Showroom: Project Pinocchio

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Abstract ***Abstract*—The abstract goes here.**

***Index Terms*—IEEE, IEEEtran, journal, LaTeX, paper, template.**

Introduction

I Will in this paper reflect upon a design project called 'Pinocchio' which I co-created alongside my peers. The paper is split into two sections; The first section will be a very brief explanation of the design, in terms of what it is and how it functions. The second section is concerned with discussing how 'Pinocchio' fits into a speculative design practice.There are a lot of areas within this topic to reflect on, far more than I would be able to cover in two pages, I have therefor chosen to narrow it down to reflecting on, why the design is called 'Pinocchio'?

I. A brief explanation of the design:

Pinocchio is a piece of wearable technology that consists of three main parts; a set of gloves with build in inductor components, a shoulder-patch with a pair of red and green LED's, and finally a pair of headphones. All of these parts are connected with a bunch of different cables for audio signals or controlling the LED brightness.

This design explores and utilizes the physical phenomenon of electromagnetic fields(EF), via a small component called an inductor, which is capable of detecting EF as electrical impulses. These impulses can be transcoded into amplified audible frequencies, that will vary depending on the particular EF emitted from an electrical device. When interacting with any device while wearing 'Pinocchio' it enables the user to listen to the electrical signals. Not only is it occupying the visual, but also the auditive sensory experience of the interaction, thus resulting in a more intensified and immersed experience.

This intensified interaction also results in making the user unavailable of attaining any form of social interaction, meaning that you can't be looking on your phone and talking with others simultaneously, any conversational attempts will drown in a wall of EF generated noise sent directly into your ears through the headphones. We found ourselves heavily inspired by Goffman's term 'involvement shield'[1, p. 39], which is used to describe a situation where a human engage in the development of a barrier between the human and the social gathering in a public space.

Our design is situated in a future in which this barrier is exaggerated. Imagining a society in which everyone is wearing this contraption, resulting in a transhumanistic sensory increased awareness of technology, that will cause social interaction to become equal to that of interacting with our technology.

II. In what way does this particular design present itself as speculative?

By imagining this dystopian future, we want to address our rigorous behavior with technology in a social context, and use the design as a medium to speculate with, rather than attempt to reach this future[2]. Using this dystopian future as a means of discussion, serves not only to contemplate on a posthuman state where our interaction with technology is equal to that of social interaction, but also how we currently, at this point in time, should reflect more upon our dependency of advanced technology. It is important to note that speculative design is not the only future oriented practice. However, what distinguishes speculative design practice from the others are the fact that it is;

' (...) very interested in positioning design speculation in relation to futurology, speculative culture including literature and cinema, fine art, and radical social science concerned with changing reality rather than simply describing it or maintaining it' [2, p. 3].

If we look at our design project in relation to this statement, then one of the factors is that if our design speculation is based on speculative literature, or in other words fiction which contains attributes as the supernatural, fantastical, or futuristic elements, then we are operating within a speculative design practice. With that in mind I would like to elaborate on why our design is called 'Pinocchio' in the first place.

The inspiration to the name came from a song called 'I've Got no Strings' from the 1940 Walt Disney animated version of the children's novel 'The Adventures of Pinocchio'. Pinocchio is a supernatural wooden doll that that moves without any strings attached to his limps. The connection between this character and our design is that Pinocchio believes that he is free, because he doesn't need strings in order to move. In the same way you could argue that we humans also perceive ourselves as being free.

We may oppose this thought through speculating with our design. Aren't we bound to our technology both in a metaphysical sense but also in a literal way, because of how our design portrays itself as being this contraption of modules connected with wires, that have a close resemblance to strings when worn, resulting in not only making us look like cyborgs from a cyberpunk sci-fi novel, but also leads us to further reflection on human behavior within a techno deterministic understanding.

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III. Conclusion

The conclusion goes here.

Appendix A
Proof of the First Zonklar Equation

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Appendix B

Appendix two text goes here.

Acknowledgment

The authors would like to thank...

References

[1] H. Kopka and P. W. Daly, *A Guide to LaTeX*, 3rd ed. Harlow, England: Addison-Wesley, 1999.