



Communitas

Touch installation for meeting and
collaborate



Índice de contenido

- I. Introduction.....3
- II. Brief Description.....4
- III. Goals.....5
- IV. Concepts.....6
 - Space & time6
 - Gravity as a metaphor7
- V. Process.....8
- VII.Extras attachment.....9
 - Hardware configuration.....9
 - Software: screenshots.....10
 - Photos and videos.....11
 - Author.....12
- VIII. Bibliografía.....13

I. Introduction

“When we forget ourselves, we are the universe.”

Hakuin

Personally I am passionate about situations where people let their egos aside to construct realities with others.

This dynamic is common in rituals, celebrations and other cultural practices. One of the clearest are the Tibetan sand mandalas.

Also, within the field of technology are clear examples of this phenomenon. Think in: Creative Commons, Wikipedia and Linux, which represent large communities that transcend personal interests and differences to make a significant contribution to humanity.

My main motivation for this project is to invite viewers to participate and explore space with these characteristics.

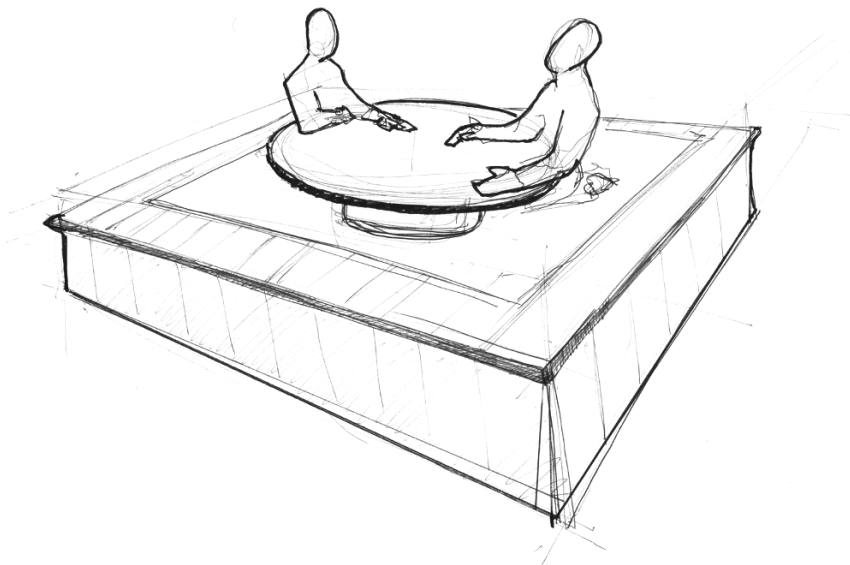
II. Brief Description

Communitas is an interactive installation that invites people to create links between them through the completion of drawings together.

The facility consists of a circular reactable on which users can draw virtual lines projected onto it.

These drawings will move towards other users will be able to intervene. The surgery will continue moving lines until a central "common." So become part of a permanent core, while the lines are not tapped, gradually disappear.

Each participant shall have a unique color determined by its position in the table in this way, so through color every user keep track of his work along its displacement.



III. Goals

"If I can create some kind of relationship, the other person will discover in himself the ability to use it for their own maturation and so will the change and development" (Rogers, 1961)

This phrase presents what Carl Rogers believes the key to a therapeutic relationship, a deep belief in self-development capabilities (or *autopoiesis*) of living beings.

At the same time we note the relationship with what Pierre Bourdieu defines as art itself, the practice of setting up a space of objective relations between positions. A microcosm defined by power relations and struggle between interactors. What is intertwined with Nicolas Bourriaud defined as characteristic of Relational Aesthetics.

"More precisely we define as the primary objective of the work of shaping the space-time where relations between individuals occur." [...] "As a time to experiment, as a possible opening to an open exchange." (Bourriaud, 2008)

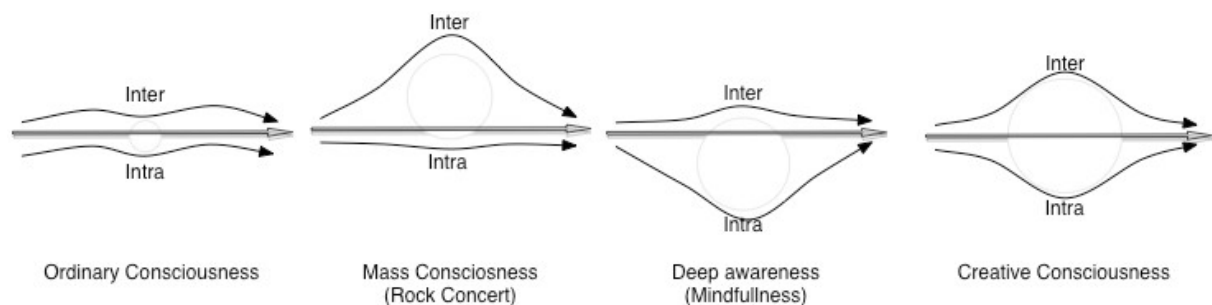
The main idea of this project is not only to create a therapeutic space, its to exploit the properties of personal and social transformation that art offers.

IV. Concepts

Space & time

The use of circular spaces, often proposing a cessation of ordinary time and the door into a space between reality and fantasy. At the time when man lived himself as a psychophysical unity, these spaces have a sacred character. As Mircea Eliade would say, were places where the "prime time" filtered or updated in everyday reality.

These types of spaces were defined by Winnicott as "transitional" because they have a dual nature intra-psychic and inter-psychic, creating an ideal space for development and transformation of meaning. The quality of these spaces is then inherited by the free play, sports, arts and religion.



Victor Turner noted that this class of spaces originate states of consciousness known as liminality. In other words, openness and ambiguity of meaning that characterizes the intermediate phase between social status and other. In this chaotic state where there are no roles and social identifications unlocks an enormous creative potential. There, the basic uncertainty that defines us promotes the status of "Communitas"

Gravity as a metaphor

Gravity is the kinesthetic metaphor on which the work develops.

After working with the body by integrating the expressive arts such as painting, movement, sculpture or music, is common to hear symbolizations alluding more like science fiction than anything else.

Phrases like "dense", "heavy", "magnetism", "pull", "reject", "polarity", "lightness", "empty", "center of the universe," "high" is repeated.

While reading these lines can be observed as resonances awaken the body, as if we had experienced firsthand. These records are what E. Gendlin described as heartfelt feelings.

While the gravity as a physical phenomenon affects space and time we would call "real" intention of the work is to use these records kinesthetic to propose a virtual microcosm that helps the formation of relationships.

This proposal is very close to the theory of J. L. Moreno which displays the "'I' as a cultural atom or set of formal roles from a basal nucleus." Which acts on a force he calls "tele" and is "the ability of human beings to communicate feelings distance. The "tele phenomenon" interconnectedness is manifested in the group as power of attraction, rejection and indifference, and gives evidence of an ongoing activity co-consciousness co-unconsciousness and communication. "

In this way we hope that this "micro-cosmos" governed by laws of the "real physics" will be the preferred means for exploring the complex world of personal relationships.

V. Process

The viewer will find a round table on a carpeted platform.

About the middle of the table will find proyectadase colored particles in motion. They are orbiting around the table.

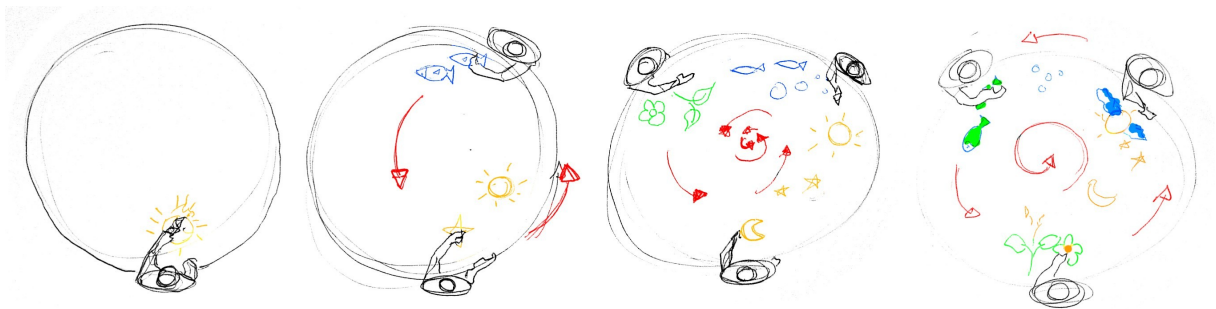
When standing on the table, the particles will be attracted to the center with greater force. This image will invite the viewer to sit and interact.

Touching the surface, the interactor will notice that leaves traces on it with a specific color and unique due to its position. A sort of distinguishing feature.

After a while, the lines would tend to break off and begin to slowly turn it counter-clockwise direction to other interactors. Which also produce their own lines (with their respective colors) will be able to complete the outlines of their peers.

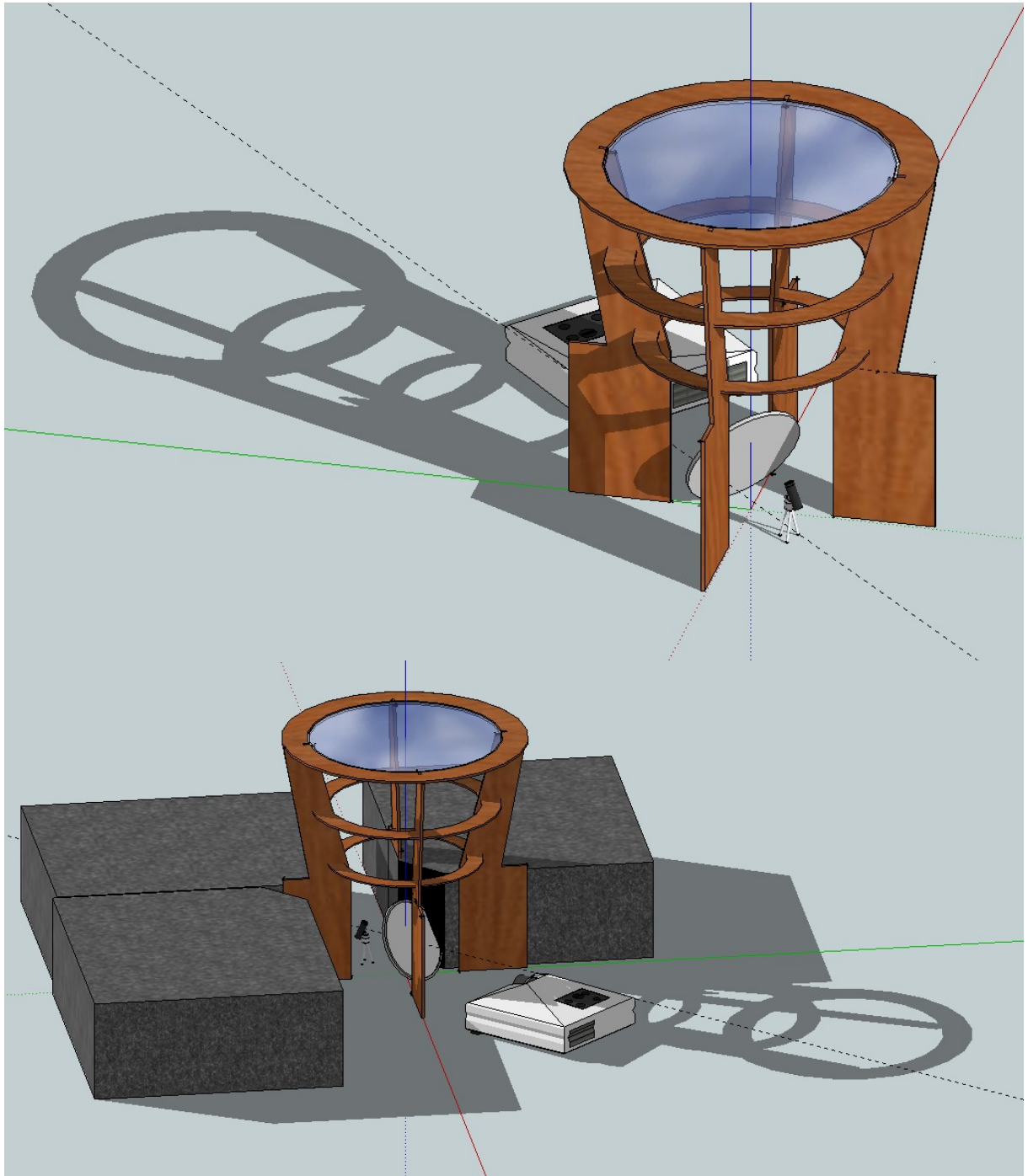
In addition to the density of virtual space that slows the movement of the strokes, the participant will notice that these tend to fade or disappear. But no sooner are modified by others return to take shape and thickness.

This dynamic contributes to the graphics more shares end up converging in the center. Which will become part of a sort of collective memory of moving particles.



