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Design from Life

This was a collaborative project between Köln International School of Design and University of Western Sydney, Australia.

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Internationa
School
of Design

University of
Western Sydney

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The topics and subjective experience of the participants (The experience of...)

The purpose of this document is to provide at least a partial account of the extraordinary or perhaps I should say the 'superordinary' process and experience of a radical new design research project conducted by students at the Köln International School of Design in October 2006. This booklet introduces for the first time, a Taxonomy of Experience (ToE) as the main research tool around which nine steps in the process were undertaken through three stages.

This document, the research work it represents and the exhibition that resulted from it, is a credit to the calibre of students involved in this project. They have my deepest gratitude and respect. The reader can be assured that each student's comments and reactions to the ToE methods are presented frankly and without mediation.

My deepest appreciation goes to both the academic and administrative staff at the KISD who facilitated, supported and made the entire project such a success. Also a special thank-you to the KISD Club, whose generous support, made this publication and much of the exhibition possible.

I hope you find something interesting, intriguing even confronting in this publication. It is not meant to be a definitive description of the project or the methods but I do hope it encourages you and others to engage with us further in debate. We will always welcome your comments, suggestions and questions.

Ian Coxon

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This project is about developing understandings of everyday human experiences. What better way to do this than to be a part of the experience to be understood? A situation of interest was chosen, and then by deeply inserting oneself into that experience and getting to know it intimately, students achieved extraordinary and unexpected results. The experiences were recorded in a Taxonomy of Experience (ToE) , while memory and different perceptions were stimulated by photos, video, sound recordings, diary-style writings or other means.

This research method is a great opportunity for personal growth in design thinking. With these methods and findings come innovative exploration of new design ideas. More importantly, ways of understanding the world are experienced that will hopefully add unprecedented richness and depth to design thinking.

What is a ToE?_ This a is a new method of working with data in form of text that categorises phrases into groups and filters out what is not very necessary in order to come up with the most important information.

A ToE can be done using computer programmes like Excel and NVivo. This project used Excel as the tool for the ToE.

Steps in the ToE_ The ToE is comprised of nine steps. Each of these is further divided into titles and sub-titles under the categories: Body, Heart, Head and Context.
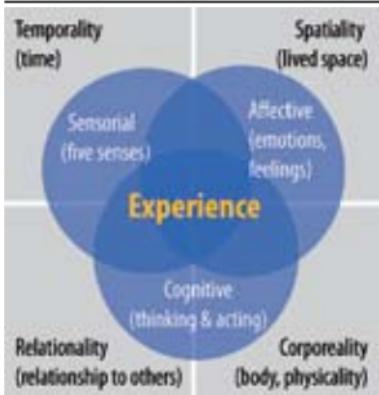
These categories are the aspects of the experience that impact on the physical body, emotional responses, reflective and reflexive thoughts and contextual aspects of the experience taking place.

Step 1, **Submersion and Data capture_**
The researcher chooses a suitable "experience" and by doing the activity repeatedly, a deep understanding is gained. They can also follow the "experience" of somebody else.

Step 2, **Documentation and Texts_** The information is collected and turned into text, using tools such as observations, narrative journals, conversational interviews, photographs, videos and sound recordings.

Step 3, **Fragments and Themes_** The data is then dissected into fragments, which are classified into each relevant section of the ToE under the categories: Body, Heart, Head and Context. "Themes" are then chosen from these fragments.

Step 4, **Meanings_** The researcher analyses each fragment in order to draw out the deeper meaning. Through determining this he or she acquires a profound understanding of the experience.

Step 5, **Essential elements_** "How important is this aspect of the experience? Would it be the same experience without it?" The user of ToE interacts with the meanings asking him or herself these questions to find out what is more important. After this the meanings are filtered and reduced to the most essential elements, without which the experience would not be the same.

Step 6, **Superordinary elements_** Leaving behind many of the form, functional and everyday aspects of the essential elements, the 'super ordinary' elements emerge. These are the core characteristics of the experience, with emphasis on the unexpected and the poetic.

Step 7, **Intensity weighting and ranking_** Although most of these elements are important at this stage, not all of them have the same relevant significance. They are therefore sorted according to their value in the experience.

Step 8, **Superordinary summaries_**
The 'superordinary' elements are categorised
with common names. The researcher develops
approximately four words which represent the
real meanings of the experience.

Taxonomy of Experience (ToE)

Step 9, **Superordinary descriptions_**
The main words chosen on step 8 are clearly
described to give a better understanding of the
researcher's meaning of the "experience".

The complexity of a text has to be analysed and decoded. The old-school data analyser can take a pencil, underline parts in different colours, categorize them in shared categories. After the categorization the separated content parts are viewable by one category. This method allows filtering out unusable information step by step with the possibility of going back to original

print it out and carry a lot of documents. In addition the table gets covered while comparing them. Qualitative Data Analysing software keeps your table clean and allows you to mark up passages, sentences and words and context. Since the research of experience contains very detailed descriptions of the experience, large amounts of data have to be extracted. The process takes several steps to get the most important spiritual terms.

There is one method but many ways to get there.

