

A C.I.P. Catalogue record for this book is available from the Library of Congress

ISBN 1-4020-2966-7 (PB)
ISBN 1-4020-1252-7 (HB)
ISBN 1-4020-2967-5 (e-book)

Published by Kluwer Academic Publishers,
P.O. Box 17, 3300 AA Dordrecht, The Netherlands.

Sold and distributed in North, Central and South America
by Kluwer Academic Publishers,
101 Philip Drive, Norwell, MA 02061, U.S.A.

In all other countries, sold and distributed
by Kluwer Academic Publishers,
P.O. Box 322, 3300 AH Dordrecht, The Netherlands.

Printed on acid-free paper

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Printed in the Netherlands.

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PREFACE - HOW TO USE THIS BOOK

- Mark: Ah, someone is reading our book.
 Andrew: So they are, quick, say something interesting!
 Mark: What?
 Andrew: Tell them what a great book this is! We need to get their attention and keep them reading! Quick!
 Mark: Oh ... uhm, I can't think of anything to say now. Can't Pete do it; he'd put it much better than I could.
 Peter: What's going on?
 Andrew: We've got a reader and we're introducing the Funology book.
 Mark: Snappy title! I thought of that.
 Andrew: That's as may be, but it doesn't really say what it's about does it?
 Peter: Well, the book is about the move in Human Computer Interaction studies from standard usability concerns towards a wider set of problems to do with fun, enjoyment, aesthetics and the experience of use. Traditionally HCI has been concerned with work and task based applications but as digital technologies proliferate in the home -
 Andrew: Gah! Shut up! That sounds really dull! This book is supposed to be about enjoyment! Can't you say something that makes it sound like fun? Where's Kees?
 Kees: I'm just relaxing over here. It's very hard work editing a book you know. Andrew, you need to take things easier.
 Andrew: But the reader -
 Kees: Yes, yes, but the reader can see from the contents page that we have an interesting collection here. For a long time now people in the field have been talking about expanding the concept of usability, even people like Jakob Nielsen -
 Andrew: He's in the book!
 Kees: Yeah, sure the web guru is here, and even Nielsen, who has been associated with a "no frills" straight usability approach, has been thinking about *engaging* the user.
 Peter: The community has been asking questions about enjoyment for some time and we're now at the stage where we have a critical mass of work providing answers. We've seen quite a lot of ideas in this area coming through at the Computers and Fun workshops at York over the last four years -
 Andrew: My idea, those, you know.
 Peter: And then the Funology workshop at CHI last year which this collection is based on.
 Kees: Yeah, I think the collection maps the field pretty well... but it isn't fun.
 Andrew: Gah!

- Mark: Well no-one expects an analysis of humour to make them laugh do they? We should be telling them "how to use the book" and skip the boring bits.
- Andrew: There aren't any boring bits! Each sentence is a glittering jewel!
- Mark: Well that's as may be, but nobody has to read all of it, that's why it's in sections.
- Andrew: Three very *exciting* sections! The first is *theories and concepts*. HCI has always been a magpie discipline and here we have a range of positions borrowed from a number of fields: anthropology, sociology, psychology, literary and cultural studies.
- Peter: This section will be of most interest to people who want answers to questions like, what's wrong with standard usability approaches, what is "user experience", what do we mean by enjoyment, play, fun and is it possible to design user experience at all? This kind of theoretical -
- Kees: Bullsh-
- Andrew: Challenging and stimulating discussion! With each chapter more interesting than the last will appeal to -
- Kees: People with too much time on their hands? No, I'm kidding. It will appeal to ... uhm ...
- Mark: People with an interest in understanding the psychological, social and philosophical problems inherent in the study of enjoyment and the design of enjoyable experiences.... Did that sound alright? I think I might go and lie down now.
- Peter: And then more practically we have the *methods and techniques* section.
- Kees: Yeah, not so many of those though.
- Peter: No there aren't and I think this might reflect the field. As a relatively new area of interest there aren't that many HCI techniques for looking at enjoyment that have proven to be useful. So this section begins with adaptations of fairly standard usability approaches and moves towards more innovative methods.
- Andrew: And then in the final section we have a series of case studies -
- Kees: A collection of neat ideas.
- Andrew: Oh, it's much more than that! Each of the *case studies* reflects on the problems raised in the previous two sections and tells the story of how the theoretical problems were addressed in practice, what methods were used, what they produc-
- Kees: Yeah, it's a collection of neat ideas. If you are a designer and you want to be inspired - go there straight away.
- Mark: Well I think that's the preface taken care of don't you?
- Peter: Yeah, what's next?
- Kees: Lunch?
- Mark: No it's the foreword isn't it?
- Andrew: Yes! The famous Patrick Jordan is up next. That should be *very* interesting indeed!
- Mark: And then it's the introduction.
- Kees: What's the difference between a foreword, a preface and an introduction?

- Peter: The introduction is longer. It talks to the ontological problems that the publisher wanted us to address doesn't it?
- Andrew: Bastards.
- Mark: What?
- Andrew: Publishers. Bastards. "You do all the copy editing, proof reading and work, and we'll take any and all of the money made. Oh and by the way can you address the "ontological" problems too". Bastards.
- Kees: Well this was fun, let's do it again some time.
- Andrew: Are you taking the piss?
- Peter: How's that reader doing? Are they looking engaged?
- Mark: I'm not sure, it's difficult to see from here.