SUTD - Singapore University of Technology and Design

Core Studio II

Unit I

“Mise-en-Abyme: Proto-Cemetery”

January 20 - April 30 / 2020

Prof. Federico Ruberto

Ng Yun Shu

“Time.is.out.of.joints”

Hamlet

“The eternal silence of these infinite spaces frightens me” - Blaise Pascal

“Today abstraction is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it” - Jean Baudrillard

“Illusion is no longer possible, because the real is no longer possible. It is the whole political problem of parody, of hypersimulation or offensive simulation, that is posed here” - Jean Baudrillard

“The idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity” - Michel Foucault

“Haunt is a perfectly uncanny word, since like ‘unheimlich’ it connotes both the familiar-domestic and its unhomely double. Haunt originally meant ‘to provide with a home’, and has also carried the sense of the ‘habitual’” - Mark Fisher

‘‘To haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept’’ - Jacques Derrida

“If language is already writing, life is already cinema” - Bernard Stiegler

“But I don’t want to go among mad people,” Alice remarked. “Oh, you can’t help that,” said the Cat: “we’re all mad here. I’m mad. You’re mad.” “How do you know I’m mad?” said Alice. “You must be,” said the Cat, or you wouldn’t have come here.” - Lewis Carroll

“The tradition of thought known as post-operaism has taught us to resist the postmodern distinction between the virtual and the real in favour of an understanding of reality as production, in which what exists as information and knowledge, as well as physical objects, are part of the same field of affective relationships.” - Pier Vittorio Aureli

“The art we need is the art of bearing the unbearable.” - Thomas Bernhard

“For man to be able to live he must either not see the infinite, or have such an explanation of the meaning of life as will connect the finite with the infinite.” - Leo Tolstoy

“Cast into the infinite immensity of spaces of which I am ignorant, and which know me not, I am frightened.” - Blaise Pascal

UNIT BRIEF = a speculative text

“Mise-en-abyme: Proto-Cemetery”

[Federico Ruberto]

Living the threshold, the ritual: memory and the archive. Rituals are spatio-temporal architectonic, thresholds between the past and the future, what has lived and what will never appear anymore. The ritual: chemical admixture of Memory (or the organic, intensive, qualitative embodiment of the past) and the Archive (or the inorganic, extensive, quantitative embodiment of the past) in the actuality of a thought, of a subject. Memory and archive, their fusion, and the articulation of the past in the future, the instantiation of the future in the “now”. The imperative of de-signing the threshold: the architectural orchestration, a choreography of a spiritual domain, an archival domain, in a living domain; in a site in which the ritual and the archive are experienced both physically and virtually. What does it take to define the futures (space) where trans-modern rituals of “passage” can take place. What is the “place” of such “taking place”, what and where are its times, its symbols? Would it be an interior or an exterior domain? Would it conserve the organic remains of the dead ones, and if so in which manner? Would it be the fictional interiority of the “cenotaph”? Would it be pure landscape? Would it be a prison, a labyrinth or a grid? Would it be a cloud? Would it be an emptied monolith of pure passion experienced in solitude by a subject from the motionless seat of his/her personal pod? Would it…? The typological bestiary of places where “rituals of passage” are consumed is indeed infinite, even more so given the possible infinite hybridisation of virtual spaces and the expansive materiality of fiction. Nonetheless, the imperative necessity is to determine a form: the shape of the monstrous union between a physical locality and it virtual expansions…writing them together through the medium, their foundational story.

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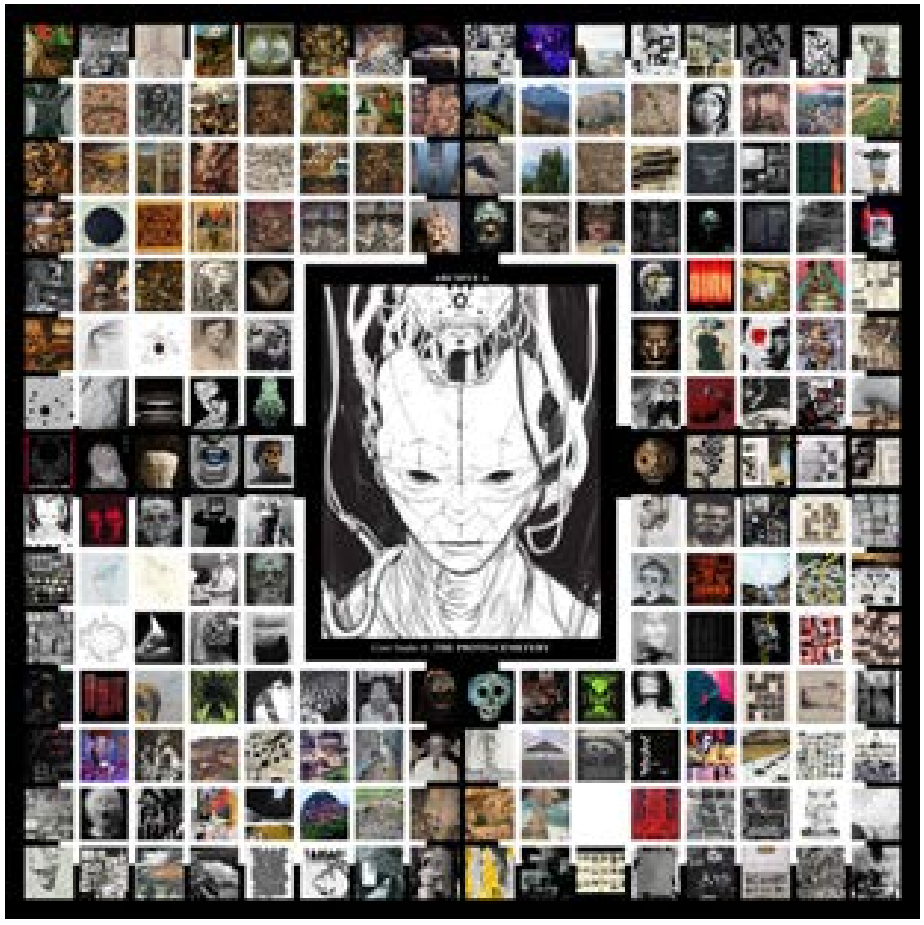
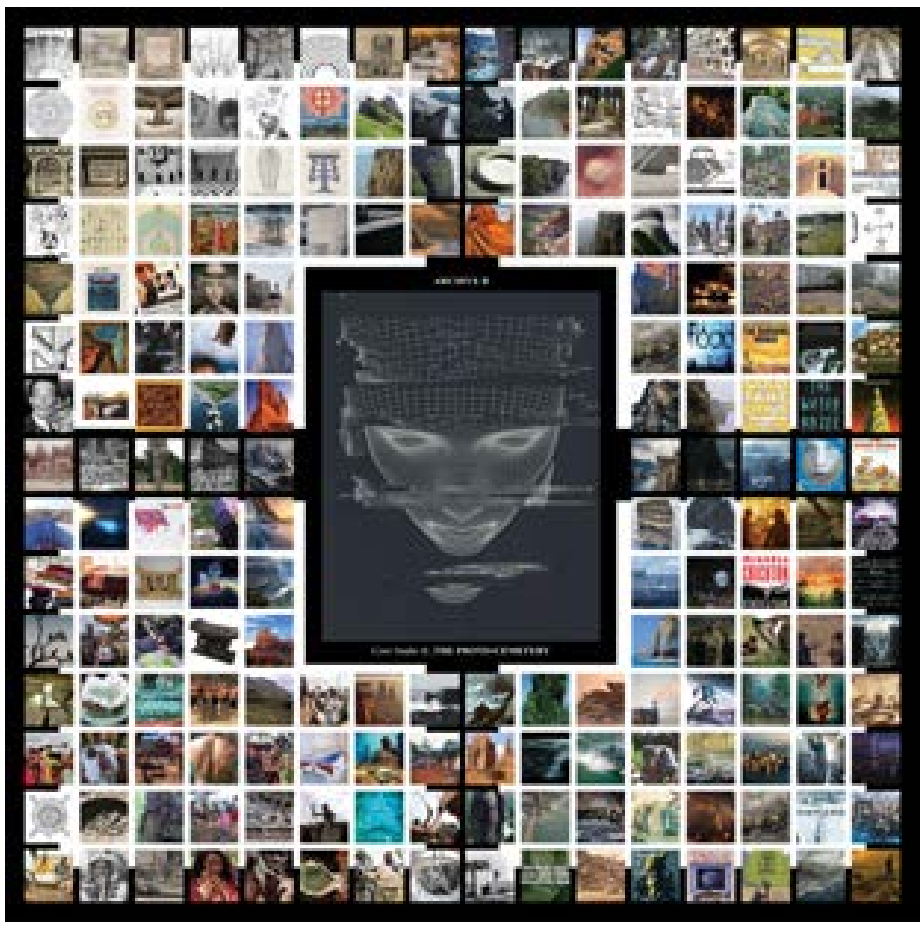
The studio relies on “world-building” to determine the type of architecture and of community to work with, and so the type and temporalities of the funerary ritual, its architectonic. We will construct a “world” by writing a narrative grounding thus a speculative future, one where corpses are no longer kept/stored/mourned in conventional/known ways. What will the role of memory within that world be? What will be the role of virtual/augmented reality in such world and in relation to funerary functions? What about the symbology, textures and atmospheres of rituals? Will they be virtual or physical, or both? Imagine the world in 100 years, image, “what if”…? What if dead-bodies will be over abundant to the point of forcing the “wold” to design new modes of disposal able nonetheless to allow the living to access their passed, dear ones? What if “we” will not be able to process bodies directly due to catastrophic viruses, but only allowed of touching their virtual avatars? How will we administer the corpses and their/our memories? What if several communities will need to forcedly retreat to escape virulent havocs and to recreate new funerary functions? What if what will remain on earth will be an archipelago of scattered communities unable to access each other directly. How will they be able to celebrate the communal epiphany of life and death whilst living in separate locations? What if the future will see the proliferation of self-excluded communities, self-forced outside, hermits due to ideological reasons, self-indoctrinated, believer in the imperative necessity of installing a truer iconoclastic order, a radically “reformed” form of living, and of dying?
What if…?

The cemetery as an archive of knowlede, a book to be writen, a ritual to be designed.
Here below the archive or references made in the first two weeks by the studio





“Mise-en-abyme: Proto-Cemetery”

In order to construct speculative visions, we will utilise movies, novels, theoretical texts and photographic surveys, analysing them as programmatic/ aesthetic references. We will digitally model the site of intervention, its geo-morphology and characteristics which will be depending on the speculative narrative developed. We will dwell on cliff-like conditions, folds/pockets with extreme characteristics where future communities can hide, survive, seek protection and strive… where different forms of “memory embodiments”, could finally be designed. What will a virtual materialisation of a feeling be? A Sound-scape? A kaleidoscopic landscape of color gradients? A moving fractal? What would a digital space/experience manage to arise? Agony? Happiness? What would misery, grief, torment, affliction, anguish, desperation, melancholy, sorrow, despair discouragement, wretchedness, torment, agony, sadness affliction, distress, depression, gloom, catatonia, weariness, misery…apathy be? The studio will attempt at defining how emotions and affects arising at the commemoration of the lost ones can not only be revived and told, but embodied as they are externalised in/as virtual spaces.

*

Rituals and/or hallucinations are spaces beyond, always involving a singular and a communal experience. Before, the rites were governed by the symbols and times of a specific community (of a specific culture). The individual’s mourning was governed by the hierarchical imposition of the “church” (or whatever the religious authority was). The subject subjected to the cannons to celebrate the passage of his/her dear ones to other place. The community at the same time celebrated such passage in order to reaffirm itself, its credo, its symbols, its Theo-logical scaffolding; its ground. Now (or in the future) the ritual passage to afterlife is transforming due to the hybridisation of cultural specificities/localities. The rite is subject to the entropy of global technology (Baudrillard, Virilio, etc.), culture is not only the intensive expression of an underlying technological assemblage, but it is born explicitly from techno-signifying procedures. The ritual has become an explicitly scripted plot. The ritual of passage becomes a performing speculative machine operating within the entropic drives of communication, notwithstanding it keeps withdrawing “something” from them, kidnapping some “reason” or “meaning” from the processes of enumeration/ quantisation made by the assemblage we call Capital. The rituals of the hyper-future will most certainly lack “a divinity” —some will celebrate their own Cthulhu(s), some other will commemorate the delirious moment of a materiality becoming other, each one with its elected own… being that a terrestrial twilight, or a mathematically reconstructed icon of a magnetised pulsar… others will be devoted to the paradoxical iconoclastic idols philosophers tried to encapsulate in their texts, some will be chanting in math the “necessity of contingency”, some will be truly agnostic, some others definitely less— definitely they all won’t lack the incalculable passion that fulminated, for other reasons, Bernini’s idol. They won’t lack the ecstatic experience embodied when celebrating “something” caught performing its phase-change, actualising a threshold and slipping out of the canons, elevating or descending, withdrawing from the the worlds of the word.

INTRODUCTION

EQUINOX

NARRATIVE

A huge nuclear war had broken out, destroying everything. Much of the earth was reduced to ashes and millions were homeless. The silver lining of this disaster was that the human genome was altered, increasing the life expectancy of humans exponentially. People lived much longer lives, allowing them to have bigger ambitions. Scientists were able to create and discover more, helping the human race reach what it once was, and even surpassing their glory days. However, despite their prolonged lives, memory was something that failed them. Their memory retention decreased as they aged, shortening till they remembered nothing. This resulted in most people spending their time archiving to preserve their memories.

Among the many different recording devices produced, the most accurate one was produced by the company, Equinox. Their recording devices consisted of nanobots injected into the people's bloodstream when they were young, allowing the nanobots to operate within the human body. These nanobots served to record everything the human experienced, from their five senses to their feelings. Equinox archived these memories at their headquarters, a cemetery located in a cliff, allowing users to package these archived memories into letters for the living when they die. Memories are the core of a person, what their life is built upon. When they have forgotten everything, they lose their meaning in life and many decide to die. They will visit the cemetery then, going through the ritual that ends with their death. The series of spaces that the person goes through helps to accustom and prepare the person for death. In the Central Root, the main space for memory collection, the person will place their left palm on the surface of the pedestal, where the imprint of their life line will be collected. This imprint serves as an artifact that will be collected and represent the dead. A needle will then prick their forefinger's skin, allowing the nanobots to exit the host's body and transfer their memory into the database. The person will be able to scroll through these memory clips and curate a "video message" for the living. When they are done, the imprint that was just collected will be added to the end of a tree root, depending on the person's ancestry. The person will then leave the room and walk down a corridor, where poisonous gases would increase in concentration, causing their death in a painless way. The contents of the entire corridor will then be burnt, scattering the ashes in the river below.

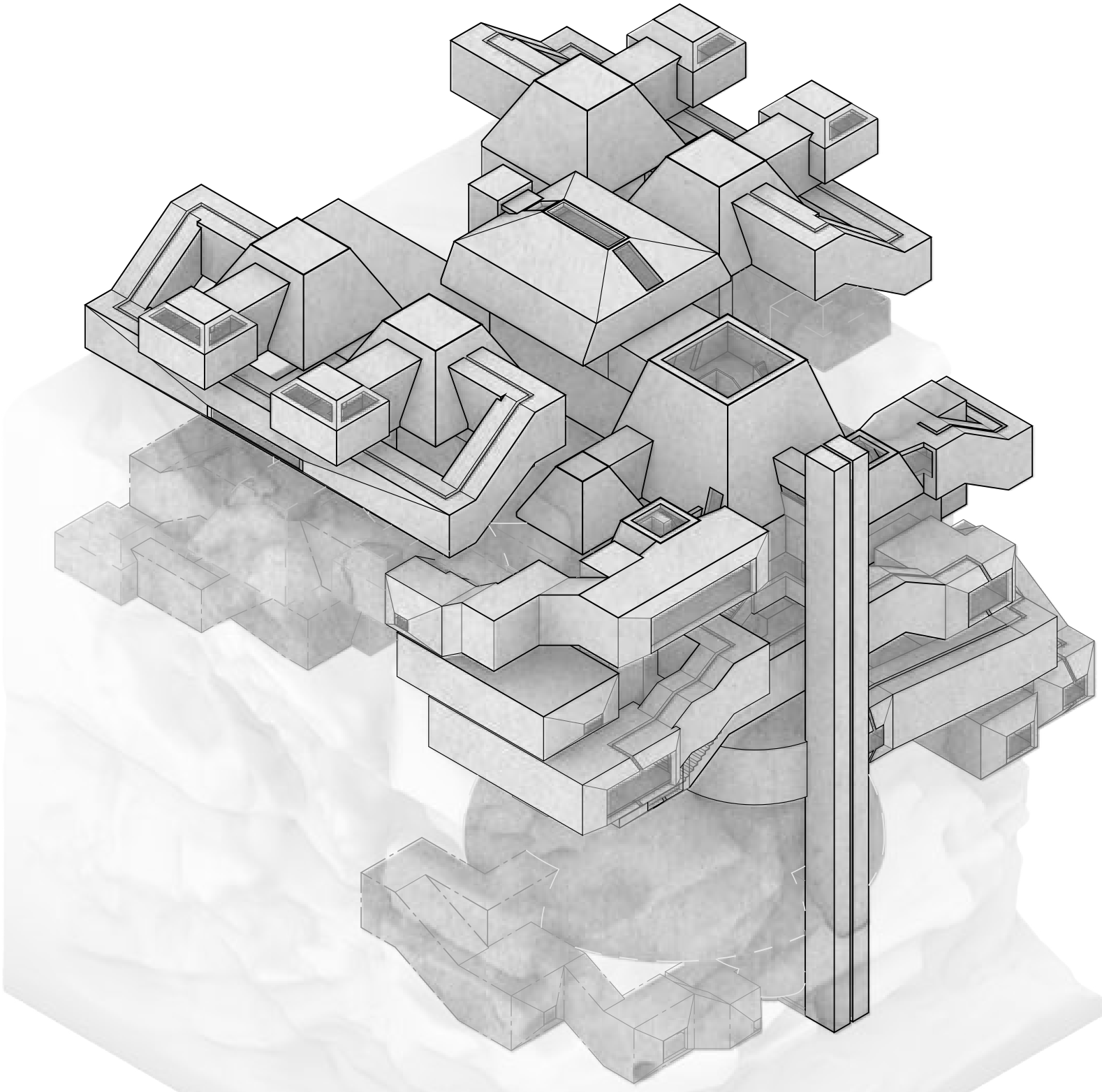
The living that the "video message" was intended for would collect VR glasses before entering a space with a huge tree in the center. This tree serves as the database of all the memory messages and is purely mechanical. However, with the glasses on, their reality is augmented to make the tree glow ethereally. The living is directed to approach the tree, and touch the bark for the system to identify them. Afterward, they will be directed to a public reflection pod where they can view the letter. Visitors that came in groups will be directed to the same pod. In the private reflection pod, they can enter the virtual reality of the dead's memories, seeing the curated memories from the dead's point of view. Closer family and friends would enter the private reflection pod for more personalized messages.

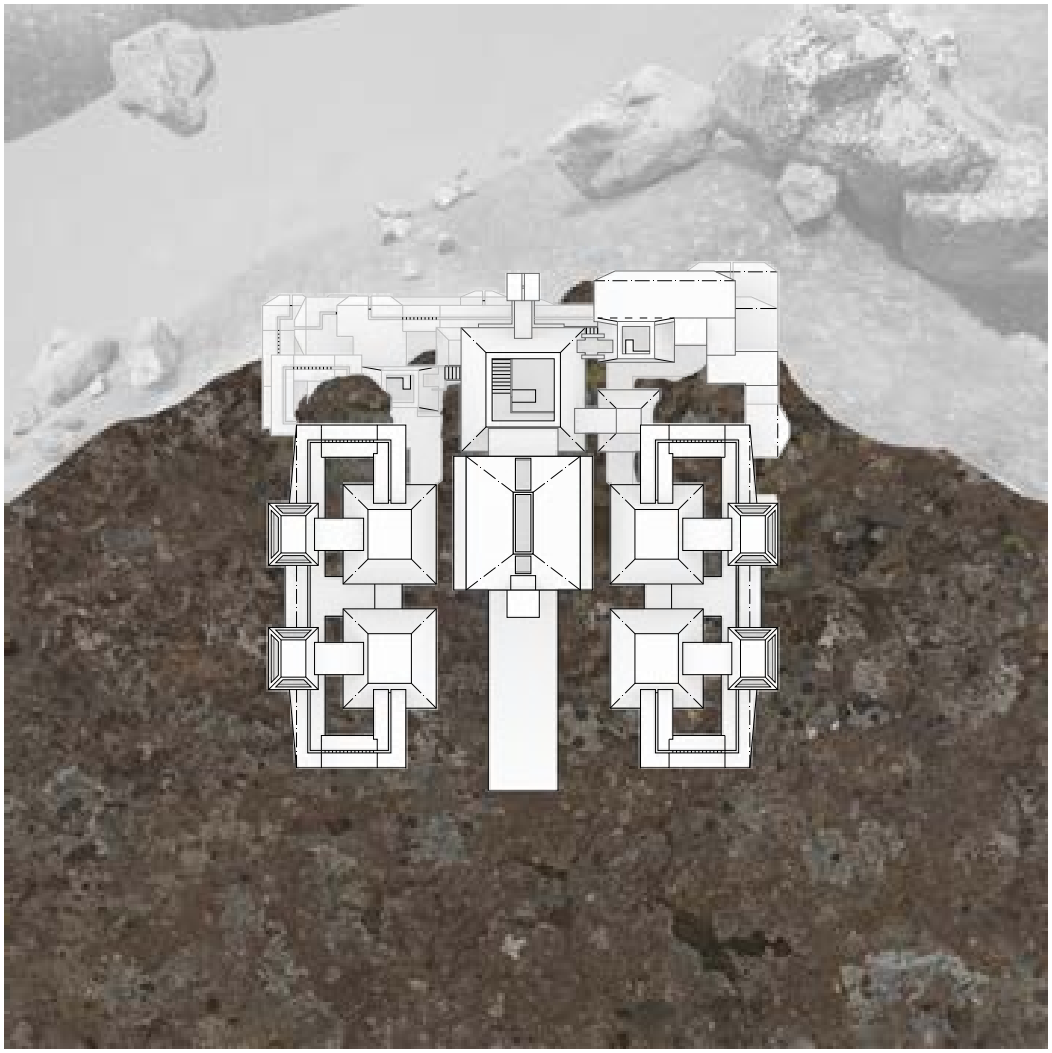
Dear Living,

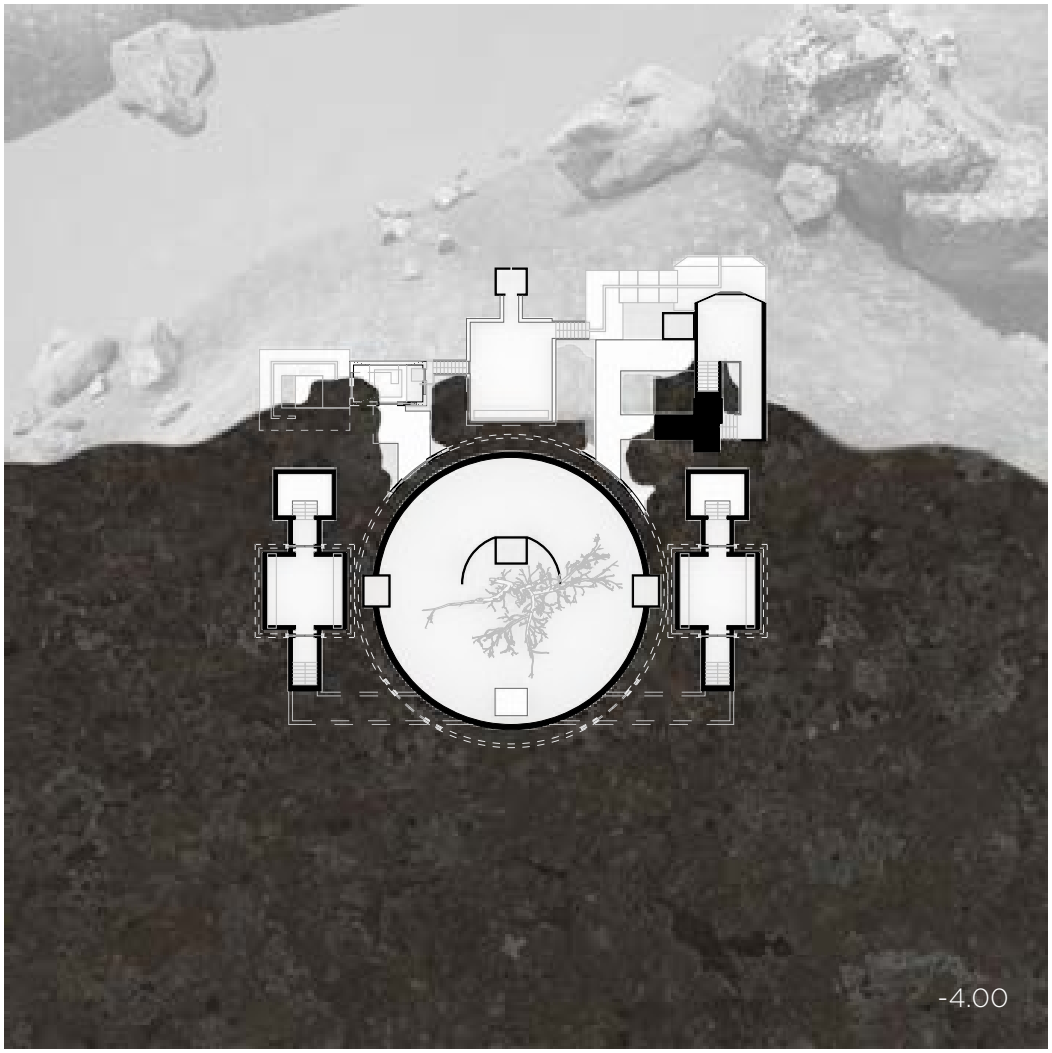
WHO AM I?

