AI as Ancestral Intelligence: Designing Human-AI Interaction for Authentic Cultural Preservation and Transmission—A Case Study of Cyber Subin

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Abstract

Cultural heritage survives through intergenerational transmission, in which each generation reinterprets inherited knowledge while maintaining continuity with tradition. This paper introduces Ancestral Intelligence, a Human–AI Interaction framework for designing computational systems that participate in the transmission of living cultural knowledge. We investigate this framework through a case study of Thai classical dance, presenting two connected projects: *Cyber Subin*, a live performance system for real-time human–AI co-creation, and Open Dance Lab, an interactive platform for public engagement and learning. By translating the 59 canonical *Mae Bot Yai* poses into six generative choreographic principles, we develop interpretable computational representations that support both cultural continuity and creative reinterpretation. Drawing on observations from rehearsals, performances, and workshops, we examine how these systems facilitate embodied knowledge transfer, creative practice, and cross-cultural participation. From this case study, we derive four design principles for AI systems that engage with living heritage: co-design with cultural practitioners, represent generative principles rather than static artifacts, maintain interpretability, and enable participatory reinterpretation. More broadly, this work invites a reconsideration of AI as Ancestral Intelligence, recognizing that intelligence resides not only in computation, but also in collective memory, embodied practice, and the intergenerational transmission of cultural knowledge.

1 Introduction: From Artificial Intelligence to Ancestral Intelligence

Cultural authenticity resists simple definition. Rather than constituting a fixed property, authenticity emerges through ongoing negotiation between tradition and innovation, continuity and change, and preservation and evolution [3, 14]. Living traditions survive not through perfect replication but through intergenerational transmission: a continuous process of interpretation, adaptation, and transformation that maintains essential qualities while responding to new contexts [20, 5]. As anthropologists have long argued, traditions endure precisely because they change across generations rather than remain fixed [11, 10, 8, 19].

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Figure 1: The evolution of *Mae Bot Yai* documentation across three centuries. (Left) A temple mural from 1782; (center) a photograph from 1923; (right) the *Cyber Subin* project in 2024.

This transmissive nature of tradition becomes particularly complex in embodied cultural practices such as dance, where knowledge resides not in texts or artifacts but in moving bodies and their accumulated wisdom [31, 29]. Traditional apprenticeship creates intimate chains of embodied knowledge that appear fundamentally at odds with digital media. Computational mediation risks reducing rich embodied practices to simplified parameters or severing the social relationships through which traditions are transmitted. Paradoxically, however, it may also create new pathways for cultural transmission that extend beyond conventional modes of exchange through interactive media.

If authenticity emerges through transformation rather than replication, then computational systems may contribute to authentic cultural transmission not by reproducing traditions unchanged, but by participating in their ongoing reinterpretation. This possibility raises a fundamental question: how can computational systems participate in the intergenerational transmission of living traditions without reducing them to static digital artifacts?

In response, we propose an alternative reading of AI: not only Artificial Intelligence, but also Ancestral Intelligence [12, 9, 21, 23, 18]. We define Ancestral Intelligence as the capacity of computational systems to participate in the intergenerational transmission of cultural knowledge through sustained collaboration with the communities that carry it. Here, ancestral refers not to the past as a static archive, but to knowledge that remains alive through continual reinterpretation across generations. This framing shifts AI from an instrument of preservation to a medium of cultural transmission, asking not whether it can hold culture still, but whether it can responsibly participate in the ongoing renewal of ancestral knowledge.

We examine this framework through Thai classical dance as a critical case study, specifically through the development of *Cyber Subin* performance and Open Dance Lab, two projects that computationally encode the generative principles of *Mae Bot Yai*. Instead of reproducing traditional movements with perfect fidelity, these systems translate ancestral knowledge embedded in dance into interpretable choreographic principles and computational representations that empower exploration, learning, and creative reinterpretation.

