ANDREAS KARLSSON & SARA STIBER

The Common Fate Memorial

BACHELOR THESIS IN INTERACTION DESIGN
SUPERVISOR: PER-ANDERS HILLGREN

MALMÖ UNIVERSITY
SCHOOL OF ART AND COMMUNICATION
SE - 205 06
SWEDEN
“What art and technology does best is encourage stories about near future worlds that we might actually want.”

- JULIAN BLEECKER
Abstract

“There is nothing in this world as invisible as monuments.”
- Musil

War Memorials are often forgotten statues, right in the center of town, but still out of our sight. They do not tell you enough to understand them, neither are you interested in putting effort into getting to know and learn from them. This paper investigates how the web could be used to create a war memorial that is more alive, captivating and empathy awakening.

There has been some virtual war memorials getting constructed since the web started to bloom, but we could not find a single one that had actually fully explored the potential of the web, and what it might have to offer for the creation of war memorials.

Researching the web as a media, experience design, and information visualization, we find possibilities to mourn, commemorate and heal on virtual ground. Inspiring reflection and contemplation are another two purposes of The Common Fate Memorial. War memorial studies give us the background information needed, and ceremony mechanics are studied for further inspiration. Our findings are implemented in flash prototypes, which are user tested and evaluated.

Sara Stiber, Andreas Karlsson
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INTRODUCTION:

Introduction

A war memorial can be a building, a wall, statue, or even some kind of procedure. In modern times they are no longer made to celebrate war heroes. Instead they are usually intended to commemorate those who died or were injured in war. Inclusive memorials with more than one purpose are also becoming more common. To inspire discussion can for instance be one of those extra purposes in inclusive memorials. The memorial subject is a serious and ethically sensitive one and a difficult object to create. This paper investigates how to transfer the war memorial onto the Internet.

With the objective to create a war memorial based on the three themes commemoration, reconciliation and contemplation, we look for answers in five different areas related to our objective. In this paper we call them our contexts. They are: War memorials; to explore what have been done, why and how, and to resolve what the intentions and functions of our war memorial should be. Ceremonies; to find and borrow qualities that could offer extra value to the concept and to the experience. The web as a media; to learn about and evaluate the room we are working within, so that we can design a memorial that is especially adapted to the qualities of the web. Experience design; to learn how we can inspire our memorial visitors to have a meaningful experience during their visit. And finally information visualization; to find appropriate ways to represent and present the data in the war memorial for the viewer.

In order to develop a concept and a design for the war memorial, we combine different design methods and put them together into one big method, our method for this project. This method reveals how the problems were approached and how we worked during the project. In the method process we produced a concept, and from the concept we started crafting the war memorial. Design decisions were made based on research but also based on feedback we got from prototype testing.

With this project and thesis we want to create a meaningful online war memorial in consecutive steps, were the user will be part of an interactive process similar to traditional ceremonies. We are two interaction design students exploring the possibilities of war memorials as a meeting point and room for expressions of feelings on the Internet. The following pages will expose what we found and shaped during this project.
INTRODUCTION:

Background

In May of 2006, during an exhibition design course, we first got in contact with Riksutställningar and Ulrika Sten. She proposed that we could help Riksutställningar and artist Jon Brunberg to make a web exhibition for his project. He was working with a proposal for a war memorial, and had a lot of drawings and 3D models that he wanted to exhibit, and asked us to help him make a web exhibition.

The Polynational War Memorial

Jon Brunbergs project is called The Polynational War Memorial (http://www.war-memorial.net/). It is a process-based, multidisciplinary and long-term art project with the objective to create a proposal for an updateable memorial complex commemorating all killed military personnel and civilians in all wars fought from 1945. The Polynational War Memorial would ideally be the main memorial site for commemoration of victims of war in the world. It should function as a bridge between veterans, relatives, and politicians from a broad range of nations involved in conflict and contribute to a profound level of understanding about the consequences and mechanisms of war. The term polynational can mean many or multi-national. By using the term when discussing wars or war memorials it’s possible to state that they involve different countries and nations.

The ideal site for an exhibition of a resulting proposal would in Jon’s opinion be the United Nations Headquarters in New York. The ultimate vision is however that the memorial is actually built sometime in the future. This requires of course a significantly larger budget and a very large portion of goodwill from all people and nations that the memorial involves. These processes are certainly highly complex but if sufficient funds are raised and negotiations are successful the memorial might perhaps be in place already by 2015.

“The Polynational War Memorial” is supposed to be a location for commemoration, but also for negotiations, education, research, reconciliation and contemplation. We found these purposes to be the core in “The Polynational War Memorial”, and we would later base our work and online war memorial on a few of these purposes.

The Web Exhibition

Jon Brunberg is working with architects, drawing and planning the memorial. He is modeling the whole thing in 3D, and wants to showcase it online. This is where we came in. We were supposed to plan and build the web exhibition part of the site, so that it would have interesting, captivating and immersing interactivity.
Change of Lane

After a short while we realized that we wanted to create something more than just the web exhibition. We ended up deciding to make our own war memorial - a kind of “Polynational War Memorial of the web”, which will use benefits and qualities of the web to create experiences for the visitors that wouldn’t be possible to create in the museum setting out of the web context. This would still fulfill our goals from the start: To teach us about the qualities and possibilities for the web as a media, and how to use it to create meaningful interactive web exhibitions in the future. But it also gave us the opportunity to find possible future scenarios for war memorials. And in addition, we didn’t have to depend on, and negotiate with, the work of another person.

Interaction design is about knowing how people behave and many times give new opportunities in the way they behave and interact with an object. In producing a web exhibition for an external commissioner we would have to concern ourselves with satisfying usability goals, seeing to that users could perform their task objectives easily and efficiently. We would also have to put a lot of effort into securing functional requirements and negotiating with the commissioners. In crafting an artifact of our own we broke loose from those limitations. We decided to not put too much effort into usability, but instead try to look further into other areas. We took on the interaction design praxis of creating new possibilities of experimental interaction.
INTRODUCTION:

Defining the Problem

Problem Statement
Interaction designers need to find ways to make the most out of the web characteristics. They should be able to evaluate and compare which characteristics that are important for the task given. Working with war memorials and adopting the purposes of them, we search for a way to use the web characteristics to make the most out of an online war memorial experience. In designing and working with feelings such as commemoration, reconciliation and contemplation we look for ways to inspire a meaningful experience on a war memorial site on the Internet.

Purpose
To create an interactive war memorial, commemorating all people, military as civilian. A memorial that only exists on the Internet, and therefore will be tailored for that medium. A memorial that is functional in helping in the mourning and healing process, and also a memorial that inspires reflection on war. We are inspired by ceremonies, and will use some of the characteristics they hold in our concept. The memorial should reflect its users and the society we live in. To create this society mirror we will let the user add content and be part of constructing the memorial. We will also use building materials impossible to use in a physical environment but possible on the Internet, such as rain. The memorial will treat three different subjects in three different steps: commemoration, reconciliation and contemplation.

Target Group
Our aim with the memorial is to honor war victims and it should also contribute to bigger understanding about the effects created by war. We want our users to be serious and have an opinion about the subject. Our first target group is Internet users either interested or in history and war or they have a relation to war. If our site will be linked from Riksutställningars or Jon’s webpage we will probably get many visitors to enter out of curiosity and we don’t really know whom he or she might be. But we also have to consider this second user group in our design.

Research Question
This paper consists of two research questions since we are two persons working with this project.
Sara’s question
Sara will concentrate on how to design for the experience of the memorial. More specifically she asks how to inspire reflection for the visitor on the topic of war in a virtual memorial context? She scouts web characteristics, war memorials, experience design and ceremonies to find answers to this question.

Andreas question
Andreas will focus on information visualization during this project and ask: How can interaction design practice benefit from the field of information visualization when working with abstract data?

Limitation
Our design and product will only exist online. It’s not a transmedial work. The timeframe is another limitation for this project, which only allows us to make a prototype of the final product and concept.
CONTEXTS:

War Memorials

Memorial versus Monument and Museum

The word ‘monument’ derives from the Latin "monimentum", meaning "reminder". The difference between memorials and monuments is that a memorial can be a monument, but can also be a procedure of some sort. It just needs to reflect on history in some way. The museum on the other hand, is an institution that collects, studies, exhibits and conserves objects for cultural and educational purposes. The main difference between a memorial and a museum is that the memorial usually doesn’t exhibit objects from a specific time or event. It usually doesn’t exhibit anything else than itself.

Historic Usage

Memorials in their historic usage were always monuments, and they primarily worked as reminders of why they were built. The megalithic architectural style that traditionally has been the way to construct monuments can be derived from the megaliths of the Neolithic. Man has since the beginning of time realized that the use of large stones practically guarantees that the chosen memorialized event will be perceived with greater historical importance further down the line (Holtorf 2007). Meaning, you reassure that it will be printed in bold in the story of history.

A society’s memory is negotiated in the social body’s beliefs and values, rituals and institutions. Memorials have always been means to express values of their time, making these values official for their nation. The first use of war memorials was to commemorate great victories and celebrate heroes of war. These memorials called out for national pride and patriotism, sometimes encouraging the next generation of men to go to war, and sometimes strengthening national identity. Remembering those who had lost their lives was of no real concern. An example is The Arc de Triomphe; one of the most famous monuments in Paris. (Emperor Napoleon I commissioned it in 1806 after the victory at Austerlitz. It does include 700 names, but it is not names of those killed. Instead they in scripted the names of war heroes on its surface.)

Modern Usage

But some change in the moral consciousness has evolved throughout last century. This change was furthermore boosted by the creation of the nuclear bomb. More and more war memorials are not trying to glorify war, but aims to honor and remember those who have lost their lives in times of war. Mourning the death of the innocent individual has become one of the main themes. Another way memorials deal with delicate ethical issues is to use them to resurrect a brushed
reputation, and to be reconciled with other nations or groups of people. This function can for instance be found in the Holocaust Memorial (see below). Thus the memorial becomes a statement of taking responsibility of its own actions.

It seems that people are not aware of the amount of monuments that surrounds them. So for this reason, here follows a list of some of just the modern monuments in Malmö:

- Monument over the American pilots who died in Sweden, erected 1944 at Östra kyrkogården.
- Monument for the shipwrecked sailors of war, by Eiler Graebe and Ivar Ålenius-Björk, erected 1945 on Angbåtsbron.
- The Refugee Monument by Willy Gordon, erected 1949 at the Jewish Cemetery by Föreningsgatan.
- The Refugee Monument by Bror Marklund, erected 1950 in Sibbarp for the Danish refugees who crossed Öresund.
- “På vakt” by Jonas Fröding, erected in 1959 to commemorate those who scarified their life and estate during the Second World War.

“The wall of names” type of memorial is a usual modern technique to commemorate the war dead. Name collections are also easy to create on the web, and a lot of virtual war memorials consisting of name collections have popped up. The most famous one is “The British War Memorial Project” (see appendix 6). Another well made virtual war memorial is The Vietnam Veterans Memorial, which also helps to heal those affected by the war.

The ways we remember define us in the present. Recently there are examples of memorials, which prove that we are taking the ethic consciousness even further. One of them is “The Cornerstone of Peace”, that was erected to commemorate the 50th anniversary of the end of the World War II and the Battle of Okinawa. It conveys to the Japanese as well as people of the world, the "spirit of peace". The names of all those who lost their lives in the Battle of Okinawa-regardless of their nationality or whether they were of military or civilian status- are inscribed on the monument, serving as a "prayer for eternal world peace". The concept of the monument is taken even further, in its wish pass on lessons learned from the war, as well as its wish to be a place for meditation and learning. The Memorial in this way evolves into some kind of all-in-one package product that heals and negotiates and commemorates all at ones.

(For more examples on how to commemorate, remember, and deal with the issues of war, see appendixes 1-12.)

**Limitations of War Memorials**

The traditional problem memorials always have been facing is that they go out of date. Either the target audience dies off or the message the monument conveys gets outdated. The monument then fades into the background of the cityscape, and turns into not more than an embodied question mark in the eye of the beholder. A society’s memory is not big enough to hold all the circumstances that build the truth of the history, so even if something succeeds in
being strongly remembered, it might present a problem by turning into a mythic memory that says more about its present than about the past. (Huyssen, 1995:250)

Another problem is that war and death are uncomfortable issues. As Mark R. Hatlie question in his article “Deconstructing Historical Markers”, people might not want to think about the horrors of war. Monuments are not set up in contexts where you go to reflect, like the museum for instance. Monuments you bump into on your way through the city in your everyday life. They do not either get the possibility to target their audience. So how to make these distracted by passers become a reflecting audience is a problem. “How do you inspire people to want to think about war?” is one of the questions we wrestled with while designing our virtual memorial.

A more theoretical complaint war monuments tend to get is for being a burial site of a memory. Once you erect the statue you leave the issues behind. But the only way to avoid the risk of ossification is that we focus on the public function of the monument, and design something that will be embedded in public discourses and collective memory. The criteria for success could therefore be in which extent the memorial would push its visitors into reading other texts, and finding other stories (Huyssen 1995:258). To not get weighted down in seriousness over the grave matter, but to appeal to the imagination and creativity of the visitor. To get her to realize that she might not have to become grave herself by talking part in the subject, but that it can enlighten her in a lighter way.

