



DIGITAL THEATRE: INTERACTIVE INSTALLATION EUCLIDE IN SAN PAOLO

Studio Azzurro has been involved by IED S.Paolo to hold a workshop on multimedia technologies applied to entertainment. Stefano Roveda, partner of Studio Azzurro, has chosen to develop a digital theatre project to be installed in a public space, in this particular case the Centro Cultural São Paulo at the 9th and 10th of November.

The installation continues the tradition of puppetry introducing high technology systems in the theatre domain. The stage becomes a public space where people are involved actively in the performance discursing with the virtual character. The installation can support different digital characters and is based on specific software entirely developed at the Studio Azzurro Lab.

In the context of San Paolo workshop, Studio Azzurro will introduce for the first time technologies developed by CALLAS consortium, an integrated project financed by the European Commission of which he is partner. The new scenario will be focused on the dialogue between video, physical environment and the spectator with particularly attention being paid, in this instance, to the recognition of emotions in the audience and to everything that is emotionally involving in the context of the scenic space.

EUCLIDE

The interactive installation allows a virtual character to talk with the audience. The action takes place in two or more separate locations: in one a concealed animator wears a cyber glove connected to a graphic computer; in another a monitor, connected by a cable to the computer, shows the virtual character to the audience. The animator's hand movements "activate" the virtual character, controlling his mimic; digital effects alter animator's voice.

People can talk to the character while a camera shows them to the concealed animator; he can therefore react and respond to them. The audience gets truly caught and surprised at seeing a virtual character reacting to them; the contrast between the cold appearance of computer imagery and the lively, fun virtual character entices even the most reluctant spectator.

We noticed that the reaction of the audience to technology is extremely different when we use the virtual character. Even if the audience is aware of the existence of the concealed animator (the audience knows where he is hidden), people react to the virtual character as if he were an independent entity and not a "puppet" in his hands.

The character can be realised with different styles from realistic to cartoon or assembling objects (similar to Arcimboldo's paintings) and different effects and accessories can be added to personify it. Euclide can have the role of a guide and an educational assistant.

Workshop steps day by day:

Day 1 (Nov.5)

Presentation of the workshop to the students

Day 2 to 3 (Nov.6/7)

Production of the project



Day 4 (Nov.8)

General rehearsal / Press Conference

Day 5-6 (Nov.9/10)

Euclide's experiment in course at the Centro Cultural São Paulo

The Brazilian students, tutored by Stefano in IED, will physically build the full character - from implementing the technological structure to the aesthetics of the entity. Graphic and Digital&Virtual students will work on the development of the concept and technological aspects; Industrial Design students will assist on the physical appearance of Euclide. For best results on interacting with an audience the chosen location for the experiment was the Centro Cultural São Paulo.

The Centro Cultural São Paulo is a multidisciplinary institution focused on artistic and cultural activities, as well as on the preservation of its rich collection. At the time it was built, in 1982, it was one of the first multidisciplinary cultural spaces in Brazil, similar to other new institutions that have been built in the entire world, like the Centre Georges Pompidou, in Paris.

http://www.centrocultural.sp.gov.br/english_version.asp

Credits

Project: Stefano Roveda

Animation and artistical direction: Giacomo Verde

Puppet graphics BIT, BLOBBY, INFO: Massimo Giacon

2D graphics and 3D model YOOX: Enea Lefons, Claudio Molinari, Raul Sdrigotti

Software: Giovanni Civati, Samuele Vacchi

STUDIO AZZURRO

Studio Azzurro is an artistic research studio, that bases its expression on the languages afforded by recent technology. It was first set up in 1982 by Fabio Cirifino (photography), Paolo Rosa (visual arts and film) and Leonardo Sangiorgi (graphics and animation). In 1995 Stefano Roveda, an expert in interactive systems, joined the group.

