**{ Physical Theatre Platform }**

PERFORMATIVE AND BODIED

**+**

**{ Inter \ Trans-disciplinary Research Lab }**

Method **= Rehearsal** = rehearse future societies / possible futures / perform future scenarios;

(more specific: empathize > define > ideate > prototype > rehearse — performative loops)

The platform/lab **is:**

\* a practice-led research project exploring integrative research approaches through which theatre techniques can be employed to reverse-engineer cognition and emotions, to invent new forms / co-create meaningful communication between human and machine;

\* a shared machine < > human learning environment;

\* to set a common stage for:

\* prototyping tools, cultures, and rituals.

\*\* by means of

CO-CREATION

\*\* participation through co-creation and hybridization of skills;

\*\* inviting new forms of relationality, sociality and solidarity;

INTERDISCIPLINARITY

\*\* active exchange between an ecology of interwoven practices and processes;

\*\* nurturing the imagination of complex nets of agents and agencies;

\*\* engaging with the different practices of embodiment;

\*\* articulating diverse sensitivities;

EXPLORING

\*\* openness and critical reflection;

\*\* inviting intuition and tolerating uncertainty;

\*\* exploring different forms of intelligence;

\*\* cultivating resilience and persistence;

\*\* welcoming and rehearsing future worlds;

SHARING

\*\*\* departing from the / taking as a starting point main areas > see research groups.

The platform/lab **asks:**

(questions as living entities; that evolve - not fixed)

\* how can (our) embodied intelligence shape the construction of artificial intelligence?

The platform/lab **offers:**

\* a national and international network of partners

\* residency / fellowship program

\* access to tools: physical and digital infrastructures

\* a public program: talks, discussions, workshops, readings, retreats, symposia,

> **questions / be more precise:**

* Cooperation Projects vs Working Groups > how specific/concrete do we need to be? — each of the group will have different projects running and in collaboration with network partners; it can be teams or individuals;
* Regularity of activities? On-going vs regular.
* Facilities (which equipment)?
* other questions on ‘roles’:

- will there be fixed researchers / post doc and how will they connect to the working groups?

- will there be head for each different work group?

- fixed technical staff? (for eg.: for media communication/ IT / management / finances / for documentation and taking care of publishing code; articles;..: “digital librarian”)

- who is a member? And what does that mean?

Three Working Groups:

**(1) Performing Intelligence(s)**

— a stage for training embodied intelligence

* Physical Theatre Training
* Movement Notation Systems
* Movement Studies and Somatic Practices
* Theatre Performances
* Sensory Motor Learning

**(2) Rehearsing Human Machine Interactions**

— a stage for cognitive approaches to theatrical performance /prototyping & making

* Affective Computing
* Cognitive Sciences
* Prototyping Sensory Devices
* Machine Learning
* Data Science
* Software, Hardware & the Brain
* Data Visualization and Representation

**(3) Speculative Futures Lab**

— a stage for pre-enacting society

* Speculative Design / Design Fiction
* Co-Creation & Participation
* Future Studies & Anthropology
* Storytelling & Visioneering
* UX-Research

‘About’ / General description:

A physical theatre platform to imagine and rehearse future realities, REPLICA welcomes performers, directors and scientists wishing to collaborate on drafting tomorrow’s society, to devise new interaction models for humans and machines, and prototype tools, cultures, and rituals.

With the support of VW Stiftung, Weizenbaum-Institut für die vernetzte Gesellschaft and TU Berlin, we are working on THE SHAPE OF THINGS TO COME, a practice-led research project exploring how theatre techniques can be employed to reverse-engineer cognition and emotions, to invent new forms of communication between human and machine, and to rehearse future societies.

The long-term goal of the project is to prepare the founding of a Berlin-based center for performing arts for directors and practitioners interested in reflecting upon emergent technologies, and in integrating such artefacts as part of their work.

To this end, we will spend the next months developing a proof-of-concept in the form of two workshops, a symposium, and a research paper, with the goal to define a new methodology, as well as a devised performance based on the outcome and a series of public outreach events presenting the progress and stimulating exchange.

Emphasizing intents / binding forces:

**> Research questions cluster /focus**: <https://waag.org/en/article/crossroads-public-research> (annual)

Another example of a cluster of research question:

<https://www.mpib-berlin.mpg.de/en/media/2019/04/new-director-iyad-rahwans-research-focuses-on-the-societal-challenges-of-digitization>

> How can our embodied intelligence inform the construction of artificial intelligence?

> How do we negotiate human and non-human agencies?

> How can we co-create common futures?