*Examples of War Monuments:*

**Holocaust Memorial in Berlin**

‘It stands there, silent. The one who has to talk is you.’

In the opinion of architect Pieter Eisenman, the best way to make people interested in thinking about war is to provoke public discussions and controversies. Those discussions are what ultimately will lead us through the healing process: The public needs togetherness to make sense of the past, make peace with it, and bring the society into the future.

This was what architect Peter Eisenman thought when he designed The Holocaust Memorial in Berlin. When the memorial finally unveiled in May 2005, it had already been raising questions for public debate for 17 years. And still, it continues to do so.

The Holocaust Memorial consists of an entire city block covered, seemingly haphazardly, in huge concrete blocks. Some of the steal pillars lay low to the ground, while others stand upright, the tallest reaching a height of 4.7 meters. The 2,711 pillars, planted close together in undulating waves, represent the 6 million murdered Jews. The Memorial in itself is merely a symbolic sculptural construct. It shows that it is not required to construct complex sculptures in order to generate a vast amount of media attention, discussions and controversies.

A few examples of the controversies: One of the questions raised has been “Why does it only represent Jews and not the Romas and Sintis? What about the homosexuals and the political
dissidents?” They also died in extermination camps. Some Jewish leaders, on the other hand, have warned that they would consider recommending Jews not to visit the memorial; a result of Lea Rosh, the initiator of the project, wanting to embed a tooth she found at an extermination camp into one of the steal pillars.

But the architect welcomes all controversies. Eisenman has aimed to open up discussion rather than close it off: that is, to take the Memorial beyond its specific Holocaust context, and raise wider issues of anti-Semitism and social responsibility. To achieve it he designed an abstract sculpture; A sculpture that wasn’t out to control visitor thoughts and actions, just to provoke them. ‘It stands there, silent,’ he says: ‘the one who has to talk is you.’”

Conclusions
We think that Eisenman has done some good decisions. He has created a living thing; the action-space of the monument and the controversies around it makes it come alive and constantly reshapes it’s being.

However memorials should belong to the people, not to the art world. Memorials should find its purposes and fill them. Therefore a memorial shouldn’t be too mysterious and artsy. In Berlin they solved the problem by sticking an information center below the monument itself. Another solution is to move the monument to a place with different laws. On the web we think there would be no such obstacles when leaving the traditional behind. We think people have more acceptances for experiments and are more flexible on the web.
Hamburg’s Disappearing Monument

“In the end, it is only we ourselves who can rise up against injustice.”

In Hamburg 1986 a forty-foot-high, three-foot-square pillar was made of hollow aluminum plated with a thin layer of soft, dark lead. Designed by Jochen Gerz, this was the winning proposal for a “Monument Against Fascism, War and Violence – and for Peace and Human Rights.” Visitors were invited to cover each section with their names, or whatever they felt like inscribing onto its surface, and when one section was filled the monument was lowered into the ground, down into a chamber as deep as the column was high. This process was going on for seven years and finally 1993 the monument vanished with its last sinking. Nothing is left but the top surface of the monument, now covered with a burial stone inscribed to “Hamburg’s Monument Against Fascism.” (The pillar is visible in a glass chamber below.) During the seven years this monument worked as a social mirror, it became doubly troubling in that it reminded the community of what happened then and, even worse, how they responded now to the memory of this past.
Conclusions
Gerz shows us that a monument doesn’t have to be visible forever, but that it should involve the visitor in order to make it memorable. He also makes us reflect on how to get today’s society to respond to the monument.

What the Future Holds
As the culture of war memorials is evolving, we as interaction designers want to contribute with a possible future scenario of what a memorial could be. As in the words of Interactive Media Professor Julian Bleecker: “What art and technology does best is encourage stories about near future worlds that we might actually want.”

In this chapter we have gone through many functions of war memorials, in the past end present. It has been used to celebrate heroes, to unite nations by strengthening national identity, to influence future view of history, to commemorate fallen soldiers or other wartime victims, to mirror social opinions of the past, to awake discussion upon the war subject, to mourn, to help people and/or nations in the healing process after the conflict, to pray for world peace, to teach, and to act as a constant reminder of the past.

We have found that the meaning of the memorials reflects the contemporary values, and that the growing ethic consciousness is largely influencing the changing usage of the memorial. The contemporary war memorial is able of having many more functions than commemorating and reminding. The trend seems to be moving towards a more inclusive memorial, more similar to a peace centre than to anything else, as more and more memorials like the Polynational War Memorial and The Cornerstone of Peace are being realized. Another trend seems to be that artists want to make more “arty” and experimental memorials. But in this case we feel that memorials might not be the right objects to tamper with too wildly. A memorial should belong to the people and not to the art world. Otherwise they cannot be used properly.

We have learnt that a memorial is always political, always with an underlying message; even if that message might not be evident to the eye, it tells the values of its creator. In the future we therefore hope that the whole process of the memorial designing and building can become more democratized. That the public can affect both shape and content; creating it in a bottoms-up instead of top-down kind of way. That people as individuals, right from the start, can choose for himself or herself how to mourn and commemorate.
**Definition**
A ceremony per definition includes many aspects of the situation we want to create. This is our favorite definition of ceremony so far: “Expressions of shared feelings and attitudes through more or less formally ordered actions of an essential symbolic nature performed on appropriate occasions.” (From answers.com)

The word ceremony comes from the Latin expression *caerimonia*, which means “religious worship”, “holiness”, or “act of holiness” (Nationalencyklopedin, band nr 4, 1990). It is a formalized and solemn route of actions. The differences between a ceremony and a rite are that a ceremony always involves more than one actor and/or audience, and that the magic-religious or symbolic meaning is not necessarily as significant in a ceremony as in a rite (take the Nobel Prize hand over as an example).

A ceremony is a process with an end goal, such as getting married, defending your nation in times of war, or declaring the sport events opened. Often one or more of the participants undergo a change in social identity during the course of the ceremony. It is used as an outlet for strong emotions and often contains a theatrical component, which can involve a dance, a procession or maybe a declaration. Ceremonies are markers of special events and articulations of social relationships and belief systems. They have an element of self-consciousness and are fundamentally self-reflective performances with representational intent. Although, they are not simply representations, but also put into action what they symbolize (The Encyclopedia of Religion, band nr 3, 1987).

You can often find the explanations of the ceremonies in the declarations, like:

I now pronounce you man and wife.
I swear to serve and defend the nation...
I declare open the games of ...

These confirmatory functions give the ceremony a conservative character. The conservative character that the ceremony is known for can be used in times of social conflict and potential crisis, when existing norms are challenged and under threat. Formalization conveys legitimacy, which makes the ceremony stand out as something indisputable.
Ceremony and Religion

The term ceremony cannot be discussed without mentioning religion. Ceremonies couldn’t really consist of anything else than religious acts historically, (or by celebrations of the king which usually was seen as some kind of divinity anyway), but in later years the term has been secularized. Even though you could argue that, for instance, “the mall is the cathedral of the contemporary time”, which is trying to turn you into some kind of believer, the direct association between ceremony and religious belief is highly questionable. If you search ceremonies on Wikipedia you will find non-religious ceremonies like; the baby shower, inauguration, investiture, and ribbon cutting ceremony, to name a few. In The Encyclopedia of Religion ceremony is even distinguished from religious rituals, by the absence of otherworldly or ultimate explanations in ceremonies. But it does say that there are different theories about this and that some argue that ceremony can be associated with both secular and religious concerns.

Example

An inspiring ceremony is the Hiroshima Peace Memorial Ceremony (See appendix 1). It is held in Hiroshima Peace Memorial Park, and one of the objectives is to console the victims of the atomic bomb. The 6th of August every year, thousands gather to pray for the realization of a lasting world peace. The ceremony is 45 minutes long and contains, amongst other things, silent prayer, bell ringing (at 8:15, the time the bomb was dropped), peace declaration, 1000 doves being released, commitment to peace (by child representatives), and the Hiroshima Peace song (sung by a choir with approximately 500 members).

The Precursors of Digital Experiences

“Extremely old forms of social interaction – religious rituals and games – were the precursors of modern interactivity entertainment. Despite the obvious differences between the activity that have came down to us from ancient times and today’s digital experiences, they help define some of the critical components required to create satisfying interactivity” (Miller, 2004:14).

When we looked into ceremonies we found that they are involving. People will enjoy participating in an interactive process controlled by structure and rules. Since the ceremony experience is shared by others, the goal can be to overcome obstacles and follow through on their challenges together. To be part of an interactive experience can awake emotional feelings, similar to those formed by religious acts or ceremonies.

Conclusions of Ceremony Mechanics

So what are the key mechanics of the ceremony? We have found that ceremonies produce the feeling of being part of a collective. It uses representations to illustrate a change. But it also is full of action and actually produces that change as well. It also uses dramatization to emphasize the ideologies and values that are supposed to be communicated. It has known structures and rules, which attract people into participating. And finally it has confirmatory features that indirectly convey a feeling of legitimacy and stability.
How can we make use of those mechanics? The conservative power of legitimacy that the ceremony conveys we feel can work as soothing and comforting in a memorial context. The feeling of togetherness would also be comforting in the memorial context. The procedural way a ceremony works is good for communicating different messages in ordered steps. The way the ceremony actually puts a change in action is inspiring when trying to create a healing process in a more inclusive memorial experience. And that it only takes place on appropriate occasions gives the ceremony a feeling of out-of-the-ordinary, appropriate for a memorial as well.
CONTEXTS:

**The Web as a Media**

“If we only look through the interface, we cannot appreciate the ways in which the interface itself shapes our experience.”
- Bolter and Gromala

**A Bag of Tricks**

In 1995 Jacques Leslie wrote in Electronic Journal of Virtual Culture: “Computers are better at poetry than they are at math”. By that time the conception of the web had slowly moved from advanced calculator and typewriter to stage or theatre (Laurel 1991). How do we look at the web today, twelve years later?

In this chapter we will look for the characteristics, which define the web as a media. We do this in order to find the potential of the web, compared to the physical space, to create a meaningful war memorial experience. We want to create something especially adapted for the web by making use of its characteristics. It should be something that can’t be created in physical space; something that is enriching, supplementing what is already available in physical memorials, and not redundant.

The web, with its enormous amount of content, consisting of multimedia images, graphics, audio and video, opens up for many uses. To find its way through all that content, the web uses hypertext as its primary navigation tool. Hypertext is a format that allows viewers to move from one text, page or web site to another through hyperlinks. This allows for web users to move laterally through the linked material (Sturken & Cartwright, 2001:357, 370).

The web can be described as “a bag of tricks”. With it you can search for information and get your questions answered, you can shop goods from anywhere in the world, send messages and documents instantly, listen to music, watch TV, visit exhibitions, read the paper or download a book, meet new friends, play games, or manage your finances. …Or, why not just surf around?

Obviously the web has a big collection of functions. But nothing is ever new under the sun. All of these functions (except for the aimless surfing perhaps) are easy to find in other, “older”, medias. This is called remediation and can be described as “the representation of one medium in another”. On the opening page of Understanding Media (1964) Marshall McLuhan remarked, “The ‘content’ of any medium is always another medium.” But the difference with the web is that it doesn’t really contain another medium – it contains a number of other media. It almost seems like it tries to absorb all other media (Bolter & Grusin 2000:208). Bolter and Grusin argue in their book “Remediation”, that a medium is that which remediates: As the telegraph is a content
of Internet itself, the print is a content of the telegraph, the written word is a content of the print, and the content of writing is speech. (Works almost like Russian dolls, doesn’t it?)

We started off by asking how we can look at the web medium today. It is not only a stage for theatrical performance. The answer is that the web of today can only be described as a growing set of media forms.

**Brief History of Internet**

The Internet was developed in the late 1960th under the name ARPANET and was supposed to assist the military during the Cold War. In the mid 1980s non-military networks already existed and under these two decades it had morphed into what we today call Internet. In mid 1990s Internet came to public attention with the web browser called Mosaic and the World Wide Web. Companies started to realize the benefits of a public Web presence, free publishing and worldwide information. The two-way communication developed into e-commerce and instantaneous group communications worldwide. This was the start of the dot.com boom and during a few years many websites were lunched with the strategy: “Get Big Fast”. Companies would start taking charge for their services when they reached big brand awareness. But many of them failed and never managed to generate profits. In the beginning of year 2000 the plug was pulled and the boom turned into a bust. But the Internet was still up and running, and slowly started to heal itself. Gradually the principles of Web 2.0 became the way to work.

“If the Internet were a human being instead of a communication medium, it would probably be undergoing psychiatric treatment by now, suffering from an identity crises of massive proportions.”