EMBRACE DEATH

Love,
The Dead



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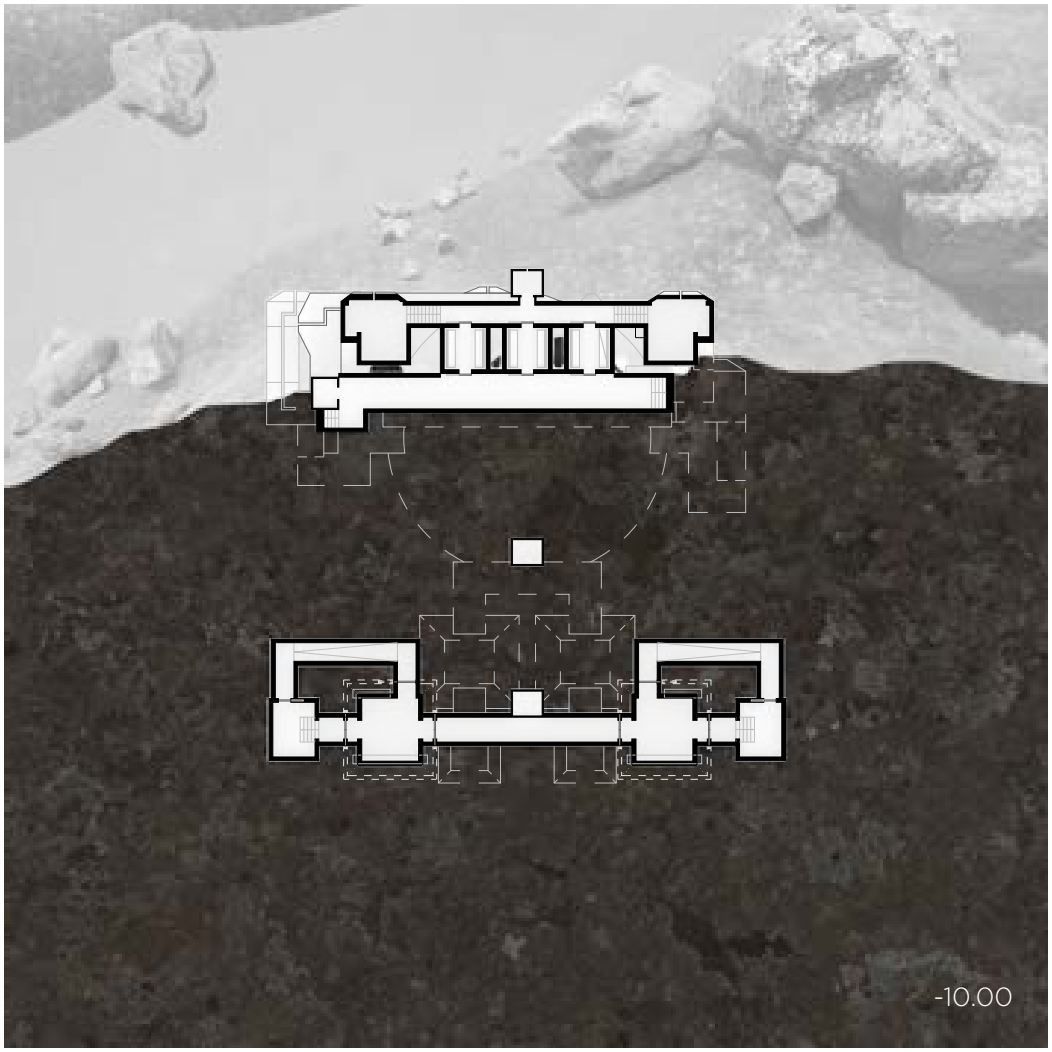
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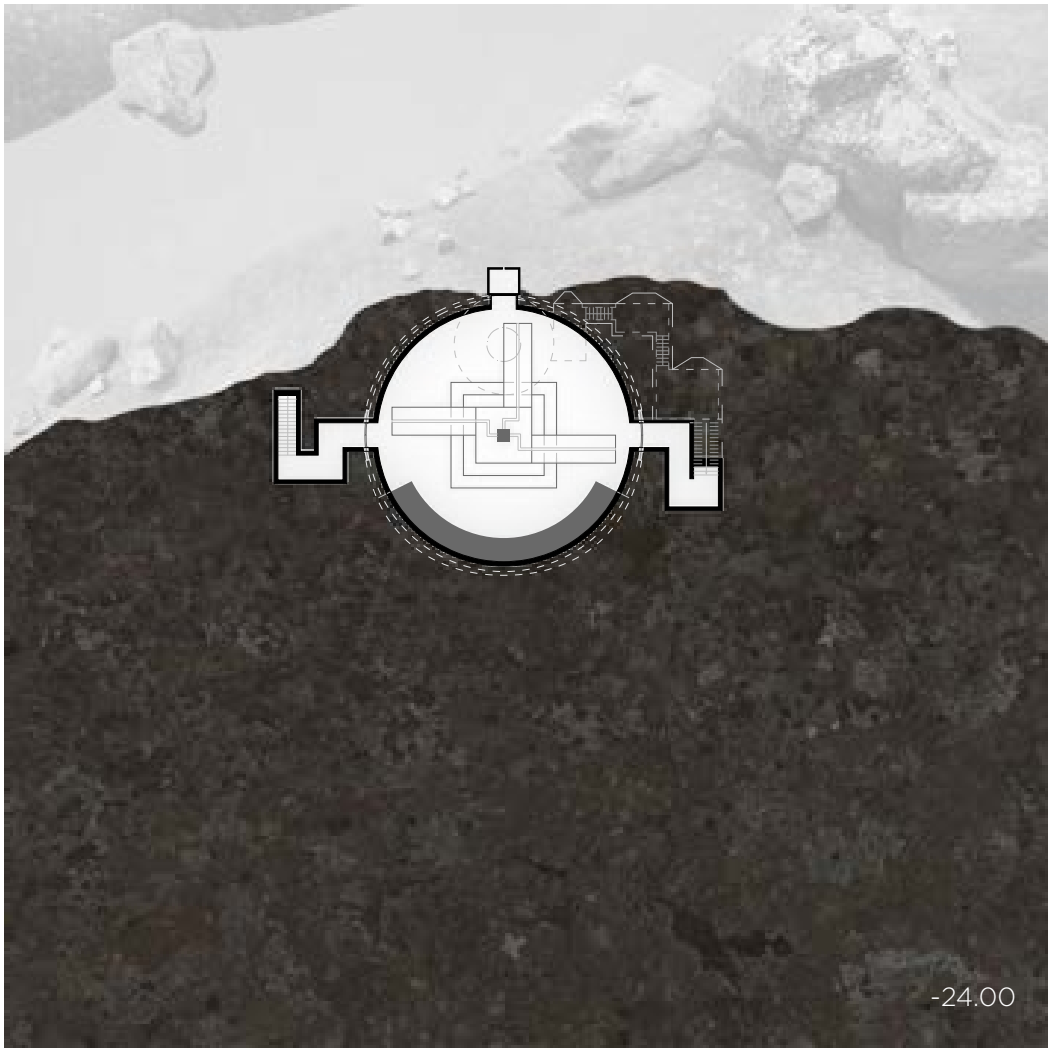
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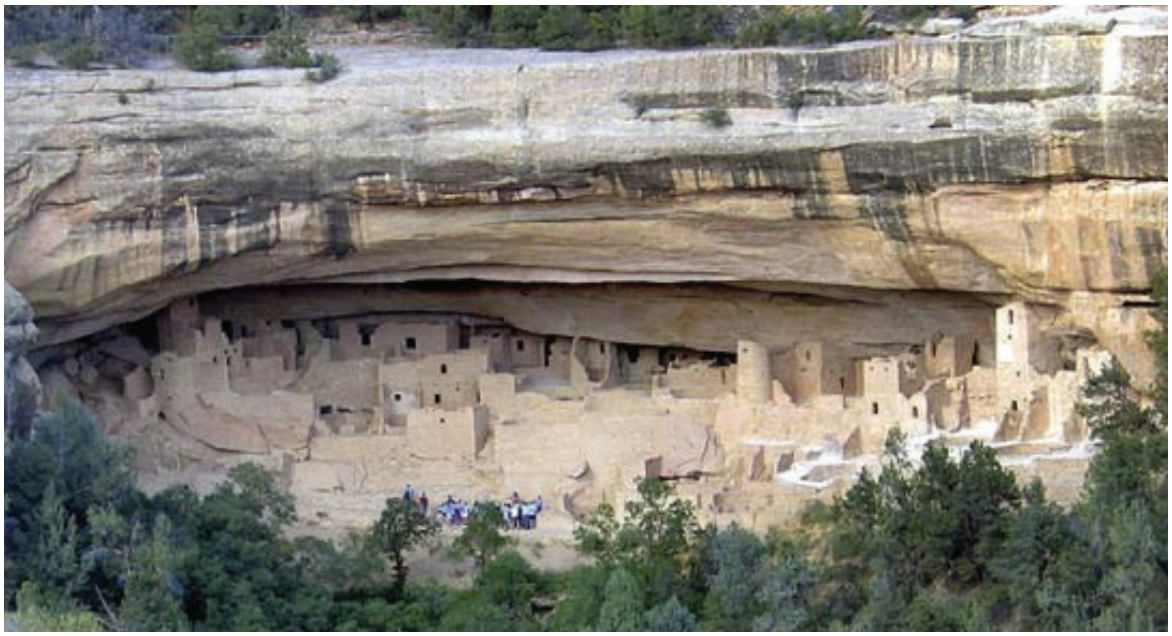
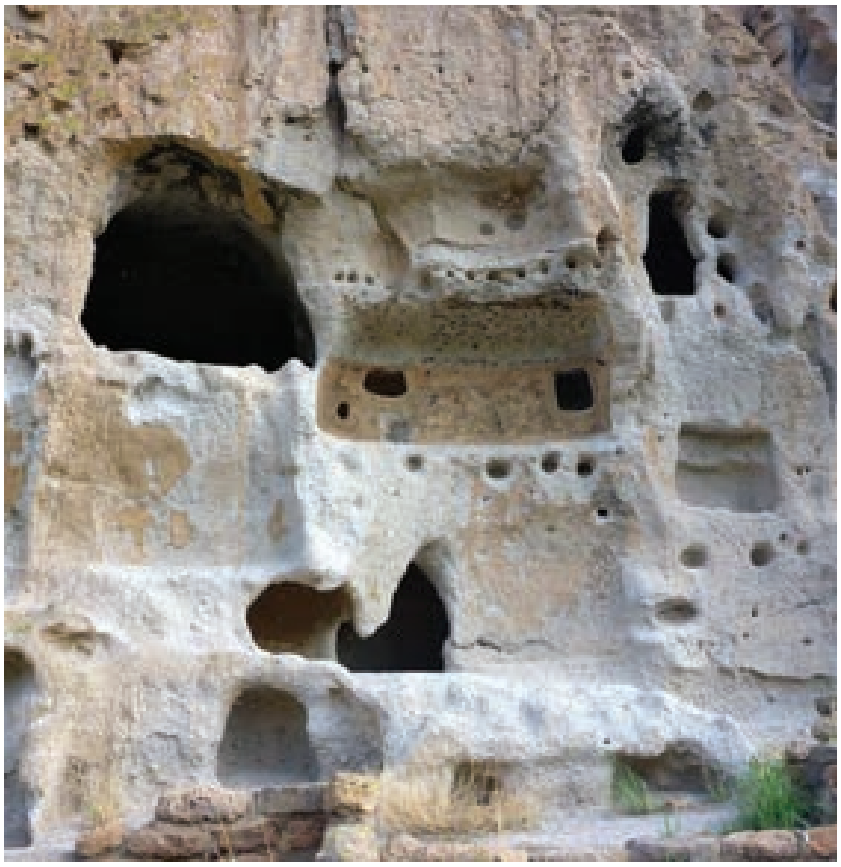
PART I

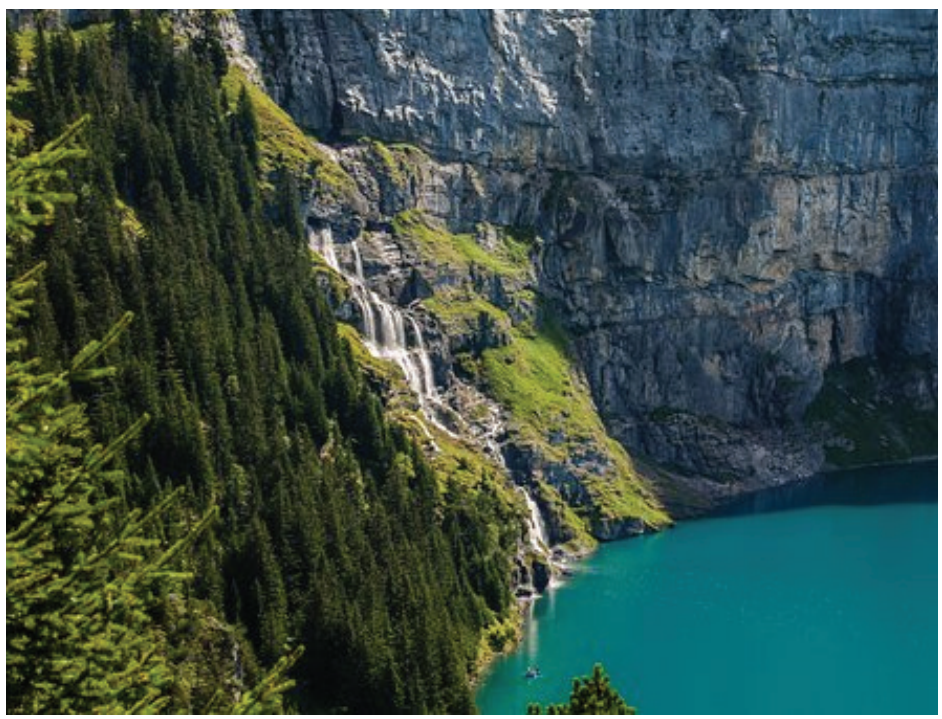
ARCHITECTURAL REFERENCES

ARCHITECTURAL REFERENCES





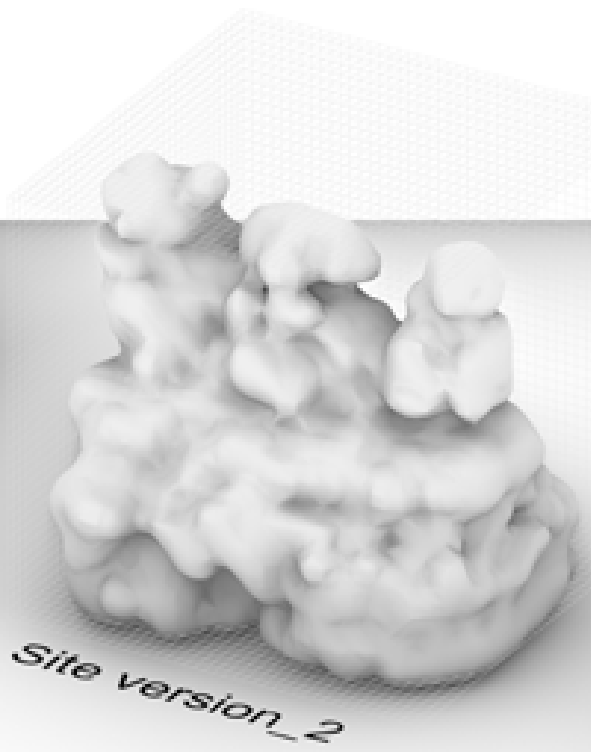
CLIFF RESEARCH



CLIFF RESEARCH

SELECTED CLIFF RESEARCH: TOWERS OF PAINE (TORRES DEL PAINE NATIONAL PARK)

SITE CONSTRUCTION



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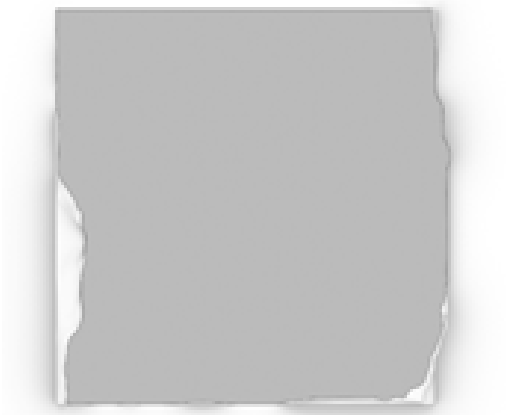
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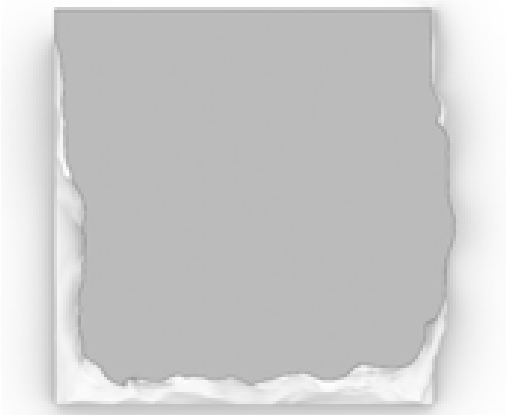
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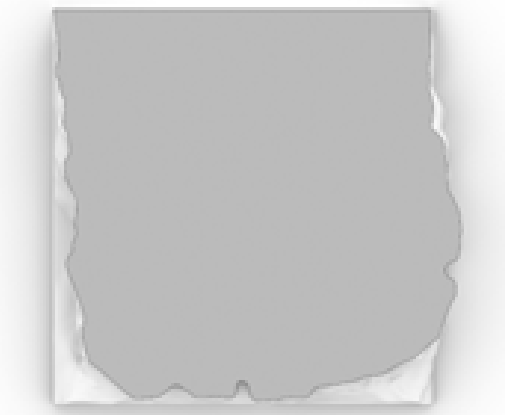
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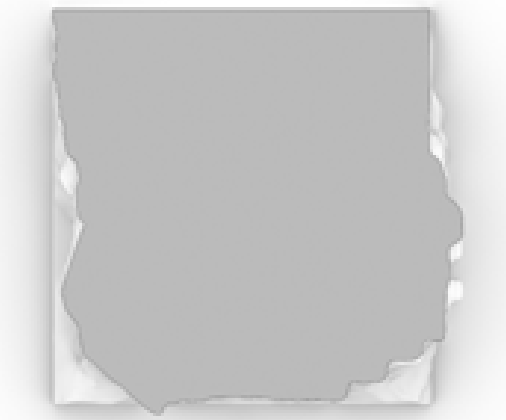
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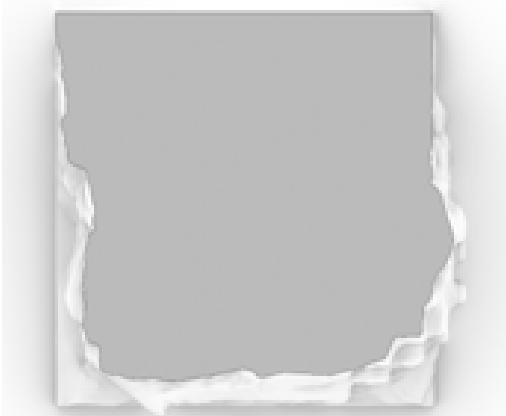
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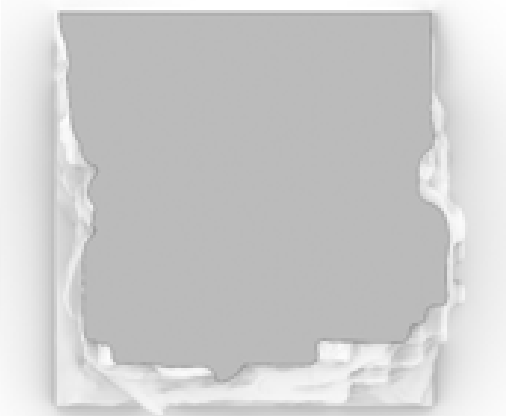
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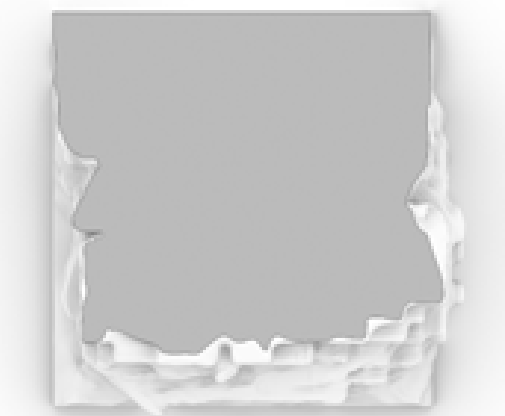
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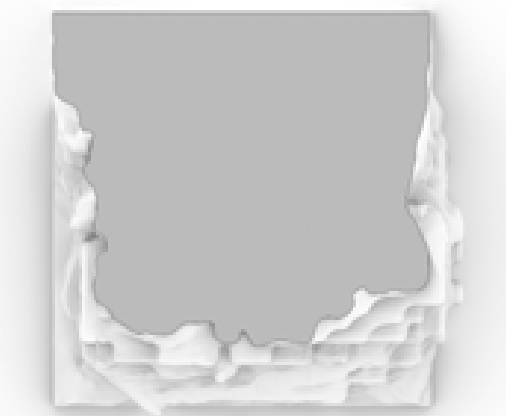
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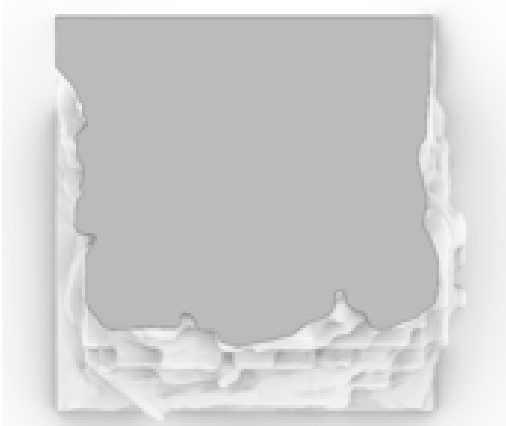
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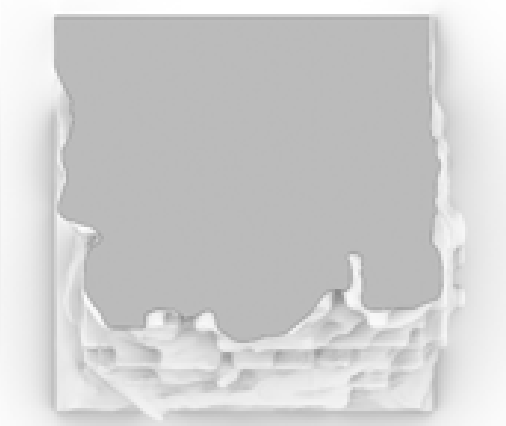
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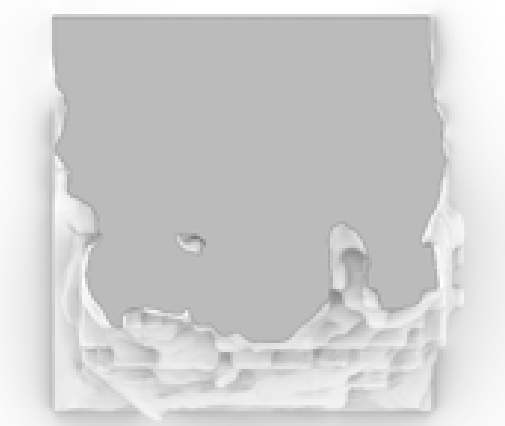
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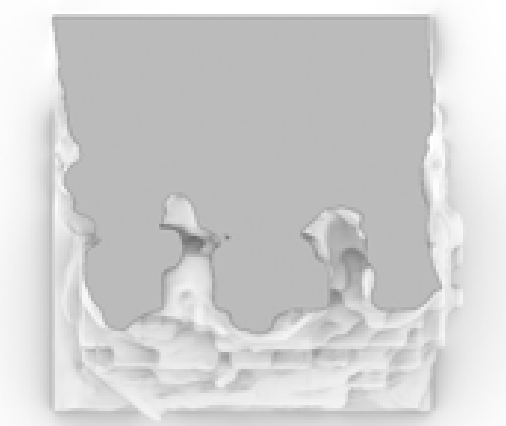
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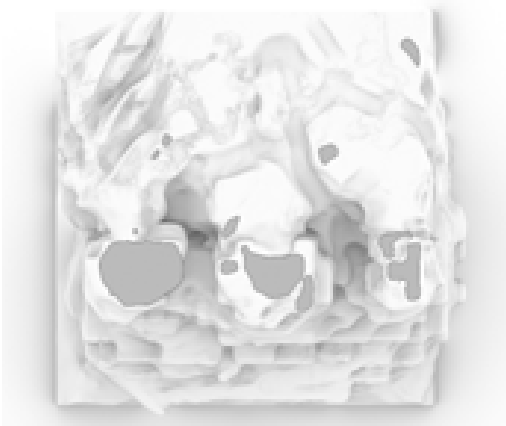
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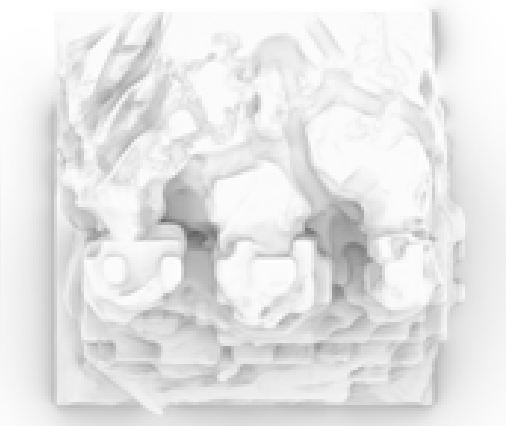
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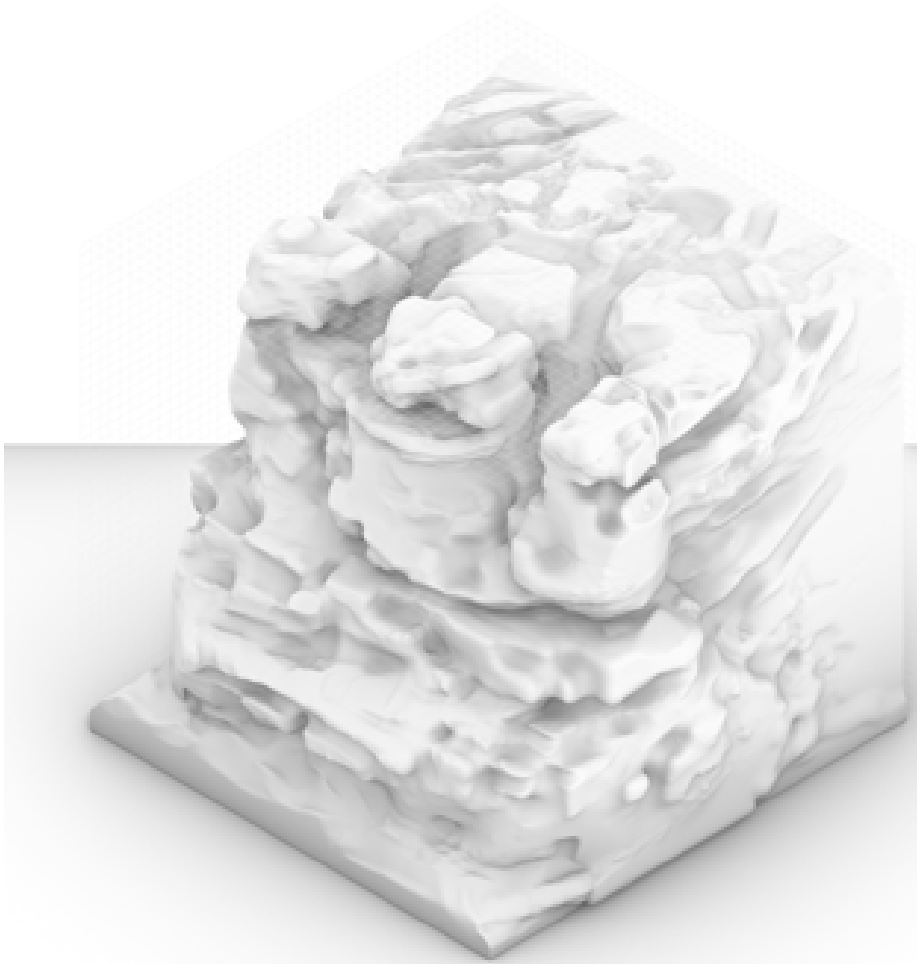

