TEI 2010 Short-Studio Abstracts

Art-Lab-Bio-Studio
Christina Nguyen Hung, Clemson University, USA

In this studio, the concepts of creativity, interface and interaction are reframed and informed by techniques used to grow, and manipulate microorganisms and visualize biological processes. During the studio, participants experiment with techniques commonly used in basic biology labs to create living “drawings” in 100mm, round petri dishes. The studio is designed to provide a context for critical, generative discussion about biologically-inspired hardware and software systems and interfaces. Further, it is organized around the premise that when we look to the environment for models, we look through the lens of biology, geology, and other related bioscience disciplines. Thus we must consider the technical and cultural limitations this imposes.

Exertion Music Workshop
Noah Vawter, MIT Media Lab, USA

This workshop explores design assumptions about technology in music. It suggests a new technique of instrument design which integrates human-powered electrical generators. It is intended to open up for discussion the relationship between contemporary electronic instruments, requiring proximity to a power grid, or a steady supply of batteries, and pre-electronic music culture. To explore these hypotheses, some related works and theory will be briefly introduced. Then, a construction project will be undertaken, in which the group constructs prototypical electronic instruments of exertion to take home.

How to Draw Yourself with Text
Travis Kirton, The Banff Centre, Canada
Hideaki Ogawa, Ars Electronica Futurelab, Austria
Eva Schindling, The Banff Centre, Canada

We describe a studio proposal wherein participants will draw portraits of themselves with text using gestural typesetting software. TextDraw is an application, recently developed at The Banff Centre, which provides multi-linear control over the creation of typographic works through gesture-based interfaces. In this studio, participants will be introduced to the idea of gestural typesetting as a technique that diverges radically from modern practice. Participants will work with and explore the functionality of TextDraw while producing print and screen-based self-portraits drawn using images and text of their choosing. This studio will also engage participants in a creative session that looks at the future possibilities for new forms of typesetting tools.

Integrating Old Chinese Shadow Play-Piying into Tangible Interaction
Shi Yan, Zhejiang University, China
Yao Lining, Zhejiang University, China
Ji Xiaoyu, Zhejiang University, China
Ying Fangtian, Zhejiang University, China

Piying is an old Chinese art form and one of the origins of the modern movie. In Piying, the shadow of fur made characters with delicate carving could be seen by audience in front of the curtain. The artists behind the curtain control the actions of shadows using sticks fastened to the characters.

The spirit of traditional Piying performance is to express rich stories and emotion through action change controlled by artists. Now, digital forms of Piying characters can be made as a way of retaining cultural legacy. The thing is how people could interact with the digital characters instead of just watching screen animations without the traditional improvising change. It is an exploration of ways of preserving the classic cultural treasure in a natural and novel way. The studio draws a connection between an old Chinese form and modern-day movies and TEI can provide a fun intersection between culture and creation.
Link Me Up – Hypertext Journalism for TEI10
Christian Zoellner, University of Fine Arts, Germany
Sascha Bruk, Institute for Innovation and Design, Germany
Sabine Fekete, Institute for Innovation and Design, Germany

As many papers report, journalism changes through the shift from paper-based publishing to web publishing. As designers and researchers we have to confront ourselves with this topic as well, because the Internet provides new chances, and of course constraints in generating and transmitting knowledge. The Studio workshop, will show ways of explaining, reporting and displaying content in a hyper text way. This means we will encourage participants to make interviews and report from conference talks to present them later on our conference blog site and integrating the TEI10 twitter account.

Slow Computing Gifts
Winslow Burlson, Arizona State University, USA
Camilla Jensen, Arizona State University, USA

Slow Computing: is a transdisciplinary paradigm that celebrates the rich history and evolution of HCI and computational thinking experiences with diverse forms of interactive computing to foster democratic innovation. It appreciates Stonehenge and pyramids’ tangible and embodied interactions as culturally integrated, social, communal, sustainable ubiquitous computing. Advancing Froebel’s and Resnick’s gifts for intrinsically motivated constructionist learning, slow computing gifts: Sundials; Towers of Hanoi puzzles; marble roller-coasters; water-play and Rube-Goldberg machines, enable simple and transparent DIY experiences that foster computational thinking (recursion, sequencing, parallel processing, modularity, timing, abstraction, systems thinking, sustainable computing, natural computing, etc.), discovery, exploration, and creativity. Requiring only existing local materials (water, sticks, balls, pebbles, etc.), these slow computing gifts provides powerful computational experiences that are globally accessible at “zero” cost. The studio will engage participants’ transdisciplinary expertise to invent, create, deploy, and advance slow computing and slow computing gifts.