BREAKING BORDERS: JINEOLOJÎ INSIGHTS INTO AI AND HOLOGRAPHIC LEARNING ENVIRONMENTS

ABBATTERE I CONFINI: PROSPETTIVE DELLA JINEOLOJÎ SULL'INTELLIGENZA ARTIFICIALE E GLI AMBIENTI DI APPRENDIMENTO OLOGRAFICI

Maria Luisa Mastrogiovanni
Università degli studi Aldo Moro di Bari
marialuisa.mastrogiovanni@uniba.it

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ABSTRACT
Drawing on the socio-pedagogical transdisciplinary field study conducted over three years on the Italian ecofeminist movement and its practical and theoretical connections with Kurdish ecofeminism and Kurdish Jineolojî, the paper aims to contribute to the debate on the profound mutations of didactics and special pedagogy through AI and immersive learning environments by reporting on the results of testing the SHOV ('Synchronous Holographic Video Call') application developed within the research: the tool allows real "bodies", AI-animated holographic objects and live holographic bodies to interact in real time and "in presence" in a single hybrid holographic ecosystem, via video call from a smartphone, managed by any open source platform.

Basandosi sullo studio socio-pedagogico transdisciplinare condotto nell'arco di tre anni sul movimento ecofemminista italiano e sulle sue connessioni pratiche e teoriche con l'ecofemminismo curdo e la Jineolojî curda, il documento mira a contribuire al dibattito sulle profonde mutazioni della didattica e della pedagogia speciale attraverso l'IA e gli ambienti di apprendimento immersivi, riportando i risultati dei test dell'applicazione SHOV ("Synchronous Holographic Video Call") sviluppata nell'ambito della ricerca: lo strumento permette a "corpi" reali, oggetti olografici animati dall'intelligenza artificiale e "corpi" olografici di interagire in tempo reale e "in presenza" in un unico ecosistema olografico ibrido, tramite videochiamata da uno smartphone, gestito da qualsiasi piattaforma open source.

KEYWORDS
Jineolojî, pedagogy of liberation, holograms, AI
Jineolojî, pedagogia della liberazione, ologrammi, AI

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Introduction

This paper constitutes a segment of a more extensive transdisciplinary undertaking, situated at the intersection of sociology, didactics and special pedagogy. The objective of this undertaking is to examine the practices and knowledge of ecofeminists and to subsequently explore the potential of novel digital ecosystems and immersive hybrids, such as augmented reality and holograms, for the dissemination of educational content. It is widely acknowledged that the Agenda 2030 targets encompass the innovation of learning settings in the context of technological and didactic innovation. However, the proliferation of digital tools for educational purposes may not be accompanied by an enhancement in the quality of didactics and the development of 'learning how to study' skills among learners. The National Digital School Plan (PNSD)[1] has allocated financial resources to four distinct areas of intervention. One of these areas, designated 'Environments and Tools', is focused on the implementation of initiatives aimed at furnishing educational institutions with innovative learning environments that are underpinned by the utilisation of digital technologies. The European Digital Europe 2021-2027 programme[2] anticipates considerable investments in research and training related to digital technologies. Concurrently, the Ministry of Education has incorporated the 'School 4.0 Plan'[3] within the National Recovery and Resilience Plan (NRRP), with the objective of establishing hybrid learning environments that facilitate the integration of innovative physical spaces with digital environments. In consideration of the Italian programme previously delineated, in conjunction with the European programme, it can be posited that the economic conditions and national and supranational guidelines are present for the implementation of a hybrid immersive didactics, the subject of this paper, with the objective of facilitating inclusive learning for multiculturalism, utilising journalism as a medium for critical thinking and peace education.