> What is the essence of human? (global sense)

> How can we measure a heightened state of experience?

> How can technology mediate physical intensities?

> Can AI bring us radically close to each other (human-non-human)?

> How does our current research and method can contribute for better understanding of such systems?

*> “Could we cultivate more resilient mindsets and behaviours (i.e. being able to adapt and respond to challenging conditions, without loosing the essence of who we are and what we want to do) by “rehearsing” a future scenario?” (2)*

**> Meta-methodology** (for eg.: <https://waag.org/en/our-toolkits>) which bring practices and methods under a shared one; an environment which is inclusive, open; and which enables active exchange between network partners, practioners and the public.

Method **= Rehearsal**

**> Imagine and rehearse future realities** (new strategies to engage with the world)

> co-creation (scripting / scoring);

> hybrid languages and multi-dimensional poetics

> new interaction models for humans and machines

> prototype tools, cultures, and rituals / performative iterations

**> shared machine < > human learning environment** (co-lab-orative / co-operative)

*“Encouraging the re-de-trans-figuring of our ways of being in the world; inviting new forms of relationally, sociality and solidarity.” (1)*

**> Values** (to highlight / bring to the surface)

> embracing complexities (persistence; sticking with difficulties);

> embracing uncertainties of possible futures (alternative futures) vs probable futures (forecasts, predictions); multiplicity of futures — Futuristic vs Speculative vs Diegetic

> embracing intuition;

> embrace the extremes of presence; challenge perception; how physicality is experienced and understood; — physicality or embodiment?

*“‘Sense Making’; articulate the instability and mutability of the flows and forces — without fixing that which is inherently dynamic and contingent.” (1)*

**> CoC** / **Community / Reach out** (how to find strategies on inclusivity / minorities/ accessibility / e.g. gender, ethnicity, class, age, belief/non-belief, and education …); ref.: <http://berlincodeofconduct.org> ; “Code of Conduct Open [Source/Culture/Tech] Citizenship”: <http://distributedweb.care/posts/coc/>

**> “Distributed Dance Floor” / Theatre of reSources**

Licenses: <https://opensource.org/licenses>

Creative Commons: <https://creativecommons.org/licenses/>

MIT License: <https://en.wikipedia.org/wiki/MIT_License>

CopyLeft: <https://www.copyleft.org/>

**> Legal Frame / Privacy statement /** Embodiment / Consent / Anonymity / Privacy and Data

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Quotes refs:

(1) http://www.choreo-graphic-figures.net/wp-content/uploads/2017/04/Choreo-graphic-Figures\_publication\_extract.pdf

(2) https://libarynth.org/resilients/prehearsing\_the\_future

**— more on the taxonomy of research questions; growing vocabularies; shaping framework — - -**

[the systemic activation of (ataxies - disorders, irregularities) as over-challenge to the logic of taxonomy (taxis)]

— practice-led research: keeping the question dynamic and open;

— ecology of interwoven practices and processes;

— personal truth?

— **imagination of complex collectivities;**

— shared learning environment; machine < > human = learning. Body and humanity: what can a machine teach me?

— empathies (artificial);

— reconstruct extremes of presence; body state intensities; bring back the body and physicality;

— guiding us through the unknown;

— speculative device;

— experiential / modular toolkit;

— build upon a shared vocabulary: **WORDS that create WORLDS; multi dimensional poetics - > emergent species.**

— **language (common): scores = scripts = voices;** bodies in agreement. **Language as “resistant” poetics.**

‘How might we reflect language’s activity, affectivity, ambiguity, capacity, corporeality, curiosity, density, elasticity, ephemerality, fluidity, fragility, illegibility, instability, intensity, inter-subjectivity, hybridity, materiality, multiplicity, musicality, occasionally, opacity, performativity, physicality, plasticity, porosity, potentiality, receptivity, relationally, simultaneity, sensibility, sonority, synchronicity, tonality, temporality, visuality, vitality.’ [Ref: Choreographic Figures Deviating from the Line]

— **common stage** / staging the commons: What does ‘commoning’ mean? Who is the ‘subject’ producing and operating the commons? What is a ‘commoning practices’? What can ‘commoning’ do? What is the relation between the production of subjectivity and the production of a comoning theatre of operations? Commoning, or the collective production of a common (a commonality, a common good), is the essential practice through which the social instantiates the political, be it on the macro or the micro level. Evidently, there exist various modes of commoning – of being with and for, social giving and taking, sharing and co-creating.