(Miller, 2004: 244)

**Web 2.0**

Today companies and web designers look back and learn from the ones that survived the bust such as Yahoo and Amazon. The biggest difference between today and during the dot com boom could be that companies are not only driven by venture capitalists but also by persons with a passion for their project. Web 2.0, which has come to mean a business model or technical strategy and its principles, are illustrated in the “Web 2.0 Meme Map” (see appendix nr 14). For example Web 2.0 has principles and guide lines which are generally accepted, such as “The Web is a Platform”, “Less is More” and “Rich User Experiences” (Ellyssa Kroski 2007). Web 2.0 involves social software, user tagging, RSS, blogs and wikis just to mention a few things. It put the user in the center and tries to account all needs.
Web Characteristics
We tried to find the most prominent characteristics of the web medium. This is what we found:

- Internet is **interactive**. The possibility to interact with the vast amount of people online and to experiment with identity, the social activity, and the possibility to belong to virtual societies, is said to be a valuable resource of the net (Dahlgren 2002:79). Online we are participants, and surfing contains constant decision-making.

- It has its own **virtual dimension**. It reminds us about the real life but yet isn’t. We know that we are in another dimension, outside the specifics of here and now. This time-and-space-absent dimension can feel both thrilling and disorienting. Often we want to minimize the difference between communication online and offline. Since it reminds us about real life so much, we want to come as close to the real as possible. When we find experiences online that are more “real” than we are used to, we get exited (Dahlgren 2002:29).

- Internet is **hypertextual**, which might make you work in a more efficient style, or might confuse or distract you. Links are clearly marked and by clicking on them you immediately get transferred to a new place, and to new information. Reading in the traditional linear way is not required anymore. Instead you can skip pages after a glance, constantly jump back and forth between different windows, and scroll up and down. The hypertext character gives us a felling of a much faster speed (Dahlgren 2002:26).

- The **anonymity** of the web can make you feel safer than in real life. You are accepted on the basis of your written word, not what you look or sound like. You can use it for the small things as well as for the big. For instance you can take on another name to be able to ask those questions you would feel embarrassed asking in person, or you can go into a character to enjoy an experience you wouldn’t want anyone to know you were craving. There are different levels of anonymity for different purposes. Anonymity actually fills a lot of purposes.

- The communication works a bit differently online. Many Internet users still feel that communication online is a bit impersonal. But for others, Internet **inspires communication**. Because of the anonymity, these users can communicate on their own terms on the net. It is a chance to make their voice heard publicly, and to take part of discussions in the communities of their choice (Dahlgren 2002:80). Because Internet users most often are accepted on the basis of their written word, and not their looks, they might feel that they can communicate in a freer, more unrestricted, way. This is worth emphasizing because it makes us Internet users act in new ways and it changes values and interests. On Myspace for instance, we suddenly try to become friends with our biggest idols, even though we wouldn’t have the guts to make eye contact with them if they passed us on the street. Also, chatting can be counted as a part of this inspired communication.

- The web works as a meeting place for **many different media**: A place for different media to collaborate. Radio, video, text, image, interactivity and databases find new ways to collaborate each day in this virtual world. The web borrows and remediates other media. The ultimate
ambition of the web designer seems to be to integrate and absorb all other media (Bolter & Grusin 2000:208).

- The web is an experimental place. It’s a place where people want to test the boundaries and push them further - a place where people actually go to be experimental and search for new kinds of experiences. If you design a community or a virtual world of any kind, people will go to lengths to find the boundaries and break them. This isn’t because people are evil creatures unwilling to cooperate. It’s only that so many have realized that the web is a place, which has not yet found its final shape and form. These people have realized that the web is a place where some playfulness may actually result in an experience never heard of before. Their imagination can be seen at places like Secondlife (http://secondlife.com). These are the people who will create the virtual culture of tomorrow.

- The web is an enormous archive. Storages like databanks, discussion threads, and archives of news organizations for example, are accessible to the public. Internet has become a fantastic research instrument and a comfortable complement to the traditional library (Dahlgren 2002:28).

- To design for the web involves not knowing where your users will be at; in what context he or she will be in while visiting your site.

**Examples Web as a Media:**

**Crisis in Darfur**

This is an example of how we find new experiences through the qualities of the web. The United States Holocaust Memorial Museum (Ushmm) has joined forces with Google to allow people to visualize and better understand the genocide currently unfolding in Darfur, Sudan. The Google Earth user can download layers with maps of damaged and destroyed villages, and of locations and number of the 2.5 million displaced persons struggling to survive in camps and villages. The layers also contain photos, videos and testimonies. The Ushmm call it the Genocide Prevention Mapping Initiative, and sees it as a beginning of an interactive “global crisis map” that will provide citizens, aid workers and foreign policy professionals with a new tool to share and understand information quickly, to “see the situation”, enabling more effective prevention and response. (http://www.ushmm.org/googleearth/projects/darfur/)

The first thing that strikes us is the immediacy of the experience. It is a conflict that goes on right at this moment. On the other hand the feeling of immediacy could be further enhanced by for example monthly updates of the layers. However it is a powerful experience that couldn’t be developed without the web. It is interesting how the service make use of many of the web’s characteristics: It is interactive. It is a virtual dimension that is coming closer to the real one. Yet it is hypertextual and consists of many different media. It is experimental but still works like an archive.
Hot and Cold on the Web

While looking for literature on the web, and web characteristics, we bumped into the book ‘Digital McLuhan’ by Paul Levinson. The book demonstrated how McLuhan’s ideas are still relevant in this digital age. What captured our attention were the arguments he presented for a more sketchy and abstract design. McLuhan’s arguments for abstract design made a great impact on us, and later also influenced our design in a big way. That is why we will try to explain and discuss these theories here. The theories discussed, are McLuhan’s ‘Hot and Cool’:

Hot and cool are temperatures of different media. Hot media are those that are dazzling, instructive, definitive and overpowering. They present complete information, which the receiver cannot add to. They are intoxicating, but in their loudness and brightness, they quickly satiate the viewer’s senses. It’s like they seem to aim at running you over and leaving you senseless. Examples of hot media are the printed book and newspaper, the big screen motion picture, the true-to-life photography and the stereo and radio (though the radio has cooled down since integrating phone calls).

Cool media is understated and fleeting, fast moving and sketchy. Its power lies in intriguing and seducing. You can think of the temperatures in terms of personality as well: If Elvis was hot, Mick Jagger is (mostly was) cool. If Ronald Reagan was hot, John F. Kennedy was cool. Cool has a feeling of being in synch with the universe and in tune with the future. Cool media is in need of the warmth of our participation, and it invites participation by the uncompleted information it offers. Examples of cool media are poetry, graffiti, most cartoons, television and the telephone. And, of course; the World Wide Web.

The temperature of a medium comes from the degree of intensity of its engagements. Therefore the articulate prose is hot while the abstract poetry is cool. Therefore the clear sound of the stereo is hot while the tin ear sound of the telephone is cool. Soft colors, soft voices, and software are means of coolness to pull forth our participation. Structure is hot though. Rap music is an example of coolness that offers invitation by its minimal and open structure.

In instant messenger services, like Msn Messenger, Skype or Google Talk, participants in conversation only have each other’s written words to know the other’s intentions by. That’s an example of seducing by offering inadequate information. Text on telephone lines is even cooler, more seductive, than speech - it is often addictive precisely because its mode of presentation prevents us from ever getting enough of it.

The web and its hyperlinks is a cool media because you never know the extent of the knowledge. When surfing and searching, not knowing what you will find and finding what you didn’t know that you were looking for get you inspired. It makes for a good way to learn. McLuhan thought, “Low definition media like telephone or television are major education instruments because they offer inadequate information.” His hope for television and telephone as teaching tools haven’t been fulfilled, especially in the case of the telephone, but online courses are working better and better as forums for cool “good teaching”.
Conclusion Web as a Media

The Internet has gone through many changes during its short history, from monster calculator to a piñata of tricks. Today Web 2.0, which puts its users in the centre, has become the major trend. To us, Internet still seems to be moldable. People still try to find new uses for it, and what says that in the future Internet won’t be evolved beyond what we can imagine today? The web seems to be determined a lot by what we fill it with. What this project can do is to find new uses that Internet will gain from.

By learning about how the web remediates a number of other media, how the other media bends and adjusts itself to find its purposes on the web, we feel that what we do with the war memorial is right up that same alley. We are trying to remediate the war memorial.

The web’s characteristics return lots of possibilities. For instance: Online, we can interact with each other, and tell each other personal things, anonymously. In real life, that is not really possible, at least not without revealing our faces. Online, we can exchange and share information and experiences with people worldwide. In real life, we are confined to the laws of here and now. Online, people are only judged by their participation. In real life they are also judged by what they look and sound like. But the hypertextual quality of the net can sometimes be distracting for us. And the physicality of a real space has a strong point in its own presence. There are challenges that should be dealt with as well.

According to McLuhan the web is a cool medium because of its vast unfinished information. Its power lies in intriguing and seducing. It is in need of the warmth of our participation, and it invites participation by the uncompleted information it offers. It has learnt us that building something abstract can invite participation, and that creating an intriguing and seducing experience should involve working with the unfinished and the abstract.
Experience Design

“Design does not take place in a situation; it is the situation.”
- John Thackara

Description

There seems to be no cohesive conception of the term experience in the interaction design field. Is experience something that designers, by the help of methods and thorough research, can control by their design? Or is it something that will not be controlled by anyone or anything, but that still can, and should, be inspired by the design?

Both in designing and evaluating, interaction designers have for a long time been committing themselves to the user experience. Now the term “experience design” is also becoming more frequently used, and it’s said that design will focus more and more on experience in the future, especially when it concerns the digital design area. But still, experience often stands undefined and is underdeveloped in research (Wright, McCarthy 2005:10). And it is still difficult to find literature on the subject.

We will discuss two conflicting approaches, as we see it, that interaction designers have towards experience and experience design today. Firstly, there are those who think of experience as something that can be controlled by the designer through the interactive device itself:

“The user experience development process is all about ensuring that no aspect of the user’s experience with your site happens without your conscious, explicit intent. This means taking into account every possibility of every action the user is likely to take and understanding the user’s expectations at every step of the way through that process.” (Garrett, 2002: 21)

This conception of experience is rooted in traditional cognitivist and behaviorist ways of thinking. The problem is that it presumes a closed world of action, without regard to factors of the past and the future for instance. It also has a view of the user as passive and the interface and designer as controlling. Another description that shows this is: “To design a digital artifact is to choreograph the experience that the user will have”. (Bolter and Gromala 2003:22)

Then there is another approach, which describes experience as “felt life”, and says that we cannot design an experience. Spokesmen say that our experiences of situations are different because we bring different experiences into it. The past affects us, as well as future expectations. But what we can do is design for an experience. For example, if you are watching Hitchcock’s Psycho, but not in the mood to be scared, you still understand how you are expected to understand the movie. Thus, you cannot control the user experience, but you can
From Efficiency to User Experience Goals

Interfaces became cultural products by the way they increasingly mediated more social activities in more sophisticated ways. It is therefore a long time ago since it was enough for interfaces to be useful and efficient.

Once the Internet belonged to the Structuralists, a community composed of graduate students and professors in computer science. Their culture was developed in mathematics, but not in art. They focused on the useful and the efficient. These Structuralists, like Jakob Nielsen for instance, still might argue that users visit your website for the content, and that everything else is just the backdrop. But in the battle between the Structuralists and the rest of the designers, the designers seem to be winning. (Bolter & Grönt 2003:3-5)

Today interfaces must also be desirable, needed, understandable and appropriate. Jennifer Preece describes these goals as user experience goals (Preece 2002:18). She mentions satisfying, enjoyable, fun, entertaining, helpful, motivating, aesthetically pleasing, supportive of creativity, rewarding and emotionally fulfilling as possible goals. Alongside the usability goals (effective to use, efficient to use, safe to use, have a good utility, easy to learn and easy to remember how to use), they are the main concerns when designing any kind of interactive systems. The user experience goals differ from the usability goals in that they concern themselves with the subjective perspective of the user instead of the more objective perspective on the product. The designer should choose which goals are most relevant to their design and focus on fulfilling them.

Research and Design Methods

We wanted to find out if it was possible to use methods in designing for experiences, and for that reason we looked into different methods of experience analysis and construction. It is especially in the conceptual stages of the design process that we could need methods. Here follows a few of the more imaginative kind that we found in the book “Design Research: Methods and Perspectives” (Laurel 2003:155):

Taxonomies
Deconstruct the situation and flesh it out in order to gain a much more complete understanding of the experience. Then it will be easier to find the opportunities to design it. Taxonomies must address attributes of a problem from many dimensions.

Dreams
In questionnaires or interviews for instance, people often tend to portray themselves or their behavior in a somewhat idealized way (especially if they sense or fear judgmental reactions from the researchers). Too much attention paid to the process often lead to phony results. It’s therefore useful to take an indirect approach. Asking people about what their hopes and goals are, or what issues are most important to them, is a direct approach. Asking them to share and
describe their dreams in detail is an indirect approach though. And it often exposes desires, needs and aspirations.

Games
When questionnaires don’t apply games can be the answer. Games can contain kinesthetic, visual, and aural elements as well as cognitive. Games have an immersive or relaxing quality that makes people feel less judged.