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[1] Ministry of education website: https://scuoladigitale.istruzione.it/pnsd/, last accessed 2024/11/29

[2] European Commission website: https://eur-lex.europa.eu/IT/legal-content/summary/digital-europe-programme-2021-2027.html?fromSummary=27, last accessed 2025/01/14

[3] PNRR website: https://pnrr.istruzione.it/news/pubblicato-il-piano-scuola-4-0/, , last accessed 2024/12/10

1 The Ecofeminism as a 'critical discourse' on the world

The subject of the research was the Italian ecofeminist movement, which has been little researched to date, and which uses social networks for its artivist practices and internal communication, proposing the decolonial and intersectional option (hooks, 1981; Davis, 1985; Crenshaw, 1989) as keys to interpreting relations between powers. The research proposes a transdisciplinary reading, between sociology and special pedagogy, of Italian ecofeminism as a 'critical discourse' on the world. Using the abductive method of Grounded Theory (Glaser & Strauss,1967; Clarke, 2005; Charmaz, 2017). I conducted the study with a cooperativist approach by collecting the voices[4] of 54 activists of Italian, Rojava (north-eastern Syria), Ukrainian, Serbian and Hawaiian origin, innovating the grounded research design by introducing the analysis of the literature in fieri and the triangulation of data as an innovative element of self-assessment. In particular, I chose to follow the framework of situational analysis as an 'implicitly feminist method' (Clarke, 2005) for the situational and relational mapping of ecofeminists' modes of action within the arenas and social worlds in which they operate. At the conclusion of the situational study, which entailed a period of participant observation and shadowing in Kiev in 2022 to follow the artivist activities of ecofeminists in the aftermath of the outbreak of the Russian-Ukrainian war, I have identified transformative pedagogy and the pedagogy of liberation (Freire, 1968/2022; hooks, 1981, 1984, 1994a, 2000, 2003, 2010, 2013; Öcalan, 2004/2013; Sara Sakine Cansiz (2014/2015); Navenda Lêkolîn, Arşiv u Pirtûkxaneya Jinên Kurd, 2022; Jineolojî, 2022) as ontologically characterising their actions, aimed at triggering a 'deep revolution' based on the ethics of care and ecofeminism as a form of invisible social reproduction. The research went as far as tracing the connections of practices and knowledge between Italian ecofeminism and Jineolojî, the "Science of Women" of Rojava (north-eastern Syria), where I carried out a period of field research in September and October 2024. The research has shown that the pedagogical action of ecofeminists is connoted as a form of silent social reproduction that, like a 'banyan fig tree' is capable of spreading underground to build a single tree 'formed by all women and all humanity' (Çetin, 2013/2015). On the other hand, the "deep revolution" acted out by Italian and Kurdish ecofeminists finds little space for media

[4] Between in-depth and semi-structured interviews, life stories, autonarratives, shadowing, itinerant soliloquies.

representation, finding itself acting in restricted, often self-referential communities, despite the fact that the educational interventions implemented are the result of an approach of transformative pedagogy of society and pedagogy of freedom that find ample space in the social worlds and social arenas (Strauss & Corbin, 1993) in which they are acted out.

2 The SHOV, Synchronous HOlographic Video call

In line with the indications of the "PON Innovation"[5] programme, the experimentation described in this paper set as its final objective the conception and design of a "new web-based publishing system that, with a "drag-and-drop" interface for augmented reality and holograms, would allow to enrich the experience of using informative and educational contents, with 360° photos and videos, 3D renderings and animations, interactive 3D infographics, real-time and geolocalised contents".

The purpose is to respond to the requirements of ecofeminists from Italy and the Kurdish region, by way of designing a new ecosystem for face-to-face and distance learning. The ecosystem is designed to shorten physical distances, whilst simultaneously ensuring that bodies do not become oppressed, or forced to remain immobile in front of a screen. In summary, this is a new "holistic" digital learning ecosystem that "frees bodies" and engages emotions, thereby stimulating learning. The objective is to explore novel systems for information and communication, with a focus on the integration of corporeity as a medium (Mastrogiovanni, 2022) and empathy and emotion as catalysts for learning (Dey et al., 2024). New immersive learning systems are considered by the female activists interviewed a useful medium for breaking the isolation of their communities of practice. In collaboration with the research technology partner[6], where I spent a period of study and

[5] National Operational Programme Research and Innovation 2014-2020 (CCI 2014IT16M2OP005), ESF REACT-EU resources, Action IV.4.

