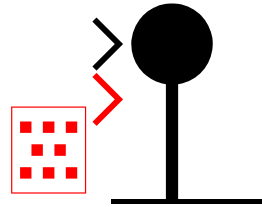
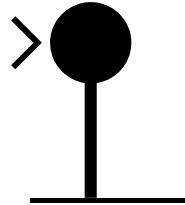


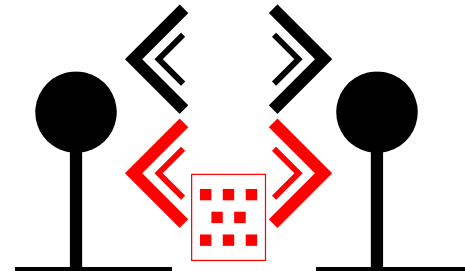
to speak



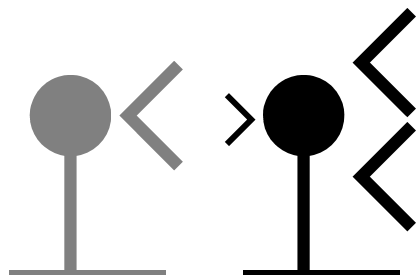
to hear through
an apparatus



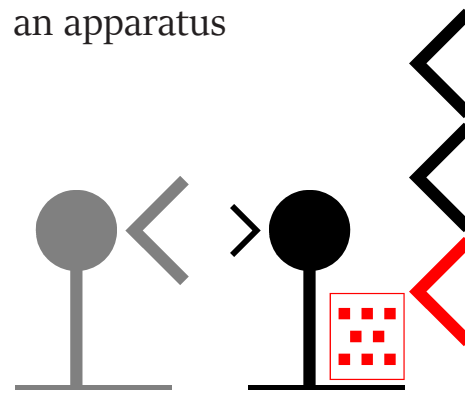
to hear



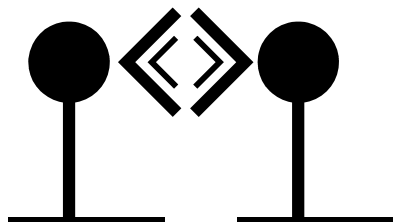
to correspond through
an apparatus



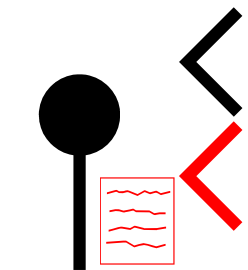
to translate



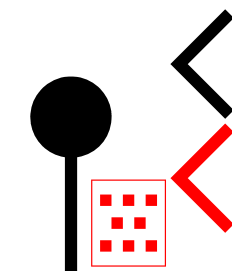
to translate another's speech
through an apparatus



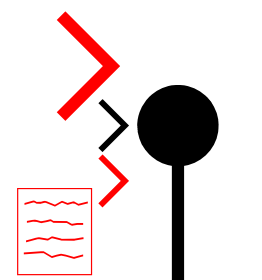
to correspond



to speak through
a manuscript



to speak through
an apparatus



to read a
manuscript

To attempt to embody and replicate a spatial experience via a digitised format raises inescapable contradictions. Through the utilisation of digital media, the condition of disembodiment is unavoidable.

Whilst using the communication devices that create such ‘digital spaces’, (Zoom, Skype, Teams), the layers and barriers that exist between the user and the ‘digital space’ can be seen to cause a state of disembodiment. In doing so, this creates an experiential mode of presence that is encoded by technology. In response to this, the digital venue that will be created to house the Embodied Awareness and Space Symposium is conceived as a space through which to physically re-construct the computational processes that are embedded within digital tools such as Zoom and Skype. In doing so, the symposium constructs a critical response to the socio-political and experiential aspects that are embedded within the digital apparatus, attempting to transform the experience of disembodiment into a positive critique.

The digital means through which these shared experiences are mediated enact a series of translations that rely on languages of computation, ultimately resting on the foundation of binary operations performed by an electro-mechanical processor. As we correspond with a person, object, or drawing via the screen, we become reliant upon the media’s digital translation processes.

Our co-constitution with technology as a prosthesis, exerting agency in material and cognitive terms, is reflected in the entanglement between technology and culture. This entanglement suggests the possibility of a formal-materialist method: to explore the emergence of formal cultural ideologies that are bound with the material make-up of digital apparatus. This dual approach offers means to forensically excavate the underlying workings of digital languages as they are embedded in computational substrate. These languages may then be re-contextualised, and re-constituted through the construction of a creative practice installation, acting as a poetic critique of inherent dynamics of digital production.

