

Transe

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FLOOR PLAN :

The interactive experience will take place within a 2 meter wide, 2 meter tall and 64 meter long corridor. The entire corridor will have touch active walls, flooring and ceiling. This implies that the entire corridor will be composed of interactive, projective screen displays.

There will be speakers at each transitioning marker point that will simulate the visual experience through sound.

NARRATIVE PLAN :

Each part (or phase) will be measured by an 8 meter margin from one marker to the next. There will be a total of 8 parts in the interactive experience. The markers that will trigger the sequence, will transition the phases through motion trackers placed at every 8 meters deeper into the corridor. This will create 8 different transitioning experiences.

PART 1 - TRANSE (0 METERS-8 METERS)

ACTION :

The room in which the spectator enters is dark and absent of any visual manifestation. There will be only sound at first, that will engulf the immersion of the spectator. The sound that will fill the room will be presented as longevity; like the howling of a soothing wind through a valley, bringing about a depth to the dark room.

At first, nothing will happen at all, unless the spectator decides to move forward into the unknown.

SOUND :

The sound of a massive wind, cutting through a valley, will engulf the spectator. The choice of this sound allows for the spectator to assume that there is depths to the room.

EXPLANATION :

The spectator is expected to take steps into the blinded room, uncertain of what to expect. The goal of this first phase, is to bring out the natural instinct of uncertainty and wariness; for that the human instincts are much more acute when they can no longer depend on sight.

PART II - PULSE (8 METERS-16 METERS)

ACTION :

The confidence of the spectator is measured by the 8 meter walk into the dark room, where the first marker (motion detector) will initiate the view, 16 meters into the room. It is only when the spectator is ready, that the experience can be exposed to them.

The view, that will finally come into sight, will illuminate both walls, floor and ceiling, exposing the length of the narrow corridor. A pulse of white light, that only borders the contours of the long corridor (the form would be rectangular), will stretch, in frames, from the entrance of the room all the way to the end of the corridor and back again; fading back into darkness.

SOUND :

The sound of a pulsing sub woofer will emphasize the sequence of the pulsating shape that moves to and from the end of the corridor. As the the pulse of light returns back to the beginning of the corridor, the sound of blowing out a flame will trigger the next transition.

PART III - SMOKE & MIRRORS (16 METERS-24 METERS)

ACTION :

Moments after the pulse of white light fades out, the projection of a grey, eery smoke will slowly begin to dance on both walls. The smoke will only advance to the movement of the spectator. That is, if the spectator stands in place, the smoke will also dance in place.

To stimulate the immersion of the spectator, the trail of smoke can be moved along the walls, floor and ceiling by touch interactivity. With a hand against the projection of the smoke, the spectator can physically interact with it and move the direction of the trail where he/she desires.

SOUND :

The sound used for this sequence will consist of both small whispers and moving flames. Both sounds will be of low volume to encourage the environment of being a place of solitude.

EXPLANATION :

The initial goal for giving the capacity to manipulate movement of the surrounding, is to give the spectator a slim feeling of control in his/her environment.

PART IV - STARDUST GATE (24 METERS-32 METERS)

ACTION :

When the spectator passes the marker of PART III (motion detector), the smoke will transform into shimmering stardust that scatters in the 8 meter vicinity of its transformation. In this phase, the nearby surroundings will be engulfed in a dark blue celestial sky, placing the spectator at the center of a 360 degree orbiting, starry environment. The projection will be on all surfaces of the corridor.

The spectator is supposed to feel small and astonished by the magnitude of the million little shards that rotate around him/her. The spectator is also given the opportunity to interact with the projection by physical touch. By drawing his/her finger across the stars projected around them, the spectator can sketch out images by erasing the trail of stars that he/she touches.

SOUND :

The sound of shimmering glass will occur during this transition to simulate the twinkling of stars.

EXPLANATION :

Once more, the manipulation of one's own environment keeps out spectator feeling in control and in amazement.

PART V - LASER VEIL (32 METERS-40 METERS)

ACTION :

As the spectator passes the marker of PART IV (motion detector), the stars that hung around him/her will merge into each other. They will form two white vertical lines on both walls (parallel to each other) in front of the spectator.