NVivo 2_ is designed for researchers who need to combine subtle coding with qualitative linking, shaping and modelling. It integrates the processes of interpretation and focused questioning. Rich text records are freely edited and coded and linked with multimedia. A project starts as soon as ideas start. The software enables you to take qualitative inquiry beyond coding and retrieval, supporting fluid interpretation and theory emergence.

NVivo 2

Excel_ is the most common spreadsheet software in world. Of course every other spreadsheet software would do. If it has information cells and a sorting function, you can use it for a ToE. Cells can be assigned with content in one column and with content in another just by writing in the same row. The sorting maintains the relationship between the contents in different columns.

Excel

Why we worked with Excel_ As you would normally need to buy a user license for every student to be allowed to use the program NVivo 2, we had to choose another program solution. The solution had to be already installed in our computer lab and easy to use. That's why we decided unanimously in favour of Excel, because many of us students had already had some experience with this program. Ian Coxon offered Excel workshops for students without any experience with spreadsheets and explained the way to utilise it for the ToE.

Problems with the ToE in Excel_ We had to carefully analyse every sentence and the steps. The entire process demands complete concentration to be done efficiently. Each researcher had to make decisions himself and try to stay as objective as possible. The program just helped organizing the information added to it through our decisions. Maybe the only problem was just to keep the continuity of deciding consistently and to take the time analysing the data.

Good things about the ToE_ The good about the ToE is maybe that we now have a spatial concept for dividing statements into themes and understand the meanings. It has a structure that might help to understand the truth of statements.

Is it worth working with ToE_ This is a really interesting new way to understand problems, develop solutions from the experience perspective. With this method we can manage a more efficient design process from another point of view, which introduces us to the experiences themselves. This allows us research and analyse deeper and to understand the real experience from real life. This is what we really should make use of when designing.

06_ **The topics and subjective experience of the participants**

On the following pages are documented the experiences of the students: both their chosen research topic and their experience with the Taxonomy of Experience (ToE).

The different experiences can be seen here accompanied with the reason for their choice. This is followed by the 'superordinary summaries' that were developed - many of which came as unexpected and interesting.

Equipped with these words and deep spiritual understanding of their experiences, the students have now developed a new set of values to consider within their design work.

This section gives an overview of how the students dealt with this new design research method, and how it was put into practice.

Bialic, Hania
The experience of living in a student house

Reason_ I thought it might be interesting to explore something that may seem obvious for many people, furthermore I've never lived in a student house before, so it is a completely new experience for me.

Disconnected_ It is hard to get attached to the place not only because of a superficial presence of the others but also because of a constant circulation of the people, they do not stay for a long time in here. Furthermore there is no spiritual connection with the room, in some way it is a rather mechanical way of living.

Egocentric_ Egocentric_ Living in a single room means creating your little space and characterising it in your own way. What you have is your own specific micro-world. It is about you and your needs only. As long as you are within

the space you don't need to communicate with the others, you can hear them, but they are on the other side of the wall.

Institutional_ Your home is an institution. You are obliged to follow some rules. It is almost impossible to forget about it, especially if you see the notes with regulations everywhere, which remind you, how to use the kitchen, the bathrooms, the balcony and so on...

Isolating_ People are trying to keep their distance, it is not that difficult as they all have their single rooms. Moreover there is no common space except of the kitchen, but not all of them cook in here. There is still a problem of communication not all of the students speak fluent German. As a consequence you see most people from the same floor so infrequently, you hardly know them.

Transparent_ You are a stranger who is entirely anonymous, you become invisible to the people as they do not care about you and vice versa. You don't know much about the people on the floor and you feel a lack of interest from their side. You have the impression that the conversations are forced, and you don't feel like making an effort to improve that.

ToE Experience_ At the beginning it seemed very complicated and mechanical, I couldn't understand all of the words and descriptions at once, however in time I started noticing that it is a good way to make a proper and deep analysis of an experience.

Bigg, Hamish

The experience of going to the park

Reason _ Design of public space has been approached in many different ways but I wanted to research an alternative method of creating a shared outdoor environment that is not just about aesthetics or horticulture. What is the true essence of a park and how can we design with this in mind?

Sensory Gratification_ Inescapably, there is the obvious but invaluable factor of the park's contents. Trees, flowers, grass, even the users themselves all provide sensorial stimulation through sight, smell, sound and feel. However, this is just the surface of a much deeper complexity. The different textures of surfaces that we walk on; the breeze on your skin; the fluctuating light levels; the motion and atmosphere created by others and the environment; the rich and subtle background sounds of the park and the city beyond; the variation and dynamism of different areas...the often unnoticed influences on the senses are infinite and vital to the experience. Perhaps the most affecting sensorial factors discovered though were lightness and

airiness; they give an enormous sensation of freshness and an almost cleansing effect that are absolutely key to the park experience.

Exploration_ The park is a public landscape for navigation. The choosing of which path to turn down determines where the user goes and will ultimately create a unique and personalised experience as the elements of the park are constantly changing within the realms of time and space. The physical qualities of the landscape urge the users to interact with its twists, turns, ups and downs. This creates excitement and anticipation as to what is ahead and tempts the user further. Upon discovering a new area of beauty or comfort there is a sense that a personal relationship has been built with the park.

