



Beverley Hood¹
b.hood@ed.ac.uk

Tom Flint²
t.flint@napier.ac.uk

¹Edinburgh College of Art
University of Edinburgh
Edinburgh, Scotland, UK

²Edinburgh Napier University
Edinburgh, Scotland, UK

Eidolon360

– A VR Experience

Keywords: Eidolon; 360; Virtual Reality; Art; Film;
Performance; Technology.



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. The experience presents a simulation of 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 approaches Resusci Anne and tenderly recounts her origin story, an intriguing tale of a mysterious drowned young woman, found in Paris in the late 1880s, who became the face of CPR (cardiopulmonary resuscitation), Resusci Anne. She has since been revived by over 300 million people worldwide. The film attempts to present an emotionally resonant anecdote, as an immersive experience, scrutinising the overlaps between real life and simulation.

1. THE PROJECT

Eidolon360 is a virtual reality artwork and experience that is interacted with through VR headsets. The work is presented as either a VR lounge experience, requiring VR headset only, or as an exhibition installation, where the viewer reclines on a hospital bed within the exhibition space wearing a VR headset, affording a deeper sense of immersion.

Eidolon360 is a 360 degree immersive film, which was filmed within a medical simulation centre, that provides facsimiles of clinical hospital locations, such as operating theatres and hospital wards. The 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 has since been revived by over 300 million people worldwide. The film attempts to present an emotionally resonant anecdote, as an immersive experience, scrutinising the overlaps between real life and simulation.

Eidolon360 is part of a larger creative research project *Eidolon*, an immersive, participatory performance, developed at the Scottish Centre for Simulation & Clinical Human Factors (SCSCHF) at the Forth Valley Royal Hospital in Larbert, Scotland. SCSCHF is 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 location. These facsimile locations create 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.

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.

Fig. 1. *Eidolon*, 2017.
Photography by Lindsay Perth.



The *Eidolon360* film transports the viewer from the role of passive observer to 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?

Acknowledgements:

We thank the actress Pauline Goldsmith, sound designer Giorgos Mikrogianakis, and all the staff at Scottish Centre for Simulation & Clinical Human Factors for their contributions in the creation of this art work. As well, Beverley Hood gratefully acknowledges the funding from a Wellcome Trust Arts Award, Creative Scotland, The University of Edinburgh and additional support from NHS Forth Valley. Tom Flint gratefully acknowledges support from Edinburgh Napier University.