

ALIKAYS

Hotspot | Proposal

Treatment and style frame

- We propose a series of atmospheric landscapes to replace the direct representation of the narrative with an alternate experience of atmospheric immersion.

VR1 consists of a hazy/blurry (daytime? Nighttime? both?) landscape scene depicting the promised land/Sicily. (apply a filter that defocuses all or part of the image) / multiple layers (sky - background - foreground) / Multi-layered parallax stereoscopic effect. There should be an uneasiness or inability to perceive the image elements.

Testing suggestions: hesitation towards camera blurriness effects because it's uncomfortable to the eyes, 'air brush' technique might eliminate vision discomfort. (See reference below we can try to aim for, P.26)

VR2 continues VR1 (in terms of visual treatment or same scene but crisp clear). If the first is blurry, defocused, uncertain, the 2nd is clear, photorealistic, clearly lit.

It consists of dramatic/atmospheric images from the journey of the immigrants traveling the desert to the sea. These images are reconstructions of the lands traveled over 10 months from Bamako to Sicily. The aesthetics should fall into the gray area between documentation and fiction./ Mystery and fear being the setting for all the scenes.

Focus on the user's personal involvement in the travel scene and the immigrant's milieu.

Treatment and style frame

- Geography and time change:
 - Day/ night,
 - Mali, Algeria, Libya, Sea: formless paths 360 degree
 - (Light in the foreground revealing more darkness in the background)
- Scenes editing: we propose sudden cuts (color and light based) and no transitions between the different scenes but with consecutive appearances of the elements of each scene (To reinforce the mystery and fear of the displaced immigrant / To highlight the hardly pictured or predicted future during the experience of displacement).
Relatively long duration scenes (of no options) contrast a world full of possible choices (remembering the 'walk or die' feeling immigrants talk about).
- Effects: The visible spectrum of the user moves away or towards him. This relative push and pull disorients the user's own perspective and place/ The user is disoriented with the background always moving away from him, invoking the displacement of his visible spectrum. Not sure this is won't cause dizziness, maybe we should try.
- The spacial flow of scenes can have a random positioning in space which can reflect the uncomfot of the sudden events and actions, insecurity and unpredictability of events.

— User experience

Questions:

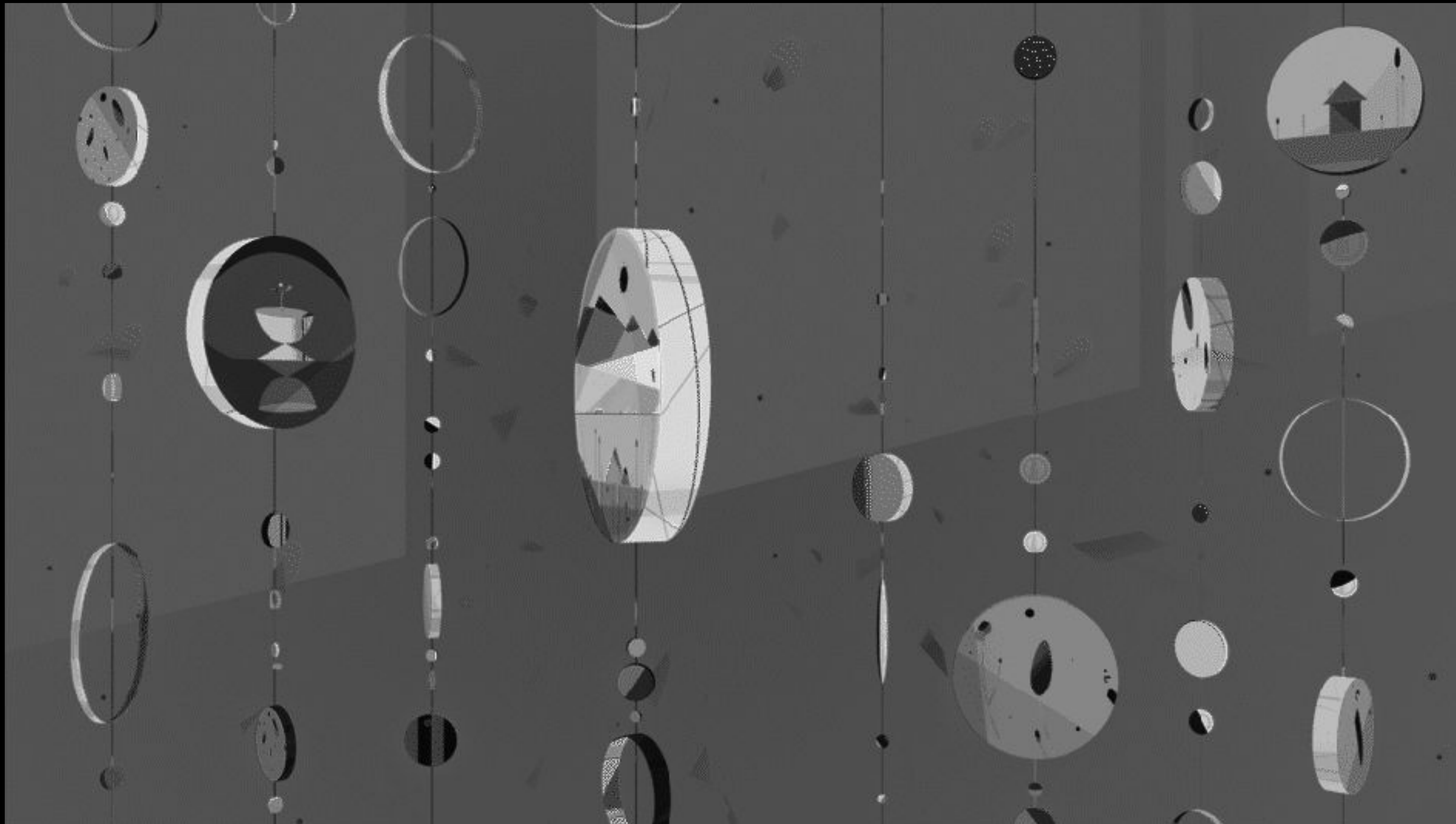
- What will be the transition from VR to reality, back to VR?
- Is there interrupted VR1 and VR2? OR Audio (headset) & one VR experience? OR headset, VR1 and VR2? (If you read the text carefully you realize there is headset only for audio at the beginning. Many gadgets to wear will interrupt the experience).

Suggestions:

- Preferably ONE VR for an uninterrupted experience (also preferably no headset, VR headset not removed the whole experience time or put once).
- In the case of 2 VRs: VR1 and VR2 are one continuous story.
- Minimum audio narration (leave space for silent moments experiences for the unmediated user / Sound: very low sounds of other human presence: 12 Hz is the lowest sound threshold of human hearing).

(Very low sounds suggest a shared experience with an imperceptible company to the user, acknowledging his desire of not being alone)