Experience Prototyping
This is a design method described by Preece (2002:251). By simulating some critical aspects of the experience in a simplified prototype, and testing the prototype in different contexts and situations, the test team can gather and share experiences afterwards, providing new insights from first-hand experience.

Metaphors
When designing it is important to understand what expectations the users will have of the product. But the designer can steer these expectations themselves by working with metaphors. This is an example of how Maxis worked with metaphors when designing Simcity and the Sims:

“... with something like SimCity, it’s kind of like a train set, and then the Sims is like a dollhouse. That automatically gives people a set of associations and expectations they can map, some of which will be correct, some of which wont be. If you can figure out what their initial metaphor is, you can leverage that to bootstrap understanding deeper and deeper into the game. A lot of times it’s good to bring in a metaphor that people are comfortable with, that they can overlay on the game.”

- Will Wright, founder of Maxis (Laurel 2003: 254)

Mediated Sensory Experience
The web itself affects the experience and must be taken in account when experience designing. Since the content is put on a computer screen, it is not a first-hand experience that is provided, but a so-called mediated sensory experience. Mediated sensory experiences are never flawless, in terms for being indistinguishable from unmediated first-hand experiences. Industries strive to make higher resolution cameras and other means of getting as close to the first-hand experience, but they might never make it all the way. For now, every media has some degree of unintentional sensory anomaly.

What separates mediated experiences from first-hand ones is that the physical world obeys to the laws of science. Therefore sensory anomalies in first-hand experiences can be explained; like that the ventriloquist is talking not the dummy. But mediated anomalies take place constantly and intentionally to create metaphor and poetry. Transformations, like an eagle turning into a waterfall, optical scale changing, unnatural transitions, compositions of different elements or generating photo-realistic fantasy characters and places. Events entirely impossible in real world
are what we enjoy in the movies and in other media (Laurel 2003). We can think of this as a method for creating enjoyable experiences on the web.

**Examples**

In “The Interactive Book” Cecilia Pearce, author and interaction design teacher, specializing in interactive experiences, talks about the best exhibit she has ever seen about the Holocaust. It was at the children’s museum in Washington DC, and it put the visitor in the role of a Jewish child. “You would walk through each of the child’s dwellings, from the nice middle class house to the ghetto apartment to the concentration camp dormitory, all from the child’s point of view.” History suddenly meant something, not emphasizing with the victim was impossible. She says that it showed the powerful potential of interaction design for creating empathic experiences. “There is no tool better suited to create empathic experiences.” (Pearce 1997:316)

**Mydeathspace and MySpace Memorials**

Mydeathspace.com (MDS) is a site, or a virtual cemetery, where deceased members of the community MySpace are commemorated. Or well, not really. Let’s study it all as an experience circus:

“It was never my intention of creating a memorial site,” Mr. Patterson, a 25-year-old San Francisco paralegal, said, though his web site has been sometimes incorrectly lumped in with a growing number of spaces for online mourning. “Sure, it says to be respectful on the front page, but I didn’t want to create another Legacy.com or Memory-of.com, or one of those sites,” he said, referring two other death-related domains that, unlike MDS, are devoted to paying homage to lost loved ones.

Instead, Mr. Patterson said he wanted his site to be a wake-up call to young people. “I wanted kids to read about people their age dying in drunk driving accidents and then not have that fourth or fifth drink that weekend when they’re attending a party. … Teens think they’re invincible. Looking through the hundreds of deaths on MDS shows you they are not,” he said.

For each death MDS features, it posts an obituary, a photograph, and visitor comments about the death, along with a link to the dead person’s MySpace profile. These profiles are often updated after the member’s death, and acts as personalized memorials where the friends keep talking to the deceased. Also available on MDS is an interactive map of America, allowing visitors to find information on deaths in any region of the country by clicking on the skull of their choosing. All the deaths posted have been submitted to Mr. Patterson via email, many times by family members and friends. Patterson says he receives an average of 5-10 notices each day.

**The experience circus**

Since the creator has decided to only work with MySpace-profiles, it shows the deaths of young people, which most times are dramatic. First you get the gossipy morbid curiosity feeling. You scroll down a list of suicides, accidents and murders and of course stop to click on the most outrageous one. You enter the MDS profile of this outrageous death story, and read some more
about the death. Still you think it’s some freak circus that went on in a parallel universe. Then you enter the dead persons MySpace, and the experience makes a u-turn from shallow and curious amazement to a deeper heart wrenching sadness. The MySpace pages are turned into memorials. Friends stay here months after the death, talking to the deceased, writing poems, sharing their mourning experience. And in this way, the story gets real. It’s a really interesting example of creating an experience, and to humanize and personalize death.

**Compared to the cemetery**

A cemetery can be airy or chilly or sacred or peaceful and calming, just by it’s own presence; by being a graveyard. A cemetery can make you feel close to history, and to all kind of life fates and life stories. It has reality and mystique. But it also has boundaries. Since the net is an experimental organ, this is the place where you can try to break the boundaries. For instance, at a cemetery, you do not have access to the life stories, or to the stories of how it all ended. This makes the cemetery to a mystical place. MDS do not tell you all about the deceased’s life, (since it does not want to be a memorial), but it tells you the shocking end, and gives you the link to look further, to investigate.

**MySpace memorials**

As mentioned before, people use the MySpace member pages to continue talking to the deceased friend. In this way friends and family have a place to mourn together and get closure. Where they do not have to feel as alone as at the cemetery. The place is more personal and a lot warmer then the cemetery. Often people remake and redecorate the deceased’s page, and it becomes a really warm and personal memorial. They get to mourn the person and not the death.

MySpace memorials have also found some other fascinating usages: Law enforcement authorities across the U.S. turn to MySpace for help with roughly 150 criminal probes a month. They spend hours at the memorials, learning about the victim’s life and untangling social networks, looking for clues to solve the murders.

Then MySpace memorials also have the power to twist social relationship laws. In real life, people stay on their own side of the fence. Even though it’s common that victims and their killers are acquainted, people choose sides and do not interact after the catastrophe. On social network sites, those sides interact. Victims’ buddies can howl at killers’ cousins, and the cousins can scream back. The old social relationship models and theories don’t apply anymore.

**Conclusions Experience Design**

Since we are researching such a sensitive topic as online mourning, it would be devastating to end up with a design that didn’t inspire an experience, or, that inspired a completely inappropriate experience. Therefore we have turned to experience design for inspiration. We hope it can help us realize how to think during the conceptual phase of the design process. Unfortunately it has been difficult to find material about how to inspire the appropriate experience. We learnt that Interaction design might be the best tool for creating empathetic experiences. And that events entirely impossible in real world are what we enjoy in the movies.
and in other media. We managed to scrap together a couple of research and design methods, but it seems that it finally comes down to designing with intuition, an intuition trained by design experience.

But lessons can also be learnt from other designed experiences, and in that aspect the MySpace memorials in particular has been very educational. They create something very empathizing by their grass-root design approach. Mydeathspace, on the other hand, teaches how to create heart-felt emotions by suddenly shifting perspective on the same subject. Finally, we have also learnt that events entirely impossible in real world are what we enjoy in the movies and in other media. We should not simulate the physical world by trying to “download” it into the computer. It’s better to focus on making things and experiences that can’t be created in the real world.
Information Visualization

“The real voyage of discovery consists not in seeking
new landscapes but in having new eyes.”
- Marcel Proust

Description
Information Visualization is about transforming data into graphics and allowing the viewer to form a mental image of the data. Often it’s about improving the users understanding, and in some cases develop the “aha” reaction. This reaction on the data happens in the mind of the viewer / user and become personal to that person.

“Visualize: To form a mental image of; envisage: tried to visualize the scene as it was described.”
(The American Heritage)

The goal with information visualization is to allow information to be delivered from data. In the context of computers it’s the way to represent data in visual form and present that on a screen. Adding interaction into the presentation is a way to let the viewer / user choose layer of data and literary move between those layers. In some cases interaction also lets the user add data into the presentation.

Information visualization has much in common with scientific visualization. Which relates to, and represent visually (usually in simulated 3D) a physical ‘thing’ such as a mountain range over which clouds are flowing or a girder in which the stress is of interest (Spence 2001: 4). The border between these two areas of study is blurred as they share many tools used when working within them. The intention here is not to explore scientific visualization or its relation to information visualization. But it is a field worth mentioning since it helps explain what information visualization is all about.

Usage
Information visualization often handles abstract data structures such as trees or graphs and is used to illustrate abstract relations between things such as soccer goals or outbreak of deceases. It’s used to make sense out of data, through organization, structure and meaningful representations.
**Technology Progress**

Technology progress, computers, high quality graphics, cheap memory and responsive interaction possibilities has opened new doors. The benefits of information visualization are now available to a wider group of users. But with more memory comes more information and that information needs to be displayed on often a small screen. For example see the London underground map (page 31), which would need a very big screen to be displayed in detail. In one way the technology advance created a presentation problem but it also created new solutions. The opportunity to involve interaction into the visualization design for the viewer is one way to handle this presentation problem. The designer doesn’t only make information visualization graphics but also a visualization tool, which the viewers can use. “It is the architect who has to design this interaction to constructively handle the range of interests that a user may have” (Spence, 2001:12).

**Include the user**

How to transform and present data graphically by understanding its users and their characteristics are important factors when designing for a screen. Looking into the field of information visualization gives interaction designers tools to evaluate how data is being presented and find what could provoke to the viewers ”aha” reaction and improve the understanding. Interactive data needs a good visualization tool not to make the user loose interest, take too long time and / or confuse them. To avoid these user reactions interaction designers have to pick different but relevant techniques available for the task given. For interface design many of those come from information visualization.

“It interaction between humans and computer is at the heart of modern information visualization and for a single overriding reason: the enormous benefit that can accrue from being able to change one’s view of a corpus of data.” (Spence, 2007:136)
Examples of Information Visualization

Monsieur Minard

Charles Minard’s (1781–1870), Napoleon’s mapmaker, made an Information graphic of the famous march and retreat from Moscow by Napoleon’s army. It was published in 1861.

From left to right on the top the number of soldiers marching towards Moscow. The map also shows the directions the army took. The black line from right to left is the retreat. In the bottom of the graphics Minard show the temperature/weather conditions. 422,000 soldiers started but only 10,000 returned.
**Harry Beck**

Henry C. Beck (1903–1974), known as Harry Beck is the creator of London Underground map 1931. The map has gone through many changes since 1931 but the concept and style remains. By using the style of electronic wiring system he created a map where the stations are in right order but the actual scale is disorder. Harry realized that when a person is underground the geography of the city above doesn’t matter. In one way he made up map of London. Here is a copy of the original map taken from the Internet.

![Original Underground Map](image-url)
**Interactive Harry Beck**

This is an interactive version of London underground map from the Internet. The users have zoom options in the down left corner. In the top right they can select different maps, get help, search for stations and if they wish print it out. All stations are clickable and contain more data / information such as bus connections.

**Conclusion Information Visualization**

Information visualization is representation of data and to present it for the viewer. On a computer the limited presentation space, the screen size forces the designer not only to make a visualization but also a visualization tool. This tool helps the viewer to get insight in the data and in best cases create an "aha" reaction. To involve interaction into information visualization is a way to handle the presentation problem and offer the user more information.
DESIGN PROCESS:

Method

During this project we were working with different design methods. It’s possible to put the different steps or methods in order as below even though we sometimes went backwards and /or in circles to find solutions.

Starting Objectives

We decided not to make a daring statement in the beginning of the project of what it would turn out to be in the end. This decision was made because we never worked within the context before but also because we as designers never experienced the thing we wanted to design. “Careful statement of objective is a great advantage in any kind of designing” (Jones 1992: 200). Later in the design process we found our focus and the objective became clearer: To create an online war memorial based on three emotions: commemoration, reconciliation and contemplation.

Literature Study

We searched and read relevant literature about war memorials, Internet, ceremonies, experience design and information visualization. These five different contexts and areas of study are all related to our project. They could all influence and support our final design and gestaltung.

Meeting

To quickly get into the subject, get more information and advice concerning war memorials we talked to Anders Hög Hansen at Malmö University, who “researches cultural representations of conflict and war” (http://www.nav.mah.se/person/id/K3ANHA).

Scouting the Web

During the whole project we searched the Internet for inspiration and ideas. We looked at and evaluated web exhibitions, online war memorials and experimental navigation on the Internet. We found many interesting concepts and ideas. Some of them can be found in our appendixes.

Weblog

We kept a weblog (http://warmemorial.wordpress.com/) during our research phase where we shared our findings with each other and all people involved in the project. This helped our documentation process and made our collaboration work more seamlessly, since we did not
need tell each other about all the things we had found. The communication with our supervisor and with Riksutställningar was also helped by the weblog.

**Identifying Users**
This project started as a collaboration between ourselves, Riksutställningar, and the artist Jon Brunberg (see page 2). In the beginning this cooperation made it hard for us to determine our target group, since we didn’t know where and how our memorial would be published on the Internet. For different reasons, our collaboration with Riksutställningar and Jon Brunberg died down gradually, without any conflicts. In the end, the organization and artist is no longer involved in this project, because of reorganization reasons (see appendix 17). Now we find that our users are either interested in war, or have a relation to war and use Internet to find information.

