1 2 3 Playtime

SEMINAR ON WORLDBUILDING
[ART, GAME DESIGN, CULTURAL HERITAGE]

7 MARCH AT IAC, MALMÖ

INTER ARTS CENTER

LUND UNIVERSITY

REGION SKÅNE

PROGRAMME

INSTALLATIONS AT IAC, 09:00–18:00
In addition to the lectures, game-related artworks will be on display throughout the day.

SEMINAR IN THE RED ROOM **Please register via the following link.**

9:00	Coffee and registration in the Café
10:00–10:10	Introduction
10:10–10:55	*Game Engines from Worlds to Weather: On Arts Practices and Simulations* Presenter: Jussi Parikka, Aarhus University
10:55–11:15	Artist talk. *A Hand in the Game – Termination* Presenter: Hillevi Cecilia Högström
11:15–12:00	*I can´t play with you anymore* Presenters: Danielle Brathwaite-Shirley
Lunch	
13:00–13:45	*Building game worlds with AI* Presenter: José Maria Font Fernandez, Malmö Universitet
13:45–14:30	*Virtual Reality for cultural heritage mediation and artistic practices* Presenter: Fredrik Trella, RISE Research Institutes of Sweden
Coffee	
15:00–16:00	*Textile Subtexts in an Augmented reality* Presenter: Bella Rune
16:00–	Discussion

PRESENTATIONS

Game Engines from Worlds to Weather: On Arts Practices and Simulations

Games and game engines are central to different artistic practices from Harun Farocki's Parallel series of investigations of game aesthetics to for example Lawrence Lek's mobilization of game engines for inquiry into non-human machine worlds. I am interested in the intersection of software studies and games, especially in relation to art and experimental practices but also in terms of the environments being modeled or even simulated: one example of such would be weather, for example wind, that persists as a curious "non-player character" (not really a character though) in game worlds. Weather has historically been a major difficulty for "realistic" games but it is also something that helps to unfold different uses and meanings of game engines, including outside gaming.

Presenter: Jussi Parikka, Aarhus University, Denmark

A Hand in the Game – Termination (2017)

In 1996, the market encouraged teachers to use the new simulation game, SimPark, as a means to educate children about ecology. A manual was produced as a guide on how to successfully use the program for education. The introductory pages claim that the programme provides progressivity and alternative learning. However, the deeper one delves into the system of the game the flaws emerge one by one.

The recommended way of starting the simulation is to heavily introduce flora, which in turn prompts the algorithm to introduce animals, as food sources are made available. However, if one does not regulate populations, the ecosystem disintegrates and the top predators are left starving. Introducing human objects into the park invites humans. They are generally ill behaved, straying from their paths and producing a noticeable amount of garbage. You can forgo populating your park with humans, however they bring a higher influx of money than your yearly tax revenue, and money is a main component to managing your ecosystem. With insignificant funds, it is not possible to add new plants or animals. In essence, the game insinuates that without money, not even the ecosystem can work.

Presenter: Hillevi Cecilia Högström

I can´t play with you anymore.
Danielle Brathwaite-Shirley works predominantly in animation, sound, performance and video games to communicate the experiences of being a Black Trans person. Her practice focuses on intertwining lived experience with fiction to imaginatively retell Trans stories and build an ongoing archive of erased Trans lives for the past, present and future.
Presenters: Danielle Brathwaite-Shirley

Building game worlds with AI.
We live in an era in which almost anything may have been generated with AI. Any sorts of digital content, to a lesser or larger extent, can be the target of generative AI. Games have tons of digital content, and AI researchers worldwide have been studying for many years now the many ways in which computers and humans can work together to generate game content, as well as the many consequences and takeaways of such endeavors.
Presenter: José Maria Font Fernandez, Malmö University

Virtual Reality for cultural heritage mediation and artistic practices.
Virtual reality is a technology with its modern roots in the 1960ies, but with philosophical origins dating back several centuries. With the latest generation of more user-friendly technology and lower cost the stage should be set for an artistic revolution, but why is the medium still considered just a curiosity among most people? And with the promises of the all-immersive experience, shouldn't VR be the ultimate medium for reliving the past and giving new life to cultural heritage mediation? But then why is it still very rare to see VR-installations in museums? This lecture begins by exploring the basics of the technology, and goes on to diving into the concept of immersion and how that can be achieved. Then, we will look at how an impactful experience can be designed, including some hands-on pointers for achieving good VR-experiences before, before going into how the cross-section between art, pedagogics, didactics and VR is a mutually beneficial area to develop. We will then look specifically at VR for cultural heritage mediation, and the pitfalls and possibilities of that area. Last, we will look at a number of examples of VR-experiences pushing the boundaries in these fields (and some that failed to do so).
Presenter: Fredrik Trella, RISE Research Institutes of Sweden

Textile Subtexts in an Augmented reality.
Through three art projects where the smartphone has been used as an emphatic tool, a feminist scanner and a playful reenactment, this presentation discusses how a triangulation of cultural heritage, smartphones and the social body can be used to find new sightlines through history and uncover material subtexts.
The collection of portraits in the Board room of Stockholm School of Economics, Soviet propaganda textiles from the collection of The Museum of Textile in Ivanovo and historic red banners from the Swedish Working-class movement are all massaged through these art projects. Traces of positions of protest, power structures and propaganda in cultural heritage are used as a lens to get fresh perspectives on current situations.
Presenter: Bella Rune

PRESENTERS

Jussi Parikka is Professor of Digital Aesthetics and Culture at Aarhus University, Denmark as well as (visiting) Professor at Winchester School of Art, UK. At Aarhus, he leads the project Design and Aesthetics for Environmental Data (https://cc.au.dk/en/dafed/). He has also worked as curator including part of the curatorial teams of transmediale 2023 and Helsinki Biennial 2023, and most recently as co-curator with Daphne Dragona of Climate Engines at Laboral, in Gijon (Spain) that is open until end of May 2024. His most recent book is Operational Images: From the Visual to the Invisual (University of Minnesota Press, 2023).