Our inquiry responds to the dynamic of code, which exists both as executable text that is performed by the machine, while also holding the possibility for re-contextualisation. The fixed orthographic mark holds capacity for deferral, paradoxically enabling an ‘open’ interpretation by the reader. Extracting executable code from the machine offers the opportunity to re-work it toward an alternative, expanding the possibility for writing and interpretation – as the textuality of the writer and reader themselves is constituted by the media.

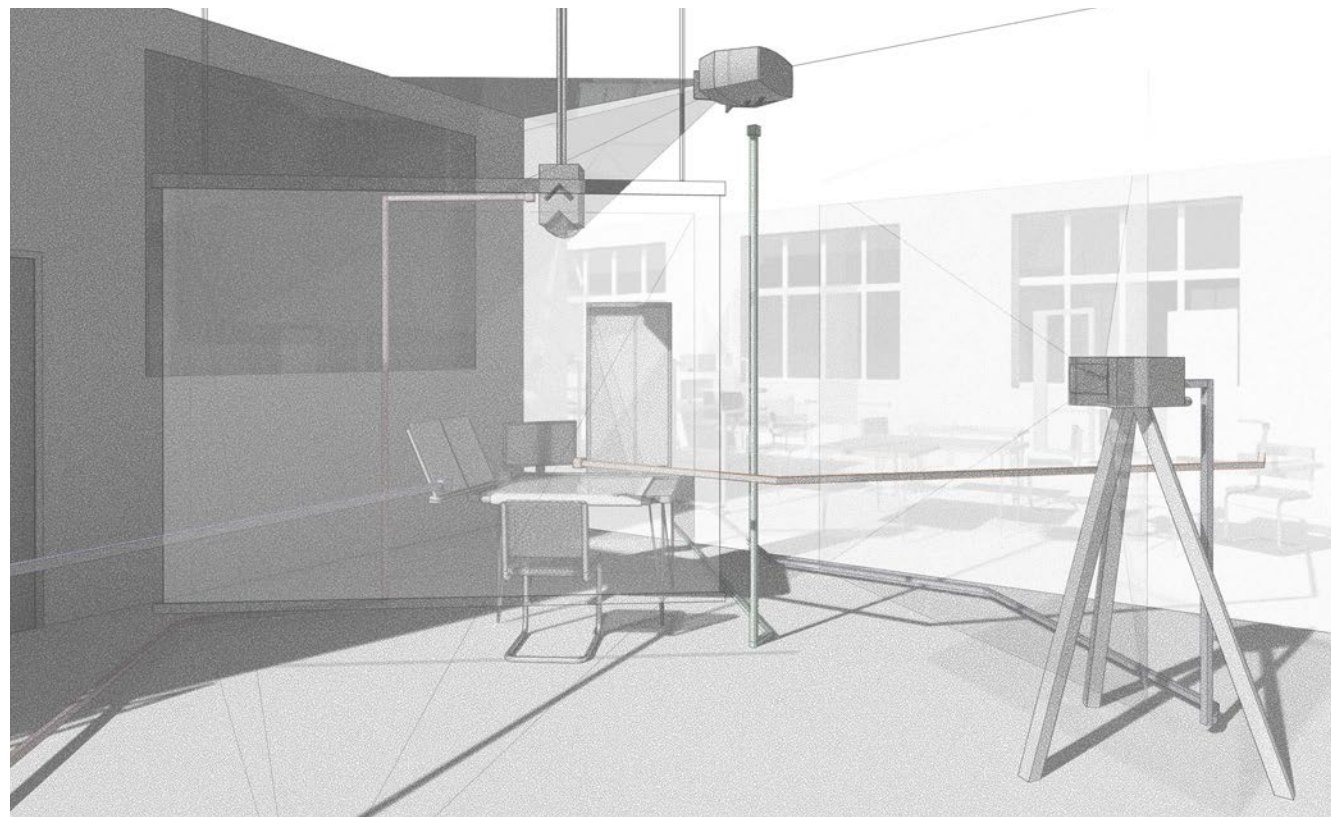
We aim to construct and explore modes of dialectical computation, developing methods of encoding that, through processes of translation and interpretation via differing media, may open up these possibilities within the previously fixed binary of digital logic.

How can a user exist and navigate within two or more spaces at once? How can this be translated, projected and experienced? The intention for this project is to focus on the translation processes inherent within the dynamics of computation, by fragmenting, reconstructing, and materially inhabiting the layers that occur when such a digitally embedded experience is enacted.





the presenter



tech 1: the translator



tech 2: the interpreter

a dialectical computer: the hybrid material/virtual venue

In re-contextualising the translation processes embedded in computation, we construct a dialectical computer to explore how they may be re-enacted and opened toward alternative ways of being.