Escape and Relaxation_ The park is a haven in which to shelter from the busy and stressed life of the city, a space to take life at a more relaxed pace. It is a place to escape the ugliness of a wholly man-made environment and indulge in nature's beauty. It is a chance to explore a new medium, other than a profes-sional or domestic scenario, one of far greater purity. Both physical and mental relaxation are key elements to an enjoyed experience. Gentle natural sounds have a calming effect, whilst a comfortable space to just be yourself in or share with companions is essential.

Shared Experience_ Whether with friends or on one's own, going to the park is ultimately a shared experience with other users. What sets a park apart from normal urban life is humans actually enjoying their surroundings with one another, and the sense of a community spirit. There is no sense of urgency, time has little meaning in this sanctuary from city chaos, and people are people rather than time-driven units.

ToE Experience_ First struggling with the large amount of information, I found it easier as I progressed and was intrigued to discover the depth and meaning that actually creates an 'experience'. Certainly a thought-provoking tool.

Campbell, Eeva
The experience of texting on your way

Reason_ It is a private thing done within a
public display: an everyday experience for some
people, whilst others never do it. Is there more
to it than doing it just because it is 'done'?

Secret freedom_ privacy in a public space,
being able to say anything you want because
no one can see or hear except you. There is also
a secret freedom in travelling - it is in between-
time and therefore no time but my time, in
amongst everything and everyone else.

Text-bridge_ the idea of how a text links you
with the person who isn't there but disconnects
you from the people who are - a bridge between
only two points, keeping you away from the wa-
ter below. It can branch to another - a stranger
- if there is a connection between me the sender
and them as another sender.

Familiarity_ making me feel powerful by
knowing these things around my mobile
because I've done them so often – a power
from competence. The way they always stay
the same within the machine and are so well
known to me is comforting, reassuring and
not stressful.

Personalized_ what is developed in the
inanimate object because of me. My words, my
signatures, my contacts, the feeling of 'mine'
that come from long and familiar use. It is also
something of/from me that is sent with the
text: my touch in people's continuous need
of people.

ToE Experience_ As a new process it is time and thought consuming. There is always the feeling 'I would do it so much better next time'. It made me think a lot about my words and what words really are. It raises issues of what is
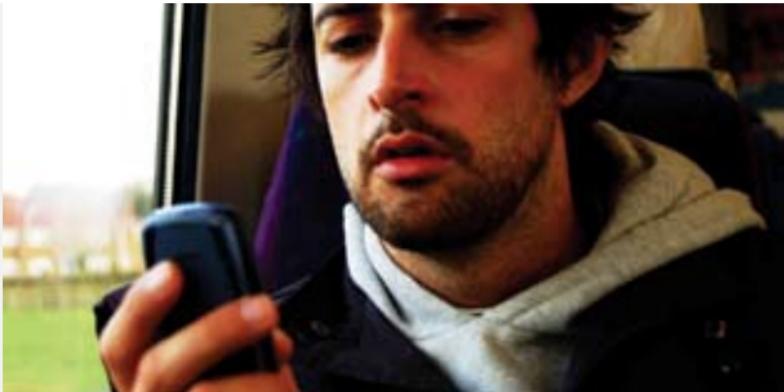
and what can be ingrained both intentionally and unintentionally in design, and inevitably experiences. It seems to try to name and explain all those nameless things that you feel, know and recognize but don't consciously think about feeling, knowing and recognizing. And once they are, do they still remain the same with a name?

Epikhina, Olga

The experience of being an elevator passenger

Reason_ The experience of being an elevator passenger is one of the emotionally richest and yet trite experiences of modern urban life, its controversial character makes it so attractive. Although elevators have been an object of study for a long time now, and there are many design projects on the topic, I still thought it might be interesting to research it with a completely new tool, the ToE.

Intimacy_ willed or unwilled intimacy is inevitable in an elevator, because of the small space and short distance between passengers.

Confinement_ one of the core parts of an elevator passenger experience is limitation, restriction of freedom, movement, almost imprisonment.

Exposure_ An elevator passenger is subjected to different influences such as light, noises, close contact with other passengers, all these factors are enhanced in a small space and perceived stronger, extreme light reflected in the mirrors adds to the feeling of being in the spotlight, being stared at, studied by other passengers, exposed, 'naked'.

An interaction in a general sense always takes place , we interact either with the elevator pushing the buttons and thus giving a command which floor we want to go to, or with other passengers.

Lightness of being_ Lightness of being comes with riding a glass elevator, seeing the scene around you, hearing the sounds, being a part of it yet being elevated above everyone, floating in light, feeling joy, weightlessness and one's own importance.

Unconscious_ One doesn't really apprehend the elevator (wir nehmen ihn nicht wahr), and sees it only as facility to take you from A to B, unless there are some extraordinary appealing or irritating factors .One plunges into his thoughts being half-conscious or 'unaware' during the trip.