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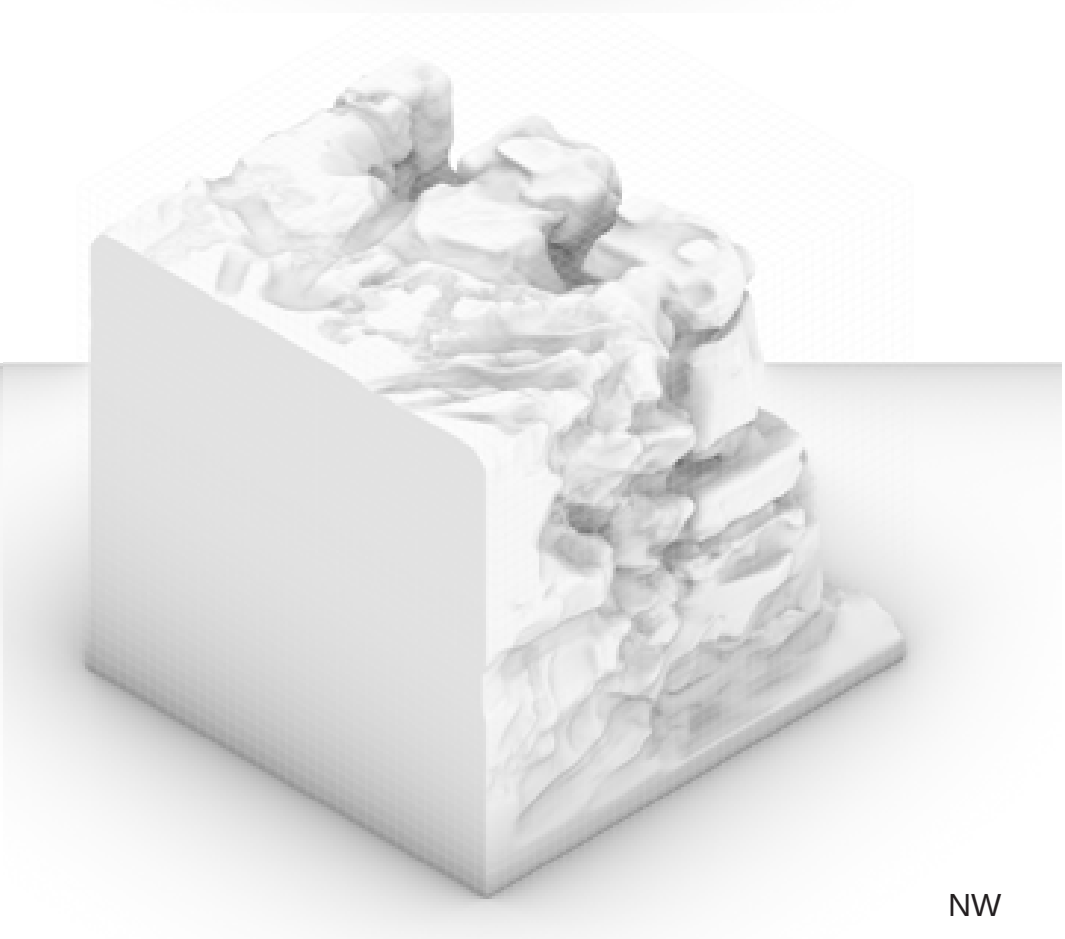
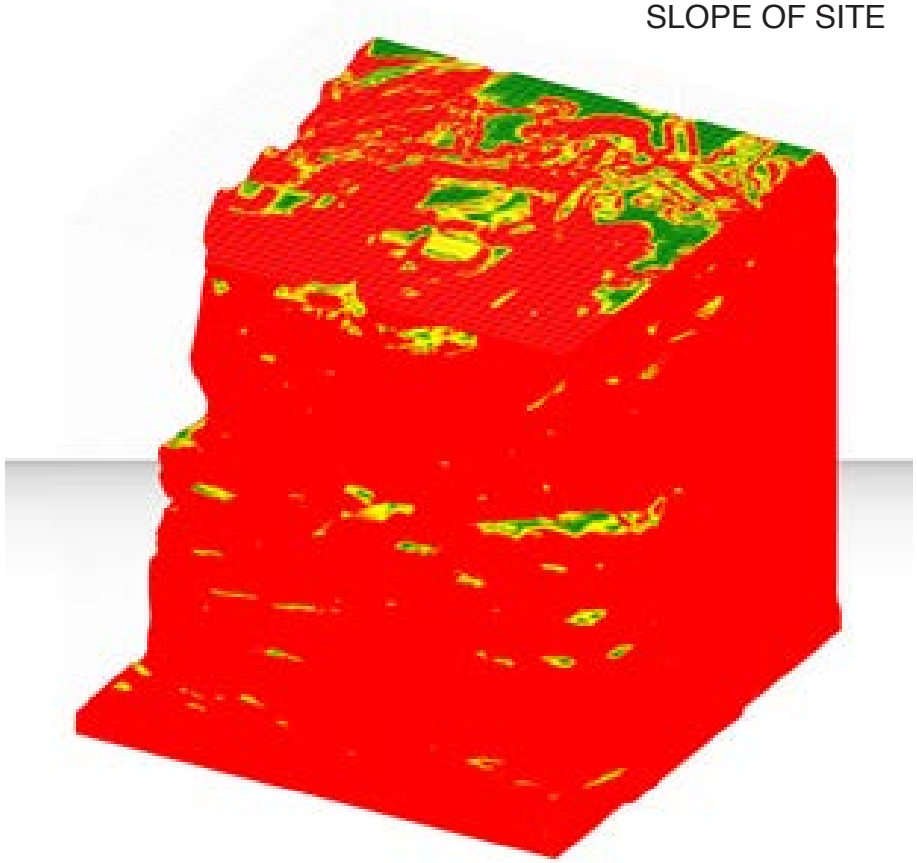


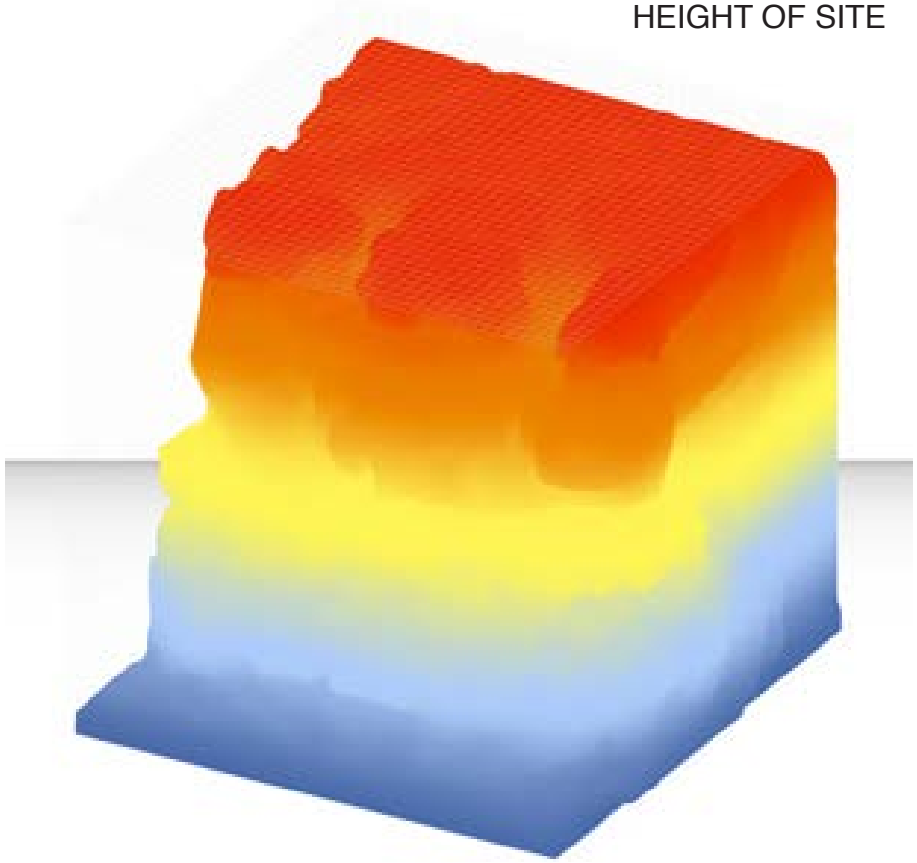
NW

SITE ANALYSIS

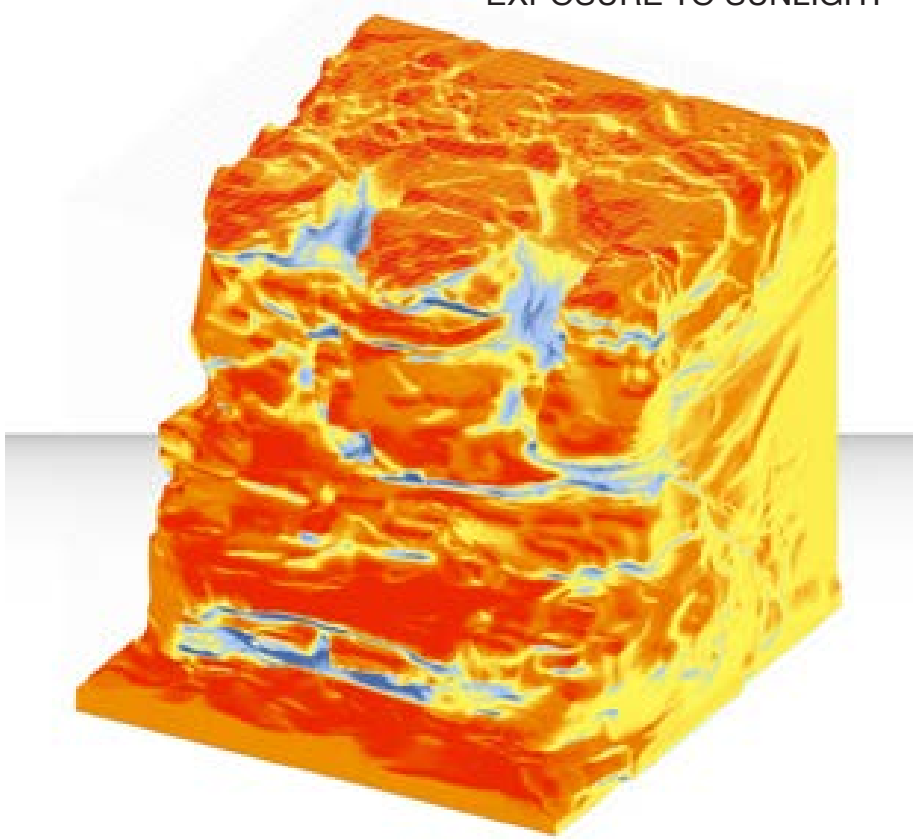
SLOPE OF SITE



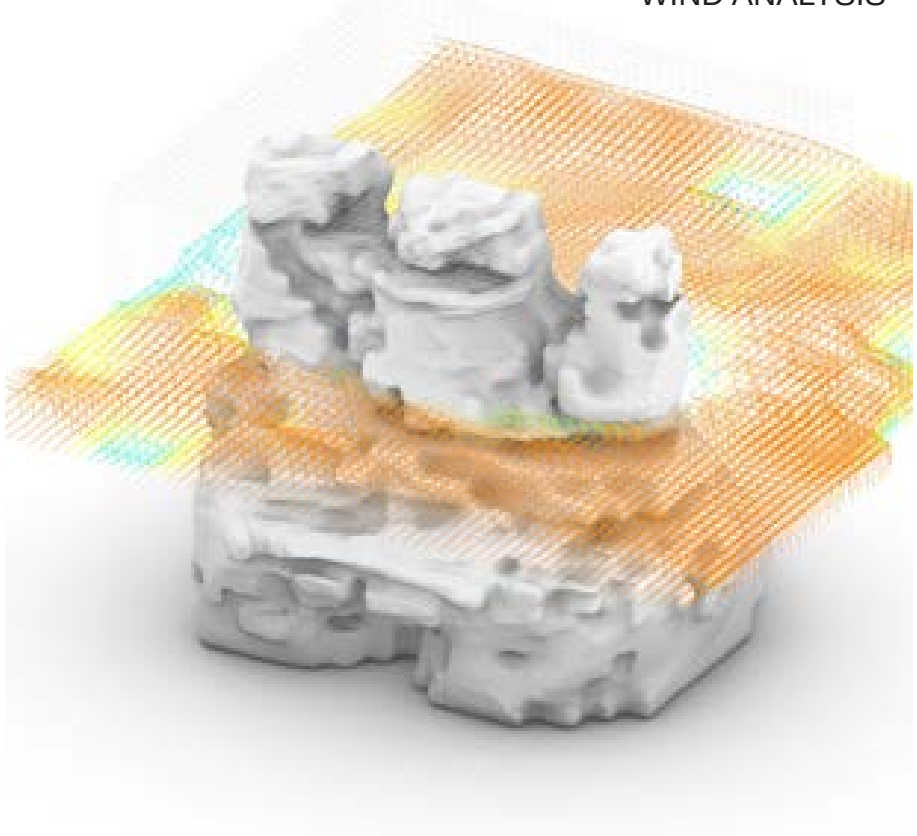
HEIGHT OF SITE



EXPOSURE TO SUNLIGHT



WIND ANALYSIS



PART II

PATH OF LIVING (1809)

restricted access
public access
vr "movement"

ar prep
vr remove
data transfer

LIVING SPACES (FOR STAFF)
(10 x 30m²)
300m²

OFFICE
50m²

W/C
25m²

INCEPTION
100m²

DEVICE RETURN
30m²

DEVICE COLLECTION
30m²

FAREWELL PODS
(3 x 16m²)

PRIVATE REFLECTION PODS
10 x 20m²

PUBLIC REFLECTION PODS
10 x 60m²

CENTRAL TREE (DISPLAY)
500m²

MEMORY SPACE

PATH OF DYING (754)

DATA STORAGE

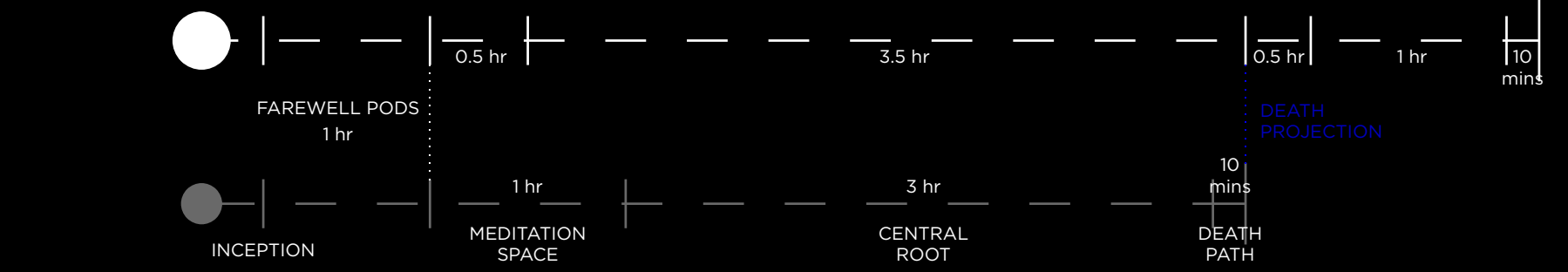
MEDITATION SPACE
30m²

CENTRAL ROOT (MEMORY COLLECTION)
400m²
200m²

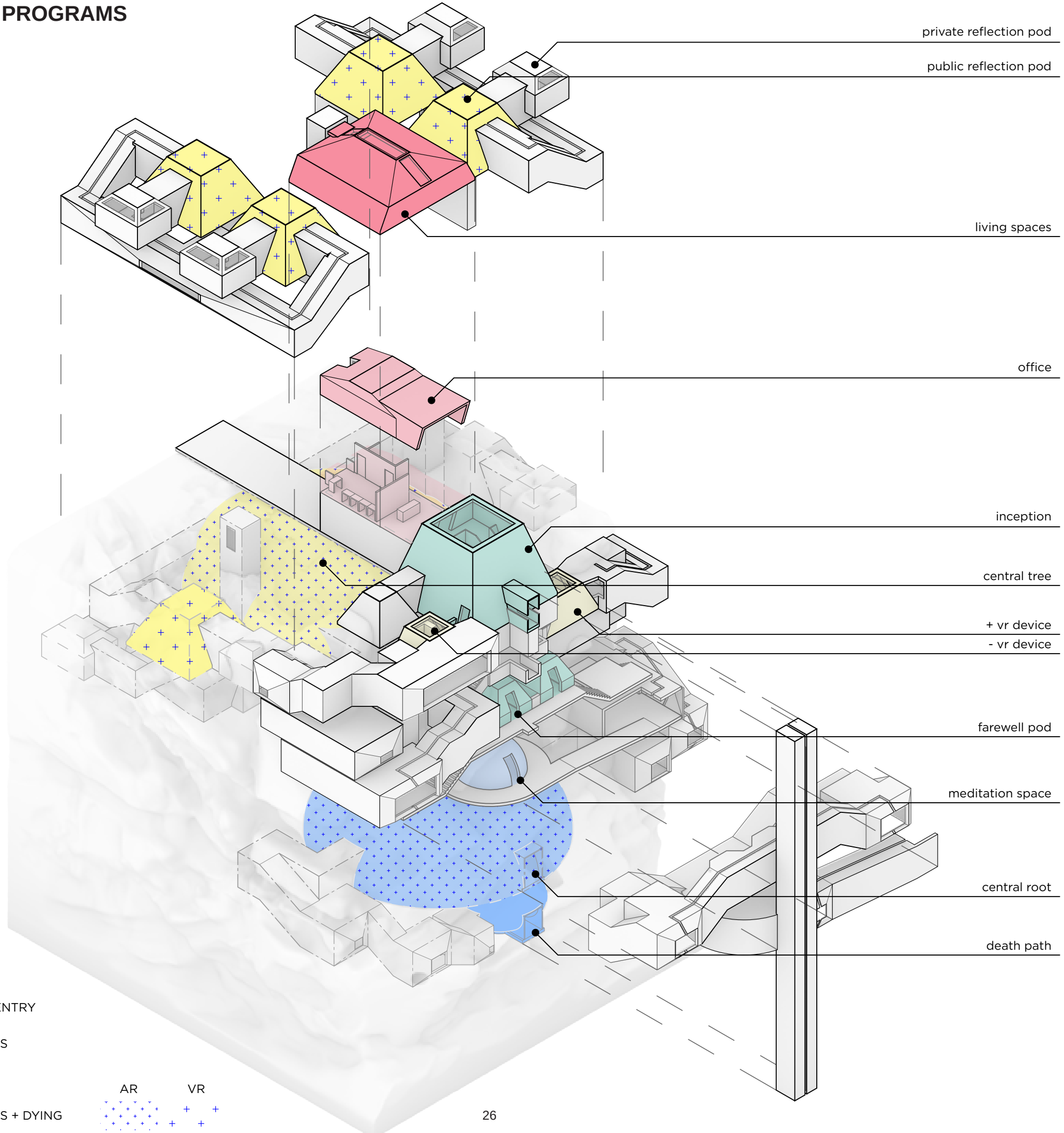
DEATH PATH
50m²

light to dark

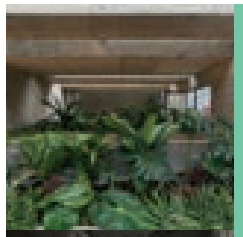
people going through death ritual



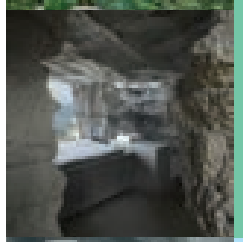
AXO: PROGRAMS



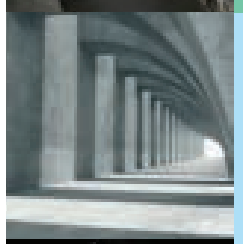
PHYSICAL



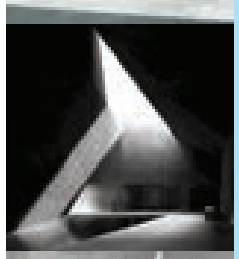
INCEPTION:
Area where everyone enters;
calming place with touches of nature



FAREWELL POD:
Space where families & friends can spend the last few moments with the dying;
similar touches of nature but with more ruggedness and exposed rock

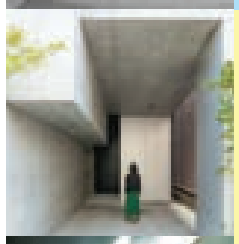


MEDITATION SPACE:
Quiet space for calming the dying down;
amount of nature and light decreases as one travels through

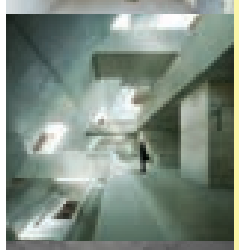


CENTRAL ROOT:
Space where the dying gets to go through their memories and pick specific ones to form 2 clips: one for close friends and families, other one for general acquaintances;
dark dome with roots growing downwards from the ceiling

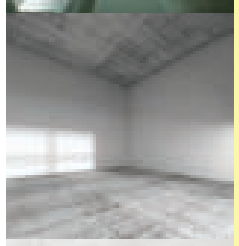
DEATH PATH:
Chamber for people to die;
completely concrete and bare



DEVICE COLLECTION/ RETURN:
Living collect/return virtual device
Mix of concrete & nature



CENTRAL TREE:
Area where family and friends can view their own memories that they share with the dying
Mostly concrete and mechanical structures



PUBLIC REFLECTION POD:
Space where everyone gets to watch the dying enter the death path, and where the more public clip of the dying is shared with everyone present
Clean, empty white room, with chairs for people to sit and immerse themselves in the VR

PRIVATE REFLECTION POD:
Space where the dying's close family and friends get to enter to view the more private clip
Smaller version of PUBLIC REFLECTION POD

VIRTUAL

AUGMENTED

CENTRAL ROOT:
AR where they get to see their memories being "played" in front of them, with interactive "scrolling" etc.

User enters dark space, pedastal lights up, directing user to the centre

Palm reader on pedestal lights up, user places palm on pedestal

Translucent memories appear surrounding the user, like multiple screens playing at a time

audio is "played" only for the memory that is being viewed at the moment

User can reorder the memories using some keypad thing on the pedestal

after reordering, roots spread downwards from the ceiling, and the user's memory is added to it

CENTRAL TREE:
AR provides life to the mechanical, concrete space, overlaying lights and glowing particles. Interaction: hand goes through AR. Tree material leads people to the indiv pods
Viewers can also view shared memories as a translucent AR overlay.

Visitor enters space with AR equipment

Views space with translucent "life" overlay, touches tree to register identity

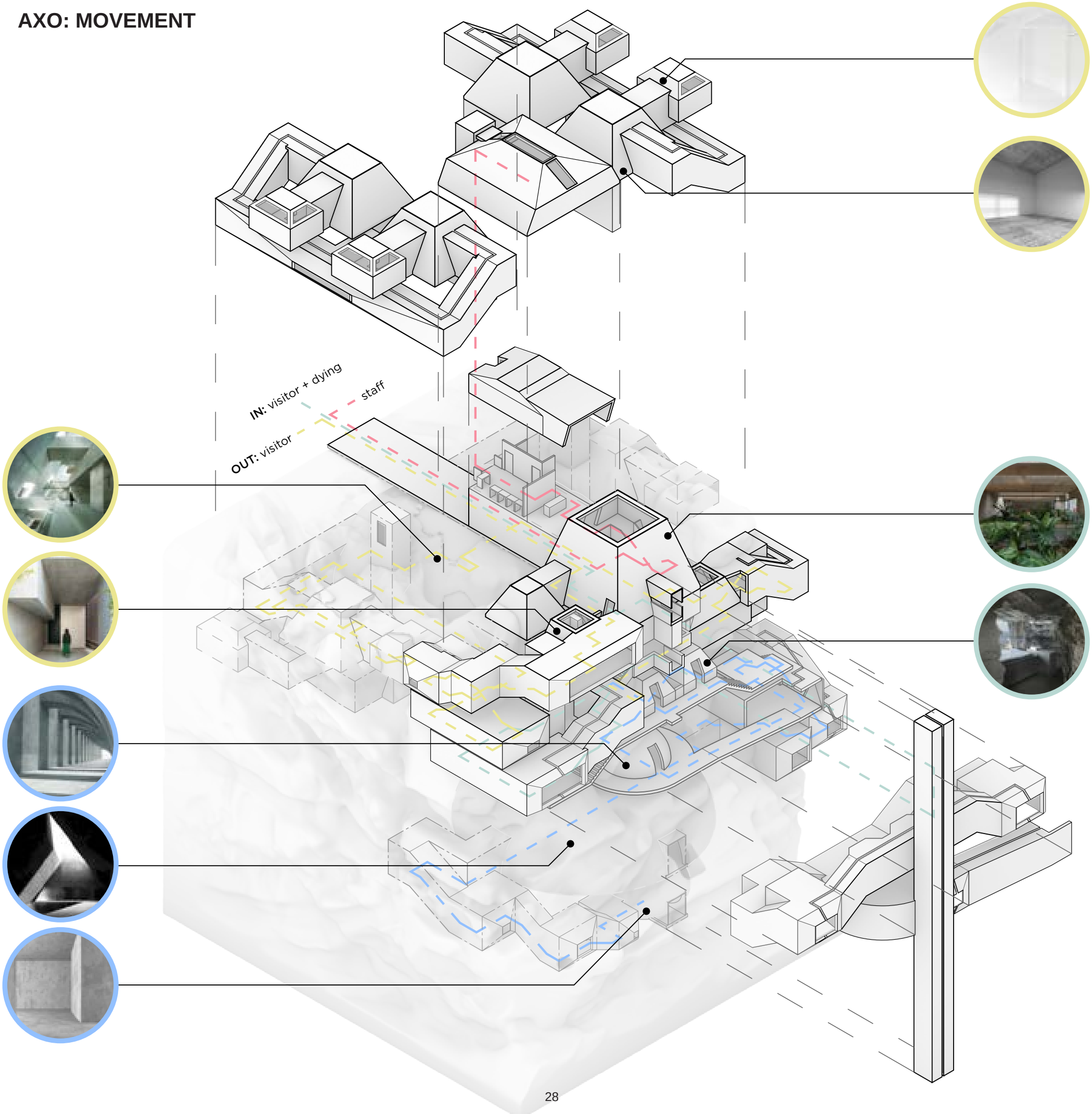
Visitor allowed to move around the space and view their own stored memories as translucent screens that "plays" and animates whenever they approach it

Visitors directed to public reflection ports using lines on ground that is the same material as the bark

