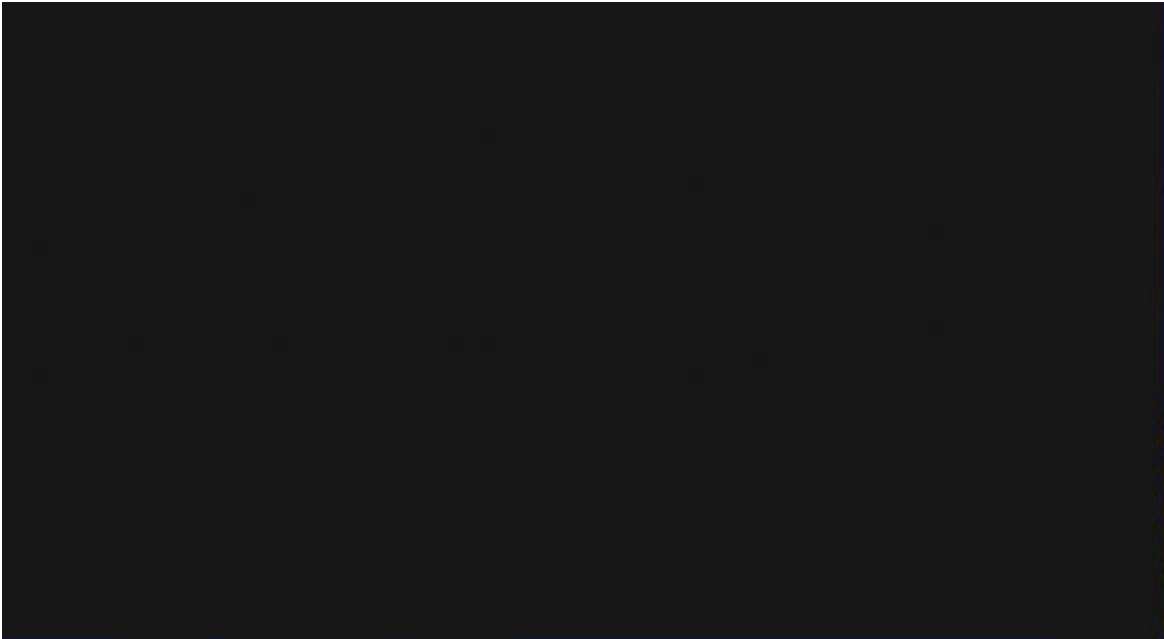




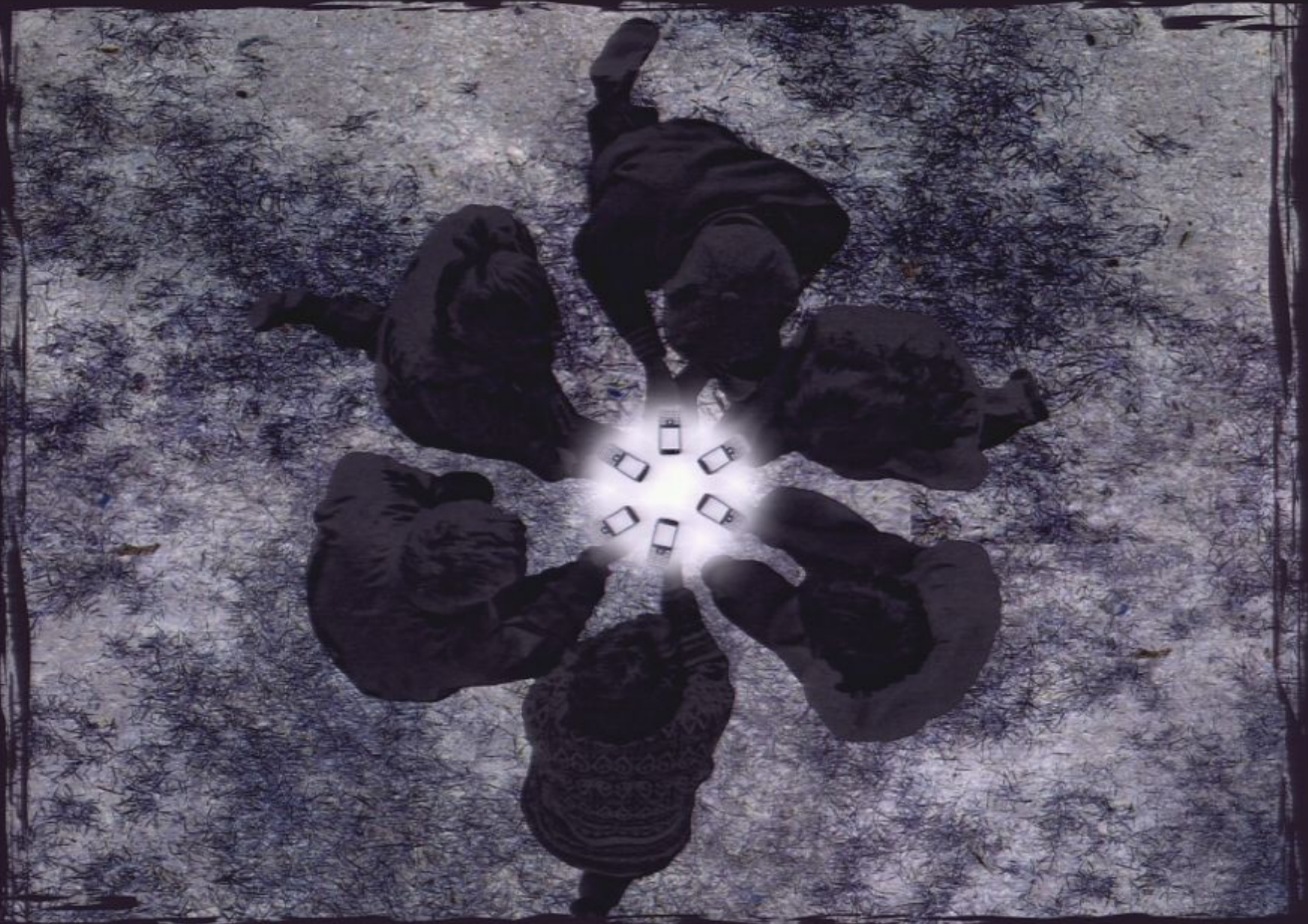


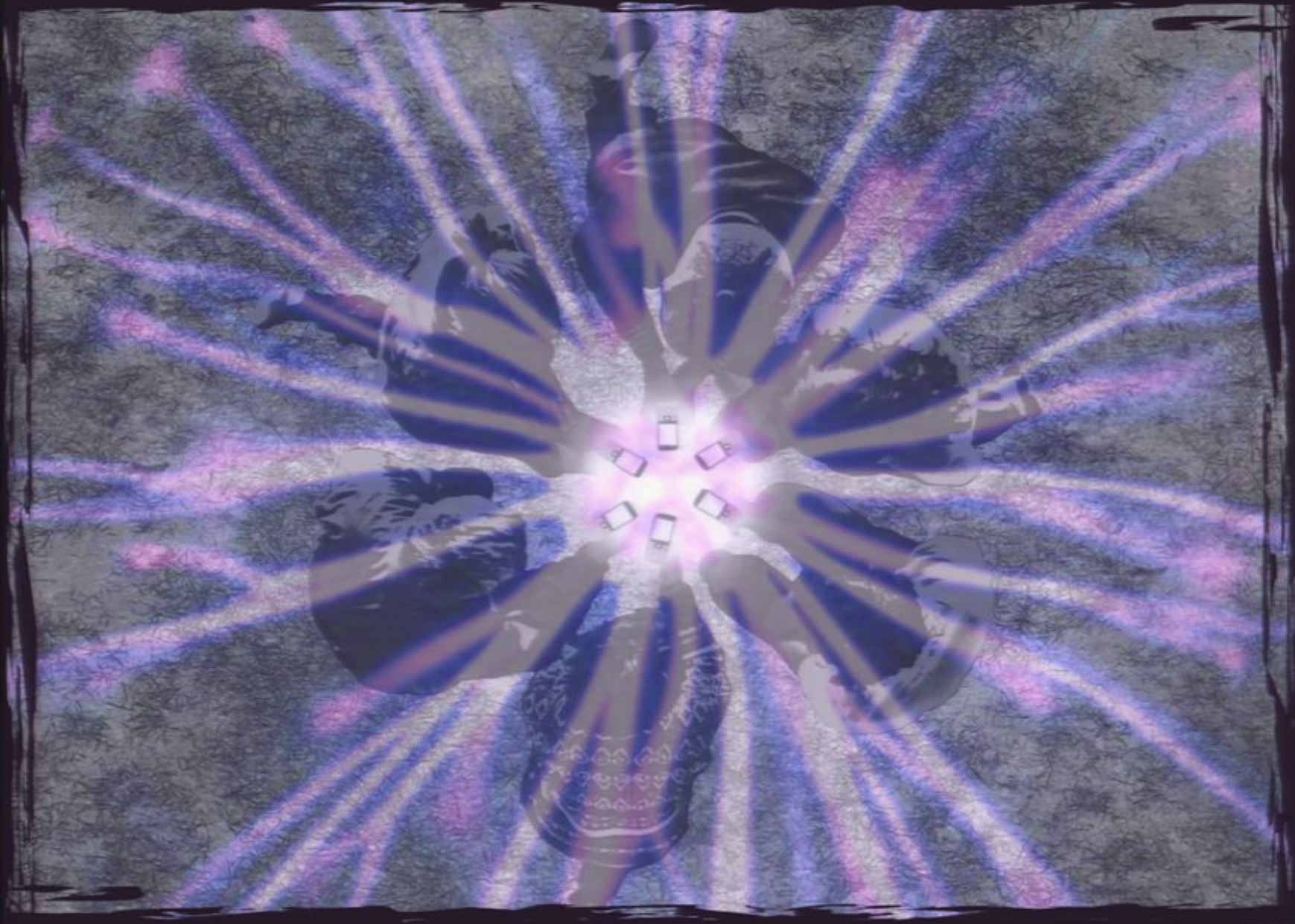












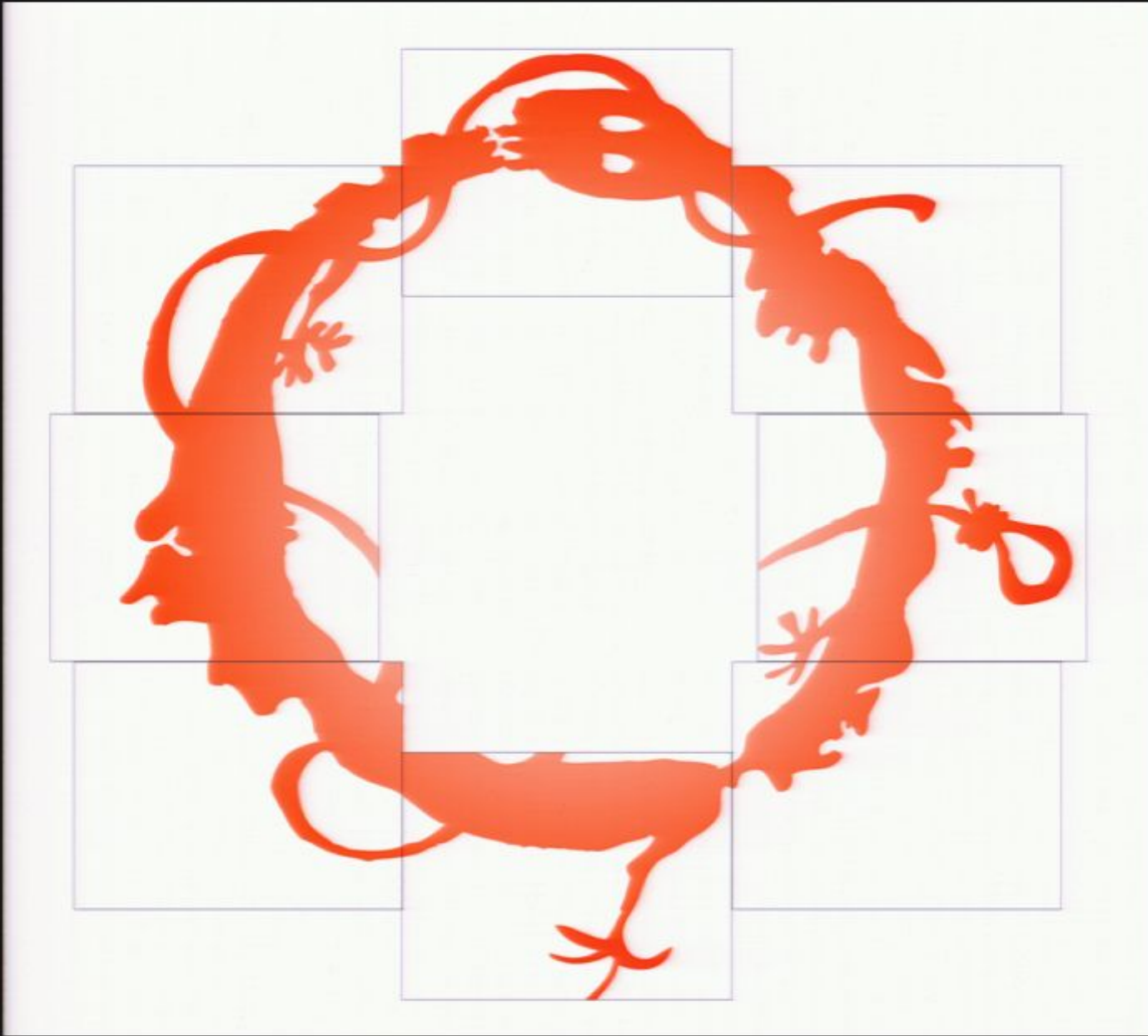






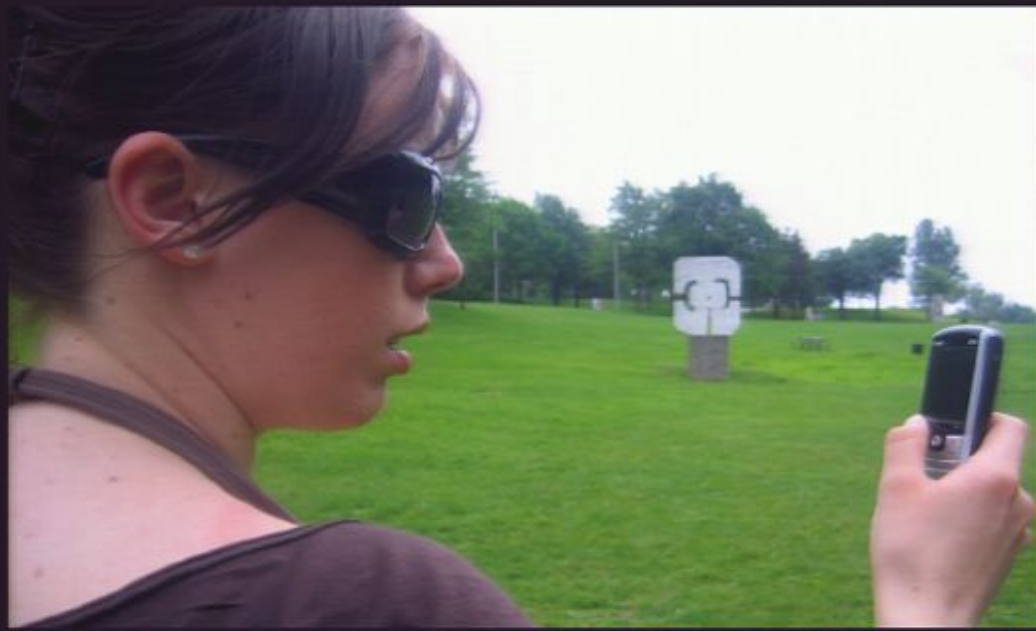


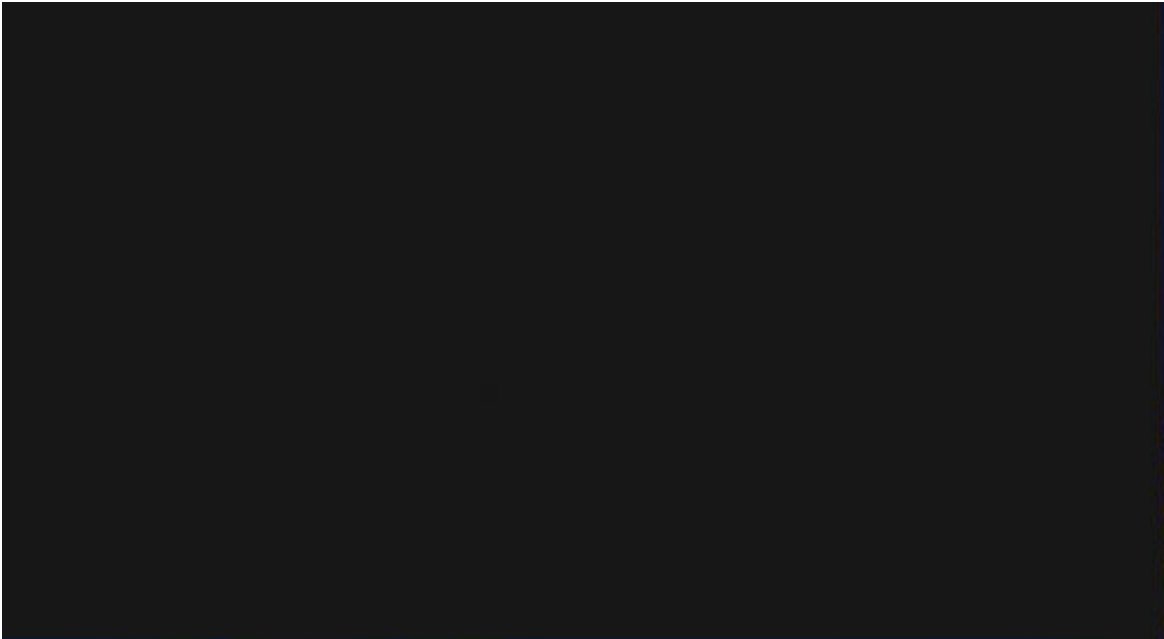




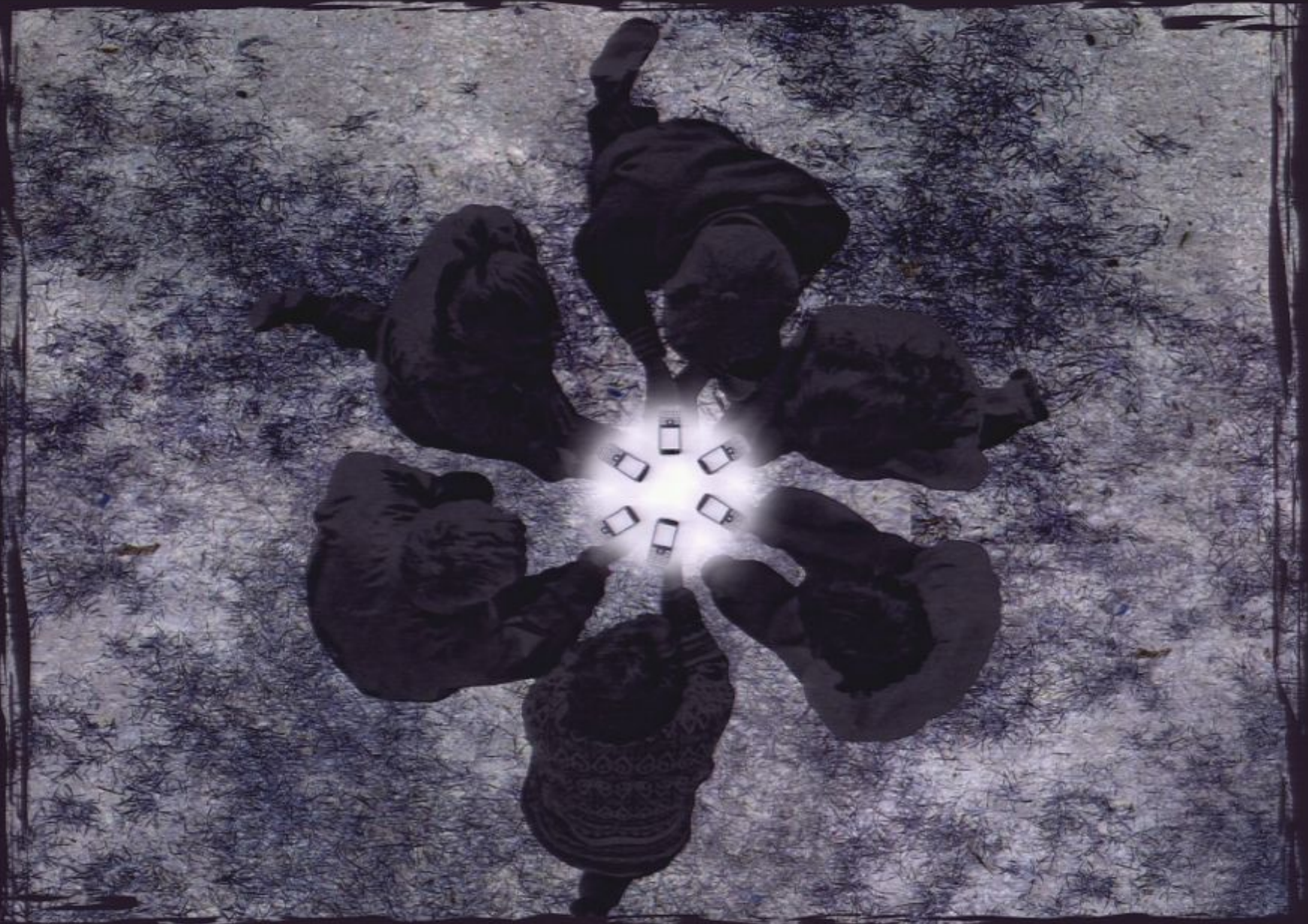


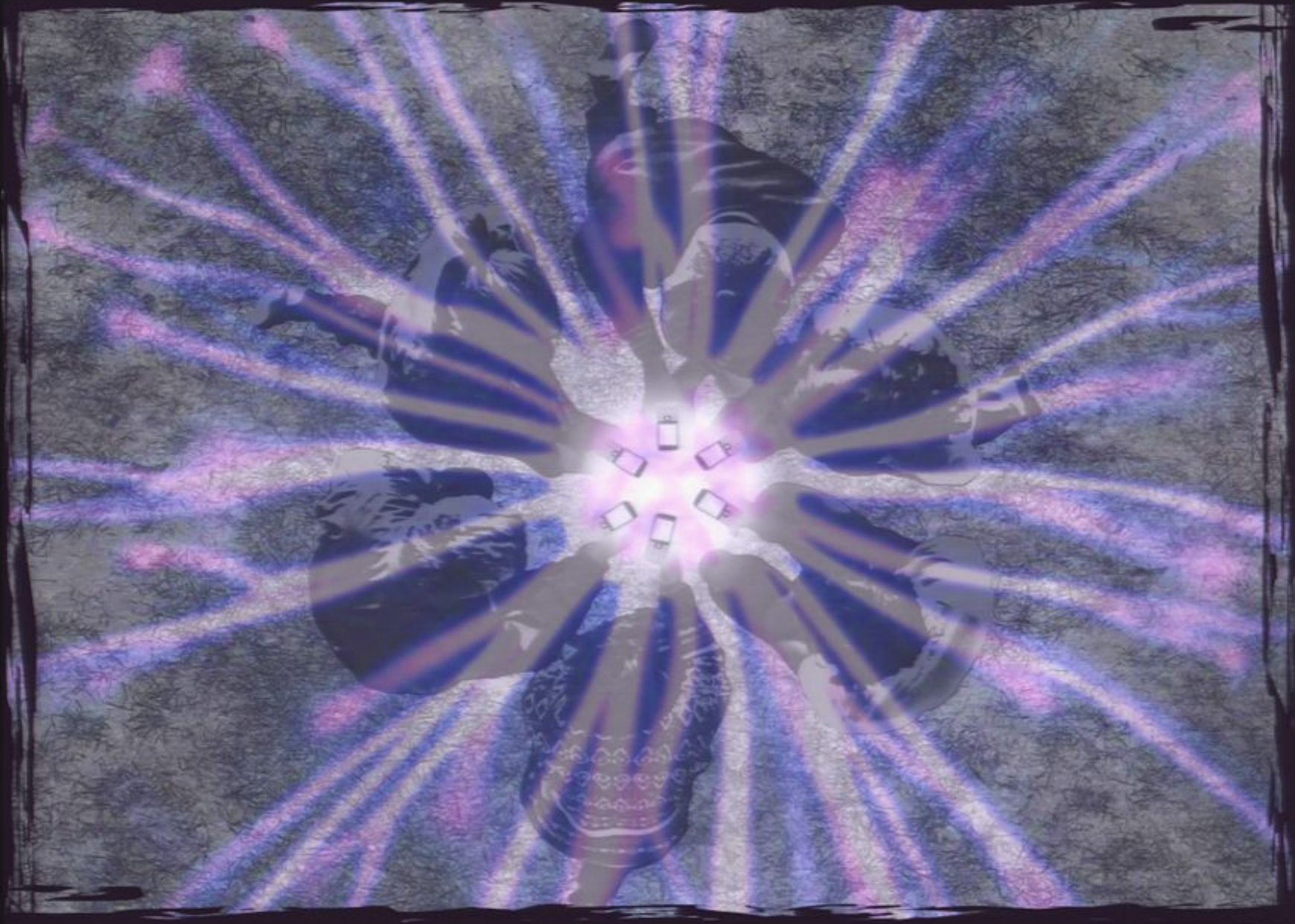
















Game Board

< Design for the cellphone screen

- graphics / simple rendering