The lines will begin to contour around the surface of the corridor (in a rectangular motion). The rotational lines will follow the spectator's advance, only a few feet in front of him/her, until they reach the end marker (at 38m-40m).

(CONTINUED)

Once the spectator arrives two feet away from the end marker of this phase, a red veil of lasers will project to and from each wall (red laser panel installations). The lasers will move in geometrical patterns while creating a translucent barrier in front of the spectator.

SOUND :

The mechanical sound of a laser, preferably the sound of a digital scanner, will complement the movement of the red lasers.

EXPLANATION :

The goal of this effect, is to create a feeling of leaving a calming environment and passing through a "scanning" gateway into an unknown universe. The spectator is meant to be felt on edge and intimidated, but curious, no less, to move forward.

PART V - LASER VEIL (THE BENCH)

ACTION :

By the time the laser veil is active and in motion, the spectator is given yet another opportunity before venturing forward. There will be a small bench installed, centered in the corridor (this will be considered the halfway mark of the experience).

The spectator is given the privilege to sit there and spectate the experience happening in front of them and behind them as well. This moment of ease gives the spectator a moment to appreciate the experiences being driven by other spectators before them and after them.

PART VI - MECHA ORGANISMS (40 METERS-48 METERS)

ACTION :

The next phase past the laser veil, will be much more mechanical and sequential. The spectator will roam through 8 meters of calculated and mechanical movement.

In this phase, projections of thick white lines, on a black surface, will move systematically along all surfaces of the room. Rotations of these white lines will connect and disconnect, with a slight delay on every movement, to create a trailing, echoing, visual effect.

(CONTINUED)

The spectator may also interact with these forming lines through touch active interactivity. If the spectator touches the vertices in which the lines form shapes, they will disconnect and reconnect to other nearby lines. This effect will also happen at random times.

SOUND :

The sound of clanking metal, when the lines connect and disconnect, will give the impression that there is machinery at work. The soundscape must sound like a metal workshop.

EXPLANATION :

The intentions of this effect is to place the spectator in an environment that he/she has less control over. This is to represent the limited control humans have on the movement of mechanical parts. As we are the creators of mechanical parts, we are also limited to the perfection they have to offer in contrast to our natural fluidity.

PART VII - PRIMAL DELUSION (48 METERS-56 METERS)

ACTION :

Arriving at the end of part VI (motion detector), there will be a coming together of the mechanical lines seen previously. The mechanical lines will merge, forming 4 white circles projected on each surface of the corridor in front of the spectator.

Each circle will slowly begin to gain a bright, saturated colour palette, giving off an extreme psychedelic aura. Once the circles have peaked in their colors, patterns through colour will form within each circle. Each colorful, psychedelic pattern will move with natural fluidity and unpredictability.

The circles will begin to expand on each surface until they engulf their respective surface of the corridor. This will create a 360 degree environment of saturated colour and movement around the spectator.

SOUND :

The sound used here will be aquatic based. There will be a sound compilation of bubble popping, boiling water and the movement of soft winds.

EXPLANATION :

This phase is made to astonish the spectator, where they no longer have any control over his/her environment. The goal is to have the spectator lose themselves in the fluidity of the colours and movement, bringing him/her back to the appreciation of natural harmony and chaos.

PART VIII - THE LIGHT (56 METER-64 METERS)

ACTION :

Once the spectator passes the marker of PART VII (motion detector), the entire corridor in front of him/her will flash, and remain, a solid white surface. The surfaces will also be contoured with a pulsing, yellow glow that will stream from the spectators position to the end of the corridor in loop.

The end of the experience is at the end of the corridor, in which the spectator will need to exit through a door at the far end of the corridor.

SOUND :

The sound of divinity and clairvoyance will emphasize the sensation of awaking in this final phase. The use of choir voices, shimmering glass and a pulsing sub woofer will be needed.

EXPLANATION :

The end of the experience is supposed to feel like a reawakening; a sensation of reaching a higher consciousness. The bright, warm light is meant to make the spectator feel as though he/she has reached a goal and can walk away from an experience through thick and thin, in order to arrive at his/her better self.