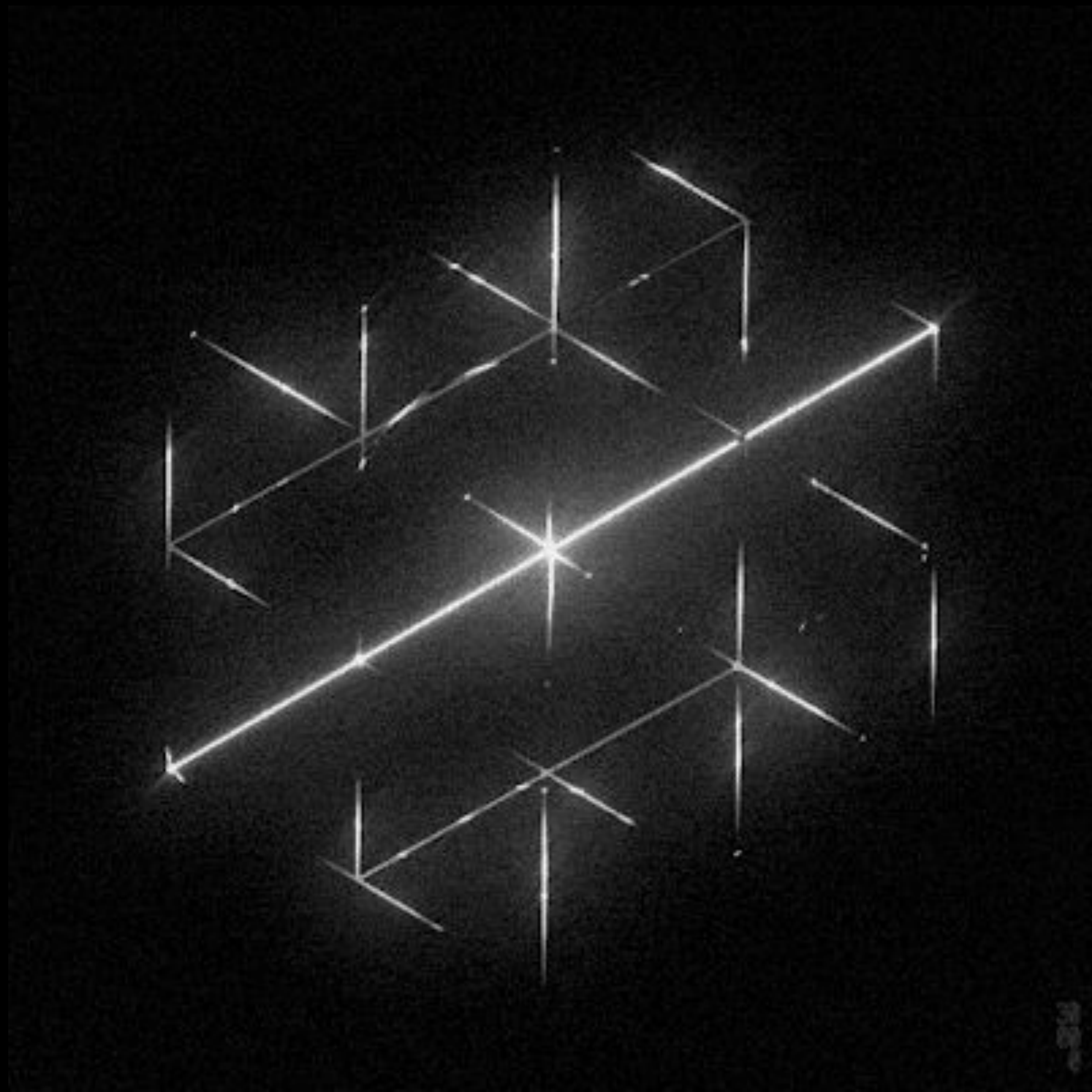
LOOK & FEEL
Motion references



Style of Animation - reference for the first scene



Style of Animation

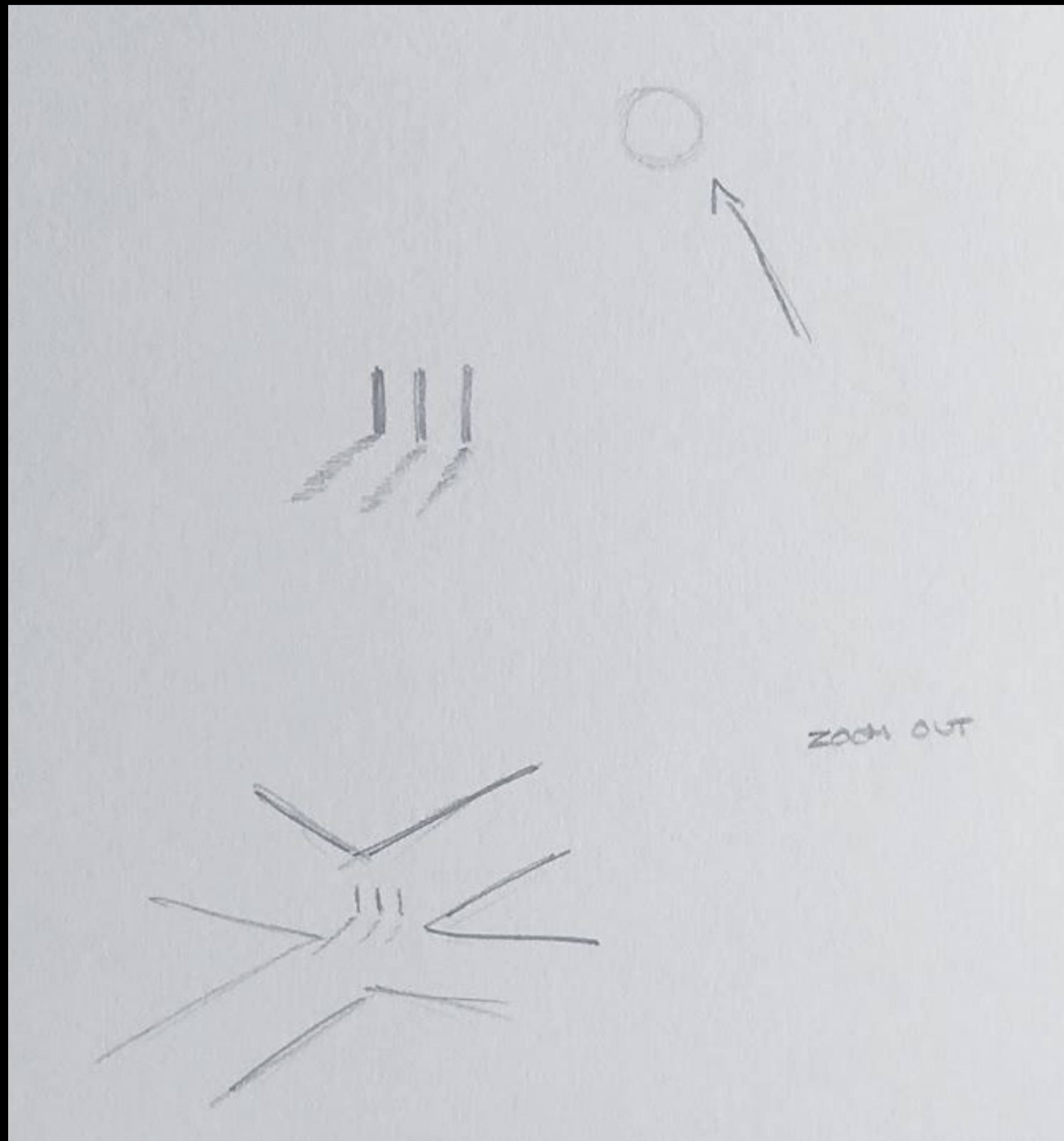


Style of Animation - reference for the first scene
Reference

LOOK & FEEL
Lighting setup references



LOOK & FEEL
Compositions style references



LOOK & FEEL
Color scheme references





LOOK & FEEL
Blurriness and sharpness references

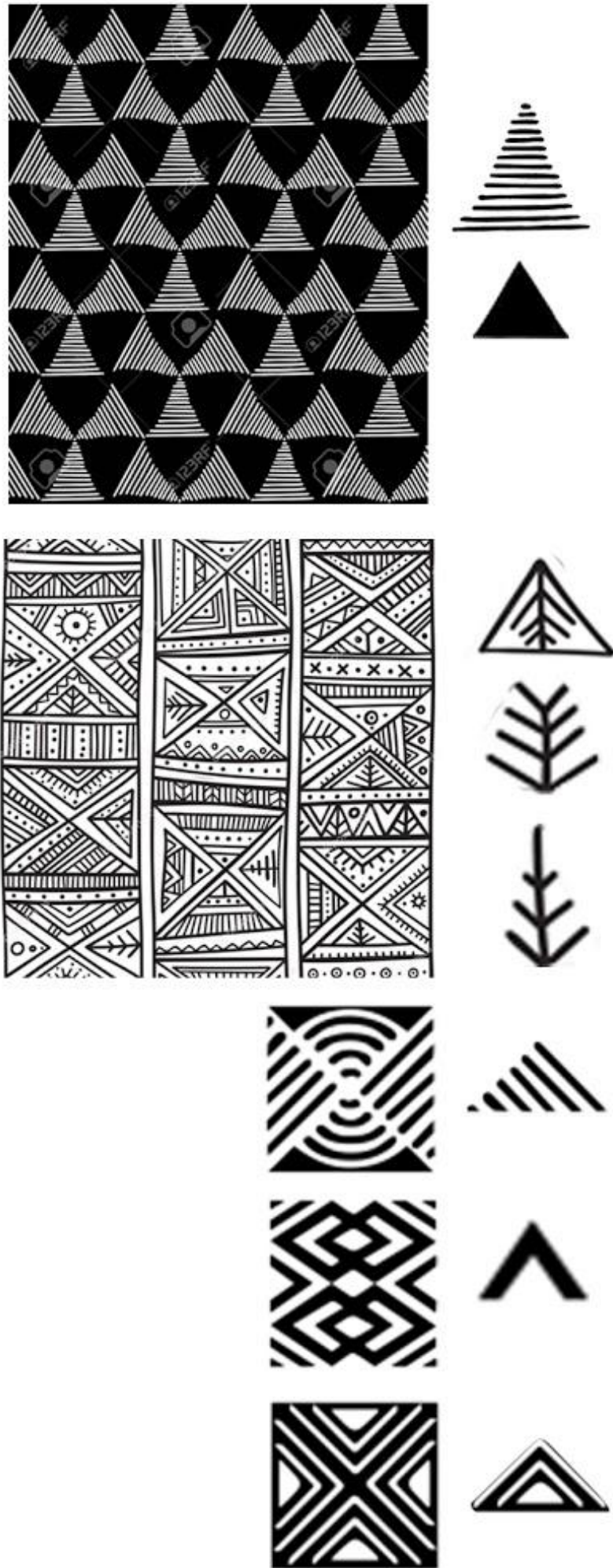


Motives

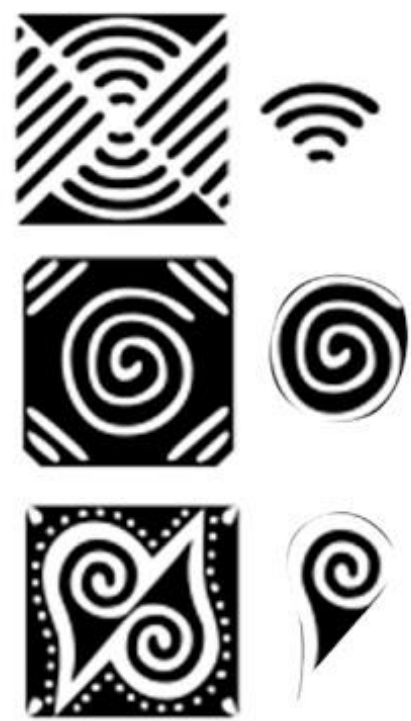
Motives



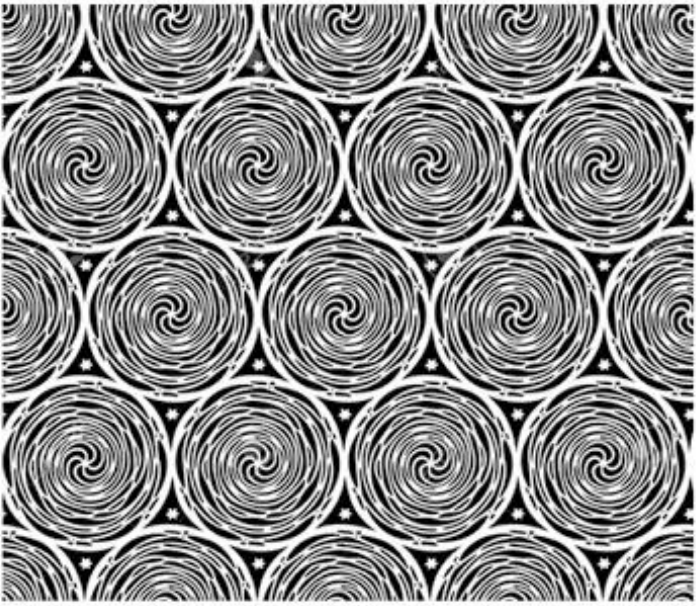
Houses - Trees



Sea



Stars



Prison



STORYBOARD

VR 02

