

Crossings

Culturing Ecological Restoration Through Immersive Media Art



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key areas of research interest



{ situated media }

culturally reflective processes for media technology design

participation | reflective action
preservation of cultural plurality

| **space, time and context >>> interactive media design**



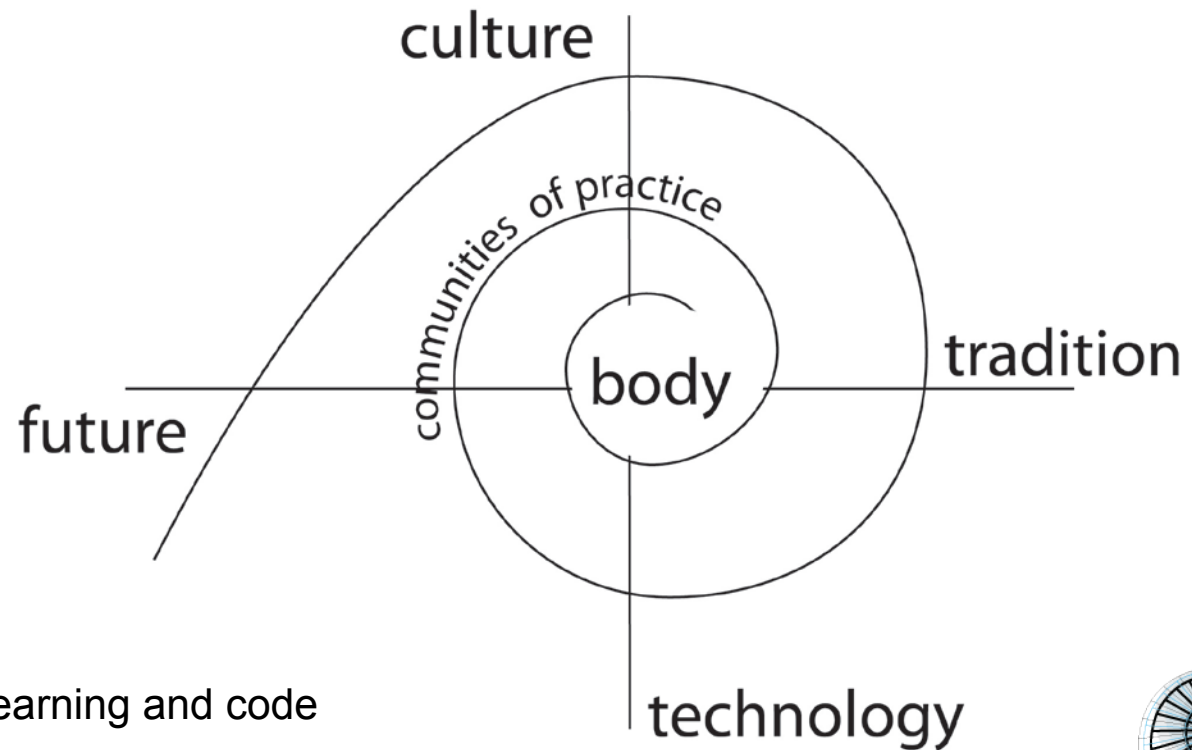
cultural encoding | information

“the difference that makes a difference” (Batson)

culturally significant meaning

cultural resources

What might cultural information be? How do we encode cultural practices ?



embodiment, knowledge, learning and code



{ cultural information }

Ranjit Makkuni
The Crossings Project
Xerox PARC The Palo Alto Research Center
Open work documentary about city Banaras

the difference that makes a difference

cultural diversity

cultural interface

culturally significant meaning



*Innovative
high touch
E-egg portal
and wireless
information
devices.*



{ social transformation and performance }

Surajit Sarkar, Ring of Blue
issue of water in India

collecting and transmitting local
memories, histories and testimonials

democratize technology

Catapult Arts Caravan, 2004 provides
sustainable space for a community



{ from shadow play to braided media }

situated media

physically grounded system
information in context
embodiment

desa / kala / patra | space / time / context

ritual and society — liminal vs. liminoid (Turner 1982)
social transformation and regenerative renewal of culture
articulation of cultural identity through experience and participation
democratization of media