— as according to María Puig de la Bellacasa: “Care as a concrete work of maintenance, with ethical and affective implications, and a vital politics in interdependent worlds.”

— Tanz im Kopf: “I propose that this multi-layered and multi-causal dynamic craft which includes patterned human physical actions (dance-theatre), computational systems and patterned outputs (image/sound), which can go from the most abstract patterns to the obvious representational depiction, must be understood as design of a cognitive system in which cognition is the fundamental resource that allows the coupling. Therefore, human cognition is a process that is the raw material for composition that cuts across bodies and technological devices. It becomes obvious that cognition is embedded, embodied and distributed within the system.”

**Examples of Choreographic and Performative Methods**

— Boal: on roles: Joker / Facilitator / Difficultator; Acto / Spectator/ Participant /

DOUBTS AND CERTAINTIES: INCORPORATING A NEW METHOD OF REHEARSING AND DEVISING A FORUM THEATRE MODEL

Theater of the Oppressed encompasses many forms, including the following:

[*Image theater (see TACTIC*](http://beautifultrouble.org/tactic/image-theater/)*)* invites spect-actors to form a tableau of frozen poses to capture a moment in time dramatizing an oppressive situation. The image then becomes a source of critical reflection, facilitated by various kinds of interventions: spect-actors may be asked to depict an ideal image of liberation from that oppression, and then a sequence of transition images required to reach it, or to reshape an image to show different perspectives.

[*Forum theater (see TACTIC)*](http://beautifultrouble.org/tactic/forum-theater/) is a short play or scene that dramatizes a situation, with a terribly oppressive ending that spect-actors cannot be satisfied with. After an initial performance, it is shown again, however this time the spectators become spect-actors and can at any point yell “freeze” and step on stage to replace the protagonist(s) and take the situation in different directions. Theater thus becomes rehearsal for real-world action.

Legislative theater takes forum theater to the government and asks spect-actors to not only attempt interventions on stage, but to write down the successful interventions into suggestions for legislation and hand them in to the elected officials in the room.

[*Invisible theater (see TACTIC*](http://beautifultrouble.org/tactic/invisible-theater/)*)* is a play that masquerades as reality, performed in a public space. The objective is to unsettle passive social relations and spark critical dialogue among the spect-actors, who never learn that they are part of a play. Augusto Boal said of one invisible theater intervention, “The actor became the spectator of the spectator who had become an actor, so the fiction and reality were overlapping.”[[2](https://beautifultrouble.org/theory/theater-of-the-oppressed/#theater-of-the-oppressed-n-2)]

More at:

<https://en.wikipedia.org/wiki/Theatre_of_the_Oppressed#Forum_theatre>

‘Sense Making’; articulate the instability and mutability of the flows and forces — without fixing that which is inherently dynamic and contingent.

**“Encouraging the re-de-tran-figuring of our ways of being in the world; inviting new forms of relationally, sociality and solidarity.”**

“Polyfocal narrative;. Not only linear; but also diagrammatic, associative, rhizomatic.”

“Qualitative-procedural; aesthetic-epistemologic; ethico-empathetic”;

**“The in-between spaces and their call for social responsibility open up the body in the constitution of presence not only in regard to the past, but also towards the future”** Sandra Noeth

<http://www.choreo-graphic-figures.net/wp-content/uploads/2017/04/Choreo-graphic-Figures_publication_extract.pdf>

“Sketch possible futures”

“Meditation and **theatre improvisation** are two other examples of practices where **we are invited to observe and interact.** All of these practices engage different techniques to **increase awareness** of our past and present actions, as well as to be prepared for a range of possible futures by understanding the present.”

“Ready to welcome the future in the present moment, without knowing which future will come knocking.”

**“Could we cultivate more resilient mindsets and behaviours (i.e. being able to adapt and respond to challenging conditions, without loosing the essence of who we are and what we want to do) by “rehearsing” a future scenario?”**

“With these questions in mind, FoAM designed a case study called “Future Preparedness,” where we extended future scenario building through speculative design experiments, improvised role-playing games and meditative practices combined in what we called “prehearsals” or “pre-enactments” – **real life laboratories where future scenarios can be experienced as immersive situations.** Prehearsals allow us to explore our individual and group behaviours in challenging and unpredictable conditions.”

“This embodied experience helps bring out what is most interesting and valuable in a scenario, and what doesn't work.”

“We'd be curious to see how they work with larger networks, whole cities or even countries. (...) Finally, we'd like to share the tools and stories, so that different groups of people could prehearse and share their findings.”