ToE Experience_ I was sceptical about the ToE method in the beginning, because it seemed too subjective to me. We are used to the fact that when creating objects for mass consumers one has to be as objective as possible. During the work on my 'elevator' experience I changed my opinion completely.
The amazing thing about this method is that one starts analysing the tritest experiences, trying to 'dig' deeper and finds more and more inspiration sources, one doesn't know where the analysis leads to, and the results are sometimes really unexpected. Starting from real life examples one comes to universal conclusions.

Golyszny, Lukas
Pfaff, Marc
The experience of attending a lecture at
the university

Reason_ We thought it was interesting to
explore such an important aspect of our daily
student life from another point of view. We
were wondering whether we would be able to
discover anything new and unnoticed.

Empathy_ sums up all phenomena that result
from being interested in and understanding
feelings and motivations of the others. It
strongly features the desire to be recognized
and valued by those others which is always
connected with interpreting other people's
attitude towards oneself. Essential elements
are being part of a mass, judging and feeling
for others, seeing and being seen as well as
curiosity about others' actions.

Education_ is the summary description for
all feelings of gradually growing into a group
that shares special and exclusive knowledge
and which being a part of is a prerequisite for
reaching further personal aims. It also includes
judging the importance of contents in respect
of such aims. A very significant phenomenon
hereof is the feeling of intellectual enthusiasm,
a deep fascination for a certain theoretical
matter.

Restraint_ summarizes all phenomena result-
ing from being bound to certain restrictions
and limitations inherent to the experience. It
includes physical restraints as well as structural
coercions.

Focus_ covers all aspects of retaining and
shifting attention, zoning out and altering states
of consciousness. It is strongly dependent on
the higher or spontaneous motivations covered
in empathy, education and restraint, but also

has a peculiar way of floating above these other qualities of the experience. Its purest manifestation is the exclusive concentration on a singular perception.

ToE Experience_ At the beginning it was hard to concentrate on what I had experienced in those situations. Which findings did I only interpret as a consequence of my effort of a deeper understanding, and which findings displayed the reality? Additionally we had to examine the impressions of other students, when we asked them to verbalize their own findings. The determination of the meaning of every single sentence led to a deeper insight in some aspects of this experience and motivated to directly begin with the design process. The further distillation to just a handful of main spiritual meanings, does not accurately describe the specific experience anymore and therefore could be misleading. (Lukas Golyszny)

The process of immersing oneself in the experience surely helped to develop a broader subjective perception of it and the method we learned helps a lot to do this in a well structured and comprehensive way. However, I could not fully follow the part in which the ToE claims to go one step further than other methods by creating a deeper understanding of the spiritual essence of the experience. To say it the other way around – this essence seems to be so personal that it stays unclear to me whether it can be communicated, let alone be applied to designing. (Marc Pfaff)

Holzenburg, Arne

The experience of to give strangers a ride (Mitfahrgelegenheit)

Reason_ I never used networks like "mitfahrgelegenheit.de" (Agency for arranged lifts) before and expected to make an interesting new experience this way.

Ambiguous_ Passengers could be likable or not, accessible or not, smelling or not. They could appear or fail to appear. Some have friendly voices on the phone while others don't have. The protection of the own privacy - the car - in mind, strangeness leads to substantial insecurity and enormous unfair prejudices. One would wish a double bottom but actual it isn't there. Nevertheless there are enjoyable situations like discovering similarities, finding interesting topics to talk about or to gain thankfulness.

Self-conscious_ It is not easy to accept that some passengers only want to be carried for little money and therefore accept several inconveniences. Most strangers don't talk about their needs and thoughts straightforwardly but the driver has to make the decisions, find compromises and try to make it as comfortable as possible for everyone.

Interdependent_ Driver and passengers have to communicate at least to arrange the meeting, maybe also to have a nice trip. Sometimes that is not very easy with strangers you don't know at all. Furthermore all participants must count on each other to make the tour work. It's about accepting and adjusting on each other to a great extent.

ToE Experience_ Initially the ToE gave me the impression of a very complex and complicated way to distillate our experience. By and by it became clearer but I still think there could be a more comfortable tool.

Ivanis, Christian
Lindenbeck, **Joachim**
The experience of visiting a classical music concert

Reason_ We are very interested in music. As we like Rock and Electronica, we decided to explore a way of listening we're both unfamiliar with.

Release_ When you dive into the story, your whole attention concentrates on it. You may forget about the day, the space you are sitting in, and nearly loose all sense of time. It even seems unimportant.

Enthusiasm_ Parts of the performance or impressions of the whole setting cause powerful and overwhelming emotions like happiness, delight or elation. Those intensive moments of pleasure.

Group dynamics_ Exchange by conversation or interaction conveys the feeling of taking part together or joining a group. Applause or elations of others can force your own emotions.

