

**implement!**

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Interaction Design.

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Re-Memorize.

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Dark Secrets.

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URBANforest.

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The Book (title in progress).

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Hip To Be Square.

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# Introduction.

## Critical Interaction Design.

At K3 we understand Interaction Design as the field that studies how to build meaningful, beautiful, and controversial relationships between humans and artefacts. We have chosen those three adjectives as an attempt to express in a single sentence three contemporary visions on what Interaction Design should be.

A functionalistic understanding of design will look into meaningful ways of bridging the gap between us (humans) and artificial objects through the use of interfaces. At the same time, we could concentrate in analyzing the aesthetical values of the object or even the interface itself, thus the beauty in it. Finally, looking into the friction that exists e.g. when introducing a new device in a social context, we will find the controversy.

It is in this conflict that we have focused a lot of K3's work during the last years. Digital artefacts are stretching our social environments and it is our duty as designers to understand how and why. This specific area of design linking human contexts to technological gadgetry is what we call Critical Design.

Interaction Design is such a young discipline, that there is no unified definition of the term or the skills an interaction designer should have. The blurriness of Interaction Design's boundaries makes it a real design discipline like the more established graphic design, or architecture. However, Interaction Design is in a constant state of change, due to its very close relationship to technology. An interaction designer has to be ready to adjust to the circumstances, foresee the technological shifts, and understand the new paradigms that the later will provoke in society.

Critical Design studies this very same playground, looking for possibilities in how to transform our present into sometimes utopian, sometimes undesirable, sometimes needed, visions of the future.

## Interactive Prototyping.

In essence Interactive Prototyping aims the production of pieces that make use of digital technology for the implementation of concepts, or part of those, in order to illustrate an idea for a product, service, or hybrid.

This catalog looks into different interactive prototypes made by students at K3, the School of Arts and Communication, Malmö University. The pieces here presented were developed by the students themselves, with the help of a team of designers and technologists that would evaluate the novelty of their concepts over a fourteen weeks long process.

Collective music instruments, storytelling machines, or open secret boxes are to be found in the following pages. In essence each one of those are small reflections on how we -as humans- live our lives. When looking to them we may think a bit more about how we understand collectiveness, and how we could interact with others.

These works are visions for the future, but also readopted contemporary devices that let foresee a strong generation of young designers with knowledge in form and function.

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# Re-Memorize.

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Björn Wahlström  
Thomas Ness

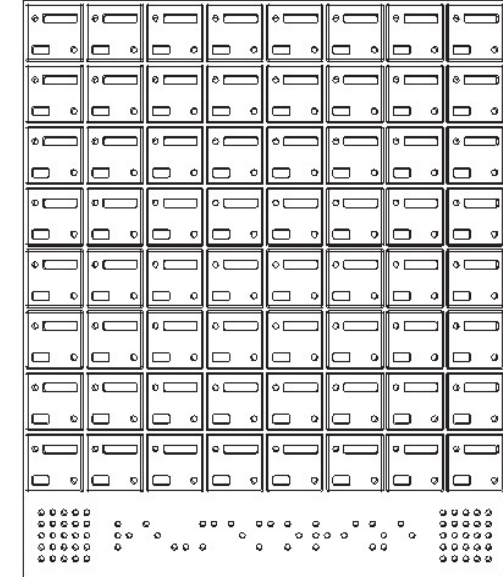
The main idea behind the concept is the old game Memory where you collect pairs of cards with the same image on. The one with the most pairs win. It is a simple game that requires that you remember a picture and a position. Re-memorize have the same structure but exclude the visual part and work with another sense instead, sound.

Will live in a time with constantly overflow of visual communication, anywhere we go images throw themselves over us, so in a way our visual sense is very well trained. Memory is by many look at as a pretty challenging game, but imagine the increasing level of challenge when you need to your memorize sounds instead of images. The game will naturally be suitable for people with low or no eyesight.

Re-memorize will appeal to all people that like games and competition no matter if you a perfect eyesight or are completely blind. It can also offer a valuable alternative to other games that often is connected with visual communication.

## Interaction Walkthrough.

**Preparations:** When Re-memorize is turned on you will first hear a welcome melody then it's just to shuffle the cards and place them out. If all the cards are pushed in correct you can start the path of defeating your opponent. If how ever one or more of the cards is lose or missing the game will tell you the position of that slot so you easy can fix it.