In this animated narrative experience, details never come into focus, and the distances that the viewer takes explains her/his position and relation to the story that is being told, to the narrator (the moderator), to Zenya, her husband and their friend.

The ever changing distance is a key element that will define The viewer's hopeless situation throughout the whole story.

We keep asking ourselves if we're behind them or ahead of them.

We are getting transported constantly in time until we reach Sicily's land.

The position of the Voice over determines the position of the narrator.

We enter the VR as a viewer and we leave it as a moderator.



ZENIA: Voici mon histoire.
Le participant remet le casque VR sur sa tête.

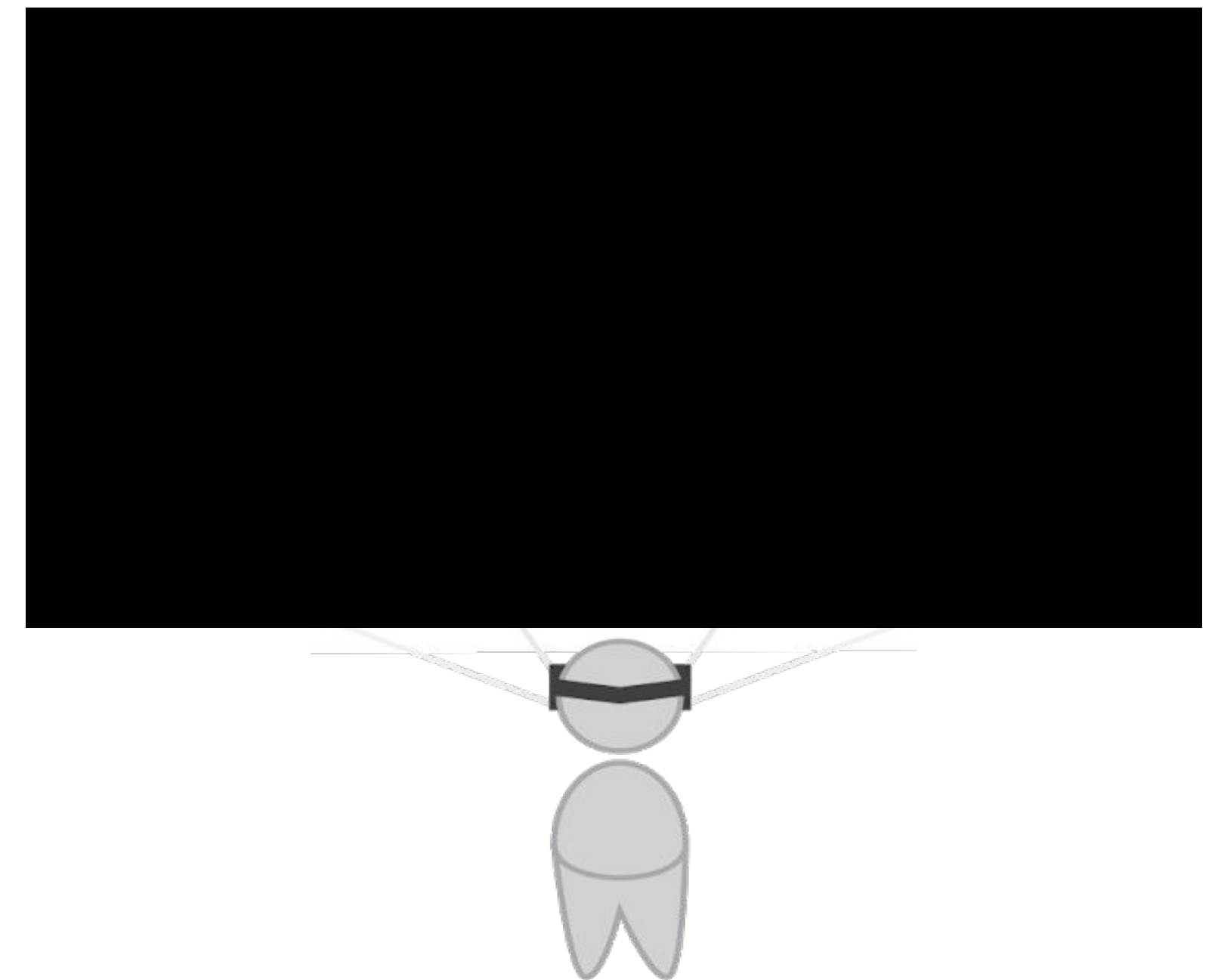
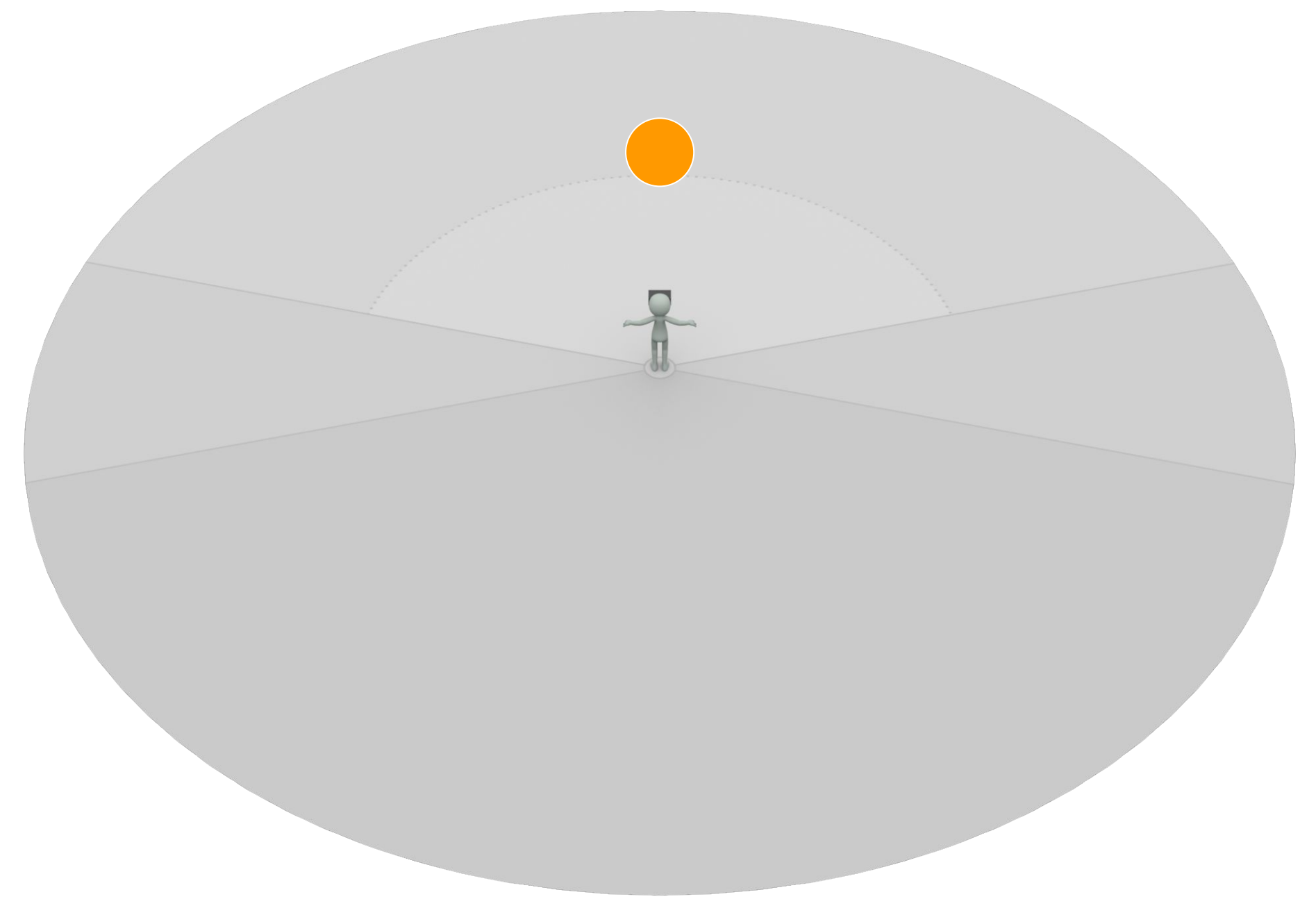
VR 02: scene 00 - shots 01

