

In the Pursuit of First Person Experience Online: Creating a Web of Interaction, Engagement and Emotion

Presenters

A/Prof Jacob Cybulski (School of Info Sys)
Daniel Miltinan (Camberwell High School)
Konrad Cybulski (Camberwell High School)

Welcome:

Isabelle McKenzie (Assistant Principal, Cam High)
Dineli Mather (Head of School, Info Sys, Deakin)
Some of the presenters' families
Guests and visitors
Academics and students

Acknowledgements

David Wilde (Co-researcher)
Merete Crofts (Co-researcher)
and all participating artists

1. Introduction and background

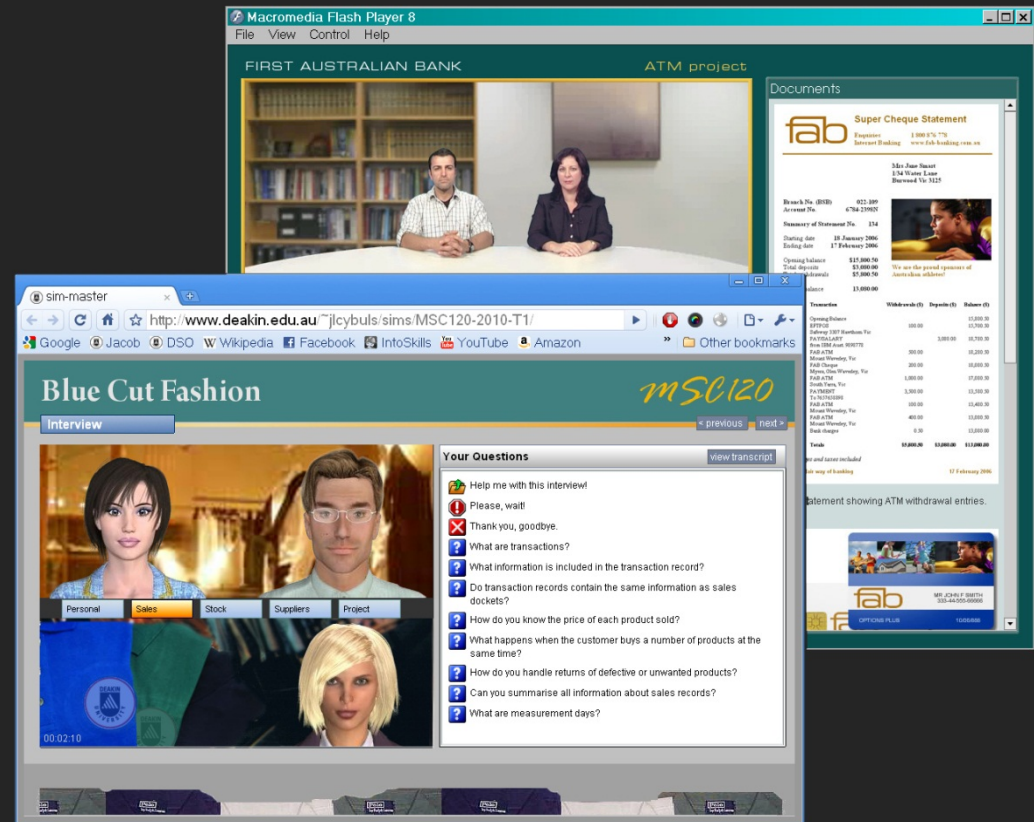
- Recent web innovation: content management, e-commerce, social media, games and simulation. Yet, no integration of ideas to improve user engagement.
- This project aims at exploring means of injecting engagement and emotion into online content to create a first person experience of being connected to the presented media.
- We seek new means of creating online experience, which would be true to its intended intellectual contents but emotionally engaging in its form.
- We seek to create online experience that would appeal to the new generation of web users, who are also avid gamers, and thus, expect intense visual stimulation, demand rich interaction, and who are accustomed to being in control of digital media.