Often within the dominant history of computation, a task is reduced to a calculable problem, encoded in an electro-mechanical apparatus that performs an automation of its processes. This may result in a reduction of difference, as the encoding of an original in according to the capacity of media catalyses a flattening of homogeneity, reshaping it according to the ontology of the machine and digital abstraction. We aim to build a system that remains open to a multiplicity of inputs and interpretations, re-contextualising the processes of computation in order to open the limits of possibility for designer and user.

the venue

The venue will form a hybrid material and virtual space where presenters can instruct a supplementary presentation to run alongside their main format, broadcast as a second feed. Comprising of two technicians, along with a set of media equipment, the dialectical computer enables the possibility of interpreting material contributed by the participants and enacting it within the space.

Our system is built as a re-construction of computational media, initially drawing from computer code. This code is recontextualised as text: an orthographic mark open to the readers interpretation and no longer subject to requirements of executability by machine.

As a starting point we utilise the C# code that forms Autodesk building modelling software, along with the html that describes webpages, and through a developing textual practice will turn them away from the machine and toward the specificity of the hybrid venue. Acknowledging the gestures, actions, instruction and performance that occurs through the lived experience of symposium.

process

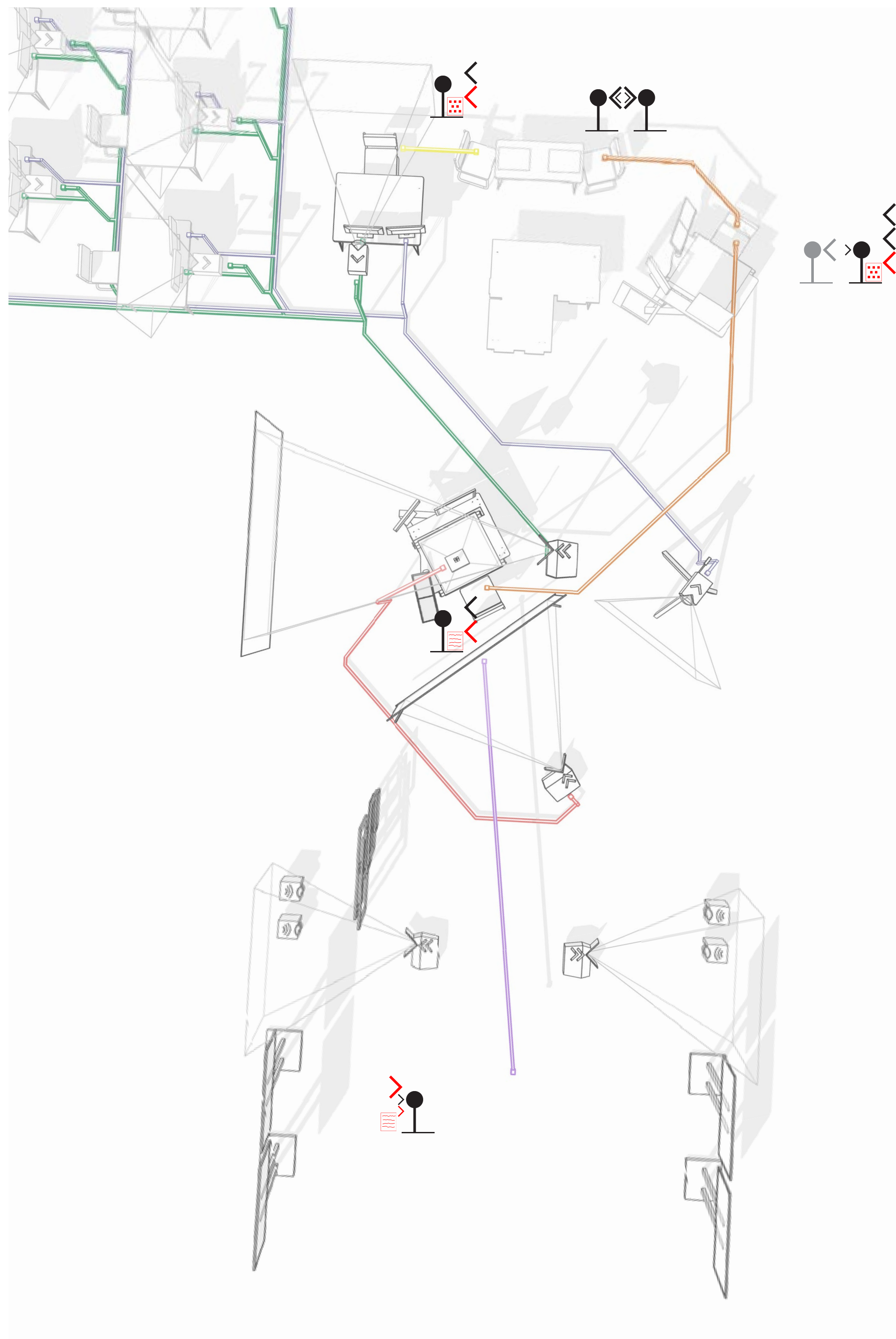
Entering into dialogue with one technician, the participant may offer media including - but not limited to – text, audio, film, photographs, drawings and models which will then be interpreted and performed anew. We invite participants to contribute anything they wish to translate through this alternative form of computation. It might be a piece of work integral to their project, or an impression of the setting where they developed the work, or – reflecting on the dis-embodied nature of the conference – a reconstruction of the place they present from. The material could be left open to interpretation and reconstruction by the technicians, or more rigorously scripted in order to direct a choreographed second stream. These works and spatial experiences will be developed in dialogue with technician 1 – the translator – ahead of the event. It will then be encoded through our developing variations of code, eventually translated into instructions to be interpreted by the second technician.