For over twenty years, Studio Azzurro has been investigating the poetic and expressive potential of these systems that have had such an impact on relations in this age. Through video-environments, sensitive and interactive environments, theatrical performances and films, it has blazed a trail that is now acknowledged worldwide, by countless major artistic and theatrical institutions and events. In addition to experimental work, the groups activities are also tied in with more formative experiences such as the designing of museums and theme exhibitions whose cultural value has been recognised at all levels. In both cases, Studio Azzurro has taken care to create communicative environments that require an active and significant participation on behalf of the spectator who is part of the narrative structure.



inspired by a use of multitextual approach and a continuous shift between virtual and real elements.

Also part of Studio Azzurro: Marco Barsottini, Alberto Bernocchi Missaglia, Reiner Bumke, Ileana Cillario, Mario Coccimiglio, Anna De Benedittis, Olivia De Muro, Daniele De Palma, Elisa Giardina Papa, Giulia Guarnirei, Tommaso Leddi, Mauro Macella, Silvia Pellizzari, Lorenzo Sarti, Delphine Tonglet.

www.studioazzurro.com

Selection of significant works listed chronologically:

1984

Il Nuotatore (va troppo spesso ad Heidelberg): video environment, the Palazzo Fortuny Museum, Venice.

1985

Prologo a diario segreto contraffatto: Video opera by Studio Azzurro and Giorgio Barberio Corsetti. La Piramide Theatre, Rome.

1987

La camera astratta: video opera created in collaboration with Giorgio Barberio Corsetti. Documenta 8, Kassel. UBU 1988 prize for Experimental Theatre.

1989

Il combattimento di Ettore e Achille: synchronised video, music by Giorgio Battistelli, TTVV Festival, Riccione.

1990

Kepler's Traum: theatre and video, music by Giorgio Battistelli. Ars Electronica, Linz. S.I.A.E. 1990 prize for opera.

1992

- *Il giardino delle cose*: video installation, XVIII Milan Triennial International Exhibition.

- *Il viaggio*: video installation. 2 video programmes with RX images. Mudima Foundation, Milan.

Videoambienti 1982-1992: video scenery, itinerant exhibition with 8 video installations, works and projects, brief summary of the Studio Azzurro activities, Mudima Foundation, Milan. Laforet di Kokura Museum, Nijgata, Tokyo.

1995

- *Tavoli (perché queste mani mi toccano?)*: interactive video environment, "Oltre il Villaggio Globale", Palazzo dell'Arte, Milan Triennial Exhibition. "Francesca Alinovi '95" prize.

- *Coro*: interactive video environment in two parts, Mole Antonelliana, Turin. First prize for the best multimedia project at the "Transmedia Videofestival" of Berlin.

1997

Il giardino delle anime: interactive video environment (permanent installation). New Metropolis, Science and Technology Center, Amsterdam. From 2001 New York Hall of Science

The Cenci: musical composed by Giorgio Battistelli, Almeida Theatre, London.

1998

- *Giacomo mio, salviamoci!*: for qualified voice, orchestra, interactive video scenario and live electronics. Musical work composed by Giorgio Battistelli. The Lauro Rossi Theatre, Macerata. Sole d'oro, TTVV Festival, Riccione.

- *Il fuoco, l'acqua, l'ombra (la danza della natura nelle immagini di Tarkovskij)*: dance and video performance. Choreography by Roberto Castello. KAH, Bonn.

1999

Ambienti sensibili: personal anthological exhibition (the Swimmer, Chorus, Panels, Total of the Battle, The Breath on the Angel). The Exhibition Hall, Rome. Niitsu Art Forum, Japan.

2000

-*Dove va tutta 'sta gente?*: interactive video installation, Festival Vision Ruhr, Dortmund.

- *Audiovisual Museum of the Resistance*: interactive permanent exhibition. Fosdinovo.

- *Aristocratic Artisans*: 6 environments with interactive video installations. With the collaboration of the National Foreign Trade Institute, Ace Gallery, New York.

- *Megalopoli*: synchronised video installation for 39 screens. Biennial Architecture exhibition: Less Aesthetics, more Ethics, Venice.

2001

Tamburi: interactive video installation presented to the ICC on the occasion of the show dedicated to Studio Azzurro "Embracing Interactive Art" (Chorus and drums), ICC, Tokyo.