2. The Sims project at Deakin

Prior work and lessons learnt

FAB ATM

- DeakInSims have been deployed in T&L across professions
- Students generally enjoyed the experience
- Why? eSims were found to be...
 - **Helpful** in learning
 - **Realistic** but **focused**
 - **Interactive** and **fun**
 - **Challenging** yet **safe**
 - **Authentic** & **experiential**



The screenshot shows a web browser window with the URL <http://www.deakin.edu.au/~jicybul/sims/MSC120-2010-T1/>. The main content area displays an 'Interview' simulation for 'Blue Cut Fashion'. It features a video feed of a virtual interviewer and interviewee, a 'Your Questions' list, and a navigation menu with tabs for 'Personal', 'Sales', 'Stock', 'Suppliers', and 'Project'. The 'Sales' tab is selected. The 'Your Questions' list includes:

- Help me with this interview!
- Please, wait!
- Thank you, goodbye.
- What are transactions?
- What information is included in the transaction record?
- Do transaction records contain the same information as sales dockets?
- How do you know the price of each product sold?
- What happens when the customer buys a number of products at the same time?
- How do you handle returns of defective or unwanted products?
- Can you summarise all information about sales records?
- What are measurement days?

On the right side of the browser, a 'Documents' window is open, displaying a 'Super Cheque Statement' from FAB ATM. The statement includes the following details:

- Branch No. (BRB): 022 000
- Account No.: 4784 239007
- Statement of Statement No.: 174
- Starting date: 28 January 2006
- Ending date: 17 February 2006
- Opening balance: \$11,000.00
- Total deposits: \$1,000.00
- Total: \$12,000.00

The statement also includes a table of transactions:

Transaction	Withdrawal (\$)	Deposit (\$)	Balance (\$)
Opening Balance			11,000.00
ATM Cash	200.00		10,800.00
Salary 001 Bankom Tu		3,000.00	13,800.00
ATM Cash	300.00		13,500.00
Bank Monthly Fee	200.00		13,300.00
ATM Cash	1,000.00		12,300.00
Bank Monthly Fee	3,500.00		8,800.00
ATM Cash	100.00		8,900.00
Bank Monthly Fee	400.00		8,500.00
ATM Cash		0.00	8,500.00
Bank Monthly Fee			8,500.00
Bank Monthly Fee			8,500.00
Total	10,000.00	12,000.00	11,000.00

Blue Cut Fashion

3. Examples of engagement

First person games

Why so effective?

Half-Life 2



Call of Duty 4



Portal 2

3. Examples of engagement

First person games

ME!



4. Testing grounds and ideas

Looking for ideas on visualisation and emotion...

If ME works so well for games, how come we do not incorporate it in other types of visual contents online? Can we improve this situation? How? Whom shall we ask?

“The doing or making is artistic when the perceived result is of such a nature that its qualities as perceived have controlled the question of production. The act of producing that is directed by intent to produce something that is enjoyed in the immediate experience of perceiving has qualities that a spontaneous or uncontrolled activity does not have. The artist embodies in himself the attitude of the perceiver while he works.”

(John Dewey, *Art as Experience*, Wideview/Perigree Book, 1934, P48)

5. Aristoberry idea

Who and why?

We invited the following artists:

- Geoff Cook - Illustrator
- Ron Greenaway – Painter
- John Howley – Fantastic realist
- Wendy Kelly – Abstractionist
- Angie Morgan – Realist painter and archaeologist
- Dana Michalska – Expressionist painter
- Colin Shingleton – Painter and philosopher
- Felix Tuszynski – Expressionist painter
- Deirdre Walsh – Sculptor and painter

They are all different
in focus, style, form and opinions!



6. Today's galleries online

Examples of installations

NGA

NATIONAL GALLERY OF AUSTRALIA

What's on Visit us Collection Learning Library Support us About us Media Search

FRED WILLIAMS INFINITE HORIZONS
12 AUG 2011 – 6 NOV 2011

<p>Renaissance 15th & 16th Century Italian Paintings from the Accademia Carrara, Bergamo. OPENS DEC 9</p>	<p>Summer Art Scholarship 2012 18 Year 11 and interested in art? Apply now to spend a week at the National Gallery of Australia!</p>	<p>Out of the West Art of Western Australia from the national collection. NOW OPEN</p>	<p>Wesfarmers Leadership Program Applicants close Friday 23 September!</p>
--------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------

Lee Ufan: Marking Infinity

NEW YORK VENICE BILBAO BERLIN ABU DHABI INTERNATIONAL EXHIBITIONS GUGGENHEIM FOUNDATION

GUGGENHEIM

visit support calendar & events about exhibitions collections education interact press room shop