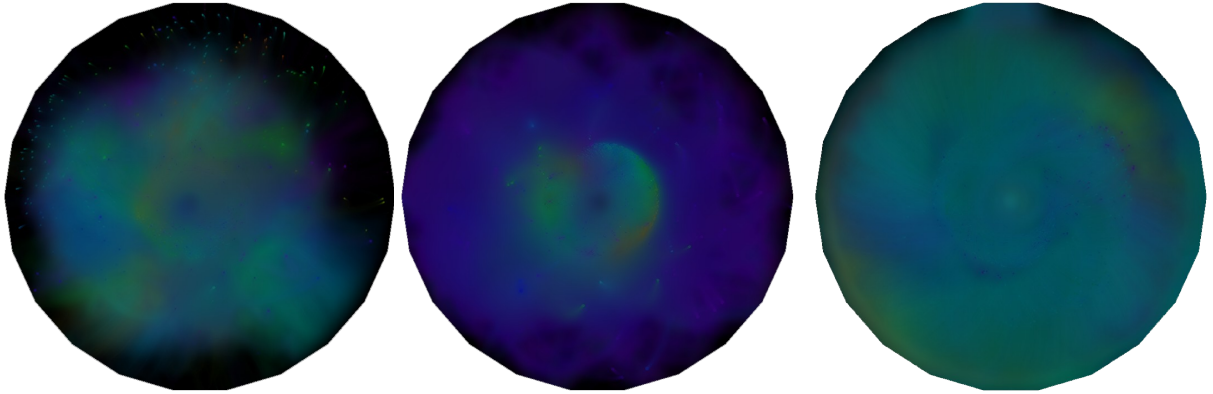
VII.Extras attachment

Hardware configuration

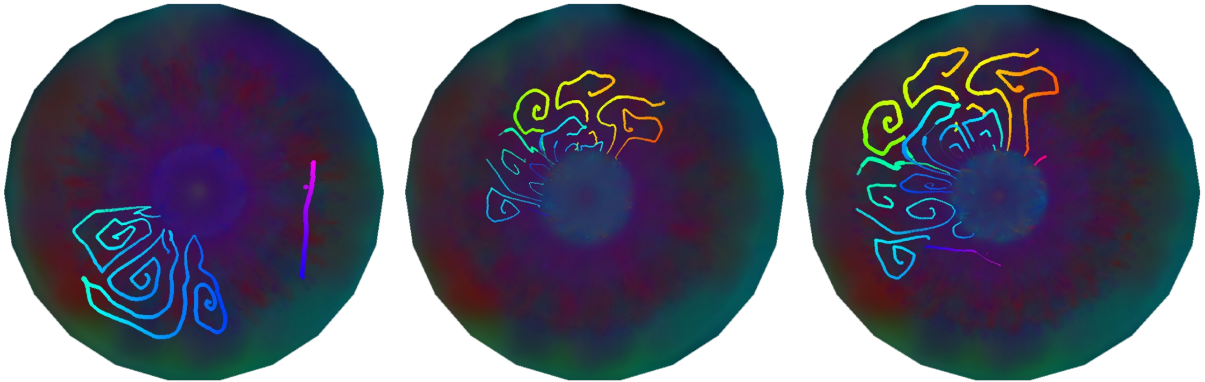


Software: screenshots

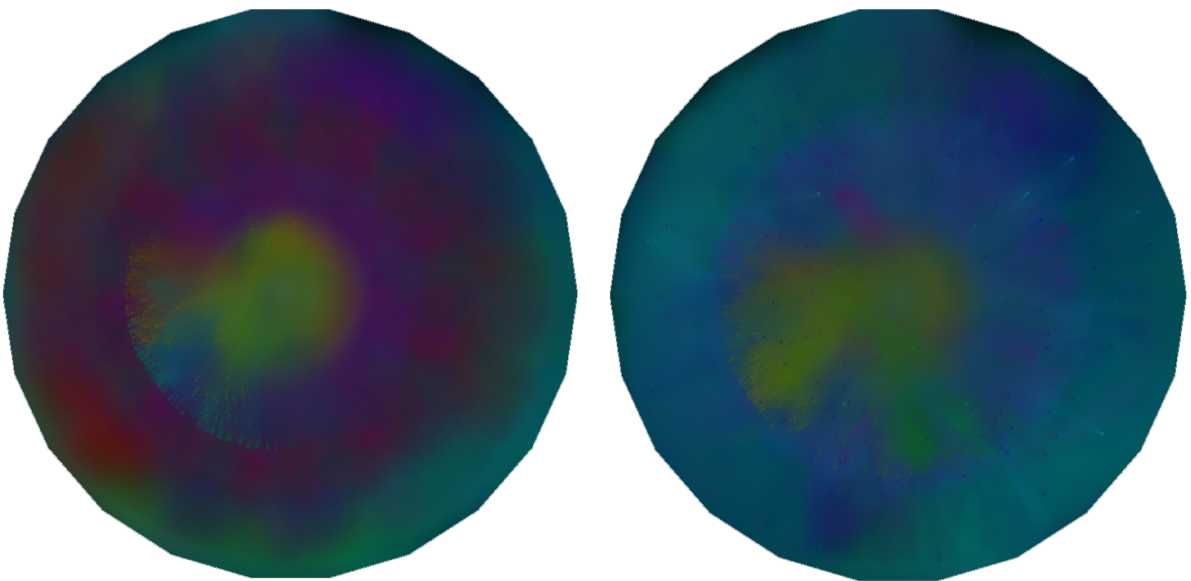
When no interactors the table is in Standby state



