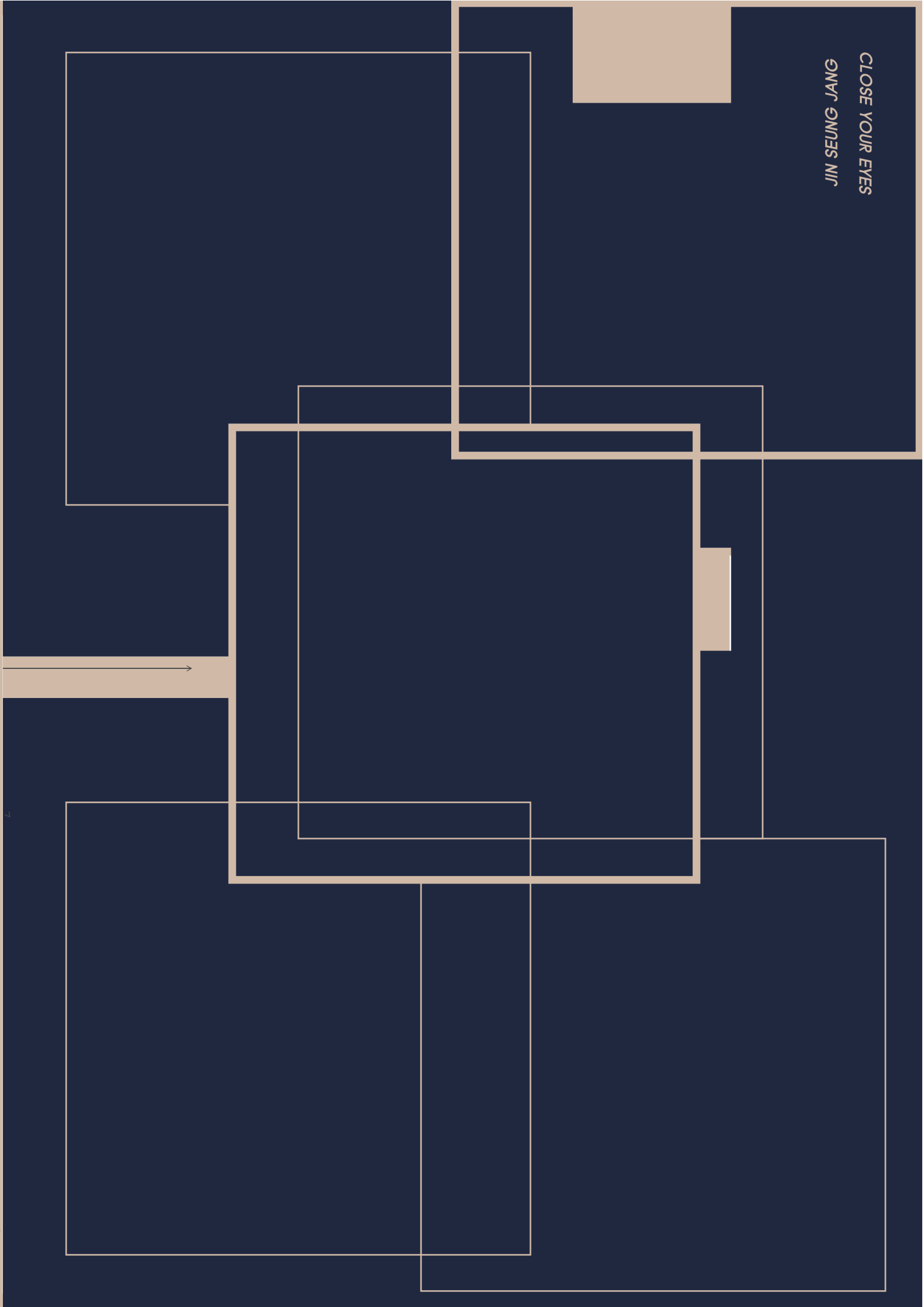


CLOSE YOUR EYES
닫아 눈을 감아

JIN SEUNG JANG

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**CLOSE YOUR EYES AND
RECREATING OUR PERCEPTION THROUGH
INTERACTION DESIGN**

**THE CONTEXT REPORT SUBMITTED FOR
THE DEGREE OF BACHELORS OF DESIGN**

**BY
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**BACHELORS DESIGN
GOLDSMITHS, UNIVERSITY OF LONDON**

JAN 2017





ABSTRACT

This context report will focus on the project exploring the experimental and experiential aspects of a certain moment, behaviour, situation, or status of the closed eyes. It also encounters the value of re-visiting and reviving the previous long-term on-going documentational archiving project engaging with the notion of 'openness' by Umberto Eco. The open-ended project enables designers to demolish the boundaries and limitations of confines in design thinking and opening new possibilities and potentialities. In addition, as this project considers the importance of the process and the participation of the audiences, several experiments will be examined in order to observe and reveal hidden meanings of the process and generate unique ideas from it. More recently, as the design projects contain a more diverse range of contexts and require a variety of professional skills among related intersected design fields, the need of multidisciplinary design practice has been increased even though the design fields are being segmentalised more than ever before. The multidisciplinary makes it possible to challenge different methodologies of approaching, contextualising and designing. Therefore, it is important to investigate these diverse practices and disciplines as a part of contemporary interactive design fields which requires complex and higher understandings of this design project. Therefore, through the investigation of a wider range of concepts and experiments, this design project has the potential to change the perception of people through the power of design. In conclusion, the significance of the archived documentation and the notion of Gesamtkunstwerk: Total work of art will be discussed in order to expand a range of ideas by breaking the barriers of creative fields which has existed as an idea of perceiving design, music and art without any boundaries. By raising the notion of Gesamtkunstwerk, this experimental design project will have enormous potentialities as the ultimate ideal framework.

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1. THE PROJECT

1.0 THE PROJECT INTRODUCTION

The potential power of changing the perception of users/audiences through design, especially within the realm of interaction design, has been my personal interest for a long time and also it has been explored through previous projects crossing over different areas of design using various approaches. Specifically in this project the approach was not followed by the classic design problem-solving mindset but it has started from the internal and individual interest which has then expanded through diverse experiments to generate unique ideas based on documentation. The project is focusing on the experimental and experiential aspects of a certain moment, behaviour, situation, or status of the closed eyes. In fact, this project has been conducted for a few years, as I considered it as a long-term project but not as a design project at that time. However, by re-visiting and reviving the previous on-going project, it changed the whole perception and also the way how it is approached through brand-new design perspectives. With this new perspectives, the research and experiments have been conducted were to focus on the face, eyes and then move on towards the moment and motion of the eyes shutting.

1.0.1 THE "OPENNESS" OF THE WORK

The primary concept of this project was originated from the idea of producing a long-term project without any time limit, expected final outcomes, and thoughts based on monotonous design thinking. In this regard, Umberto Eco's concept of 'openness' and this project share conceptual and theoretical ideas of opening diverse possibilities and potentialities in design thinking as well as practice. The notion of 'openness' from Eco's book "The open work" is a sort of methodology considering artistic work without concluding or finishing with concrete ideas or works. In accordance, this unfinished form interlocks with Interactive Art and Interaction Design projects as the actual final outcomes of these projects, which show the interaction between the artefact and users/audiences. Furthermore, in my opinion, leaving the final result of the art or design work open-ended not only generates unique meanings but also has the power to extremely enlarge the scale of the project in physical and conceptual scales. Thus, this notion of the "open work" enables designers to create the extreme interaction potentiality for profound integration through deep immersive environments. The 'openness' and its "structural vitality" (Eco et al. 1989, p.20) will have positive influences on the project with diverse conclusions.

One possible example of 'openness' in my opinion is the story from the film *Smoke* (1995) (Movieclips, 2011) by Paul Auster, Wayne Wang, and Wayne Wong. The main character, Auggie Wren who's played by Harvey Keitel, has been taking photographs of the street across from his store every morning at the same time and at the same spot which he defines as his project and his life work. The Auggie's project implies the potential power of the 'openness.' As Auggie answered to Paul's (William Hurt) question on the idea of the project by saying, "I don't know. Just came to me." I believe that this story shows the implications and speculations on the openness of the long-term conceptual project by creating an abstract feeling and provoking reconsideration on our perception. In this case, one specific repetitive work or action has been transformed to an extensive life project with undefinable but positive potentiality containing vast interpretations which has a lot of things in common with this project.



Fig.1
Auster et al 1995. Smoke

1.0.2 THE COMFORT

The original purpose of this project was to capture the subject's most comfortable and relaxed face using photography whether subjects are in their comfort zone or not. Even though the subjects feel uncomfortable, if they close their eyes most of them look peaceful unless they intentionally frown. The image distorts the moment by almost hiding their expressions. This distortion influences viewers by unconsciously changing the perceptions and impressions on people's portraits. On the other hand, another possible interpretative occurrence is the fact that some people might feel comfort as soon as they close their eyes. This influence is based on psychological comfort that for instance it also happens when we are meditating or contemplating. Accordingly, this psychological comfort also co-operates as a physical and mental comfort that this blockage of visual sense provokes concentration of other senses. This was also stated by Dr. Polly Dalton, a senior lecturer in cognitive psychology at Royal Holloway, University of London where she suggests that "Shutting out the visual input leaves more mental resources to focus on other aspects of our experience." (Worley 2016) This approach, on one perspective, opens a new discourse on enhancing other sensory organs by interrupting one sensory organ.