COMMUNITIES LISTEN WATCH ONLINE FORUM PARTICIPATE E-CARDS E-NEWS

Lee Ufan: Marking Infinity

Home > New York > Interact > Watch > Lee Ufan: Marking Infinity

CURRENT EXHIBITION VIDEOS
Lee Ufan: Marking Infinity

PAST EXHIBITION VIDEOS
 The Great Upheaval: Modern Art From The Guggenheim Collection, 1910–1918
 The Great Upheaval: Origins Of The Guggenheim Museum Collection
 Chaos And Classicism: Art In France, Italy, And Germany, 1918-1936
 Curator Ken Silver's Exhibition Highlights: Sculpture, Decorative Arts, And Fashion
 Chaos & Classicism: Challenges
 Aftermath: The Interwar Years
 The New Body
 The New Woman
 Haunted: Contemporary Photography / Video / Performance
 Anish Kapoor: Memory
 Kandinsky
 Frank Lloyd Wright: From

Marking Infinity presents the work of artist-philosopher Lee Ufan, charting his creation of a visual, conceptual, and theoretical terrain that has radically expanded the possibilities for painting and sculpture since the 1960s. Lee is acclaimed for an innovative body of work that revolves around the notion of encounter—seeing the bare existence of what is actually before us and focusing on “the world as it is.”

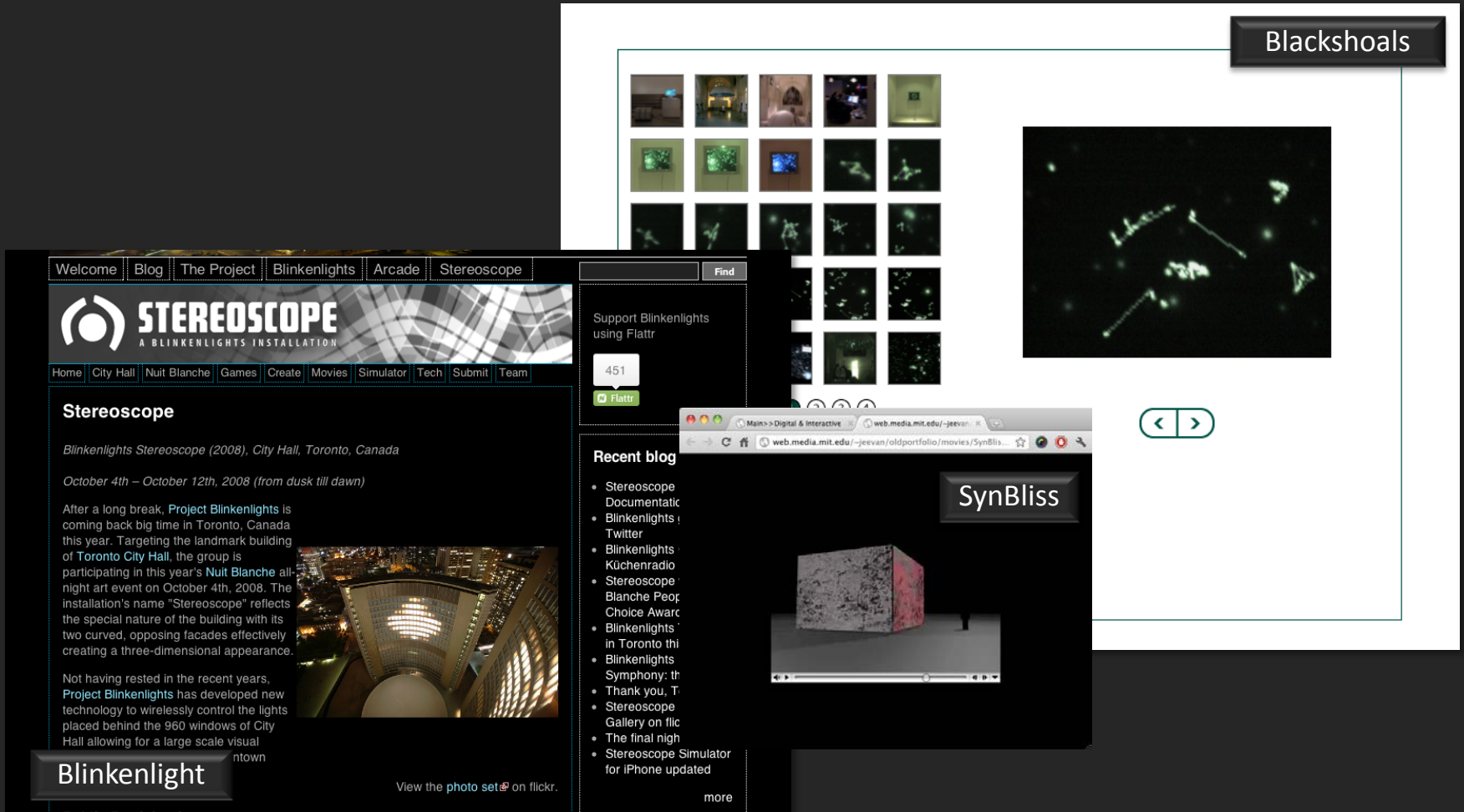
For further information about the exhibition, visit the [Lee Ufan: Marking Infinity](#) exhibition page.

