MASTER THESIS

The Coder As Creator

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for the degree of Master of Arts*

at

Institut für Medien
Interface Cultures

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Declaration of Authorship

I, BA Viktor DELEV, declare that this thesis titled, "The Coder As Creator" and the work presented in it are my own. I confirm that:

- This work was done wholly or mainly while in candidature for a research degree at this University.

- Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated.

- Where I have consulted the published work of others, this is always clearly attributed.

- Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work.

- I have acknowledged all main sources of help.

- Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself.

Signed:

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Date:

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UNIVERSTITÄT FÜR KÜNSTLERISCHE UND INDUSTRIELLE GESTALTUNG

Abstract

Institut für Medien
Interface Cultures

Master of Arts

The Coder As Creator

by BA Viktor DELEV

In the following work, I want to address in detail process-oriented practices that use technology as creative partner. More specifically, I wish to discuss the artistic practices of using interactive technologies as an integral part of the creative process in developing performances. In the context of my own work I will try to analyse roles and the interplay of the participants in relation to used technologies.

The approach in my artistic work aims to further close the gap between performance and interactive art while at the same time maximizing their respective independence within the scope of this collaboration. Another crucial question I try to answer: How to maintain a balance between the art forms and the technology in such a way that the artistic and performative latitude remains as great as can be and is not restricted by the possibilities of the technology?

I cannot question the place of technology within performance making, I will attempt to talk about what I see to be the positive and negative aspects of using theses technologies, and how our relationship to them might change as they, and we, mature.

Acknowledgements

Coffee and cigarettes...

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List of Abbreviations

LAH   List Abbreviations Here
WSF   What (it) Stands For

For/Dedicated to/To my. . .

Chapter 1

Introduction

1.1 Motivation

After completing my training as a software developer, I grew disenchanted with working in the IT sector, where creative freedom is pretty much limited to coming up with names for variables and functions . . . and there are even guidelines for those too! In the field of new media and in the Time-based and Interactive Media bachelor's program at Linz Art University, the programming skills I had acquired could be used for creative purposes and even enhanced. Now, I'm adding greater depth to my knowledge in the Interface Cultures master's program offered at Linz Art University.

1.2 Artistic Background

In light of the fact that my previous interactive works had been detailed and comprehensive encounters with the body as interface and the technology required to make this happen, the next logical step was to link up this technology with a corporeal art form such as contemporary dance. And fortunately, this was the exact point in time that Linz Art University and the Ars Electronica Center were arranging this joint venture, which is what enabled me to develop projects in an technologically advanced environment.

With the use of advanced tracking systems the stage can be transformed to an ubiquitous interface as whole. Through this the performers are given control. This open system gives them time and space for improvisation. Custom interaction modes focused on playfulness should trigger their creativity and provide a tool to use and tease their skills as performers.

1.3 Artistic Aims

These environments only live when a body is moving within them; without movement they are silent and dark. Similarly, our performances itself cannot happen without the environment. The environment is the stage, as well as the instrument upon which the performer is playing.

Interactive technology or performance technology exists only in an integral relationship with the performer, the choreography, the sound sources, and so forth. I don't question its validity, I don't doubt its efficacy; I do constantly question its appropriateness and value with every piece I make.

Composer and choreographer must give up a huge amount of control. The dancer or performer must be given much more control. Tasks must typically be devised collaboratively, with the technology in place. A lot of time must be spent

simply learning a new performance environment, usually at the same time that environment is being created. Everybody involved must be willing to experiment an be willing to cooperate in the creation of a performance environment that is also the piece itself.

Dance technologies demand an experimental approach to building performance environments, which create an entirely new collaboration between the **coders** and the performers. The piece is not finished until all the elements are in place and **in code**. The making of a performance environment has therefore a significant impact on the creative process.

Chapter 2

Research Methods

2.1 What

Identify and justify the methods by which you will gather and analyse information relevant to the thesis subject that has been articulated in the thesis statement.

2.2 Why

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2.3 Who

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Chapter 3

Project: Anatta

3.1   Initial Idea

3.1.1   First Concept

3.1.2   Participants

3.1.3   Roles

3.2   Development

3.2.1   Rehearsal

3.2.2   Technology

3.3   Result

3.4   Analysis

3.4.1   Feedback

Chapter 4

Project: See What You Made Me Do

4.1 Initial Idea

4.1.1 First Concept

4.1.2 Participants

4.1.3 Roles

4.2 Development

4.2.1 Rehearsal

4.2.2 Technology

4.3 Result

4.4 Analysis

4.4.1 Feedback

Chapter 5

Project: Untitled

5.1   Initial Idea

5.1.1   First Concept

5.1.2   Participants

5.1.3   Roles

5.2   Development

5.2.1   Rehearsal

5.2.2   Technology

5.3   Result

5.4   Analysis

5.4.1   Feedback

Chapter 6

Justification and Limitations

Chapter 7

Critical Reflection

7.1 Comparison with related work

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7.2 Discussion of open issues

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Chapter 8

Conclusion

Chapter 9

Vision for the future

Appendix A

Frequently Asked Questions

A.1 How do I change the colors of links?

The color of links can be changed to your liking using:

`\hypersetup{urlcolor=red}`, or

`\hypersetup{citecolor=green}`, or

`\hypersetup{allcolor=blue}`.

If you want to completely hide the links, you can use:

`\hypersetup{allcolors=.}`, or even better:

`\hypersetup{hidelinks}`.

If you want to have obvious links in the PDF but not the printed text, use:

`\hypersetup{colorlinks=false}`.