Action:

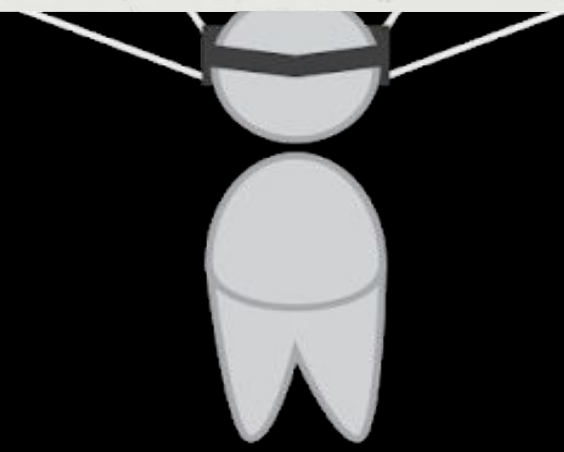
Un homme sénégalais, PAPSILLA est assis sur une chaise droite, sur un fond noir. Aucun autres éléments de décor.

Zenia est heureuse à Bamako. Elle aime aller danser avec son amoureux Joseph et la bande les vendredis soirs.

-  ZENIA
-  PAPSILLA



VR 02: scene 01 - shots 01



VR 02: scene 01 - shots 01

Action:

POV: The viewer is surrounded by string curtains dispersed randomly and gently moving. Light rays are passing through the strings. It's a sunny day, and the whole scene feels like a distant memory.

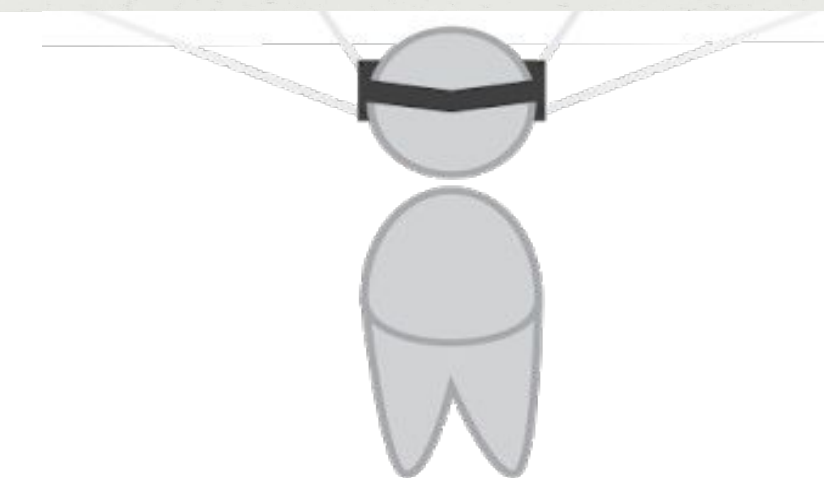
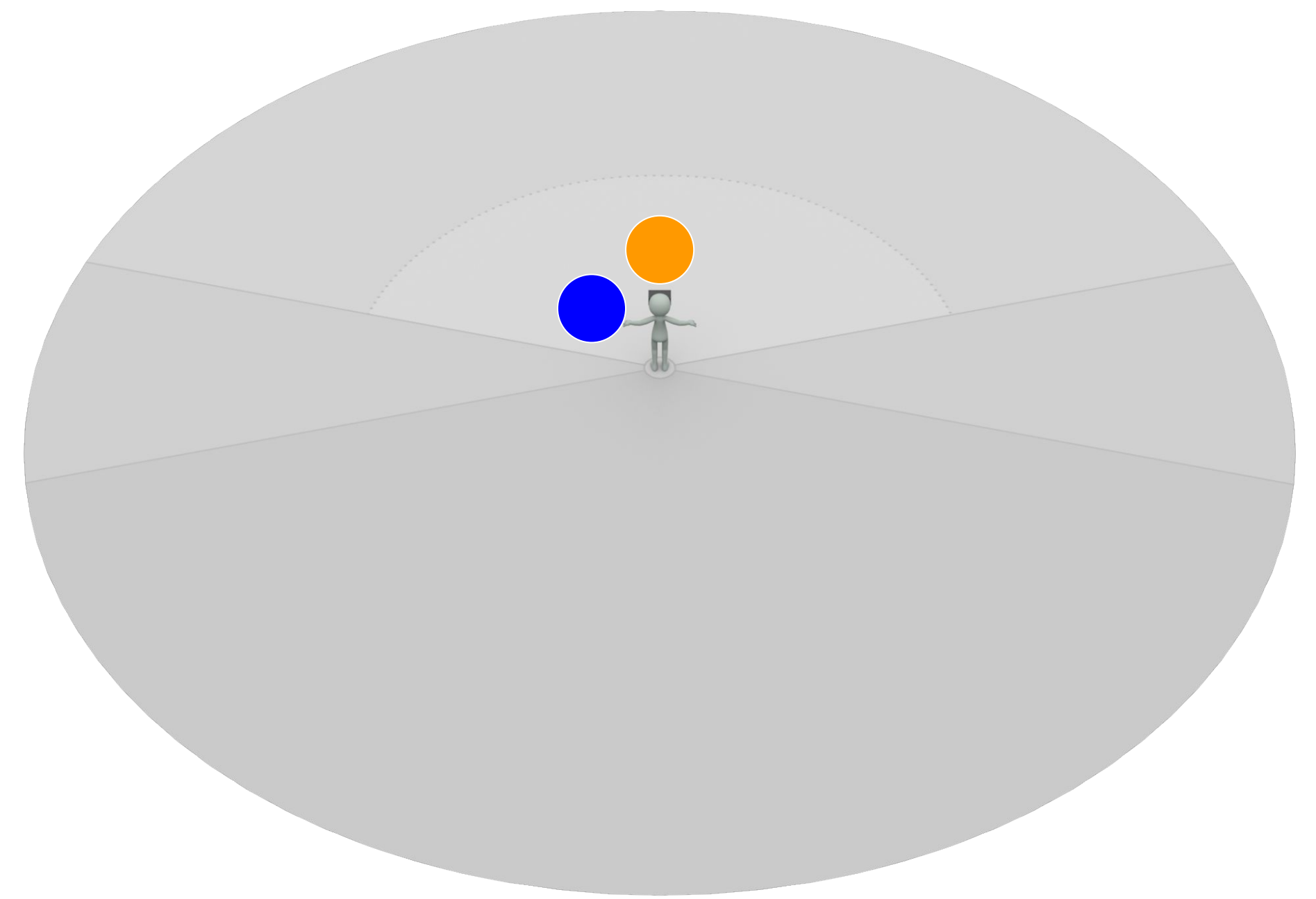
Dialogue: PAPSILLA

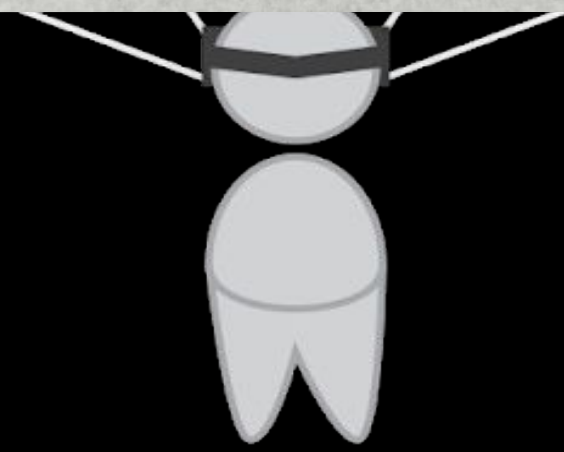
Ses parents souhaiteraient qu'elle poursuivre ses études à l'étranger mais ils n'en ont pas les moyens. Alors, elle s'est mise à rêver. Styliste de mode. Paris, Londres, New York, Milano. Joseph, lui, il doit faire vivre sa famille. Son père était chauffeur d'autobus. Il est décédé lors d'un attentat djihadiste. Joseph rêve de l'Europe pour mieux aider sa mère, ses frères et soeurs.

FX:

VO sounds like phonograph effect / far away and close up sounds.

- ZENIA
- PAPSILLA





VR 02: scene 01 - shots 02

Action:

The string curtains move upwards and disappear, as if lifted.

POV: standing on a hill, seeing the three of them from far distance, moving away.

