University of the Arts London

London College of Communication

John Fass
Course Leader,
MA User Experience Design
London College of Communication,
SE1 6SB, UK
j.fass@arts.ac.uk

Nicolas Marechal
Course Leader (acting),
MA Interaction Design Communication
London College of Communication,
SE1 6SB, UK
n.marechal@lcc.arts.ac.uk

Henrietta Ross
Course Leader,
MA Data Visualisation Communication
London College of Communication,
SE1 6SB, UK
h.ross@lcc.arts.ac.uk

1. MA USER EXPERIENCE DESIGN JOHN FASS

1.1 Introduction

User Experience Design (UXD) globally remains in the grip of a human-centred view of the world. One in which human actions are predictable and are reliably guided towards consistent outcomes through careful manipulation of signs and signifiers. Human needs and requirements are seen as of overriding importance in the creation of situations where people interact with computers. On MA User Experience Design at London College of Communication we are challenging many of these assumptions through collaborative practices with a wide range of industry partners.

1.2 Post-human centredness

Forlano (2017) traces the influence of post-humanism on design and the emergence of a new definition of subjectivity. This definition is not predicated on the individualised, neoliberal human consumer, but is instead inclusive of non-human agency in the form of machines, systems, and organisms. Indeed, across the social sciences, the direction of research has been towards a de-centring of the human in favour of an entangled view of socio-technical systems, one that accounts for computational intelligence, species loss, augmented bodies, and sensing spaces. In contrast, UX courses are still predominantly designed to deliver an education based on human needs. Thrift (2011) describes this as contributing to a situation where 'human object assemblages are elevated to a place of higher significance in terms of making sense of the world', implying that a more sophisticated understanding would be to value the interdependence of nature and culture. To catch up, HCI curricula are in urgent need of an update.

As computationally intelligent systems start to pervade everyday life, they present a challenge to human understanding. We risk developing highly influential technologies of such complexity and opacity that they surpass our abilities to shape them into forces for the common good. The consequences for culture and society are profound, as noted by Holmquist. Firstly, the ethical implications of personal data that is captured and used to train an algorithm, designed by a private corporation for commercial purposes involves an imbalance of power. Secondly, the invisibility and opacity of machine learning technologies means access to the means of production is limited to the few people trained and skilled in creating them.

Finally, the conscious or automatic manipulation of flows of information via digital products has been shown to be a danger to democratic processes and information equity.

A UX design curriculum reconfigured to account for some of these imbalances would not only help to place humans in a wider ecosystem of technology relations, but would also help to plan for an increasingly unpredictable planetary future. One way we encourage post-human thinking on MA: UX at London College of Communication, is by consistently asking students what their design implies for non human actors such as the micro biome, the atmosphere, or the creatures in the oceans. A UX design course configured to account for some of these imbalances would not only help to place humans in a wider ecosystem of technology relations, but would also help to plan for an increasingly unpredictable planetary future. This is intended to be an act of projective imagination.

1.3 Course links

Contact j.fass@arts.ac.uk Examples of work and course details are available online at:

<https://www.arts.ac.uk/subjects/animation-interactive-film-and-sound/postgraduate/ma-user-experience-design-lcc>

2. MA INTERACTION DESIGN COMMUNICATION NICOLAS MARECHAL

2.1 Introduction

MA Interaction Design Communication (MA IDC) is founded in the rich tradition of experimental and critical interaction design at the London College of Communication. Over the last few years the course has gone through changes and advancements in respect of the changing nature of the field of design and now finds itself in the position of pursuing genuinely radical practices, theories and dialogues.

The commonalities of MA IDC projects lie in their exploration of the human in a technological universe. They indicate the promise of new forms of practice built on a thriving and exciting field.

2.2 Interact or die

There are multiple views of Interaction Design as a practice. Dan Saffer, in his book *Designing for Interaction*, identifies three approaches. The first one is the technology-centred view where the purpose is to make the technology 'useful, usable and pleasurable' (Saffer 2010). The second one is the behaviourist view, which is about 'defining the behaviour of artefacts, environments, and systems' (Saffer 2010). This is what most researchers working in Human-Computer interaction (HCI) seek to do. The concept of affordance, for example, which tell us how we naturally understand simple objects such as handle are essential to this functionalist view of the world. The third approach, according to Saffer, is a social approach; Richard Buchanan defines it as the focus 'on how human beings relate to other human beings through the mediating influence of products' (Buchanan 2001). While the two first are important in building new interactive objects and experiences, the third one acknowledges the social importance of objects as a mediation. The MA IDC contributes to the discipline of interaction through Design Exploration (Fallman 2008). We examine the possible, show alternatives and ideal but also transcend the real through experiments and the use of aesthetic. Our vision of interaction is proactive and works as a bridge to other discipline, social, philosophical, scientific or otherwise.