1.1 DOCUMENTATION AS PROCESS

1.1.1 IMPORTANCE

The significant part of this project is to find and define interactive processes and outcomes from the documentation of the moment of the eyes being closed. The documentation of certain particular repetitive actions has the power to generate unmeasurable and undefinable value of quotidian behaviours that can be penetrated as a mundane or superfluous moment as Martin Creed metaphorically illustrated in some of his works such as *Sick Film* (Martin Creed, 2006) and *You Return* (2014) (gavinbrown, 2016). However, one important condition is required in this context that the documentation has to be produced for a relatively long time to establish an adequate amount of documentation to be archived. The amount of work does not always affect the quality of the project, but I assert that the amount of work of documentation is an integral part to be produced for examining and analysing to generate new ideas from it. But, this assertion perhaps only becomes reasonable for this specific project with the concept of openness.

1.1.2 PHOTOGRAPHY AS A MEDIUM

“We might say that all contemporary art, no matter what medium, is the photography of sensation.” (Sutton 2009, p.213)

Undoubtedly, using photography as a medium of documentation has existed for decades as a crucial and effective way in the art and design field. (Mulder et al. 2011, p.176) Various types of experiments in photography in itself and through mechanical/technical approaches have opened diverse possibilities for the expression and exploration of documentation as well as adding new experiences for human beings. (Mulder et al. 2011, p.103) One of the most innovative developments of the whole history of photography was the invention of the instant camera which is more famous with its name of the company ‘Polaroid.’ The impact and importance of the instant photography can be noticed immediately as soon as you press the shutter. Unlike other normal analog cameras or even with digital cameras, with instant cameras we can ‘instantly’ have our photography printed as a tangible object without any latent process of development. This enormous feature of the instant camera has made it easier for everyone to become an artist or professional photographer ever since the introduction of the SX-70 camera in 1972 by Dr. Land. The value of the instant camera was not only with the camera itself but also with its social aspects as Barbara Hitchcock, Director of Cultural Affairs and Polaroid Corporation, said “it was really a tool of communication.” (Hamilton 2012) The instant photography was a real social tool which enables photographers to engage and interact with the subject. It has been almost half a century since the camera has been introduced, amazingly, yet it still has the power to provoke curiosities and interests.

One of the challenges of this project has been to persuade people, especially strangers, to be the subject of the photograph. Because of this fact, even professional street photographers find it challenging to ask strangers for photographs in the street. Adam has also stated that viewers are suspicious of state intentions on subjects having

their photographs taken. (Adams 1979, p.234) But, as it is essential to collect pertinent amount of photographs of people in this project, the documentation has to be conducted. Through the courtesy of the instant camera, documenting people became easier for me as it enabled me to engage and interact with strangers in comparison to digital cameras. Then, the following procedure is to investigate the documentation and surrounding potential interactions on the motion of people's eyes shutting or the action of taking photographs of subjects eyes when they are shut.

1.1.3 INTERACTIVENESS

In this experiential, experimental and documentational project, the interactiveness is another integral part to be ultimately explored. The interactiveness can generate unique and intriguing ideas while analysing and examining the documentation in order to provoke the users and audiences to be engaged with it as well as interacted by it. The terminology and epistemology of the term 'Interactiveness' and 'Interaction' vary from one context to another depending on different circumstances of creative projects. Historically, one of the most visible and recognisable facts is that the technological developments and common understandings on Interaction have paralleled with each other, with a few known examples such as websites, apps, UI (user-interface) design, and so forth. However, in this project, the role of interaction design helps in conveying experiential, experimental, and participatory aspects that are explored within the areas of design. Perceiving and exploring interaction design with unconstrained perspectives will fulfil a designer's desires on generating creative design thinking. Therefore, interaction design has the possibility to actualise the interactiveness from individual interests to social interests. The basic epistemological understandings on Interaction design well described by this quote, "Interaction design expands and enriches traditional media; it allows audiences to engage, share, comment and interact with content..." (Salmond & Ambrose 2013, p.10)

However, the epistemology of the term interaction design has been continuously changing. As the common understandings on interaction design is based on the fact that it has an intimate relationship with human-computer (technology) interaction (HCI), so that it is prevalent to perceive interaction design as design based on technology. But in fact interaction design encompasses much more wider scope considering theory, research, and so forth. (Preece et al. 2015, p.10) Thus, another important point to focus on is the all-encompassing complex human-human interaction. In accordance, the role of the interaction designer has been portrayed as stated,

"Instead, the changes will be realised by designers, and by a specific breed of designers: those creative designers who are both artists and engineers and who are able to balance, over an extended period of time, technology and aesthetics without ever losing sight of the most important facet of design: humanity." (Kolko 2011, p.15)

This humanistic perspective of designing for humanity and behaviour is where the power of interaction design can be revealed and the sympathy can be generated between users/ audiences and designers. However, this quote also demonstrates the significance of the multidisciplinary which in my opinion it is necessary since the boundary of art and design cannot be clearly defined due to the nature of creative fields. The multidisciplinary design environment has been situated in the design fields for decades since the totalising ideas of Bauhaus then re-spotlighted in contemporary design, which makes it intricate to argue and discuss about engagements with audiences. Therefore, various explorations and experimentations on the meaning of 'Interaction Design' will be articulated through this process of this project by deconstructing and re-situating in diverse contexts to generate expanded frameworks of design potentiality and speculation of design including a humanistic perspective.

Interactive Art best illustrates the interactiveness in art fields and opens the possible potential aspects, and also widens the range of the project's dynamism. Various works of Ryoji Ikeda and Olafur Eliasson's projects are two of the best examples that allow the whole exhibition space to create the vast interactions with deep immersion. From Ikeda's installations, various elements cohesively synthesise themselves into one complex art work as a whole. His abstract videos and sonic sounds resonate in the physical space with exquisite projection mapping. The distorted elaboration of the sound and the visuals combine as a significant tool to add dynamics of the huge exhibition space. As you walk across the installation it will be possible to see how many different people react differently and interact with the installation, which also have been showed in the space of "The weather project" by Olafur Eliasson. Within three different elements of the installation: sound, visualisation, and space, he carefully placed each element to draw intersections which create multi-sensory experience. This experience permits us to open possibilities to regard his work as a total work of art which I believe there is no doubt on the fact that apparently his works only can be accomplished and completed when it is presented as a 'whole.'