As the curtains move upwards, the hill gradually appears (as if it was already there, blurred, behind the curtains)

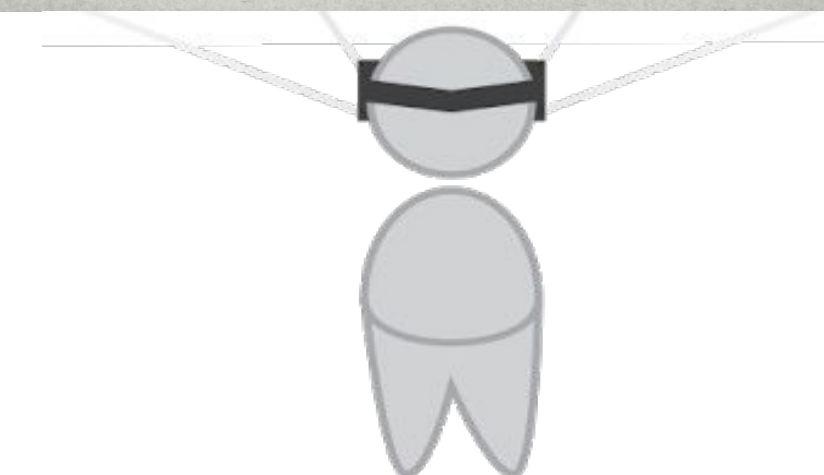
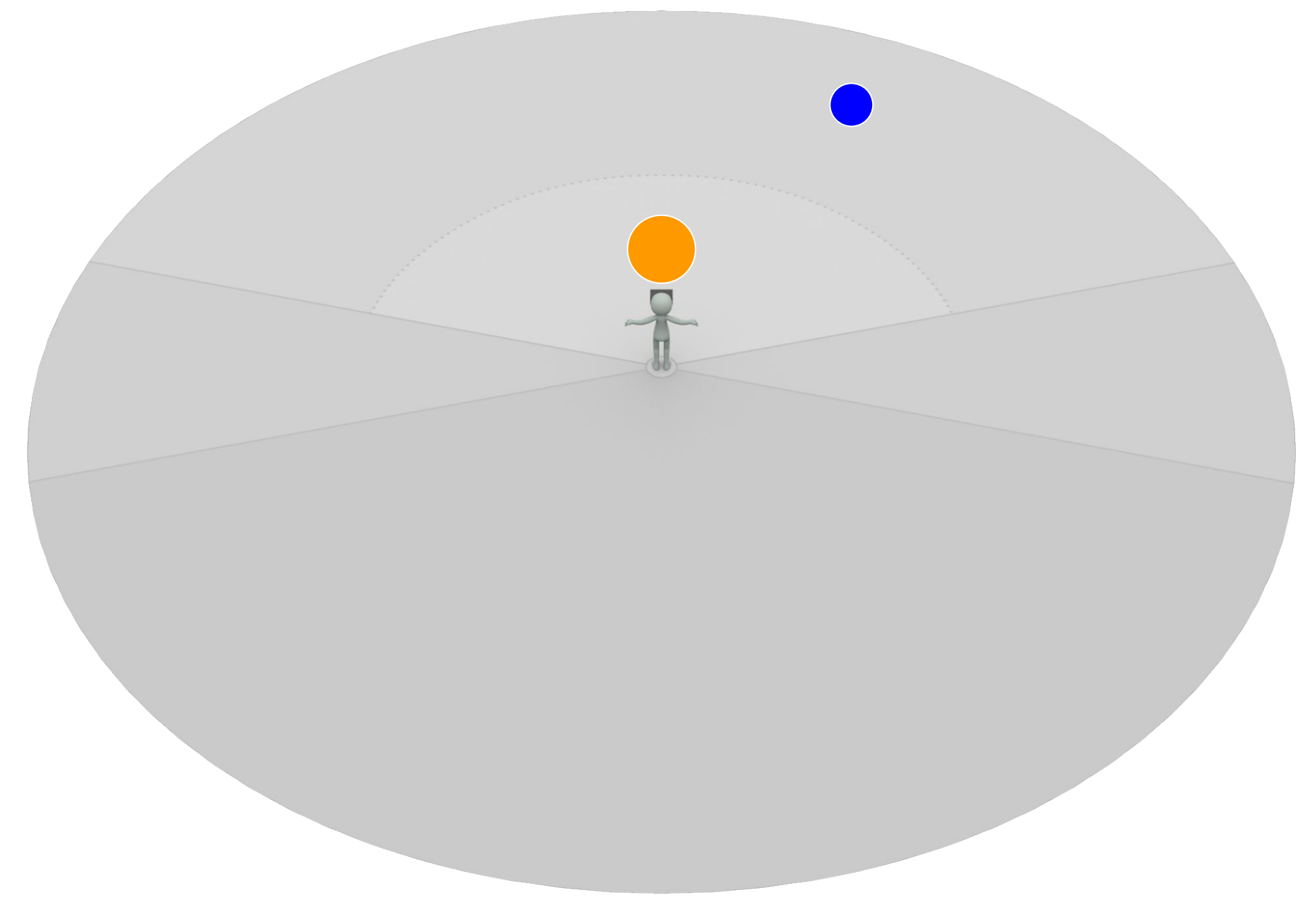
Dialogue: PAPSILLA

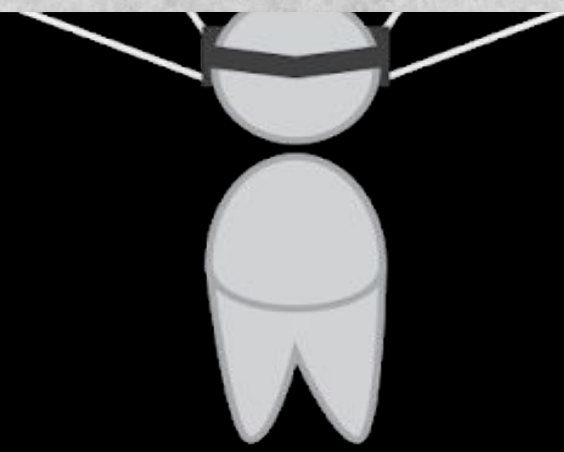
Avec la bande, ils jouent à “qui sera le premier à partir, qui sera le premier à fouler l’Europe, qui va être le premier à envoyer de l’argent, et qui ... peut-être mourra le premier en mer? Ils rigolent. Ils sont aventuriers et insouciantes.

FX:

It sounds like phonograph effect, far away and close up sounds.

- ZENIA
- PAPSILLA





VR 02: scene 02 - shots 01

Action:

POV In the middle of nowhere, the 3 silhouettes are out of sight. In the distance and the close surroundings, the sceneries have changed; time and light tell it's afternoon, we see close by and far away trees.

A feeling of solitude and uncertainty, we don't know if we're still behind them or not.

The previous scenery looks more like a desert, we could use a gust of sand wipe effect that would reveal the new environment as it dissipates. Easing the shock to the viewer but still instill a sudden feeling of surprise and concern

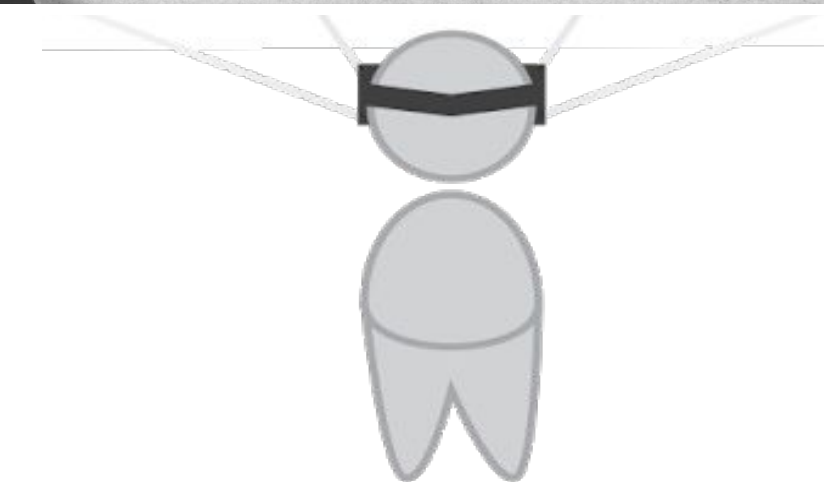
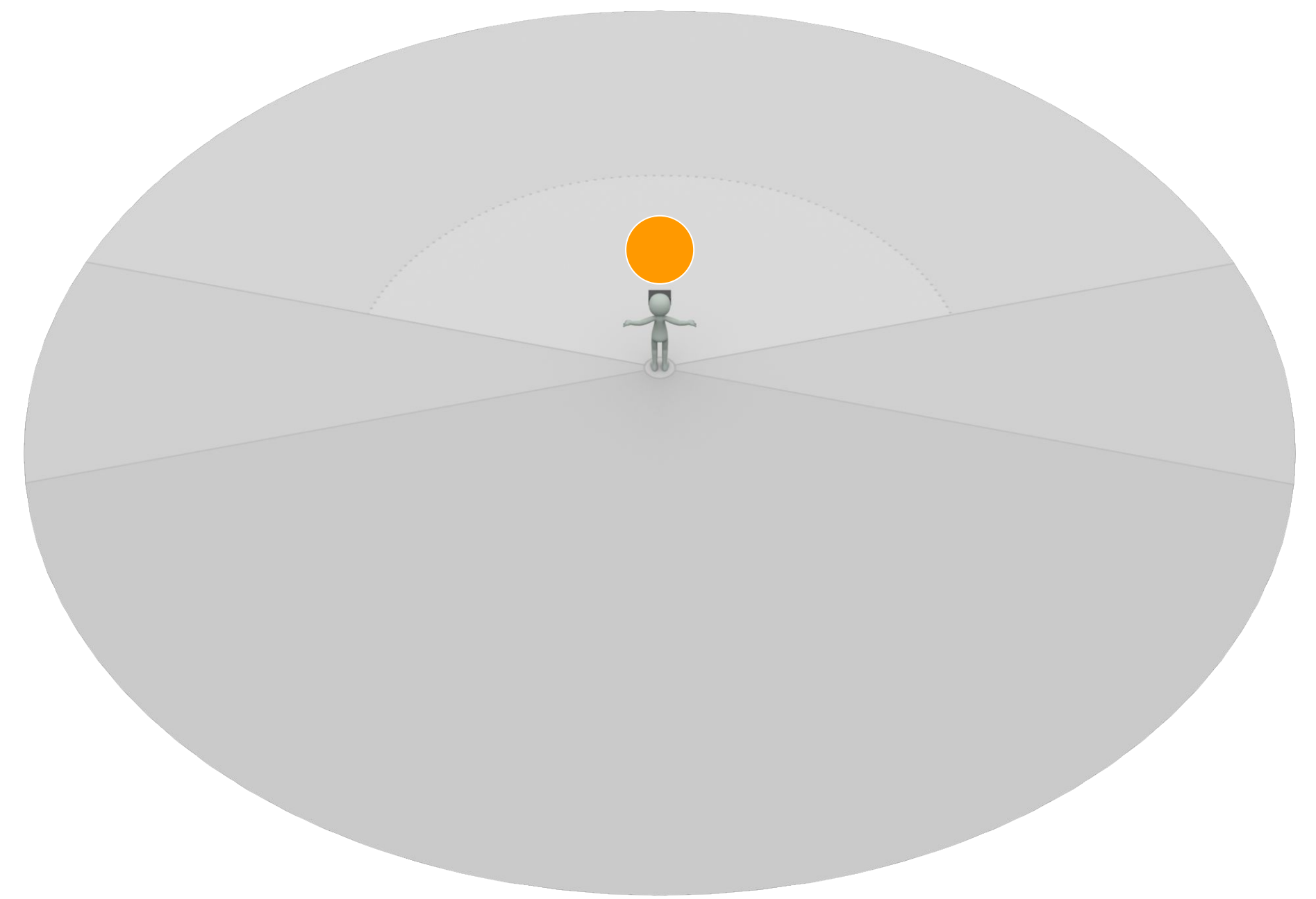
Dialogue: PAPSILLA

