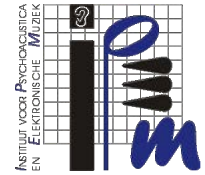# Hermeneutic implications of cultural encoding:

A reflection on audio recordings and interactive installation art

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This project addresses the theoretical and methodological questions of embodied interaction through body movement and the use of mediation technology, in the context of multimedia installation art. The long-term goal is the definition of a framework for the preservation of interactive artworks, ensuring future re-use and flexible access.

http://daphnet.federicabressan.com/

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surements of parameters (mainly related to body movements and gestures) that relate to the aesthetic experience of interaction. The creation of "preservation (or archive) copies" of multimedia interactive installations requires the definition of paradigms and concepts to deal with the complexity of the technology involved in art making, as well as a deeper understanding of how interaction really happens and how it becomes a meaningful (aesthetic) experience for people. In order to get this understanding, the authors re-installed an artwork called BilliArT that was first presented in a public fair in Ghent in 2013 [19]. The installation is a dynamic system in which generative music and visual textures emerge from the interaction of the participants with a standard carom billiard table (Figure 2). The importance of the experiment carried out at IPEM (December 2015, data analysis currently in process) transcends the specific results obtained form the data analysis[6], because it is the first attempt to introduce a systematic approach into the field of installation art preservation. This field is basically unexplored and the role of academia is of paramount important in organizing and guiding the research activities. The complexity of multimedia interactive art amplifies

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