Exquisite Corpses that Explore Interactions

Exquisite corpses were first performed by the Surrealist artists group around 1925. Each artist would draw a part of a drawing without seeing the whole. Once it was complete, it typically made no literal sense, but it was great for finding unexpected combinations and extraordinary images that might lead to insights into our unconscious or dream worlds.

We present the technique of exquisite corpse with video segments, for the purpose of exploring low level interactions (actions and reactions) in interaction design.

Exquisite Corpse Technique
1. Choose an artifact
2. List input and output actions
3. Film actions, and add new actions as they emerge
4. Take pictures and videos of the context
5. Import the sequences in iMovie
6. Mix and match input and output actions
7. Add timescale and context
8. Add music and sound

Opportunities
- **Interchangeability of the sequences**: The multiple segments of film were an opportunity for mixing and matching parts together.
- **Structure**: The consistent structure of the videos allowed for comparing and changing parts of the videos to create new ideas.
- **Chance and Discoveries**: Chance and discoveries are part of the process of stumbling across ideas that would not normally have occurred to us.

Limitations
- **Enhance the randomness in the video**: Have more than one person edit and film the videos. Try to build videos without knowing what the previous sequences are.

Anatomy of the exquisite corpse

1. **Context**
   - The setting for the scene.
   - Ex. City apartment; Log cabin; University lab; Park; Shopping Mall.

2. **Input action**
   - The action someone makes to engage the interaction.
   - Ex. Press in the center of the cushion with one hand; Puncture the cushion with a metallic pin; Talk or scream to the cushion.

3. **Timescale**
   - Time between the input and output actions.
   - Ex. Immediately; 30 minutes later; A day later; Random timing.

4. **Output action**
   - The reaction the object has to the input action.
   - Ex. The cushion executes a linear translation; The cushion shakes; A bump grows on the surface of the cushion;

5. **Context (ending)**
   - The scene once the interaction is complete.
   - Ex. City apartment; Log cabin; University lab; Park; Shopping Mall.

Examples

Video 1. Still images representing the sequence of the first example. Note: Unfortunately, the still images cannot represent authentically the movements in the videos.

Video 2. Experimenting with different contexts and nonsensical sequences of events.

Video 3. Experimenting with context and removal of context as a way to explore the essence of the interaction.

Findings
- **Timing**: By changing the timing between the input and the output we can create different qualities of interaction.
- **Speed**: Slow down or speed up sequences for accentuating relationships between action and reaction.
- **Context**: Use the context to give meaning to the interaction OR ignore the context and focus on the action.