

Wearable Tactile Technology and the Felt-Body, a Paradigm Shift

Author(s)

Breuer, Rebecca Louise

Publication date

2018

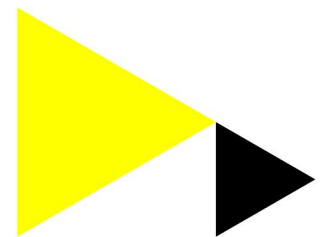
Document Version

Final published version

[Link to publication](#)

Citation for published version (APA):

Breuer, R. L. (2018). *Wearable Tactile Technology and the Felt-Body, a Paradigm Shift*. Abstract from Philosophy of Human Technology Relations Conference, Enschede, Netherlands.

**General rights**

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please contact the library: <https://www.amsterdamuas.com/library/contact/questions>, or send a letter to: University Library (Library of the University of Amsterdam and Amsterdam University of Applied Sciences), Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.



HUMAN- TECHNOLOGY RELATIONS

11 – 13 JULY 2018

NWO

4TU.

**DES
IGN
LAB**
UNIVERSITY
OF TWENTE.

Human-Technology Relations: Postphenomenology and Philosophy of Technology

11-13 July 2018

DesignLab

University of Twente, The Netherlands

DEAR PARTICIPANTS,

Welcome to the Philosophy of Human-Technology Relations conference 2018! We are very happy to have such a great group of people presenting papers, showing work in art, design and engineering, and discussing each other's work.

The number of people sending in abstracts and registering to participate is much larger than we had dared to expect, which made it a true pleasure to organize the conference. While focusing on the philosophy of human-technology relations, the conference reaches out to art, design, engineering, and Science and Technology Studies. We have paper presentations, demonstrations, hands-on workshops, book panels, and a book exhibit. Participants come from all over the world, so we hope the conference will bring about many new connections.

Our home base will be the DesignLab of the University of Twente, which brings technology together with the social sciences and humanities, focusing on responsible design. For the conference dinner, on Thursday evening, we will move to the city of Enschede, where we will have dinner in The Museum Factory: and old textile factory (Twente used to be the main Dutch textile industry region) which was turned into a museum after the Enschede Fireworks disaster in 2000, and which currently has an exposition on Frankenstein and Human-Technology Relations.

If there are any questions, please don't hesitate to contact the organization: there will always be people in the PhilosophyLab, students in the organization can be recognized by their t-shirt, and the members of the organizing committee will be around during the entire conference. Drinks and lunch are included in the conference fee.

We hope you will all have a great time, and get as much inspiration as you will give to the others!

Peter-Paul Verbeek,

Conference chair

INDEX

THE ORGANISING COMMITTEE	6
PRACTICALITIES	7
AREA GUIDE.....	8
PLENARY KEYNOTE SESSIONS.....	9
PROGRAMME AT A GLANCE	10
WEDNESDAY, JULY 11.....	10
THURSDAY, JULY 12.....	12
FRIDAY, JULY 13.....	14
ABSTRACTS OF PANEL SESSIONS	16
Panel 1 - Postphenomenology & Ontology	16
Panel 2 & 8 - Workshop : Human-Media Interaction/Intimate Technologies I.....	17
Panel 3 - Healthcare & Intimate Technologies	18
Panel 4 - Data	20
Panel 5 - Online Mediations.....	23
Panel 6 - Technological Systems	24
Panel 7 - Theoretical Contributions to Postphenomenology	26
Panel 9 - Healthcare & The Patient	28
Panel 10 - Artificial Intelligence	30
Panel 11 - Memory and Remembrance.....	31
Panel 12 - Technology & Self.....	33
Panel 13 - Book Panel Andrew Feenberg - Technosystem: The Social Life of Reason	35
Panel 14 - Ecologizing Technology.....	36
Panel 15 - Technology and Religion	38
Panel 16 - Disability Studies	39
Panel 17 - Technology through History	41
Panel 18 - Lost in Space: An Ethological Approach to the Digital Age.....	43
Panel 19 - Emotional Algorithms	46
Panel 20 - Postphenomenology & Interactions	48
Panel 21 - Philosophy & Design: Methodological Interactions I	49