Bertolt Brecht *art as hammer that shapes reality*
Agusto Boal Theatre of the Oppressed (2000)
Jerzy Grotowski “place of montage” (1933-1999)
Donald Snowden The Fogo Process (1967) with Colin Low (NFB)
Catapult Arts Caravan (2004)







{ transformative interaction and liminal technology }

Schechner, Between Theatre and Anthropology, 1985

me

transformative interaction

not me

{ transformative interaction and liminal technology }

transformation →

participant
ritual subject

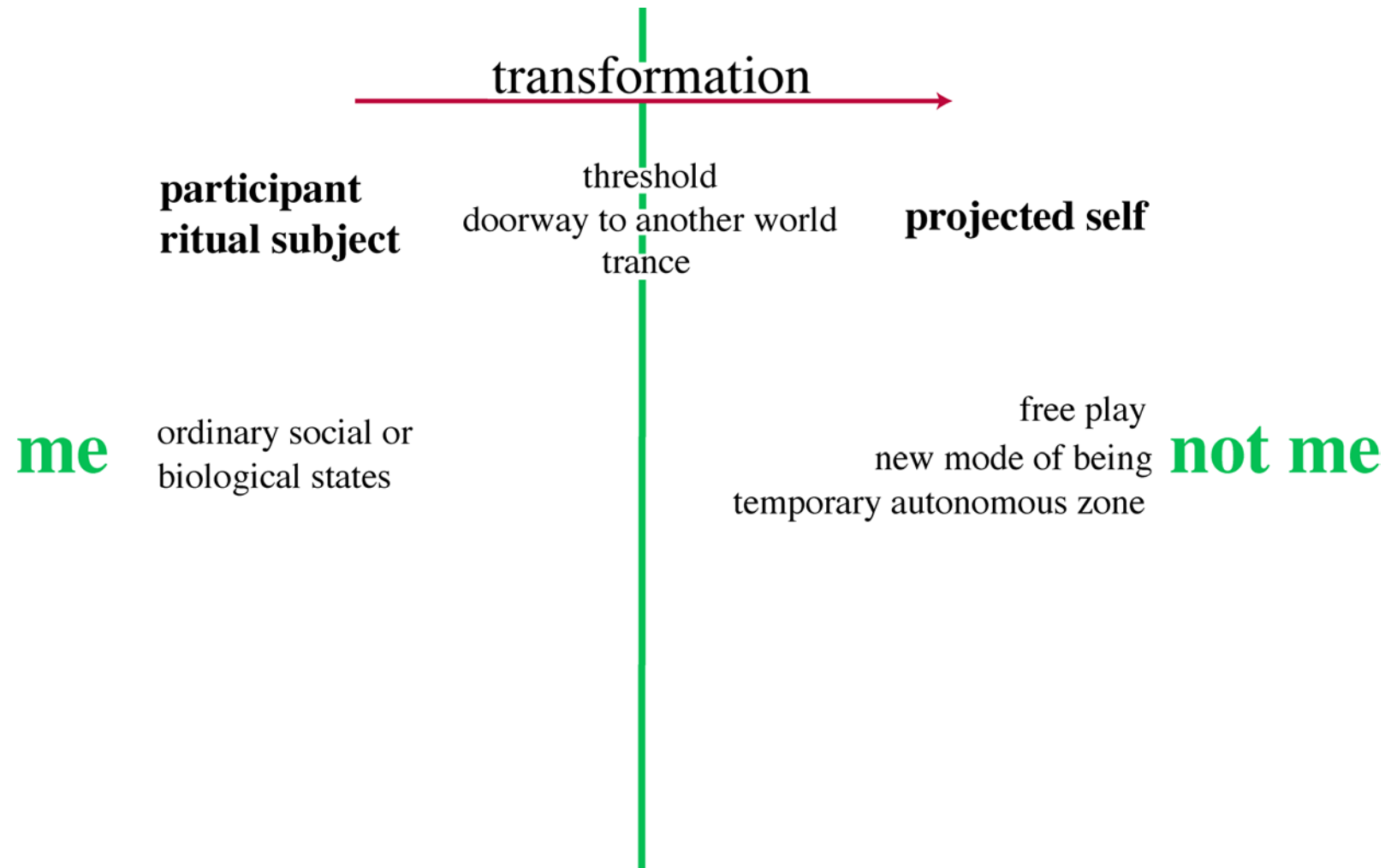
projected self

me

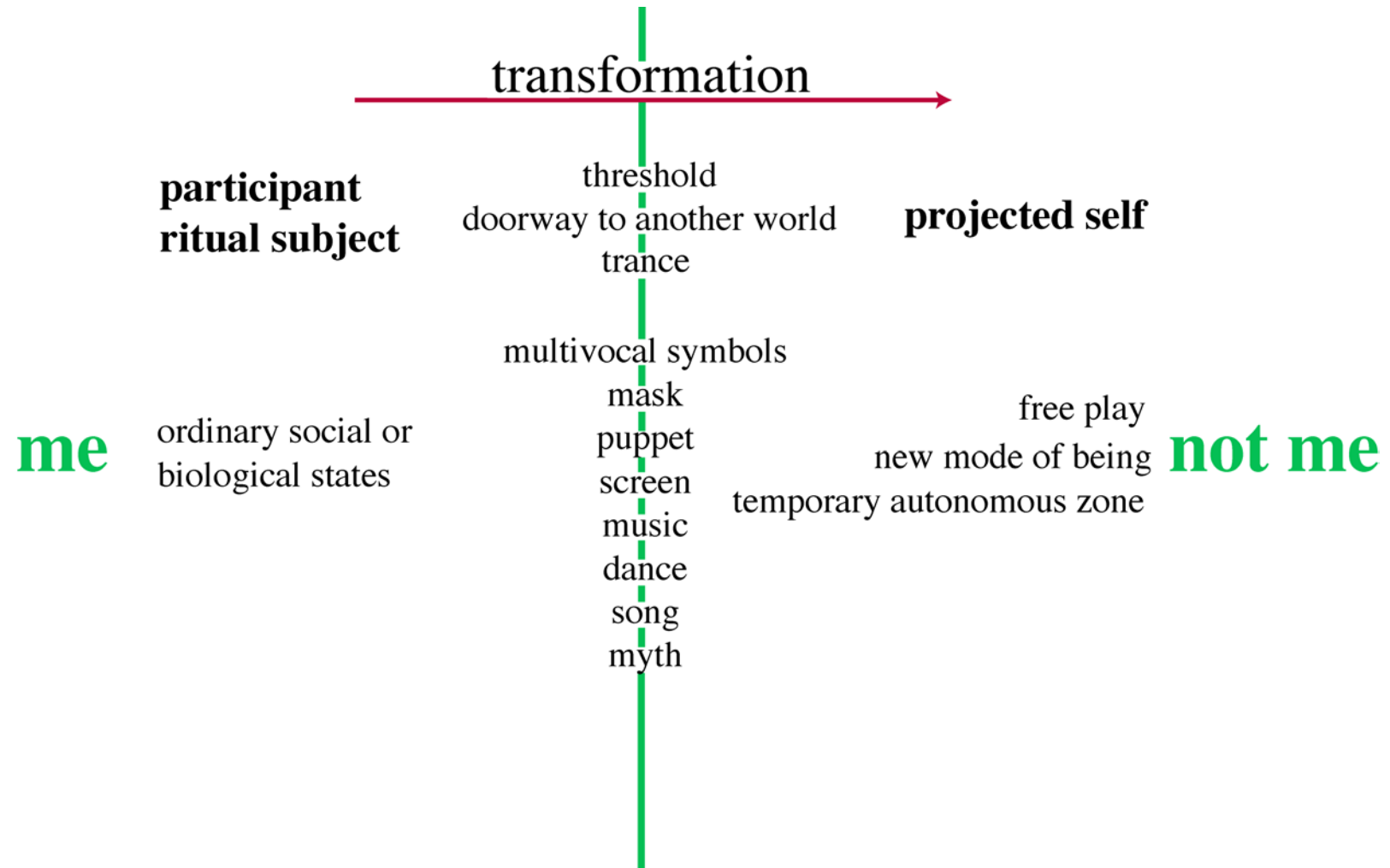
ritual interface
liminal technology

not me

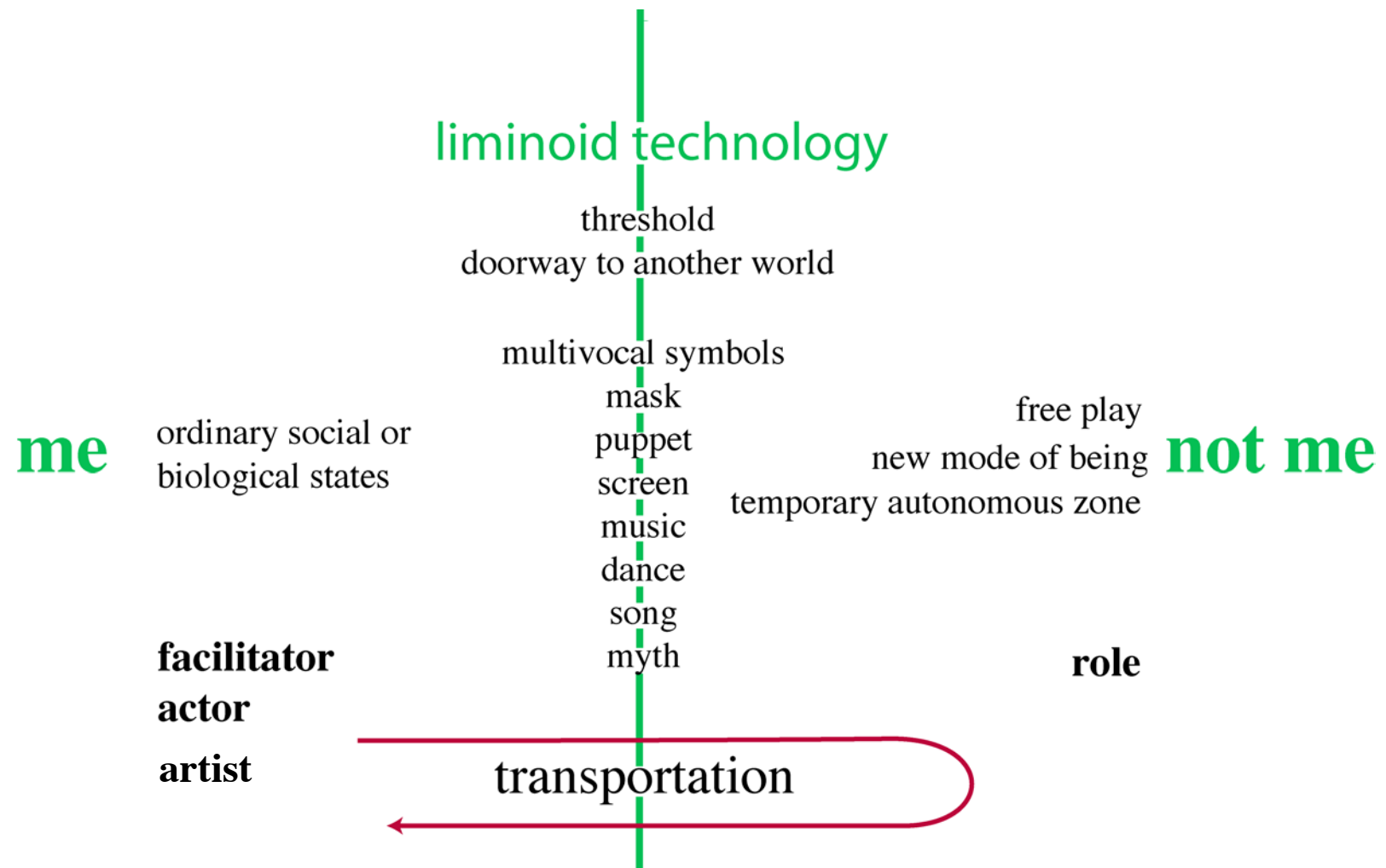
{ transformative interaction and liminal technology }