Un 1er mai, Joseph et Zenia quitte Bamako, leur ami Dominic se joint à eux. le voyage terrestre dure près de 10 mois. De Bamako à Gao, ils ont traverse leur pays le Mali, la peine au ventre, ils sont entrés en Algérie par Tamanrasset et ensuite via le ville de Deb, La Libye.

sound FX:

Ambient sound.

- ZENIA
- PAPSILLA





VR 02: scene 02 - shots 02

Action:

We are on the shore, we hear the waves but we don't see the sea. It's dusk time, we see comets passing in the sky. We are surrounded by Subrata look alike gigantic archeology prison. We feel imprisoned. Meanwhile the story continues, but the sound is far and deep.

We use a cut to black as the Narrator finishes the sentence "En Libye, à Sabratha".

The comet should appear as the Narrator says "Joseph, l'a rassuré" to give a feeling of hope. But only make it disappear just before the Narrator says "Mais c'est faux" to fill in the false hope.

Dialogue: PAPSILLA



En Libye, à Sabratha, ils ont passé plusieurs semaines dans un camp de travail. Ils ont été séparés - les hommes avec les hommes, les femmes avec les femmes. Zenia s'est fait prier par d'autres femmes de prendre des anovulants. En Libye, le viol est courant et il faut pas tomber enceinte. Elle était très troublée. Joseph, l'a rassuré – ce sont les femmes seules qui subissent ces violences, pas les femmes mariées.

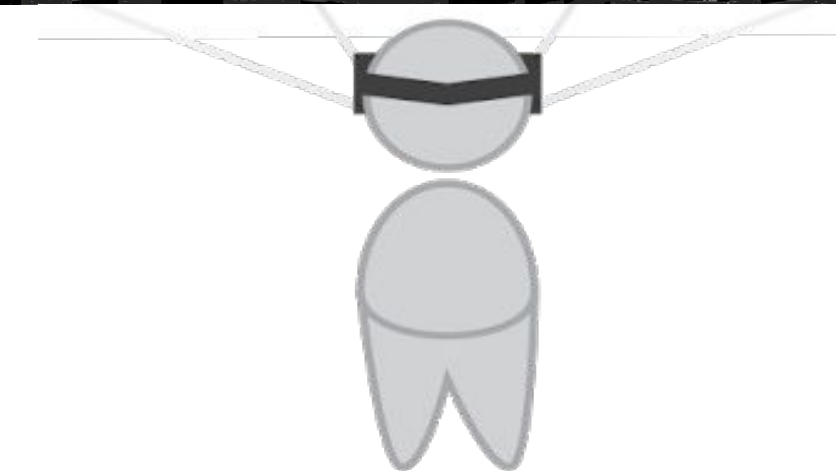
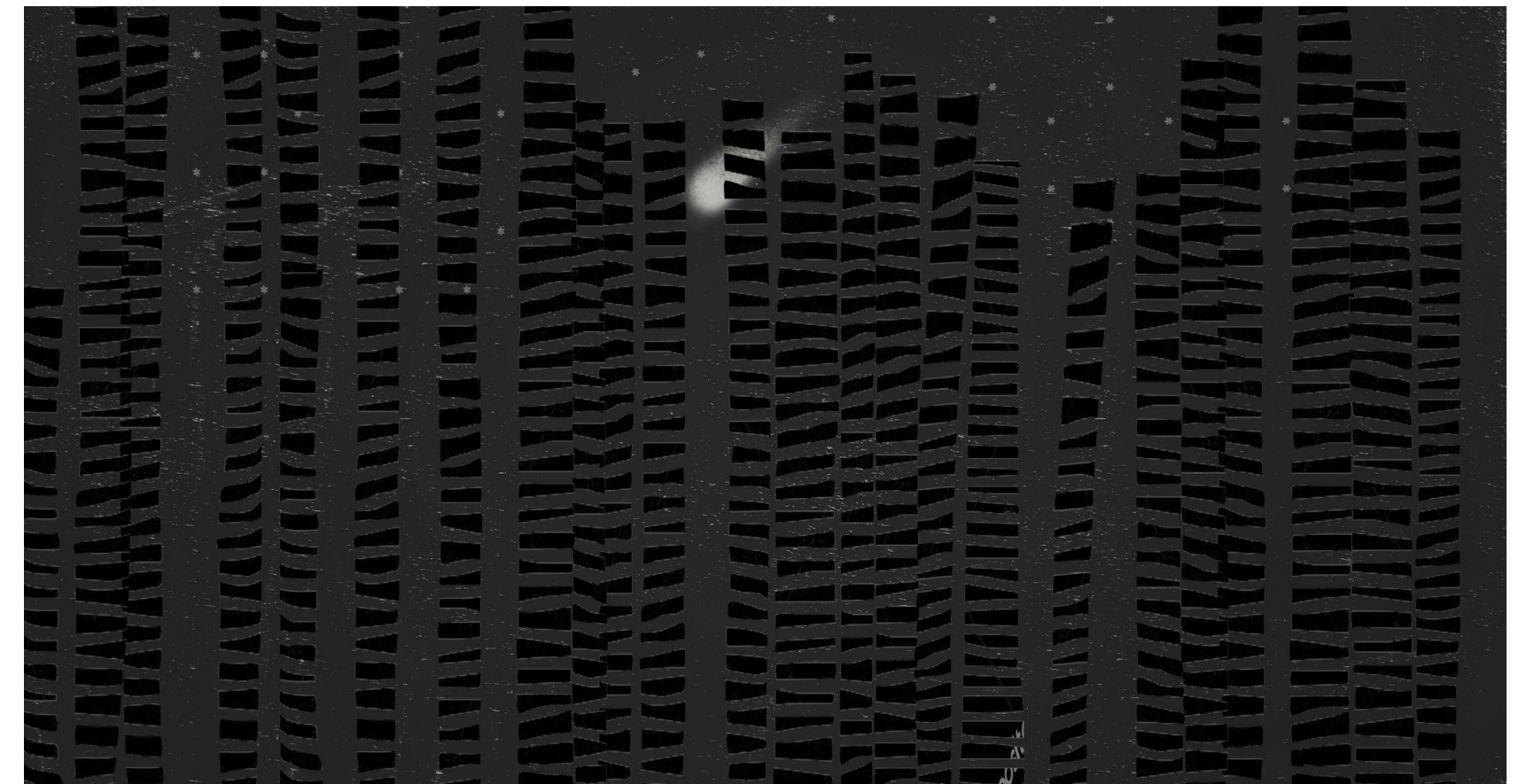
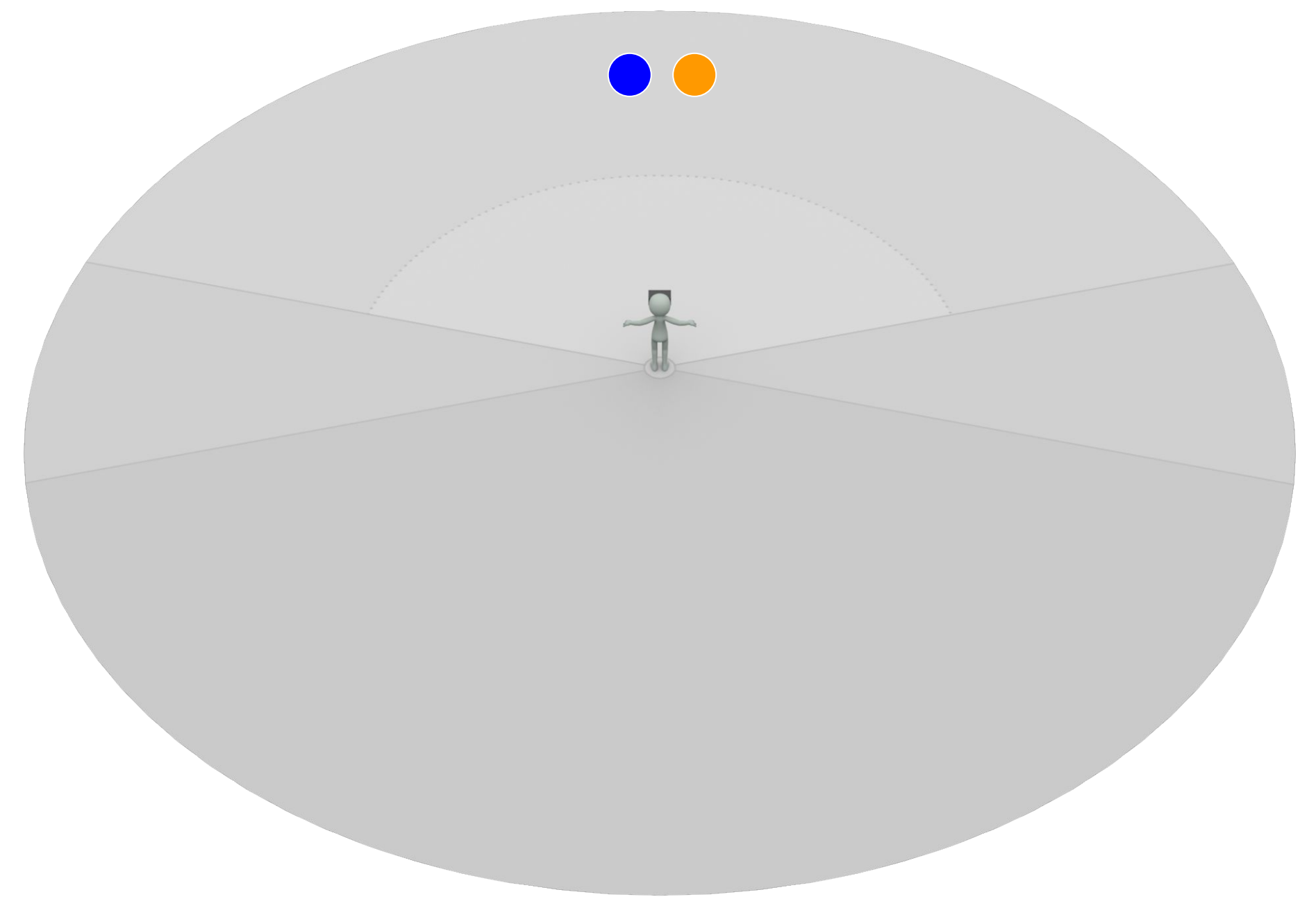
Mais c'est faux.