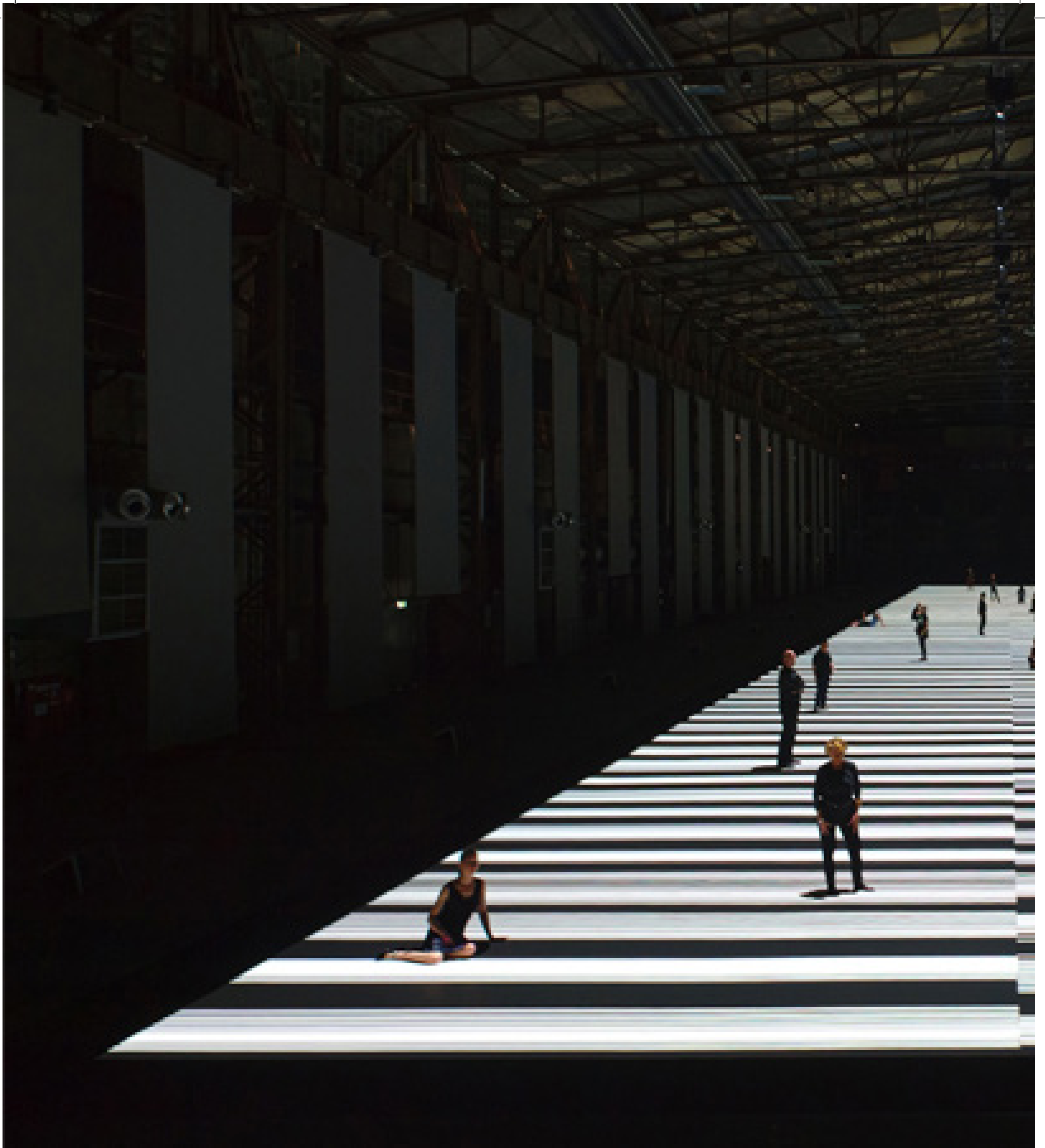


Fig.2
Ryoji Ikeda, test pattern [n°8], 2008

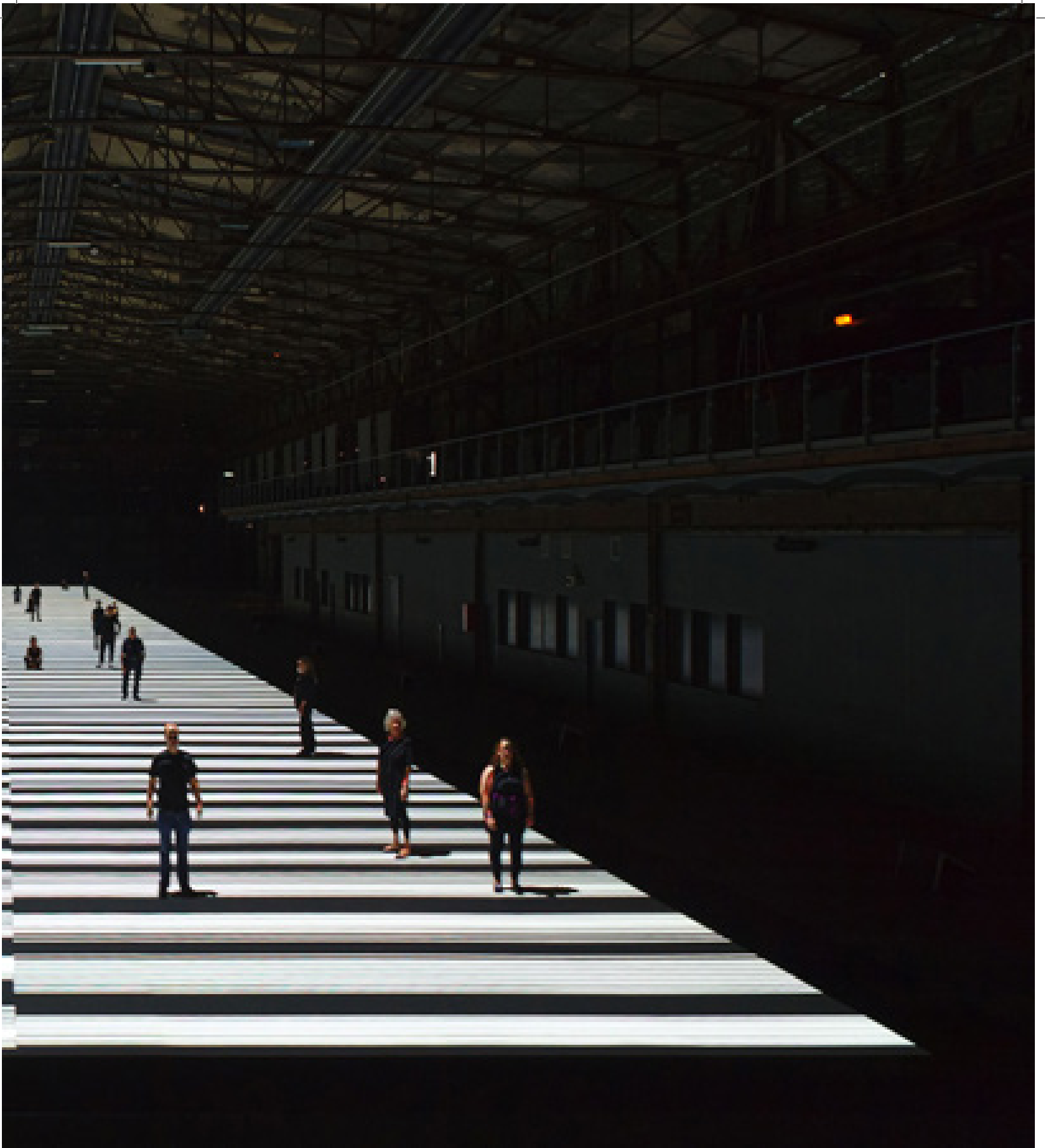




Fig.3
Olafur Eliasson, The Weather Project, 2003
© Olafur Eliasson Photo
© 2003 Tate, London

1.1.4 AESTHETICS, PORTRAITS, AND VISUAL SENSE

As mentioned above, one of the visible facts which can be recognised through this documentation is the aesthetic result of the photographs. Responses from the participants were predominantly positive as they described the photographs as it look peaceful and beautiful, which then brings about some arising curiosities. While documenting I have found out that closing eyes when taking photographs gives the subjects an unique experience since it normally happens by mistake not with the intention. During the research, in the history of photography, there was a ostensibly similar photography called post-mortem photography. This specific type of portrait photography emerged in 1860s at the time of Victorian era. (Linkman 2006) The purposes of the photograph were to cherish and grieve the memory of a deceased family member. This commemorative photography was romanticised and beautified as an expression of respect and condolence. The reason and the purpose of the post-mortem photography and this project are recognisably different and distinguishable but the result of the photography and the feature of aesthetics are surprisingly analogous.

“As well as extracting information from the faces of the camera's subject, photography always adds the information that circulates around the photograph, that has circulated, and that will continue to circulate.”
(Sutton 2009, p.212)

The portraits of people intentionally and unintentionally implant certain impressions and information on others, at the time of the moment when photographed, based on their faces. (Adams 1979, p.250) As the face has been described as an “instrument of expression” (McNeill 2012, p.90), it is the most visible and identifiable part within our body which cannot be easily ill-concealed. Additionally, the face perceived as “an interface between emotions and social interactions” (McNeill 2012, p.91) which means that it could activate the social interactions and communications as a tool. However, by closing our eyes, it twists the original perception on faces which can be interpreted as blocking the expression or revealing a neutrality and calmness to every subject. This shows the impact and power of how this simple action as one element of the whole, could possibly modify the whole perception of it.

When visual images are seen by our visual sense, it is often likely to perceive it as a single sensory experience as we see it as it is. But, as our eyes are not the most objective system, it is easy to be interfered by the glitch whether from the internal or external factor. The effect of glitch from the external factor such as sound is well-known as McGurk effect (BBC 2010). The McGurk effect is a perceptual psychological and physical phenomenon created by an illusion generated by making our sense confused by conflicting our senses. So this experiment from the video shows that the sense of vision sometimes holds an advance position over the sense of hearing. This leads to the fact that how our senses deeply correlate with each other, with the status of eyes being opened and closed might generate different perceptions in relation to other senses. In consequence, not surprisingly, when we close our eyes the moods, feelings and perceptions are easy to change. Then, through these experiments, it implants a different perception on other's portraits or even themselves through photographic experience.

1.2 EXPERIMENTAL PERSPECTIVE

Experiments take an important role in this type of project due to the fact that these creative experiments can be transformed into a sources of inspiration as a base structure. Thus, this structure has the power to bring up significant points to investigate which then lead to another points to develop further. Therefore, these experiments should be clearly and delicately articulated to be framed, archived, and perceived as an internal individual project. The experiments that have been implemented are exploration through psychological observation during the documentation, a holographic experiment, and an experimental video.

1.2.1 PSYCHOLOGICAL OBSERVATION

During the documentation, several behaviours of each of the subjects were observed. There were two conspicuous behaviours, one of the behaviours was when they were being asked to close their eyes, they opened their eyes before the shutter had been pressed. The other behaviour was that they crossed their arms when they were being shot. Presumably, these two behaviours that I observed could be classified as unconscious behaviours under the circumstantial perspective. The first behaviour was not frequent. The possible reason for this behaviour is from unconscious anxiety, so they naturally opened their eyes to be aware of the situation. The reason for describing it as unconscious anxiety is because if it was a conscious anxiety, the feeling must have been revealed. However, it was not enough to be recognised. Secondly, there were a numerous amount of people who crossed their arms during the documentation. In general, the meaning of crossing arms has a defensive meaning universally when people feel unsure or insecure in different places. (Pease & Pease 2004, p.93) It was reasonably fair to cross their arms when I was taking their photographs since I was a total stranger to them. It happened unconsciously as well as the first behaviour. From both behaviours, the awkwardness could not be discarded due to the fact that it was the most apparent feeling while documenting. As long as the observation continues I figured out that the “small talk” is one of the methods to reduce the feeling of awkwardness and discomfort from the situation. The small talk, however, exists alongside the documentation while taking photographs or after the photographs. A small talk has a variety of synonymic names such as phatic communion, chit-chat, gossip and casual conversation. (Coupland & Coupl 2000, pp.111) As an instant photograph prints and appears almost ‘instantly,’ in the moment of waiting for it to be developed is where the small talk can be situated as a small social interaction. (Adams 1979, p.233) But the small talk itself also counted as insufficient discourse as Coupland asserts that in order to generate reflection and analysis from interaction, the meta-talk is required. (2000, p.79)

1.2.2 PARTICIPATION

“Closed and complete, finished work delivers a specific message to a targeted audience. Participatory design turns this idea on its head. Participatory design requires user content for completion. Rather than delivering clean, finished products to a passive audience, participatory designers are creating open-ended generative systems.”
(Armstrong & Stojmirovic 2011, p.12)

The concept of Participatory Design in relation to multidisciplinary in interactiveness has a great resemblance with it. By raising the importance of Participatory Design, this will attentively embrace the power to break confines and crossover into the boundaries of the general design field to open new possibilities through participation of users/audiences while enabling various engagements with contexts and practices of the project.

