

## ***Web 2.0 - Language Learning With the Virtual Worlds***

**Course / Degree:** B.Tech

**Institution / University:** GMRIIT, India

**Published in:** 2010

### **Paper Abstract / Summary:**

Whether it is a social networking site like Facebook, a video stream delivered via YouTube, or collaborative discussion and document sharing via Google Apps, more people are using Web 2.0 and virtual world technologies in the classroom to communicate, express ideas, and form relationships centered around the era of Information Communication Technologies (ICTs). This paper reviews the current trends in the use of mediated communication and offers a vision for near-future second and foreign language (L2) learning tools as a means of adding real world relevance to the internet-mediated communication systems. In addition, it briefs the Savvy of Web 2.0 technologies (e.g., blogs, wikis, and social bookmarking) and the use of virtual worlds (Second Life) technologies, looking at how they are used in language education, and examining some of the advantages of using them in the classroom. We then consider three types of 3-dimensional virtual environments, including open social virtualities (such as Second Life), massively multiplayer online games (MMOGs) (e.g., World of Warcraft, Everquest, and Eve Online), and synthetic immersive environments. The final section of this paper addresses some future thoughts regarding the use of Web 2.0 technologies in our classes and challenges in the effective usage of Virtual Worlds in education.

### **Paper Keywords/Search Tags:**

web 2.0, second life, virtual worlds, ARL

## ***Constructing Chinese-American Identity: Mother-Daughter***

**Course / Degree:** International Conference

**Institution / University:** RR Campus/Tribhuvan University, Nepal

**Published in:** 2007

### **Paper Abstract / Summary:**

Who are we? This question weighs much options for anyone and probably it is the quest for identity in the study and analysis of any fictional texts of hyphenated authors— African-American, Asian-American, Indian-American, Chinese-American—where fictional characters enjoy in the new cultures, make choices of living, create dreams, shifting from one nation to another, and finally lead a painful existence thinking of past, culture and originality/roots. Amy Tan, like many ethnic writers, develops her fictional writing from the intersection of two traditions, Chinese and American, fusing family history, religious values and cultural identity in narrative form.

This paper mainly focuses on construction of Chinese-American identity through mother-daughter relation in *The Joy Luck Club* (1989), one of the best-selling novels of Amy Tan. Having presented the first generation of mothers—Suyuan Woo, An-mei Hsu, Lindo Jong and Ying-ying St. Clair from China to America, Tan shows them cultural aliens in their new world. On the contrary, their daughters—Jing-mei “June” Woo, Rose Hsu Jordan, Waverly Jong and Lena St. Clair are born and educated in America, some even married to non-Chinese, and this represents the second generation of Chinese-American women. The mothers in *The Joy Luck Club* expect their daughters to obey their elders and so learn by obedience, by observation and by imitation, as they did in China. Because the mothers internalized values and knowledge, they seem to assume the knowledge is innate, and that is present in their daughters, but they misinterpret in the context of American culture. The only means for the mothers’ generation, to ensure their ethnic continuity, to understand who they are indeed, is to recollect the past and to tell the tales of what is

remembered, whereas in the second generation, the daughters, after terrible sufferings, come to an understanding, and there is hope for the daughters, for instance, June/Jing-mei completes her relationship with her dead mother, Suyuan Woo, and experiences her Chinese identity.

**Paper Keywords/Search Tags:**

Constructing Chinese-American Identity: Mother-Daughter in Tan's The Joy Luck Club

***Educated, Westernized and Unfulfilled: A Woman's Life in The Thousand Faces of the Night***

**Course / Degree:** none

**Institution / University:** Tribhuvan University/RR Campus, Nepal

**Published in:** 2008

**Report Abstract / Summary:**

After the 1950's, a handful of Indian woman novelists writing in English appeared in India. Anita Desai, Shashi Deshpade, Geeta Dharmarajan, Bharati Mukherjee and Githa Hariharan are some of them. They are educated and write about different women in Indian society who show a wide spectrum of colours. Githa Hariharan, having been educated in America and having learnt Western values, is the author of The Thousand Faces of the Night (1992). In her novel The Thousand Faces of the Night, Devi, the protagonist, is an educated and westernized Indian woman but her desires are unfulfilled in modern Indian life. Her chosen world as she returns from America gets complicated as she seeks to go alone in her life. Gradually her life turns from one mishap to growing nightmare. She finds her world full of myth, history, love and penance.