**Concept Development**
To find and develop a concept for our gestaltung we used different idea generating techniques; for example brainstorming with post-it notes. “It aims to help a group of people to quickly generate and systemize a large number of ideas from a given question or problem formulation” (Löwgren 1998: 111) When we met mental blocks we changed inspiration source; books could be changed to video documentaries, and school as a work location could be changed to the library. When we had a concept or a design idea we evaluated it quick and dirty. Usually paper mock-ups of the interface would do, and often we found it wasn’t as good as it looked. “…an interface sketch can also be used to communicate, developed and rooted in visions.” (Löwgren 1998:126) We found a need for structure in our gestaltung, and gathered inspiration for it from ceremonies.

**Prototype Making and Testing**
To try our concept on users we made first made “none-tech” mockups, consisting of paper prototypes. “A dynamic paper prototype aims to illustrate more of the future system interactivity, using simple means.” (Löwgren 1998: 128) Later we developed interactive prototypes in Macromedia Flash 8, in which we implemented some of the main functions. We tested these prototypes with people and asked them questions based on a questionnaire. The result from the test sessions made it possible for us to evaluate our concept and recognize changes that we had to implement before next version of the prototype and in the end, as we hoped, the final product.

**Evaluation and Conclusion**
To evaluate our own work and remain critical is something we have tried to do throughout the whole design process. This has not always been easy, as we had to kill many ideas during this project. To be two people working with this project have been an asset when evaluating.
DESIGN PROCESS:

Our Design Process

This chapter describes our journey from the first discussions and brainstorming sessions, to the final prototype making. It explains how we decided on content, functionality and look of the gestaltung. Later in the “Design Arguments” chapter we will motivate why we made these decisions more thoroughly.

Finding our Focus

When we started out, we were thinking about making a web exhibition. But what we should research was still fuzzy in our mind, and there where a lot of different parts to the project that we had to keep track of. To untangle the parts and find our focus we made mind maps.

Brainstorming

From the research we were doing, and based on our objectives with this project, we continued our design process with idea generating. We started mapping our findings, from the research, onto a wall with post-its notes. This gave us an overview and we continued to move them around with the three emotions commemoration, reconciliation and contemplation in the center. This process led us to the beginning of our concept and the different parts of our design started to fall into place. This process also made us kills many ideas like: Make a watch where every second, minute, hour is a picture of a new dead body. Or: Let the user spin a spider net with others using thread made of words and together build a monument.
**Concept Development**

With inspiration from the research and from the ideas of our brainstorming, we started to develop a concept for our gestaltung.

We wanted the visitors of the war memorial to be part of the memorial construction; they would fill it with content by sharing their thoughts or memories about war. Also this interaction between user and object would create a mirror between the viewers and today’s society. It was inspired by the Hamburg memorial (see page 10).

We adopted the characteristics of ceremonies because we wanted to create an online war memorial that could be more than a web site, like a ceremony is more than a meeting. As a ceremony we made different steps that the viewers have to go through to reach the end. We also adopted the tradition of ceremonies often taking place at fixed times. It meant that our war memorial would have opening hours. We made quick paper sketches; “none-tech” prototypes of what the user would see on the screen during the different steps. We wrote next to the illustration, or directly on it, its function and which ceremonial step would belong to. We presented this to people and asked for opinions.
Sketches 1-4 do not show early mock-up of possible design. They are included to show how we worked and evaluated our design openings. Sketch 1 was an idea for an intro sequence, sketch 2 was an idea about a cemetery of life stories, sketch 3 was an idea about fog and a soap bubble boy, and sketch 4 was an idea about a music and multimedia tool. We developed a large number of mock-ups like these. The sketches were discussed with our supervisor, and after feedback and evaluation we made big changes. In the end, our design consisted of a virtual text rain, a movie theater and a soundscape. (Images of final prototype can be found at page 47-50, and full concept description at page 39.)

**Prototype Development**

We chose Flash as a development environment for two reasons: One; it gave us the possibility to quickly implement interactivity. Two; our final product / gestaltung would also be made in Flash, so the prototypes would be similar to the final product. As with almost all programming there is someone who has done similar things before. For the first step we used a code from Benjamin Herholz, a freelance multimedia developer as a starting point. We asked him if we could use the code and get a public license. He was kind enough to approve the usage of his code and give us a license. Even though we now had a good starting point we had to make many modifications. We needed to add functions and apply the interaction possibilities that we wanted.
For the second step of the ceremony, the programming wasn’t a problem. We needed movies about war, from different perspectives. We decided to use material from YouTube (http://www.youtube.com/) for the prototypes, so that we could make user tests. We made one version where we implemented and added navigation interactivity to the movies.

Requirements
Since we were working with a project that was to be placed onto the Internet we made requirements that our design would fulfill. We divided them into functional (how our site would function) and non-functional (the ities of our site).

Functional requirements:
- The memorial will be active 3 times a day.
- The user will be able to interact with the memorial and add data to it.
- The site will have a database.
- The site will be made in Flash.

Non – Functional Requirements:
- Style Requirements: the memorial should influence the user to get into an idealistic, conscious and imaginative mood. It should have an experimental and imaginative style and feeling, at the same time as it should have the sadness of mourning.
- Ease of use: the site should make the users want to use it. They should also get a feeling of satisfaction while they are using it.
- Learning Requirements: if there will be a small need for instructions before entering the memorial, they should be short enough not to take away from the experience and the transparency of the system.
- Capacity requirements: The product shall cater for 100 simultaneous users.
- Requirements for Interfacing with Adjacent Systems: The products shall work on the last four releases of the five most popular browsers.
DESIGN PROCESS:

Concept Description

The Common Fate Memorial is a place for people to go, who have lost a close one in war, or who wants to contemplate war. It consists of a ceremony, divided into three consecutive steps. It will be placed on virtual ground. The index page of the web site it is placed on will explain the concept: Texts will discuss the theoretical aspect of mourning online, and explain the memorial and its steps. Then it will be very clear that the link to the memorial only is accessible a few times a day, and state these opening hours. During opening hours, the link will lead to the monument (step 1) and open it in a full screen window. (To omit all distractions, the whole memorial will be in full screen mode.) At other times the link will lead to a page explaining the opening hours over again.

Step 1 - The Commemoration Monument: On top of a black background, a digital rain will fall. The virtual rain will consist of text, and the texts will consist of the contributions from the users (archived in a database). In the first step of the ceremony the user will only be able to watch the rain, as we do not think the user is ready to contribute at this stage. But they will be able to click on the falling sentences. Clicking will enable them to read the messages easier, as they will pop up in a text field on top of the rain. The rain will fall slowly against a dark background to convey a feeling of sadness. After a short while a link to the next step will fade in on the screen.

Step 2 - The Contemplation Sounds: To create a contemplative setting we have chosen to omit distracting elements. In stead we will create a soothing soundscape. The sound loop will have calming ambient music, war poetry, famous quotations, and a few battle and bomb sounds to refocus the attention if it starts to slip away. The visual will be an animation to rest the eyes on. It will be abstract in order to not steal any real attention. This step will contain no interaction, and the visitor won’t be able to continue on to the next step until the sound has played to the end.

Step 3 - The Reconciliation Videos: In a virtual “movie theatre” the user watches videos in two layers. The navigation in here is somewhat experimental. The main stage video has a draggable hole in which it’s possible to glimpse a related video piece about the same subject from another perspective. Both videos are in the same scale, which means that one always covers the other.

One twist is that the user can never focus all the attention on one of the videos. Except for the hole the audio of the other video is seeping through, in much lower volume but still blending together with the audio of the top video. Another twist is that the visitor can change which video he wants to look at in the main video by flipping layers. Thus, he can choose perspective.
(It’s for that reason that we sometimes refer to this as *The Perspective Machine.* ) Below the main screen there should be thumbnails for other videos on other topics. The topics covered will be The Vietnam War, the War on Terror, The Cold War, The Second World War, the Balkan Conflict, and The Israel-Palestine Conflict. The thumbnails of the videos will be placed in chronological order, and include title and dates for the beginning and the end of each conflict.

**Step 4 - The Commemoration Monument:** After the contemplation step we want the visitor to go back to the monument, hopefully now more inspired to contribute. When the visitor has contributed with any sort of message, and finished browsing the rain to read the other user’s messages, there will be an exit button to click.

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**WIRE FRAME**
**DESIGN PROCESS:**

### Design Arguments

#### The Common Fate Memorial

‘The Common Fate Memorial is a sad name. It’s a name that suggests that everything is fate, and that we are destined to keep killing each other in conflicts. The only thing that connects all the individuals that this memorial wants to commemorate is that they got killed in war. What unites them is their common fate. Or is ‘fate’ maybe the wrong word? With the name we want to question our outlook on war: If it is a part of our human nature and fate, or if we can make it preventable.

As discussed before (see page 7), the traditional problem of the memorial is that it goes out of date. When it looses meaning for the public it becomes not more than a dead piece of stone. By having a memorial online that is moldable, that the users themselves continuously reshapes, we give a suggestion for how to solve that problem and create a living war memorial. To avoid life-support, we want to provoke discourse and reflection, without making the experience too grave and depressing. We want to inspire, and we try to achieve this by creating a more experimental and playful memorial that could appeal to the imagination and the creativity of the visitor. One of our questions was how we could inspire people to want to think about war. Our answer is to not weight them down in seriousness over the grave matter, but to make them realize that they don’t have to become grave themselves by taking part in the subject. That it can enlighten them in a lighter way.

Creating a playful and experimental memorial can be perceived as bold. Usually memorials need their traditional costume to legitimize themselves. But we want to explore new ways of mourning and commemorating, and so we need to break some unspoken rules.

One of our experimental approaches is that we chose to work with ambiguity. Yes - there will be instructive texts available for the ones who want them, accessible on our web site. But inside the memorial we try to leave the choice up to the visitors themselves, whether they want information or not. We don’t announce that it is a ceremony, or that there are steps and structure and so on. We let the visitors find their own meaning in it. Since we want a place where people stay and participate, where they will stay long enough to start a contemplation process for instance, we have made use of McLuhan’s theories of hot and cool, and we try to seduce the visitors with understated content and inadequate information. We try not to use bright colors, loud voices and so on. We try to emotionally pull the visitors into participating. We call it ‘sense provoking ambiguity’.

Another experimental approach is that we make use of the web to create the impossible. A thing that we have learnt is that events entirely impossible in real world are what people enjoy in the
movies and in other media (see page 24). We don’t want to download the real into the computer. Instead we build a monument in rain and create gun holes in videos.

In designing this new kind of memorial we chose to work consistently with a grass root perspective; it should commemorate the individual, tell stories of individuals, and it should be created as much as possible by the visitors themselves in a bottom-up kind of way. This was partly because the web is a splendid tool for working in this bottom-up approach. But also we have learnt that memorials always come with political messages whether they want to or not (see page 11). They always tell the values of their creators. Letting the users shape and reshape the content is one way of democratizing the memorial, and the political messages it conveys. In the end we want people to decide for themselves how they want to mourn and commemorate, and this is a step on the way.

Physical memorials often consists of monuments we bump into in our everyday life, when we are usually not eager to reflect upon war. By putting our memorial online and implementing restricted visiting hours, people will not bump into it. They will choose to visit it. It will hopefully make them more inclined to reflect and immerse themselves in the memorial.

**purposes**

We chose to compose an inclusive memorial: It should be able to create reflection on war, especially on how we talk about and remember the conflicts, and on how history creation and the way media reports shape the story of the conflict. Just like The Polynational War Memorial, a lot of contemporary memorials are not only passive reminders of the past but moving towards becoming active peace centers – making participants actively discuss and reflect upon war and conflict resolution, as well as commemorate. We decided on this purpose because we wanted a living and meaningful memorial and not just another grim gravestone.

Another purpose is to illustrate a healing process, where the visitor would go through the steps of commemoration, contemplation and reconciliation. Since we didn’t think it would be right to focus on one single conflict, we realized that the memorial would serve ongoing conflicts as well as historic ones. And we wanted to at least try to make some kind of mourning and healing help for people who had lost someone.

**The web Site**

We do not want to make a memorial that is too ‘artsy’ to make sense to the general public. Our web site will offer all the answers needed for those who want them. We have found that structure and rules can convey a feeling of legitimacy and stability. This can work as soothing and comforting in the memorial context for many visitors. We think that people should choose for themselves if they want a prior understanding before entering, or if they just want to form their own experience of the memorial.
Limitations
We chose to limit ourselves to the web only in this project. Of course there could be ways to expand our concept in transmedial ways: For example The Contemplation Sounds could be transmitted as podcasts or downloadable in Mp3 format every week. This application would make it possible for users to listen to it when they are on the run. But this would also weaken the ceremony concept with fixed times in our concept. We are not trying to make the memorial or its content accessible at all time. If we were mobile applications would be considered since it can give our memorial many new rooms and platforms to exist in and on. But as it is, it counteracts our purpose. The thought of creating a multimedia memorial running on different platforms such as cell phones and iPads is however exciting.