Participatory Design, also refers to co-operative design, co-design, and human-centred design, and is one of the approaches in design with various interpretations that have been explored since the 1970s in northern Europe. Sanders (2012, p.65) questions whether the Participatory Design is a collection of tools and techniques, a set of methods which I believe that it can be all of them depending on the contexts. At the same time, it is clear that it provokes and encourages people to actively engage, participate, and interact with an art piece through diverse mediums. At the same time, it potentially can be a design environment with participations of collaborative creators and collective interactions from users/audiences. These two slightly different perceptions on the concept of Participatory Design ultimately share the same goal. It is essential to leave the space open for user's interactions and participations. In consequence, without the participation of users or audiences, the project cannot be completed. Another distinguishable point of this type of design is that the project considers the process and procedure more importantly whereas the general nature of other designs predominantly focuses on the final results which represent and deliver major meanings of other projects.

Within the realm of Participatory Design, the activeness of users and audiences is fundamental to motivate them to be part of the work. Therefore, visual, auditory and spatial senses as a multi-sensory enable the active engagements through diverse methods and mediums. The immersive environment using a combination of senses such as synaesthesia becomes the stimulus of the full-participation of audiences especially with interactive installations.

1.2.3 MONOLOGUE STILL IMAGE VIDEO

From the film *La Jetée*, Marker uses exquisite editing to provoke various illusions to create the flow of the film as well as implanting the live-action sequence from the still images. As the integral medium of this project is a photography, the film *La Jetée* and *The Society of the Spectacle* by Guy Debord (1973) inspired me to create a video with extracted still images of the eyes closed scenes from several films and generating monologue. As an experimental video, the purpose was to give a different perception and cognition to the action or the situation of when people's eyes are closed both within the original narratives or deviant from the narratives in an abstract sense. By recreating a monologue from fixed words and audio has been extracted from *The Society of the Spectacle* and re-arranged, it limits the least amount of possibilities but creates a positive framework. And through carefully selected images and the reassembled cropped audio, they are all merged into one scene that generates new narratives within the original narrative as well as within narrative of the project.