My paper focuses on the life style of an educated and westernized woman whose life is unfulfilled socially, emotionally and in terms of physical needs. Devi, the central character of this novel, spends a long period while in her course of study in America and assimilates to the culture abroad. Upon her arrival to her hometown in Madras, a Metropolis of India, Sita, her mother, arranges her marriage with Mahesh, a regional manager of a multinational company that makes detergents and toothpaste. But she finds herself confined in a male-ridden world, and realizes her western education and culture have made her unable to relinquish her desire for love, life and sex within this world. To escape this, she flirts with Gopal, a singer. Yet, she is unhappy and weaves a net of myth, history and stories of women to create a meaning of life

**Report Keywords/Search Tags:**

LAN, Gita Hariharan, Indian Women in Literature,

***Surprise! Interactions with surprising objects to create memorable experiences***

**Course / Degree:** MA Industrial Design

**Institution / University:** Central Saint Martins, University of the Arts, London, United Kingdom

**Published in:** 2005

**Thesis Abstract / Summary:**

The project is an exploration of the use of surprising elements in design and the effect the surprises can have on emotional attachment and the memory of the experience.

Surprise is an emotion that is used in very explicit ways in personal interactions and in narrative media, yet its effects when applied to design have not been studied in detail. This study concerns itself mainly with the relation between surprising objects and their ability to create a memorable experience with a user and create

emotional attachment to the object.

The study is divided into three main sections. The first section defines surprise from a psychological point of view and explores its applications, in particular its applications to objects in creating memorable experiences and emotional attachment.

The second section explores the design world, analysing contemporary surprising design by dividing it into three categories of surprise.

The third section describes the design aspect of the project, from methodology to designs to user and self-evaluations.

**Thesis Keywords/Search Tags:**

design, surprise, emotional design, furniture, domestic objects, interactions, product, industrial design, Silvia Grimaldi, London, UK

***A Documentation Methodology Proposal to the Problem Posed by the Conservation of Contemporary Modern Works of Art in Malta***

**Course / Degree: B.Cons.Hons**

**Institution / University: University of Malta, Malta**

**Published in: 2003**

**Thesis Abstract / Summary:**

Twentieth century innovations in the use of diverse materials in the manufacture of modern contemporary works present huge problems for conservators. From the onset one of the biggest problems a conservator has to face is a missing 'lacuna' of knowledge, in the method of manufacture, and what had in fact, been used by the artist. The study proposes a methodology of how to acquire this missing knowledge, through an information gathering strategy with artist's co-operation. A triangulation of information model, that is, a questionnaire, video interview, and the creation of a fragment replica or sample taking, would allow for such information to be accessible through a database system. This methodology was successfully tested by a questionnaire, which was sent out to a small selection from the population of practising Maltese artists, and by a case study of a contemporary Maltese artist; Vince Briffa. A twenty minute video interview with the artist in his own studio, is also incorporated, and photographs of the various stages in the construction of the work as well as the setting up of a fragment replica in the artist's own studio is also covered. The research findings indicate a sustainable level of co-operation from the artists without which the eventual launch of the project would not be feasible. It also resulted that the methodology can offer detailed quality information that was otherwise not available, and which is most often, the first thing to be sought by conservators in the eventual management of such complex works.

**Thesis Keywords/Search Tags:**

conservation, contemporary modern works, works of art

***Cross-dressing In Chinese Classics And Their English Versions***

**Course / Degree: PhD in Applied Linguistics (Module Two, Paper Two)**

**Institution / University: The University of Birmingham, United Kingdom**

**Published in: 2010**

## **Thesis Abstract / Summary:**

Cross-dressing, or the act of adopting the role and many of the customs of the opposite gender, "implies different things in different cultures and has been viewed historically in widely varying ways." (Bullough and Bullough, 1993:3) To reveal the different attitudes and ideological assumptions about sex and gender in Western and Chinese cultures, I examine the portrayals of cross-dressing in three well-known Chinese stories: *The Ballad of Mulan* (500 - 600 A.D.), *The Butterfly Lovers* (850 - 880 A.D.), and *Censored by Confucius: Ghost Stories* (1788), as well as the representations in their English adaptations and translations.