The MA IDC gives the opportunity to build new forms of radical practice. For instance, this year, students are engaged in two briefs called 'Other Machines' and 'Neotribes'. The first explores the broad concept of critical machines and the other embraces the human through communities of all sorts in order to engage in present and future social dynamics. Both of these have already resulted in exciting and challenging new concepts. Among other projects, students have explored the gift economy, sex for people with disability, the big society, animism, digital immortality and dreams through machines.

2.3 Course links

Contact n.marechal@lcc.arts.ac.uk. Examples of work are available online at: <http://int-des.com>.

3. MA DATA VISUALISATION HENRIETTA ROSS

3.1 Introduction

MA Data Visualisation at London College of Communication is a practice-led course where students research, interpret, critique and visualise data using a range of media, tools and techniques.

Information design can be understood as the selection, organisation and communication of information and frequently results in artefacts that present themselves as both useful and neutral. Data visualisation arguably draws on the principles of information design to produce artefacts which show and tell themselves: including a discursive layer, which seeks to comment on or critique a social or cultural context.

The MA Data Visualisation course at LCC has a dual focus on developing expertise in the production and dissemination of artefacts, which apply the principles of information design to communicate with data, and the deployment of this practice to critique, define, explore and re-imagine the parameters of the emerging field of data visualisation and wider contexts.

Inherently interdisciplinary in nature, data visualisation practice necessitates the sustained acknowledgement of, and engagement with, a wide range of stakeholders from data subjects to data collectors to domain experts. Through a series of collaborative projects with external partners the social, ethical, and commercial dimensions of this practice, and the way these considerations intersect, interact and conflict are explored and interrogated. These understandings feed into the development of students' independent self-initiated research-led enquiries. Emerging projects, priorities and spheres of interest in this, the MA Data Visualisation's first year include: data and

constructions of truth, reality and the real; diasporas, the concept of home and the location of identity; visualisation illiteracy and potential for data visualisation to exclude and inform.

3.2 Course links

Contact h.ross@lcc.arts.ac.uk. More information about the course is available online at: <https://www.arts.ac.uk/subjects/communication-and-graphic-design/postgraduate/ma-data-visualisation-lcc>.

4. REFERENCES

Bergeron, B. S. (2008) Enacting a Culturally Responsive Curriculum in a Novice Teacher's Classroom: Encountering Disequilibrium. *Urban Educ.* 43, 1 (January 2008), 4–28. <https://doi.org/10.1177/0042085907309208>

Buchanan, R. (2001) 'Design and the New Learning', *Design Issues*, 17(4).

Fallman, D. (2008) 'The Interaction Design Research Triangle', *Design Issues*, 24(3).

Holmquist, L. (2017) Intelligence on tap: AI as a new design material. *ACM Interactions*, 24. <http://interactions.acm.org/archive/view/july-august-2017/intelligence-on-tap> (retrieved 9 February 2019).

Laura Forlano (2017) Posthumanism and Design. She Ji J. Des. *Econ. Innov.* 3, 1 (March 2017), 16–29. <https://doi.org/10.1016/j.sheji.2017.08.001>

Saffer, D. (2010) *Designing for Interaction*. New Riders, Berkeley, CA.

Sueda, J. (2014) *All Possible Futures*. Bedford Press, London.

Thrift, N. (2011) Lifeworld Inc—And What to Do about it. *Environ. Plan. Soc. Space* 29, 1 (February 2011), 5–26.