**Play the game:** The first player starts by turning the switch of any of the 64 "gamesquares". The game will tell the position (Ex B-7) and then play the melody connected to that card. When the melody has played the first player can flip a second switch, and again the game will tell the position of that card and play the melody. If the same sound is played on both the first and the second flip of the switch it is a pair and a small congratulation song will be played and you will pull the card from the "gamesquares" and keep them as your pair, then you get a new try. If it two different melodies you will get a failure sound. Then you have to flip the switches back and the next person gets to try. This will go on until all of the cards have been taken. The one with the most collected pairs wins and both the winner and the loser/losers can listen to the celebration song.

**Customize your Re-Memorize:** The game in its current version allows you to really simple change the sound in the game. You can upload any type of sound to a flash memory card and have them as the "pair-sounds". You can also change the startup melody and celebration song at the end. You can even change the language of the voice telling you the positions.

# Dark Secrets.

<http://www.darksecrets.info.se/>

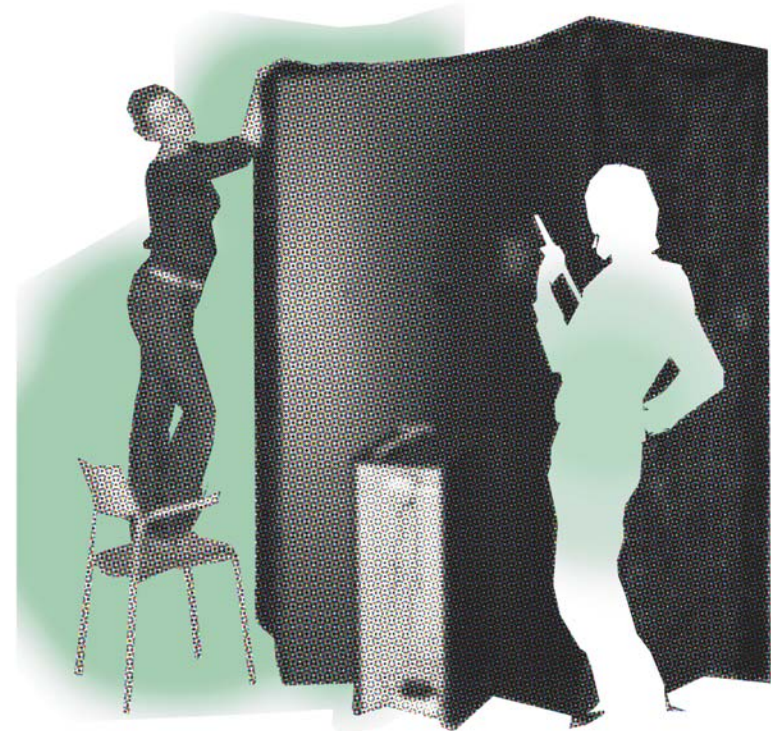
Sara Stiber  
Markus Isaksson  
Erika Nyström  
Magnus Johnsson

This project aims to explore the way people act and interact with other people's secrets. It is not to be discarded as a source of gossip, although there is a fine line between the terms gossip and secrets. This is merely an attempt to play with curiosity.

Curiosity is not always considered to be a good quality, especially when it concerns other people's private lives. Just think about how many people frown upon Reality TV shows and, upon how some of us can have an interest in those people who are "only looking for attention"... But even though we deny it, the secret truth is that gossip and other people's lives intrigue and fascinate many of us.

Someone has said that a third of all conversations are nothing but gossip. Is that true, or is it just: gossip? This project explores how people react and interact when exposed to the secrets of strangers.

Put one hand on the Bible, and lean forward to the microphone. Tell your secret quietly, and let your hand go. Your secret is kept, and you are free to enjoy the secrets of others. Enter the curved pathway, and follow the stars. The velvety, curved walls twinkle seductively. Subtle voices murmur quietly, whispers and twinkling lights make you come closer and lean one ear to the soft, inviting wall.



When listening carefully, a secret is revealed. Voices from strangers are surrounding every inch of the room, at the same time; your own mind starts to play tricks on you while trembling through the darkness.

Why would someone endeavour this? How long can you stay in there? What if one voice is recognized? How many secrets are there inside the walls? Might one be chocked? Just how curious are you?