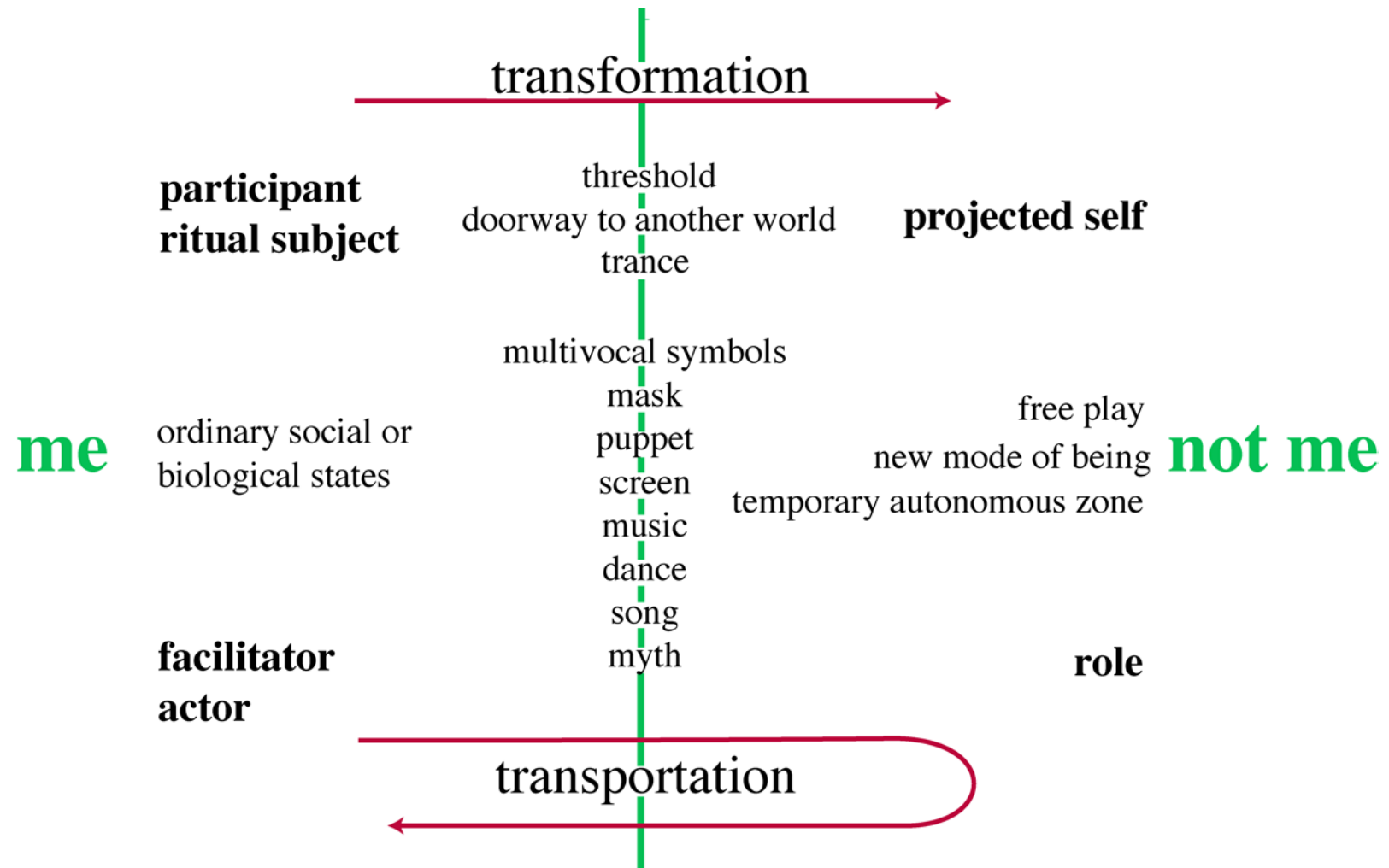
transformative interaction and liminal technology



