Design Films: Embodied Interaction Research Techniques
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Open call:
Embodied interaction continues to gain currency. Yet reporting of methods and techniques used in embodied research generation remains a challenge. Conferences [20], special journal issues [13, 21], workshops [11] and doctoral theses [9, 12, 23] are increasingly devoted to the subject. Yet embodied methods are not readily communicated through the written or spoken word. When embodiment is integral to design research, communication of the techniques and methods used to undertake such research should also, arguably, be embodied. Yet such an approach is not practical.

Embodied interaction plays out in many different ways, bringing together and bridging different disciplines and approaches. Some researchers use the body and movement as a material: melding performing arts and interaction design techniques [24]; using Mindfulness and Somaesthetics [17] to develop theories and practices around core mechanics and experiential artefacts [19]; using dance and phenomenology to develop improvisational methods [3, 7, 8], and bring focus to the knowing body [1, 15, 16]. Other researchers investigate relationships between creating, performing, and perceiving aesthetic embodied practices [18]; use the body as an instrument of cognition [6]; and aesthetic experience as a mechanism for design [14]. Yet others champion the need for the designer as movement expert [4], foregrounding the expressive power of gesture, stressing the importance of skilled action when designing interaction, bringing focus to the experience of use [2]. Designed representations of movement are also used to evaluate user experience, map interactions, and explore different sensing technologies [5, 10, 22].

Despite, or perhaps because of, this breadth and diversity of practice, a major challenge remains: coherency of communication. Typical avenues for reporting do not readily encompass the multiplicity of perspectives or the embodied nature of relevant research methods and techniques. Workshops provide an important, yet ephemeral forum through which to share methodologies. Yet the conundrum of how to tangibly and robustly transfer knowledge, over time, in ways coherent with the richness of embodied methods and experiences, remains unsolved.

The Embodied Interaction Research Techniques Design Film series is part of an ongoing inquiry into effective methods for knowledge transfer of embodied research techniques. We are calling for contributions from concerned participants, interested in sharing research methods, and exploring the role film and video might play in supporting effective knowledge transfer.

Submission:
We encourage submissions from diverse backgrounds including (but not limited to): interaction design, embodied design research, smart textiles, fashion and wearable technologies, product, systems and experience design. Industry and non-profit organizations are similarly encouraged. Submissions will be selected based on originality, quality, and potential for extending the discussion around the dissemination of embodied interaction research techniques. Films and Videos will also be disseminated online, through ArcInTex, and selected submissions will be invited to contribute to a special issue for a research journal.

We invite interested parties to submit a short video in a style that best communicates their embodied research, making use of narrative, poem, graphic story, images intertwined with text, flipbook animation etc., and a two-page extended abstract including video screenshots. Films and Videos should be HD, formatted for viewing 16:9 and in MP4 format using the H.264 codec. We do encourage succinctness; a 10 min. video is what we are aiming for, but they can be of any length if required. The screening will take place in a cinema, during the ArcInTex Symposium in Eindhoven, the Netherlands. Abstracts and videos should be submitted by means of a downloadable link in an e-mail to: o.tomico@tue.nl & d@daniellewilde.com.

Important dates:
Deadline submission: 19th of September
Notification of acceptance: 26th of September
Final submission: 6th of October
Screening: 15th & 16th October
References:


