Installation development

Can the interactive installation Double Skin / Double Mind mean something for dance education?

This question is the departure point for the development of the interactive installation Double Skin / Double Mind within the frame of the Inside Movement Research project. The installation was originally developed and inspired by the questions the research project Capturing Intention posed on new ways of documenting, notation and re-creating dance. It was in this final step of the process, re-creation, where the results of the research became fruitful to think of a new type of archive that could re-create the workshop through the use of physical experiences. The interactive installation Double Skin / Double Mind was created for **non-dance practitioners and** designed as an immersive space where they could learn an experience in a one to one situation some movement qualities and important principles of the work of Emio Greco | PC. After testing the installation at different places under the frame of a dance workshop, questions on its potential use within the frame of dance education appeared; What could such a prototype mean for the dance filed? Could the installation have a place within dance education? And if yes what should be modified?

The installation focuses its development on the use of different body representations that can enhance the physical experience and perception of movement; the virtual body of teacher through video, silhouette of participant's body and display of bi-dimensional spatial expression bounding box.

A specific body defined by its inhabitant, a body that reminds past experiences and provides the potential of future ones. A body that has developed through years a way of moving responding to artistic questions, those of a specific artists. This specific body is central in this installation. The body of Emio Greco | PC in the workshop of double skin/double mind.

For Emio Greco and Pieter C. Scholten the body is a "total proposal" where mind and body are in constant dialogue without a hierarchical relation of mind above body. To make the physical action not just a reaction of previous thoughts but also a provider of causes, this total body must be curios and aware of himself as well as of the space around him. In the interactive installation, four words define the main actions and behaviors of this body; breathing, jumping, expanding and reducing. These words have been used to transmit and define physical experiences tasted through years, through different bodies in different places. They contain a codified message where dynamics, body parts, intentions, qualities and their relations are summarized through the known experience of those participating in the workshop. In the interactive installation these experiences aim to be transmitted through different channels, those of new media and motion tracking, translating and recreating an embodied experience through numbers.

The body representing and being represented. Matching skills and being skills, a body that moves under certain qualities and intentions, a body that generates traces and tastes memories and shapes. Tracked down by a camera, the body seams poetry held in numbers, new translations of the body we could have never guessed. When entering the installation the common space becomes private and the focus of attention is reduced to a frontal screen where the body of Emio Greco is central. A dark small and defined square, where the participants stands on the center, alone with no one around, only their sense.

The architecture design of the installation, with see through walls on a four by four square, no external lighting, four channel audio and a frontal screen, forces participants to focus on the information delivered through the video, erasing the space behind and potential performance situation. To enhance the immersion of the participant towards his/her own actions **sound** is

used as feedback supporting the action and representing the different movement qualities transmitted in the workshop.

Space, bodies, sounds and the workshop structure are **interacting** within the installation to provide a different learning experience, where the participant is fully in charge of his/her actions. With this the role of the teacher is re-defined to a provider of experiential knowledge. There is no external judgment, only guidance. The installation is not a replacement of the teacher neither of the real experience, it is an experience that in its own can allow a different access to the workshop. !!!

Through the exchange with the AHK/dance team of teachers and students during two different working sessions, we have understood what should be necessary to change and develop in order to make the installation a possible tool for dance education. The tension between what the body can do and what technology can achieve has been in constant friction, since we tend to project our fantasies into a technological idealized dream and then confront the reality of its time consuming slowliness and actual potential. The knowledge and capability of a dancing body is nowadays much ahead of what technology can achieve still its use allows a different cognitive access to movement experiences that should not be deny to the development of dance.

How do these different media provide new possibilities?, complement each other and strengthen the work as a whole? What did using the installation achieved? [1]

From the two encounters in two lab's one in November and one in April, enough feedback was given to guide the path of the installation development. A document was created aiming to unity the different layers of knowledge and type of information needed from each party and a new design of different modes of actions has been drafted. The installation will have tow main modes of experience, demo mode and professional mode. The last one refers to the research done within Inside Movement Knowledge where the feedback of students and teachers suggested the following changes; customize experience that provides different ways of accessing and learning the information with - without feedback, with -without guidance, exploration of different orders within the workshop structure, repetition of chapters, access to contextual and metaphorical information, opening the frontal and bi-dimensional space of the installation into a 3D area and allowing the participants appropriation and free exploration of what was learned.