From the comparative study, it is found that cross-dressing rarely "reveals the imitative structure of gender itself," (1999: 175) as Judith Butler suggests. In fact, in most texts, Chinese or English, the cross-dressing motif often serves to reinforce and confirm the existing distinctions between male and female, masculine and feminine, gay and straight. What is also noticeable is that in most English interpretations and translations, the representations of cross-dressing become more conservative and less 'problematic'. In almost all cases, the effect of the potentially subversive gender reversal is reduced.

## **Thesis Keywords/Search Tags:**

adaptation, cross-dressing, gender, subversion, translation

## **TOWARDS THE SYNTHESIS OF AESTHETIC PRODUCT FORM**

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## **Abstract**

A method for the synthesis of aesthetic product form is proposed. The approach attempts to bring computation to bear on the notion of brand DNA, a term which is used in industry loosely to refer to the aesthetic form elements that contribute to brand identity. The designer defines the origin of an evolutionary process by interactively describing the archetype, or skeleton, of the desired form based on existing product geometry. The system uses the skeleton to generate a variety of forms, or surface skins. The designer selects appealing surfaces for further evolution in form space. It is envisaged that this synthesis process will be applied within an integrated industrial design cycle that supports the rapid alternation between physical and digital representations of product geometry.

**Keywords:** Conceptual design, industrial design, product design, form synthesis, geometric modeling, styling, aesthetics.

**In:- Proceedings of DETC'00 ASME 2000 Design Engineering Technical Conferences and Computers and Information in Engineering Conference Baltimore, Maryland, September 10-13, 2000**

**Abstracts from Leonardo, October 2013.**

## **THE COMPLEXION OF TWO BODIES. PART ONE: NUANCE DRAWN OUT**

**ABSTRACT:** Motion capture, eye-tracking and digital image capture technologies are rapidly replacing traditional life drawing practice. We are led to believe that such technologies provide high-quality movement-analysis resources, yet these new tools are only in the early developmental stages. The author employed cutting-edge movement-analysis technologies and traditional drawing practice to create a series of "transparent" key-frame drawings based on Muybridge-style movement sequences, depicting specificity of the skeleton and musculature at key anatomical landmarks as though seen through the skin to stimulate perception of both movement and structure simultaneously.

## **SOFT MOON: EXPLORING MATTER AND MUTABILITY IN NARRATIVES AND HISTORIES OF THE EARTH-MOON SYSTEM**

**ABSTRACT:** Theories of the formation of the Earth-Moon system allow us to understand not only our historical relationship to science and observation but also how we have perceived ourselves in the context of the vastness of the universe. In this paper the author discusses her work *Soft Moon*--a computer-generated film that explores the mutual attraction of two planetary spheres, with reference to the story of the same name and other works by Italo Calvino and by Stanislaw Lem. The development of the film is inter-contextualized with a series of ancient and modern historical theories of the formation of the Earth-Moon system.

## **LIGHT PERFUME: A FASHION ACCESSORY FOR SYNCHRONIZATION OF NONVERBAL COMMUNICATION**

**ABSTRACT:** People mirror each other's body language as a way of bonding, seeking acceptance and creating rapport. *Light Perfume* is an interactive wearable system designed in the shape of a bangle that helps the wearer mirror their partner through lighting and olfactory cues. During a conversation, the *Light Perfume* system on each person's wrist uses multiple inputs from the surrounding environment to generate a synchronized output expression. This consists of a color and blinking frequency of light along with a perfume fragrance that is stimulated simultaneously from each system. The *Light Perfume* system was designed to foster social interactions and make people feel more empathy towards each other.

## **TOWARD THE USE OF CHUA'S CIRCUIT IN EDUCATION, ART AND INTERDISCIPLINARY RESEARCH: SOME IMPLEMENTATION AND OPPORTUNITIES**

**ABSTRACT:** This paper considers the merging of Chaos with art, including such forms as digital images, sounds and music, based on dynamic systems derived from Chua's Circuit and using appropriate coding methods. Design elements, logos, musical instruments, software environments, multimedia theater performances and virtual museums with strange attractors have also been realized. In the field of education, the paper introduces environments that have foreseen the virtual manipulation of patterns derived from Chua's Circuit, which has fostered a deeper understanding of the evolution of dynamic systems through computer simulation.