Opening hours
Making a web page inaccessible at times, counteracts one of the good qualities of the web, namely that all information on Internet is accessible at all times. Our inspiration for this we got from reading about ceremonies, which only take place at appropriate times.

We hope this will make the experience feel more special and out-of-the-ordinary, like a ceremony, since the visitor have to make a clear choice whether to enter, which might involve waiting, or not. In any case we want her to understand that there’s a special experience waiting for her, one that she shouldn’t scroll through. We are not looking for the audience that just wants to take a peak, out of curiosity. The visitors should be prepared and should have put some time aside for the experience. Serious visitors with true interest will create a legitimate memorial.

Ceremony
Ceremonies give us the structure and legitimacy that our memorial procedure needs. After realizing that we wanted to create some kind of healing process, we looked to ceremonies for guidance. To create a healing process, it’s vital to make change happen. Ceremonies does not only illustrate changes, they produce them as well. Ceremonies make change happen by articulating the change (“I pronounce you man and wife…”) and sometimes also by performatory actions like a dance or procession. The one who goes through the change is active in the process. With these methods emotions are awoken, that helps the subject understand the change. From this we gather that interaction is vital to change. In the memorial, we let the visitor get affected by videos, visualizations and audio, before we let them articulate themselves by writing in the rain. With digital rain, video and sound we dramatize the experience, like ceremonies dramatize their procedures to emphasize that which is communicated. We do it in order to awake emotions. Then, when the visitors articulate themselves, they may realize that the memorial has affected them, and a change has occurred.

Ceremonies also inspired us to set specific opening hours, because ceremonies only takes place on appropriate occasions, which gives them a feeling of out of the ordinary. The procedural way of the ceremony is good for communicating different messages in ordered steps, like the three steps of our memorial. We created a process that let the user go through grief and
commemoration, then onwards through contemplation, to finally go through the reconciliation phase. Once again, we realized that the structured way of the ceremony was what we needed.

**Designing for Commemoration**

We made commemoration our first and last step in our ceremony, and dressed it up as a monument. Inspired by the Taxonomies method (see page 22), we discussed around commemoration and felt this step should be dignified, and have some beauty and purity.

Our rain monument lets the visitor pay tribute to the war dead. It also lets the visitors share their grief, to make them feel a little bit less alone. At the same time they are protected by the anonymity of the web, which can make some people more comfortable with telling personal things. It is with inspiration from Peter Eisenman (page 8), who thinks that the public needs togetherness to make sense of the past and make peace with it, that we aim for togetherness as well. By making our monument into some kind of public notice board, where everybody can read each other’s opinions, we illustrate a public discourse. This kind of public notice board is something that has been tried before in Hamburg’s Disappearing Monument, where the artist discovered that it worked as both a reminder and as a mirror of the society. The difference from a regular discussion forum is that here, people can’t answer each other’s messages, because the raindrops falls randomly. If this was a successful website, where people actually came to write and commemorate every now and then, it would be interesting to see how they handled this, and how they would be affected by the other messages when writing their own.

**Designing for Reconciliation**

War and conflicts have different perspectives, and opposing sides in the conflicts have a hard time looking at the conflict through the other side’s perspective. Also, there is the media coverage of the conflict: Media often seem to repeat the same story over and over, until it forms a specific understanding of the conflict in the mind of the society. Except the story that the media or the state wants to tell, the “big story”, there are all the “small stories” as well, and they are much more diverse and not as black and white. Partly, we made the Perspective Machine to illustrate this, and to emphasize the importance of how conflicts are conveyed.

But also, to reach reconciliation, we think it’s important to have an understanding of what has happened. To be able of seeing it not only from one’s own perspective, but to take a step back and see a wider picture. Taking in other perspectives and distancing yourself a little, we think is an important ingredient in reaching reconciliation with what happened in the past.

By showing the same conflict from different perspectives and letting the user choose which perspective she wanted to put in front of the other, we want to inspire reflection. By having a hole that cannot be erased or mended, we want to illustrate that there are always more perspectives to look through. And that even if you choose one perspective to look through, the other one will never cease to exist and will still be there reminding you. By having a number of alternative videos to choose to watch, we think our visitors would understand better what we are trying to convey. The perspective change was inspired by MyDeathSpace.com, where we first felt what reactions it could provoke by creating a perspective U-turn.
We chose to use video in this step of the war memorial and make a visualization tool, (see information visualization). A tool where the user would be exposed to movies and by interaction have the possibility to change perspective of the event, during development we called this tool the perspective machine.

**Designing for Contemplation**

We need contemplation, both in the individual mourning process and in the contemporary society. The quickening pace of material life and the acceleration of information affect personal and social memory. There’s a new structure to temporality. Memory is sucked into data banks, ready to be called up on the screen at any moment. This creates an absence of before and after, which erases the sense of continuity. All times are accessible in the present. The channel flicking makes us lose anchor in the real, and in this way the simultaneity of all times is on the web makes way for derealization (Huyssen 1995:252-253).

But unfortunately contemplation doesn’t seem to rhyme well with the characteristics of the web. Contemplation is of course a slow process. How to inspire contemplation through the web has been a challenging task. Our answer is that we will change the web environment as much as we can. We will create a contemplative setting as described in the Concept Description chapter. To create a contemplative environment with audio as the main ingredient was inspired by the web exhibition “Slave Narratives” (See appendix 13). At first we didn’t particularly like the exhibition, because it lacked images and other visualization media, and we thought they could just as well had produced a radio program. But after returning a few times it grew on us and we started to feel its possibilities. The thing we did still have a problem with though was that the narratives of the exhibition were long and you had to keep focused and just listen. We wanted to inspire reflection and to start a real contemplative process. Therefore we chose to have more fragmented audio, where every quote or poem could inspire reflection and where people could stop listening for a while and then start again without loosing information they couldn’t be without.
DESIGN PROCESS:

Final Tests

The Test

After we completed the concept we made prototypes out of step one (The Commemoration Monument) and three (The Reconciliation Videos) in our war memorial. We tested the prototypes on ten people to get feedback on our high-tech prototype and concept. Since we published the prototype onto the Internet we tested it online. The first test session was at K3, Malmö University, the second at IMER, Malmö University, and the third in two persons own home. Only one of the test persons had experienced war. We were present ourselves at the test sessions. We had a form with questions, which we asked the test subjects and filled out by hand (See appendix 16 for the test form). The user tests were conducted with two test subjects at a time, because we wanted to inspire communication on the sessions. They received a short explanation of the concept and the prototype before they began. When they began exploring the site we told them to talk aloud, give spontaneous comments and discuss with each other. We then wrote down what their comments on the form, as well as our own observations of the navigation and what obstacles they seemed to meet. When we felt that they had grasped the concept and experienced the prototype, we started to ask questions. These questions were made to find out if the concept and interaction worked, but also how it worked. To test the user experience we wrote lists of emotions, and asked the test subjects to mark the ones that they thought the prototype were able of inspiring. In some cases the test subjects found that assignment a little fuzzy, and then we changed it to which emotions the prototype was not able of inspiring. We also asked which other feelings it had given them. At last we asked what improvements they would suggest.

This worked well and almost always this led us into more questions and discussion about the concept and prototypes. We have concluded the results below:
Observation notes: Most of the test persons read the information on the page before they clicked Enter. One test person didn’t read the information and the first thing he asked was “what is this”. After the test most of them said they wanted more information about the concept and how to use the interface on the index page.
**The Commemoration Monument**

STEP 1 (THE COMMEMORATION MONUMENT), FINAL PROTOTYPE

Observation notes: Most of them figured out that they could click on the raining sentences but most of them didn’t understand that they could write themselves, although there was a text explaining it. It could be that the instruction text faded away too quickly. People also had problems clicking the falling sentences, since they moved and only the letters were movie clips and not the spaces between them.

Comments: Our test persons all liked the design and looks of this step but many suggested full screen. (Which we have in our concept, but not yet had implemented in our prototype) Many said it reminded them of matrix. The one with war experience said it reminded her of rockets falling from the sky at night. A number of the test subjects commented on what kind of feeling it gave them, but those were diverse: One person said it awoke great feeling of sadness in him, another person said it made him happy cause it was fun “fishing the sentences”. A third person described it as “calming to look at”.

Answers: Since this prototype tried to have as little instructions as possible, and since there was no visible text field, no send button and so on, people had a lot of suggestions about how to better this intuitive understanding. For example they wanted a stronger connection between the clicked sentence and the sentence that corresponded to it in the text field.
We had a paper with a list of feelings and we asked the test persons to mark which feelings this prototype could inspire. The result is shown in the diagram below.

The improvement suggestions we got for the **Rain Monument** was:

- If the text would flow horizontally instead it would be easier to read it.
- The text field does not feel related enough to the raining sentence it corresponds to. If the text field would fade in when the sentence was clicked, the effect would be better and the relationship clearer.
- A ‘send to database’ button would make it clearer that you are sending your message.
- It would be easier to click the sentences if the whole sentence was a movie clip, so that you could click in between the words as well.
- The memorial should be connected to a bigger forum. Then it would not only be an abstract thing.
- The text should be larger.
- Full screen mode would enhance the experience.
- It would be more intuitive if you could write in the same place that you’ve read the instructions.
- It would create a feeling of hope, if the sentences would flow upwards instead.
- Turn the sentences so that the first word of it will fall first as well, to make the rain more readable.
- After you have clicked and the sentences have enlarged themselves.
- Audio, like whispers or background music, would enhance the experience.
- The green rain should fade back to white after a while, to make it clearer that it has become part of the database.
The Reconciliation Videos

Observation notes: All test persons were dragging the hole around the screen trying to see what happened in the background on the second layer. Only four of them understood without instructions that they could flip layer by clicking. The test subjects often got confused over the drag able hole in the beginning, but then changed their opinion to the better after they realized that they could switch layers. The music video seemed to share them all up.

Comments: Many said that they didn’t know they could flip layers, because there was no mouse pointer, or because they felt there was a lack of information. Other remarks were that the step felt like a political statement, and that the music video gave a commercial impression. Videos for a thing like this should be carefully chosen. A few of the test subjects commented that they liked the challenging and interesting interaction, but that it might steel focus away from the videos. Two people said that the hole made them think of a gun hole.

Answers: 80 % of the test subjects said that it was very clear that the videos contained two perspectives on the same subject. The other answers were more diverse. One person got angry at USA, another got sad over that fact that these things had happened and couldn’t be fixed, a third said it mostly made him feel curiosity. For one of the subjects the experimental interaction was a little bit too much, and he said that ‘film shouldn’t be interactive’.

STEP 2 (THE RECONCILIATION VIDEOS), FINAL PROTOTYPE

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We had the same paper with feelings here and we asked them to mark which feeling this prototype could inspire. The result is shown in the diagram below.

The improvement suggestions we got for the **Perspective Machine** was:
- There could be a possibility to change the size of the hole as well, to create more value.
- There should be some indication that the hole is clickable, because it takes too long time to realize it yourself.
- Full screen mode would enhance the experience.
- It could be made more personal by allowing people to upload movies of their own, and by making private memorials that only the closest people have access too.
- The movies could be separated in the beginning and then mesh together after a short while, in a way that will strengthen the feeling the difference of the perspectives.
Emotions that the Memorial can Inspire

Red = The Reconciliation Videos
Blue = The Commemoration Monument
**ANALYSIS:**

**Concept Evaluation**

When testing our concept we had developed two out of the three steps in our war memorial. We later evaluated the result from the testing. This is what we noticed:

**Index.html**

This page is the sign or confirmation that our visitors came to the right place. During our test we used this site as a starting point for the user even though it did not look as the final version would. (See ‘Concept Description’ for information on how we imagine the final version) So actually the real index page wasn’t included in our prototype. In the future, it could be interesting to test the ‘opening times’ though. But for now, the function of this page was to inform the test user of where they were and what they could do. Even though people read the short information on this page they often hurried to click enter.

**Commemoration**

Our test persons liked the looks of this step; the black and white theme worked. In some cases they found it was hard to read whole sentences, especially long sentences when words rained out of the screen before the whole sentence was visible. The user could interact by clicking on sentences to get them readable in a text area, but also type in their own sentence. Many read a lot and clicked on sentences many times before they wrote something of their own. Some were also confused and asked where they could write. In short we need some more clarity.

We think that with some bug fixing: Making the interaction more intuitive, creating intuitive understanding of what is going on through adding effects, adding a more clear instruction so people know how and where they can write, making the clicking easier, turning the sentences so you can read the rain itself, and then launching it on the web in the right context, the idea can work and be successful.