Another interesting issue around the installation is the possible use of such a tool with a broader movement content. As the ahk/dance team wrote in their report; "the generalization of the technology away from EG/PC for educational ends and the nature of the installation as a single-use medium or a layered multiple-use developmental experience. It quickly became clear that the interests of Group EG/PC and Group AHK (teachers) diverged on this point." Double Skin / Double Mind refers to the work of Emio Greco and Pieter C, Scholten. The question is if this object could contain or be developed to contain different artistic views, that its content is more general and less specific related to one artist. This question remains as a dichotomy between the two groups, since to achieve the creation of such a tool the specificity of the artists provides a clear line of work and thought framing the content and with it the format of the documentation. To achieve a more general tool may mean a similar research done on many different people summarizing at the end each typology. This could be an interesting process to gather different dance experiences, still the question on representation remains, since the final object will be a representation of a specific knowledge not of a general one. For the moment the aim is to develop the following modes for the installation and see which questions and reactions they provide.

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[1] *AHK dance report lab 1 November 2008*

What the role of such an object could be within dance education? is still under research and future testing must be done on the changes of the installation to see where technology, qualities and expectations meet.

Description of modes

Level A demo mode

Description: This mode of the installation represents a short version of the workshop ds/dm where some of the main qualities of the work of Emio Greco | PC are exposed and addressed to non-dance practitioners. The experience of this demo version will be augmented through contextual explanations of what the action and purpose of the chapters, use of sound feedback and different visualizations of the body (bounding box and silhouette)

Duration: 15 min
Aim: provide to non dance practitioners a physical experience as well as an insight of some principles of the work of Emio Greco | PC
Situation: rehearsal studio with mirror (silhouette)

Structure:
      1. introduction/environment.,
          participant position
          tracking system video camera position
          bounding box representing the body,
          silhouette inside bounding box, *video says:" frame around body, makes feedback possible"*
          sound reacting to movement, *video: "give specific instructions"*
          talking head, *video: first part of Pieter*

      2. action. Video file of installation where Emio talks and moves, shortened to 15 min, participant gets his/her own bounding box, silhouette and sound interaction. No visual feedback.

Feedback:
      Sound volume (= dyamic), on/off mode (= right/wrong)

To do:
Work on videos, specially introduction
Re-arrange follower structure and feedback parameters.
Silhouette? Better resolution?

Level B1 professional intro mode

Description: This version is a learning environment that provides some contextual explanations of the overall workshop through the use of the talking head in the introduction and with emotive icons that refer to the qualities and goals of each section and uses atmosphere sound from the workshop. This level comes closest to the "real" workshop.
Duration: 45 min

Aim: Provide a new way of experiencing a dance workshop as well as introducing the work of Emio Greco | PC.
Situation: Follow the teacher, information is for steering attention. Guided experience.

Structure:
        1. introduction /environment explanation ,
                talking head, *video: first part of Pieter*
                emotive icons
                linear, continous lecture
                non interactive

        2. Video file of installation where Emio talks and moves
                bounding box and sound feedback on Emio, bounding box,
                video says:"frame around body, makes feedback possible"

Feedback:
        No user feedback

Needs:
Work on videos
Icons
Sound, music of "real" workshop

Level B2 professional tutorial mode

Description: customized version of the workshop, where the learning process requires the choice of explanations, demonstrations. personal visual and sound feedback.

Duration: open

Aim: to allow broader understanding of the workshop, to provide different ways of learning.
Situation: "CBT - computer based training"

Structure:
        1. introduction /environment explanation ,
                talking head Emio for each chapter
                participant position
                tracking system video camera position
                bounding box representing the body,
                silhouette inside bounding box, *vide says:"frame around body, makes feedback possible"*
                sound reacting to movement, *video: "give specific instructions"*

                open choice of workshop structure
                option to switch shilouette and bounding box on/off

        2. experience,
        required: choice of bounding box on/off and loop mode on/off
        then:
        choice of predefined 4 orders of at least 4 out of 15 chapters
        option to read glossary

Feedback:
        Visualization tracking and sound feedback

Needs:
Video talking head Emio

Demonstration videos of DVD-ROM (w/o explanantion)
Customized order of video chapters
Feedback visual tracking display
Glossary Definitions
Definition of follower feedback (what why? On base of what for each chapter? Use of the principle document to provide answers here)

Level C play mode

Description**:** this mode focus on the free use of the learned experiences. The installation functions as an acoustic and visual respond system. The participant can test and verify his learning experiences and is free to move in the space without guidance.

Duration: open

Aim: to allow the appropriation of learned experiences as well providing an open space for personal creativity.

Structure:

>   experience,
>   constant sound feedback
>   display: movement qualities and associations

Feedback:
>   Sounds w/o music of workshop
>   life camera with superimposed "associations" (coming from the glossary)

Needs:
Life camara window
Definition of follower feedback (what why? On base of what for each chapter? Use of the principle document to provide answers here)