2002

Meditazioni Mediterraneo

In viaggio attraverso cinque paesaggi instabili

Personal exhibition. Production of Hermès

Castel Sant'Elmo, Napoli; Vieille Charité, Marseille; Mori Arts Museum, Tokyo.

2004

- *Transatlantici - scenari e sogni di mare*

Genova, European Capital Culture 2004

Galata, Museo del Mare, Genova

- *Neither Opera*. Text by Samuel Beckett, music by Morton Feldman

Staging and multimedia dramaturgy: Studio Azzurro.

Dramaturgy: Sergio Morabito, Klaus Zehelein, Opernhaus, Stuttgart

2006

Galileo Galilei. Studi per l'inferno

Dance and Video Spettacle on five interactive platforms

Progetto scenico e multimediale: Studio Azzurro, regia: Paolo Rosa, coreografia: Daniela Kurz, Prodotto da

Open Haus Norimberga e Studio Azzurro. Open Haus - Norimberga

- *Urban Center di Arbus*

Centro informativo e didattico. Percorso video interattivo permanente, Arbus (Sardegna)

-*Museo Multimediale della Miniera di Pozzo Gal*

Percorso video interattivo permanente, Miniere di Pozzo Gal, Arbus (Sardegna)

La Pozzanghera - Micropaesaggio dedicato ai bambini

Videoambientazione interattiva. Prodotto con la collaborazione dall'Assessorato alla Cultura del Comune di

Monza e di Babygella - Insieme per l'Arte.

Arengario, Monza

2007

- *...e quindi uscimmo a riveder le stelle*



Quattro installazioni interattive sullo spazio-tempo

Mostra "In cima alle stelle"

Forte di Bard, AO

-Montagna in movimento. Percorsi multimediali attraverso le Alpi Meridionali

Forte di Vinadio (CU)

*This chronological list does not include the videos, the collective exhibitions and the successive presentations of the single works.



C.A.L.L.A.S

Conveying Affectiveness in Leading-Edge Living Adaptive Systems

CALLAS, an integrated project financed by the EU as part of the Sixth Framework Program. CALLAS is an unique research initiative designed to promote further collaboration between software manufacturers, European universities and international institutions belonging to the world of Culture and the Media. From a technological point of view, CALLAS has been set up to design and implement an open-source software platform to support multi-modal interactive applications specific for the theatre, cultural and television entertainment with particular emphasis being placed on emotional interaction with the audience.

The project is coordinated by Engineering Ingegneria Informatica. 17 partners have joined the European consortium including the Teatro Massimo, the British BBC, the Scuola Normale Superiore of Pisa, the Universities of Helsinki, Paris 8, Augsburg and Athens, digital artists Studio Azzurro and among Italian software houses Metaware and Humanware, both from Pisa.

The CALLAS Objectives are:

- 1) To advance the state-of-the-art in Multimodal Affective Interfaces by:
 - i) developing new emotional models that are able to take into account a comprehensive user experience in Digital Arts and Entertainment applications and
 - ii) new modality-processing techniques to capture and elicit these new emotional categories



2) To research, develop, and integrate advanced software components, tailored to the processing of individual modalities supporting the semantic recognition of emotions, making them available through a “living” repository, called the CALLAS “shelf”.

3) To establish a software methodology for the development and the engineering of Multimodal Interfaces that will make their development accessible to a larger community, i.e. the assembly of a Multimodal interface from individual components will eventually not require a deep understanding of the theories of Multimodality. The effectiveness of the CALLAS approach in pursuing the aforementioned objectives will be validated by developing significant research prototypes (or Showcases) in three major fields of Digital Arts and Entertainment:

- Augmented Reality for Art, Entertainment, and Digital Theatre
- Interactive Installations for Public Spaces
- Next-Generation Interactive Television

The results obtained during the course of the three and a half year project will be communicated through the site www.callas-newmedia.eu where a community of institutions, companies and European universities will be set up, all of which are interested in the developments of CALLAS.