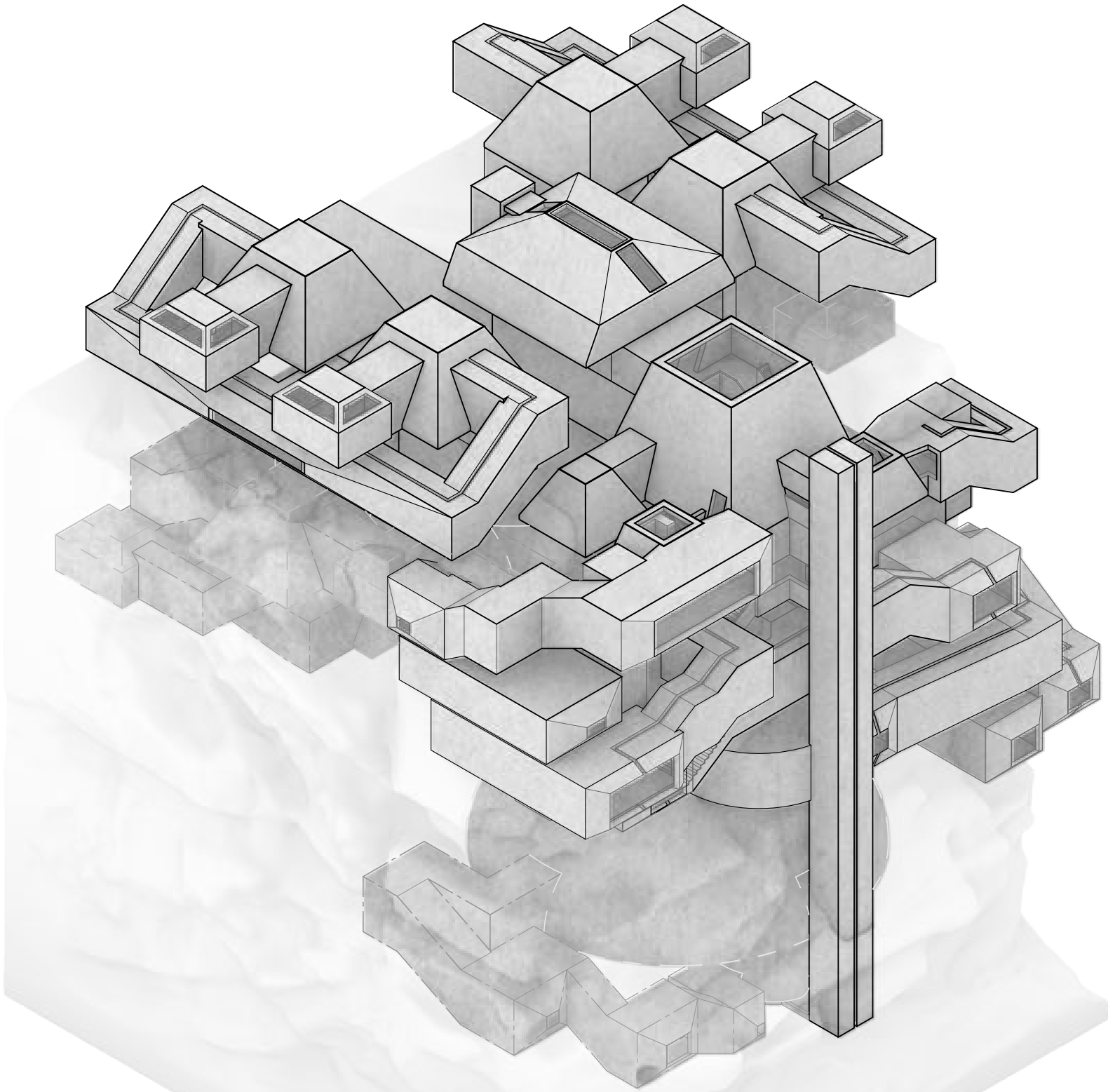
PUBLIC REFLECTION POD: external memory space;
VR of clip for public/ acquaintances

PRIVATE REFLECTION POD: einternal memory space;
VR of clips for private/ close family and friends

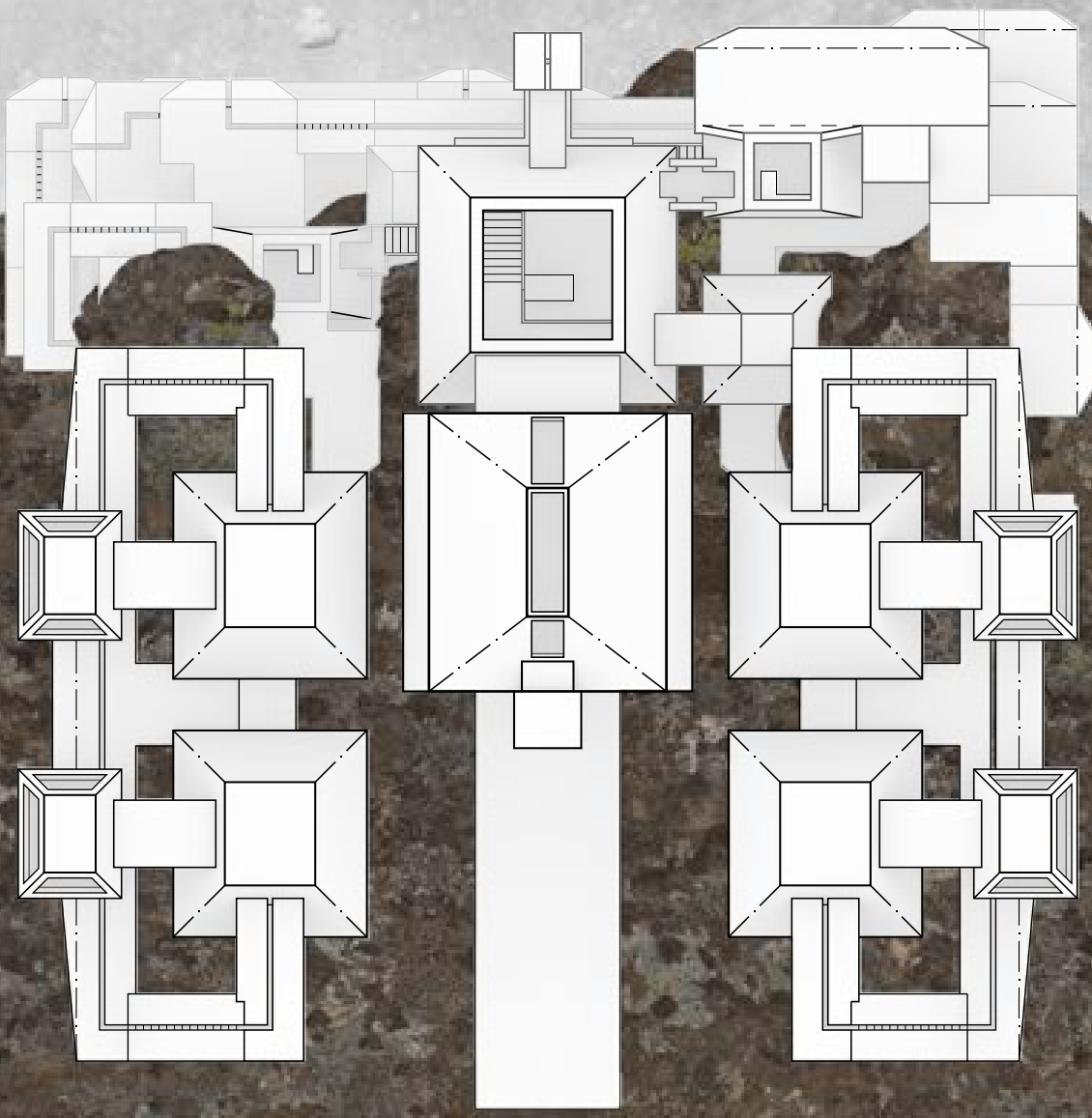
AXO: MOVEMENT



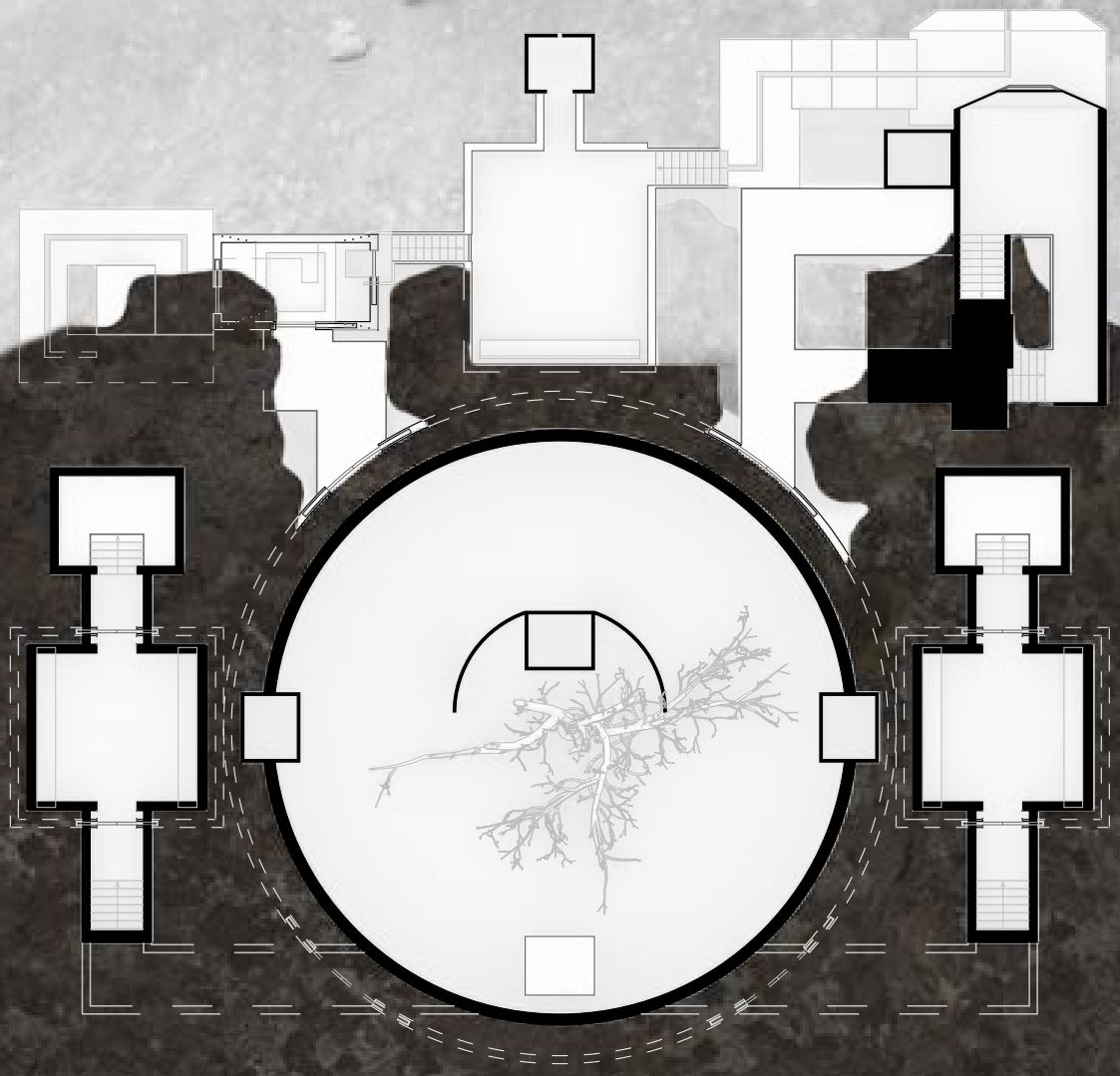
AXO



TOP VIEW



FLOORPLAN 1



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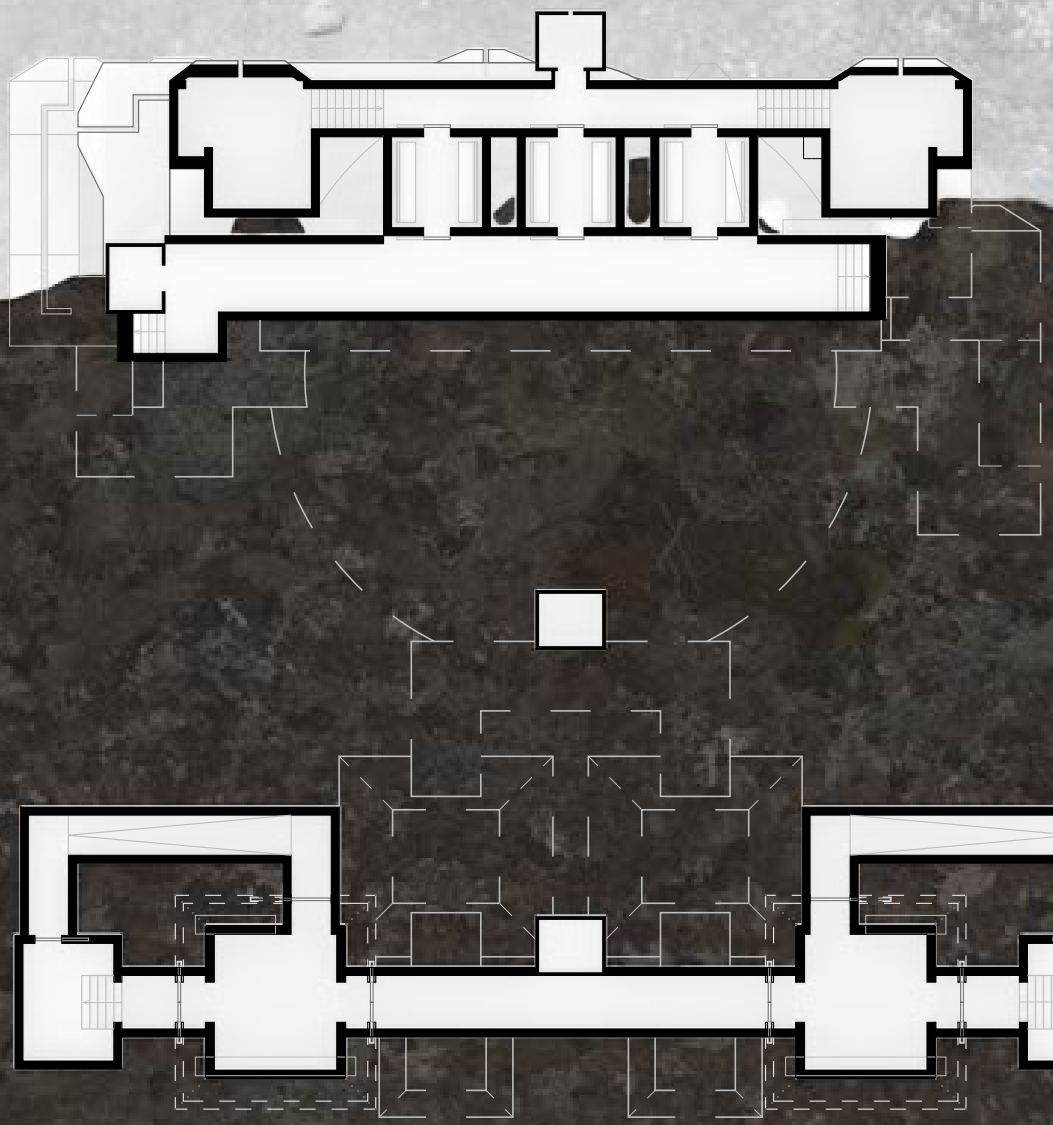
FLOORPLAN 2



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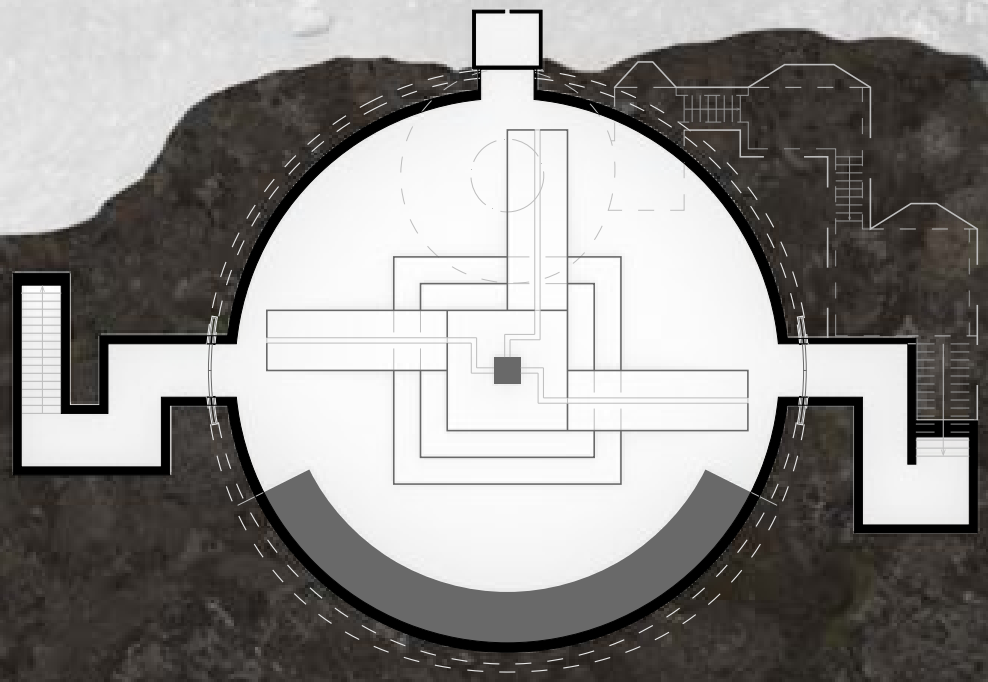
FLOORPLAN 3



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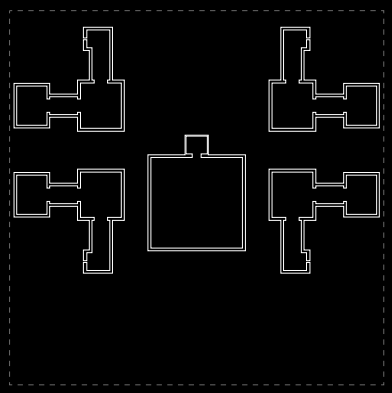

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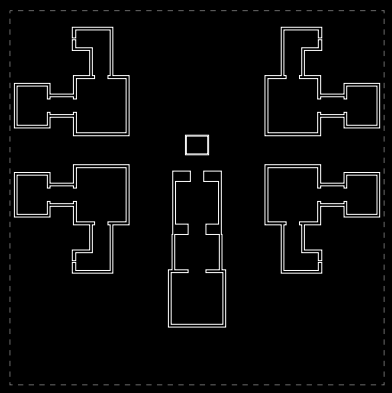

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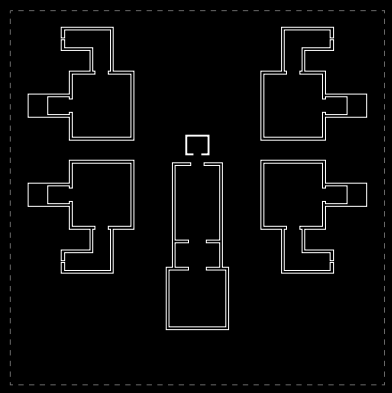

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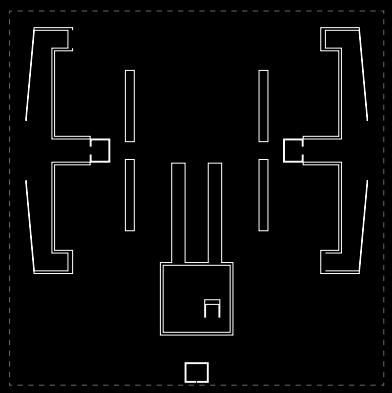

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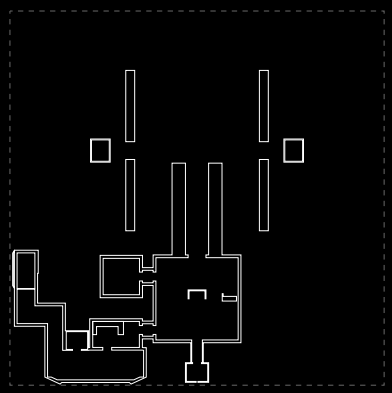

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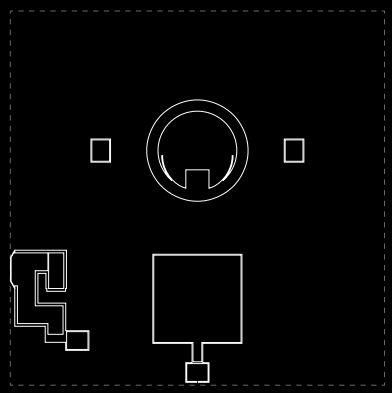

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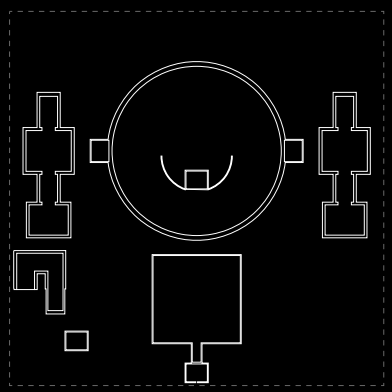

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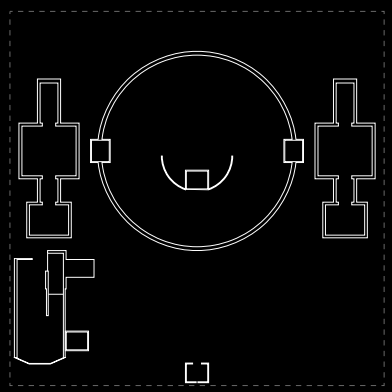

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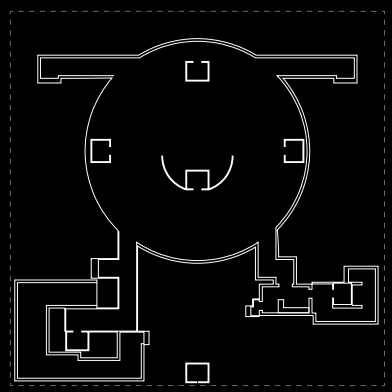

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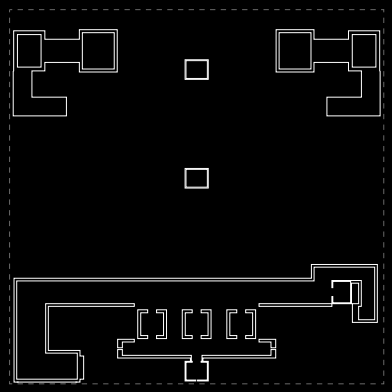

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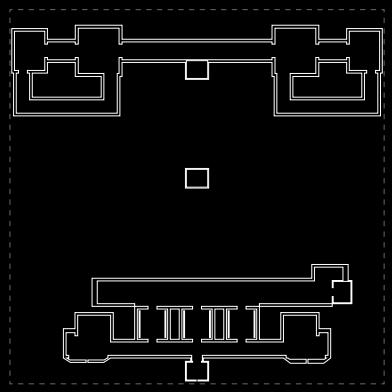

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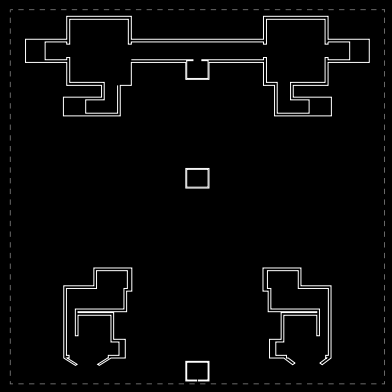

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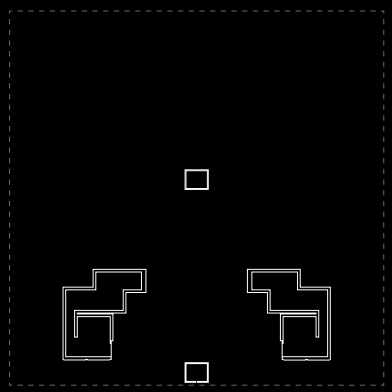

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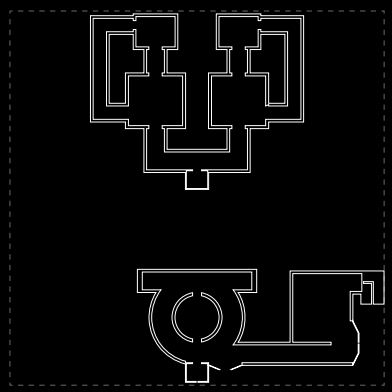

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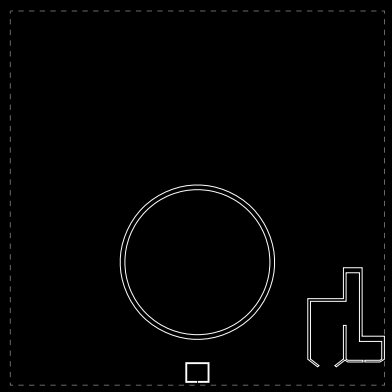

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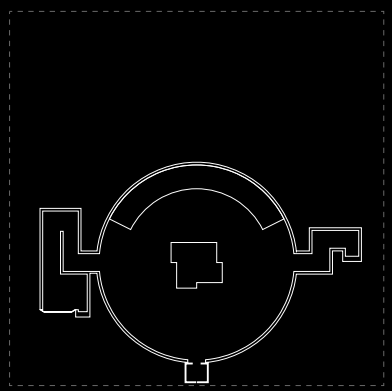

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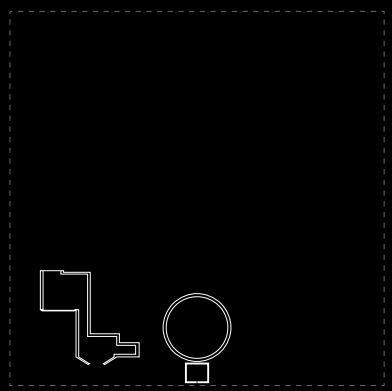

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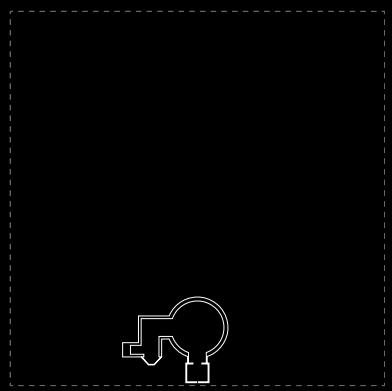