Technician 1 will encode the presenter's original manuscript through iterative stages, gradually adapting the material to the apparatus in the hybrid venue. Running up to the event, a draft script will be formed that provides the basis for live coding during the symposium. This will then be re-written live and transmitted to the second technician – the interpreter – who will perform a live re-construction from the stream: adapting its content to media equipment including projectors, televisions, speakers, and methods for re-drawing/modelling.

In the manner of typical computation, which offers a graphical user interface as the primary means of input, we offer a visual account of the venue as a kit of parts to be utilised by the participant. Beyond this we have also started to script the properties of each object in the shape of object oriented coding, written in a syntax that draws from c# language. We invite participants to engage with the visual user guide (overleaf) in tandem with their own preferred methods to develop an initial manuscript.

We will also provide documentation of our initial tests in the coming weeks to illustrate the use of code, offering participants the means to write instructions directly in emerging codes if they wished.

We encourage proposals that expand the existing set of objects, or combine them in order to generate desires spatial experiences and effects.



equipment

The following equipment is available for participants to script instructions for:

primary camera for feed
(position of camera may be modified, or be choreographed to perform movement through the space through the presentation)

2 projectors

6 speakers

4 televisions

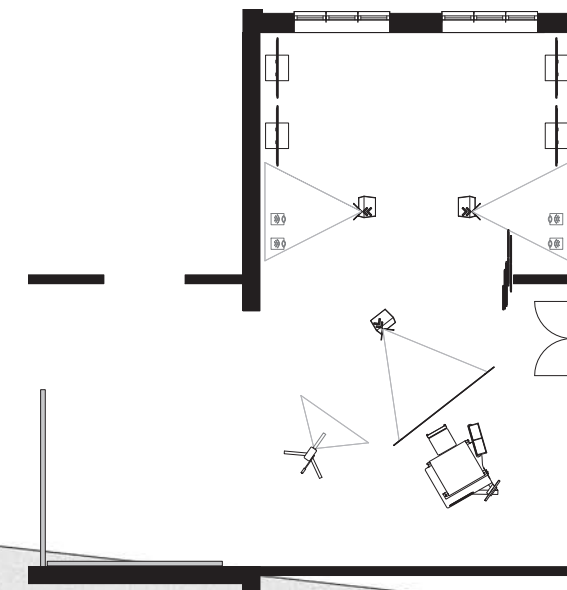
6 spotlights

8 drawing frames in various sizes (tbc)

6 podiums in various sizes (tbc)

4 12.5kg bags of clay in stone and terracotta

Building on an initial test which focusses on digital media, we will formulate means to re-create drawings and models live during the event.



timeframe

present until 31st March

At the present stage we invite participants to consider the material they wish to present in the venue, and how this could take the form of samples or spatial experiences that may be re-enacted in the venue.

1st and 2nd April

On these dates a test run will be performed to experiment with media in translation. The results and document will also be passed to participants to illustrate the possibilities and workflows emerging around the apparatus.