[6] Predict SpA Predict SpA is a company born in Modugno (Bari) in 2008 from the idea of its founder and CEO, Eng. Angelo Gigante, 'to provide innovative solutions in the field of healthcare'56. The Financial times in 2017 ranked Predict 360th in the list of one thousand companies with the best growth rate, 'Europe's fastest growing companies', and 53rd among the 186 companies with the highest growth rate in Italy. In recent years, it has

participatory observation, I devised and tested a new application that enables the design of teaching units in a hybrid holographic ecosystem that I called SHOV, 'Synchronous HOlographic Video calling'. This publishing system allows for real-time interaction and dialogue in the same ecosystem, called 'Optip stage'[7], between people in presence and the 1:1 hologram of connected speakers from the other side of the world. The innovativeness of SHOV lies in the fact that it can dialogue in real time with the hologram of the connected speaker with a simple smartphone. It also allows people in attendance to interact for teaching purposes, without the use of visors, within the same digital ecosystem "Optip stage", with holographic artefacts of various types (objects, videos, photos, powerpoint presentations) that can be programmed to interact with students through generative AI, based on data sets prepared by the teacher; at the same time, students attending in attendance can dialogue in real time with the holograms of the speakers connected to SHOV via smartphone. The experience of using holograms can thus be shared with the group in presence, completely eliminating the many discomforts of prolonged use of visors (Morganti & Riva, 2006, Riva, 2022). In the same digital ecosystem, human elements can also be placed, in presence and in holographic form, as tools for the visualisation and enjoyment of multimedia content with an educational function. Within the holographic stage, power points, images, videos, specially constructed 3D objects (for example: characters from a story, molecules, anatomical organs) can 'appear', 'alongside' the teacher in presence. If an environment can be defined as 'immersive' when it succeeds in making the user believe he or she is in a place other than the one in which he or she is (Li & Lefevre, 2020), in this sense the hologram stage does not make one forget the perception of self and of the place in which one is immersed, but makes one forget the immateriality of the objects and people with whom one interacts, because objects and people appear real, in all their materiality. The performance of didactic and seminar activities in immersive form can also be envisaged in the case of lectures, in order to raise the level of

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developed research projects that combine technological innovation with environmental sustainability, such as:

1. 'Inside the breath', a cluster of the University of Bari that has developed a portable instrument for early colon cancer diagnosis through exhaled breath;

[7] "Optip", a communication system using augmented reality and holograms for education. "Optitp" allows several users at the same time to interact remotely with each other; it is therefore a versatile tool as it can be modulated for use in different industries and enables improved internal coordination within a team.

emotional involvement of bystanders or students. The holographic content management software allows holographic objects to be stored and managed, moving them on stage, through the workstation, which is configured for content management and 'appearance' of holographic scenes on stage. After creating your account on the online platform "Optip stage", which allows you to manage the holographic stage, you access your directing workstation, which allows the operator to prepare and conduct the staging of the holograms. The operator of the control workstation will be able to preview the stage and the various objects to be staged on the screen, including images of the speakers connected via any call conference tool. The multimedia objects (video, power point, images, holographic figures) will be previously saved in a repository and placed on the stage via a drag and drop system. The director's workstation thus allows the choice of elements to be displayed on the holographic stage, the definition of 'special' effects, such as fades, lights to emphasise the entry or exit from the stage of one or more holograms. The hologram stage and management software, via the director's workstation, allow the operator to interweave real elements on stage, such as presenters, with holograms of objects or speakers whose lecture has been previously recorded. In this digital eco-system, all kinds of holographic elements can also be shared, visualised and enjoyed by onlookers, along with the speaker's hologram. In order to record a speaker's lecture, whose hologram is then projected onto the digital ecosystem of the holographic stage, together with other objects, a 'projection set' must be prepared consisting of several hardware elements[8], which require cabling. For logistical reasons, it was impossible to transport the optimal equipment needed to record a 'holographic' lecture to Syria. I therefore asked the Optip SpA team to modify the application so that it would be possible to realise the hologram of the lecturer connected via a video call with a simple smartphone. The Optip SpA team therefore modified the application so that it would be possible to realise and enjoy the hologram of a lecturer from the University of Rojava, connected via Zoom video call, in real time. I called this test "synchronous holographic video call", SHOV: Optip's software allows the live visualisation of the

