DANCE

Dancing in the Dark

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Duration: 36 months

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Close your eyes to see: at the core of DANCE there is the scientific and technological challenge of experimenting the translatability of visible quality through different sensory configurations.

DANCE is engaged in deeply understanding how (and how much) the affective and relational quality of movement (generally perceived only by view) can be represented, analysed and understood within an audible space (of sound or music).

DANCE moves on three different but strongly integrated and interacting dimensions:

1. Scientific and technological research. The first result is a fundamental conceptual framework for the analysis of expressive qualities of movement, modeling an observer of a dance performance. The framework aims to provide a conceptual background the development of computational systems can build upon, with a particular reference to systems analyzing a vocabulary of expressive movement qualities, in order to elaborate and to experiment different theoretical paradigms and applicative models of translation of these visual qualities to the auditory modality.

2. Inclusion and rehabilitation. The sonification of the main qualities of movement based on the conceptual frame generates new way of experiencing space and movement even without the use of the sight. The automatic systems (seeing the qualities of the movement and translating them in sounds) enable their users to listen to a choreography or to feel, by hearing, a ballet.

3. Artistic production. The sound, instead of preceding or inspiring movement (as in the classical conception of European choreography), is created by the movement itself (by its qualitative characteristics, its intrinsic affective and relational meanings). The gestures, transformed from an aesthetic object, into a perceptive sound object, become a social and affective catalyst.