Hillevi Cecilia Högström (b. 1994, Sweden). Graduated with an MFA from Malmö Art Academy in 2022 and previously a BFA from Iceland University of the Arts in 2018. Visit Hillevi's artist page – hillevihogstrom.com

Danielle Brathwaite-Shirley (b. 1995, London). Berlin/London-based artists. They received an BA from the Slade School of Fine Art, London in 2019. Danielle's work has been the subject of solo exhibitions and performances at institutions such as Artnight Dundee (2023) Villa Arson, Nice (2023) Fact, liverpool (2022) David Kordansky, LA (2022) Project Arts Centre, Ireland (2022); Skånes konstförening, Malmö, Sweden (2022); Arebyte Gallery, London (2021); QUAD, Derby, England (2021); Albright-Knox Art Gallery, Buffalo (2021); Tate Modern, London (2020); Focal Point Gallery, London (2020); Science Gallery, London (2020); and MU Hybrid Art House, London (2020). Their work has been included in group exhibitions at institutions such as Julia Stoschek Foundation, Berlin (2022); Münchner Kammerspiele, Munich (2019); Les Urbaines, Lausanne (2019); and Barbican, London (2018).

José Maria Font Fernandez is Associate Professor in Computer Science and runs the Game Lab at Malmö University. He holds a PhD in artificial intelligence from the Universidad Politécnica de Madrid. His research focuses on artificial intelligence and computational intelligence in games, exploring the ways in which AI can be a productive and creative tool during the video game development process, such as procedural content generation and mixed-initiative creative tools. He is also active in gamification, e-learning, and purposeful games.

Fredrik Trella works as a researcher and developer within the field of interaction design and applied digitalisation at RISE Research Institutes of Sweden. In his work he explores how modern technologies can be used to create new educational tools for museums, and has a particular focus on the use of Virtual Reality for new ways of cultural heritage mediation. He is also active in creating prototypes and concepts for implementation of VR in applications ranging for artistic practices (such as performative art and narration), elementary and upper secondary school, to training of operators for the industry and education for nurses and doctors. He is particularly interested in the immersive qualities of VR, and how this can be used disruptively in different sectors.

Bella Rune (b. 1971) is an artist based in Stockholm, Sweden. She is educated at Chelsea College of Arts in London (1995–1998) and Beckman's school of Design (1992-94). She works with sculpture, including performative elements and experiments with different materials and techniques. In the ongoing project Konsekvensanalys (Impact analysis) she explores the interface between physical reality and a virtual world with augmented reality often relating to existing collections in museums or institutions. The project has been displayed in exhibitions at Stadsskogen, Uppsala, Sweden (2015), Konstmuseet i Norr, Kiruna, Sweden (2016), Tensta Konsthall, Sweden (2018) and Garage Museum of Contemporary Art, Moscow, Russia (2018), Munch, Oslo (2022) as well as a site specific permanent public commission at Stockholm School

of Economics, Sweden (2018) and Västerås Stad (2020). Many of her exhibitions and projects circle around textile as metaphor, history, methodology, materials and techniques and the lens of textile is present when she offers readings of contemporary relationships to digital technology. Bella Rune is a former professor of Fine Art, Textile at Konstfack, University College of Arts, Crafts and Design in Stockholm and educational work is an integral part of her artistry. As part of her research, she curated the exhibition Textila undertexter (Textile Subtexts) together with Helena Selder. It was first presented at Marabouparken, Sweden (2016) and later at Malmö Konstmuseum, Sweden (2017). In the exhibition she made a larger installation also serving as exhibition design and curatorial framework. With Galleri Magnus Karlsson at the art fair Market in Stockholm 2018 she received great attention for the installation Vertical Network Performance, a series of mobile sculptures in mohair yarn that combines her interest in craft, history, and contemporary conditions. Her exhibition Suspended Animation at Carl Eldh's studio museum continued to explore these topics and combined different strands of her digital and material-based practice. Her latest solo exhibition at Galleri Magnus Karlsson, "Digging", 2023, continued to explore the role of textiles in human history through working with 3d printing, archeological findings, wood, and bronze. Rune has an ongoing collaborate with artist Jonas Nobel, sometimes under the name SAGOVOLO, and together they havemade exhibitions, workshops in education, performative site-specific work and public commissions, like "Träningläger för föreställningsförmågan" (2020), a public art commission integrated in the architecture of Sjöviksskolan in Årstaberg, Stockholm and recently finished an extensive work, "Spoken Textiles in an intertwined system" for the new court building in Malmö with Public Art Agency Sweden.

The seminar is part of 1, 2, 3 Playtime, which is a lecture and workshop series organised by IAC and Region Skåne. Read more about 1, 2, 3 Playtime here.

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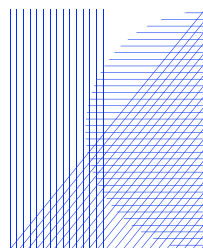
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