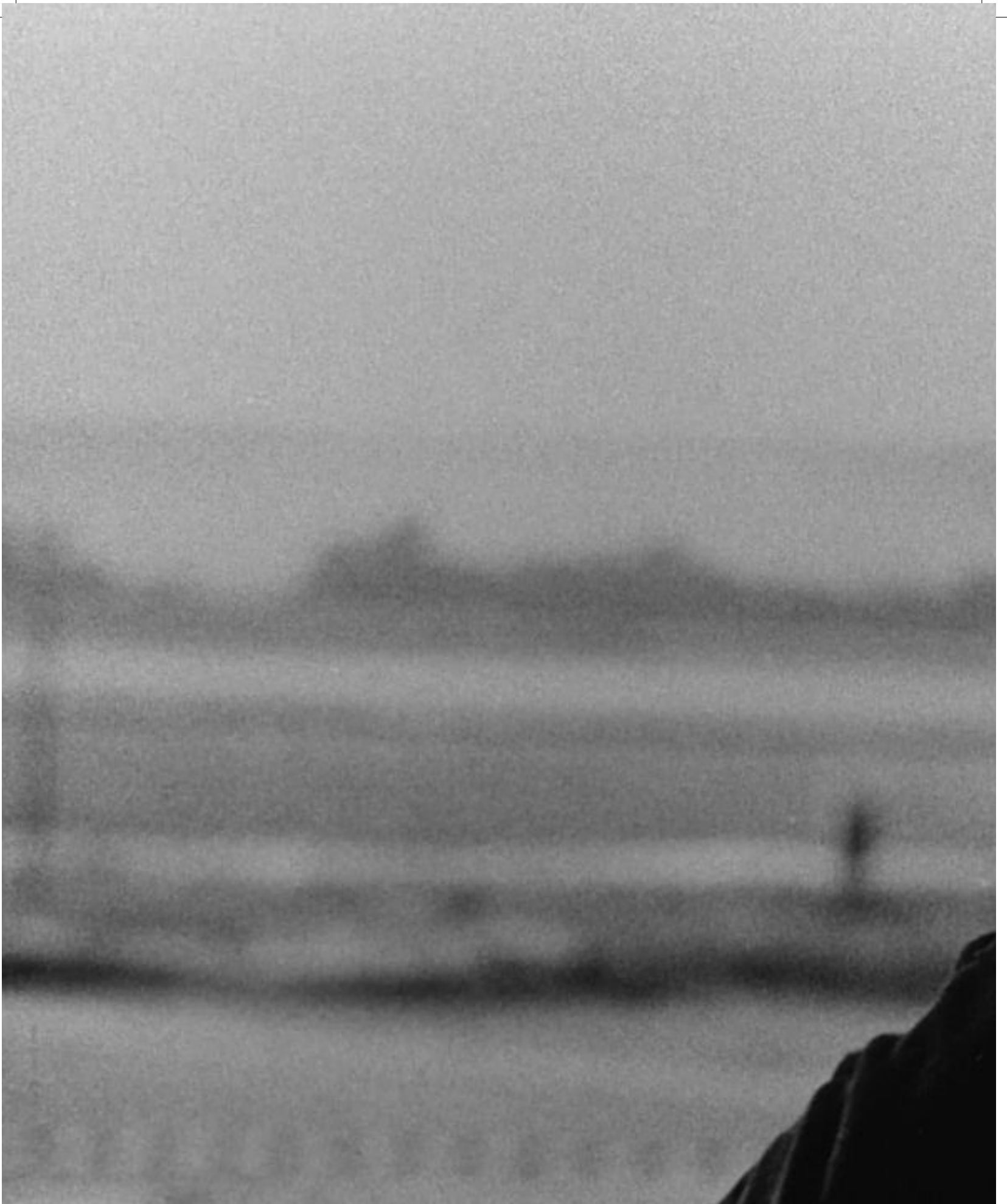


Fig.4
Chris Marker, La Jetée, 1962





Fig.5
Jin Seung Jang, Experimental Film 1, 2016



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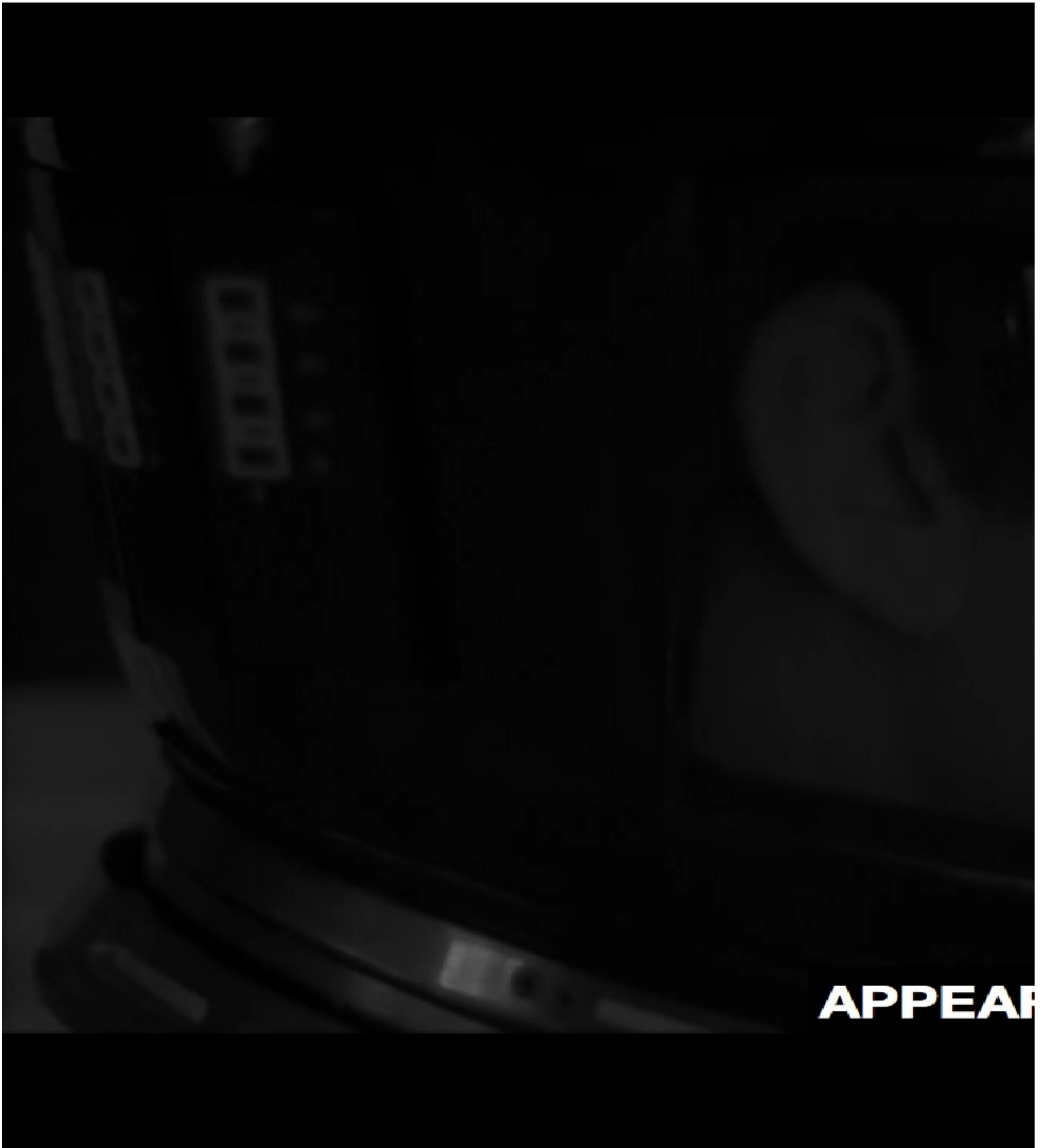
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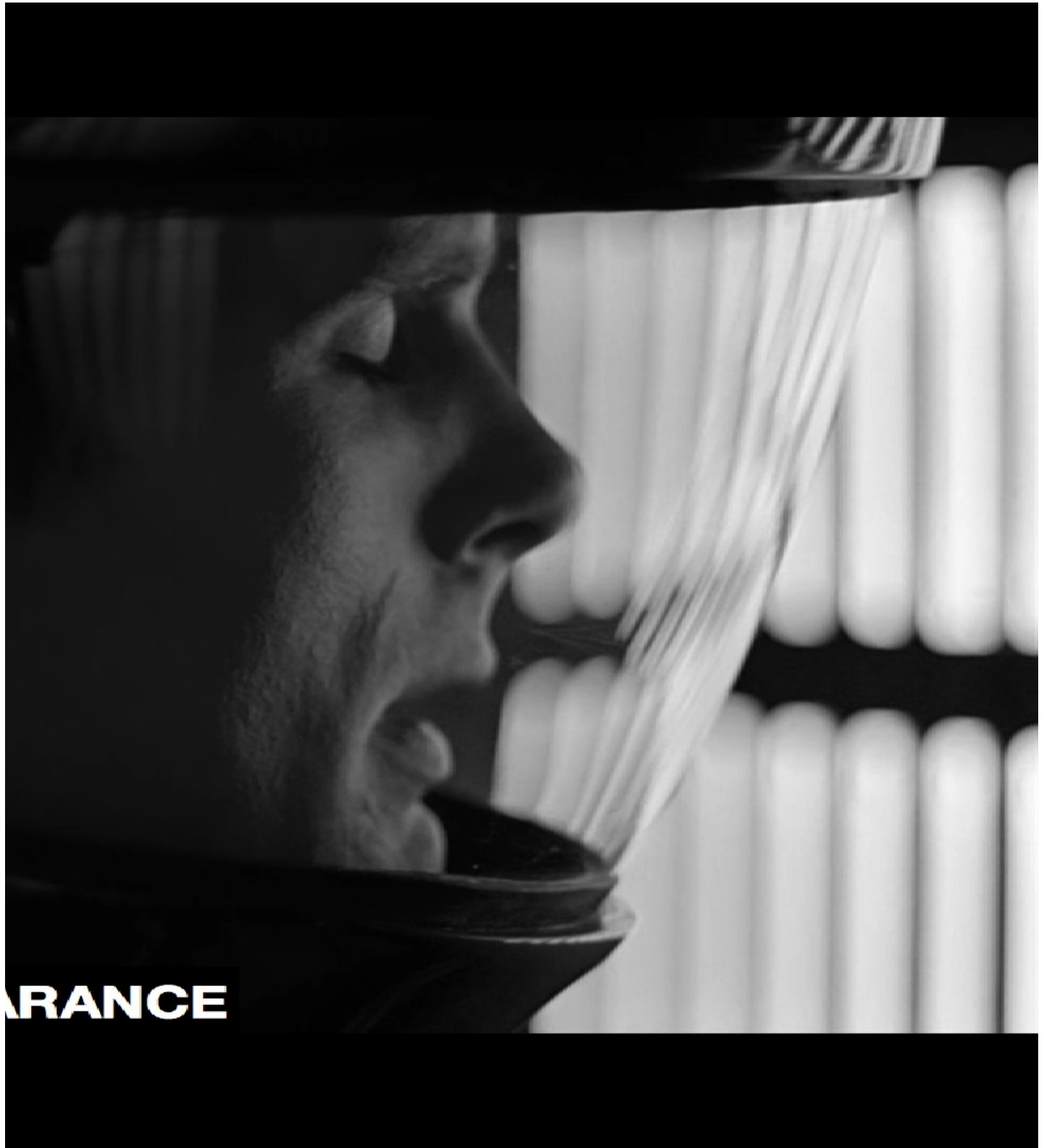
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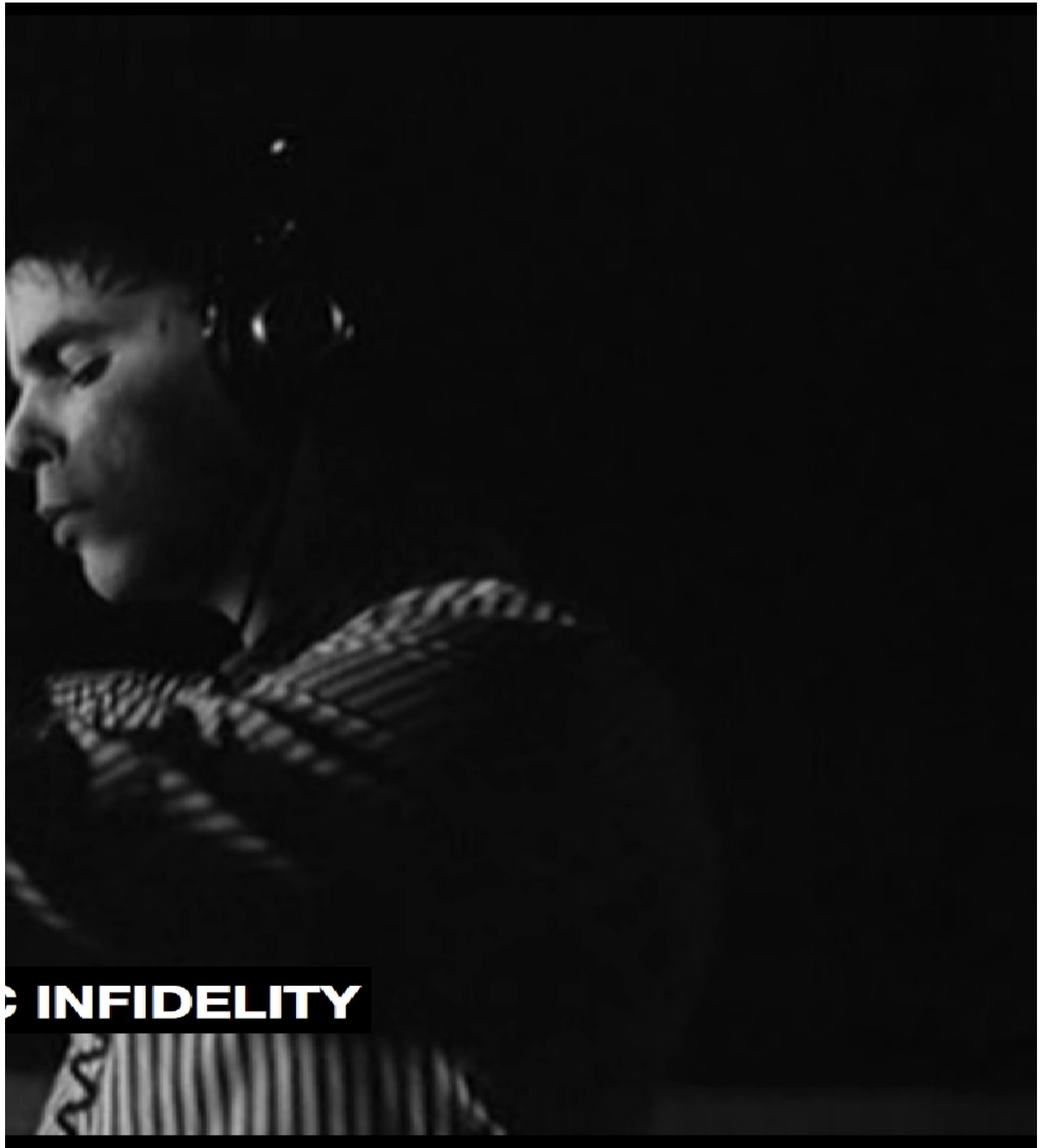
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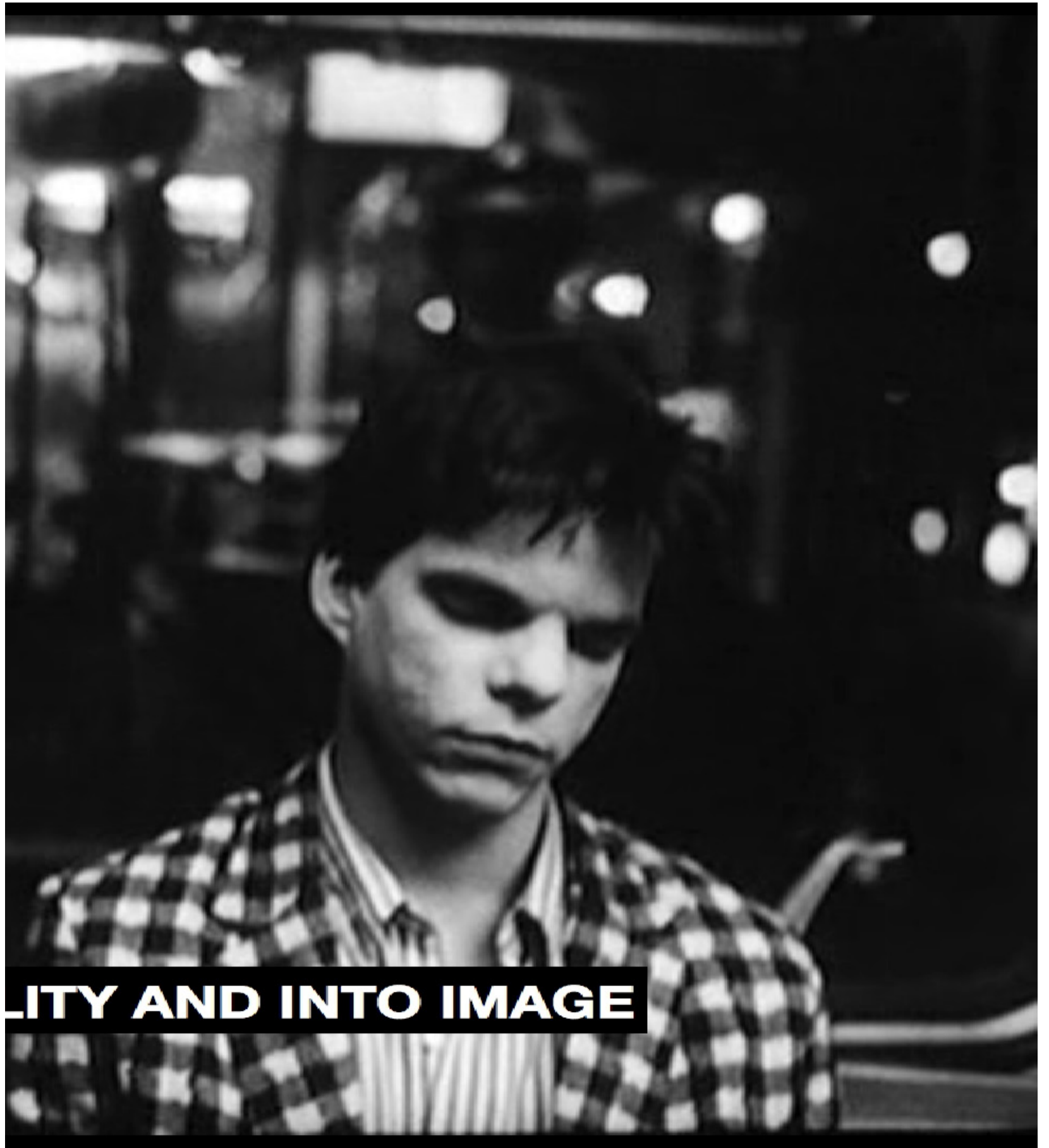
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1.2.4 3D HOLOGRAM