Sophistication_ Celebrate the evening in a festive and valuable atmosphere, cultural behaviour and the feeling of celebritiy can be highly satisfying
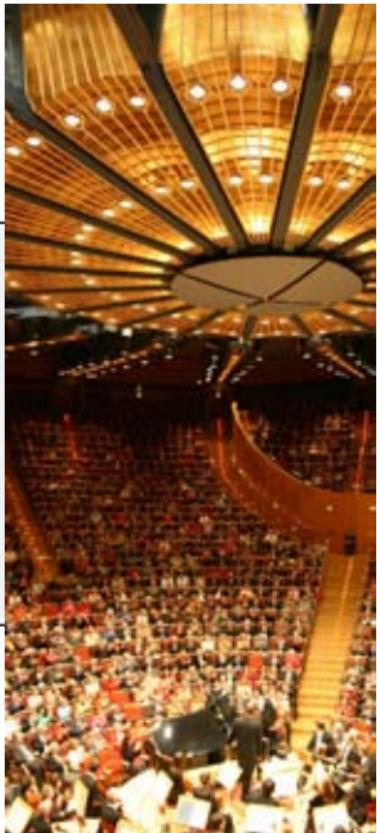
ToE Experience_ On reflection, the stage of finding the meanings was most rewarding. It helps organizing the complexity of analysis.

John, Pauline
The experience of driving by the "Agency for arranged lifts" (Mitfahrgelegenheit)

Reason_ It is a very vivid topic, as it has got a lot to do with communication and also getting around. Wanting to know why people do it (aside the financial aspects) and what kind of deep personal experience can be involved in it.

Freedom_ means stepping out of your usual safety into a world full of uncertainty. Leaving Home, with foreigners in a foreign car on a maybe foreign way, not knowing exactly where they will drop you off. If you accept this insecurity, a feeling of freedom evolves.

Participation_ is to take part in something, that aims towards a goal. The goal is defined by the requirements of each person who shares the experience. Only if everyone takes part in the others situation e.g. by interchanging the places in the car, the target can be met in the best possible way.

Expectations_ is what everyone brings in. Half, because they evolve out of your needs, other half to extenuate the insecurity. They reach from wanting to have a comfortable journey to real prejudices.

Empathy_ comes suddenly with a foreign person or someone has it for you eventually. Empathy is really being able to understand what someone wants to tell you, but as well being dropped off right in front of your house when you have been in a hurry.

Insecurity_ Your own: It can be hard to communicate what your requirements are in an unknown surrounding to foreign people. The Outside unsecurity: Being foreigner in a foreign place, dependant on foreign people.

ToE Experience_ It took me quite long to find all the meanings and themes. When I past that step, it went much quicker. I found it hard to judge out of a subjective point of view, especially concerning the other peoples documentation. Seeing things in so many different ways and writing about them over and over in that fragmented way was interesting and enlightening.

Kay, Jennifer
The experience of the snooze button

Reason_ Every morning I press the snooze button because I crave that extra ten minutes or in some cases two hours sleep. I wanted to illustrate its purpose as either a useful feature or a defect.

Hedonism_ Measuring pleasure as the highest form of happiness and endeavoring to increase this pleasure by constant use. In the context of 'snoozing', the snoozer rates this pleasurable experience above all other forms of happiness. The snoozer indulges in this additional sleep and laziness, which appears to be more important than the experience of the day ahead.

Addiction_ The temptation to hit the snooze button and the pleasure that it brings makes you become both reliant and careless.

It becomes an addiction that you can lose control of both mind and body. Once you hit it, you can not stop. Once a snoozer, always a snoozer!

Irrational Denial_ When it comes to the decision of snooze or get up, we lose the capability to make rational decisions, sacrificing essential tasks for snoozing time. We deny all responsibility, as well as our reliance on the snooze button.

Procrastination_ Snoozing is essentially a form of procrastination, where we avoid facing the day and begin to impede normal functioning. Each time we hit the button, we lose productive time and instead, indulge in interrupted sleep.

Illusion_ The short bouts of sleep, shifting between light sleep and consciousness plays with the mind. When we dream in these short periods, it can distort both time and reality,

sometimes with a parallel setting to reality. i.e. dreaming of being in bed, hearing background noises as part of your dream. Repetitive use can leave you in a state of confusion where time has been lost.

ToE Experience_ I found that the ToE was a good way to structure your research and extract the essentials. Although tedious, the act of "ToE-ing" leaves you with expert knowledge of an experience, without the usual assumptions that we all make during research. I will try to use this method of research in the future, despite the occasional temptation to fling my laptop across the room.

**Maghavipata, Marissa Melanie
Oluoch, Mathilda**
The experience of jogging

Reason_ Because it's interesting and we
wanted to experience what Joggers feel. We
wanted to find out if we would get addicted like
ectasy; the feeling, like flying.

Happiness_ profound joy that is almost not
easy to describe using words. It's a treasured
moment which comes by surprise because it is
not expected. The reward of not giving up but
pressing on to the goal.

Consciousness_ being aware of how your
body functions i.e. how you sweat, hearing
your breath, blood circulation, the feeling
of warmth and coolness, acquire your own
personal space etc.

Beauty_ The aesthetic outward appearance of
something or somebody that tends to appeal to
the viewer. It draws attraction and one feels like
their own body has developed to look sporty.

Motivation_ Self satisfaction due to reaching
ones goals and targets. Seeing the worth of
all the effort and energy invested in a certain
activity.

Lightness_ You reach a point whereby your
body gets used to the difficulty of jogging and
you seem to be flying when you are actually
still running.

ToE Experience_ At the beginning it was exciting because we wanted to find out how it works but later on the monotony became too boring. If we had the chance to use the program "NVivo" instead of Excel it would have been much easier".