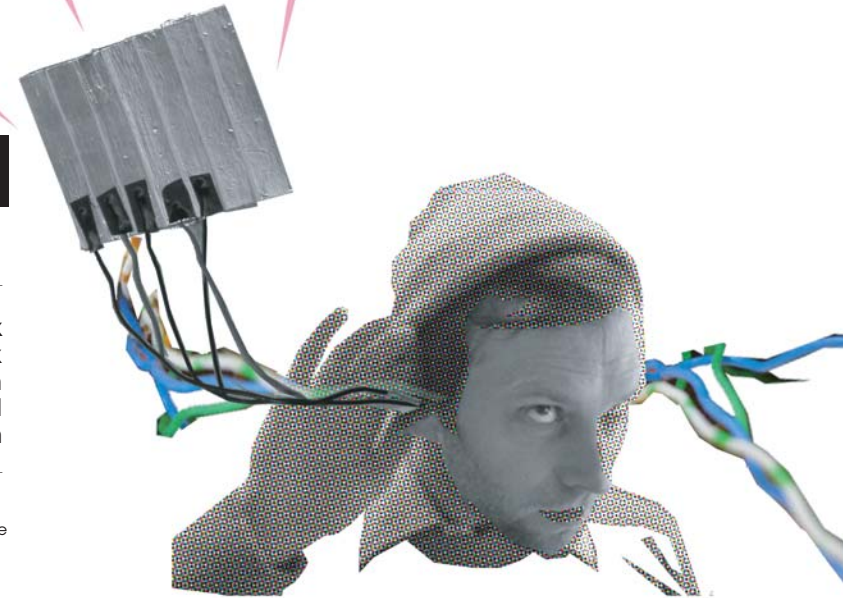
# URBANforest.

<http://televatr.org/urbanforest/>

Markus Appelbäck  
Staffan Björk  
Håkan Carlsson  
Linus Lundahl  
Eddy Svensson

For some minds, the forest is a landscape of enjoyment or pleasure, a place that triggers emotions never found in our stressful urban environment. What's the magic? Is it the blend of sounds just above audible levels, mixed with the surprise element of sounds that could send a shiver down our spines or instantly wake us from the hibernation mode of our minds? Is it the smell of the fresh air, the flowery fields, the stale smell of the bark of a decaying tree, or the year old grass of the meadows gently letting its dewy nightgown fall? It might be all of these; it might be none of them. The most probable conclusion is that it is up to the investigator, the observer, the life living the environment.

What this project is about is capturing some of the essences just described, move the environment closer to the urban man. It's an urban forest! Shaped to create a place for people to experience, to interact, to communicate, to relax, to annoy, to find new excitements, enemies or friends. Unshaped to its content, uncontrolled, free of interpretation, and able to have its own language depending on the setting it is located in and the users interacting with it. While being a forest it is also an instrument, able to play the sounds of the surrounding environment. Each tree triggers different sounds according to how they are being touched, and every tree is one part of a big instrument which sounds have been given to it through the users themselves.



Each tree of the forest is a gigantic microphone and recorder. The users are free to take a tree with them, collect sounds of the environment around the forest to add to the sounds of the instrument. The sounds could then be played in sequences added by previous users or played through wandering the forest touching the objects.

The URBANforest is an installation meant to dissolve the border between urban and nature, or make people rethink the possibilities of their man made environment. By using abstract forms of tree-like objects found in our urban environment we aim to find a way to open up peoples minds for the landscape that surrounds them every day. What is an urban forest? Is it the smell, the lights, the steel, the traffic and ever increasing number of people in motion?

What kind of objects might be found in a place like this? Above the crowns are swaying gently holding the vital leaves to our communication society. How could we make the urban forest reflect the life living it, as much as a real forest does?

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# XSense.

<http://xsense.slide.nu/>

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Adam Danielsson  
Per Nilsson  
Andreas Nertlinge  
Tamara Klein

Melvin Ochsmann  
Robert Winthers  
Koen van Mol

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Close your eyes for a moment and listen. The steps of people moving about, their voices echoing around you. Someone's walking down a flight of stairs. Elsewhere, laughter can be heard. You see all this in your mind's eye, without ever opening your own. Without sight, your other senses fill in.