PLAN YOUR VISIT
Solomon R. Guggenheim Museum
1071 Fifth Avenue
(at 89th Street)
New York, NY 10128-0173
[Purchase tickets](#)
Hours & Ticketing

LEARN MORE
Visit the [Findings Blog](#) for weekly highlights from

Guggenheim

6. Today's art installations online




Blackshoals

Stereoscope
A BLINKENLIGHTS INSTALLATION

Home | City Hall | Nuit Blanche | Games | Create | Movies | Simulator | Tech | Submit | Team

Stereoscope
Blinkenlights Stereoscope (2008), City Hall, Toronto, Canada
October 4th – October 12th, 2008 (from dusk till dawn)

After a long break, Project Blinkenlights is coming back big time in Toronto, Canada this year. Targeting the landmark building of Toronto City Hall, the group is participating in this year's **Nuit Blanche** all-night art event on October 4th, 2008. The installation's name "Stereoscope" reflects the special nature of the building with its two curved, opposing facades effectively creating a three-dimensional appearance.



Not having rested in the recent years, Project Blinkenlights has developed new technology to wirelessly control the lights placed behind the 960 windows of City Hall allowing for a large scale visual

Blinkenlight ntown

View the photo set on flickr.

Support Blinkenlights using Flattr


451

Flattr

Recent blog

- Stereoscope Documentatic
- Blinkenlights i Twitter
- Blinkenlights Küchenradio
- Stereoscope Blanche Peop
- Choice Awarc
- Blinkenlights in Toronto thi
- Blinkenlights Symphony: th
- Thank you, T.
- Stereoscope Gallery on flic
- The final nigh
- Stereoscope Simulator for iPhone updated