Palmi, Maris

The experience of visiting small art galleries

Reason_ I have always wanted to visit small Art Galleries, but never had the opportunity.

Alien_ Many of small art galleries are "alien" to us as very few people know of their existence. They are not well publicised and are therefore hidden in the city. In addition, the entrances to these galleries are not prominent which results in confusion to whether it is open to the public. Usually nobody but the invigilator is inside. As a person enters a gallery, the invigilator who is dressed in a unique way immediately approaches them, invading their personal space by asking questions like, "Can I help you?" In moments like this, one might find themselves feeling insecure and alien-like.

Impelled_ To feel impelled means to have the feeling that one should be giving an explanation as to why they want to enter a gallery. If the guest is alone he/she would stand in the middle of the room. Their own behaviour and expressions are very apparent, which makes to act unnaturally. This feeling is heightened severely, because the invigilator keeps an eye on you. Visitors might feel impelled to say something to "break" the silence or to like the exhibition, and not be perceived as impolite or rude.

Imposing_ When a visitor enters to view the art, it might so happen that the owner of the gallery is having a private conversation which is imposing as it makes one feel that he/she should not be there listening to what is being said. However the visitor cannot help but feel rude by eavesdropping on what is being said. Also the conversation about art can be imposing. Being in the room without personal memories and not having a connection to the place is an imposing experience.

Trapped_ In the moment someone goes inside the gallery alone, they get trapped from a demanding narrowness. The silence and narrowness dispossesses them of their personal shelter with no object or person to hold onto. The person from the galleries stands between you and the exit causing you to be trapped, standing in the middle of the little room, being attacked from the pieces of arts, narrowness to the strange person, and burdensome silence.

Power_ The art business is a game with dependant players. If one wants to be a part of this, they need power. The curator of the gallery, who can chitchat better, makes more profit, which means having more power. The consumer has power to buy or not to buy. The artist, who has talent, has power to paint or not to paint. It is not clear, who decides over having talent. It is much chitchat and name-dropping. Anybody who has power is welcome. Art is business.
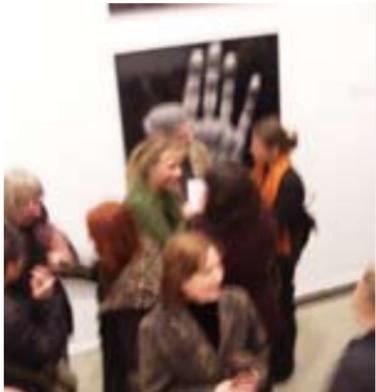
ToE Experience_ It is difficult to understand the ToE at first, but it really works!

Sheydin, André
Tonon, Marcos
The experience of buying tickets
with KVB ticket machines

Reason_ The new digital ticket machines in
Cologne are quite new to the people. There were
public discussions about them and the software
got revised several times. We, the researchers,
didn't use the ticket machine that often (only
few times) so that we were able to analyse the
experience almost objectively.

Share_ The ticket machine is public and is
used this way. Often the buying is hectic when
you know people are waiting behind you. The
passengers behave friendly and even help oth-
ers when they don't disadvantage themselves.

Loss_ People who use the ticket machine for
the first time or are even foreigners are assumed
to have certain knowledge about the ticket-
rates. The required information is not available
at the ticket-machines.

Decision_ The passenger has to decide each
ordering step starting anonymously. Each step
the user encounters decisions to customize
the ticket.

Reflection_ The passenger and buyer must
recognize himself as a buyer. The person must
know what he wants and where to go to buy
the proper ticket. People must concentrate on
the operation in which they unconsciously
regard themselves travellers.

ToE Experience_ It was a very interesting and useful experience for us. We learned a new way to transfer problems from the real life in our understanding. Solving problems through design processes requires understanding of the truth of the experience. In this project we got to know a practical method to get closer to the truth. But it is also a new way of developing a complete new design thinking which tries to give a certain experience to the people.

Smith, Lou
The experience of using a personal timepiece

Reason_ I have always thought that time was interesting, it's so fleeting and flexible, yet we try so hard to control it with our watches.

Coordination_ In the big picture, time is just a fourth dimension in which action and events take place. The system of hours and minutes we use, is just a framework that we have imposed to coordinate ourselves within this fourth dimension, like the longitude and latitude of the earth. Every time we check our watch we are just attaching ourselves into this framework, and coordinating ourselves with the outside world.

Homeostasis_ Many people are very accustomed to their watch, and cannot live without it. In contrast, some have not worn a watch for years, and don't miss it at all. This describes a

homeostasis that we come to with our source for the time. You learn to be comfortable with or without it, and which side you are on doesn't really matter that much, what is more important is that you are comfortable with it.

Craving_ The desire to know the time can be so strong at times it becomes like a craving. Once the question comes into ones head it hardly ever leaves it, until it is satiated with an answer of what time it is.

Flexibility_ Our perception of time can be so flexible sometimes it seems to fly past, and sometimes it seems to drag on. It can also be flexible, in that sometimes 5 minutes will fly past without any task being accomplished, and sometimes we can pack many tasks into the same short period of time. It bends, and moves for different situations.