<https://libarynth.org/resilients/prehearsing_the_future>

<https://libarynth.org/resilients/prehearsal_pocket_guide>

“Making the Black Box Speak: probes **forms of resistance (epistemic, social and affective) and solidarity (how to share risks together)** that cut through the black box. What is at stake here is deeply performative, material and bodied. ” <https://www.muffatwerk.de/de/info/blackbox_episoden>

“How is dance re-formed and re-contextualised through digitisation? How does digitisation effect the ontology, form and potential of dance (and data)? What does the emergence of dance digitisation for **future artistic and academic endeavours contribute, for spectatorship, education and disciplinary exchange**?” Choreographic Coding Labs / Motion Bank <https://medium.com/@danaekleida/c71c4052166e>

Interesting example on enhancing the physical + speculative: <http://www.physicalnarration.org/>

“Weaving the formal and the informal”; <http://mindthedance.com/#contents>

Maybe it helps to draw a simple schema: <https://www.thefuturelaboratory.com/methodology>

Mc Gregor video docs on method: <https://waynemcgregor.com/research/>

**Examples of ‘Forming Vocabularies’**

Performance glossary: <http://intermsofperformance.site/keywords>

Metadesign: <https://metadesigners.org/Glossary>

Modes of usership: <http://museumarteutil.net/wp-content/uploads/2013/12/Toward-a-lexicon-of-usership.pdf>

Open systems glossary: <https://v2.nl/events/open-systems/>

Glossary: <http://www.glass-bead.org/concepts-archive/?lang=enview>

**Mission Statements**

“Exploring the potential of experiential spaces for social impact and as a sustainable revenue model for media artists.”

“We use digital tools to create art and design projects that benefit society. We test and scale projects with high impact potential, teach digital tools to support artists and technologists, and inspire our community by promoting meaningful new work.”

<https://grayarea.org/initiative/experiential-space-research-lab/>

In this pilot project from the Berlin University of the Arts (UdK) and the Technische Universität Berlin (TU Berlin), artists, scientists and experts collaborate beyond their individual disciplines and universities, investigating future-oriented topics and issues. The results are unique projects, new networks, further platforms and innovative approaches for teaching and research.

The Hybrid Plattform is:

* an organizational gateway and adapter of sorts between our universities and various cooperation partners,
* an academic incubator for new ideas in interlinked research and in teaching,
* a reflexive intermediary for coordination and facilitation in transdisciplinary cooperation,
* a communications interface between the universities, the cultural and academic landscape and the public.

The Hybrid Plattform offers:

* national and international networks for project partners, experts and organizations for an active exchange,
* a versatile platform for presenting new research fields and ideas through talks, events, retreats, and symposia, as well as press communication,
* professional project support, funding advice, and science management
* ,institutional knowledge with regard to cultures, organizational processes and cooperation mechanisms at the TU Berlin and the UdK Berlin and with external partners,
* the implementation of formats that spread a hybrid way of thinking in teaching and with junior academics and young artists.

<https://www.hybrid-plattform.org/en/about-us/mission-statement/>

Playful and simple: <https://reframe.media.mit.edu/>

**Manifesto-like**

Simple and effective: <https://2017.ind.ie/ethical-design/>

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“... dance is no language ...Dance must rise, pull itself free from the spirits of gravity, from the writers (-graphers) of dance. It must find ways to govern itself, unburdened by the need for an authoritarian voice or an empathetic gaze. To find the site in which dance itself can constitute its own governance. The dancing body: a mind that governs its thoughts. No words spoken, no sentence written. This is the necessary dance of our time.” Proposition: Changes in Governance

<https://www.culturebot.org/wp-content/uploads/2013/07/Klien_propositions.pdf>

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“Let us therefore create a new guild of craftspeople without the class distinctions that raise an arrogant barrier between crafts(wo)man and artist, culture of the few and the many, research and experience, human and non-human, science and poetry! Let us together desire, conceive and create the **new building of the future**, which will combine everything [...] in a single form which will one day rise towards the heavens from the hands of a million workers as the crystalline symbol of a new and coming faith.” – Walter Gropius: Bauhaus Manifesto, April 1919.

## “NEUHAUS is a collective of human and non-human subjects; NEUHAUS is a spatial entity; NEUHAUS is a learning environment; NEUHAUS is an inclusive place; NEUHAUS is an environment that learns; **NEUHAUS challenges perception, testing unexpected ways of accessing knowledge;** NEUHAUS speaks non-verbal metaphors; NEUHAUS produces other knowledge in the age of reset.”

