Sampling Club Showcase as Alternative Research Outcome

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Abstract

Sampling Club was a 9-week research working group led by artist-in-residence, Etta Sandry in the Unstable Design Lab. The club consisted of artists and HCI researchers and met weekly to explore sampling as a research practice. The weekly club curated an innovative exhibition of our collective endeavors, which extended an invitation to our community outside of HCI to explore our creative research space. In this workshop, I will share the Sampling Club Showcase as an alternative research outcome through its means of disseminating knowledge across diverse sampling research projects.

Author Keywords

Artist residencies, collaboration models, computational fabrication

Background and Motivation

I am a graduate student researcher in the Unstable Design Lab and an artist with a practice expanding into kinetic sculpture, illustration, and recently in woodworking, weaving, and ceramics. During Fall 2022, I was a member in Sampling Club, a working group conceived by artist and weaver-in-residence Etta Sandry during her Unstable Design Lab residence. I saw my role in the group as both a learner and a critical friend. Each week, I would bring my sampling-in-progress to the group to share and receive feedback, and I would offer the same thoughtful perspective for others. As a result, I created a project called Glitch Weaving [2] which explores algorithmic error in weave drafting.

As an HCI and design research practice, I'm motivated by alternative research outcomes as ways to bridge art and technology research. I am a proponent of open-source philosophy, not just restricted to software and hardware, but extended to meaningful dissemination of research outside of academia. In working with artists as technical collaborators [1], the act of sharing knowledge can take on many forms like workshops, skill shares, public showcases, and art exhibitions.

Sampling Club Showcase

Every club member was from a different academic community and included weavers, biotechnologists, HCI researchers, textile craftspeople, and new media artists. Though our practices and backgrounds differed, the common narrative of material practice and tacit knowledge was shared between members. Each researcher used a combination of text,

displays, and hands-on experiences to communicate their research findings (Fig 1). Demos were interwoven with text and communication, all situated in the context of sampling.

Fig 1. Sampling Club Showcase featured documentation of sampling (left) and working demos (right) from club members (center).
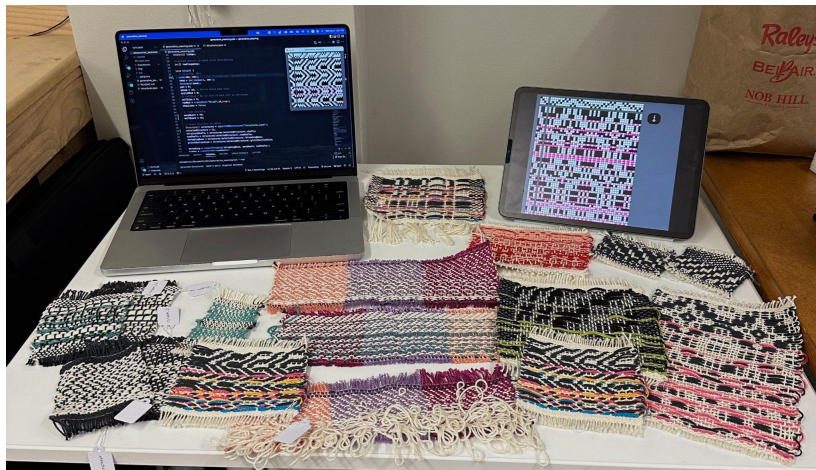
As a contribution to the showcase, I curated my experiments in deterministic glitching of weaving drafts (Fig 2). I shared the tangible qualities of my research output in woven samples alongside the code that made these weavings possible. Visitors could make their own glitched weave designs on my computer, which at the time of the showcase, was only available as a command line interaction was not easily shareable. The showcase format offered a way for visitors to come up and immediately interact with the glitch weaving.
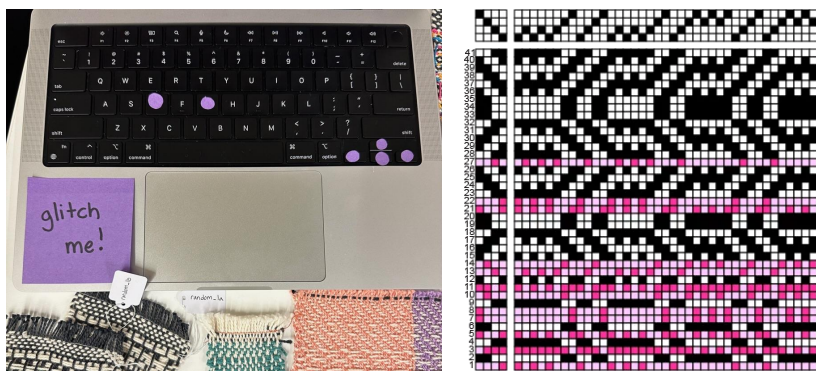
Fig 2. My showcase contribution included samples (top), a demo (left), and an example glitched output (right).

Alternative Research Outcomes

The showcase represents an alternative research outcome for how it was able to communicate diverse research findings from a collective of researchers from a variety of backgrounds. While all researchers shared a common research process of sampling, this looked quite different between disciplines, backgrounds, and fields. All of these projects were works-in-progress, and we were able to share them with broader communities outside of our individual areas of research. This allowed for cross-pollination of ideas between fields and across the art-science divide. The showcase met each of us where we were at in our unique research trajectories, which could be an asset in supporting future work that involves material-focused research in an HCI context.

For the Workshop

Owing to my experience and positionality, I believe I can bring a unique perspective to the exploration and curation of alternative research outcomes. My past experiences with the Sampling Club and my ongoing research at the Unstable Design Lab have helped me understand the value of non-traditional research outputs. Moreover, as someone with a deep commitment to open source and community-focused knowledge sharing, I can contribute to discussions about how to make research more engaging and accessible. My hope is to help create and contribute to more diverse ways of sharing research as HCI knowledge continues to evolve.

References

[1] Laura Devendorf, Katya Arquilla, Sandra Wirtanen, Allison Anderson, and Steven Frost. 2020. Craftspeople as Technical Collaborators: Lessons Learned through an Experimental Weaving Residency. In *Proceedings of the 2020 CHI Conference on Human Factors in Computing Systems* (CHI '20), Association for Computing Machinery, New York, NY, USA, 1–13. DOI:https://doi.org/10.1145/3313831.3376820

[2] Deanna Gelosi. *Glitch Weaving*. Retrieved May 30, 2023 from https://github.com/deannagelosi/generative-weaving