HumanITies: Human IT and techno-actors.

Research Seminar in the Research Program Humans and Information Technology and the Information Studies and Digital Design masters educations, Department of Aesthetics and Communication, Aarhus University.

Friday 15 March, 12.30-17.00
Incuba Store Auditorium, Åbogade 15

This afternoon research seminar allows master students, PhD students, and researchers to discuss and get an insight into current research in our common environment. The purpose is to meet and get to know each other and our research, get inspired to new collaborations, new angles and perspectives, possibilities for research, PhD applications, master projects and theses etc. The event will use group discussions, twitter feeds, etc in order for researchers and students to meet and discuss informally. Remember to bring gadgets for using Twitter!
The afternoon will consist of four short presentations of current research from leading young and established researchers. The day ends officially with a reception before heading out for the weekend.

Program:
12.30 Welcome by Søren Pold and Claus Bossen

12.45 Peter Dalsgård: Tangible 3D Tabletops: Combining Tangible Tabletop Interaction and 3D Projection

13.30 Marie Højlund (w. Sofie Kinch): Designing dynamic atmospheres
Highlighting temporality as design concern within interaction design

14.15 Break (coffee w. cake and informal group talks)

14.45 Peter Danholt: Constructing the world - betraying constructivism?

15.30 Rikke Toft Nørgaard: Body Trouble: researching the relationship between player and avatar

16.15-17 Reception, networking and more small talk

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Abstracts

Peter Dalsgård: Tangible 3D Tabletops: Combining Tangible Tabletop Interaction and 3D Projection

The tangible 3D tabletop is a novel interface that combines tangible tabletop interaction with 3D projection in such a way that the tangible objects may be augmented with visual material corresponding to their physical shapes, positions, and orientation on the tabletop. In practice, this means that both the tabletop and the tangibles can serve as displays. We outline the basic design principles for this interface, particularly concerning the interplay between 2D on the tabletop and 3D for the tangibles, and present examples of how this kind of interface might be used in the domain of maps and geolocalized data. We then discuss three central design considerations concerning 1) the combination and connection of content and functions of the tangibles and tabletop surface, 2) the use of tangibles as dynamic displays and input devices, and 3) the visual effects facilitated by the combination of the 2D tabletop surface and the 3D tangibles.

Marie Højlund (m. Sofie Kinch): Designing dynamic atmospheres Highlighting temporality as design concern within interaction design

Through the design case KidKid, an interactive furniture welcoming children at a Neuro Intensive Care Unit, we aim to address the notion of atmospheres from a designerly perspective, and discusses temporal challenges facing interaction designers when acknowledging the dynamic character of it. As atmospheres are created in the relation between body, space, and time, a pragmatic approach seems useful, in order to encompass dynamic atmospheres as intertwined, constantly shifting negotiations between the rhythms of the environment and of the body. The main contribution is to unravel these negotiations of diverse rhythms, in order to approach dynamic atmospheres from an operational perspective, presented through KidKit, highlighting temporality as design parameter within interaction design.

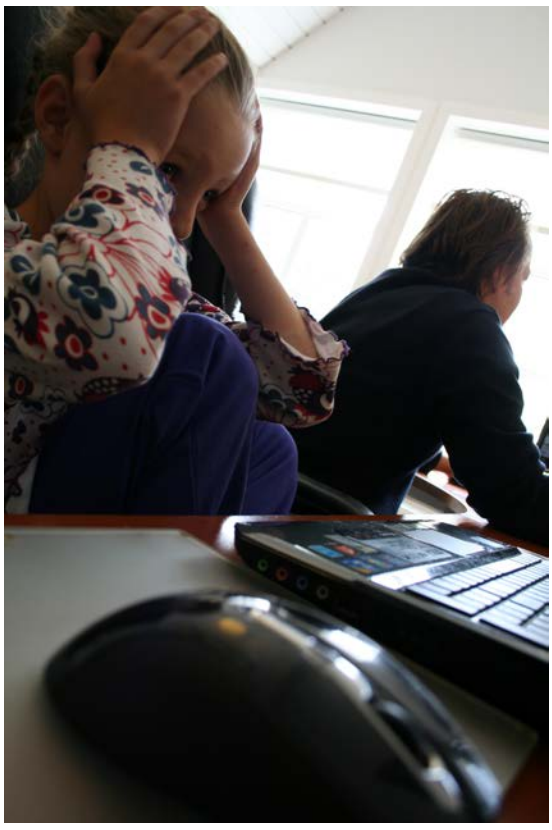
Peter Danholt: "Constructing the world - betraying constructivism?"

Actor network theory (ANT) has in the field of STS contributed immensely to the study of science practice and technological innovation. ANT has pro-

duced accounts of science and technological innovation as inherently performative and processual and where the outcome of the processes is the product of association of heterogeneous actors. In such practices the human actor is de- centered and herself a network and action is always other place (Latour 2005). Such a notion of science and technological development both resonates with, but also contrasts, design. It resonates with design, because it emphasizes the aspect of fabrication and construction. But it contrasts or resists design "as an art of planning" (Berger 2009) with a specific intention and outcome. So when Latour exclaims that a common world is something "we will have to build, tooth and nail, together" (Latour 2004), he expresses the central idea of constructivism, namely that there is no necessity about how things are and that it requires continuous work to exist and live together. But by implication, he also says that the common world could be crafted or at least, that it is a worthy and feasible ambition to hold. It seems that with the very ambition of building or designing a better world, however shared and notable the ambition (to the intellectual Euroamerican), it nonetheless also seems to betray or at least dilute a constructivist and cosmopolitical (Stengers 2010) ontology of multiplicity, heterogeneity and de-centeredness.

Rikke Toft Nørgaard: Body Trouble: researching the relationship between player and avatar

The connection between the player and his/her avatar in the gameworld has been framed in very diverse ways by researchers such as 'a voyeuristic mirror reflection,' 'a cognitive schema,' 'a fictional role,' 'identity-play,' or 'a prosthetic tool.' However, as diverse as these perspectives might seem they all come together in framing the connection between player and avatar as being more or less 'virtual,' 'narcissistic' and 'escapist.' The present talk will introduce and critically investigate prior research on player-avatar identity and then proceed to formulate an argument for a real, interactional and bodily grounded perspective on player-avatar identity that is centered on the player's experience of a first-person presence, first-person engagement, first-person perspective and first-person immersion whether the player is playing a so-called first-person shooter like Battlefield 3, a third-person MMOG like World of Warcraft, a god-view game like Starcraft 2 or an exergame like Move: Start the Party. Or in other words, rather than indicating detached digital immersion or narcis-



sistic onscreen-fantasies, the relationship between player and avatar is framed as something contained within and expressed through the playing body's first-person being and doing.