

Innovation in participatory design

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THEME

The theme of the workshop is the real life nature of processes of innovation as part of participatory design of interactive systems. Innovation and creativity can occur throughout an interaction design process, from the initial ideation phase through creative mock-up sessions to iterative refinements based on evaluation of prototypes. In order to clarify the terminology, *creativity* broadly refers to the generation of novel approaches or ideas; *innovation* refers to the application of ideas in a specific context, often in the development of a specific product or service, and as such creativity is a pre-requisite for innovation, although it is not in itself a sufficient condition for it (Amabile et al. 1996). In this workshop, we are interested in exploring the question of how creative insights can inform the design process and shape the product of participatory design projects, thus becoming innovation.

The development of new ideas is an essential concern for many design projects. In the area of information systems design, Madsen (1994) has explored how metaphors may shed new light on the way in which information technology might be used by seeing a domain of applications in a different light. In a later study based on three cases in which digital artists and designers worked together, Lervig and Madsen (2003) addressed the way in which design materials serve both as examples that pinpoint specific attributes, and as sources of inspiration that function as jumping-off points for work in a design project. Consciously looking for inspiration is part of the innovation strategy discussed by Kelly (2001 p. 280). Foster (1996) takes an even more radical stance, recommending, in his book on generating ideas, the deliberate pursuit of unaccustomed experiences.

The majority of literature within the Participatory Design field has been concerned about how to set up design processes which build on the current work practice of the users, i.e. the tradition aspect, for instance ethnographic field studies (Blomberg et al. 1993), interview (Patton 1990), and use of video (Brun-Cottan and Wall 1995). But a number of techniques and methods have also been focusing on stimulation of innovation and creativity, i.e. transcendence, for instance Future workshops (Kensing & Madsen 1991), Metaphorical design (Madsen 1994),

Inspiration Card Workshops (Halskov & Dalsgård 2006), and Fictional Inquiry (Dindler & Iversen 2007).

On the one hand, when designing computer system we strive for systems resembling the previous work environment, but, on the other hand, we would also like to benefit from the power of the technology and provide opportunities not available in the current work environment. Pelle Ehn (1988) has labeled this important aspect of design the dilemma of tradition and transcendence and made the claim that to handle this dilemma is one of the biggest challenges in design, see also (Halskov 2009).

GOAL

The goal of the workshop is to advance the practical and theoretical understanding of innovation in participatory design. The workshop seeks to explore how to describe, talk about, and understand in which ways and under which circumstances users and designers are innovative and creative actors in design activities.

ACTIVITIES

For the first part of the workshop we will share presentations of specific methods to scaffold innovation in participatory design or short case stories which focus on how stakeholders can contribute to innovation in participatory design processes.

In addition, theoretical foundations for understanding innovation/creativity will be discussed and applied in the analysis of the methods and case stories.

The main part of the workshop will be devoted short cycles of practical trials of specific methods or techniques followed by reflections on the techniques in order to get hands-on experience and establish a common ground for discussion.

TOPICS AND CONTRIBUTIONS

To address various perspectives on and approaches to creative user participation, and to promote cross-pollination of ideas across these varying perspectives in the workshop, we invite contributions in two categories:

1) Design methods and techniques

Specific methods or techniques, preferably well tested in practice, which are intended to facilitate creativity and

innovation in design processes. These may address ways of involving users throughout all or stretches of a design process whole process, or they focus on specific events such as workshops, mock-up sessions etc. Contributions may also present methods or techniques that facilitate turning creative and innovative user input into viable design solutions. Contributions of this type may also include case studies, e.g. micro-analytic studies of design sessions that present examples of processes leading to innovative design solutions. Such case studies should focus on the methods and processes by which the innovative solutions came forth rather than on the resulting products or prototypes.

2) Theoretical perspectives

We also invite contributions that address ways of understanding, analyzing and discussing creativity and innovation in the design process. These may address e.g. the nature of creativity, theories on collaborative innovation, transformation of ideas into design solutions, artefact-mediated innovation etc.

WORKSHOP FORMAT

The format of the workshop will be short presentations of contributions from the participants and group work sessions. We intend to use the workshop as a platform for editing a special issues on innovation in participatory design in an international journal.

TO PARTICIPATE

To participate, please submit either presentation and discussion of specific methods to scaffold innovation in participatory design, or a theoretical contribution addressing the topic of innovation in participatory design processes, directly to Kim Halskov: halskov@cavi.dk before September 1. Notification September 13. Your 2-4 pages position statement must be formatted using the ACM SIGCHI template.

Through the selection of participants for the workshop we will strive to cover a broad range of domains from urban settings, the workplace, the home as well as digital art.

Maximum number of participants: 15.

Duration: One day.

Background of the organizers

Kim Halskov, professor at Aarhus University, has been active in the area of participatory design for the past 20 years and been part of the DIS community since its start.

Peter Dalsgaard is assistant professor at Aarhus University and has for the past 5 years been exploring issues related to

the interaction design process, particularly within the domain of experience-oriented interaction design.

Workshop website

Further information about the workshop will be available at: www.cavi.dk/pdc-workshop

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