for cell phone screen (pixels)

- Increase visibility =
bright colors on dark
background (high contrast)

< 7 players tracked by a GPS
locator / marked by squares on
the Mount-Royal Map



RT →
VT

LA BOLDUC

EMILE
NELLIAN

ARTHUR
ELLIS

ANGELIQUE



TRAVEL

SARAO
THOMASINA

Cloud!
BEHIND HER WITH
BODY (memorial)

Unborn
Baby

NICOLAS
SARAO
his dead baby

RICHARD
BLASS
POOR

Group 1
CROSS, LAKE, BRIDGE, etc.
DANGER!
FIRE! 1000 ft. 1000 ft. 1000 ft.
1000 ft. 1000 ft. 1000 ft.
1000 ft. 1000 ft. 1000 ft.
1000 ft. 1000 ft. 1000 ft.

HOUNDW

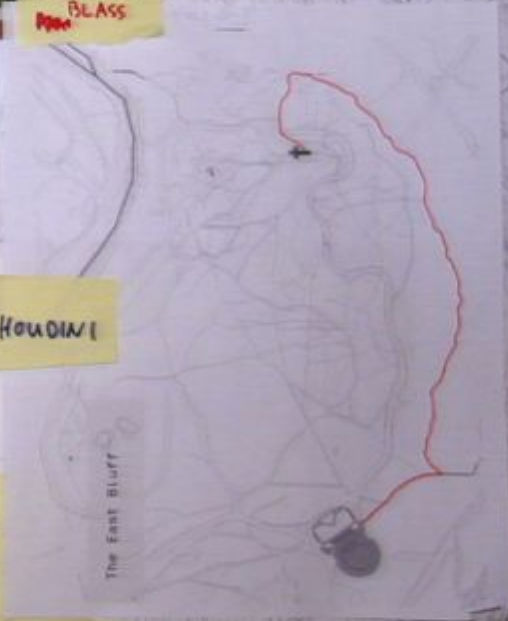
SHADRAG
MINKINS

20M BIG
STORUS

EATON
SISTERS

- PART
POINT

QUESTIONS
ASH ALL
TUES 2000
UNPUBLISHED
1915



PHYSICAL (INPUT)

USER INTERFACE

RESPONSE (OUTPUT)

When all players in proximity
(Maximum number of players for bluetooth
7 or 8?)

Space = 10 square metres



Phone Vibration

Screen Illuminates
+ Vibration for 30 seconds

Step 1

Sound prompt: Voice
"Get in a circle" (French and English)

Voice giving direction to user causing them
to form a circle

Recording of looped voice - repeat for 45
seconds

Step 2



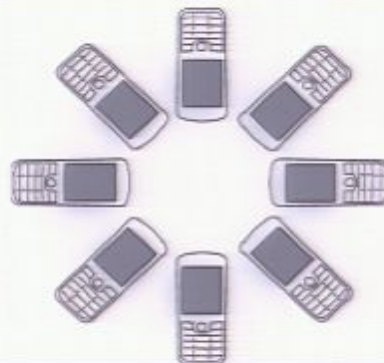
Image prompt:
"Enter 666 when in circle"

PRESS

Condition: all 7 players must press the #6
button three times (666) and then send or
enter

Error case: If player does not complete the
'666' combination - step 3 will automatically
begin

Step 3



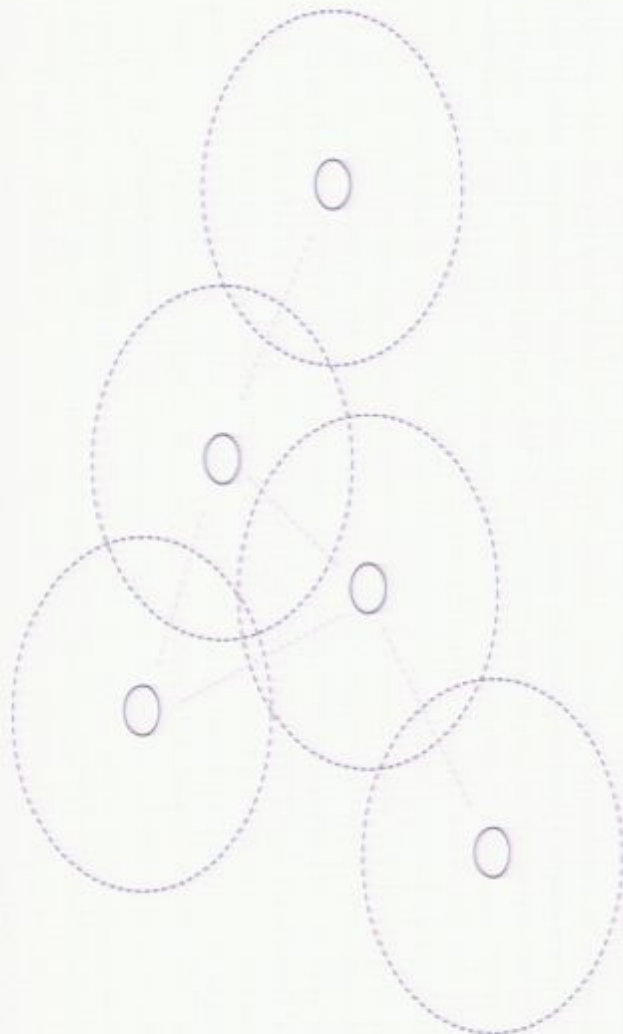
Simultaneous sequence of images
(pattern or color)