Another experiment was the construction of a 3D Hologram as an attempt to explore another perspective and another dimension of the project. Since the photography does not have any interactivity with viewers in physical and visible way, transforming photography into a 3D Hologram invigorates the project by altering the medium which is comparatively more likely to be interactive. In consequence of the experiment, it is necessary to explore a more in-depth field in order to find ways to enable others to be engaged possibly by combining with another technic or technology. Additionally, the hologram also has the potential to produce immersion with the help of the spatial fact of hologram. For instance, the company “Real View” made an interactive hologram technology called, “Live Holography” which enables users to actively engage with the hologram by rotating, zooming in and out, drawing on it. There are diverse methods to make it interactive but this specific 3D Hologram intrigues people visually and also interactively using gestures.

Fig.6
3D Hologram Test 1





Fig.7
Jin Seung Jang, Experimental Hologram 1, 2016

1.3 IMMERSION

As the Interaction Design has interconnectivity in itself among diverse elements from the project, the multiple disciplines and skills are required to foster intensified and extensified experiences through immersive environments. The notions of immersion in Interactive Art and interaction design have existed and been explored for a long period of time but yet, it still has to be clarified as there is no universal definition of the term immersion. (MCMAHAN 2003, p.68) It is well-known that the immersive environment is considered as one of the most significant segments of Interactive Art and interaction design which aids audiences to be pervasively situated into the entire feeling and experience of the work. But even though the various reports and research regard it as a crucial factor, it is still hard to define the exact meaning of immersion. When discussing immersive environments, it is exemplary to argue interaction with the space whether it is a physical and actual space or a virtual space both in relation to our senses. The reason for discussing this issue is that the notion of spatial cognition is the most integral part of immersive installations. In these installations, our senses became the input and output simultaneously of the installation, which means that our senses need to be naturally pervaded into the situation as well as experiencing it. In other words, we are engaged as a participant of the installation and became one of the entities within the environment in a peripheral manner.

Since the immersion has immense engagement with our senses, it is often considered, that it can be created by the size of the stimulus, but in fact, as Murray described, “Immersion is experiential and not a function of the size or volume of the stimulus, but...” (Murray 2011, p.101) it is not. Recently, one of the noticeable tools that have been used to make people feel immersion is the virtual reality (VR) headset. It is striking that the development of the VR headsets in recent years has been enormous. Within the gaming industry, immersion also counted as one of the biggest integral parts. However, in my opinion, the lack of physical spatial factors makes VR less immersive in a sense that it is not easy to overcome these experiences via visual and auditory senses. Since the immersion is not a simple one-dimensional concept but it is more complex and multi-dimensional concept, so that the articulated synaesthesia is required. Thus, experiencing interactive art and interaction design in actual space is an important component for an immersive experience. Although, when intentionally recreating the diverse meanings of the space through immersion, it is essential to inform and navigate audiences within the right context for better understanding and

deep engagement with environments unless the artist or designer do not provide it on purpose. This has been previously argued by Murray by saying “... the agency in navigation should be focused and produced by artists or designers in order to provide information of the location of boundaries” (2011, p.159). However, sometimes, these boundaries are dependent on audiences in different purposes of interactive installation. In contradiction to other cases of when it is unnecessary to be informed due to the fact that the audiences feel it directly as they experience it. The immersive installation by random international, ‘the rain room,’ is one of the cases that does not need a certain context to be noticed. Basically the installation is the piece that uses a 3D depth camera to detect the shape of the body so as to make it rain alongside the subject but not on the subject. This unique installation naturally enables us to enter completely immersive environment without any interference. Paradoxically, we can feel the rain without being wet fully surrounded by rain.

In conclusion, by creating an immersive experience synthesising different mediums and sensory organs could provoke audiences to participate and interact within the scope and space of the project. Through these experiments, it is becoming more and more clearer that every segment of this project is significant and necessary to produce an unique collection of experiences within the realm of both interaction and participatory design. This complex ideas needs to be framed in order to be organised and articulated. Therefore, in the next chapter, the importance of framework, multidisciplinary in interaction design, and implications will be theoretically and practically discussed to develop this project further.



Fig.8
Random International, Rain Room, 2015





2. PROJECT FRAMEWORK

2.0 FRAME MOBILITY AS A FRAMEWORK

As the creative designers savouring the full liberty in deciding ideas, processes, and final outcomes, framing the project with appropriate contexts is essential as a set of positive guidelines. These guidelines help in the construction of a minimum set of boundaries in order not to be lost within the context.

Frame Mobility (Pannafino & Carr 2012, p.44) is a conceptual methodology that separates and dissects framework into several frameworks while maintaining each framework as a part of project. This method allows me to disclose the process and the flow of the project. By treating each framework as an individual project within bigger framework of the project as a whole, it keeps certain boundaries among diverse frameworks then later finds intersections and narratives around it to examine and synthesise as just one project. During the process of framing, it enables designers to clarify and define the vagueness which has been occurred during experiments. Additionally, it creates narratives to reach final results with diverse unintentional results within the intentional approaches. The Frame Mobility methodology could work as a set of rules to reduce complexity by framing each experiment and unite them into one context. Therefore, each experiment will contain its own potentiality with its individual aspects and interpretations. While maintaining and developing the core of the project, the smaller projects can be collaborated with each other and cooperated with regard to the main idea.

However, it is integral not to perceive framework as a boundary or limitation, but as a minimum instruction to avoid outbalance and latent misunderstandings. From the perspective of this project as a conceptual project, surrounding ambiguities need to be organised and articulated. But, it must be clearly stated that the existence of surrounding ambiguities vitalises the concept of the project. At the same time, appropriate context has to be provided and conveyed in order to legitimate this long-term opened design ideas. Umberto Eco has articulated, “The possibilities which the work's openness makes available always work within a given field of relations.” (Eco et al. 1989, p.19) According to his statement, it is necessary to have reasonable amount of research on related areas within the context and the practice to make it more understandable. Therefore, framing all the processes and experiments is inevitable which has to be elaborately articulated, analysed, and situated within the notion of the open work to avoid potential confusion of audiences.

