Experience Communication through Post Digital Design

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1. INTRODUCTION

Hybrid reality tools are shaping our experience of a new blended digital/analogue space. These tools include gesture interaction, field of view technologies, wearables, smart things, cloud computing, and ambient computing. Post-digital design uses these tools to humanise technology via social and cultural applications. The combination of post digital design with hybrid reality tools is fundamentally changing the way we interact, allowing us to access new ways of seeing and knowing.

2. EXPERIENCE COMMUNICATION

According to Cheok (2012), advances in mobile technology are moving us from an era of 'information communication' to 'experience communication'.

The aim and objective of experience communication is summarised here by Uricchio: "We continue to have access to the city's materialities, but how can we recover its experiential contingencies and the ephemeral views? How might we give voice to its pluriform significance? How can we activate, articulate and put into play these assignments of meaning?" (Uricchio 2012)

As Miller (1957) states 'One's destination should never be a place but a new way of seeing things'.

3. POST DIGITAL DESIGN

Post Digital Design (PDD) is centred on the navigational shift that results when the world itself becomes the interface and is concerned with generating experiences which need to be co-created in order to exist.

PDD can be defined as enabling the creation of situations and concepts that could

not have been realised with just the physical or just the virtual elements of the context because it unites the strengths, features and possibilities of both.

As these technologies and techniques become more and more spatial in their design and implementation, the role of the Post Digital Designer shifts from composing situations for screen based interaction to designing these co-created experiences.

Site specific experience is always going to reign over the mediation or representation of that experience but PDD crucially attempts to provide both the physical practise (the direct primary experience of the analogue scene) and the non-physical theory (the mediated representation of the digital augmentation) within the same space – This allows practise and theory to co-evolve in new ways.

Field of view (FOV) technologies such as the FlyVIZ headset (360-degree super-vision) (figure 1) augments the sense of sight by giving the user 360-degree vision. The 360 view is compressed to fit into a human's field of view. According to reports it takes 15 min for the brain to adjust and then this new way of seeing is 'accepted as normal' (Ardouin *et al.* 2012). The use cases for such a new form of context engineering require research but the ability "within one field of view, to be both in the world and to see yourself in it. The power of looking through, and occupying, your own field of vision. (Webb 2009)" is a now a tool for (co-)creating post digital experience.

Another good example of PDD is being developed in Japan by Professor Michitaka Hirose and goes by the name of "diet goggles" (figure 2) (<http://www.youtube.com/watch?v=spk-2EuZ3hk>).

The goggles are designed to trick dieters into eating less by digitally enlarging food whilst they are actually eating it. This is example of context engineering highlights the extent to which post

digital design tools can be used to subvert our perception of the physical world. The context becomes available for the subject to 'get to everything, add to everything, keep track of everything, and tie everything together (Waltham, 1989).

This research is concerned with mixing analogue and digital material in post digital 'context engines' in order to understand the navigational shift that results when the world itself becomes the interface. PDD fundamentally addresses the issue of how we creatively construct the multi-modal space(s) we choose to exist, experience and create in.

Figure 1: FlyVIZ headset

Figure 2: Professor Michitaka Hirose - diet goggles

4. REFERENCES

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