Panel 22 - Digital Life I	52
Panel 23 - Book Panel Dominic Smith - Exceptional Technologies: A Continental Philosophy of Technology ...	54
Panel 24 - Anthropocene.....	55
Panel 25 - Posthuman(ism) I	56
Panel 26 - Postphenomenology & Politics	58
Panel 27 - Philosophy & Design: Methodological Interactions II.....	60
Panel 28 - Urban Environments	62
Panel 29 - Book Panel: Rosi Braidotti - Posthuman Glossary.....	63
Panels 30 & 36 - The Critical (un)Making of Smart Cities.....	65
Panel 31 - Posthuman(ism) II.....	66
Panel 32 - Technologies & Science	67
Panel 33 - Human-Technology Relations & Ethics I	69
Panel 34 - Human-Machine Interactions: Different Forms of Cognition Between Human Beings and Algorithms	71
Panel 35 - Book Panel: Nolen Gertz - Nihilism and Technology	72
Panel 37 - Politics & Critical Theory.....	73
Panel 38 & 44 - Bioethics & Technology	75
Panel 39 - Robotics	78
Panel 40 - Philosophy of Mind	80
Panel 41 - Human-Technology Relations & Ethics II	82
Panel 42 - Philosophical Anthropology.....	83
Panel 43 - Law & Politics.....	85
Panel 45 & 51 - Workshop: What Internet of Things Do - Implications of a 'Do It Yourself' Programmable World and Paper Presentations on the Internet of Things and Smart Environments.....	88
Panel 46 & 52- Mediated Imaginations	90
Panel 47 - Art & Aesthetics.....	92
Panel 48 - Designing Our Selves	93
Panel 49 - Politics & Philosophy of Technology	95
Panel 50 - Workshop: What does Postphenomenology mean for the role of the bioethicist.....	98
Panel 53 - Digital Life II	99
Panel 54 - Postphenomenological Design Investigations	101
PRESENTER INDEX	104

Panel 47 - Art & Aesthetics

Friday, July 13, 13:15 - 14:45 (Room Invite)

[Chair: Nicola Liberati]

Participants: Rebecca Louise Breuer; Alexandra Karakas; Bart Moens; Shlomo Oz Uziel

Rebecca Louise Breuer

Senior lecturer and associate researcher at the Amsterdam University of Applied Sciences

Abstract: Wearable Tactile Technology and the Felt-Body, a Paradigm Shift

In this article I explore a perspective that the philosophical concepts of German phenomenologist Hermann Schmitz (*1928) may open up for thinking about the growing practice of wearing textile integrated electronics directly on the body. It is my contention that traditional conceptions of wearing (non-technological) clothing on the body fail to capture the changed situation and I hence suggest a paradigm shift is needed to think about the novel scope of affects that can be related to body-technology communication. Schmitz's concepts of the perceptive felt body, corporeal communication and emotions as atmospheres perceived as outside, on or close to the 'material' body will be elaborated upon to investigate how they may enhance existing notions of bodily perception and human-technology relations. The case study used for this philosophical investigation is found in the Tactile Sleeve for Social Touch, a wearable created by Elitac, HvA and UTwente, which allows sensations of stroking, tapping and touching to be communicated from one person to another across a distance.

Alexandra Karakas

Doctoral studies, Budapest University of Technology and Economics

Abstract: Technological Determinism and the Concept of Verisimilitude

In my paper I state that in fine art, improvisation as such has rather tight boundaries, because technological devices have been driving the history of art, and within this artistic decisions as well. Even though in a lot of cases it looks like artists made certain choices purely because of improvisation, in my case study I point out that technology narrowed down the possible choices and lead traditional art history in a certain direction. The paper focuses on one historical example that is the so-called Hockney-Falco thesis, and within this argue that artists were determined by particular technological devices. Hockney and Falco claimed that a lot of artists, even the greatest ones like Caravaggio or Jan van Eyck used concave mirrors and different lenses as early as the beginning of the 15th century to project parts of the images illuminated mainly by sunlight onto a canvas or board. This thesis made previous assumptions about fine art unstable and gave new answers for one of the biggest questions of art history; why painters in the beginning of the Renaissance suddenly made better pictures in terms of vividness and verisimilitude? Previously, historians tend to give romantic answers and argue that contingent factors shaped the way artists thought about the world. In my presentation I introduce briefly the Hockney-Falco thesis, and then present my interpretation of it, thus a technological determinist rereading of it and the concept of verisimilitude.

Bart G. Moens

Preparing a PhD proposal to study the impact of digital applications in the cultural heritage context at crossroads of the philosophy of technology and the philosophy of art.

Abstract: Aesthetic Mediation: Picturing New Ground for Postphenomenological Research

Digital image technologies mediate our experiences and perceptions in various and pervasive ways. Within this digital turn, cultural institutions such as art museums digitize their collections on a large scale, and present digital copies by means of online exhibitions or so-called virtual museums to meet contemporary expectations. Material culture is hence transformed into a digital form and incorporated within a broad digital, and particularly visually oriented culture. Although the visual arts have always been immersed in technology – traditionally this was particularly the case with regard to the creation of art –, with our present-day use of digital image technologies the aesthetic experience significantly mediated too, despite the transparency of these digital images and the seemingly neutral roles of the used technologies. Postphenomenological mediation theory offers an innovating perspective on this understudied issue. Moreover, by expanding the postphenomenological field of inquiry through the study of the