Revealing surprise: The Local Ecology and the Transposition of Action


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Abstract / Summary

Surprise is a response to the unexpected or untoward arising within the immediate environment, a reaction foreshadowing emotional correlates such as pleasure or fear. This chapter considers how our discovery of, and response to, the unexpected is constituted in and through our interaction with others familiar or unfamiliar. Drawing on video-recordings of visitors to museums and galleries, the chapter examines how people show surprise, enable others to be surprised and addresses how emotion is tailored for the presence and actions of others. The chapter considers how surprise is embodied through expression and how surprise reflexively embodies the sense and significance of occasioned features of the immediate environment. This chapter forms part of an ongoing investigation of the ways the artist/designer can reflect upon fine-grained qualitative analysis of visitor behaviour. Collaboration with the co-authors affords access to research methodologies deployed by social scientists and occasions a design perspective within the process. This opportunity is of reciprocal value to the partners and is of particular importance for me as it contributes to and helps inform the design of situated assemblies within my practice. Situated interpretive interactive artefacts require inbuilt problems and rewards to enhance informal learning amongst museum visitors. This design problem can be engineered to focus co-participation in and around the assembly, engendering emotional responses aligned with the research into the tailored affect of surprise. This research highlights the value of surprise in the conceptualisation and design of situated interpretive interactive artefacts.

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Surprise is commonly understood as a response to the unexpected, even untoward, arising within the immediate environment, our reaction foreshadowing an associated emotion such as pleasure or fear. This chapter considers how our discovery of, and response to, the unexpected is constituted in and through our interaction with others, both those we are with and others who just happen to be within the same space. In particular, the chapter considers the embodied character of surprise and the ways in which surprise reflexively constitutes the sense and significance of occasioned features of the immediate environment. Discover the world’s research. 15+ million members. While interacting at the artwork visitors remain sensible to the presence and actions of others. The transposition depends on the length of the text and is aperiodic (in general). Example 1: The Scytale. ⚙️ (붓폰, baton) was used by the Spartans in ancient Greece. The double columnar transposition consists of one more application of the procedure—possibly, although not necessarily—with another width and another key. This method was in wide use in World War I, also in World War II, and even sometimes later. In many cases the respective enemy could break it.