{ transformative interaction and liminal technology }



transformative interaction and liminal technology



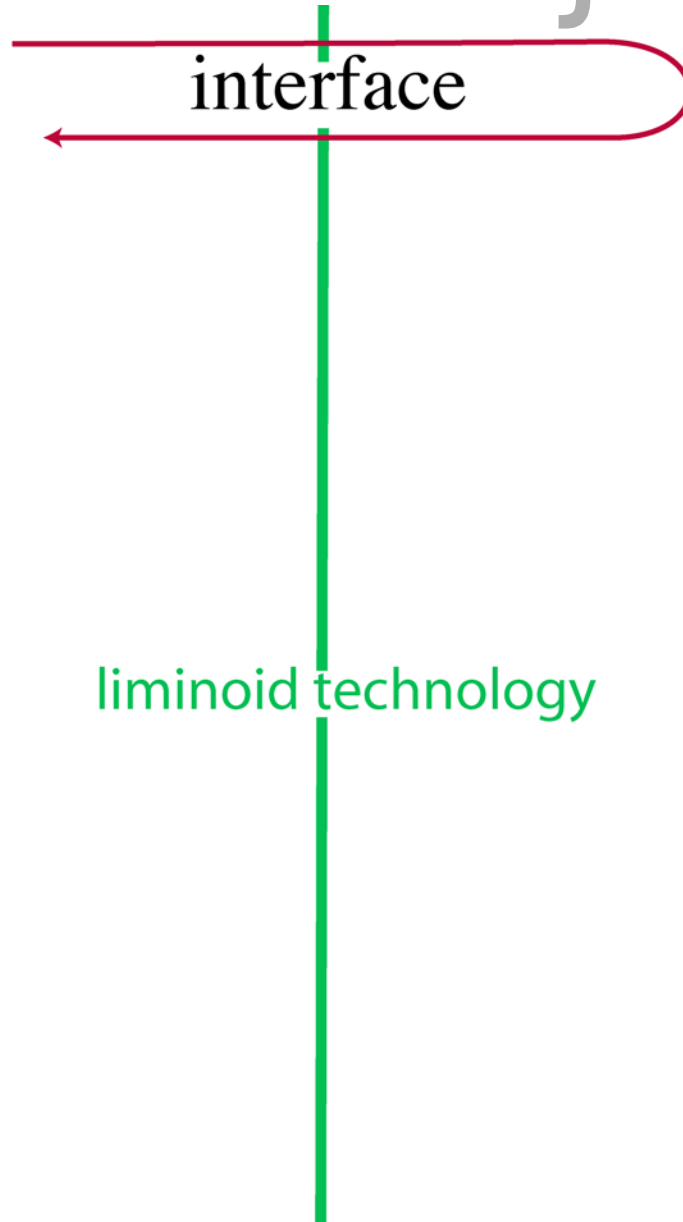
{ situated media as an interactive system }

tangible

interface

abstract

liminoid technology



{ situated media as an interactive system }

tangible

interface

abstract

mirror
window
doorway
membrane

liminoid technology

reciprocity | resonance

situated media as an interactive system

tangible

cultural code
local knowledge
craft

embodiment

perception
intuition
understanding
feeling

interface

mirror
window
doorway
membrane

abstract

data capture
analysis
abstraction

information

memory
pattern
modeled behaviour
process

intent

possibility

reciprocity | resonance

situated media as an interactive system

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data capture
analysis
abstraction