Emotional Attachment_ The user grows an emotional attachment to their watch first, because it is a reliable source for useful information. But more interestingly users become attached to the style of their watch. In most situations the watch is worn daily, and it quickly becomes not only a way to show your style, but a symbol of who you are.

ToE Experience_ The ToE was a bit of a roller coaster. It was really fun in the beginning to be picking the text apart and putting it into the different categories. I felt like I was discovering so much about the experience. It got boring and repetitive more frequently as we neared the end, but overall I feel like I learned so much not just about watch use, but about human behaviour in general by having a chance to pick an experience apart and analyse it intensely.

Swiniarski, Rafael

The experience of swimming in the morning

Reason_ Many people think that swimming in the morning is something only grandmothers do. I thought more about an empty pool and I could not imagine, that somebody would want to go swimming at 7 a.m.. So I wanted to have this new experience and to see if what I and others were thinking, was in fact correct.

Self-reflection_ The most impressive thing to me was that morning swimming is an individual (no groups), very intensive and self-reflecting thing. Because of the water around you, you feel like you are in your own universe and you can think about yourself and the things that are bothering you.

Tranquil_ It is 7 a.m. and it is crowded, but you do not hear any children screaming, talking or laughter. The only thing you hear is your swimming noise, creating a quite relaxing atmosphere where your senses are touching the air and the water.

Quiet communication_ Not to disturb another swimmer or to signal that you want to pass through. You communicate quietly; only by eye contact. This helps you to stay in your own universe and maintain your self-reflection.

Support_ The hardest thing is to wake up at 6 a.m. and to have a reason to go swimming; especially when you are a beginner, afraid or unmotivated. Other obstructions appear before you are in the swimming pool e.g. weather, distance, prejudices, fear or just preparing the swimming stuff . So it is helpful to have a friend or an other person who supports and motivates you at the beginning, and whenever you want to go swimming.

ToE Experience_ It was a lot of work to capture the experience. It was especially hard to split up all my written text into hundreds of bits and to think about all of these. For example if a bit of information describes a positive or negative feeling. But after this step was done ,it became more and more interesting. So I looked forward to summarizing all the bits until the essence of four words, which should describe this experience. It was great and I was really surprised at the end.

Tauber, Joanne
The experience of visiting Kölner Dom

Momentary Insight_ This is a moment when you suddenly become aware of yourself in a greater sense of space and time. It is as if you were looking down from above to see yourself as one body amongst the crowd of others. For a brief moment in time we see ourselves or our surroundings from a new perspective and everything seems extraordinarily clear.

Association_ Many of the 'Dom experiences' reminded me of other visits to similar buildings. Different things like climbing the tower, looking down upon the roofs below and feeling enclosed all reminded me of previous experiences.

Overwhelming_ The most dominant aspect in all the research is an 'overwhelming' feeling. This powerful emotion flows over you and can send a shiver down your back or blow your mind away. "A certain moment becoming overpowered by a feeling of joy, amazement and appreciation."

Receptive_ This is being aware and in a receptive state to take in the surroundings. We are aware of the details of the building, sounds, smells, light and darkness, comfort, other people's actions as well as all of the visual aspects of the space. "People walked with their heads in the air, some fast, some slowly. Most people are calm and unrushed and are in a receptive state, enjoying the experience, concentrating 100% and being open to their surroundings."

Uneasy_ Visiting the Dom can be a daunting and scary experience – it is a place of worship and although most of the people there are tour-ists and not there for religious purposes, you can feel uncomfortable and out of place. Much of this is due being in unfamiliar surroundings and not knowing what to do. Going to a mass was the most significant events in my experience to create this self conscious and anxious feeling.

ToE Experience_ At first I found some of the headings of the ToE very complicated but as I used it more and more I began to get familiar with the terms. The ToE is a way of recording and analysing data in a very detailed and concise way. It was quite satisfying to get to the final steps and see the outcome of all my work.

Vierling, Sabine
The experience of having lunch at the Mensa

Reason_ Though I do not enjoy having lunch there and sometimes rail against the "Mensa", I often go there. What's behind all this? What happens there?

Discomfort_ It appears to me, that most of the students have their lunch at 13.00. At this time the Mensa is always crowded. There is a long queue at the main counter as well as at the salad bar and the wok-station. I hate to stand very close to other, unknown people and to wait for a long time. It makes me aggressive. The bad air and the noise are also things that make me wish to leave this place quite quickly.

Averageness_ A visit of the Mensa is full of ordinary things. The interior design and the furniture are dull, the food is eatable but not the best and the students are quite unimpressive.

Scarcely anybody stands out from the crowd, neither in a positive or in a negative way, nor because of their appearance or their behaviour.

Monotony_ Reaching for silverware, putting small uniform bowls on the tray, the voice of the till girl which asks us to pay 2,25 Euro, the monotonous taste of the food or the sound of the dirty tray when you put it on the conveyer band. All these things are familiar operations and sounds which happen again every time you visit the Mensa. There is a kind of familiarity in this monotony.