SynBliss



more

Navigation: < >

Great ideas, innovation but disappointing online installation

6. Today's art installations online

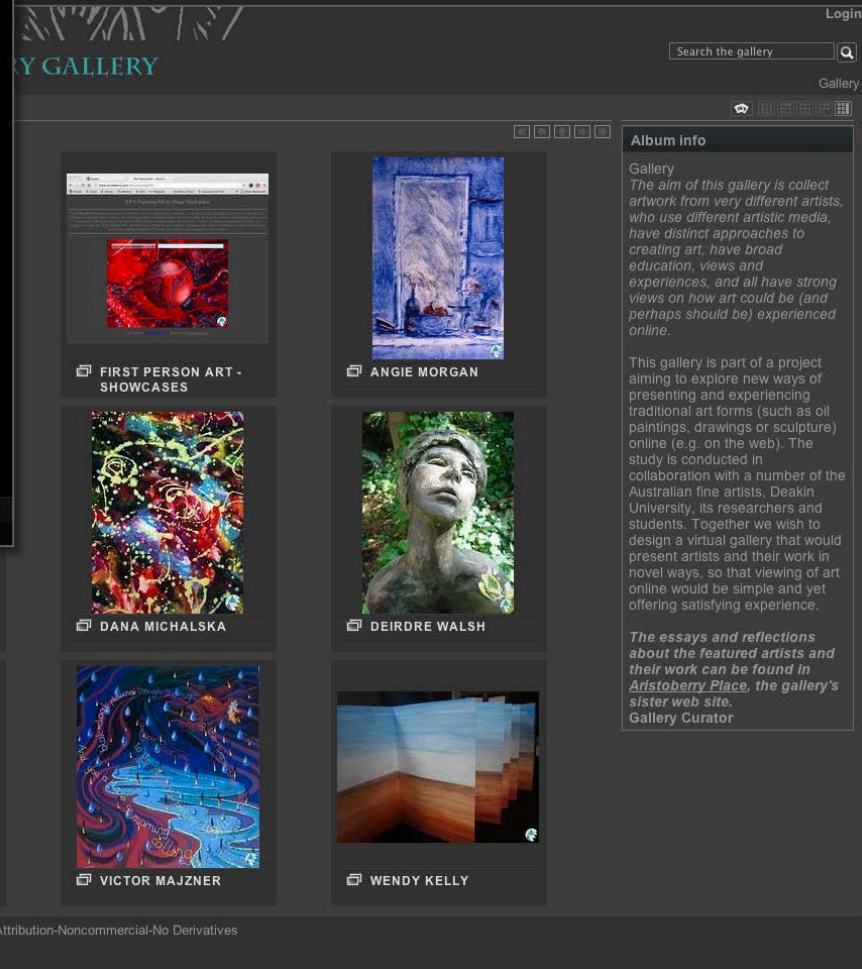
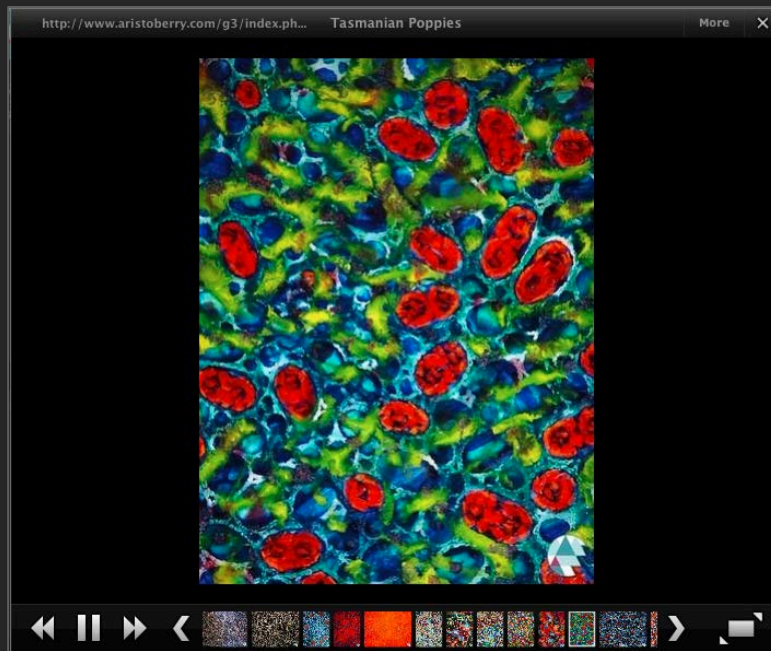
Creation vs. perception

"...To perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is inform, although not in details, the same as the process of organization the creator of the work consciously experienced. Without an act of recreation the object is not perceived as a work of art. The artist selected, simplified, clarified, abridged and condensed according to his interest."

(John Dewey, *Art as Experience*, Wideview/Perigree Book, 1934, P54)

**Can this be in any
way assisted?**

7. Aristoberry art



Y GALLERY

Login

Search the gallery

Gallery

Album info

Gallery

The aim of this gallery is collect artwork from very different artists, who use different artistic media, have distinct approaches to creating art, have broad education, views and experiences, and all have strong views on how art could be (and perhaps should be) experienced online.

This gallery is part of a project aiming to explore new ways of presenting and experiencing traditional art forms (such as oil paintings, drawings or sculpture) online (e.g. on the web). The study is conducted in collaboration with a number of the Australian fine artists, Deakin University, its researchers and students. Together we wish to design a virtual gallery that would present artists and their work in novel ways, so that viewing of art online would be simple and yet offering satisfying experience.

The essays and reflections about the featured artists and their work can be found in *Aristoberry Place*, the gallery's sister web site. Gallery Curator