2.1 MULTIDISCIPLINARITY IN INTERACTION DESIGN

As the variety of concepts and contexts of this project associates with the interactive and participatory perspectives, the importance of multidisciplinary within the realm of contemporary design occurs naturally. On the other hand, the classic working environment in design field was categorised into several big areas of specialisms such as graphic design, industrial design, and interior design et al. But more recent tendency, the design field is seeking for more integrated designers from diverse disciplines requiring multidisciplinary. According to the report on multidisciplinary design education by London Design Council, multidisciplinary design has defined as “One distinction proposes that ‘multi-disciplinarity’ describes situations in which several disciplines cooperate but remain unchanged, ...” (Anon 2010, p.7) The term, ‘multidisciplinary design’ can be easily found in contemporary design disciplines and companies as the circumstances have changed due to the need of unconventionality to obviate one-dimensional approaches. Multidisciplinary design enables designers to develop more communicative and interactive environment by de-limiting the surrounding potentialities. A variety of methods and processes can be divergently spread out through creative thinking and ideas for generating pertinent ways to interact and engage with audiences and users. (Salmond & Ambrose 2013, p.20) Thus, these various ideas, approaches and experiments can be convergent into a form of design as a tool of interaction and communication.

However, multidisciplinary design can cause possible confusion and dispute during the segmentalisation of the design fields. As new types of design fields have occurred in contemporary design, it is relatively challenging to define and distinguish numerous different design terms because there are several overlapping intersections between different designs interfering with each other. For instance, graphic design intervenes almost every part of design whether it is during the process or at the final stage, which means it is almost unnecessary to differentiate it. Therefore, in my opinion, the multidisciplinary is a common notion which has been existed with the design history as a natural physiological phenomenon. After the diversified and segmentalised terminologies have been emancipated within the realm of design, the usage has been bursted. The significance of multidisciplinary design seems irresistible in contemporary design. Moreover, there is no doubt on the fact that the multidisciplinary design and Interaction Design are profoundly reciprocal and deeply interconnected. Kolko (Kolko 2011, p.15) also asserted that the embedded roots of the interaction design are in various disciplines.

2.2 DISCUSSIONS AND IMPLICATIONS

This context report focused on the theories and examples based on methodologies within the function of opening design possibilities by accompanying the notion of 'openness' within the realm of interaction design. In addition, by implying the idea of multidisciplinary into interaction design, it questions and re-explores the role of designers on the verge of the boundaries between design and art. Thus, by perceiving documentational framework as a priority process for the project so as to produce valuable archive will help construct a unique and distinguishable creative project. However, surrounding complexities and vagueness followed by the concept of 'openness' which still has remained partially unsolved. In order to cope with this misunderstandings and abstractness, appropriately articulated narratives are essential to explain the project itself and the process of the project. Alongside the narratives, a degree of 'openness' should be carefully examined and presented as the form of contextual framework.

Throughout the processes so far, diverse problems with some of unsolvable problems and numerous questions have been occurred in positive manner. Therefore, the implications of this project have been generated and will generate as the project is still in the middle of the process. These implications will help to continue the constant idea-development and exploration without limitation but within the boundaries of each framework. The experiments enabled myself as a designer to explore from design methodologies to the medium of the design. Even though the expanded possibilities and potentialities might bring up complexity, the positive and creative processes make the project possible to be unique not only by functioning as typical design but also creating deep interactions within personal and individual thoughts developed through artistic ideas. Within the territory of this design project, the complexity behind the action of eyes being shut is the main areas to be explored and examined. This has diverse possible interpretations according to the interpreter's perception. Through the unique experimental experiences, it is able to provoke immersive and interactive sympathy of the audiences with diverse perspectives and will produce positive unexpected results. Therefore, these various notions discussed above could possibly merge into the ultimate ideal notion which is the notion of Gesamtkunstwerk: Total work of art. In consequence of this project, I attentively propose the notion of Gesamtkunstwerk as an ideal concept to be situated in, which will be concisely introduced in the conclusion. Moreover, the importance of the archive through the example of the Black Mountain College in relation to the documentation and total work of art.



3. CONCLUSION

3.0 ARCHIVED DOCUMENTATION AND GESAMTKUNSTWERK

“The interdisciplinary and experimental methods and community-based forms of living adopted at Black Mountain had a profound influence upon the artistic and social transformations of the 1960s and are still relevant today.”(Berlin n.d.)

The Black Mountain College founded in 1933 in North Carolina, was a new type of college pursuing a progressive education followed by the ideal of Bauhaus. The documentation of their creative and provocative education had well-archived and exhibited. The exhibition, 'Black Mountain. An Interdisciplinary Experiment 1933 - 1957', demonstrated the importance of the archive through the entire exhibition space. As it was entitled as an Interdisciplinary Experiment, the experimental approaches and perspectives were the integral aspects of the college. More importantly, these do not only restrict it to education, but it also suggests a new form of art and design while embracing all the creative fields by inheriting the notion of Gesamtkunstwerk.

The very first idea of Gesamtkunstwerk has published by the German philosopher K F E Trahdorff which later became famous in nineteenth century by Richard Wagner. (Núñez-Fernández & Nunez-Fernandez 2011) The original idea on Gesamtkunstwerk by Wagner was to perceive theatrical experience as the total work of art. This cohesive Gesamtkunstwerk idea constantly appeared on various areas of creative fields such as art, design, music and so on. The notion of Gesamtkunstwerk in the art scene has existed for decades and meanwhile, the Interaction Design have been gradually modified while amalgamating the demarcation between art and design. Thus, by raising this notion, it questions and re-defines the position and role of interaction design in the contemporary era. Within this perspective, the interaction design contains a wider range of fields including the experimental and reciprocal design ideas rather than pragmatic and receptive design. Therefore, by perceiving interaction design with the notion of Gesamtkunstwerk, it enables designers to open up more diverse opportunities to break the demarcation of creative fields without finite specialism, but of course it should maintain the function of design.

3.1 FINAL THOUGHTS

*“One of the main distinctions between art and design, however, may be the bidirectional nature of the communication. Interaction Design is a dialogue.”
(Kolko 2011, p.17)*

The quotation above summarises integral parts of this context report embracing the fundamental context by reinterpreting the distinctions between art and design and definition of Interaction Design. Furthermore, the scope of this context report has expanded enormously while contextualising the project as well as the possibilities have been 'opened.' Within the realm of design, there have been several turbulent periods of time such as a period of modernism, a period of innovative technology, and now. The present day is the most turbulent time now because of the cognition that "there is no 'new' ideas anymore." However, this perception cannot be defined as a utopian idea, but rather as an idea of positive thoughts and ideas that will create a new era of design, which in my opinion is going back from technology-centred art and design to a more human-centred idea in order to design for 'us.' Adams said that the existence of interest in portraiture is related to the individuality of importance in a culture. (1979, p.240) With extreme consequence, in relation to personal interest in portraits has always existed, presumably, the individuality and multi-culture in current society has been occupied as the significant factors. As well as the individuality, the communication and interaction became the most integral parts of our lives within cultural diversity. The power of design, especially with interaction design, can help us to communicate better through creativity perceiving our daily lives differently as we generally perceive it as a mundane routine. But by changing our perception through designed objects, products, and installations can add a dynamism. The importance of the moment and vitality of everydayness has emphasised by Doherty by saying,

“At the level of everyday life this intervention would be translated as a better allocation of its elements and its instants as ‘moments’, so as to intensify the vital productivity of everydayness...” (Claire Doherty 2009, p.112)

In conclusion, as Sutton emphasised using photographic experiences enable designers and audiences to reconsider and re-define the relationship between time and space using film narrative. (2009, p.202) This conceptual project and experimental archive have enormous potentialities to alter the individual perception through design by using diverse methodologies and mediums as well as opening a new system of reciprocal sympathy and interactiveness.



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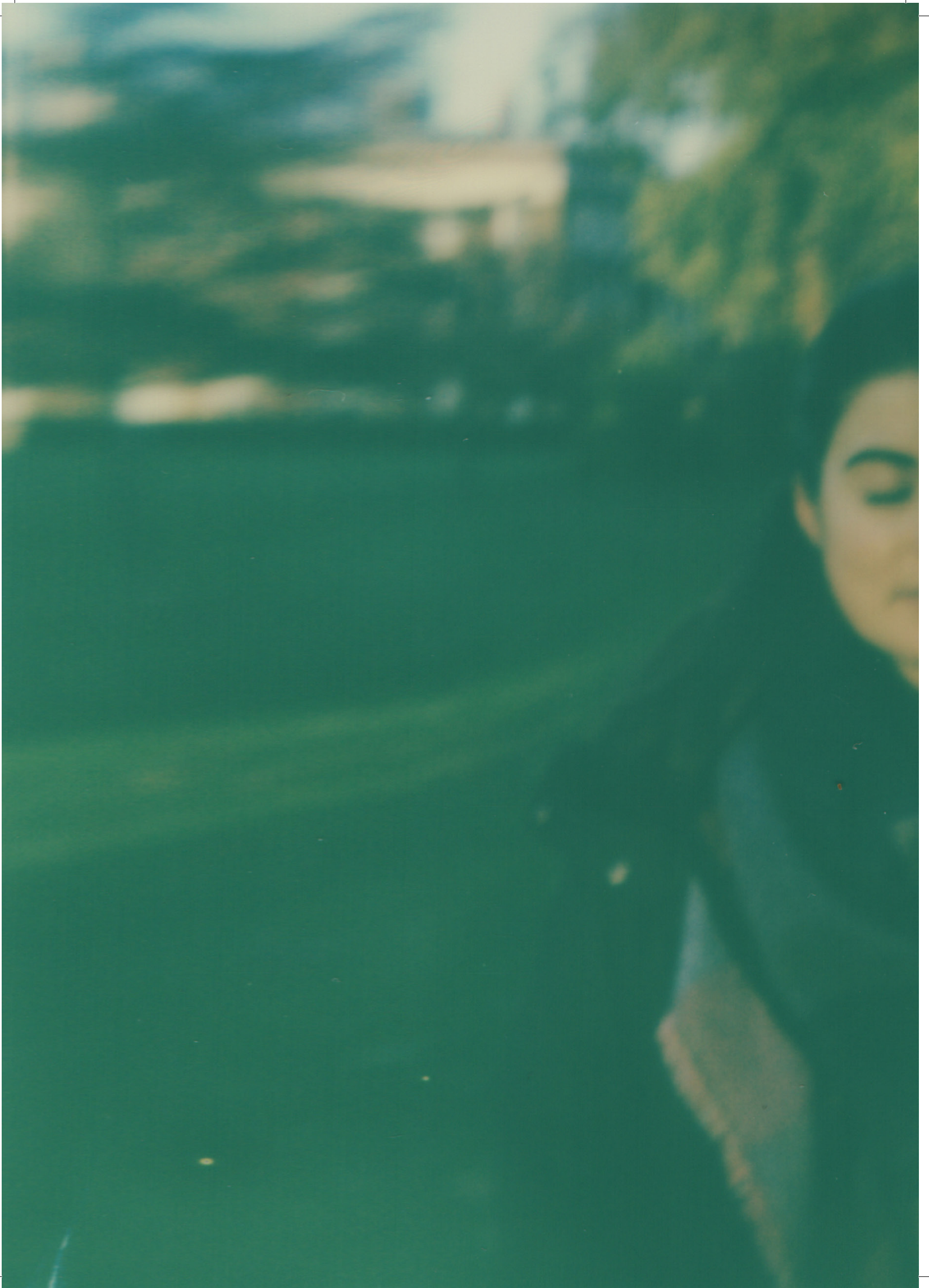








