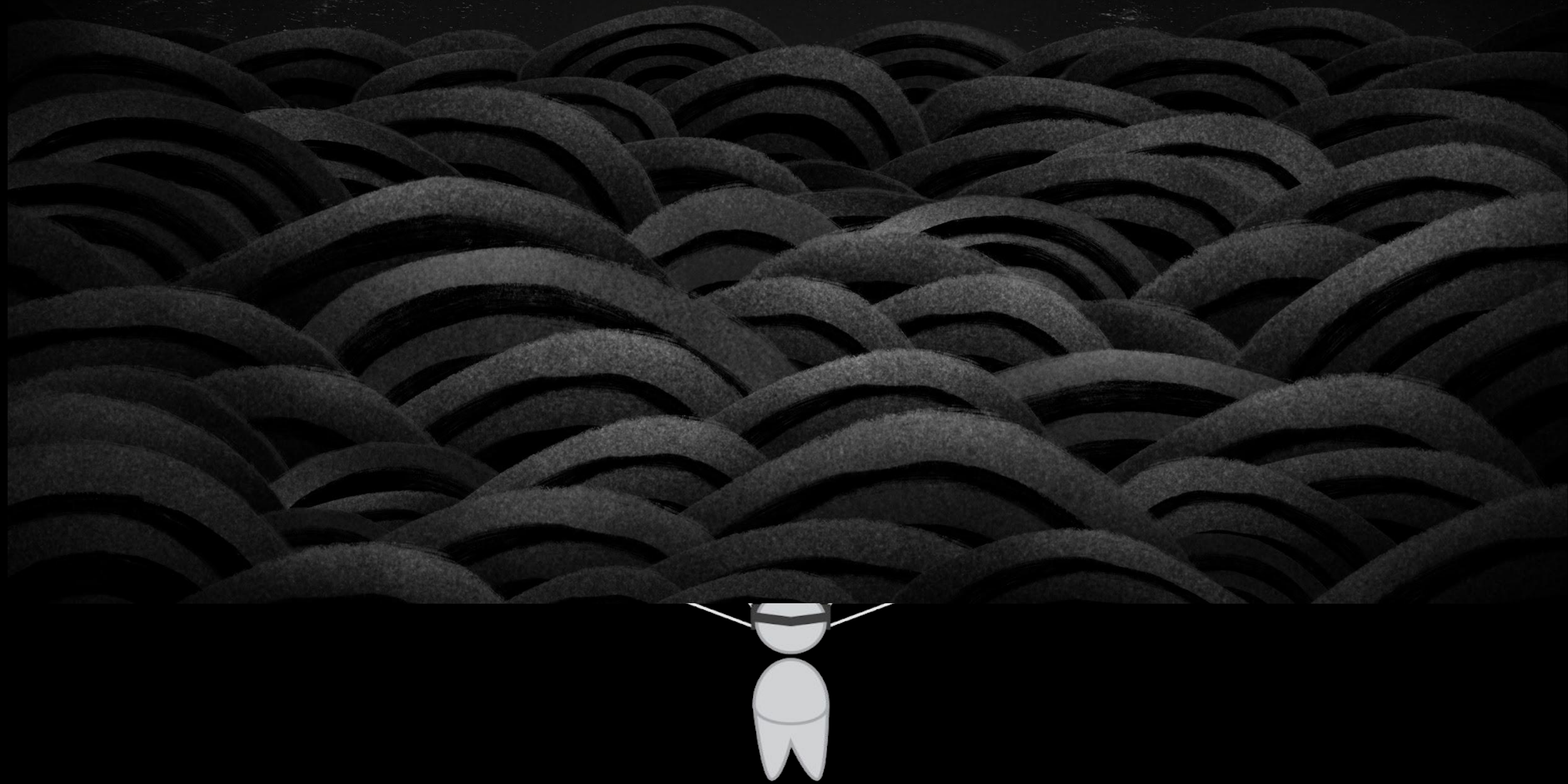
<https://digitalconference.ru/>

sound FX:

waves sound

-  ZENIA
-  PAPSILLA





VR 02: scene 03 - shots 01

Action:

POV: In the water close to the shore, land is behind us.

The sea is silent and we don't know what to expect.

We cut the environment but not the sky from the previous shot.

Having the stars and the last glimpse of the comet be the viewers' last attraction, before finding himself in the waters as the Narrator says "Enfin, ils ont réussi à prendre la mer"