## **INSEPARABLE IMPULSES: THE SCIENCE AND AESTHETICS OF ERNST HAECKEL AND CHARLEY HARPER**

**ABSTRACT:** This article examines the role of aesthetics in scientific argument by analyzing two images. The first, from Ernst Haeckel's *Art Forms in Nature* (1904), depicts 15 bats evenly spaced on a white field. The second, Charley Harper's *Darwin's Finches* (1961), shows 13 finches, similarly displayed. Although these two images may at first appear to have little in common, they both present a specific interpretation of Darwin's theories using visual language. This article argues that the act of representation and scientific theory are inextricably intertwined.

## **TELLING STORIES WITHIN IMMERSIVE VIRTUAL ENVIRONMENTS**

**ABSTRACT:** Portraying an unfolding story within an immersive virtual environment (IVE) is difficult: In an IVE, participants can pay attention to and interact with whatever they choose within the scene. Moreover, the decisions taken by virtual characters must appear consistent with their personalities and motivations but also take into account the human participants' actions, whenever relevant. Finally, the results of the interactions should satisfy a pre-established plot. In this article, the authors introduce a new two-part approach that addresses the dilemma regarding freedom of action and narrative.

## **HYPertext REVISITED**

**ABSTRACT:** This article proposes a new approach to literary hypertext, which foregrounds the notion of interrupting rather than that of linking. It also claims that, given the dialectic relationship of literature in print and digital-born literature, it may be useful to reread contemporary hypertext in light of a specific type of literature in print that equally foregrounds aspects of segmentation and discontinuity: serialized literature (i.e. texts published in instalment form). Finally, it discusses the shift from spatial form to temporal form in postmodern writing as well as the basic difference between segment and fragment.

## **@TRANSFORMITT**

**ABSTRACT:** TransforMitt is a Dada art project that makes a statement about political campaigning using a computerized parody of U.S. presidential candidate Mitt Romney's messages (tweets) on Twitter. The author describes the method used to generate the parody, issues that arose, how and why a human is still required, and whether Twitter is an effective medium.

## **JUNKSPACE**

**ABSTRACT:** Junkspace is a time- and location-sensitive animation and corresponding mobile application that superimposes two forms of waste, one earth-bound (electronic waste) and the other celestial (orbital debris), and three different forms of space: outer space, physical space and virtual space. Using custom software, publicly available NORAD orbital debris tracking data and the GPS coordinates of the exhibition venue, the movement of animated e-waste on screen aligns with the orbital path of actual pieces of debris in orbit above the user's location.

## **GIVE ME GESTALT! PREFERENCE FOR CUBIST ARTWORKS REVEALING HIGH DETECTABILITY OF OBJECTS**

**ABSTRACT:** In cubist paintings by Picasso, Braque and Gris it is possible to detect everyday objects like guitars, bottles or jugs, although they are often difficult to decipher. In this art-science collaborative study the authors found that participants without expertise in cubism appreciated cubist artworks more if they were able to detect concealed objects in them. The finding of this strong correlation between detectability and preference offers wide implications for art history and human cognition as it points to a mechanism that allows us to derive pleasure from searching for and finding meaningful patterns.

## **MAPPING INTERSTITIAL URBAN SPACES THROUGH PERFORMING THE CITY**

**ABSTRACT:** Abstract: The project investigates how public perception of interstitial urban spaces could be elicited and recorded through Performing the City – participatory ‘walkabout’ performance practices produced and staged for specific urban sites. Interstitial urban spaces are ‘forgotten’ underused spaces awaiting public re-imagination and interventions. Following an ethnographic study of the UK theatre company Slung Low’s Mapping the City production in May 2011, the authors reflect on how the research propositions should be refined to better capture the transient transformative potential of spatial urban mapping through performing the city.

## **DIGITAL MANDALA: THE POST-VIRTUAL AS MEDITATION OF IMPERMANENCE OR A NEW REALITY**

**ABSTRACT:** This paper proposes the post-virtual as the second phase of media art. The post-virtual is an entity in reality from the virtual, in which the output of media artworks follow the physical condition based on physical computing. Digital Mandala captures the viewer’s face, processes the image, draws it in rough pixels made of black colored sand, and brushes it out soon. As an ephemeral repatriation of the virtual, the post-virtual is pronounced in the paper as a new reality in our technological scene.