## **“A Temporary Transdisciplinary Academy for More-than-human Knowledge”:** Neuhaus as a means to host, generate and share other knowledge, to escape the destructive status quo. Neuhaus aims to explore, investigate and promote knowledge based in marginalized and unrecognized cultures, knowledge that strays **far from any traditional reductionist analysis or mathematical modelling,** knowledge that lives in plants, animals and machines, **and knowledge that relates to the entire physical body and all of its senses**, beyond the rational mind.

## From Bauhaus to Neuhaus: <https://neuhaus.hetnieuweinstituut.nl/en>

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CRITICAL INTERFACE MANIFESTO

[...] (To) interface is a verb (I interface, you interface...). The interface occurs, is action.

[...] The interface is the tip of the iceberg of a complex system of agents/agencies, of interdependent infrastructures, codes, data, applications, laws, corporations, individuals, sounds, spaces, behaviors, objects, protocols, buttons, times, affects, effects, defects ...

[...] The interface responds and embodies the economic logic of the system in which you enroll. It is a political device.

[...] The interface uses metaphors that create illusions: I am free, I can go back, I have unlimited memory, I am anonymous, I am popular, I am creative, it's free, it's neutral, it is simple, it is universal. Beware of illusions!

[...] The user uses the interface perform agency, they coproduce each other and therefore they have the ability to define, redefine and contradict themselve by action or omission.

<https://crit.hangar.org/toolbox/>

IFAPA.ME IS AN ONGOING RESEARCH ON THE EFFECTS THAT THE MACHINIC DISCOURSE HAS ON HUMAN BODIES, MINDS AND LANGUAGES. IT SEEKS TO POLITICIZE THE INTIMATE SPACE IN WHICH HUMANS AND MACHINES SEE EYE-TO-EYE, BY TURNING IT INTO A PLAYGROUND OF MATHEMATICAL EXCESS.

<http://www.ifapa.me/>

More examples: <https://github.com/greyscalepress/manifestos/tree/master/content/manifestos>

More examples: <https://www.digitalmanifesto.net/manifestos/>

New media curator --- information architect — theater maker — science fiction writer — data base programmer — media designer or software artist: we use computer programmes to write, read, listen, publish, edit and play. More than often we do all these things at the same time and in connection to each other.

But do we use software to think? <http://www.constantvzw.org/verlag/spip.php?article72>

“As more and more artificial intelligence is entering into the world, more and more emotional intelligence must enter into leadership. Amit Ray” (my AI manifesto: <https://caim.v2.nl/>)

**CoC’s**

“Code of Conduct Open [Source/Culture/Tech] Citizenship”

<http://distributedweb.care/posts/coc/>

“Movement Scores” / “Accessibility Dreams” / “Distributed Dance Floor”

<http://distributedweb.care/>

**Protocols**

Embodiment / Consent / Anonymity

<https://tools.ietf.org/html/draft-guerra-feminism-00#section-1.8>

Embodiment / Consent / Anonymity / Privacy and Data

<https://feministinternet.org/en/embodiment>

**General Rules:**

A public engagement output during the course of the residency – e.g. an event, workshop, exhibit, or openly working on your project and involving the visitors. Documenting / publishing through the lab channels. Consider how to maximise the legacy of your work by making images, methods, software etc. freely available via your blog. Ref.:<https://fo.am/activities/iw2019/>

**Ethical Frame:**

<https://www.wma.net/policies-post/wma-declaration-of-helsinki-ethical-principles-for-medical-research-involving-human-subjects/>

#### Open collaboration and distributed leadership

#### Undoing power and privilege

#### People power and international solidarity

#### Creativity in the face of violence

#### Enriching the commons while protecting privacy: “We use and contribute to open-source software initiatives whenever possible, and our materials are published under a Creative Commons Attribution-NonCommercial Share Alike 4.0 International License. We seek to ensure that the toolbox is accessible to all, regardless of limitations of financial resources, bandwidth, language, technology, and security. As much as possible, we use communication and collaboration tools that protect contributors’ privacy.”

<https://beautifulrising.org/about/values>

**Examples of Visions - Website and Communication Structures**

## > "As shapers of the future, we must strive to understand the consequences and implications of emerging technology. We do this by asking ourselves uncomfortable questions about possible outcomes during the design process in areas like healthcare, the future of work, and the circular economy." <https://www.ideo.com/blog/to-design-a-better-future-embrace-the-uncomfortable>

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## "We named our project The Discomfort Zone.":<https://discomfortzone.ideo.com/>

Interesting sections:

“Imagine a world in which...”

“The Network Empathy prototype uses the following materials:”