[8] Self-supporting green screen roll-up; Lighting and microphone set; 4K camera with HDMI output and tripod; 27' full HD monitor; Workstation including telepresence management software, equipped with laptop.

hologram of the interlocutor who is on the other side of the world, connected by mobile phone, in video call. For optimal connectivity, 6 kW of load power and 10 MB of dedicated internet connection (possibly via LAN cable) are required. But since connection via LAN cable is not possible, the "Synchronous holographic video call" took place via the Rojava University's wifi connection. I performed the 'holographic video call' test at the Department of Jineolojî, of the University of Rojava in Qamishli, Syria (Fig.1). The hologram of Zilan Ehmed, lecturer in Jineolojî, at the University of Rojava, answered the questions posed by the ALDO MORO University of Bari's Master's programme in Journalism (Fig.2)

Figure 1 The setting at the University of Rojava, Qamishlo, north-east Syria: a moment of the SHOV carried out on 10-10-2024

Figure 2. The hologram conversing with the trainees of the Master's degree in Journalism at the University of Bari (real people), within the hybrid setting 'Optip stage'. On the right, moving holographic objects. Bari, 10-10-2024

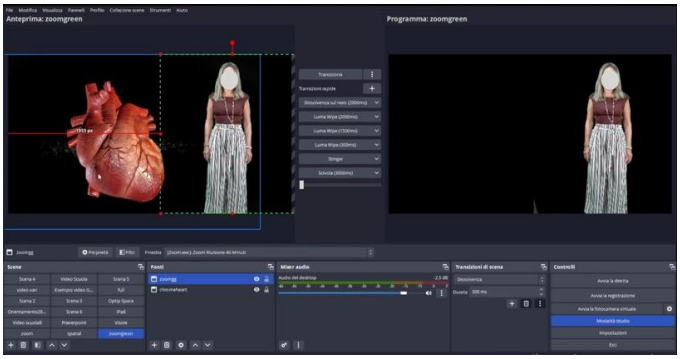

Figure 3. The back-end management system

The interview took place without network interruptions; Professor Zilan Ehmed's hologram had satisfactory 3D definition. The experiment was recorded. The Master of Journalism trainees expressed enthusiasm for the experience, stating that they felt great emotional involvement due to seeing the person they were interviewing 'in the flesh' next to them and being able to converse in real time 'as if a person who is on the other side of the world were really here, especially since there is war there'[9]. The testing phase ended on 10 October 2024. In order to be able to develop a holographic immersive teaching system with synchronous interaction between teachers and learners, it will be necessary to carry out further tests, although to date no particular technical criticalities have been encountered. The test was perfectly successful. The research created the technical conditions, through the implementation of a new version of the 'Optip stage' management software, for the design and implementation of a learning setting represented by a hybrid immersive digital ecosystem, in holopresence in real time.