As you read this, your peripheral vision is telling you who just walked past and how far you are from them. From experience you know how close you are to the wall behind you. This is what your unaided vision tells you.

What would happen if you relied on what you hear to be your sight? Blind people do this every day. What would it be like if the things around you echoed back to you, screaming and singing about how near or far they were?

Wearing XSense, the sounds from outside turns into a synaesthete's colorful vision. And the environment you normally see turns into a sonic landscape. You must trust your mind's eye to describe this new world around you. Will you let go of your fears and venture into it?

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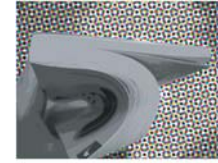
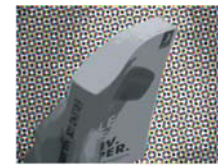
# The Book. (title in progress)

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Karin Andersson

"This project explores the book as object and inquires some of its possibilities as a computationally enhanced interactive object. It is rigid in its notion of the book as a material object which possesses specific material, physical, and interaction qualities. What happen when you enhance these qualities computationally and what does it do for the reader experience?"

(Excerpt from Masters Thesis in MA ID04)



# Hip To Be Square.

<http://hiptobesquare.info.se/>

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Mikael Hjelm  
Sebastian Ibarra  
Andreas Karlsson

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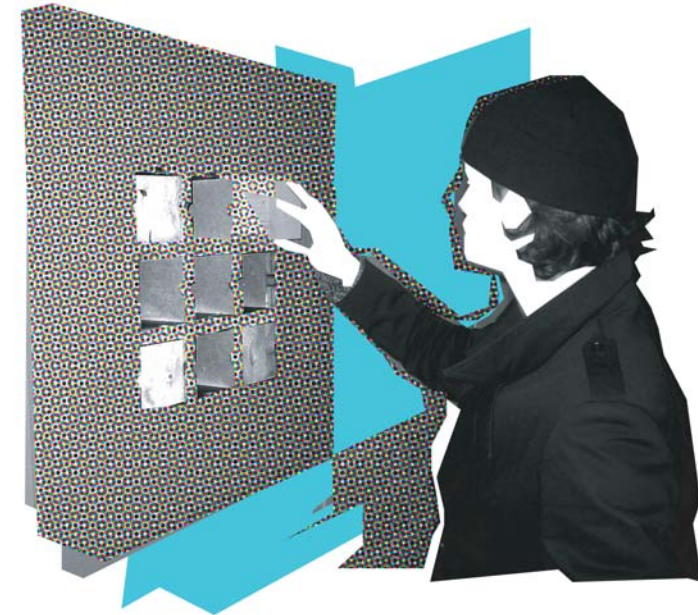
People interact and relate to music in different ways. But where do you store your music and how do you play it? Hip to be square is a concept for a navigation system that questions these questions and answers them with an alternative music player. The context in where it is to be placed is in a room like a piece of furniture. It is not a small gadget you carry around, it is like a piece of furniture for storing your music collection.

The music player has no display or visual buttons. By inserting a cube into the grid a song will play and when a new cube is inserted the song changes to a new one corresponding to that particular combination. This action challenges the user to build up a combination of cubes in the grid. The goal is to make the user more engaged in the interaction in a more physical way than the conventional way of navigating by just pushing a button.

We chose to make the player in wood because it gives more of a natural feeling. Wood also gives a crafted touch and removes the high tech feeling. All technical devices and the two speakers are placed inside the frame. Everything that is visible is made of wood. We made half circles around all holes so the cubs easily can be removed and moved around. The cubs are all 1000 cubic centimeters big and in solid wood. If you drop them they will not break.

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Malmö University  
Konst, kultur och kommunikation, K3

<http://www.mah.se/k3>

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## Acknowledgements.

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These projects and their dissemination wouldn't have been possible without the kind support of:

The lab assistants Marcos Yarza and Marcus Hannerstig for their late-night support and commitment, the EMI guys Koray and Quique Tomas for their help in putting beautiful sounds to some of our pieces, the Arduino Community and their developers for the tools, K3's Staff but specially Mattias and Peter for the help with getting access to materials, Massimo Banzi for his magic electronic tricks, Hans. C. Steiner for his PureData patch to interface Arduino, the fabulous Livia Sunesson for her design crits, tallest Magnus Torstesson for his website promoting the projects. And Staffan Björk for making this brochure.

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