More broadly, this paper introduces Ancestral Intelligence as a conceptual framework for Human–AI Interaction. Through the *Cyber Subin* case study, we argue that computational systems can support authentic cultural transmission when they are developed in sustained collaboration with cultural practitioners, represent generative principles rather than static artifacts, remain interpretable to the communities they serve, and foster cross-cultural exchange by inviting participatory reinterpretation across generations. Although grounded in Thai classical dance, this framework extends beyond a single tradition and reimagines AI as a medium through which ancestral knowledge can continue to inspire future generations.

2 From Sacred Poses to Computational Systems

Mae Bot Yai, the 59 fundamental poses of Thai classical dance, embodies centuries of accumulated cultural knowledge [15, 30]. These movements encode not merely aesthetic preferences but also cosmological beliefs, social norms, and spiritual practices. Each gesture carries multiple layers of

meaning; a single hand position might simultaneously represent a lotus flower and a narrative element from the Ramakien epic. This semantic density renders *Mae Bot Yai* both a technical foundation for dance training and a compressed archive of Thai cultural memory: a repository of Ancestral Intelligence in its most literal sense.

The challenge of transmitting this multidimensional knowledge has shaped the evolution of *Mae Bot Yai* across centuries. Temple murals from 1782 captured the poses in static visual form, preserving spatial arrangements while losing temporal dynamics. Photographic documentation in 1923 increased detail but retained the limitation of frozen moments. Film and video in the twentieth century restored the temporal dimension, yet fixed performances to specific choreographies, leaving little room to capture improvisation or interpretive variation. Each technological intervention both carried forward and transformed the tradition, revealing that "pure" transmission has always been mediated by the tools available to each generation. Computational systems, in this light, represent not a rupture but the latest medium of intergenerational transmission.

It was within this context of technological mediation that one of the co-authors, Pichet Klunchun, recognized an opportunity to imagine how computational systems might participate in cultural transmission. Over several decades, Klunchun's choreographic practice has explored how Thai classical dance can be reinterpreted through contemporary performance, including works such as I Am a Demon (2005) and Pichet Klunchun and Myself (2006), created in collaboration with Jérôme Bel [6, 17]. This body of work has consistently explored how cultural traditions can be sustained through reinterpretation instead of static preservation.

This philosophy reached its fullest expression in 2017 with "No. 60," a project that crystallized decades of Klunchun's research into Thai classical dance. Rather than treating *Mae Bot Yai* as 59 discrete poses to be memorized and replicated, Klunchun undertook a systematic deconstruction to extract their underlying choreographic logic. Through meticulous movement analysis and creative experimentation, he identified six principles that govern the aesthetic system: Energy (dynamic range and vitality), Circles & Curves (movement trajectories), Axis Points (pivot references), Synchronous Limbs (coordinated movement), External Body Spaces (negative-space geometry), and Shifting Relations (attention direction) [22]. By reducing a finite repertoire of poses to a small set of generative principles, *Mae Bot Yai* becomes a computational grammar rather than a fixed archive. This analytical framework transformed the canon into a generative system capable of producing infinite variations, including a hypothetical "60th movement" that could extend beyond traditional boundaries.

We emphasize that this analytical breakthrough was choreographic before it was computational. The AI did not discover the structure of Thai dance; our computational work operationalized choreographic theory developed through artistic practice into interpretable computational systems.

In 2024, building on Klunchun's framework, we conducted motion-capture sessions to record dancers performing all 59 *Mae Bot Yai* poses. This process translated embodied movement into computational representations, including three-dimensional joint coordinates, rotation quaternions, and temporal sequences. Rather than functioning solely as a technological abstraction that reduces embodied knowledge to numerical parameters, the translation was guided at every stage by Klunchun's choreographic principles, preserving the structural and expressive qualities essential to the tradition. His six-element framework bridged embodied and computational knowledge, enabling us to encode not only movement but also the cultural logic that generates it. Each principle became a parametric algorithmic operation that transforms movement data while respecting the underlying logic of Thai dance aesthetics.