- 10 images

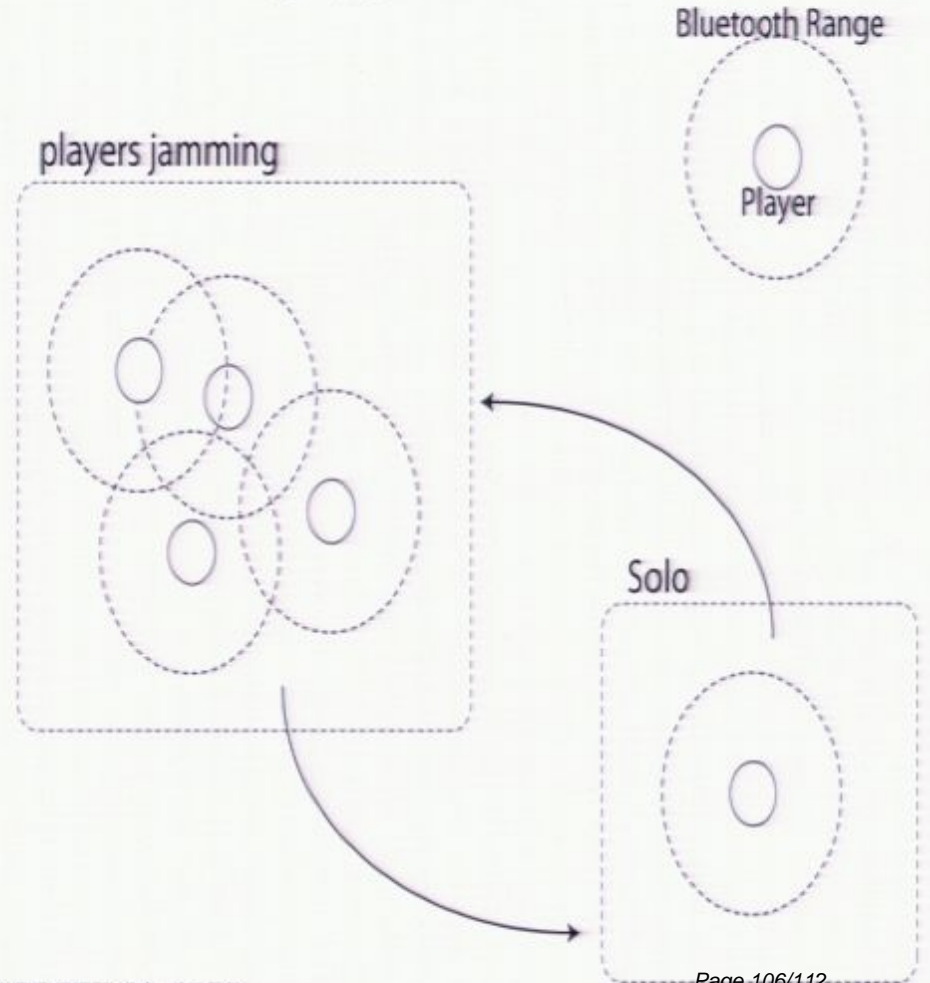
- 2 seconds each

- simultaneous sound effects

Specification Diagrams by Designers: Alter Audio



Bluetooth Choreography



GPS Choreography

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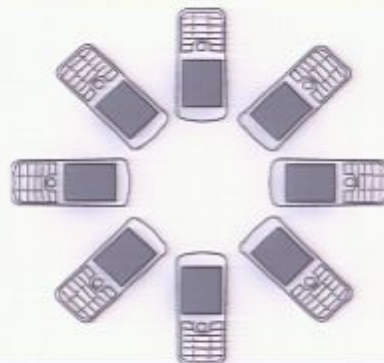
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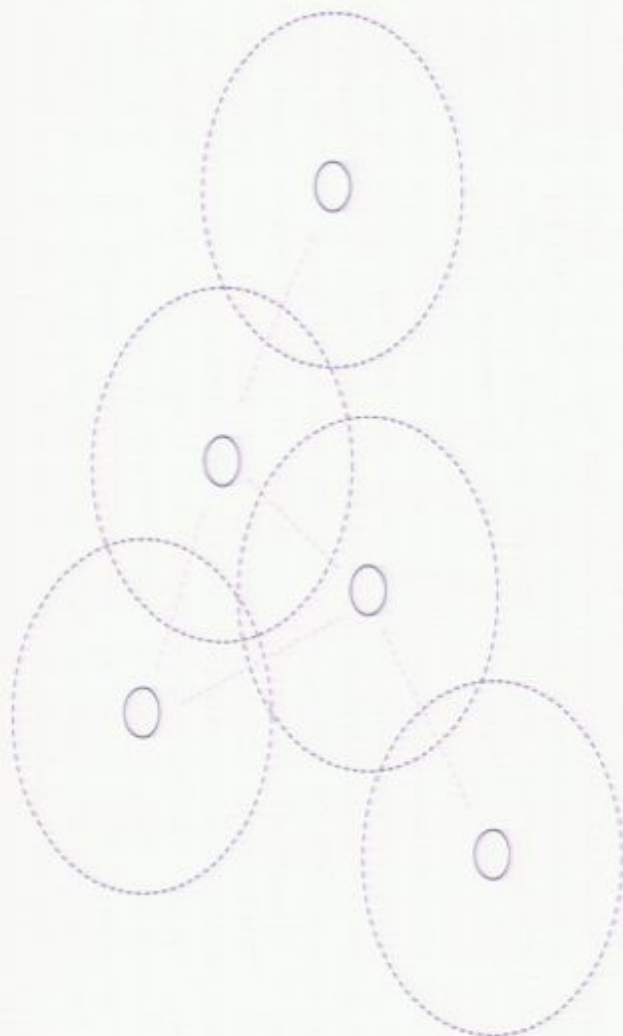