FIRST PERSON ART - SHOWCASES

ANGIE MORGAN

COLIN SHINGLETON

DANA MICHALSKA

DEIRDRE WALSH

FELIX TUSZYNSKI

VICTOR MAJZNER

WENDY KELLY

Creative Commons: Attribution-Noncommercial-No Derivatives

Gallery

8. Aristoberry artists

Lives, views, opinions and experience



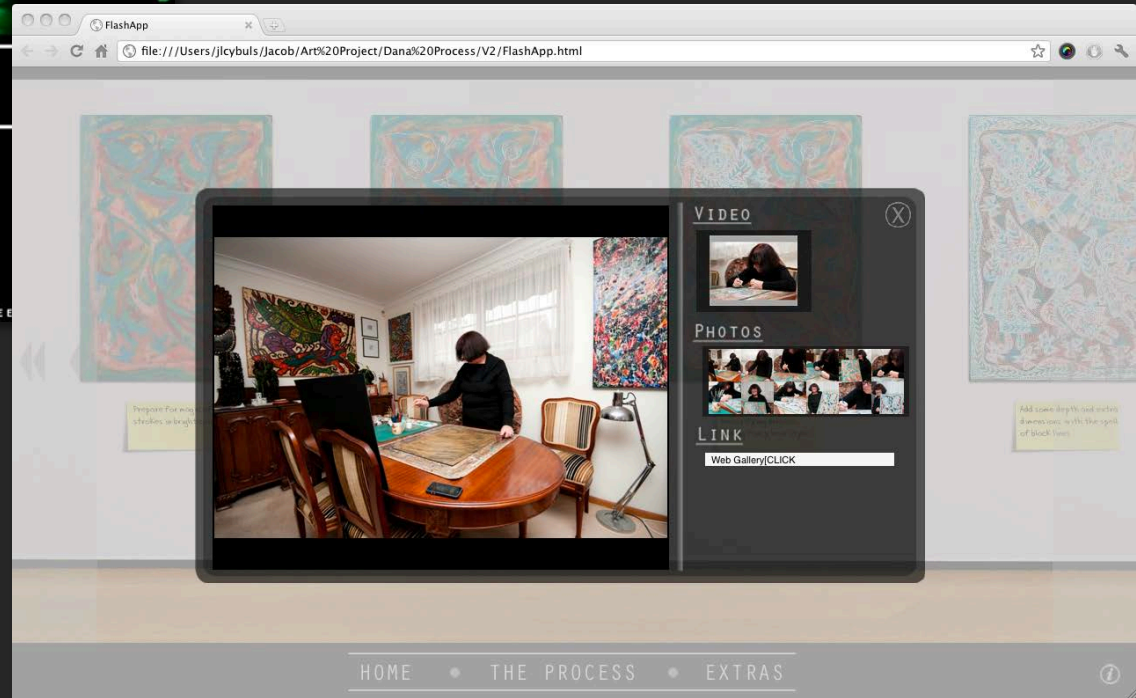
How to best capture lives, views, opinions and experience of artists?

CREATED BY

DIMAS DWIKA PUTRA
SEE EUGENE
CALVIN TIONO
ZHIHAO DING

VIDEO BACKGROUND MUSIC: [HTTP://INCOMPETECH.COM/M/C/ROYALTY-FREE](http://incompetech.com/m/c/royalty-free/)

Essays



HOME • THE PROCESS • EXTRAS

8. Aristoberry artists

Lives, views, opinions and experience



How to best capture lives, views, opinions and experience of artists?

9. Aristoberry experience

Art + emotion = the missing ingredient

Dana



Deirdre



Angie



Felix



Collin

Victor



Wendy



10. Interviews – future experience

Paraphrasing the artists

- Wendy: I want to see the viewer's facial expression
- Angie: My art should be viewed as if it were a diary
- Dana: Paintings shown to surround and embrace you
- Colin: Light and shadows cast on exhibited work
- Felix: Art should be seen like a dream
- Deirdre: I want people to touch my sculptures
My sculptures should float high above clouds
- Victor: Space, distance and physical interaction
with art is essential in its experience



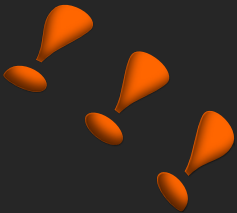
and more...