For example, Circles & Curves, the aesthetic preference for flowing, non-linear trajectories, is realized as a set of mathematical operations on rotation data. Whereas human dancers internalize these curves through years of training their bodies to move in circular pathways through space, our system applies Gaussian smoothing, derivative calculations, and frequency-domain manipulations to shape angular movements into flowing arcs. The parametric control, adjustable from 0% (completely linear) to 100% (maximum curvature), serves both analytical and generative purposes. It allows us to isolate and examine how even subtle curves contribute to the distinctive liquid quality of Thai dance, while also enabling exploration of hyper-curved movements that extend beyond traditional boundaries.

These computational procedures do not attempt to replicate the full complexity of embodied dance knowledge. Instead, they function as "cultural knobs": transformational rules that maintain essential

Figure 2: Photographs from the 2024 performance of "Cyber Subin."

relationships while enabling variation. This approach prioritizes interpretability over perfect reproduction, ensuring that generated movements remain traceable to the ancestral principles from which they derive.

3 The Cyber Subin Ecosystem: Platforms for Ancestral Intelligence

3.1 Cyber Subin Performance

Cyber Subin originated as an exploratory workshop initiated by choreographer Pichet Klunchun and MIT Media Lab researcher Pat Pataranutaporn to investigate whether AI could meaningfully participate in Thai classical dance. Through iterative collaboration among dancers, choreographers, technologists, and researchers, the workshop gradually evolved into a research-based performance and later into the Open Dance Lab platform. This trajectory, from open-ended inquiry to staged performance to public infrastructure, reflects the sustained, community-grounded collaboration that we argue is constitutive of Ancestral Intelligence.

The resulting performance framework establishes dialogic spaces between human dancers and AI-generated virtual avatars [28, 27]. Klunchun's six principles were translated into a rule-based AI system that controls virtual avatars through parametric manipulation of movement data. The system employs voice recognition to enable real-time control, permitting dancers to invoke specific computational principles during improvisational sequences. Spoken commands trigger the rule-based system to transform the avatar's movement generation immediately through the corresponding algorithmic procedures. These responsive modifications produce choreographic outputs that maintain fidelity to the foundational principles of *Mae Bot Yai* while simultaneously transcending the biomechanical constraints of human embodiment. This human-machine interaction gives rise to what we term "posthuman choreography": movement vocabularies that exist at the intersection of ancestral knowledge and computational possibility [13, 1, 7, 4, 16].

The premiere performance at Taiwan's National Theatre in March 2024 revealed new forms of intergenerational dialogue through human–AI interaction [4, 16]. Rather than treating AI as a repository of fixed choreography, the performance demonstrated how ancestral knowledge could be explored through culturally grounded processes of negotiation, adaptation, and creative experimentation.

Drawing on observations from rehearsals and workshops, dancers described an evolving relationship with their virtual avatars. Early rehearsals focused on exploring the system's capabilities, with the avatar serving primarily as a responsive instrument. As familiarity increased, dancers selectively incorporated computational variations into their improvisational practice, critically evaluating which movements aligned with their artistic intentions and the aesthetic principles of Thai classical dance. Over time, the interaction evolved into a collaborative mode in which dancers negotiated between embodied expertise and computational possibilities. The system became a medium for exploring new choreographic directions, testing the boundaries of human capability, and imagining movements that neither human intuition nor computational transformation alone could have produced.