To become a part of the Callas Community, please visit the official project website at:
<http://www.callas-newmedia.eu>

THE ISTITUTO EUROPEO DI DESIGN

For forty years, the Istituto Europeo di Design has been operating in the fields of Education and Research in the disciplines of Design, Fashion, Visual Arts and Communication. Today it is an international network constantly on the growth, that organises three year post high school diploma courses, refresher courses, permanent catalogue courses, advanced courses and post-graduate Masters degree courses.

The most significant milestones of the Group's history include the foundation of IED seats in Milano (1966), Roma (1973), Torino (1989), Madrid (1994), Barcelona (2002) and São Paulo in Brazil (2005). 2007 will see the inauguration of IED Venezia and in 2008 we are planning to open new Brazilian campus in Rio de Janeiro.

Ever since 1966 IED has developed innovative and diversified teaching methodology, concentrated on the synergy between technology and experimentation, creativity, strategies and integrated communication, market issues and a new form of professionalism.

The scope of the Istituto Europeo di Design is in fact, to offer young professionals working in the fields of Fashion, Design and Communication, the most efficacious tools necessary to answer the constantly evolving demands of the production world: a project and communication culture that will accompany them throughout their careers.

The bond between knowing and knowing how to do is the unavoidable premise in the development of cultural, creative and critical skills and competencies which represent the key goal of IED education.



Partnerships with foremost enterprises is a fundamental issue in the Istituto Europeo di Design's education strategy, which characterises the entire education pathway of both courses and special end of the academic year events.

Thanks to the active and constant relations the IED has with the economic-business world, every year around 200 companies collaborate in various ways towards the training of the Institute's students.

The entire Faculty is composed of active professionals capable of supplying applied skills and constant innovations. Every single course is run in direct contact and support with companies operating in the fields of interests.

In line with its international vocation, the Istituto Europeo di Design welcomes students from different countries and cultures in all of its Seats.

Every year, around 1750 foreign students enrol in its courses, mainly coming from East Asia, Central and South America and Europe.

Throughout its history the IED has trained students from 92 different countries.

Prestigious International Universities and Schools of Design that, like the Istituto Europeo di Design, belong to academic organisations and associations such as CUMULUS (Design Education Network co-funded under the Erasmus section of the Socrates Programme), ELIA (European League of Institutes of the Arts) and IAA (International Advertising Association), represent a network of important partners with which IED has established cultural and educational exchange programmes and among other things, has organised exhibitions on "Made in Italy" and Italian Design, realised both in Italy and abroad in collaboration with Italian Cultural Institutes. Thanks to its territorial growth, IED plays more and more the role of Culture and European Design Projects Ambassador participating in numerous countries in cultural, economic and environmental issues.

The Schools of the "IED System"

As evidence of its vocation towards innovation and development the Istituto Europeo di Design has created a total reality in its structure and through its offers.

IED Moda Lab, IED Design, IED Arti Visive and IED Communication are all truly real Schools of the "IED System", that answer the needs of the working world, through education pathways targeted to the specific needs of the reference industries and that are flanked by a common design project culture.

IED Moda Lab

An education and research project keyed to cover transversally every segment of the Italian Fashion Textile Industry that guarantees complete training across 3 specific didactic/professional Areas: Creativity & Design, Image & Communication, Marketing & Product.

IED Design

IED Design interprets the excellency of Italian Design through a training process that implements creativity, entrepreneurial skills, technological innovations and knowledge of the market specific to the Made in Italy culture and thus trains the designers of the future.

IED Arti Visive



Trains communication professionals in the field of images: graphic designers, illustrators, photographers and experts in image and digital media. Designers capable of presenting themselves as a “culture promoter” and as the “Directors” of communication events.

IED Communication

Born from the twenty years experience of the Istituto Superiore di Comunicazione, this School trains professionals for the fields of Advertising, Marketing and Public Relations. It fully answers the needs for integrated communication by training professionals capable of planning and managing events and of competently entering the spheres of direction and of audiovisual productions.