Ease_ The bad air, the unpleasant, unappetising smell of food, the noise and the hecticness are responsible for the headaches I always suffer after about half an hour. Leaving the Mensa, standing in front of the building and breathing fresh air is especially intensive and valuable. This is a moment when freedom returns.

ToE Experience_ It was a lot of work to do and sometimes it was not very easy. Is this thought a reflective or a reflexive one, did I find the right meaning? But after some steps I was really looking forward

to the few words, which should finally describe my whole experience. I ended with 12 superor-dinary summaries and was a bit surprised about the "top four".

Yeung , Wai Chun (Elaine)
The experience of window shopping

Reason_ I was curious to apply this process of
understanding to something that is familiar
with many people and is full of sensorial
triggers.

Authority_ This status of being in command is
primarily embodied as the person is independ-
ent in the environment. It consists of being in
control of their journey through shops of their
choosing and thus the immediate environment
that they are in. Due to the way items are
displayed in shops, this element may be
accentuated as hardly any or even no assistance
is required in the process from browsing to
decision in purchase.

Influential surroundings_ This consists
of the body immersed in the environment,
absorbing all aspects of this experience through

the senses which may thereafter alter the person's actions. This includes weather, mode of transport taken, smells of food, sound of music and sights along the street or in a shop window.

Magnetism_ There is an allure to the experience, which keeps people coming back. There are attractions to window shopping including the possibility of finding a bargain, the ever changing range suggesting its uniqueness, being attracted by the window display or to the atmosphere found in shops, cafes or on the street.

Stimulus_ Linking directly with the senses, these are the elements in the experience which stimulates the person; either creating a desire, building anticipation, prompting reflective and reflexive thoughts or giving elation. I found this notably applicable to this time of year as there is a great enthusiasm towards the festive season.

Vulnerability_ These are the weaknesses that may be encountered, whether it distracts or tempts the person from or into something. They mainly involve the relationship to other surrounding people in that moment.

ToE Experience_ I found it challenging striving to encapsulate various aspects of the data into one or two words which effectively reflect the same meanings. It is therefore naturally expected that only the author truly understands their final superordinary summaries.

07_ **ToE and Design**

"The Monk as Machine" is an expression describing our final work - design concept which follows analysis of a chosen experience with the use of ToE.
The "product" is a manifestation of our understanding of the experience.

Could it be as useful for designers/companies? It is an innovatory way of design creation, it indicates the importance of spirituality and emotions in the design process. Analysing an experience with the use of ToE enables designers to understand it from a totally different perspective.

08_ **ToE and Time**

When the method is being introduced to you, it seems complicated and mechanical. You have to go through all the descriptions to understand it properly. Sometimes you have to ask many questions as every single experience is different and it is impossible to find a universal solution for all of them. As soon as you become familiar with the ToE form the work goes faster and more smoothly. Definitely, most of the time is spent struggling with the meanings.

Pros	**Cons**
new understanding	time-consuming
including emotions	complicated
innovatory	not self-explanatory
surprising	intellectual
intellectual	

To sum up, the ToE can be an interesting way of explaining an experience and a much more detailed way of understanding it. It gives you a deeper analysis that is contrary to statistical methods based on standard questionnaires. However, it takes time to become familiar with the method, and it might be too time-consuming because collecting the data, recording it and putting the bits into ToE form, requires a lot of work.

The future of designing is at a crossroads and one thing is certain; the old ways must change. Companies can no longer afford to ignore the wider effect on humans, of the products they produce. Beyond economic ability companies must now demonstrate environmental and social concern.

These new imperatives will drive the need to understand new ways in which design can interpret economically viable outcomes. Companies and their designers will need to understand more human-centred design approaches to satisfy these needs.

Human-centred methods provide a way to establish an empirically derived but still spiritual design basis, rather than the well trodden 'form and function', 'problem - solution', features and benefits treadmills. These are the post-industrial

design paradigms that have given us a legacy of catastrophic consumption, global social inequity; even planetary weather change. The unplanned experiential 'side-effects' of most current design, highlight a lack of intentional spiritual connection with designed objects; this is what causes most consumers to be unsatisfied by what they buy.

Consumers are continually seduced by a plethora of variety and novelty, but their purchases do not make them happy. They are not touched in meaningful places. They need to be given the opportunity to gather to them things that matter, rather than continuing to waste the earths finite resources buying things that are incapable of satisfying their primordial (and largely unsatisfied) need for meaning.

This urgent need for a change in design thinking and social behaviour is refocusing international research attention on developing human-centred methods such as those used in the KISD trials. Methods offering more positive experiences in a less 'volume' focussed economic agenda, are actively being sought. In the future, this type of 'lite' Design or 'Design-for-less' is the way design must proceed, if it is to overcome the negative legacies of the past.

We, the students, would like to thank Ian for involving us in the 'fine tuning' of this exciting and pioneering method of research. 'Design from Life' has made us conscious of the 'experience' as a complex, emotional and spiritual journey, where 'superordinary' elements can inform the way we design. Although the excel version of the ToE inflicted much pain upon us, the outcomes were both rewarding and useful.

We would also like to thank Benjamin for his help throughout the project, and for asking Ian the questions we were too scared to ask.

And the whole group - the project would not have happened without you.

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