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Specification Diagrams by Designers: Alter Audio



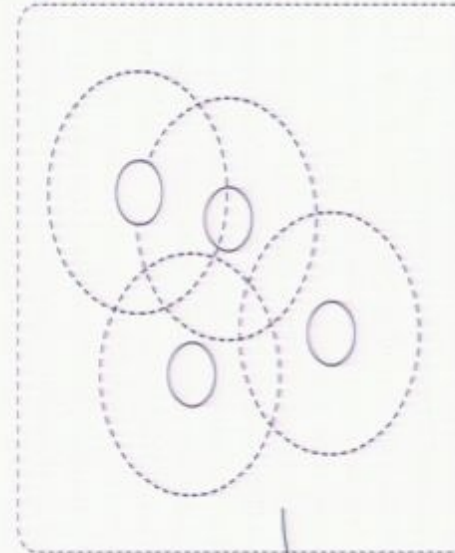
GPS Audible range



Loudness (Fade effect)

Bluetooth Choreography

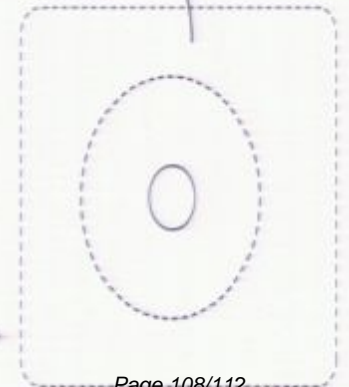
players jamming



Bluetooth Range

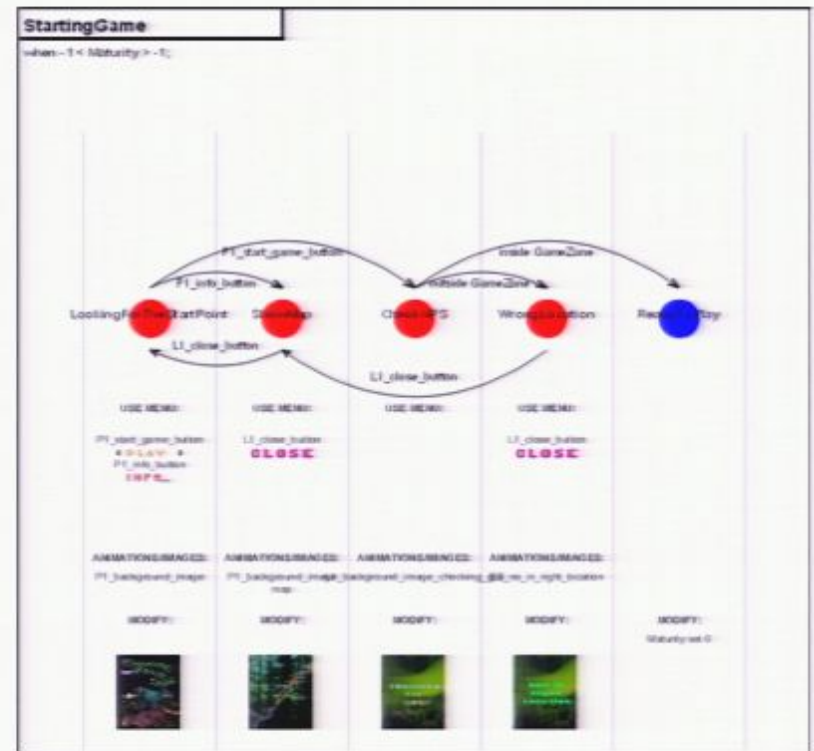
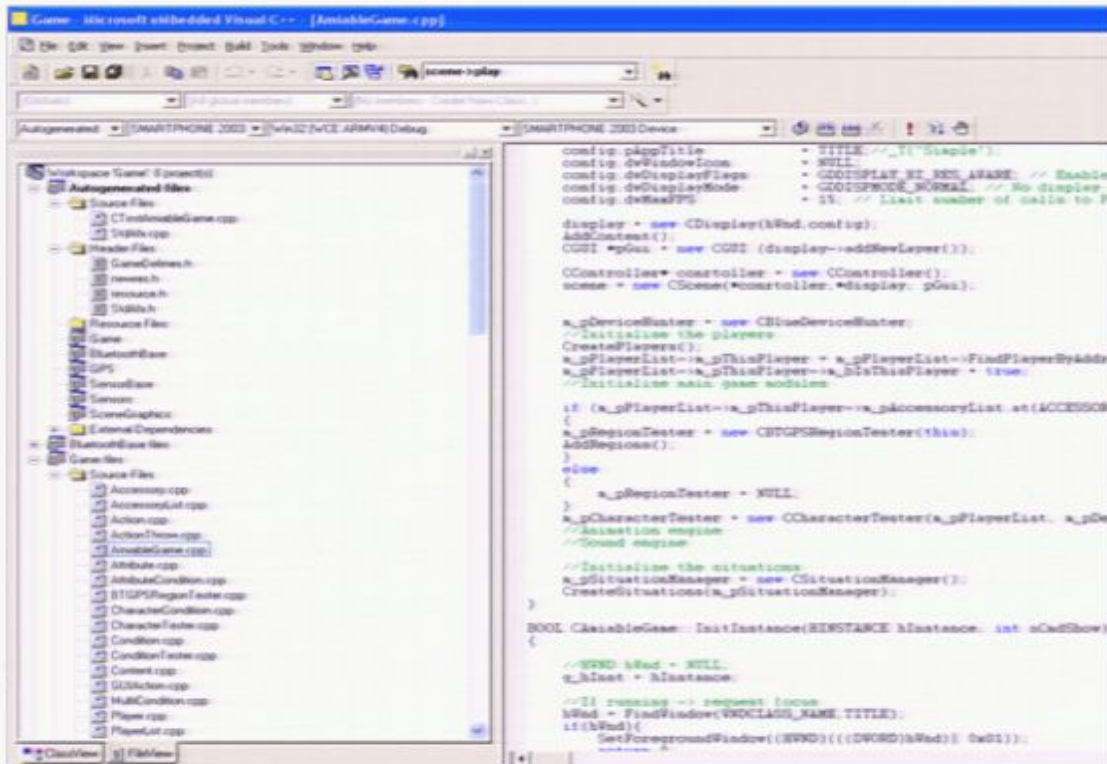