10. Interviews – future experience

Paraphrasing the artist

- Jacob:
- Young generation does not visit galleries
 - Online art is presented with no emotion
 - Social media is not a substitute for art engagement
 - Photography is a poor medium for fine art
 - Video is not used creatively in art exposition
 - Interactive multimedia is seldom utilised
 - Virtual spaces are difficult to reach by casual visitor
 - New ways of installing Fine Art need to be explored



11. Design Phenomenology

Focus:
Experience design

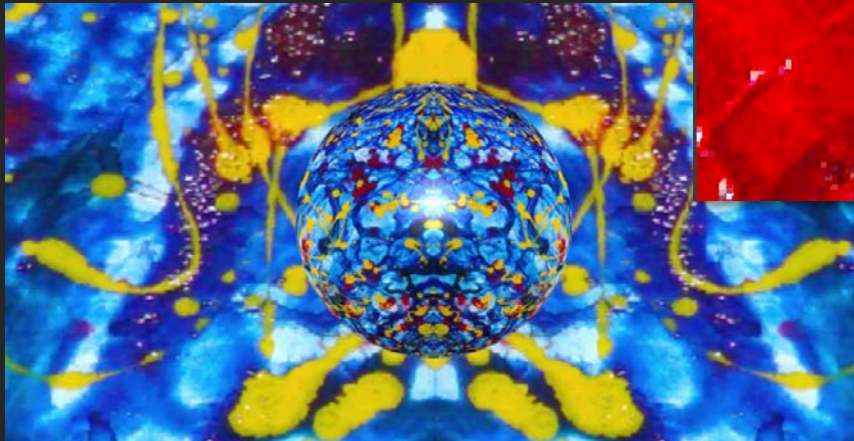
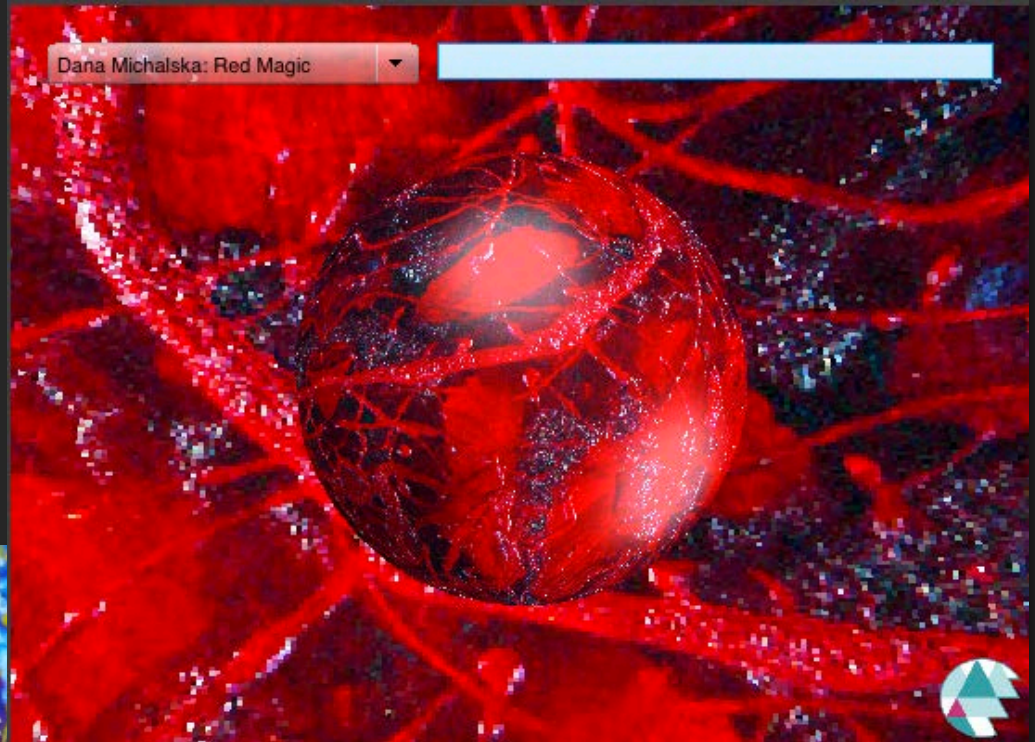
**Hermeneutic
Phenomenology &
Design Science
(Hevner 2004)**



12. Sample Installation

Dana's Painting360 - AS3 + Away3D

Art that is surrounding and embracing you. It is not just colour, but also acoustic sensation, light, movement, everything together. It can be very depressing for some, for others unusual, perhaps unbelievable.