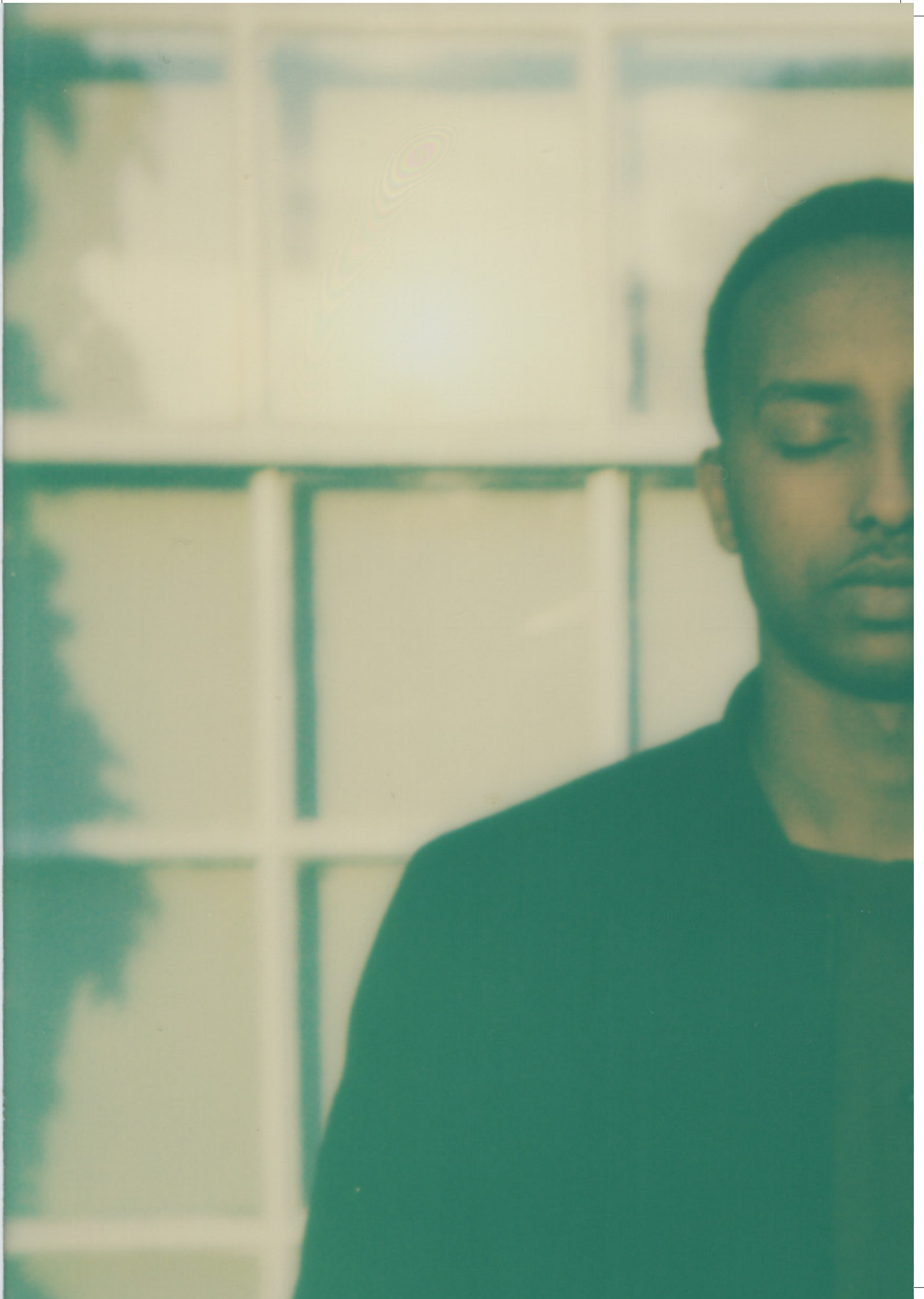


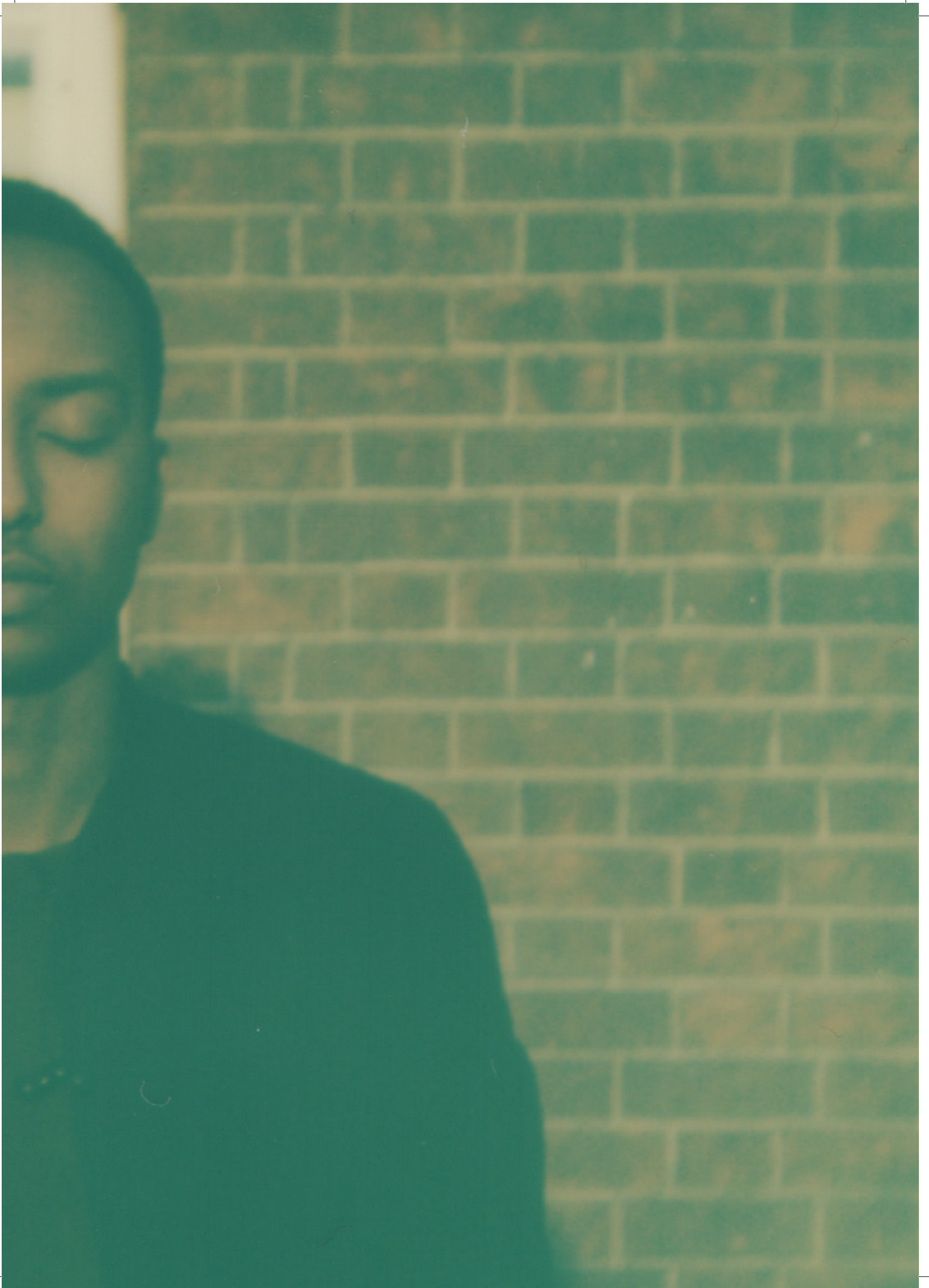
























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