**Reconciliation**

With the name of the conflict (“The Vietnam War”), and years the conflict went on, the movie was presented to the users. The user could in this step drag a hole across one movie and at the same time see the second movie through the hole. They could also change which movie they wanted to have in front by just clicking on the movies. All test persons were dragging the hole around the screen trying to see what happened in the background. But only four out of ten understood that they could flip layer by clicking.
The reconciliation step created a reflecting reaction within most viewers, but the information about this step was not enough and many didn’t understand how they could interact with the prototype. What should be further developed here is how to make it more apparent to the user that they can switch layers. Also we want to put more videos on the site as described in the Concept Description chapter - five more thumbnails presenting five more “perspective machines”. After the tests we also realized the importance of choosing the appropriate movies, since we noticed to which degree the specific movies affected the experience.

Some test persons got annoyed with the hole, and they wanted it erased so that they could focus completely on their video of choice. They had different suggestions on how to make it more user friendly: To put the videos next to each other was a usual suggestion. But for us, the reflection process inspired by the hole was the whole point of having it there. It is not there to make a user friendly experience, it is there to make a point. The point being that no matter if it annoys you or not, you cannot overlook other perspectives.

**Next step**
At this point we do not know if there will be any continuation of the project. But if we were going to continue develop this prototype into a product this would be our next step:

- Implementing opening hours. In the first stage the opening hours will be specified to Greenwich Mean Time (GMT). It will be stated clearly on the index page that the times are according to GMT. But to develop it further we will look for a script that recognizes the local time zone that the user’s computer is using. Validation of the time zone instead of the GMT will make the site active on different times at different places, which will decrease the number of visitors that enter simultaneously.
- Adding two more pages with information to web site. One page will contain information regarding online mourning: what other resources can be found online, and what other possibilities does the web have to offer for those who want to mourn, commemorate and reflect on war. Another page will have texts explaining the memorial concept, the ideas behind every step, and giving thorough instructions for those who want them.
- For step one, the Commemoration Monument, some alterations will be made to make it feel more intuitive: A bigger effect will be added for when the user selects a sentence. The sentences will also be turned so the first word of the sentence rains first, making it easier to read. The whole sentences will be made into clickable movieclips, making it easier to click on them. And the instructions will be moved to the same place as the text field.
- For step two, the Reconciliation Videos, we will add information on how to navigate and use the interface. Thumbnails and five more “perspective machines” will also be added (see ‘Concept Description’).
- Creating the missing step: the Contemplation Sounds. (see ‘Concept Description’ for what it will contain)
- Full screen for all the steps will be implemented.
- Links in between the different steps of the memorial will be created.
- The test form will be iterated and a couple more test sessions will be set up with people that have experienced war themselves, and that therefore will be able to critique the concept on a deeper level. The results can be used for further development.
- The possibilities of a connected discussion forum/community will be discussed. A community could enable members to create personal memorials. It could give a sense of togetherness, because visitors could see how many other persons that were online, and it could be used to create direct discussions. It would be a balance to the more ambiguous Common Fate Memorial.

**Conclusions**

The tests were enough to evaluate the functionality, like how the interaction and navigation worked and what we must continue to work on to make our product easier to use. But unfortunately the time pressure caught up with us before we found more test persons with war experience. To test if our memorial actually would work as a help in a mourning and healing process, we would need to test it on a number of people who have quite recently been in war themselves or have had relatives or close ones in war. (Creating a war memorial in a country, which hasn’t been in war for generations, is maybe not the most logical thing.)

The other purpose of the memorial, to inspire reflection on war, seems to have gone well. All of our tests persons said that both the rain monument and the videos could inspire reflection on the subject.

But since the monument depends so much on how people will interact with it, the only way to determine its success would be to launch it for real. A big reason behind this is that we can’t predict how many people will write messages like “hello”, “I love Lisa” or “war is fun”, messages without actual thought / memories from war, that affect the experience for other visitors, which might not be able to take the memorial seriously. Even though this is a risk, we want to take it and not filter the messages, because we want the memorial to reflect visitors and society. We want it to be a truthful mirror as well as a reminder.

Another reason is that during our tests the people knew that the messages weren’t real but made up. When the site will be launched and the database rinsed from the fake messages, the messages will have a new legitimacy that probably will affect the experience.
ANALYSIS:

Final Conclusion

At first we had thoughts about illustrating the war experience itself. We wanted to make people, who had never been in a war, experience what it would feel like, on safe distance. (Wouldn’t that be the ultimate experience design?) But first of all there is no such experience. All people who have lived through war have their own story and experience. And secondly how can we understand an experience like that when even war time witnesses most of the time says: “I could not believe it with my own eyes.” Our work would than have consisted of creating fake memories.

So how could we then build a living memorial, without trying to create those “fake” memories? History is often seen as a story, and it is supposed to be told a certain way. This because there is so much power in history, that it has to be contained in some way. Usually history is full of importance and graveness, and should always be treated respectfully. The problem is that with this approach history, which should be analyzed over and over and never be left aside, often freezes in its form. And becomes a story.

So what should be done is to challenge that way of treating history. Instead of following the laws we as designers should try to be experimental and see where we land. We as designers should give memory new costume, so that it won’t freeze. Pull it away from its grey stone thrones, its dusty rituals and history books and its hypocrisy law of “sticking to objective truths”.

Our answer is to counteract the graveness and be experimental. By letting our users tell their own stories in our monument made out of rain, we make its content honest but we also challenge the way of treating history: We don’t tell the viewers a story of history but let them tell us their story. We democratize the memorial construction. We try out experimental navigation and unexpected ways of interaction to inspire reflection, contemplation, commemoration and reconciliation. And we question the way history is told by designing a “perspective machine”. The Common Fate Memorial will express the values of its visitors.

In short this whole project has been a balancing act between keeping the memorial legitimacy and experimenting with the virtual ground

Sara’s Conclusion

As I explained in my project question, I have concentrated on how to design for the experience of the memorial. More specifically I asked how to inspire reflection for the visitor on the topic of war in a virtual memorial context?
My question ‘decoded’ sounds something like “How do you inspire people to think about war?”
The conclusion is that our memorial shouldn’t get weighted down in seriousness over the matter
of war, but should instead appeal to the imagination and creativity of the visitor. The visitor
should discover that she doesn’t have to become grave herself by taking part in the subject, but
that it can enlighten her in a lighter way. The rain monument, reconciliation videos and
contemplation soundscape are meant to feel imaginative and create interest.

In the rain monument, we apply interaction and participation to create interest. On the wave of
web 2.0, people are more and more prone to participate and express themselves online: A blog
universe is being created. People belong to a number of communities. SecondLife is growing
steadily, and every day there’s news about some new company that is getting some virtual
ground there. It’s the general public that participates and produces increasingly online.

In the reconciliation videos, we inspire reflection by swiftly switching perspective, which was
inspired of the MyDeathSpace.com U-turn experience. In the memorial we do it by showing the
same conflict from different perspectives and letting the user choose which perspective she
wants to put in front of the other.

In the contemplation soundscape, we wanted not only to inspire reflection but also start a real
contemplative process. Therefore we chose to have more fragmented audio, where every quote
or poem could inspire reflection and where people could stop listening for a while and then start
again without losing information they couldn’t be without. In the whole memorial we also make
use of McLuhan’s hot and cool theory and apply unfinished information to inspire the viewer to
participate, fill in the gaps and by doing so reflect upon the subject.

Andreas Conclusion

As I describe in the context chapter about information visualization is it used to make sense out
of data, through organization, structure and meaningful representations. From this perspective
will I discuss our war memorial and try to answer my question. “How do interaction design
practice benefit from the field of information visualization when working with abstract data?”

We try to make sense out of data, people’s feelings and thoughts, for the viewer in the
commemoration step in our war memorial. We are collecting and organize the data in a
database and represent it as a rain of sentences that randomly rains down on the viewers’
screen. Random may not be a perfect synonym with organization and structure but is our way
to handle the presentation problem that is created when we represent all data that people write
and send to our database. But most important it is our way to give the data a meaningful
representation and give the viewer a feeling that their thoughts belong to something.

A suggestion to further organize our data could be to introduce filter options, for example
language. This would work if the viewer / user “tagged” their sentence before they send it.
During our tests with the high-tech prototype none of the persons expressed a problem with the
rain and that it consisted of sentences in three different idioms; English, Swedish and Spanish.
We have not discovered a need for filter option but we have considered it. From the beginning
we stated that we wanted to create one war memorial. If we were to implement filter options we would in one way create different memorials.

For this project we been trying to understand our users but also how they would react on the content we represent and present in our memorial. Therefore have a combination between interaction design and information visualization been necessary. Interaction design benefit from information visualization because it gives the designer knowledge and methods how to better present data understandable for the viewer.

**Hopes for the Future**

We believe our concept covers meaningful functions of a contemporary war memorial. Though there is always room for improvement. This is just a few of all the functions virtual memorials could have. But it shows that virtual memorials can be so much more than a list of names.

Many things can still be implemented or enhanced if we are to continue developing this concept. One of the first things we discussed during this project was the need of a bigger forum where people could discuss, find information and share experiences on the war subject. This is something we would like to work on in the future. Then there would be a forum the user could visit even if the memorial wasn’t accessible. This forum could serve the three purposes from “The Polynational War Memorial” we didn’t choose to include within our war memorial; negotiations, education, research.

But maybe first of all, the most important thing would be to publish the war memorial, to try out the functions that haven’t been able to be tested, like opening hours for instance. What should be considered before launching though, is a suitable context. To just put the memorial anywhere on the net might not render it legitimacy, or visitors with interest or war-related experience.

We hope that our project inspire some. That was our intention.

Sara Stiber & Andreas Karlsson
May 2007
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On the web: http://findarticles.com/p/articles/mi_m1374/is_n5_v58/ai_21130450/pg_5


On the web: https://tspace.library.utoronto.ca/citd/holtorf/0.1.html


**Web Pages on Memorials**

The British War Memorial Project http://www.britishwargraves.org.uk/

The Vietnam Veterans Memorial http://thewall-usa.com/index.asp

The Cornerstone of Peace http://www.pref.okinawa.jp/summit/a_la/peace/ishiji/index2.htm

Sites of Memory http://sites-of-memory.de/main/index.html

The Polynational War Memorial http://www.war-memorial.net/index.asp

**Web Pages on Ceremonies**

Hiroshima Peace Memorial Ceremony http://www.city.hiroshima.jp/shimin/shimin/shikiten/shikiten-e.html

**Other Web Resources**

Crisis in Darfur http://www.ushmm.org/googleearth/projects/darfur/


Wikipedia http://en.wikipedia.org
Answers
http://www.answers.com/

YouTube
http://www.youtube.com/

We-Make-Money-Not-Art
http://www.we-make-money-not-art.com

**Image Sources**

1. The Polynational War Memorial:
   *from Jon Brunberg*

2. Charles Minard’s Map:

3. Original Underground Map of London:
   [http://www.math.utep.edu/Faculty/helmut/resource/tube/tube1.jpg](http://www.math.utep.edu/Faculty/helmut/resource/tube/tube1.jpg)

4. Interactive London Underground Map:
REFERENCES:

**Literature Review**

For those of you that would like to continue reading, we recommend these books:

**AT MEMORY’S EDGE:**
- AFTER-IMAGES OF THE HOLOCAUST IN CONTEMPORARY ART AND ARCHITECTURE
  BY JAMES E. YOUNG

A book that questions and investigates the moral reasonability about artistic representations of the Holocaust done by artists who themselves never experience it. The book also contains good examples of installations and war memorials addressed this subject.

**DIGITAL STORYTELLING:**
- A CREATOR’S GUIDE TO INTERACTIVE ENTERTAINMENT
  BY C.H. MILLER

As the title suggests we thought this book to be a how to but it has more a history approach. It covers a many media areas and link interactive storytelling with ancient ceremonies.

**TWILIGHT MEMORIES:**
- MARKING TIME IN THE CULTURE OF AMNESIA
  BY ANDREAS HUYSSEN

This is a book, which considers the obsession with the past that lives strong in literature, art and media in our post-modern time contra our culture of amnesia that is marked by short-term thinking and rapid pace trend switching. What are we trying to remember? Huyssen talks about organs of remembrance as compensatory in a time where tradition is eroding: That we need to cast lifelines to the past to create a sense of balance.
Appendix 1: Hiroshima Peace Memorial Ceremony

An inspiring ceremony is the Hiroshima Peace Memorial Ceremony. It is held in Hiroshima Peace Memorial Park, and one of the objectives is to console the victims of the atomic bomb. The 6th of August every year, thousands gather to pray for the realization of a lasting world peace. The ceremony is 45 minutes long and contains, amongst other things, silent prayer, bell ringing (at 8:15, the time the bomb was dropped), peace declaration, 1000 doves being released, commitment to peace (by child representatives), and the Hiroshima Peace song (sung by a choir with approximately 500 members).

Address: http://www.city.hiroshima.jp/shimin/shimin/shikiten/shikiten-e.html
Appendix 2: Touched Echo

How about this interaction? Touched Echo is a installation for the balustrade on the “Bruehlsche Terrasse” in Dresden. From it you have a view of “Neustadt” which was almost completely destroyed in World War II. By placing their hands over their ears while leaning against the balustrade, vistors will hear bombers flying over their head and explosions of the bombs. The echo of the past (the sound) is transmitted via the forearm to your skull bone, where it enters the inner ear). Interesting.