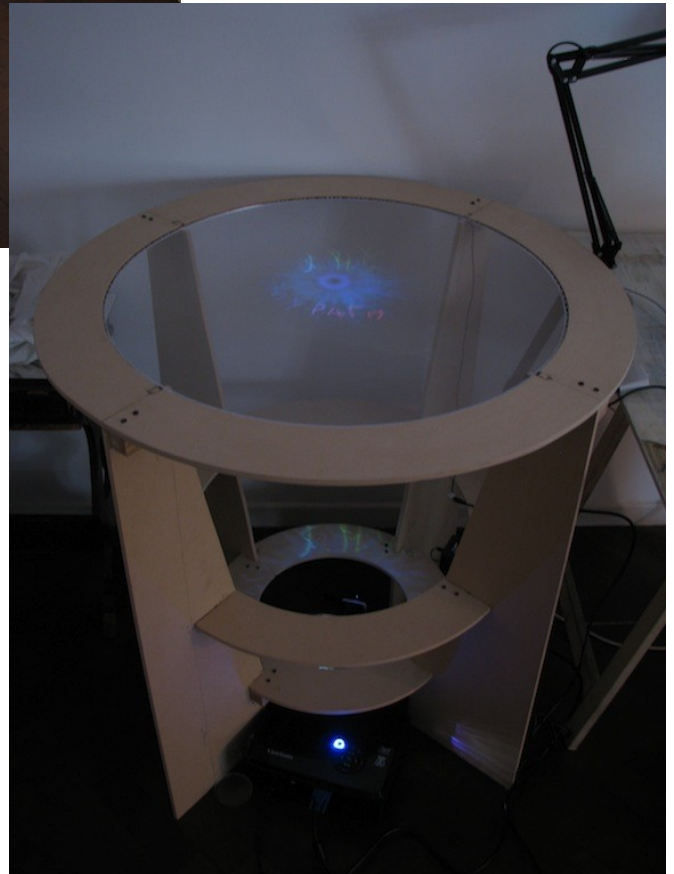
Being operated by users, the collective record is in the background and begins to generate a new kernel in the center.



When people stop interacting core explosion happens. Then return to the Standby state



Photos and videos



Video showing how it works: <http://www.youtube.com/watch?v=II-odKM81ZI>

For more information about this project: www.patriciogonzalezvivo.com/communitas.html

Author

Patricio Gonzalez Vivo, was born on January 28, 1982. He received his BA in Psychology at the University of Salvador in 2005 and has since worked as a clinical psychologist in private practice. From the very beginning it has seen interest in the world of art and creativity. For this he completed his training in Expressive Therapies Combined (or Multimodal Expressive Arts Therapy) by Dr. Graciela Bottini of Barucca. Who in 2007 placed it in front of his chair Connecting Creative ® I and II in the Faculty of Dramatic Arts at the University of Salvador. They accompanied their students in their development processes as artists and the creation of a cast. Task performed until mid-2010.

Since 2009 he has focused his interest in integrating new technologies into their practice. Task that represents a welcome challenge together with an excellent opportunity to increase their enthusiasm for the world of computing.

Today in addition to private practice, teaches at the University of Palermo (in the chairs "Psychology of Learning" and "Models and theories V") while participating in the Workshop Interactivos 2010 on Espacio Fundación Telefónica.

VIII. Biography

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