Author Index

Almena, Maria.....	172	Deng, Yarong.....	264
Ara, Rachel.....	1	Desnoyers-Stewart, John.....	381
Bailas, Konstantinos.....	84	de Paulis, Daniela.....	190
Bao, Han.....	68	Dines, Naomi.....	45
Batchelor, Stuart Faromarz.....	310	Diprose, Graham.....	73
Bennett, Taylor.....	174	Dodd, Felix.....	206
Biddulph, Dom.....	45	Dragan-Chirila, Diana.....	376
Bielecki, Kazimir.....	62	Dutton, Emma.....	57
Bintaş, Batuhan.....	351	Evgenia, Emets.....	182
Boiano, Stefania.....	18	Fan, Huan.....	274
Borda, Ann.....	18	Fang, Hai.....	276
Bosy, Karen.....	133	Fass, John.....	418
Bowen, Jonathan P.....	1, 27	Feinstein, Kenneth.....	226
Buckley, Zach.....	127	Gaia, Guiliano.....	18
Budescu, Andrei.....	376	Galanter, Phillip.....	112
Burge, Bushra.....	389	Gasselseder, Hans-Peter.....	409
Burleigh, Alistair.....	237	Giannini, Tula.....	1, 27
Chamberlain, Ian.....	97	Gingrich, Oliver Mag.....	172, 182
Clark, Sean.....	42, 80, 276	Gradiner, Adrian.....	137
Cousins, Jay F.....	218	Grimshaw-Aagaard, Mark.....	342
Crespillo Mari, Leticia.....	59	Gui, Oana.....	376
Crowther, Charles.....	174	Harding, Clare.....	137
Cunningham, Stuart.....	336, 360	Heiland-Allen, Claude.....	402
Damiani, Luca M.	284	Hogan, Alexander.....	198
Dascălu, Corneliu.....	376	Holland, Luci.....	247
Dekker, Laura.....	119	Io, Danae.....	321
Dempster, Euan.....	231	Janes, Sarah.....	162

Ji, Yi.....	276, 417	Quinn, Terence.....	148
Kallionpää, Maria.....	71, 203, 409	Ramsey, Christopher.....	174
Kendal, Maureen.....	278	Renaud, Alain.....	182
Kim, Eugenia S.....	250, 256	Revell, Tobias.....	400
Krishnasamy, Rameshnath.....	164	Robson, Joseph.....	206
Langford, Tony.....	237, 394	Rolinson, Esther.....	42
Lee, Kyungho.....	243	Ross, Henrietta.....	418
Leissnar, Johanna.....	212	Ruta, Nicole.....	237
Liang, Junming.....	264	Saleri, Renato.....	10
Liang, Ting.....	270	Schäfer, Ralf.....	212
Liggett, Susan.....	137	Schreer, Oliver.....	212
Locherie, Mark.....	137	Schwarz, David.....	360
Lomas, Andy.....	1	Seznec, Yann.....	247
Lyons, David.....	231	Shemza, Aphra.....	172
MacDonald, Lindsay.....	174	Shvets, Anna.....	318
Marechal, Nicolas.....	418	Siefring, Judith.....	1
McNulty, Roz.....	239	Simu, Mihai.....	376
Moore, Christopher, E. G.....	353	Simpson, James.....	344
Moore, Lila.....	155	Smith, Carl H.....	218
Moran, Stephanie.....	198	Smith, Megan L.....	381
Mulla, Mehmet.....	278	Smolin, Lydia.....	66
Munir, Verda.....	231	Spyrou, Thomas.....	84
Negrao, David.....	182	St. Aubin, Ashley.....	53
Nissan, Jack.....	247	Strasbaugh, Chris.....	193
O'Dowd, Paul.....	89, 97	Tait, Jack.....	103
Papirowski, Martin.....	212	Tang, Xiaoying.....	270, 276
Parraman, Carinna.....	97	Thomazi-Freitas, Elaine.....	278
Pepperell, Robert.....	237	Tilt, Christian.....	198
Pilcher, Jeremy.....	288	Toyas, Amalia.....	73
Portugal, Cristina.....	133	Trickett, Terry.....	368
Pretious-Cooney, Chrissy.....	64	Truelove, Ian.....	144

EVA London 2019, 8th – 12th July 2019
Author Index

Tymoszuk, Urszula.....	182	Wright, Chris A.....	121
Urbaneja, Maribel Hidalgo.....	36	Woodford-Smith, Rebecca.....	360
Uszkai, Miklos.....	376	Xu, Feixuan.....	256
Vavarides, Lennie.....	62	Xue, Yisi.....	264
Watkins, Julie.....	302	Xyntarianos-Tsiropinas, Paris.....	84
Weißig, Christian.....	212	Zaye, Blair.....	71
Weinel, Jonathan.....	293	Zia, Rehan.....	330
Winslow, Verity.....	97		