

AR-480

**UE X : Experience design**

Huang Jeffrey

Cursus	Sem.	Type
Architecture	MA1, MA3	Opt.
Mob. AR	H	Opt.

Language of teaching	English
Credits	4
Withdrawal Session	Unauthorized Winter
Semester	Fall
Exam	During the semester
Workload	120h
Weeks	12
<b>Hours</b>	<b>4 weekly</b>
Lecture	3 weekly
Exercises	1 weekly

**Number of positions**

**It is not allowed to withdraw from this subject after the registration deadline.**

**Remark**

Inscription faite par la section

**Summary**

Experience Design examines the effects of digitalization on architectural typologies in the contemporary city. The course questions traditional typologies by focusing on an understanding and re-design of social, geographic, temporal and emotional experiences.

**Content**

At the beginning of the digital revolution, technologists painted a picture of a disembodied future in which people would shed their skins and live online, evolving from citizens into „netizens.“ According to their depiction, people would learn in MOOC spaces, hang out in game environments, google in virtual libraries, shop in online stores, heal in tele-operated beds, and fall in love in online chat rooms.

While the virtual world has profoundly changed the way we practice some of our most basic everyday activities - shopping, learning, working, banking, healing - it has not rendered the physical world obsolete or even less important. People enjoy and need social and sensual contact. Yet only a few elements of physical architecture will be left unaffected. As digital infrastructures increasingly become part of our built environments, physical and virtual elements will merge in many ways, leading to completely new architectural typologies.

In this seminar, we examine the effects of digitalization on architectural typologies in contemporary cities. Which typologies are becoming obsolete with the shift from the physical to the virtual? How do architectural and urban conceptions of space change with the infiltration of new elements of interactivity? Which new experiences and typologies become possible?

We explore such questions at the intersection of physical and digital architecture through an experience design approach, involving: (1) a mapping of the social dynamics surrounding an experience; (2) a critical analysis of the geographical and temporal flows (experience journeys); and (3) a detailed evaluation of the experience touch points. Based on this experience diagnosis, we propose alternative designs of experience blueprints that combine physical and digital touch points which in turn will constitute the elements of future typologies.

Our particular focus will be on information intensive typologies in the contemporary city, such as museums, libraries, airports, banks, boutiques, governments, hospitals, and homes. Each year, we will investigate a different typology.

**Learning Outcomes**

By the end of the course, the student must be able to:

- Identify issues of experience design in relation to an actual typology.
- Perform rigorous analysis of the problem space and map the stakeholders, spatial flows, temporal journeys, and touch points involved in the experience.
- Develop alternative design concepts for future experiences.
- Translate experience concepts into meaningful architectures through iterative prototyping at appropriate scales and levels of granularity.
- Create convincing arguments and visual evidence for the design propositions.

### Transversal skills

- Collect data.
- Design and present a poster.
- Set objectives and design an action plan to reach those objectives.
- Make an oral presentation.

### Teaching methods

Presentations, Mapping exercises, Hands-on design activities, Design reviews, Group projects.

### Expected student activities

Group discussion, Case studies, Mapping, Sketching, Designing, Design Reviews, Pin-Up, Desk Crits.

### Supervision

Office hours	Yes
Assistants	Yes

### Resources

#### Bibliography

- Huang, J., Future Space: A New Blueprint for Business Architecture, Harvard Business Review (April 2001): 149-157.
- Pine, J. and Gilmore, J. (1999) *The Experience Economy*, Harvard Business School Press, Boston, 1999.
- Cziksentmihalyi, M. (1990). *Flow: The Psychology of optimal experience*. New York: Harper and Row.
- Dewey, J. (1934). *Art as experience*. New York: Perigee.
- Diller, S., Shedroff, N., & Rhea, D. (2006). *Making meaning: How successful businesses deliver meaningful experiences*. CA: New Riders.
- Sergei Eisenstein, *The Film Sense*, translated and edited by Jay Leyda, Faber and Faber, London, 1943 (1986 edition).
- Hutchinson-Guest, Ann. (1989). *Choreo-Graphics; A Comparison of Dance Notation Systems from the Fifteenth Century to the Present*. New York: Gordon and Breach.
- Lev Kuleshov, *Kuleshov on Film*, translated and edited by Robert Levaco, University of California Press, Berkeley, California, 1974, pp. 49-50.
- Laban, Rudolph. (1928). *Schriftanz*. Wein: Universal.
- Norman, D. A. (1988). *The design of everyday things*. New York: Double Day Dell.
- Shedroff, N. (2001). *Experience design*. Indiana: New Riders.
- Shostack, G. Lynn. "Designing Services that Deliver", *Harvard Business Review*, vol. 62, no. 1 January - February 1984, pp 133-139.
- Tschumi, Bernard. *The Manhattan Transcripts*. New York: St. Martin's Press, 1981.
- Tufte, Edward R (2001) [1983], *The Visual Display of Quantitative Information* (2nd ed.), Cheshire, CT: Graphics Press.

### Ressources en bibliothèque

- [Manhattan Transcripts / Tschumi](#)
- [Art as an experience / Dewey](#)
- [Choreo-Graphics / Hutchinson-Guest](#)
- [Experience design / Shedroff](#)
- [The experience economy / Pine](#)
- [Flow: the psychology of optimal experience / Csikszentmihalyi](#)
- [The film sense / Eisenstein](#)
- [The Visual Display of Quantitative Information / Tufte](#)
- [The design of everyday things / Norman](#)