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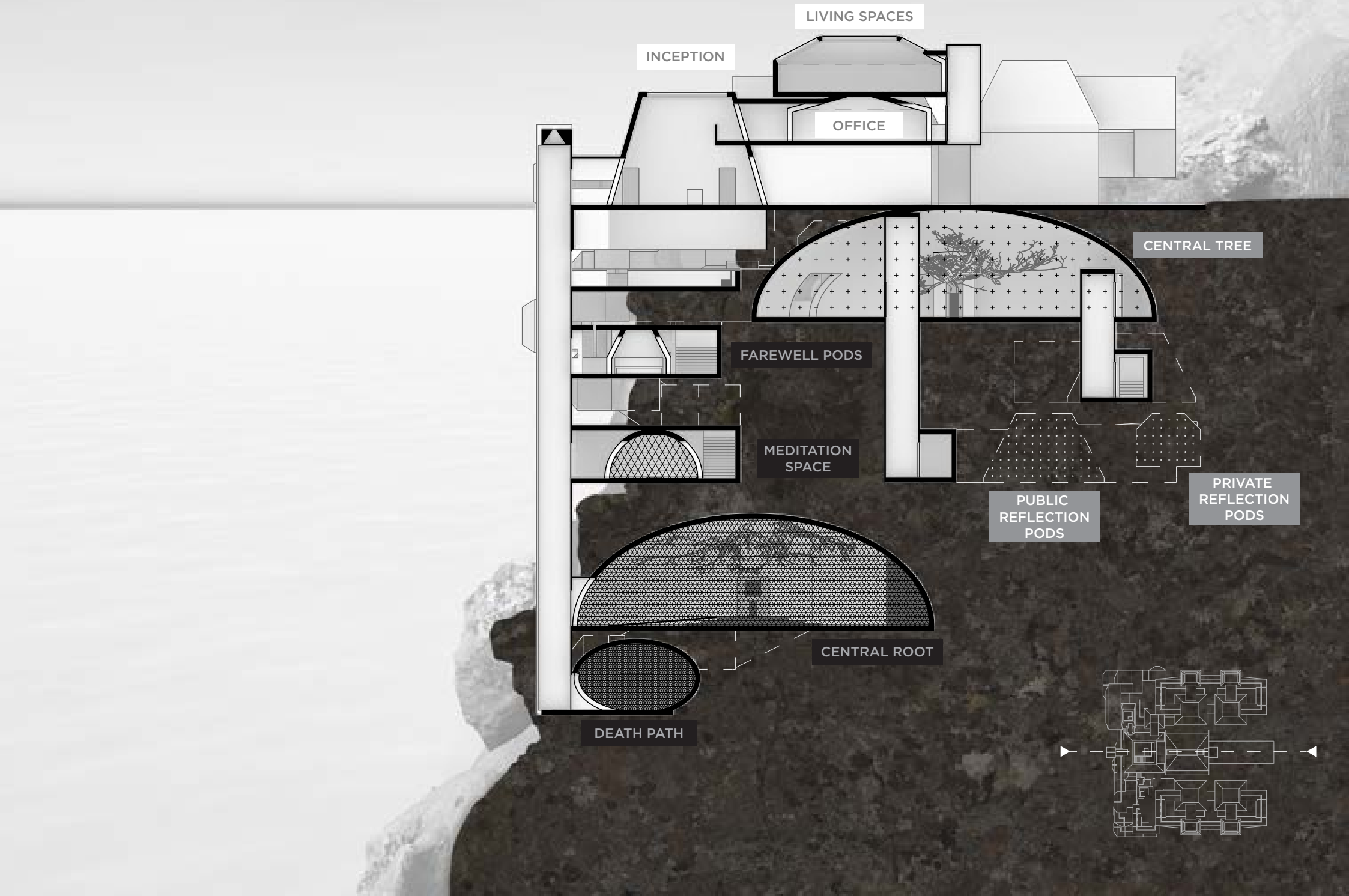
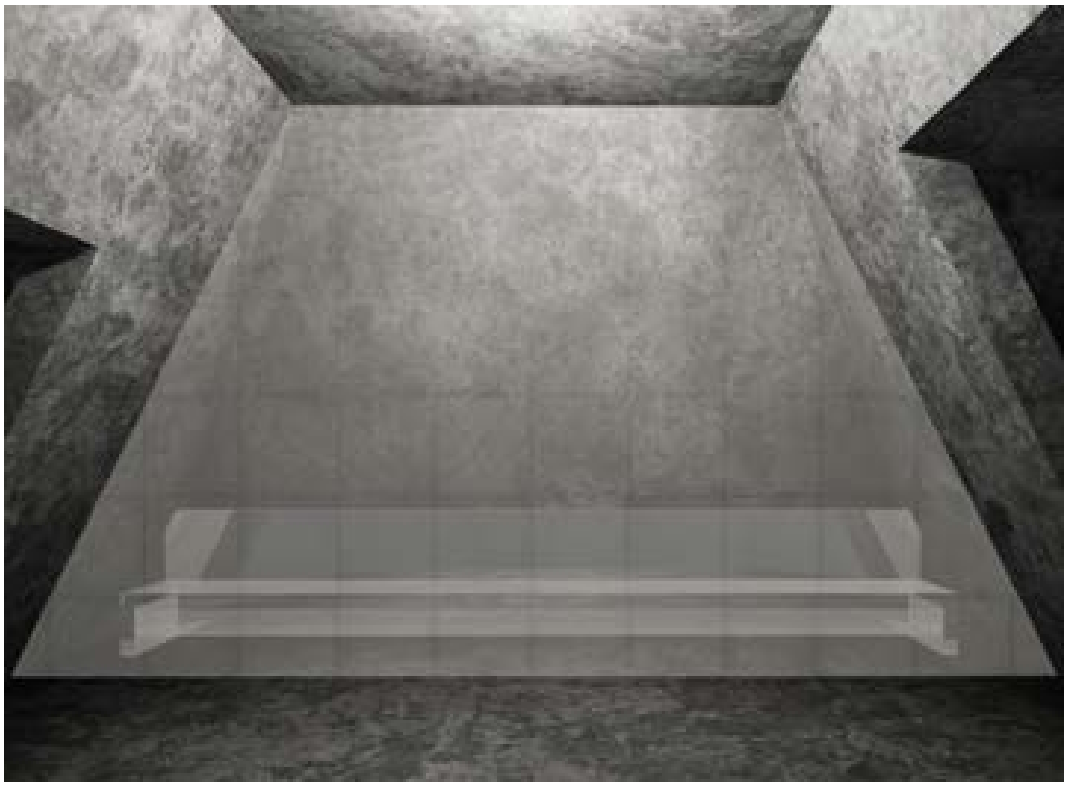
SECTION


LIVING SPACES
INCEPTION
OFFICE
CENTRAL TREE
FAREWELL PODS
MEDITATION SPACE
PUBLIC REFLECTION PODS
PRIVATE REFLECTION PODS
CENTRAL ROOT
DEATH PATH

UNREAL RENDERINGS

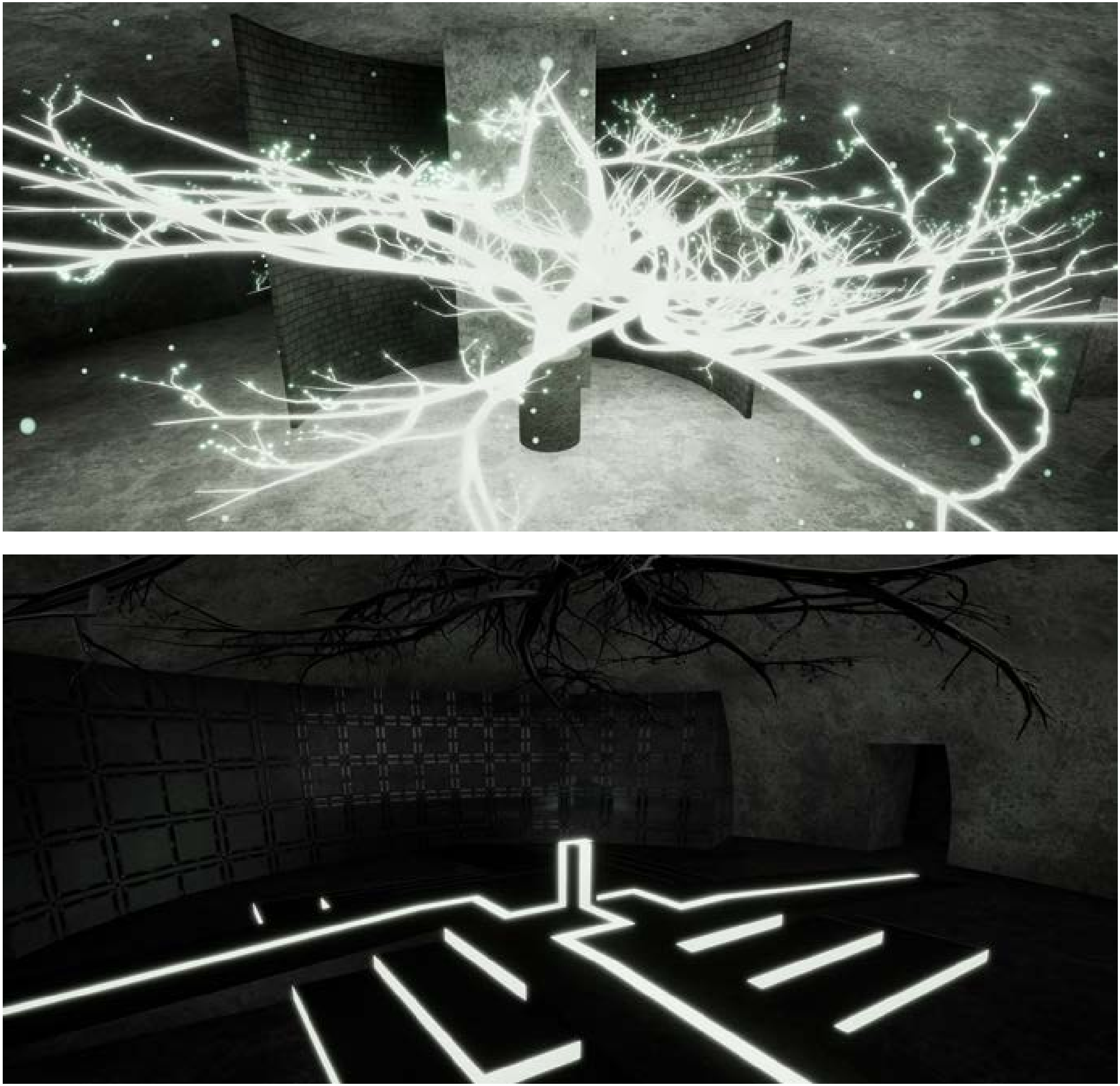
UNREAL RENDERINGS

UNREAL RENDERINGS



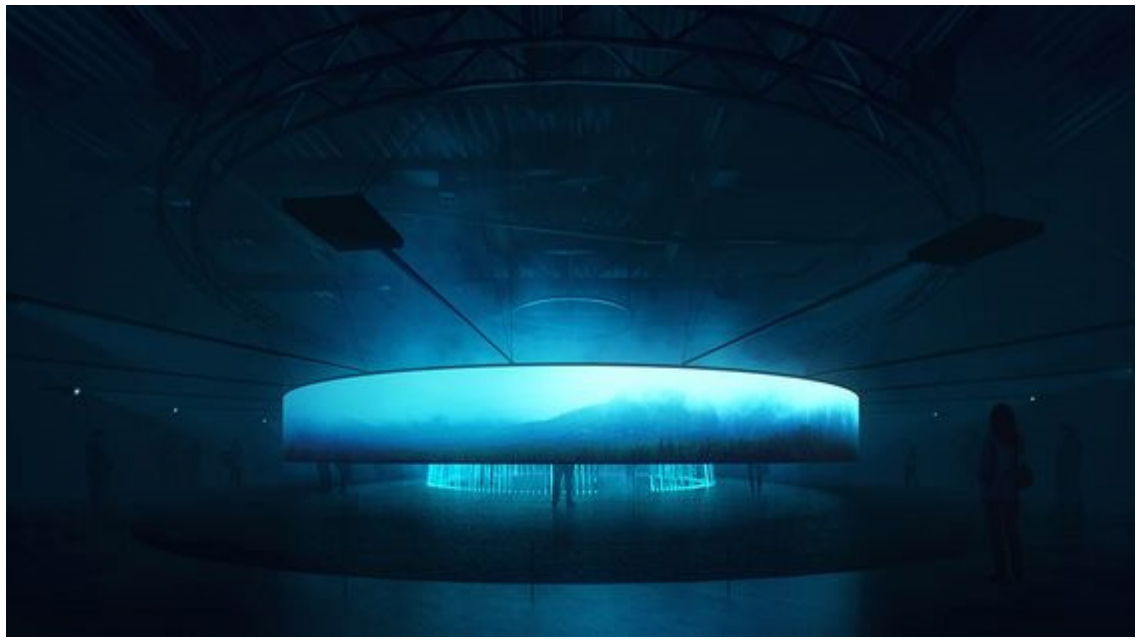
UNREAL RENDERINGS

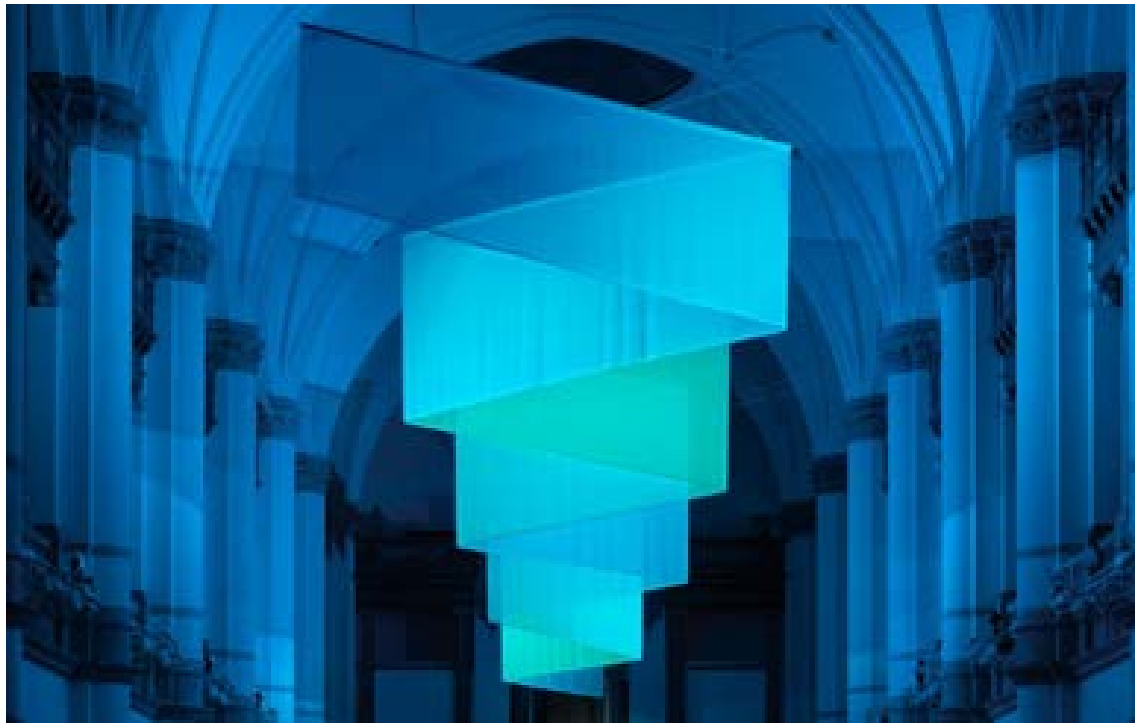
UNREAL RENDERINGS



UNREAL RENDERINGS

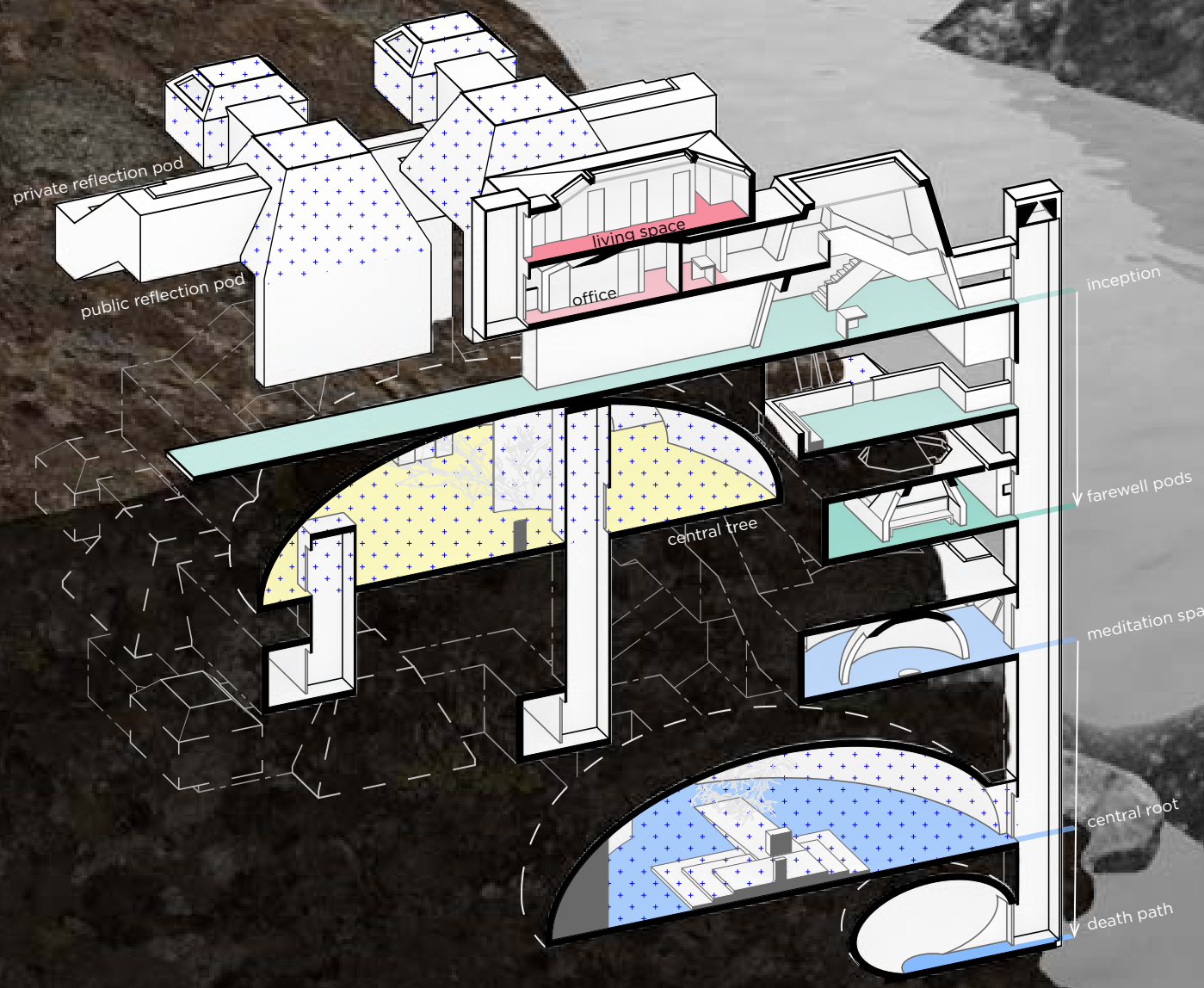
AR EFFECTS





VR EFFECTS

AXO SECTION


private reflection pod
public reflection pod
living space
office
central tree
inception
farewell pods
meditation space
central root
death path

APPENDIX

Selected Reading: The Dreadful Mystic Banquet

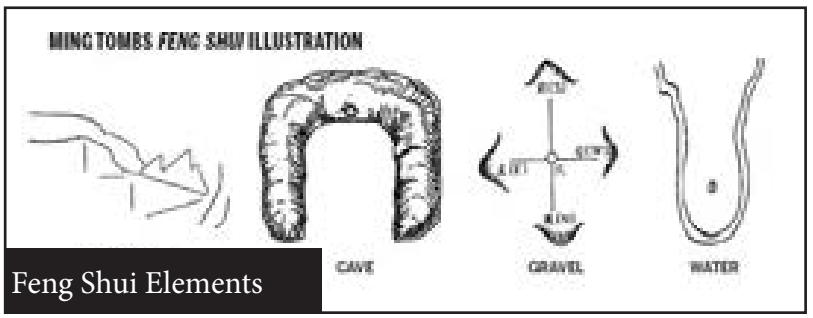
In “The Dreadful Mystic Banquet” by Alphonso Lingis, it begins by educating readers of a ritual called chöd. To summarise what chöd is in one sentence, it is a traditional rite in old Tibet, where the celebrant and the audience envisions otherworldly beings consuming the celebrant’s body. While the chöd may seem scary and extreme, the reasoning behind it pushes the readers to think about their own actions. The chöd stems from the Tibetan people wanting to practice magnanimity, where they push it to the limits and give everything of themselves. In contrast, humans have taken from our surroundings selfishly, without any form of consent or return to the environment. We have drained Mother Earth of her resources, and taken from the other creatures that inhabit her, yet even at death, humans are selfish and use various ways to keep our bodies out of their reach.

Lingis also wrote about imagination and visions. Imagination was quoted to be “the capacity of our mind to dismember what immediate perception puts together”, while vision is “not what is there and seeable, instead it anchors meanings in a visual quale”. To some extent, imagination is a driving factor for visions. It is the multiplication factor that allows visions to exist from what is there. In both imagination and visions, they rely on the physical reality to exist. They depend on what we perceive from the external world. Lingis also quoted that dreams are “debris from the perceived world we still see.” But what about blind people? What do they “see”? What are their dreams made of? Following the logic that dreams are from the perceived world, dreams of the blind would most likely consist of what they perceive the world to be, of whatever they can take in from the external world, be it sound, smell, taste or anything they can imagine.

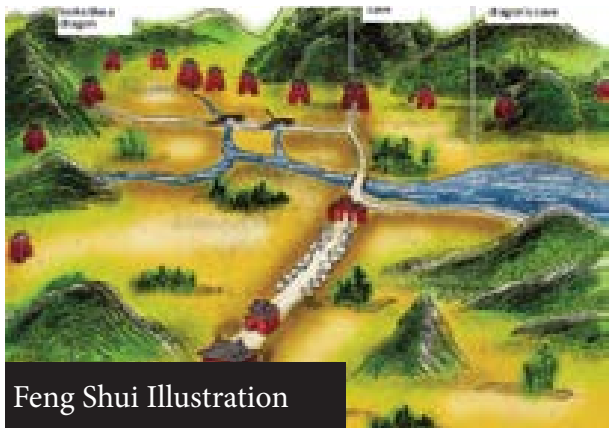
CEMETERY TYPOLOGY

Terracotta warriors

Tomb of Qin Shi Huang, 210 BCE



Feng Shui Elements

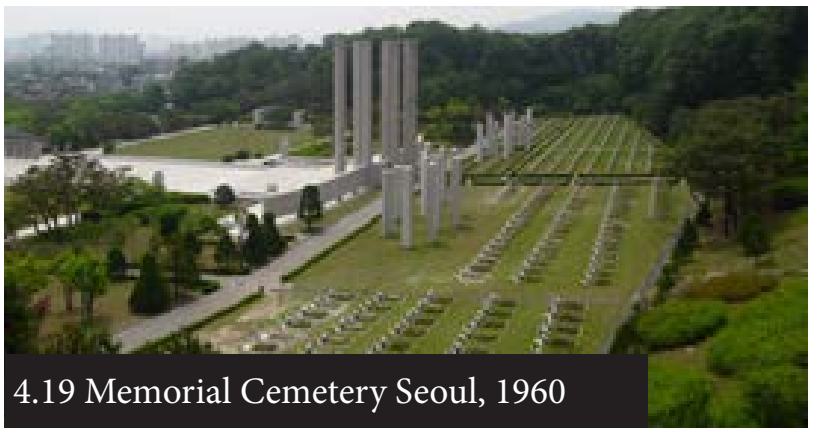


Feng Shui Illustration

Pok Fu Lam Cemetery, Hong Kong, 1882

Tomb of Qin Shi Huang

Okunoin Cemetery, Koyasan, Japan, 819 CE



4.19 Memorial Cemetery Seoul, 1960

Phnom Penh Cemetery, Cambodia

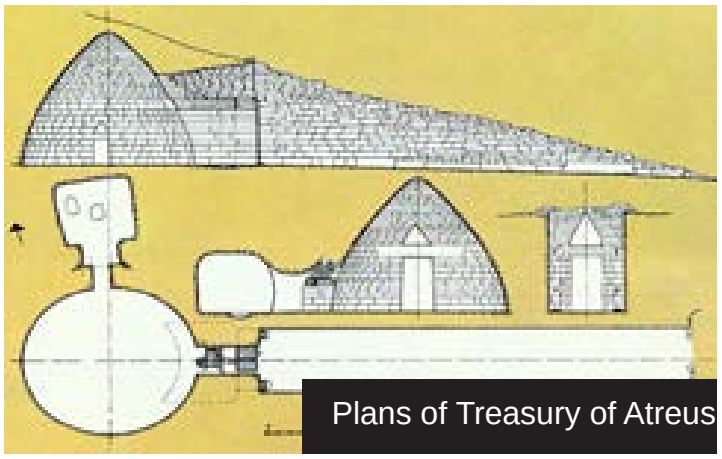
Hakka Cemetery, Singapore, 1887

True Dragon Tower, Taiwan, 2002

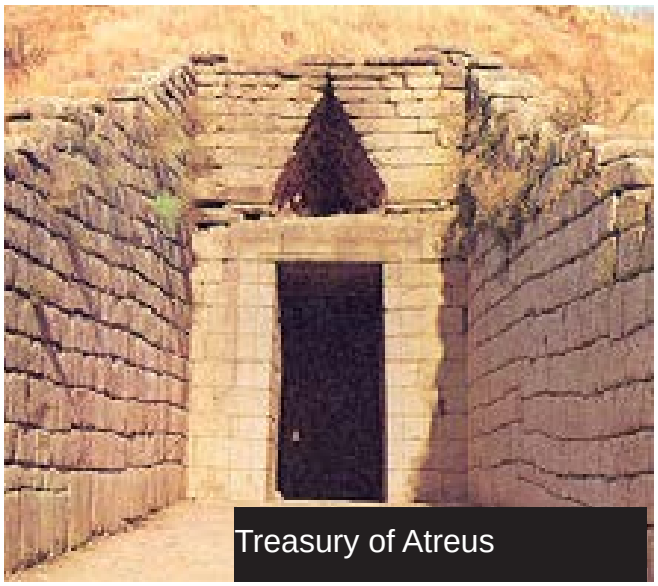
Okunoin Cemetery, Koyasan, Japan, 819 CE

Mount Vernon Columbarium, Singapore, 1976

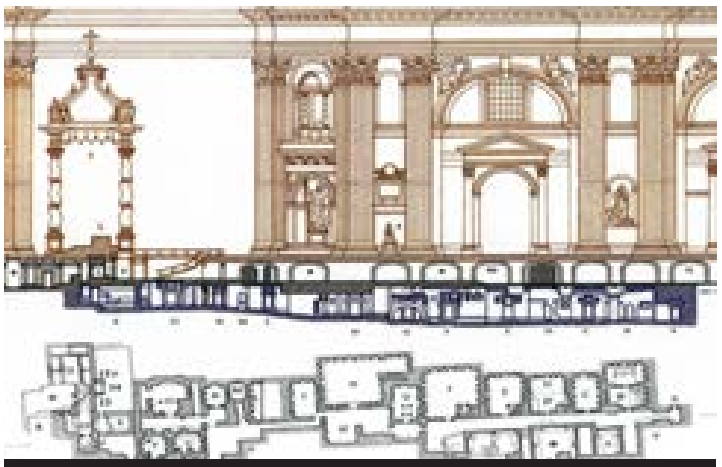
Shinjuku Rurikoin Byakurengedo, Japan, 2014