1st - 14th April

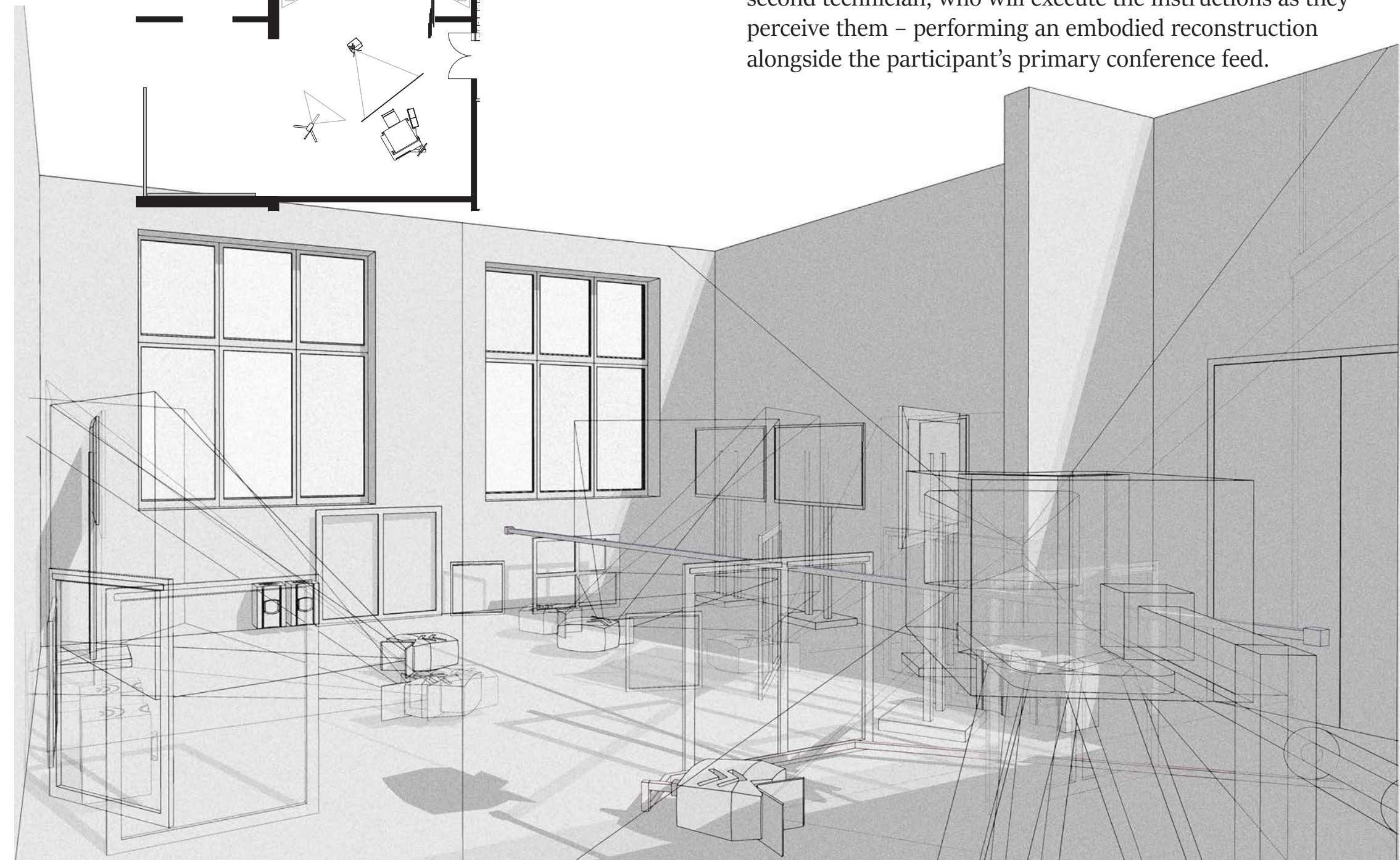
In dialogue with one technician as a translator, you can begin to formulate a draft plan for the second feed. This can take any form preferred by the author, such as a hybrid text and drawing akin to a screenplay. It may be scripted with a specific timeframe or left open for interpretation.

15th - 22nd April

Handover: from the complete screenplay, the translator will then complete a process of interpreting and encoding the participants desires into the our own code, to be used for communication of the performance to the second technician (the interpreter).

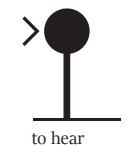
22nd - 24th April

The symposium: for the event, the translating technician will consult the draft material developed in dialogue with the participant, live-coding it for performance by the second technician, who will execute the instructions as they perceive them – performing an embodied reconstruction alongside the participant's primary conference feed.