Appendix 3: You Are Not Here

Bagdad can be toured in Brooklyn in the piece You Are Not Here. By putting the two citiesmaps on top of each other, the artists could decide where to put site specific information from the streets of Bagdad on the correlating places in Brooklyn, in form of stickers with access codes and telephone numbers to “the Tourist Hotline”. The information received could for instance contain ‘the toppling of the statue of Saddam Hussein and how this might have been a stage event as most of the spectators of it were American soldiers and journalists’. The time it takes to walk all over town, in addition to the information with a different perspective then we get from TV news, can give room for discussion and contemplation.

Address: http://youarenothere.org/

Appendix 4: Bagdad >< San Francisco

Next project is called Baghdad >< San Francisco. Here it’s more about what San Francisco would look like if they got the same bombs that Bagdad received. Would your home be bombed?

Address: http://paulalevine.banff.org/
Appendix 5: Cherry Blossoms

The last project I found working with entangled city maps is called Cherry Blossoms, and was actually inspired by Baghdad<>San Francisco. Creator Alyssa Wright brings the bombs of Baghdad back home to the US in her own way; She let’s you put on a backpack filled with confetti and sends you on walk through the streets of Boston. Your backpack can, and will, blow up at any moment. It works like this:

‘Cherry Blossoms is a backpack that uses a small microcontroller and a GPS unit. Recent news of bombings in Iraq are downloaded to the unit every night, and their relative location to the center of the city are superimposed on a map of Boston. If the wearer walks in a space in Boston that’s correlated to a site of violence in Baghdad, the backpack detonates, releasing a compressed air cloud of confetti, looking for all the world like smoke and shrapnel. Each piece of confetti has the name of a civilian who died in a war based on lies.’

Address: http://web.media.mit.edu/~csik/edgy/
Appendix 6: The British War Memorial Project

An online war memorial, or an Internet project holding over 500000 photos of the graves and memorials to British and Commonwealth service personnel who have died between the start of World War I in 1914, and the present day.

"I started the British War Memorial Project in 2001 with two aims in mind; the first to create a photo archive of the graves and memorials to service personnel, so that friends and loved ones could make a ‘virtual’ visit to their resting place, at any time of the day and from anywhere in the world - without having to travel hundreds or thousands of miles at great expense. The second objective was to allow people from any walk of life, the opportunity to become involved in what I call ‘active Remembrance’. I felt this was as important an aim as the creation of the image archive itself. Apart from the annual Remembrance events held in November, there is not a great deal of opportunity for people to show their respect and offer something back. The Memorial Project gives a sense of ownership back to those who are involved and has had a profound and meaningful impact on the lives of the Volunteers who visit the memorials and cemeteries. Not to mention those who find details of their loved ones and relatives within the Online Memorial.” (www.britishwargraves.org.uk)

The website gets its material, photos, from volunteers and British Armed Forces operating overseas. The visitor can search the sites archive and make a virtual visit to a grave. This is the web site main purpose; that a relative can visit the virtual grave and not have to travel and or get themselves into danger. The search function is easy to use and fast. It returns a list. I searched for “steven” and received 45 records, see picture. From the list a user can directly see if there is a grave photo. I think the creators purposes are well achieved. And it’s an example of how visitors can contribute to the site content or the online war memorial itself.

Address:
http://www.britishwargraves.org.uk/default.asp
Appendix 7: Bullet Lights

This is an idea that artist Edwin Gardner (http://www.edwingardner.com/) has about filling all of Beirut’s bullet holes with lights. He explains:

‘All across Beirut you can find walls covered with bullet holes. Reminders of past violence, conflict and war. Moving through the city they are an all too familiar backdrop for any urban scene. This proposal that I called ‘bullet lights’ is reversing the meaning and experience of the ‘bullet hole wallpaper’ at diverse locations in the city. Introducing unexpected poetic moments of beauty. Beauty, ambivalently mixed with the physical testimonies of violence. The project doesn’t want to make a point it just invites people to look at things differently. Seeing things from more than one perspective is the starting point for empathy.’

I think it’s beautiful because it’s tragic and hopeful at the same time. And also that I can read my own meanings into it; like that that the light seems stronger than the bullet holes, which makes me think that the human spirit is strong enough to survive through any war time horror, and shine through the bullet holes long after the war has ended. It tells me: Bullets kill humans, but won’t kill humanity.

‘[…] let me describe the picture i saw and felt: bombed houses, half of the wall missing, somebody fixed it with some concrete, but there is something strange in the picture, there are some flowers, in the window, you can see small children running, and laughing around the building, some lovely music coming from the radio set, an older man spots a couple of us staring in front of his house, comes up to us with a big smile, and let us in his home, four of us, total strangers, i have never felt something so human…'}
Appendix 8: The Writing on the Wall

“To peel back the wallpaper of today and reveal the history buried underneath.”

Working with hidden memories of Europe’s now-lost Jewish population Shimon Attie made photographic installations during 1991-1993 in Berlin. He projected photographs of Jews taken before World War II directly onto houses and locations where they original had been taken. Attie wanted to give the hidden past a voice. With his art he created a reminder of what was lost, not what was. He also documented every installation photographic. These photos have been travelling the world and hanged in many galleries.

Attie’s exhibitions show how important the exhibition location is. By projection pictures of the past onto its original location he reveals the history. He reminds the citizens now living and working around those locations about its history.

From “At Memory’s Edge” by James E. Young.
Appendix 9: Mein Kampf – an exhibition

“These toys are my reality.”

David Levinthal photographed Hitler figurine from the 30s that he found in an Austrian toy store. His photographs are meant to evoke, not mime, and to stimulate the imagination but not stimulate historical realities, these photographs are shot in a “narrative style”. The more ambiguous, underdetermined, and oblique the image, the more it seems to invite the viewer’s own narrative. The sharper the image, the more repellent it is of multiple readings, for it crowded out the reader’s projected story with the clutter of its own detail. He turns the traditional believes of photographic presentation against itself, extending the range of the camera inward to include the mind’s eye and imagination. Our eyes never rests on objects when looking at his photographs, they stay somewhere in the space between them and us, between our imagination and us. The piece of art has come to exist more in us, the viewers, and less on the wall.

From “At Memory’s Edge” by James E. Young.
Appendix 10: Kamp
The theater collective Hotel Modern gives in Kamp an interesting solution on how to reenact the historical reality, and I think to awake thoughts on war. They explain:

“An enormous scale model of Auschwitz fills the stage. Overcrowded barracks, a railway track, a gateway with the words “Arbeit Macht Frei”. Hotel Modern attempts to imagine the unimaginable: the greatest mass murder in history, committed in a purpose-built city.

Sixty years after its evacuation, Auschwitz has become a dark icon of the modern era, a mythical catastrophe, almost a fairytale. What occurred there is difficult to believe, sometimes even for those who experienced it. In CAMP, Hotel Modern attempts to re-enact the historical reality.

The model of the camp is brought to life onstage: thousands of 3″ tall handmade puppets represent the prisoners and their executioners. The actors move through the set like giant war reporters, filming the horrific events with miniature cameras; the audience becomes the witness.”

I might be wrong of course, but I imagine that there are a lot of things going on out of the cameras lens as well, and that is was intrigues me in this piece. And that is something that can be transferred to the web as well. The visitor could for instance be in control of the camera, but not of the situation. Cause as long as the visitor can’t see the whole picture (as the audience can in the theater piece though), as long as he can only see what his camera sees, he won’t feel in control at all.

Address: http://www.hotelmodern.nl/en/playk.html
Appendix 11: Bioprecence
Here follows two poetic examples of memorials: This first project is called Biopresence. By using a specially developed coding method, the artists encode human DNA underneath the DNA of a plant cell, without affecting the resulting tree in any way. So, the deceased person’s DNA will live on as an integral part of the tree. An apple tree is used. A living tombstone and poetic if you can identify with your DNA code. Address: http://biopresence.com/

Appendix 12: Transitions
This one also, called Transitions. It’s a virtual memorial connected to a light installation at Pepparholmen. When someone visits the virtual memorial, a light-pole on the island is turned on only to slowly start fading away after a while. Both memorials emphasize physicality - that there should be some kind of specific physical space dedicated to the memory of the deceased. Why is this important? Address: http://www.fusedspace.org/
Appendix 13: Slave Narratives

Slave Narratives is an online exhibit and podcast where you can listen to narratives of lives in slavery. It aims at giving the visitor an introduction to the ways in which lives were affected by slavery. The audio is the main ingredient and Maya Angelou one of the narrators. There is not a lot of graphics, because they want to focus on the narratives and create a contemplative environment with as few distractions as possible.

Address: http://moadsf.org/salon/exhibits/slave_narratives/flash.php
Made by: http://www.ideum.com/portfolio/moad_slave_narratives
Appendix 14: Web 2.0 Meme Map

Address: http://www.flickr.com/photos/timoreilly/44349798/
Appendix 15: Interview Questions

1. What thoughts pop in your mind when I say “War Memorial”?

2. What are the functions of war memorials in your own point of view?

3. Are war memorials really necessary? Can’t other medias handle their function better?

4. What do you think about when I say “war”?

5. Which, would you say, is your closest relation to war? (Do you for instance know someone who has participated in one, or have you been in an area used to war…. and so forth.)

6. Have you ever tried to imagine what it would be like to be in a war? (How did you think it would be like?)

7. Have you seen any War Memorials, or war related monuments of some kind? (Which ones?)

8. If so, is there anything that has bothered you about those war memorials or monuments?
Appendix 16: User Tests

Hi-fi Prototype Testing:

User Tests

Test nr:

One/both of the test subjects have war experience: Yes/No

Description: The user tests are conducted with two test subjects at the time. They first receive a short explanation of the concept and the prototype before they begin.

Tasks:
1. Perspective Machine Test:
   - Use the prototype together and discuss between each other as much as you can.
   - Answer our questions and feel free to give further comments.

2. Rain Monument Test:
   - Use the prototype together and discuss between each other as much as you can.
   - Answer our questions and feel free to give further comments.

Perspective Machine

1. Comments during the testing:

2. Observations during the testing:

- Do they understand how to navigate without explanation?
- Do they understand that they can drag the hole?
- Do they understand that it’s possible to switch layers through clicking the hole?

3. Questions:
- Did you get that the movies treated the same topic from different perspectives?
- Which of these emotions are the Perspective Machine not able of conveying or inspiring?

Person 1:
Sorrow, commemoration, honour, sadness, 
confusion, curiosity, empathy, 
reflection, irritation, anger, inspiration, insightfulness, uninterest, 
boredom, a feeling of wanting more

Person 2:
Sorrow, commemoration, honour, sadness, 
confusion, curiosity, empathy, 
reflection, irritation, anger, inspiration, insightfulness, uninterest, 
boredom, a feeling of wanting more

- What feelings did it convey to you?

- Would you like to see more movies, if there were thumbnails below the main screen with more subjects? Why?

- Was there something in the concept that was good or exiting?

- Which improvements would you suggest?

**Rain Monument**
1. Comments during the testing:
2. Observations during the testing:

- Do they understand how to navigate without explanation?
- Do they start writing without guidance? What do they write?

3. Questions:
- What do you think of the design?

- Which of these emotions are the Rain Monument not able of conveying or inspiring?

Person 1:
Sorrow, commemoration, honour, sadness,
confusion, curiosity, empathy,
reflection, irritation, anger, inspiration, insightfulness, uninterest,
boredom, a feeling of wanting more

Person 2:
Sorrow, commemoration, honour, sadness,
confusion, curiosity, empathy,
reflection, irritation, anger, inspiration, insightfulness, uninterest,
boaredom, a feeling of wanting more

- What feelings did it convey to you?
- Would you want to visit the memorial if you heard about it? Why/why not?

- Was there something in the concept that was good or exiting?

- Which improvements would you suggest?
Appendix 17: Letter

Stockholm den 4 maj 2007

Stiber@hotmail.com

Angående: The Web Exhibition

Riksutställningar har sedan några år haft planer på att vidareutveckla idéerna kring digitala projekt och inom ramen för de ambitionerna inleddes ett samtal mellan konstnären Jon Brunberg och hans projekt ”Det polynationella Krigsmonumentet” och en av våra konstproducenter Ulrika Sten.

Mot bakgrund av vår stundande omlokalisering av hela Riksutställningar till Gotland har en genomgripande omorganisation skett på myndigheten. Många anställda har slutat, däribland Ulrika Sten och nya har anställts. Vår verksamhet för i år och nästkommande år kommer att vara mycket begränsad och därför kommer endast ett fåtal projekt och utställningar att kunna genomföras och produceras och vi är tvungna att vara mycket selektiva.

Efter noggrant övervägande och diskuterande om vilka möjliga resurser Riksutställningar har i det här läget, så har vi slutligen fattat beslutet att vi tyvärr inte kan ha ett fortsatt samarbete kring projektet.

Vi önskar dig framgång i ditt examensarbete och i ditt fortsatta arbete.

Med vänlig hälsning

Elisabet Adebo
Turnéproducent
Riksutställningar