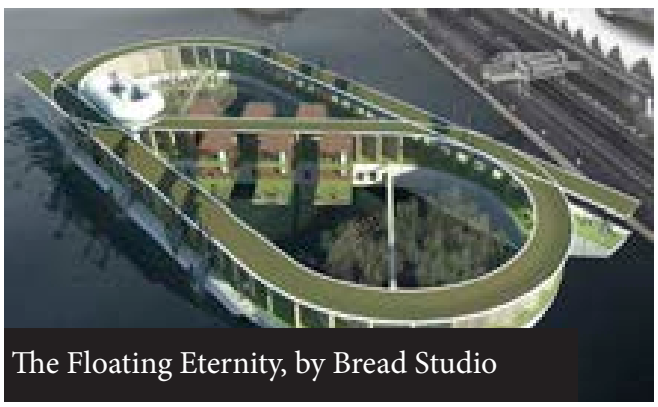
Plans of Treasury of Atreus



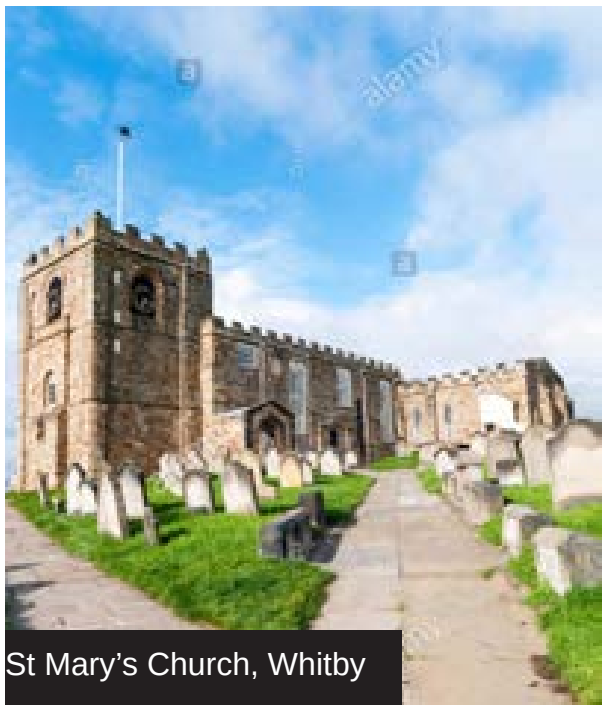
Treasury of Atreus



Plans of St Peter’s Basilica and Tomb St Peter



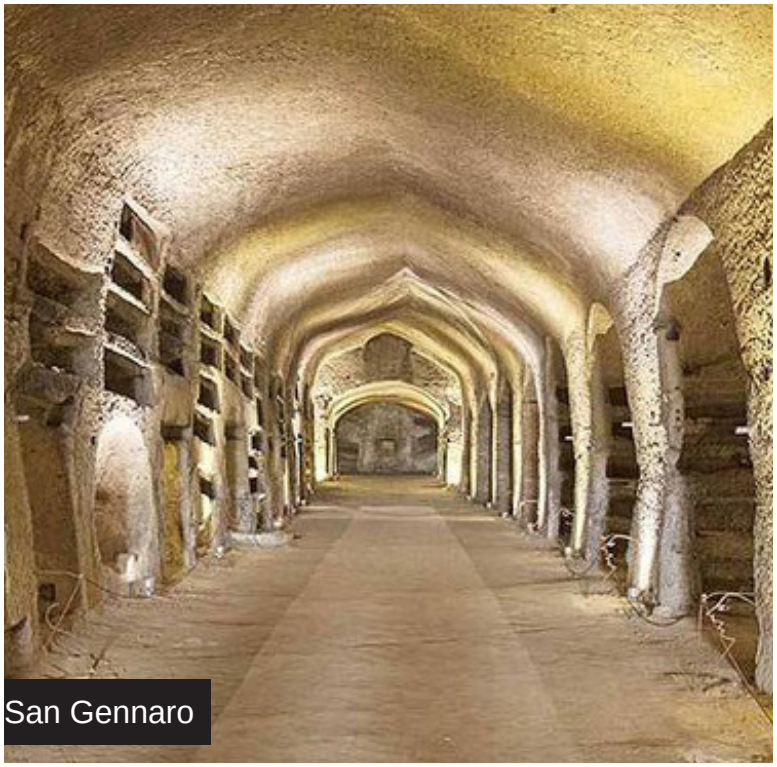
The Floating Eternity, by Bread Studio



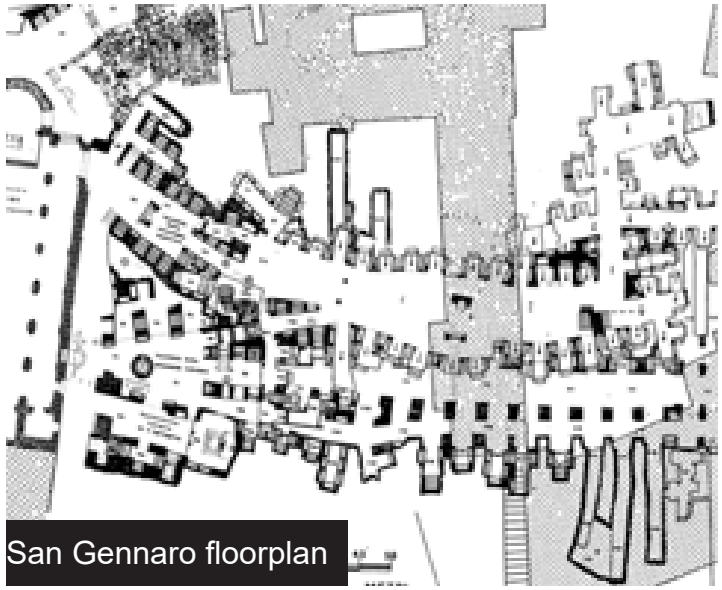
St Mary’s Church, Whitby

St Peter’s Basilica

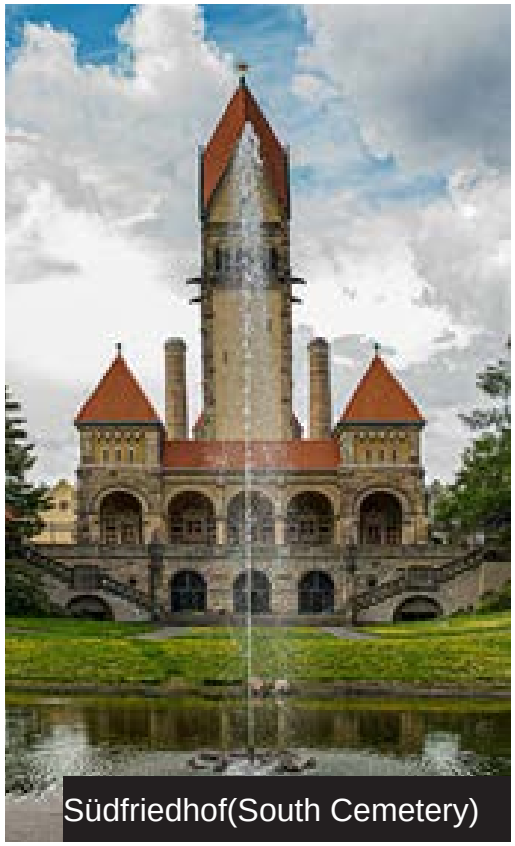
San Michele Cemetery



San Gennaro



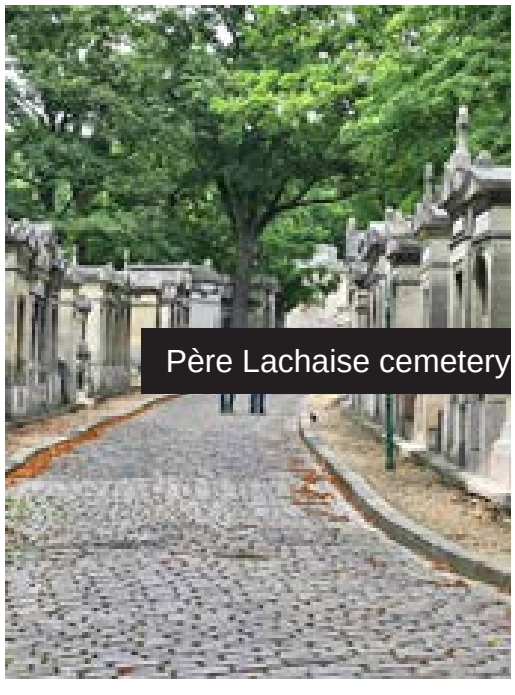
San Gennaro floorplan



Südfriedhof(South Cemetery)

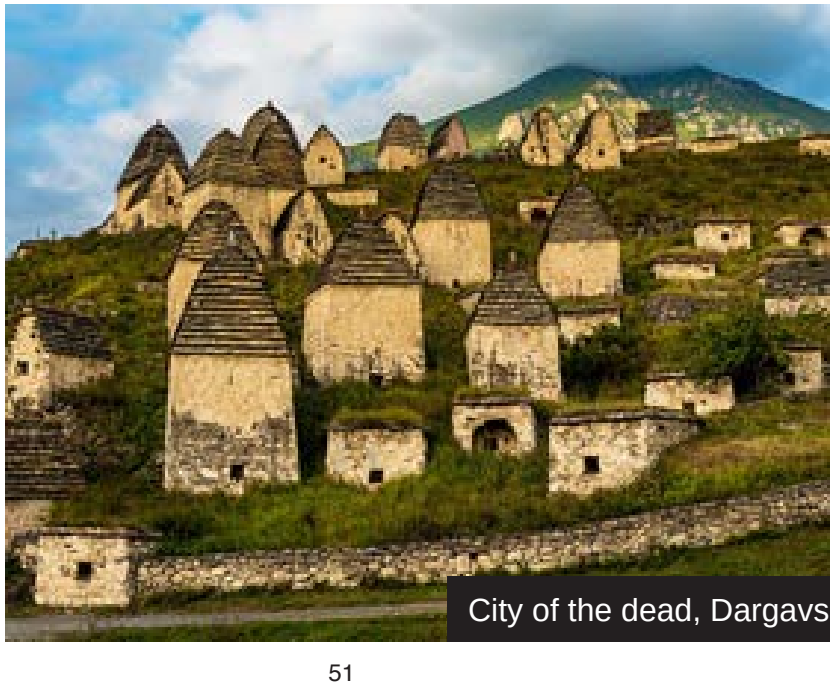
Merry Cemetery

Map of Südfriedhof

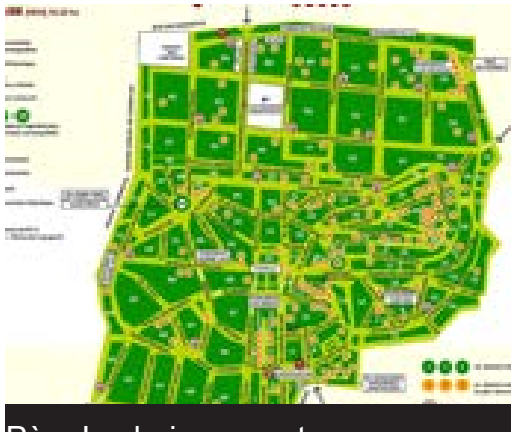


Père Lachaise cemetery

Jardines Del Humaya

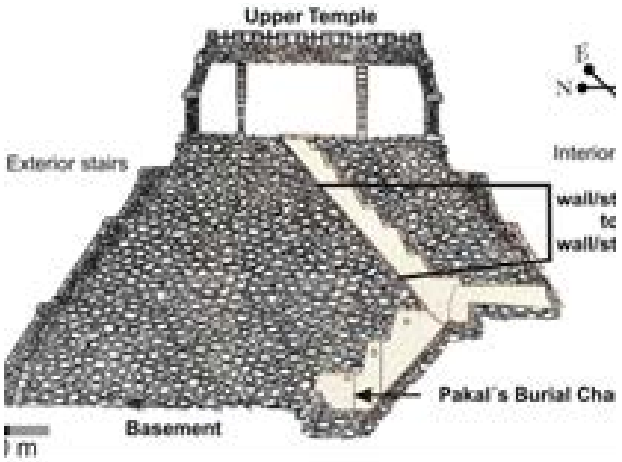


City of the dead, Dargavs

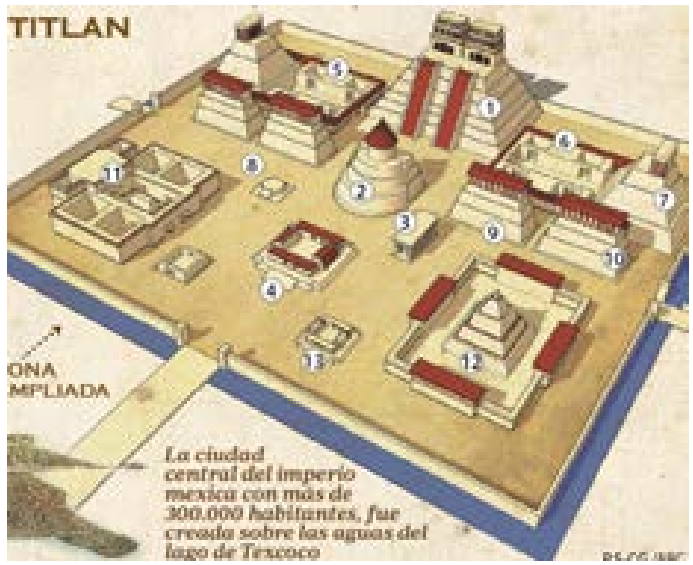


Père Lachaise cemetery map

Temple of the Inscriptions, Mexico

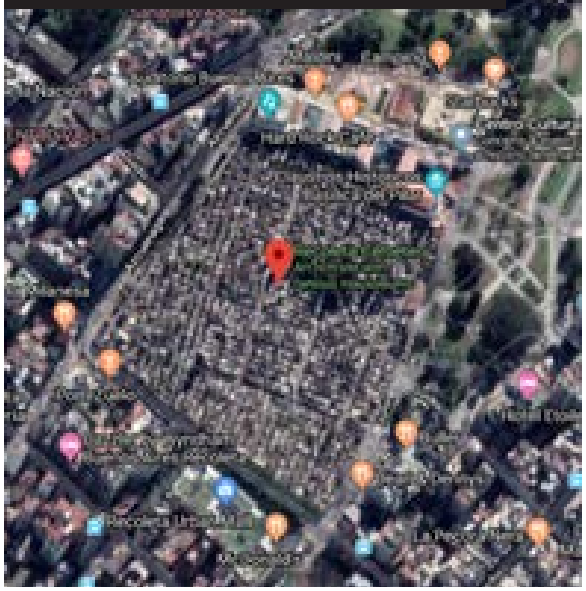


Templo Mayor, Mexico



Sucre General Cemetery, Bolivia

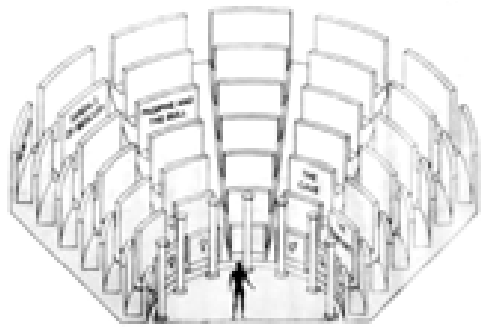
La Recoleta Cemetery, Argentina



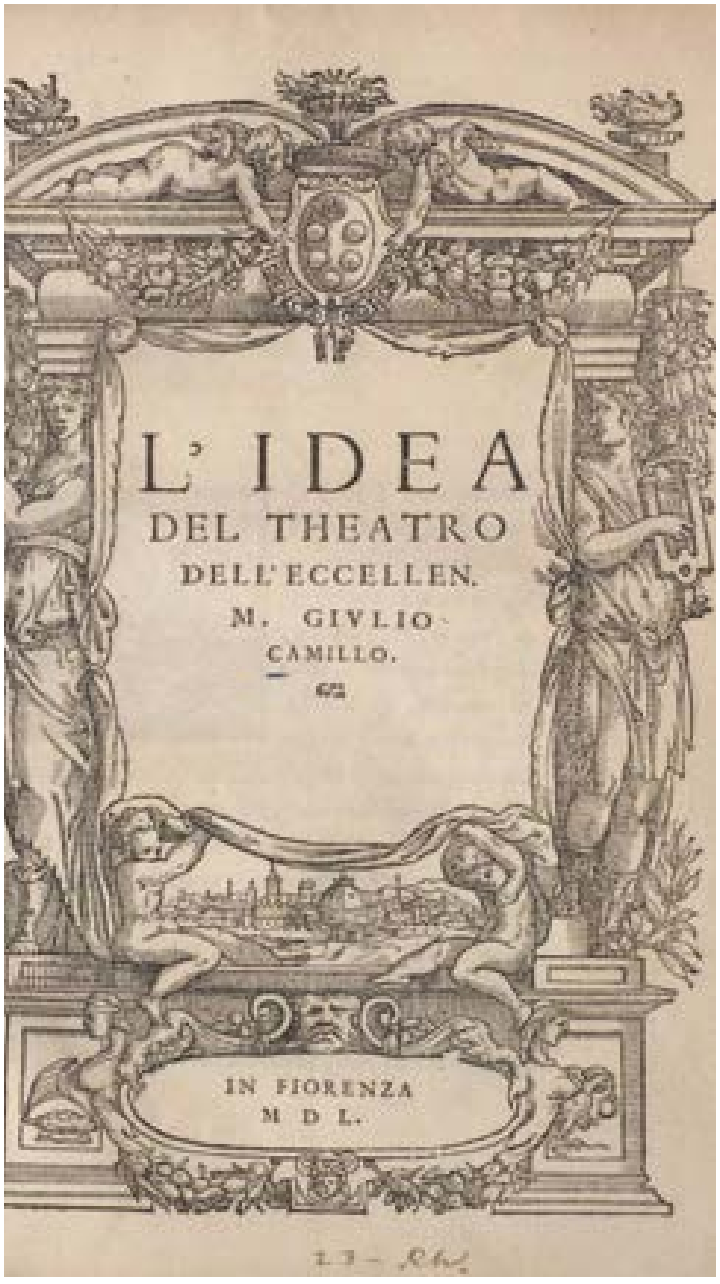
Cementerio de Cristóbal Colón, Cuba

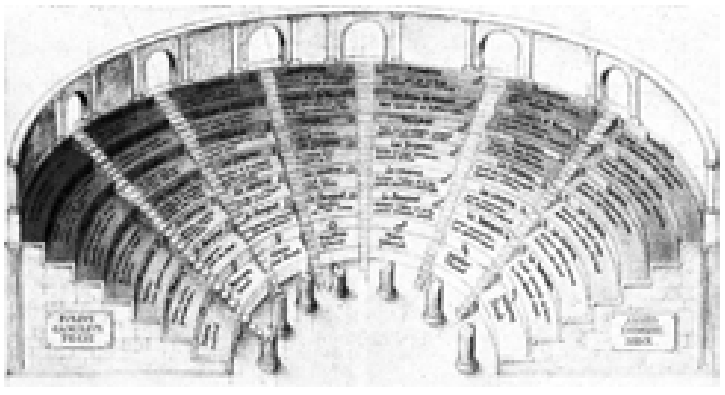
Panteón Antiguo, Mexico

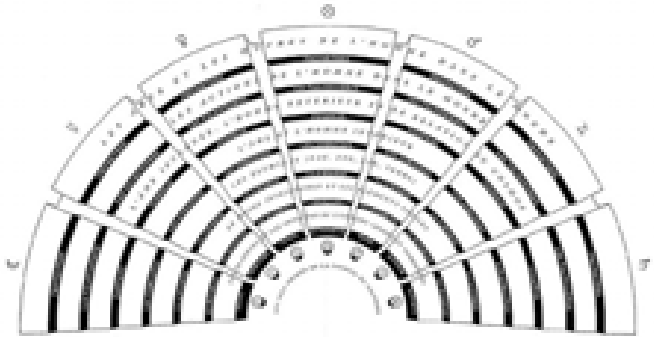
MEMORY THEATRE



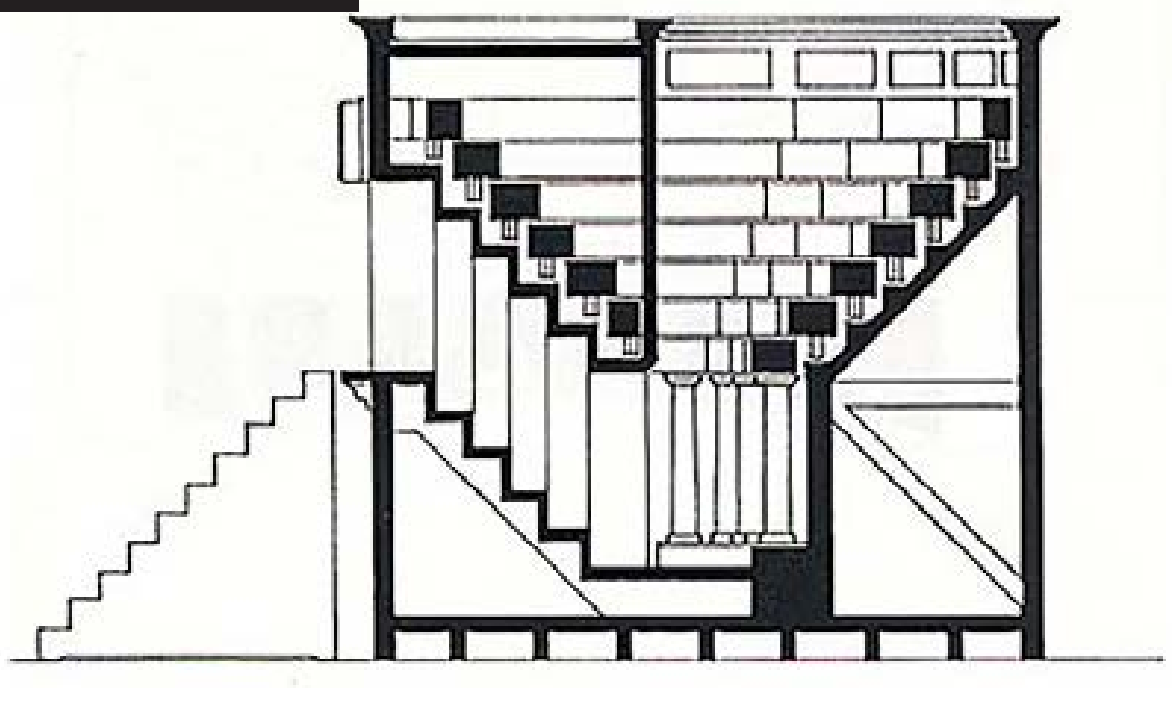
The Encyclopedic Palace

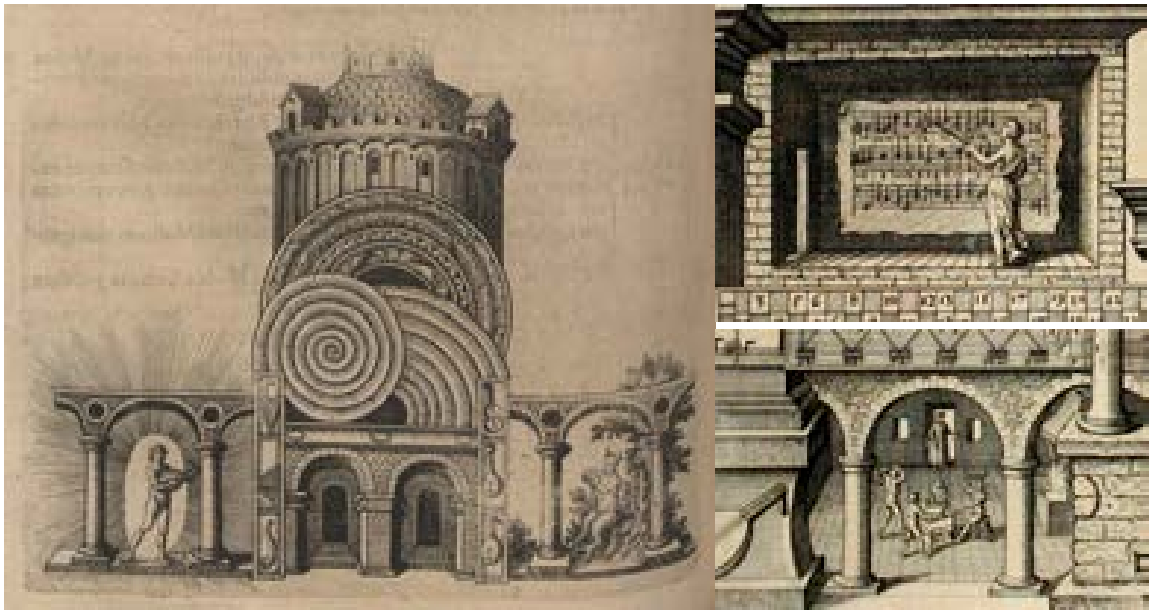




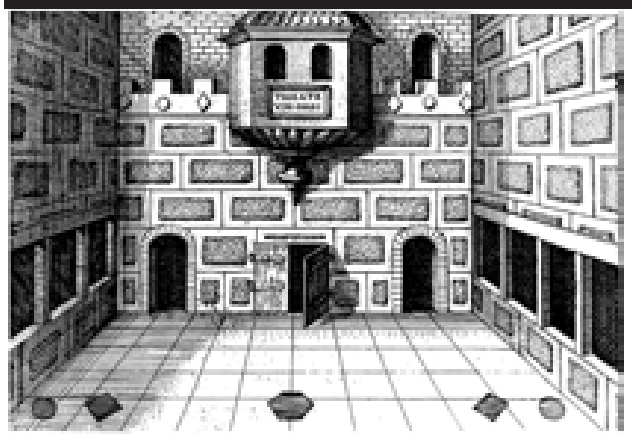


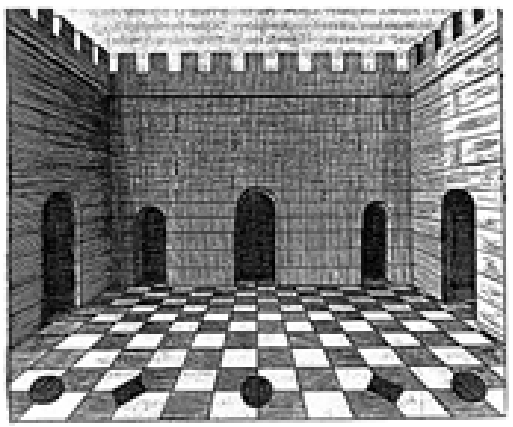
Camilo's memory theatre



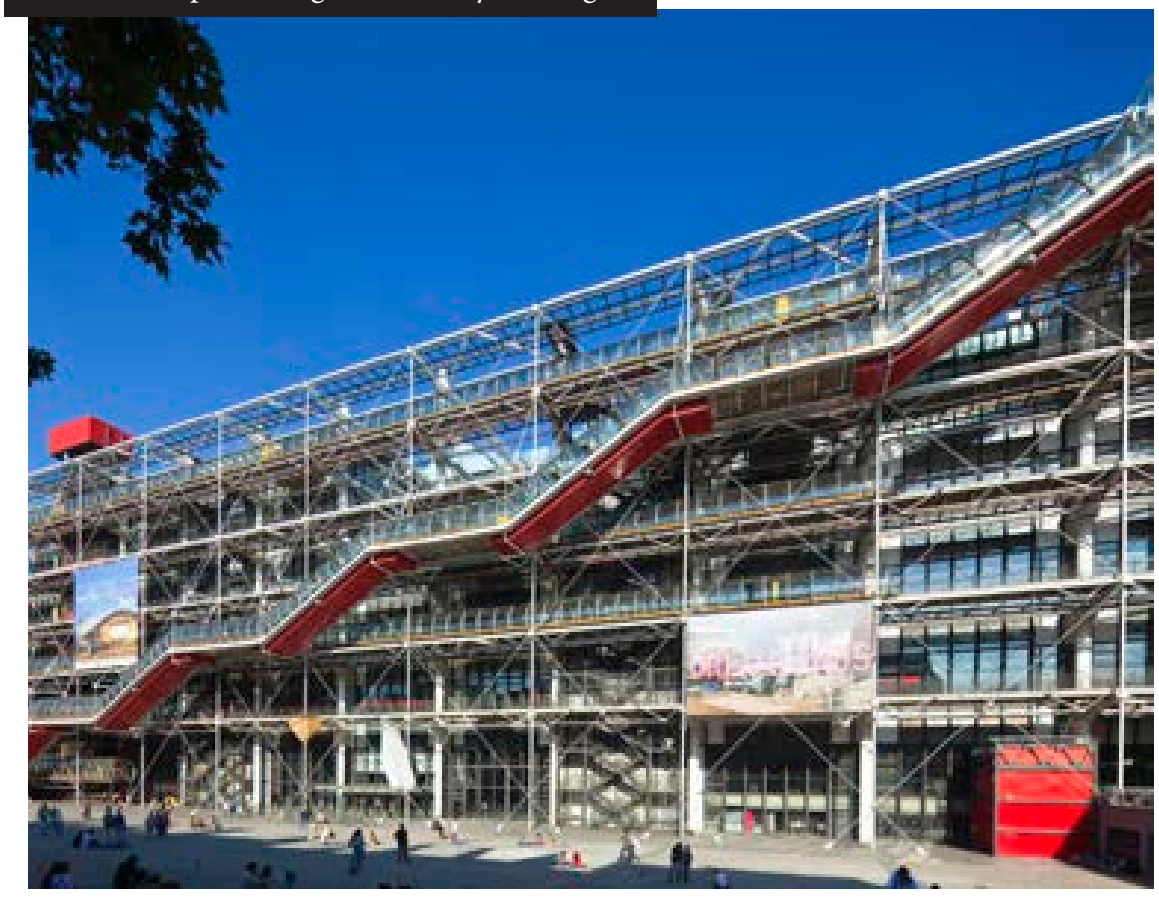


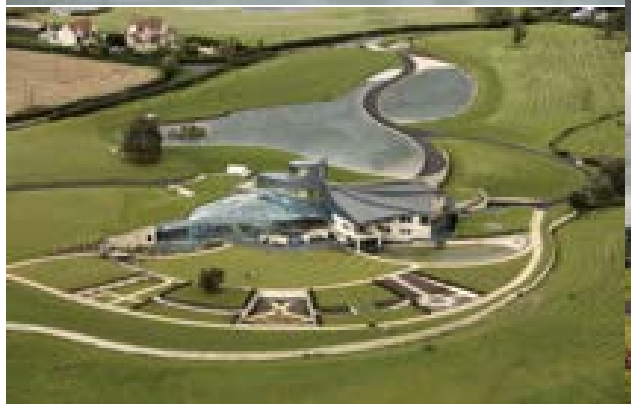
Robert Fludd; the Memory of the palace of music, Memory theatre