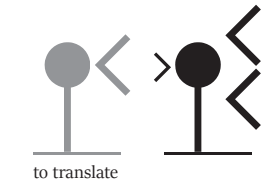




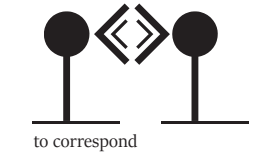
to speak



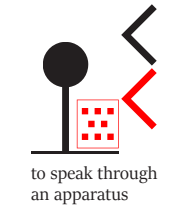
to hear



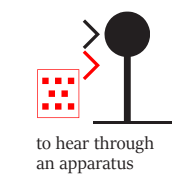
to translate



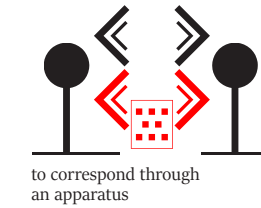
to correspond



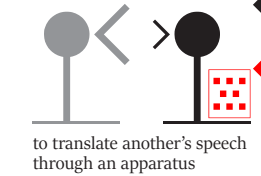
to speak through an apparatus



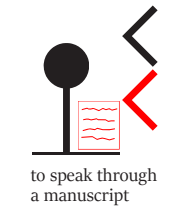
to hear through an apparatus



to correspond through an apparatus



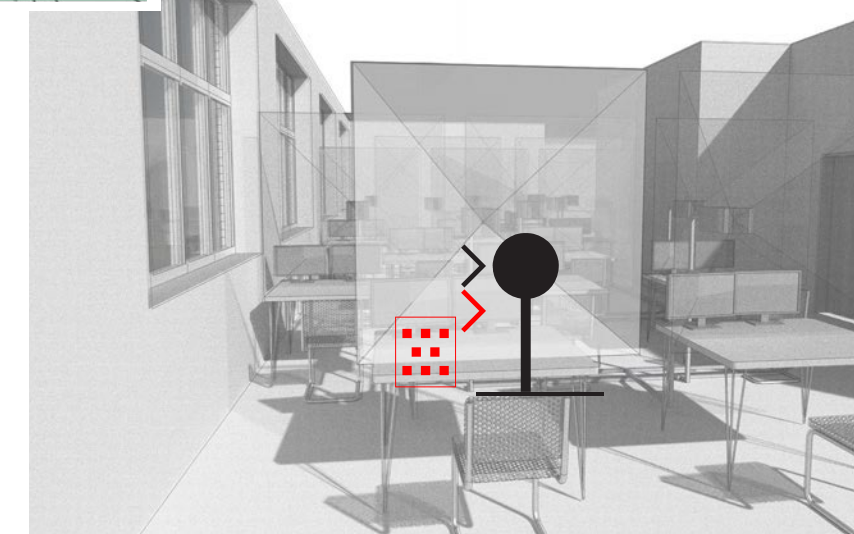
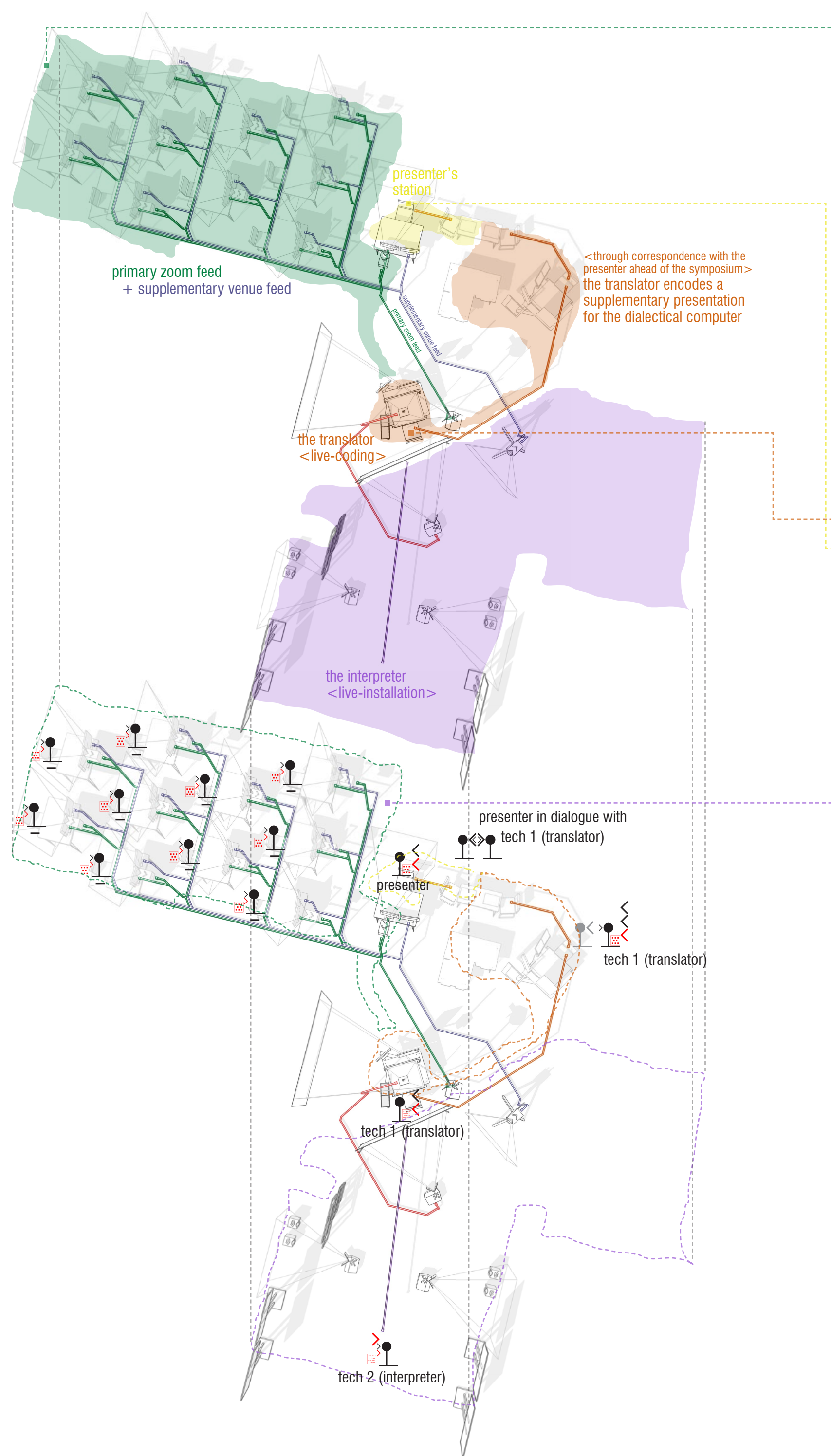
to translate another's speech through an apparatus