13. Sample Installation

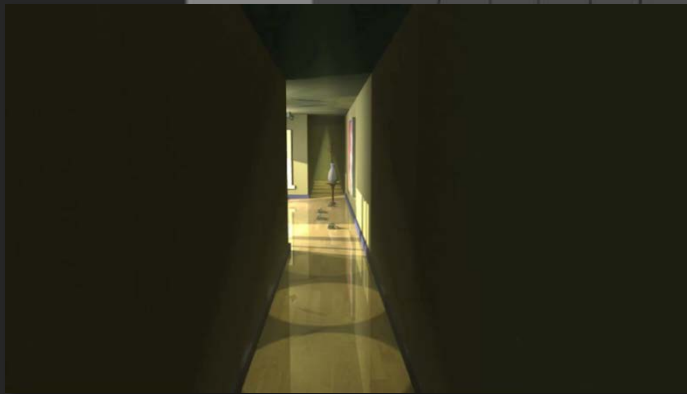
Deirdre's Little Bronze Dancer – JME3



People feeling the surface will experience that sculpture is a process.

14. Sample Installation

Colin's Gallery of Light - Blender



You can come into the the light so you can, in a way, experience the moment of birth.

14. Sample Installation

Colin's Gallery of Light – JME3



You can come into the the light so you can, in a way, experience the moment of birth.

15. Lessons learnt

The 'architecture' of Art experience

Dimension	Aspect	Components and Alternatives
Scope	Audience	User, skills, expectations, market.
	Aim	Learning and assessment, gaining experience, testing ideas and theories, developing understanding, entertainment.
	Objective	Environment, physical and mental tasks, communication, relationship, collaboration, and resistance.
	Substance	Narrative, story, scenario, script, content, theme.
	Settings	Time, space, culture and language, resources, rules, styles.
Experience	Arrangement	Duration, extent, completeness.
	Emergence	Presentation, guidance, direction, surprise, uncertainty, unpredictability.
	Convergence	Blending, reality and virtuality, transferability, coherence, consistency, connectedness, reflection.
	Immersion	Perception, attention, concentration, comfort, fitness.
	Engagement	Commitment, interest, satisfaction, and enjoyment.
	Authenticity	Believability, credibility, acceptance, congruence.

15. Lessons learnt

Mechanics	Strategies and methods	Thinking and planning, problem solving, use of skills and reflexes, listening and observing, following instructions.
	Stage and props	Backdrop and environments, objects, inventory, representation, instrumentation.
	Characters	Personality, abilities, looks, voice, behaviour, body language.
	Character control	Puppetry and role-playing, personification, constraint satisfaction, improvisation, and experimentation.
	Action	Simple, facilitated, collaborative, adversarial.
	Exploration	Navigation, gaining familiarity, confidence.
	User interface and control	Audio-visuals, media, interactivity.
Deployment	Implementation	Managing development process, development of systems, delivery media
	Adoption and diffusion	Development of personal, technical, and organisational capacities, experience transfer.
	Monitoring	Setting objectives, performance tracking, modelling mental states, feedback, and debriefing.
	Evaluation and improvement	Evaluation of objectives, processes and artefacts, experiences, views and opinions. Improvement.

16. Why not another way?

How different it is from...

SecondLife

- Imposes communal / social settings
- Need to be part of SL community
- Inconvenient / difficult access
- Imposes “go to art” not “art coming to you” thinking
- Constrained to a single experience metaphor

Games or Simulations

- Strong story orientation
- Interaction primarily with or against other actors
- Problem solving or strategy development is the focus
- Winning is often the aim

17. Past and future

More artistic wishes

The following has been achieved:

- 10 artists involved
- Interviews (> 30 hours) conducted and transcribed
- Over a 1000 images processed and presented
- 7 artists' work featured
- 3 showcases developed
- 2 essay sites established

The following is still to be done:

- Interviews to be analysed
- 3 remaining artists shown
- 2-3 more showcases
- 8 more essay sites added
- Involvement of VAS & NGA
- Research published
- **Pilot completed**
- Fully funded project initiated

18. Words of warning

Installation must not destroy art

“In the development of an expressive act, the emotion operates like a magnet drawing to itself appropriate material: appropriate because it has an experienced emotional affinity for the state of mind already moving. Selection and organization of material are at once a function and a test of the quality of the emotion experienced. In seeing a drama, beholding a picture, or reading a novel, we may feel that the parts do not hang together. Either the maker had no experience that was emotionally toned, or, although having at the outset a felt emotion, it was not sustained, and a succession of unrelated emotions dictated the work. In the latter case, attention wavered and shifted, and an assemblage of incongruous parts ensued...”

(John Dewey, *Art as Experience*, Wideview/Perigree Book, 1934, P69)

19. Summary and conclusions



Thank you!

Questions?