Solo



GPS Choreography

Authoring System



Automated XML and game-flow-diagram generators

Ethnography at 2 points: Design & Evaluation

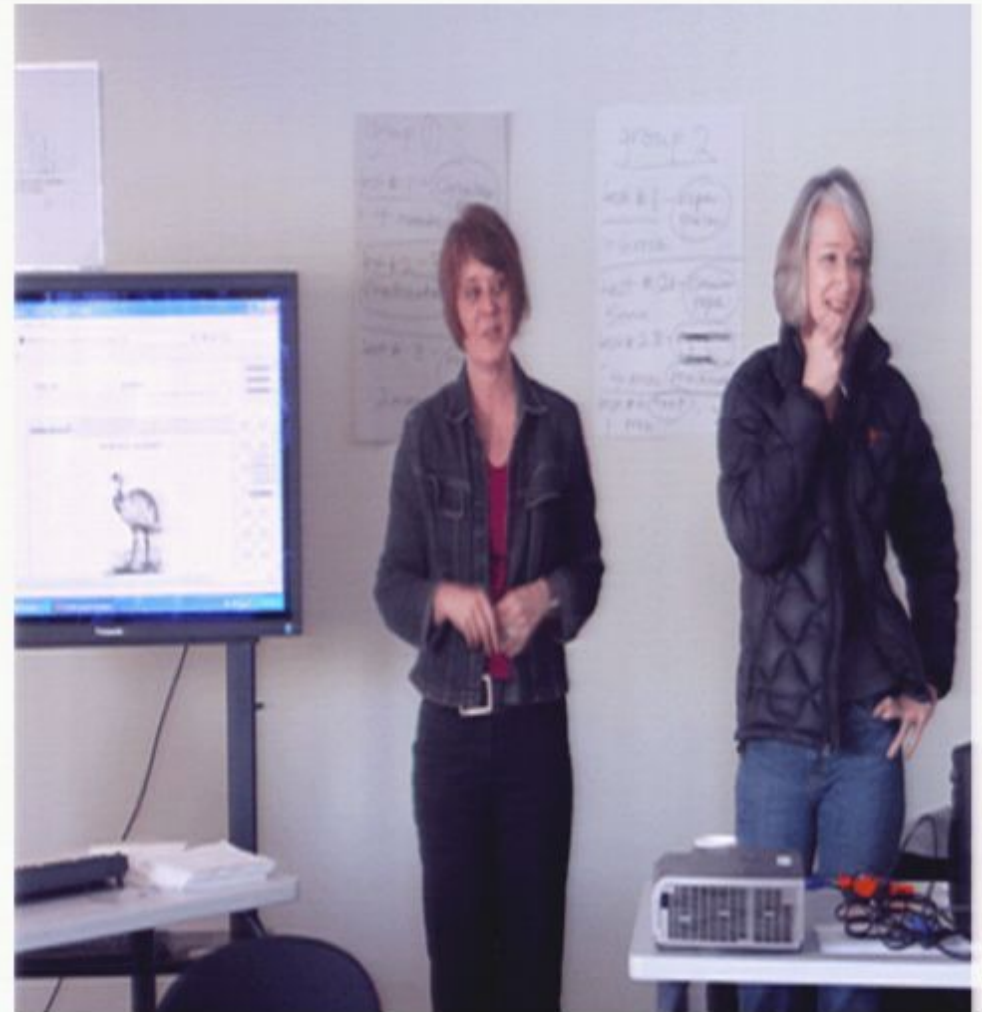
EMU

Build in evaluation throughout the project

Evaluation continues participatory design, user testing and analysis of working methods

Evaluation makes certain that undertaking unique research and drawing from existing models

Ethics debates with social scientists





Invention of New Methods

Iterative Design =

**Combination of Collaborative Inquiry,
Improvisation, Body and Brain
storming, Location Storming and
Iterative Engineering**

**Scale participant (“user”) design in at
every point**

**Davila, Gardner, Hinds, Ladly, McIntosh,
Shea and Donaldson**



Overlapping Terrains

In recent years, human computer interface designers such as Mason and Carpendale (2003) have joined arts and collaborative inquiry researchers as well as media theorists in acknowledging the importance of discovery and collaboration processes that acknowledge joyfulness, sociality, chaos and improvisation.