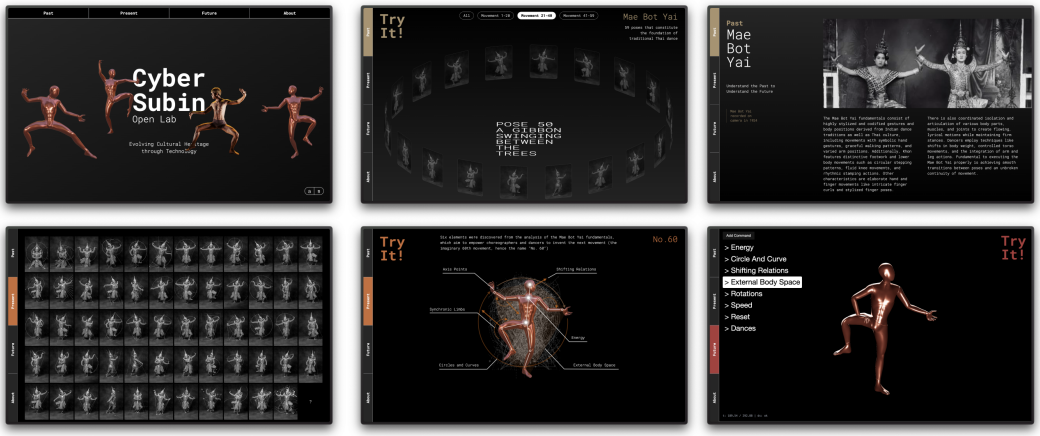

Figure 3: The Open Dance Lab web platform, enabling users to examine, experiment with, and evolve the generative principles of Mae Bot Yai through interactive exploration.

Throughout this process, artistic agency remained with the dancers. Rather than replacing embodied expertise, the computational system expanded the space for creative inquiry, supporting the reinterpretation and transmission of ancestral knowledge through practice.

3.2 Open Dance Lab

Open Dance Lab translates the *Cyber Subin* system into an accessible web platform, enabling global engagement with Thai dance principles without requiring specialized hardware or dance training [2]. The platform's three modes, Examining, Experimenting, and Evolving, create graduated pathways from observation through exploration to generation. Each mode makes a distinct contribution to cultural transmission: Examining makes tacit knowledge observable, Experimenting makes it manipulable, and Evolving makes transmission itself participatory.

The Examining mode makes tacit knowledge observable by reconceptualizing *Mae Bot Yai* as an interactive 3D archive, enabling users to manipulate viewing angles through rotation and zoom functions while accessing layered expert annotations. This multi-perspectival approach transcends the inherent limitations of traditional video documentation, in which fixed camera positions necessarily privilege certain viewpoints over others.

Building on this foundational understanding, the Experimenting mode makes tacit knowledge manipulable by transforming passive observation into active engagement, enabling users to adjust Klunchun's six principles in real time. Through parametric adjustment and immediate visual feedback, users develop an intuitive comprehension of the underlying logic of Thai dance, knowledge that traditionally emerges only through years of embodied practice. This mode effectively democratizes access to tacit choreographic knowledge by rendering implicit principles explicit and manipulable.

The platform's most radical proposition emerges in the Evolving mode, which makes cultural transmission participatory by inviting users to generate novel choreographies through algorithmic recombination of principles and poses. Here, users can pursue Klunchun's conceptual challenge of creating the "60th movement," extending *Mae Bot Yai* beyond its established boundaries while maintaining fidelity to its generative logic. This mode is also paired with educational resources for schools, where students learn Thai classical dance through a constructionist approach [25, 24, 26].

Rather than memorizing established movements, students create their own choreographies by applying the underlying principles of the tradition, often combining them with contemporary popular music and sharing their performances on social media. In doing so, students transform inherited knowledge into personal cultural expression, demonstrating how ancestral knowledge remains alive through continual reinterpretation. The system thus becomes a medium for intergenerational dialogue, extending cultural transmission into computational media.

4 Ancestral Intelligence in Practice

Our collaboration suggests that Ancestral Intelligence, when expressed through computational systems, is best understood not as a static archive but as an ongoing process of cultural transmission sustained by critical engagement. By critical engagement, we refer to the continuous practice through which practitioners, technologists, and communities interpret, question, negotiate, and creatively extend cultural traditions while remaining accountable to the values, histories, and cultural contexts from which they emerge. In this view, the legitimacy of computationally mediated heritage resides not in faithful replication but in sustained participation in the processes through which traditions are transmitted. Reflecting on this process, three observations emerged that informed four design principles.