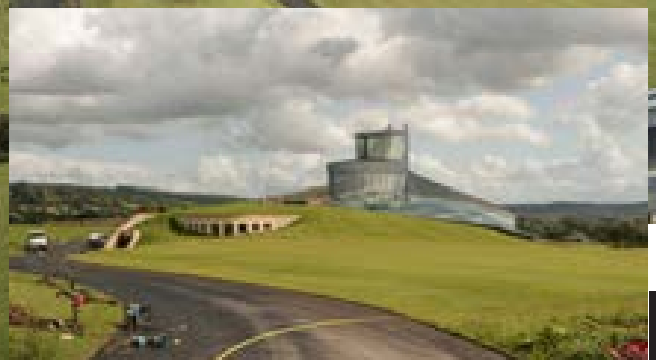




Museums, preserving the memory of things



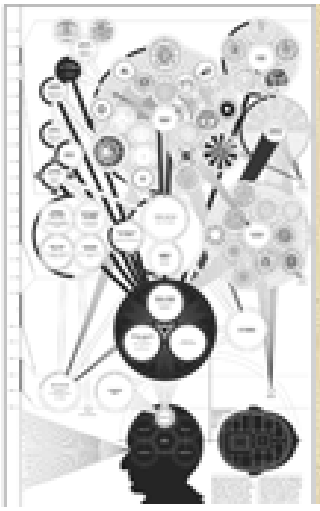


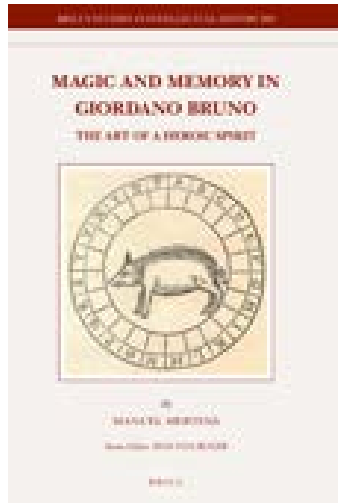


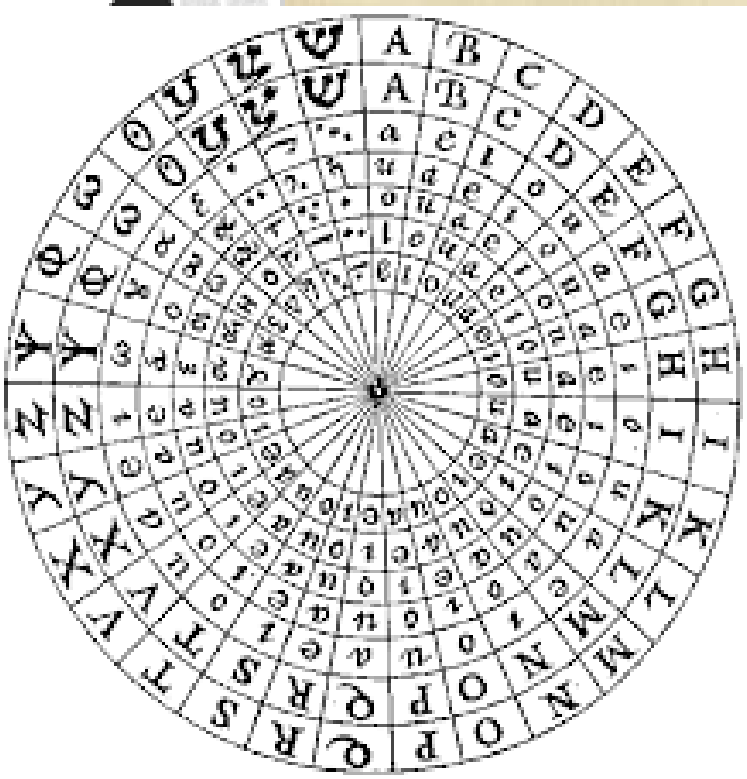
BBC's Sherlock Magnussen's Mind Palace @ Appledore

Mnemonic devices

Frances A Yate, Art of Memory







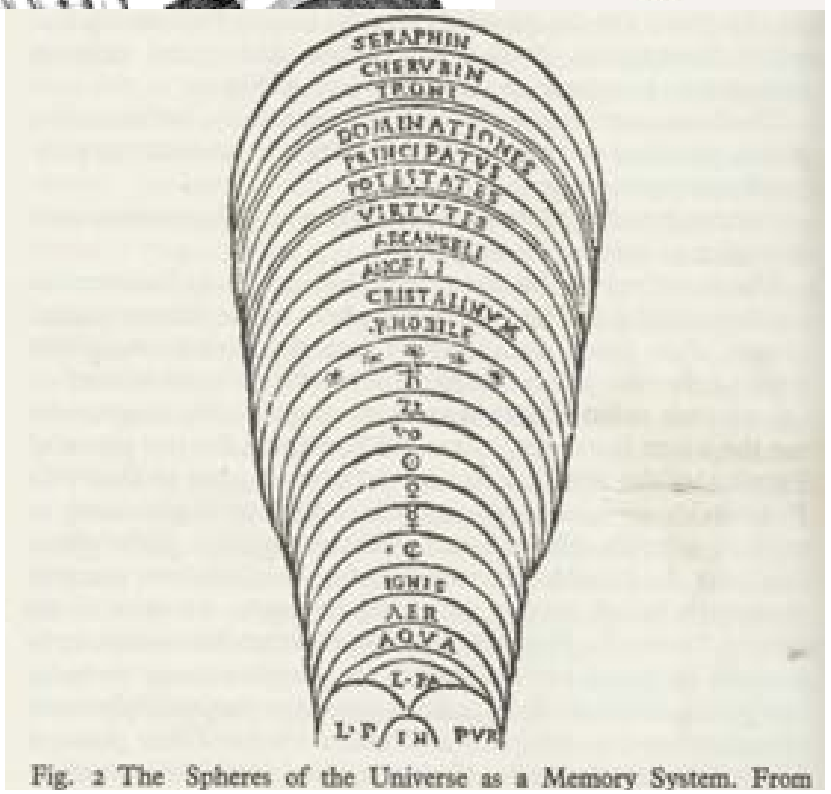
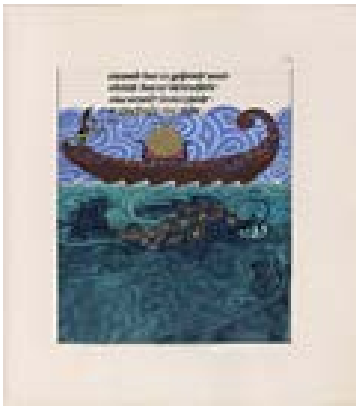
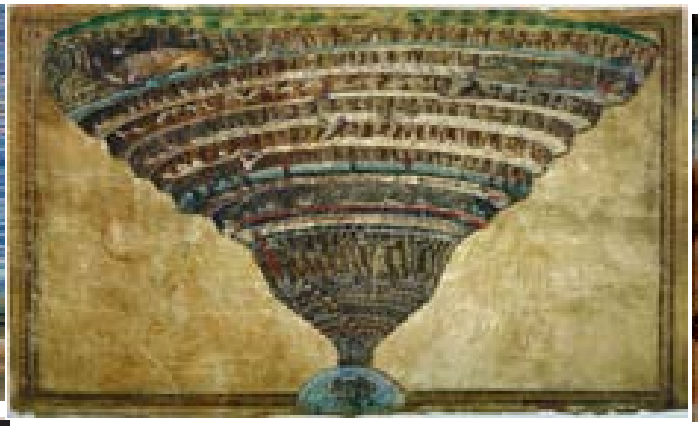


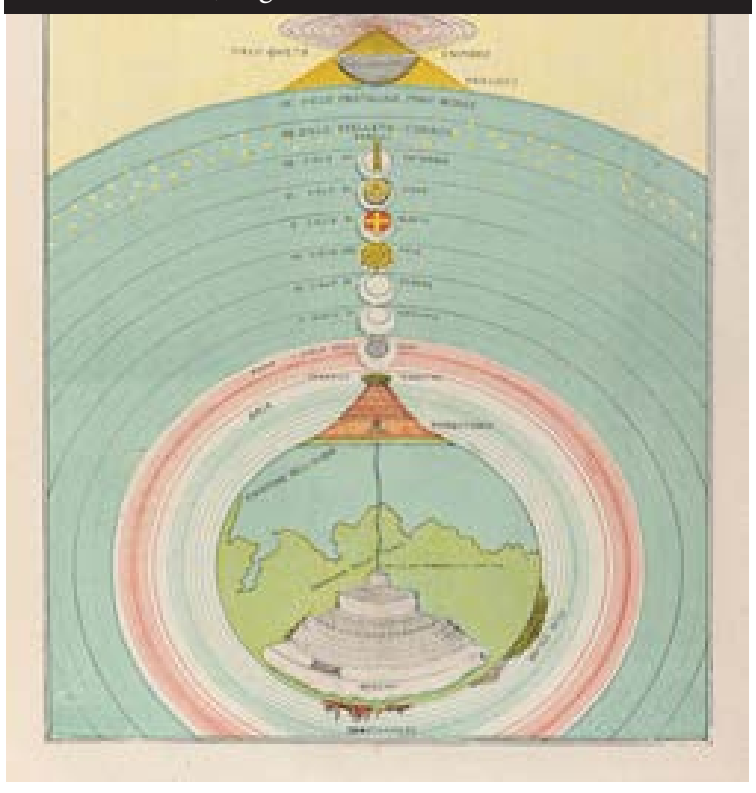
Fig. 2 The Spheres of the Universe as a Memory System. From



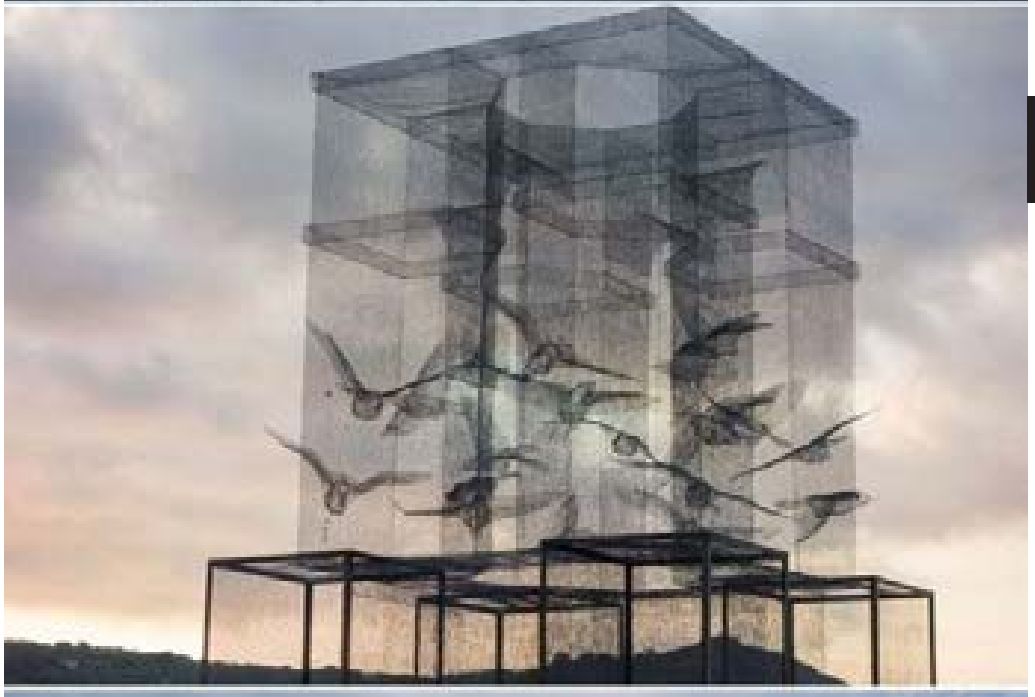


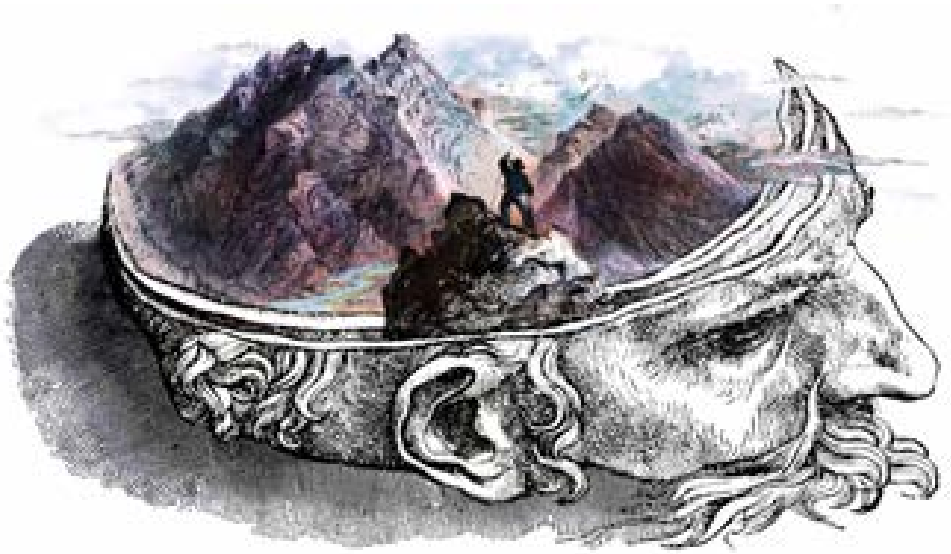
Memory and human imagination: Divine Comedy

Memory and human imagination;
Carl Jung's Red Book the Red Book



Fiction of memory alternation

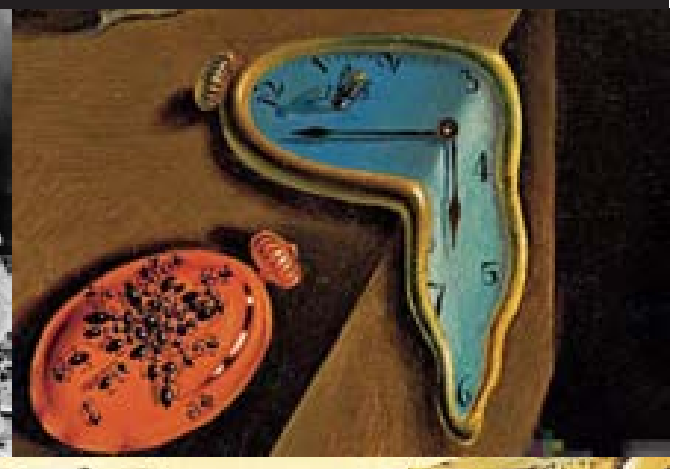




THE MYSTERY OF S., THE MAN WITH AN IMPOSSIBLE MEMORY

Ethereal Wire Mesh Sculpture Towers Over an Italian Landscape Like a Fading Memory

The Persistence of Memory
-Salvador Dali



RITUALS, MYTHS AND FOLKLORIC TALES

Haidi Mortuary Totem Pole (Masset, Queen Charlotte Islands, B.C., American Pacific Northwest)

Only those with high status in the villages will get a totem pole. Bodies will be mashed and squeezed into a box at the top of the totem pole.

Every chief/king is enthroned with his own special stool. After the king passes away, the stool then becomes the home of the spirit of the departed King. The stool is the blackened and becomes a permanent reminder of the beloved ruler. It is guarded in a special room, where it's placed on animal skins or beds and never directly on the ground. Sacrifices are made to the stool and the dead king/ chief is immortalized and honoured with his Black Stool.

The Black Stool of the Asante - Ghana, Africa

Endocannibalism within Wari' People (Rondonia, Brazil)

Indigenous people eating deceased relatives as a form of "absorbing" their essence through the body

Indonesia - Toraja culture

The dead of the Torajan, known as "To Makula", which means "sick person", are mummified using formalin and kept around the house, being treated as if they were still alive. This stems from the belief that the person's soul is still in the house and helps the family members deal with their grief better as they have more time to come in terms with it

Memorial Reef - Miami, Florida, USA

A recent law was passed in South Korea stating that burials cannot be kept for more than 60 years due to a lack of space. A company took advantage of the situation and came out with beads made from the remains of human ashes to allow for a decorative way for relatives to keep the deceased nearby.

Mixing ashes with cement to create shapes that will be placed in the bottom of the ocean, in a man-made reef

Cremation Diamonds - USA

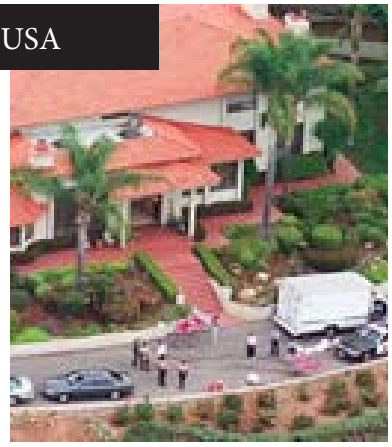
Ash beads - South Korea

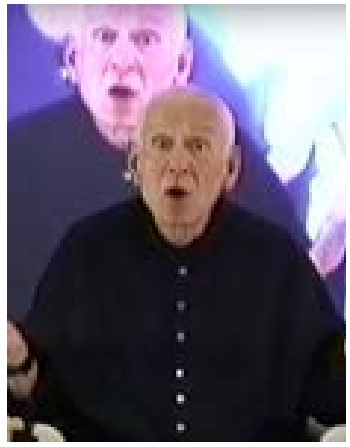
Combining the ashes or the hair or a deceased loved one into creating synthetic diamonds that can be worn

Fantasy Coffins - Ghana, Africa

Based on a belief that life transcends death and that the deceased will continue with his or her profession in the afterlife. The idea is that the dead have to be buried in something that represents the job they did while alive, so that they remember where they come from and what they have left behind.

Heaven's Gate - San Diego, California, USA





Mass suicide because they believed that when they die the soul will board a spacecraft to somewhere better

Philippines, Caviteño culture

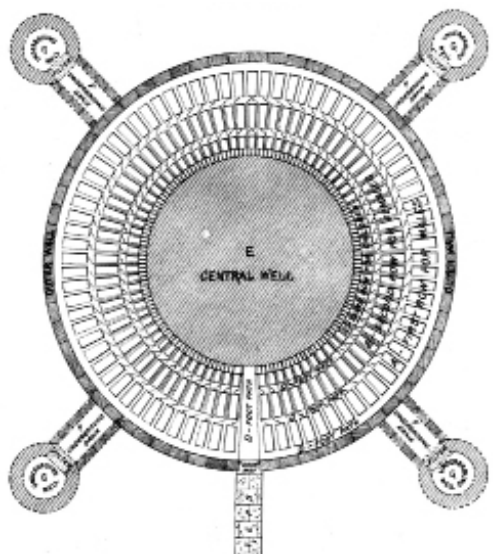
When they grow old, the Caviteño venture into the forest in search of a favoured tree to be buried in when they die. Their relatives not only help them build a hut near the tree to spend their remaining days, but also help to hollow out a burial spot in the tree they have chosen. They believe that the deceased should be returned to nature as nature had provided for them to sustain their life.

Scientology - USA

Believes that the human body is a vessel that contains the soul (thetans) that are extra-terrestrial in nature

India, Zoroastrain Culture

The dead of this culture are placed in towers known as "Towers of Silence", where they are exposed to sun and vultures. They believe that decomposition is seen as contagious and spiritually dangerous, hence they do not cremate or bury their dead in fear of contaminating the fire and earth.

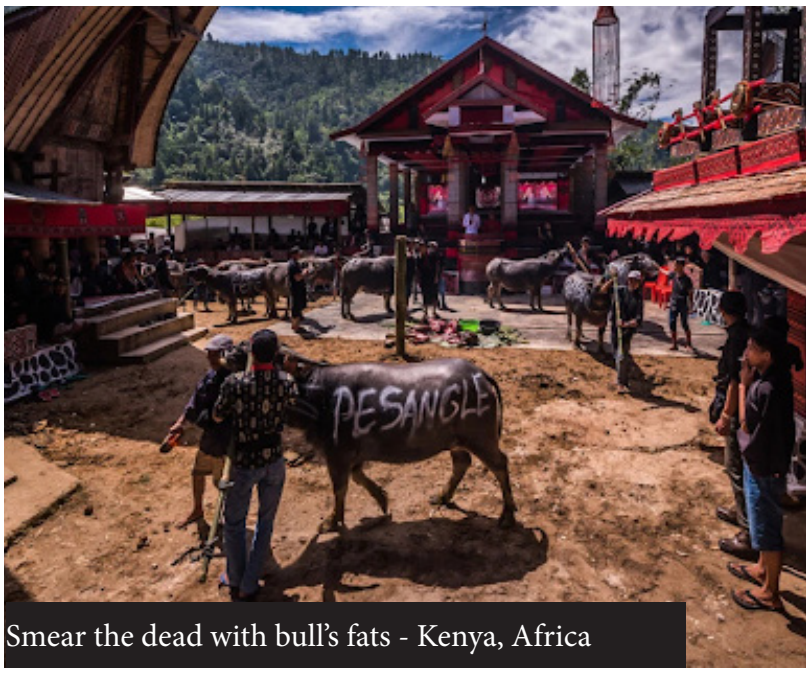


Tibet, Tibetan Buddhist culture

The people who follow this culture conduct sky burials, where their entire bodies are fed to vultures. The vultures are seen as Daikinis (angels) that will take the soul of the dead to heaven to await reincarnation, thus if the vultures do not eat the body, it is seen as a bad omen.

Crying loudly - Kenya, Africa

The Luo and Luhya community people will howl and shout at the top of their voices as they head towards the home of the deceased. Some will tear their clothes. Professional mouners are also hired for this ritual. It is believed that this way the deceased person's ghost will not haunt you.



Smear the dead with bull's fats - Kenya, Africa

A bull is slaughtered as a sacrifice to the deceased and the fat from the bull is smeared on the body as a means of protecting the dead body. This is done by the first son of the deceased. This ritual is to honour the deceased.

Soothsaying - KwaZulu-Natal Province, South Africa

A Zulu Isangoma (diviner), with a puff adder in his mouth, practices soothsaying, or predicting, with snakes to help deceased to transit to their afterlife.

Finger Amputation - Dani tribe of Western Papa, New Guinea

Female members of the ribe would have a finger amputated each time an immediate family member died. This ritual was voluntary and served as an outward expression of internal pain. It is believed that this ritual appeases and keeps the deceased person's restless spirit away.

The Right Burial - Africa

The "right" burial is believed to ensure that the ancestor don't remain to haunt and exert power over the living, but instead rest in peace and protect the family.

Sex and the Dead- Uganda, Africa

The corpse is buried wearing the underwear of the surviving spouse.This death ritual is believed to deceive the ghost of the dead spouse, convincing him/her that they've been buried with their living spouse. As a result, they'll not torment the living spouse for sex at night.

Celebration - Nigeria, Africa

Singing and dancing to celebrate the life of the deceased.

Famadihana (The turning of bones) - Madagascar, Africa

People in Madagascar celebrate their dead loved ones once every 5-7 years. This ritual is based on the belief that the spirits of the dead finally join the world of the ancestors after the body's complete decomposition and appropriate ceremonies.

Menses Rites - Uaupes, Brazil

When girls get their first periods, they will be forced to be isolated in their homes, survived by only bread and water.After 1 month, they will be dragged out naked and beaten by their family member. If they survive, they will go through 3 additional rounds of beatings. Finally the sticks will be laced with fats for the girls to lick to nourish them, when finally the girls are considered marriagable.

In their passage from boys into men, they have their backs, shoulders and upper torsos sliced by razor blades, injected with tree oil and white river clay to leave long raised welts that looks like a crocodile's hide. This ritual is usually done in a "spirit house" by the boy's uncles, followed by the imparting of life skills from initiated men to these boys. This ritual came about from a local myth that the people had descended from the crocodile and emerged from the river as humans to walk on land.

Papua New Guinea, Latmul Tribe

Sateré-Mawé people - Brazil, South America

The Sateré-Mawé people of Brazil use intentional bullet ant stings as part of their initiation rites to be considered as adults in the tribe.