to speak through a manuscript



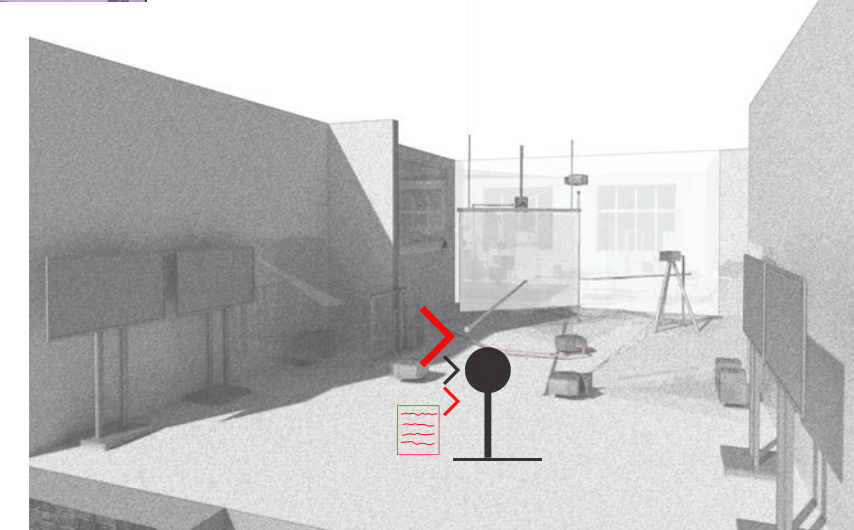
to read a manuscript



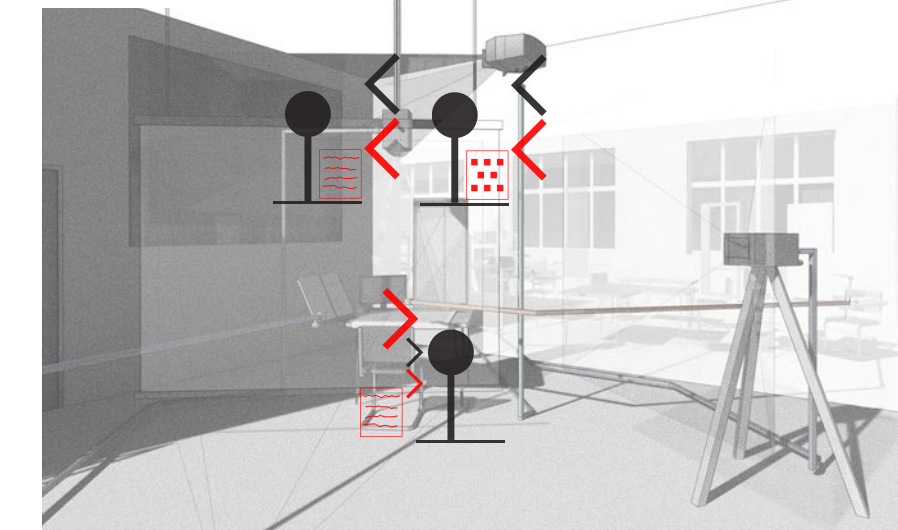
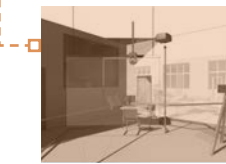
the attendee



the presenter



tech 2: the interpreter



tech 1: the translator

Appendix 1:
An initial draft of the object oriented code, forming a
point of departure for the dialectical computer.

