

Eidolon360 – a VR Experience

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Eidolon, 360, VR, Virtual Reality, film, performance, technology.

1. BIOGRAPHIES

Beverley Hood is an artist, and lecturer at Edinburgh College of Art, University of Edinburgh. Her creative research practice studies the impact of technology on relationships, the body and human experience, through the creation of practice based art projects and writing.

Tom Flint is a lecturer and researcher at Edinburgh Napier University. Tom's research revolves around interpretation of the arts in digital media. His practice is in creative technology and he has a history of building and exhibiting bespoke electronic devices and experiences.

2. OVERVIEW OF THE WORK

Eidolon360 is a virtual reality artwork and experience that is interacted with through VR headsets. The viewer, reclining on a bed within the exhibition space, experiences a 360 film, shot within a medical simulation centre, that mimics clinical hospital locations, such as operating theatres and hospital wards. The reclining viewer inhabits the point of view of resuscitation manikin Resusci Anne, set within a resuscitation training room. A medic (actress Pauline Goldsmith) approaches Resusci Anne and tenderly recounts her origin story, an intriguing tale of a mysterious drowned young woman, found in Paris in the late 1880's, who became the face of CPR (cardiopulmonary resuscitation), Resusci Anne, and has since been revived by over 300 million people worldwide. The film attempts to present an emotionally resonant anecdote, as an immersive experience, scrutinizing the overlaps between real life and simulation.

Eidolon360 is part of a larger creative research project *Eidolon*, an immersive, participatory



Figure 1: *Eidolon360*. 2017.

performance, developed at the Scottish Centre for Simulation & Clinical Human Factors (SCSCH^{HF}) at the Forth Valley Royal Hospital, Larbert, a state-of-the-art professional training facility, undertaking simulation based medical education for medical students, nurses and professionals. A range of training manikins, embodied with physical responses, such as pulse, breath, tears, and voice, are accommodated in multi-purpose simulated clinical hospital locations, which creates an extraordinary psychological fidelity for the trainees, resulting in a profound level of conviction and

commitment by participants, to the simulated scenarios they experience. *Eidolon* was developed through collaboration between interdisciplinary partners, and investigates the emotive and psychological potential of training manikins, as a core construct for film and performance.



Figure 2: *Eidolon360*. 2017.

Eidolon echoes, yet at the same time disrupts and transgresses, the everyday activities of the simulation centre. This disruption triggers the appearance of empathetic, emotional, ambiguous, and, at times, uncomfortably human, fissures, within

the typical clinical simulation scenarios. *Eidolon* unsettles the ethical boundaries and taboos around the relationship between medical practitioner and patient, or patient manikin, and hints at the possibility of latent physical, psychological and emotional realms within human-like bodies.

The *Eidolon360* film transports the viewer from the role of passive observer to being the subject of the performance. This transgression is unnerving whilst simultaneously creating an unforgettable experience. The *Eidolon* project attempts to engage the audience with challenging questions about where humanity and consciousness lies within the body, and the effect of technical mediation, upon psychological and physical presence. What constitutes a real, authentic and meaningful experience within a simulated environment?

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Figure 3: *Eidolon360*. 2017, VR Experience screenshot