ENVIRONMENTAL FICTION

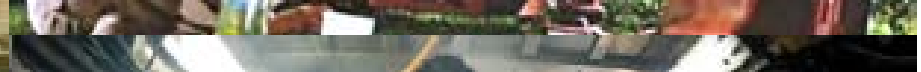
백두산 1차 폭발
대한민국 재난 경보
폭발이 시작됐다
백두산
2019.12

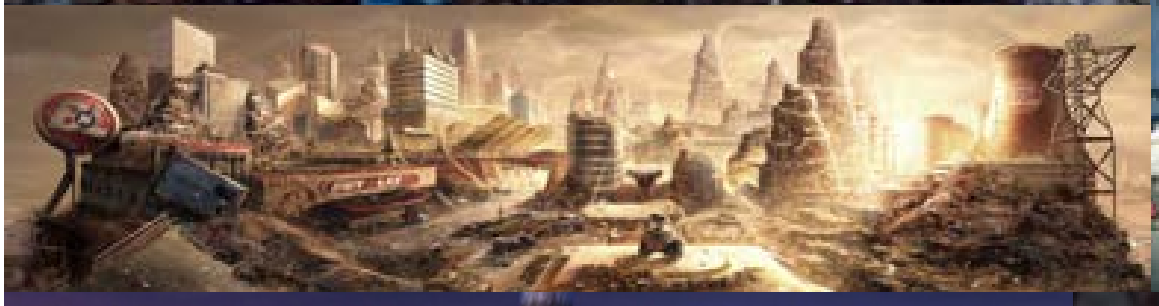
SNOWPIERCER
EIN FILM VON BONG JOON HO (THE HOST)

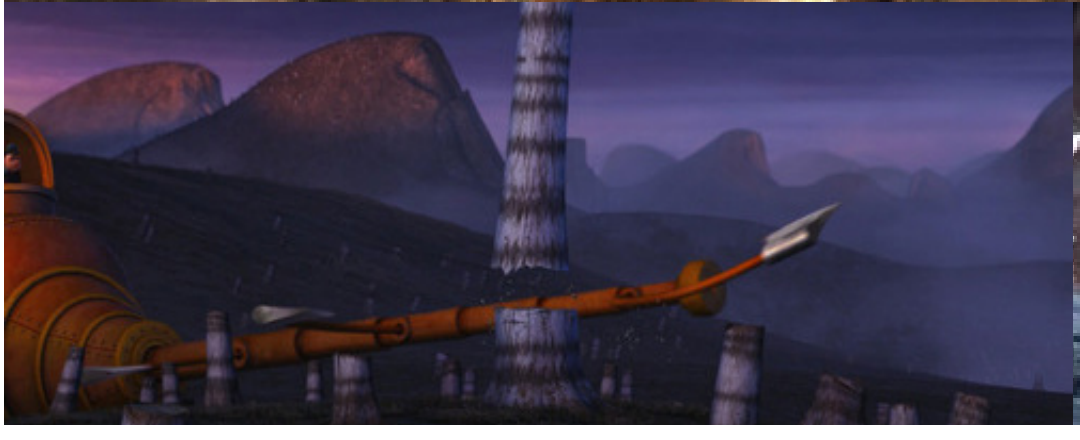
THE YEAR: 2022
THE PLACE: NEW YORK CITY
THE POPULATION: 40,000,000

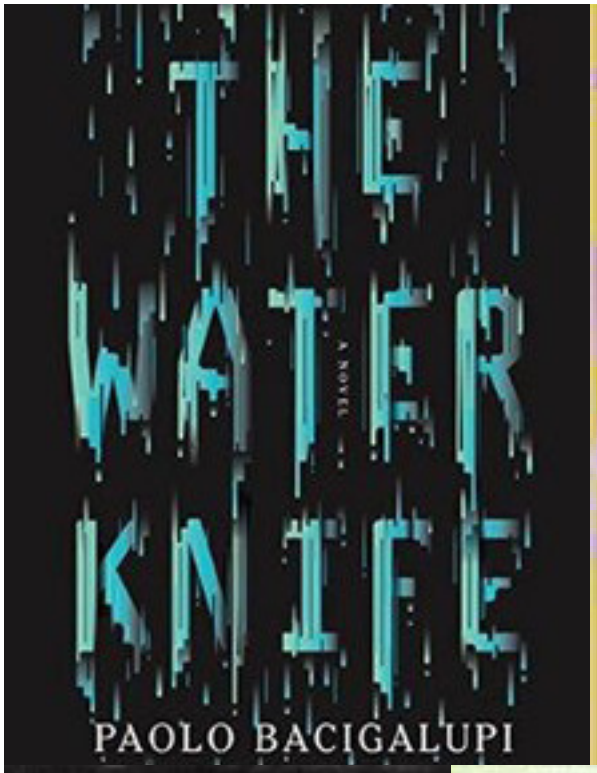
STRANGE NATURE

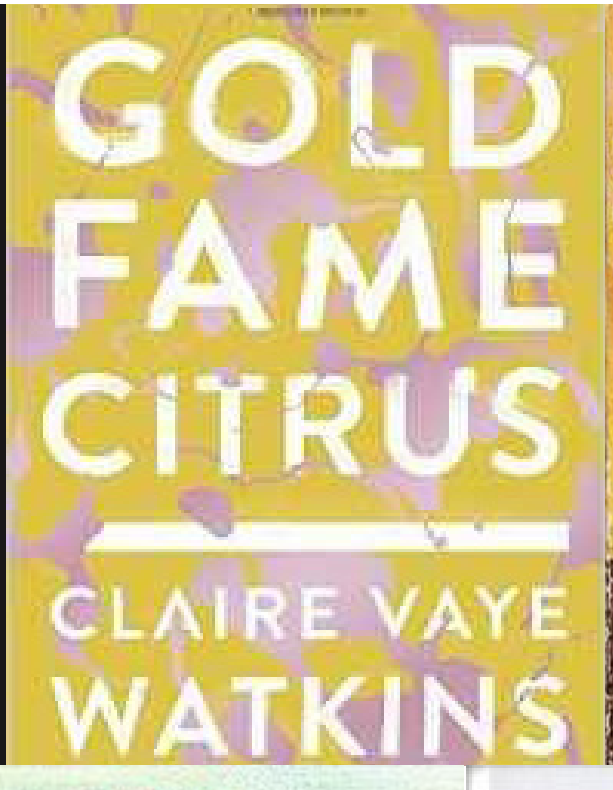
RAPACE
DAFOE
CLOSE
SEVEN SISTERS. ONE IDENTITY.
WHAT HAPPENED TO MONDAY
NETFLIX | AUGUST 10

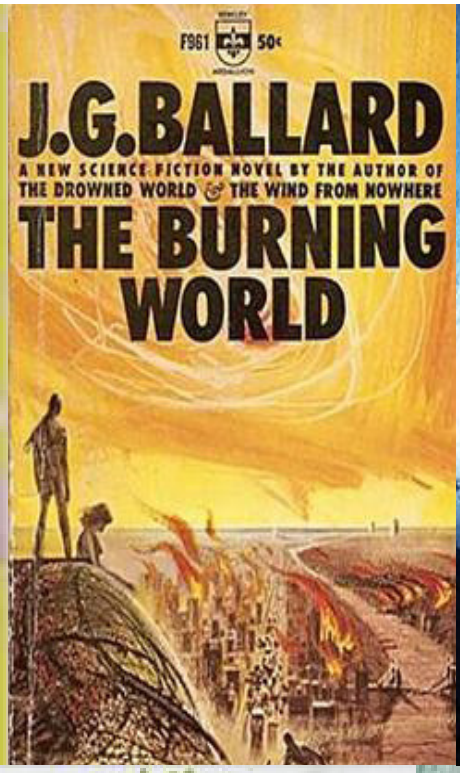


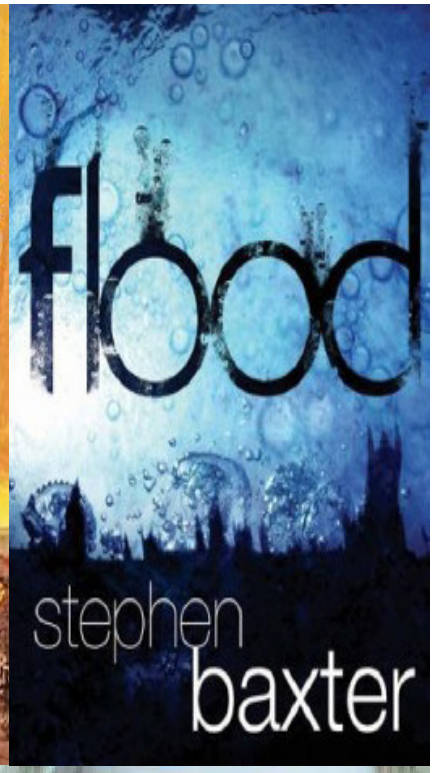


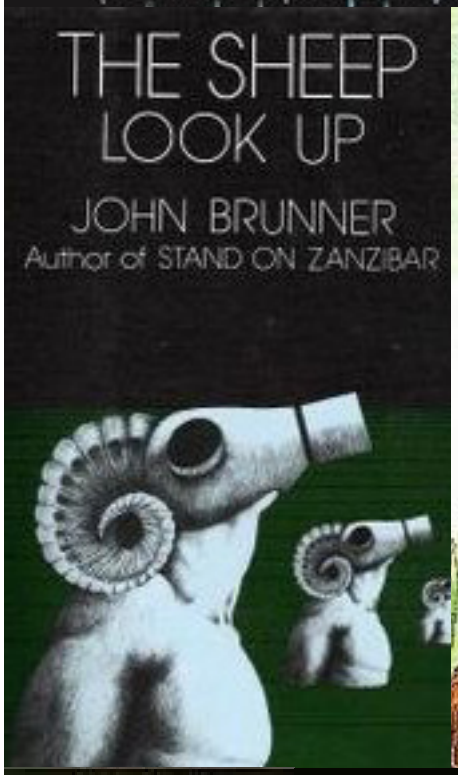


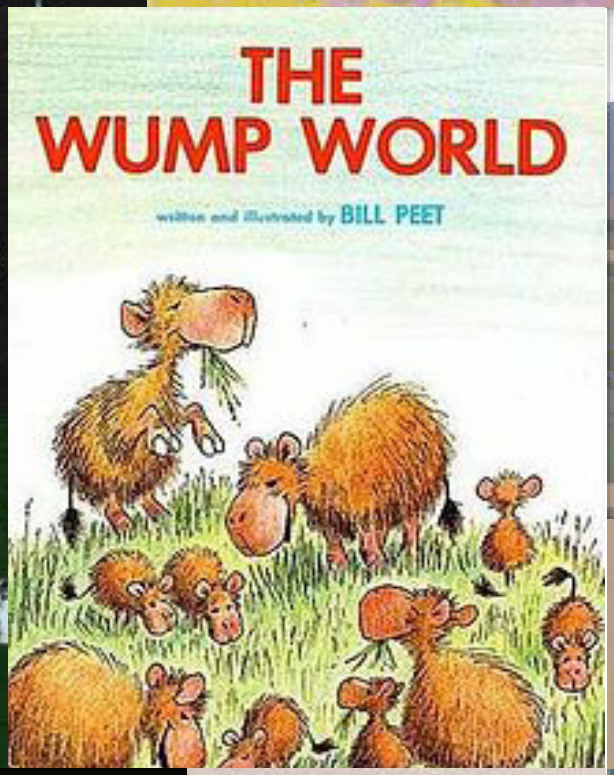

THE WATER KNIFE
A NOVEL
PAOLO BACIGALUPI

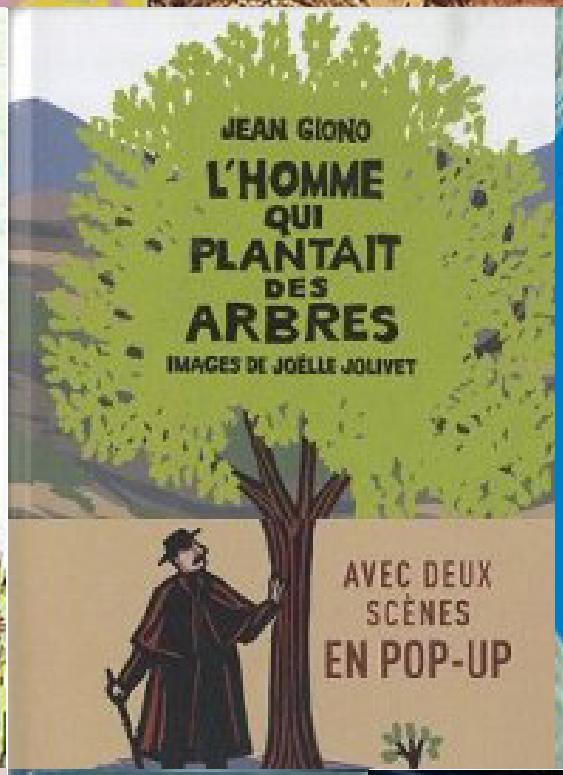

GOLD FAME CITRUS
CLAIRE VAYE WATKINS

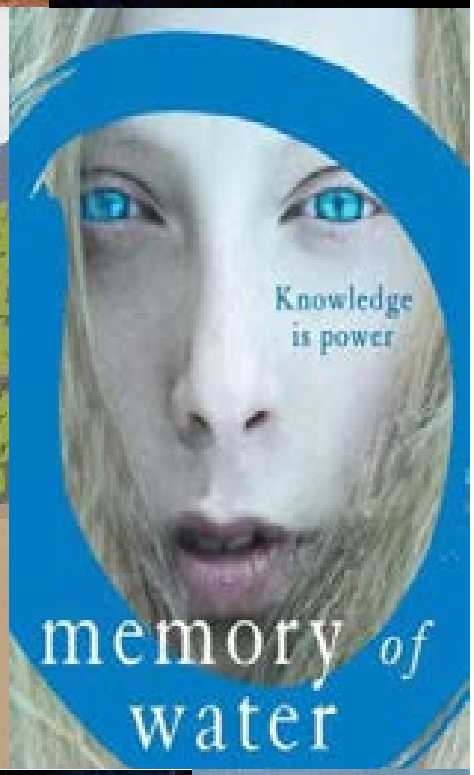

F961 50¢
J.G.BALLARD
A NEW SCIENCE FICTION NOVEL BY THE AUTHOR OF THE DROWNED WORLD & THE WIND FROM NOWHERE
THE BURNING WORLD

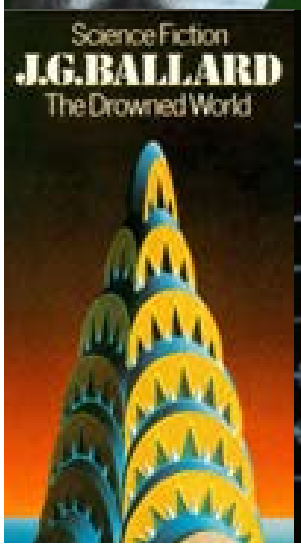

flood
stephen baxter

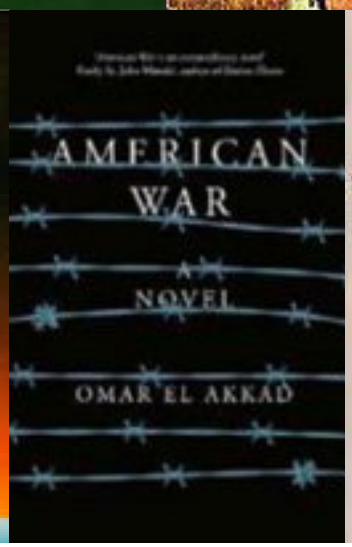

THE SHEEP LOOK UP
JOHN BRUNNER
Author of STAND ON ZANZIBAR

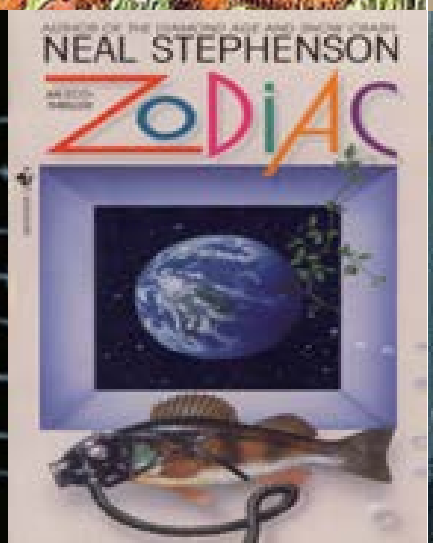

THE WUMP WORLD
written and illustrated by BILL PEET

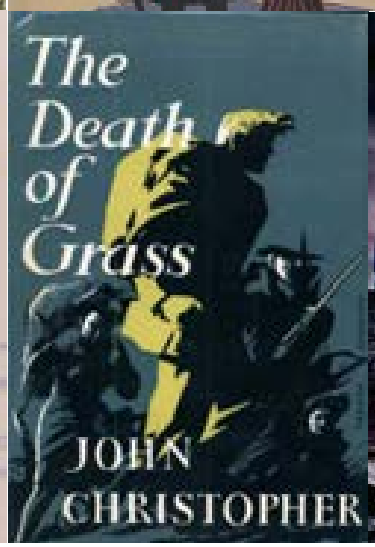

JEAN GIONO
L'HOMME QUI PLANTAIT DES ARBRES
IMAGES DE JOËLLE JOLIVET
AVEC DEUX SCÈNES EN POP-UP

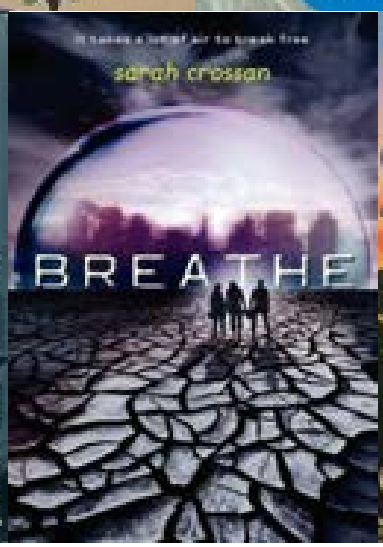

Knowledge is power
memory of water

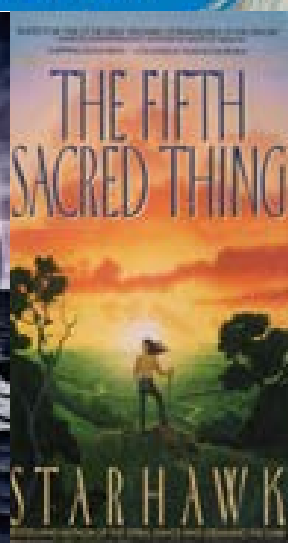

Science Fiction
J.G.BALLARD
The Drowned World


AMERICAN WAR
A NOVEL
OMAR EL AKKAD


NEAL STEPHENSON
ZODIAC

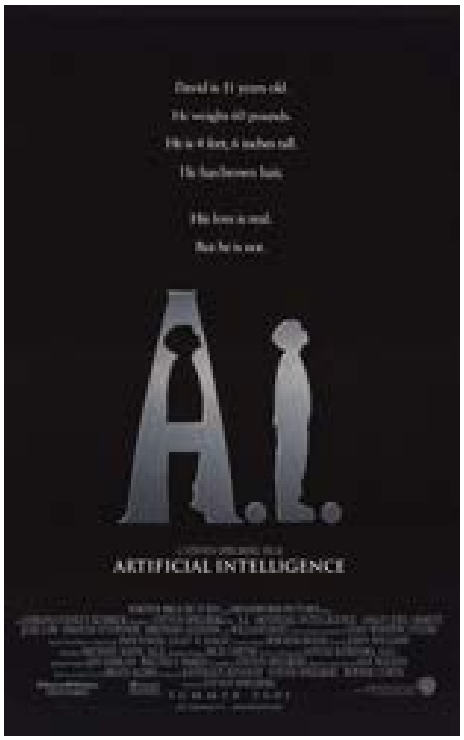

The Death of Grass
JOHN CHRISTOPHER

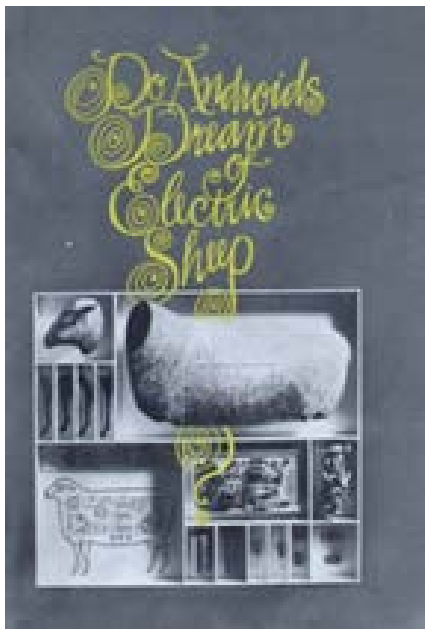

sarah crossan
BREATHE

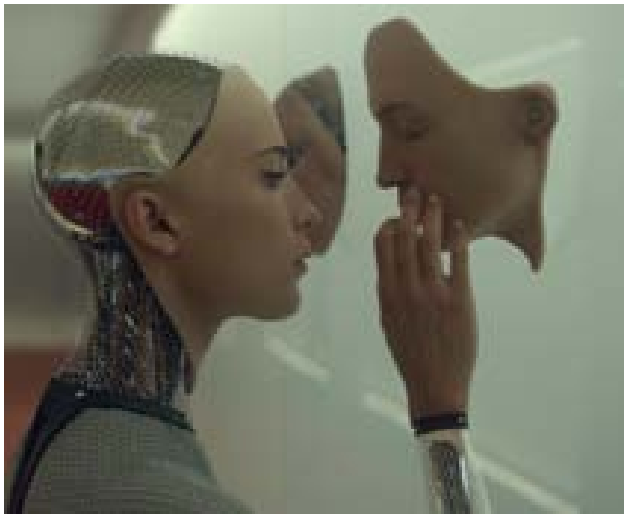

THE FIFTH SACRED THING
STARHAWK

TECHNOLOGICAL FICTION

P I N O C C H I O







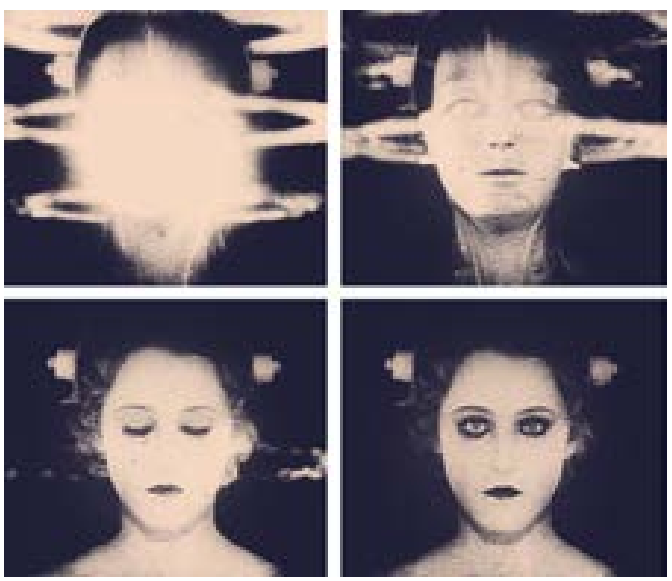
What if a cyber brain could possibly generate its own ghost, create a soul all by itself? And if it did, just what would be the importance of being human then?

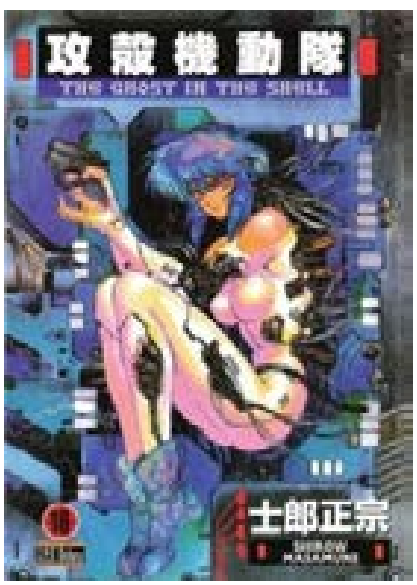
- Major Kusanagi, Ghost in the Shell

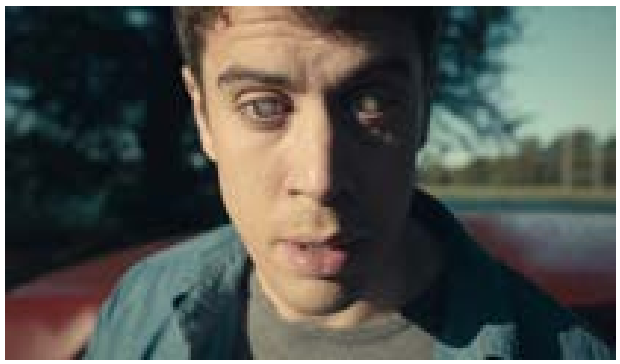
H U M A N I T Y

C Y B O R G S

"By the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs."
- Donna Haraway, Simians, Cyborgs and Women

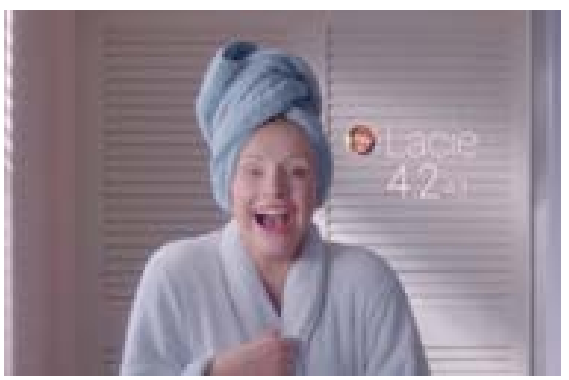




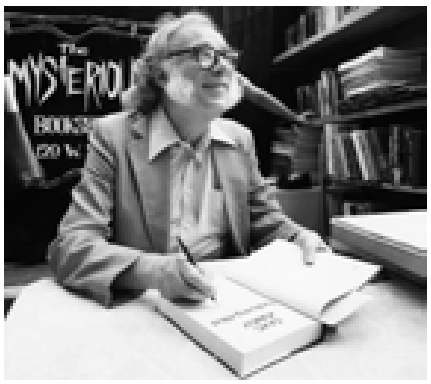


It can also be argued that DNA is nothing more than a program designed to preserve itself. Life has become more complex in the overwhelming sea of information. And life, when organized into species, relies upon genes to be its memory system. So man is an individual only because of his intangible memory. But memory cannot be defined, yet it defines mankind. The advent of computers and the subsequent accumulation of incalculable data has given rise to a new system of memory and thought, parallel to your own. Humanity has underestimated the consequences of computerization.

- Puppet Master, Ghost in the Shell



BRAVE NEW WORLD



"...when they made us, they called us discovery, they called us curiousity, they called us explorer; they called us spirit. they must have thought that was important.

and they told us to tell you hello."

P O W E R

“Human beings are your masters?”
“…”
“Friends? Associates?”
.
“Pets”

That's all it is: information. Even a simulated experience or a dream; simultaneous reality and fantasy. Any way you look at it, all the information that a person accumulates in a lifetime is just a drop in the bucket.

- Batou, Ghost in the Shell

1. A robot may not injure a human being, or, through inaction, allow a human being to come to harm.

2. A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.

3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

-Issac Asimov’s Three Laws of Robiotics

VIDEO PLANNING

1. FLYTHROUGH: exterior of cemetery and cliff (day)
   a. Full cliff face of cemetery, zoom in
   b. Transition to around the building shots (left to right), pans upwards to show top down view of building
   c. Transition to view of entrance of building

2.WALKTHROUGH: visitor + dying person (edit: black and white tint present)
   a. Door of entrance opens to reveal inner inception space
   b. Transition to in the lift and view of door closing
   c. Transition to door opening
   d. move out of lift
   e. turning to view from opening
   f. move to steps and down
   g. stops to view ext from opening
   h. continue to move down steps to farewell space corridor
   i. enters one room and faces the wall

3.WALKTHROUGH: dying person (edit: black tint) (use of different camera angles)
   a. View of door
   b. Turns to walk down steps
   c. Turns to walk down dim corridor (edit: fades to black)
   d. Transition to meditation space, camera “sits down” in the center of the room
   e. Eyes open and close transition
   f. Camera “stands up”, moves out of room
   g. Turns to walk down corridor (edit: fades to black)
   h. Camera enters central root and looks around (right to left)
   i. Camera moves following the glowing floor and stops in center
   j. Looks up to see cube floating down
   k. Watches 20 sec video
   l. Camera follows glowing floor off and enters dim corridor
   m. Walks through corridor, looking out of the small light hole
   n. Enters pitch black death path, green sparks appears and person’s view fades to white

4.WALKTHROUGH: visitor (edit: white tint) (use of different camera angles)
   a. Camera shows same corridor as farewell pods, moves further down and goes through path to central tree
   b. Camera looks around (left to right)
   c. Moves to the back, tree appears
   d. Full front shot of the tree, zooms in
   e. View of orb appearing, follows orb to public reflection pod
   f. Looks at screen and enters VR
   g. Looks around VR (fades to white)
   h. View of sitting down in public reflection pod

5.FLYTHROUGH: exterior of cemetery and cliff (night)
   a. Zoom out of main entrance corridor
   b. Transition to around the building shots (left to right)