

Art Installations, Environments, Projects, Designs, Demonstrations

Preface

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"The objective of this portion of the conference is to present and debate works that combine outstanding aesthetic vision with a commitment to the principles and philosophy of participatory design. Successful proposals will demonstrate both design/artistic merit and the collaborative involvement of designers, users, audiences, and/or other relevant groups. Works may incorporate any forms or genres of information/communication technologies or digital media (e.g., sound, still/moving images, touch, space, text, etc.), either alone or combined with other media and/or live performance."

This year the "Art Installations..." stream of PDC attracted six submissions in response to the above call. All were reviewed by an international jury that included researchers, artists, critics and others whose work crosses the boundaries among the participatory design and participatory arts communities. Besides aesthetic and technical qualities, works were evaluated on their interactivity, relation to participatory design, and how well they bridge science/technology and art/design. Based on these evaluations, the panel of jurors selected four works for presentation in Toronto.

This is the second time that an arts stream has been incorporated into the Participatory Design Conferences. This year's lineup is smaller than the group presented in 2002 in Malmö, but we think it comprises an outstanding and compelling sample of contemporary works that incorporate the best of both artistic innovation and technical execution, of course with participation as a central principle of design.

As a group, the works share a preoccupation with play and playfulness. This aspect is seen in Koray Tahiroglu's environment, *From Me to Us*, which supports shared musical improvisation, and in Robert Ek's juxtaposition of the instrumental and the emotional in his *Tinsel-O-Matic*. Sound is a central element in each work. David Cuartelle's submission, *Embodied Sound*, is a multi-dimensional aural 'canvas' that allows composers to place sounds in physical space. All three installations provide a take on participatory design that contrasts with more conventional, task-oriented systems solutions, and different ways of thinking about participation in the use and the shaping of technology. Together they suggest new ways ahead for participatory design in all its manifestations.

We invite you to enjoy these works and consider their implications for participation.

In PDC-04 Proceedings of the Participatory Design Conference,
Vol 2, Toronto, Canada, July 27-31, 2004, under a Creative
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<http://www.cpsr.org> ISBN 0-9667818-3-X