Meta-Structure Document structure From html	Coordinate systems class XYZ XYZ = [XYZ] (double, double, double); class Plane = infinite planar object, For orthographic: Plane XYZ = [XYZ] (double, double, double); For non-orthographic: [develop equation to subtract/add coordinate system according to angle] class Axis Axis = Plane class Vector Vector.Origin [XYZ] (double, double, double); Vector.Magnitude = (double); Vector.Bearing = (double); Vector.End = [XYZ] (double, double, double); Vector trueNorth = new vector; trueNorth.Origin [XYZ] (o, o, o); trueNorth.Magnitude = (∞); trueNorth.Bearing = (o); trueNorth.End = [XYZ] (∞, ∞, o); class Rotation Bearing = clockwise 360°. origin at Vector trueNorth Yaw Roll Axis = Plane Bearing EuclideanGeometry Euclidean = [Axis X, Axis X, Axis X] (Plane, Plane, Plane); Plane EuclidX = [XYZ] (X=∞, Y=0, Z=0); Plane EuclidY = [XYZ] (X=0, Y=∞, Z=0); Plane EuclidZ = [XYZ] (X=0, Y=0, Z=∞); Axis X = Plane X; Axis Y = Plane Y; Axis Z = Plane Z; + semantic description of space (between, in front of, behind...) Venue.CoordSys = EuclideanGeometry; * develop method to place directly in front of interpreter technician's current position *paper relative to technician class Interpreter position = XYZ; direction = rotation from Venue.CoordSys PaperEuclid = new EuclideanGeometry; Plane PaperEuclidX = from (paper.getsurface) { X = minvalue } Plane PaperEuclidY= from (paper.getsurface) { X = minvalue } Plane PaperEuclidZ = paper.getsurface; PaperEuclid(PaperEuclidX, PaperEuclidY, PaperEuclidZ); Paper.CoordSys = PaperEuclid; Axis X = Plane X; Axis Y = Plane Y; Axis Z = Plane Z; ModelEuclid = new EuclideanGeometry; Plane ModelEuclidX = [XYZ] (X=∞, Y=0, Z=0); Plane ModelEuclidY = [XYZ] (X=0, Y=∞, Z=0); Plane ModelEuclidZ = [XYZ] (X=0, Y=0, Z=∞); ModelEuclid(ModelEuclidX, ModelEuclidY, ModelEuclidZ); Methods: HardcodeXYZ, or get podium/worksurface reference to reset Model.CoordSys = ModelEuclid;
--	---

Class Position Reference origin = (string); Position.Coord [XYZ] (double, double, double);	Initial draft of script: include Time; include EuclideanXYZ; // Declare objects new Projector (blueProjector); new Projector (redProjector); new Projector (greenProjector); new Speaker (blueSpeaker); new Speaker (redSpeaker); new Speaker (greenSpeaker); new Speaker (orangeSpeaker); new Speaker (cyanSpeaker); new Speaker (purpleSpeaker); new Television (blueTelevision); new Television (redTelevision); new Television (greenTelevision); new Television (orangeTelevision); new Light (blueLight); new Light (redLight); new Light (greenLight); new Light (orangeLight); new Drawingframe (blueDrawingframe); new Drawingframe (redDrawingframe); new Drawingframe (greenDrawingframe); new Drawingframe (orangeDrawingframe); new Drawingframe (cyanDrawingframe); new Drawingframe (purpleDrawingframe); new Drawing (blueDrawing); new Drawing (redDrawing); new Drawing (greenDrawing); new Drawing (orangeDrawing); new Drawing (cyanDrawing); new Drawing (purpleDrawing); new Podium (bluePodium); new Podium (redPodium); new Podium (greenPodium); new Podium (orangePodium); new Podium (cyanPodium); new Podium (purplePodium); new Model (blueModel); new Model (redModel); new Model (greenModel); new Model (orangeModel); new Model (cyanModel); new Model (purpleModel); new Time = testinstall; testinstall.Time.Start = 00.00.00 testinstall.Time.End= 00.20.00
Object position reference Classes: Camera Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Input(); Projector Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Input(); Light Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Input(); Level(double) Speaker Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Input(); Level(double) Camera Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Television Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Input(); Level(double) Text Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Drawing CoordSys(); Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Model CoordSys(); Position (XYZ); Rotation (double); Target (Position XYZ); Start (Time); End (Time); Duration (Time); Data types: Number (double or long) Text Boolean (true/false) Spatial diagram Emergent from gestures operating apparatus: instruction, action, memory, recollection, improvisation, ambiguity Functions: For While If Array List Equals Less than More than Until Before After Syntax	

```
f:\P0\1\coding\Revit\live coding\wardcode_dwelling_build_1\wardcode_dwelling_build_1\Class1.cs
1 using System;
```