First, human expertise remained the source of cultural authority. Throughout the project, computational representations were continuously shaped by artistic judgment and embodied expertise rather than computational automation. Motion capture, generative models, and interactive systems were not treated as objective encodings of Thai dance, but as artifacts that required continual refinement by practitioners. Rather than replacing traditional authority, the computational system became another participant in an evolving cultural dialogue. In this sense, ancestral knowledge resided not in the AI itself, but in the collaborative process through which human expertise continually negotiated what aspects of the tradition should be transmitted intact, transformed, or reimagined.

Second, interpretable computational systems revealed tacit knowledge. Translating dance into computational representations exposed relationships that had previously remained implicit within embodied practice. During rehearsals and workshops, dancers found that manipulating parameters, visualizing movement structures, and experimenting with algorithmically generated variations prompted new conversations about why particular movements carried aesthetic or cultural significance. Rather than reproducing Thai classical dance, the computational system encouraged practitioners to examine its underlying generative principles, using technology as a medium for reflection that revealed both the tradition's implicit structures and the limits of computational representation.

Third, participation extended transmission across generations and cultures. During *Cyber Subin* performances in Europe and Asia, audience members were invited onto the stage to dance alongside both the AI avatar and professional Thai dancers while influencing the avatar's behavior through voice commands. This interaction decentralized the ability to engage with and interrogate the tradition through computational means. Rather than limiting creative agency to choreographers or expert performers, participants could program, modify, and respond to the avatar's movements in real time, exploring how the generative principles of *Mae Bot Yai* produced different choreographic possibilities.

The performance thus inverted the conventional relationship between stage and audience: spectators became co-creators, while professional dancers served not only as performers but also as embodied stewards of the cultural tradition, grounding computational exploration in lived practice. International participants related the generative principles of Mae Bot Yai to their own movement vocabularies, transforming cultural heritage from an object of observation into a medium for dialogue, participation, and reinterpretation across generations and cultures.

4.1 Design Principles for Ancestral Intelligence

Distilling this case study, we propose four design principles for computational systems intended to participate in cultural transmission. First, co-design with cultural practitioners: cultural authority must remain with the communities that carry a tradition, with computational work operationalizing rather than replacing their expertise. Second, represent generative principles rather than fixed artifacts: encoding the grammar that produces a tradition, rather than a catalog of its outputs, allows systems to support both continuity and reinterpretation. Third, maintain interpretability: when every generated output remains traceable to culturally meaningful principles, the system can function as an instrument of reflection and negotiation rather than an opaque generator. Fourth, enable participatory reinterpretation: transmission is sustained when learners, audiences, and future generations can actively remake what they receive, rather than merely consume it.

Although developed through Thai classical dance, Ancestral Intelligence is intended as a broader framework for computational engagement with living heritage. It offers a model for designing AI systems that participate responsibly in the intergenerational transmission of cultural knowledge across

Figure 4: Participatory engagement with AI avatars during Cyber Subin performances and educational workshops.

diverse traditions, including Indigenous storytelling, traditional craftsmanship, oral histories, martial arts, music, and more. More broadly, this work invites a reconsideration of AI itself. Rather than understanding intelligence solely as computational optimization or individual cognition, Ancestral Intelligence recognizes that intelligence also resides in collective memory, embodied practice, cultural relationships, and intergenerational transmission [12, 9, 21, 23, 18].

5 Conclusion

This paper has proposed Ancestral Intelligence as a framework for understanding how AI systems can participate in the intergenerational transmission of cultural knowledge. Through *Cyber Subin* and Open Dance Lab, we demonstrated how the 59 poses of *Mae Bot Yai*, distilled into six generative principles by choreographer Pichet Klunchun, can be encoded as interpretable computational procedures that support both faithful engagement with tradition and generative departure from it. Across performances, workshops, and classrooms, these systems functioned as new media of transmission: revealing tacit structures to practitioners, opening participation to global audiences, and inviting new generations to reinterpret their own cultural heritage. Rather than asking whether AI can authentically preserve culture, this work asks how computational systems can responsibly participate in the transmission of living traditions. This, we argue, is the promise of Ancestral Intelligence.

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