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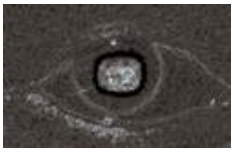

EYESCUBE

TWI-AYSI / CARE HERE

Tony Brooks

EYESCUBE

This exhibit allows participants to experiment with the control of image and sound using body movement: images and sounds are triggered by body position within a predefined active zone. The aim is to bring about aesthetic resonance with the generated colours and shapes, and to evoke a feeling for the convergence of Art, Science and Technology. But the exhibit will be enjoyable for observers too: in a café setting, it is fun to watch people interacting with audiovisual elements in their environment. Games people play… games play people…people play games?

The work on display has already been shown at the leading Danish Museums for Modern art, with huge success. It has also been presented at Universities and Multimedia design schools as a work that is open to analysis and philosophical speculation.

The concept also has a corporate training form yet to be realised, where commercial corporations will employ it with a view to leadership training. Research shows that personnel departments spend 10% of their allocated inhouse development resources towards training employees what to say, 20% on *how to say it* and a staggering 70% on the *body language* that inevitably accompanies the first two. The potential applications of our work in such scenarios is clarified and addressed in our patent pending application of 1999. For now, it is interactive art, for you to sample at the piazza.

TWI-AYSI / CARE HERE

TWI-AYSI:The World Is As You See It[1] (be it through from a hospital bed or from a wheel chair!)

Severely disabled children are, to a large extent, denied the experience of movement, including the ability to approach, reach out, discover, manipulate and make sense of the world. But the world of multi-media, through new technology applications, should be as accessible to these children as to anyone else. This is why the TWI-AYSI research team set out to explore how and to what extent disabled children can enjoy and benefit from being immersed in a sonic and visual environment.

The team started out with a small-scale investigation (an i3 Future Probe called TWI-AYSI) into some of the key ideas and into the reaction of severely disabled children to visual technology.We suspected, on the basis of the experience of the i3 project CARESS (to which TWI-AYSI is a follow-up), that there is great

potential in careful working with disabled children over many years. The probe results proved sufficiently encouraging for the team to instigate a full research proposal, entitled CARE HERE, which was accepted for funding (1.9 million Euro) in June 2001.

The CARESS project worked with sound.TWI-AYSI/CARE HERE assumes that immersion in a visual environment can hold similar potential. Indeed, we were surprised at how readily aesthetic resonance could be observed by disabled children moving within the rather crude (and silent) visual spaces we assembled. The potential of combining auditory and visual stimuli in thoughtful and inventive ways now needs to be explored further. The project will do this by exploiting the children's' unencumbered movements through space, rather than through the use of wearable or touchable sensors, since cumbersome virtual-reality headsets, or indeed any kind of physical attachments, seem both undesirable and unnecessary in this context. Our exhibit at the i3 research village will give you the chance to experience generating sounds and images through movement.

References

1. Personics
2. Virtual Reality control by head gesture
3. Twi-aysi

1 Quote from some ancient Indian scripture by the Yoga teacher Sage Vasishtha, translated from Sanskrit by Swami Venkateshananda in Yoga Vasishtha (1984).