Crossings

Culturing Ecological Restoration Through Immersive Media Art

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key areas of research interest

Digital Representation of Heritage
Computational Art
Social and Environmental Change
Interaction Design
culturally reflective processes for media technology design

participation | reflective action
preservation of cultural plurality

space, time and context >>> interactive media design
What might cultural information be? How do we encode cultural practices?

"the difference that makes a difference" (Batson)
culturally significant meaning
cultural resources

embodiment, knowledge, learning and code
the difference that makes a difference

cultural diversity

cultural interface

culturally significant meaning
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
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*
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

me

ritual interface
liminal technology

projected self

not me
transformative interaction and liminal technology

transformation

participant
ritual subject

threshold
doorway to another world
trance

me
ordinary social or biological states

projected self

not me
free play
new mode of being
temporary autonomous zone
transformative interaction and liminal technology

transformation

participant ritual subject

threshold
doorway to another world
trance

multivocal symbols
mask
puppet
screen
music
dance
song
myth

projected self

me
ordinary social or biological states

not me

free play
new mode of being
temporary autonomous zone
transformative interaction and liminal technology

liminoid technology

threshold
doorway to another world

multivocal symbols
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music
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myth

not me

free play
new mode of being
temporary autonomous zone

me
ordinary social or biological states

facilitator
actor
artist

role

transportation
transformative interaction and liminal technology

transformation

participant
ritual subject

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doorway to another world
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multivocal symbols
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facilitator
actor

role

transportation
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

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

response
- revealing
- closure
- concealment

possibility

(re)action

sensor

display

intent

reciprocity | resonance
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
Right of Way — Keeping Connectivity in Our Future
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Thanks!