information

memory
pattern
modeled behaviour
process

sensor

(re)action

display

intent

metaphor
mental model
invitation to engage

response

revealing
closure
concealment

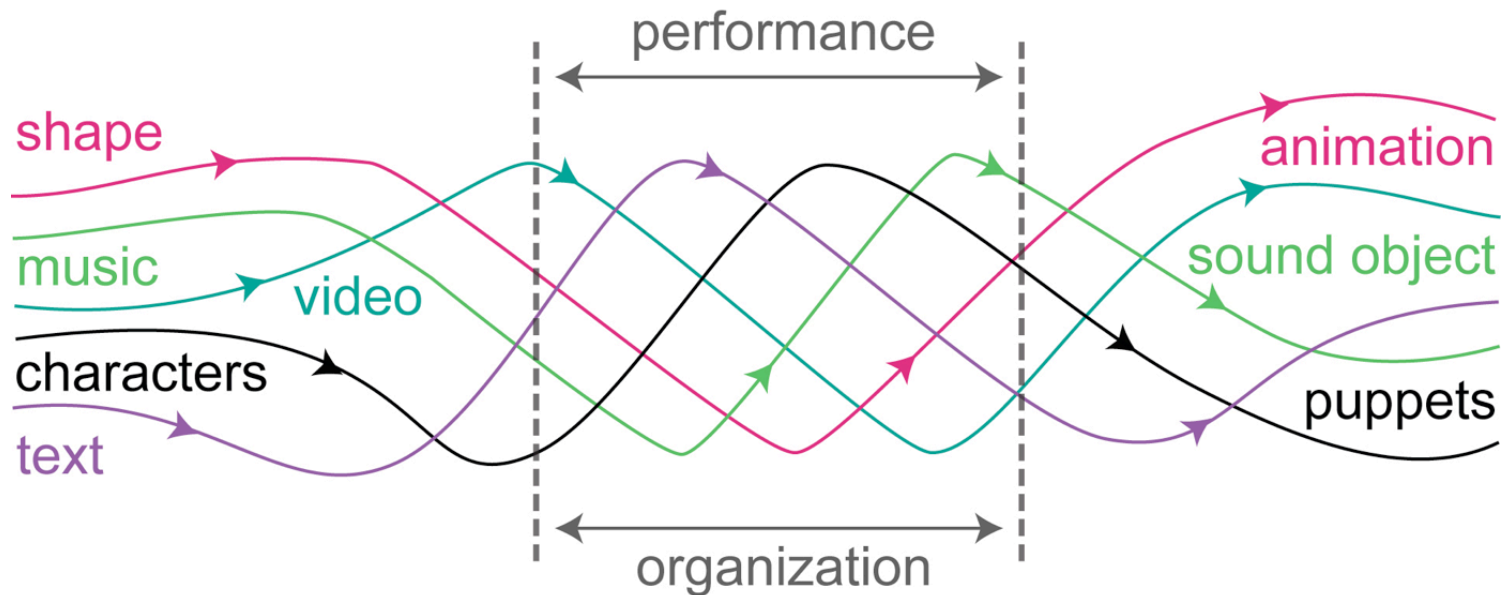
possibility

reciprocity | resonance

from shadow play to braided media

braided narrative structure (Schechner, Between Theatre and Anthropology, 1985)

a system of braids of several strands of activities that bring performers and partakers together here and now



situated braid

conceptual braid: spatial, temporal, contextual, and socio-political considerations

multi modal media braid: audio, visual, textual, procedural, generative, kinetic, and proprioceptive elements

computational braid: algorithms with any number of inputs to drive real-time interactive processes

Artistic Inquiry 'contextual rationality'

Media Art as interactive systems

Learning by doing

Meaning through experience

Aesthetics / Storytelling / Interaction

Challenge mental models

Reality as constructed rather than fixed

The acts of the reflexive practitioner is an artful inquiry into situations of uncertainty (Schön1983).



{ How To Engage The Public? }

LOCAL: the community perspective

EXPERIENTIAL: clear and engaging

HOLISTIC: interconnected and linked to solutions



Social Life of Water



Right of Way — *Keeping Connectivity in Our Future*



Right of Way — *Keeping Connectivity in Our Future*

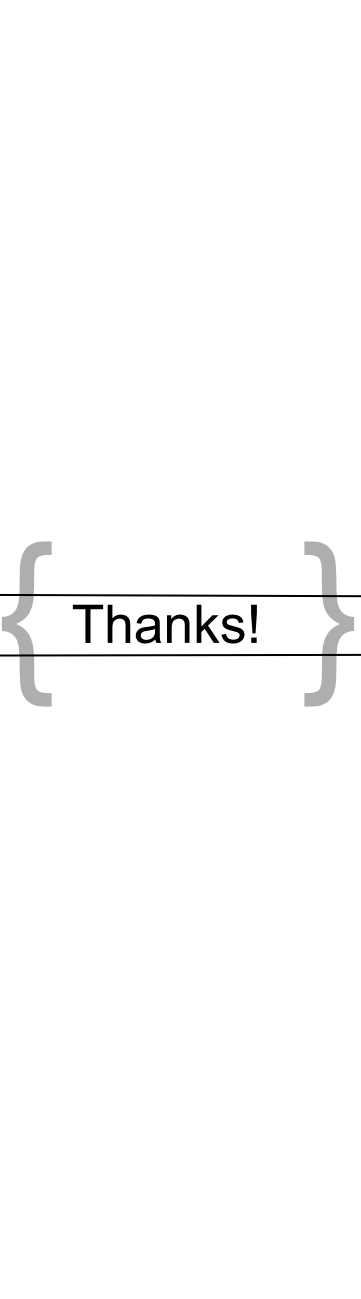


Right of Way — *Keeping Connectivity in Our Future*



Right of Way — *Keeping Connectivity in Our Future*





{ Thanks! }