3 What future for embodied learning with holograms based on Jineolojî?

The following discussion will consider what is meant by embodied learning with holograms based on Jineolojî and what the future may hold for this. The research

[9] Dalila Scagliusi, Maria Antonietta Mastropasqua, Maria Rosaria Coppola, impressions gathered on 10 October 2024, the day of the holographic interview held between Bari-Uniba and Qamishlo-University of Rojava, Syria.

commences with a transdisciplinary reading between sociology and pedagogy of the Italian ecofeminist movement, alongside its practical and theoretical connections with Kurdish ecofeminism, and aims to contribute to the discourse concerning the profound mutations of special education through ICT and immersive learning environments: the "synchronous holographic video call" realised with the "Optip stage" device infact can be integrated within the most varied workshop paths. The following hypothesis is put forward: that the interaction between the two outputs (research on ecofeminism and the development of the device) generates an educational activity. Integrating Jineolojî into the school curriculum could mean moving towards the development of an ethical-social virtue, the learning of which could be facilitated by the SHOV ecosystem, whose potential cannot be reduced to social and emotional learning. The objective of the present text is to provide indications on potential users of this new hybrid oleographic digital ecosystem, and to define the objectives of the learning process that it could activate.

My interest in the phenomena of marginalisation leads me to imagine, in line with the project of this research, a workshop path aimed at the multicultural integration of cultural, social, and political marginalities, for the deconstruction and contrast of stereotypes based on gender, ethnicity, geographical location, culture, and status. Some suggestions may be useful for the design of workshops:

- Analysis of school contexts and detection of needs through administration of questionnaires to students and teachers;
- Participatory design of hybrid immersive learning modules; the design should include the definition of objectives;
- Organisation of the hybrid class space
- Evaluation and Self-Assessment

The tool has just been finalised. It will now need to undergo a period of field testing and learning assessment. However, we can already say that, possibly in order to assess the level of impact on learning, if we consider the Dengel and Mägdefrau (2019) model called EFiL, Educational Framework for Immersive Learning, the tool of the 'holographic stage with synchronous video call', responds to the 5 key points that EFiL defines as necessary for designing immersive learning modules:

1. Motivation
2. Cognition

3. Emotion
4. Liveliness
5. Interaction

"Bringing the testimonies of people who are experiencing the traumas of war into the classroom" in real time, letting the horror of everyday violence, social injustice environmental and climate injustice be heard from the living voice of oppressed people, is an enrichment for the entire educating community.

There is ample evidence in the literature that social and emotional learning (SEL) can be a transformative approach to improve learning in all age groups. The entire educational community has a collective responsibility to prioritise the implementation of SEL pathways, including by implementing character education programmes (Sitanggang et al., 2024) to enhance integration and knowledge of other cultures, as well as to develop emotional intelligence (EI), as having high levels of EI is crucial for student well-being (Dey et al., 2024).

Within a hybrid digital ecosystem, students can interact and dialogue live with their peers who, on the other side of the world, live experiences far removed from our everyday lives; using generative AI, the great characters of history can be brought to life, to the extent of 1:1, interacting and dialoguing in real time with students on an information database prepared by the teacher, on which generative AI can draw for the construction of a credible and coherent immersive storytelling (VanFossen & Gibson-Hylands, 2023). Lectures could be held by bringing together on the same holographic stage people who are distant from each other and who might otherwise never meet, because they in prison, because they are unable to travel for political reasons, because they live in war zones, because they are refugees. A 'women's science museum' could be set up, collecting testimonies of women from the various shores of the *mare nostrum*, to pass on, through storytelling, marginalised or invisible practices and knowledge: in accordance with the principles of Jineolojî, the oral tradition of mothers, who are considered the guardians of knowledge, could be promoted. This could represent further development of the research. An immersive digital ecosystem (Patrick et al., 2000) such as the holographic hybrid stage, through the implementation of the new device of the "holographic hybrid-SHOV video call", makes teaching embodied (Oprean & Balakrishnan, 2020), can contribute to building an immersive interactive experience.

In this sense, the 'holographic stage with synchronous video call-SHOV' tool can be a pedagogically effective tool for the affirmation of principles of the Jineolojî, for education aimed at critical thinking multiculturalism and peace.

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