Dialogue: PAPSILLA

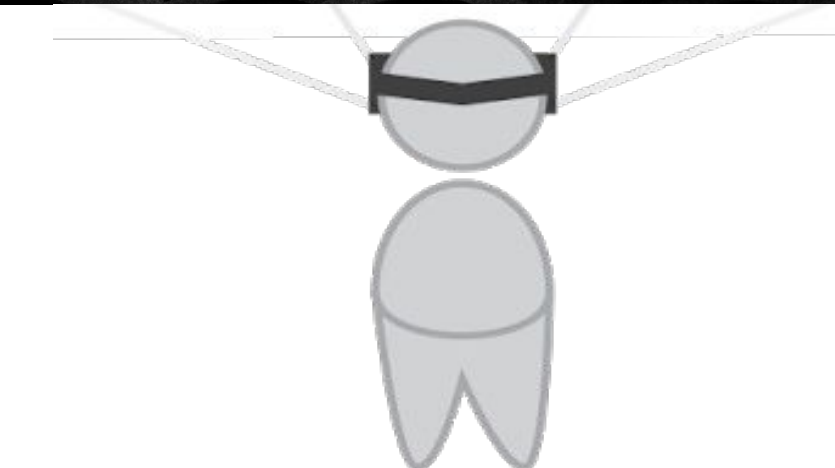
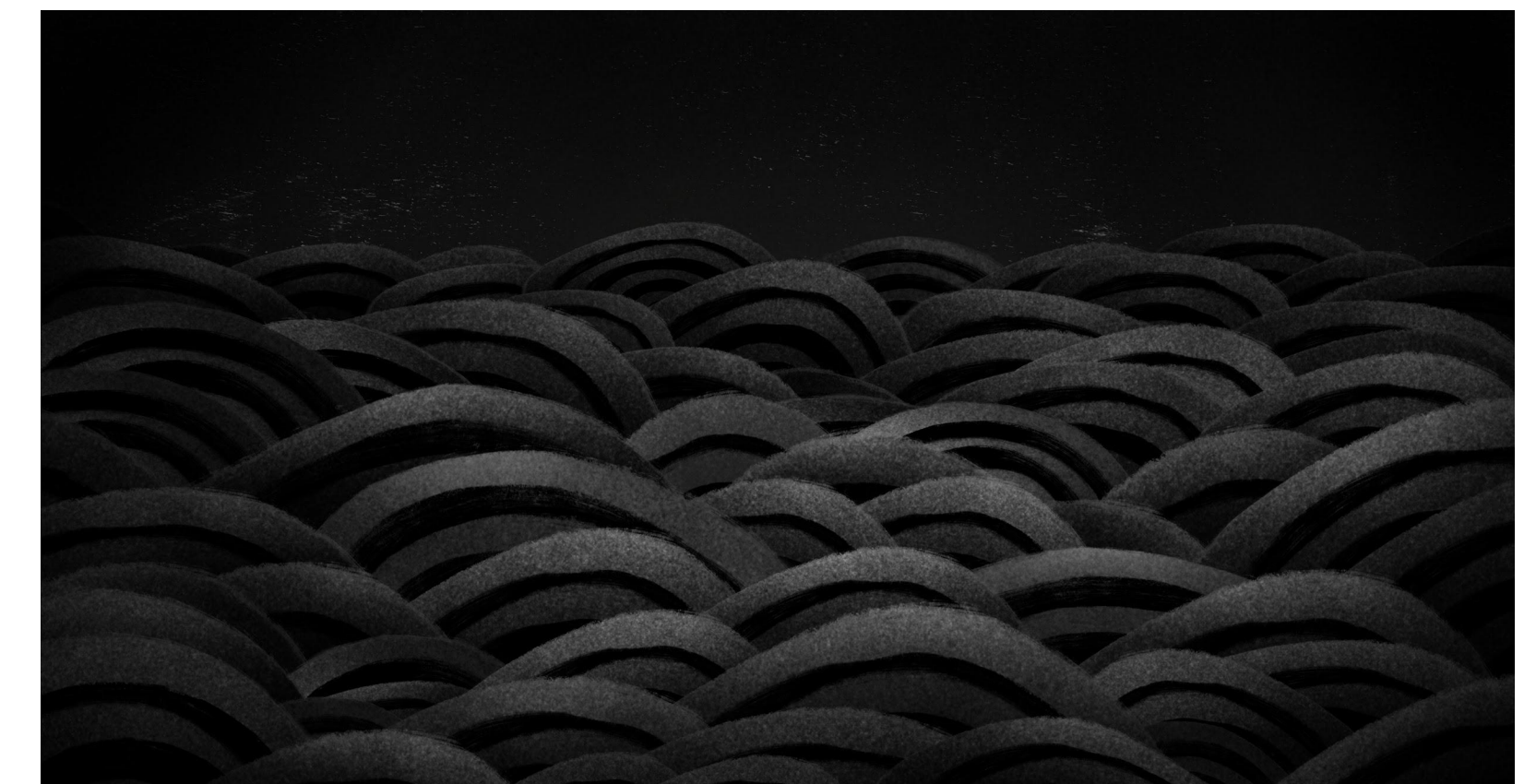
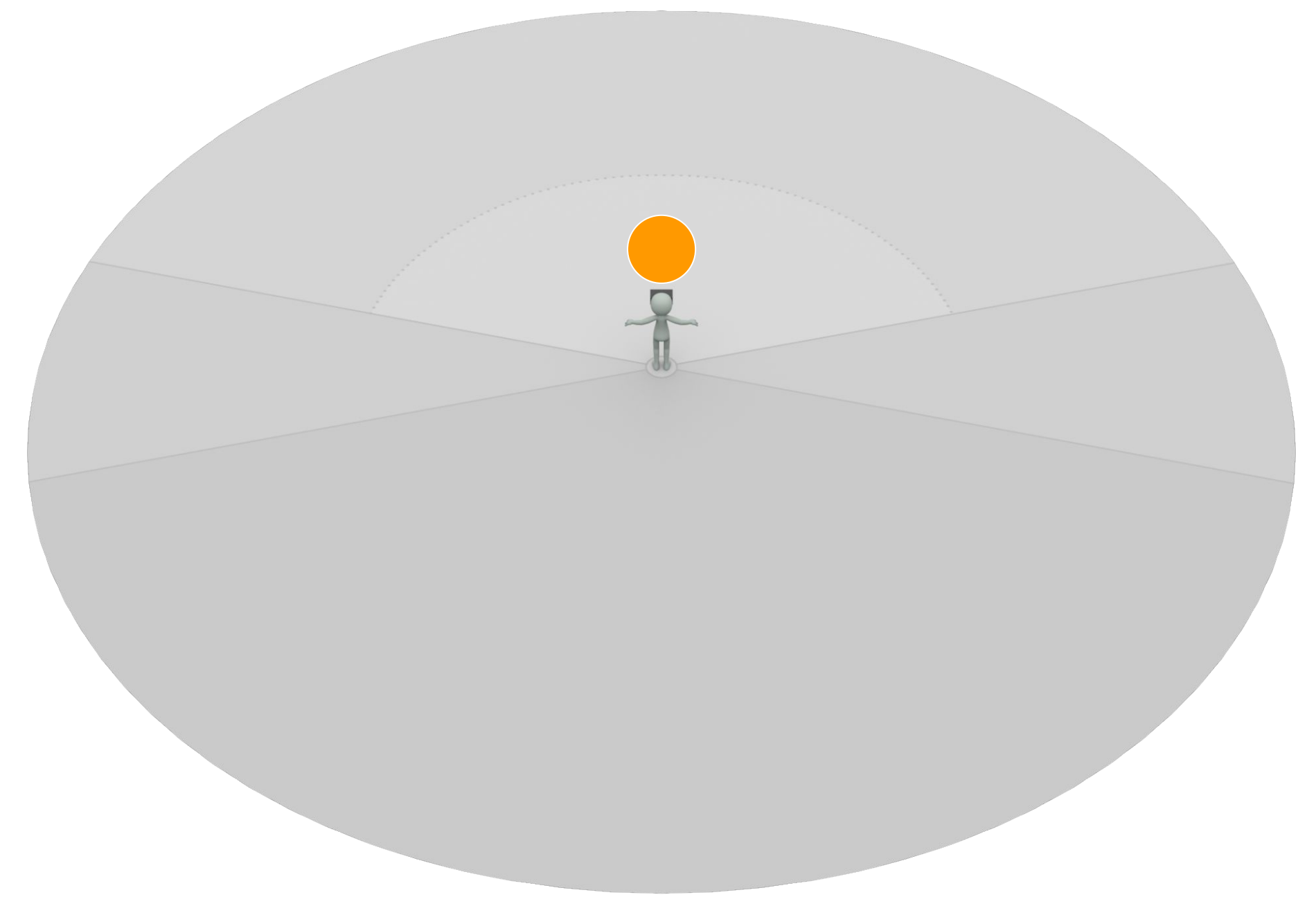
Enfin, ils ont réussi à prendre la mer, avec Dominic, leur compagnon d'infortune. C'est le silence sur la plage.

Zenia a eu une faiblesse. La peur l'envahit. Elle ne sait pas nager. Joseph l'a prise dans ses bras et l'a placée dans l'embarcation.

Ceux qui ne sont pas montés dans le bateau ont été abattus. Entre les cris d'effroi et les menaces des mercenaires, le bateau a réussi à démarrer. Ils étaient 200 personnes pour 50 places. Beaucoup trop nombreux.

sound FX:

- ZENIA
- PAPSILLA





VR 02: scene 03 - shots 02

Action:

POV: cut to the middle of the sea. Again the solitude. The waves are moving up and down. it starts to rain and the waves movement starts to accelerate. Agitated moment/scene.

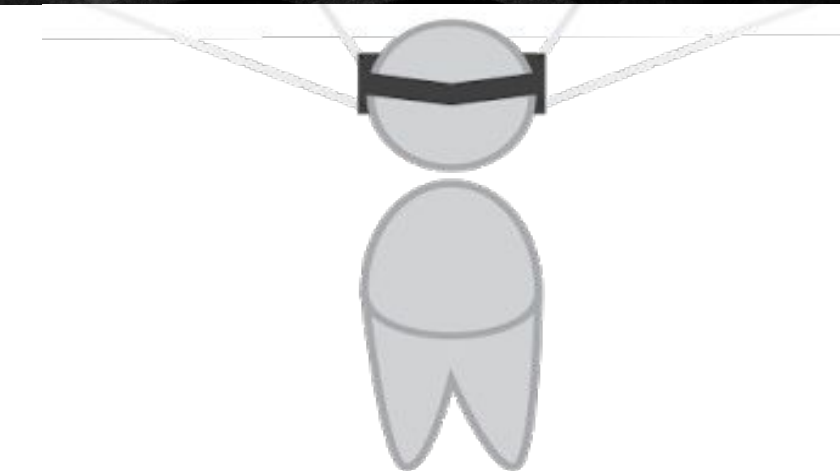
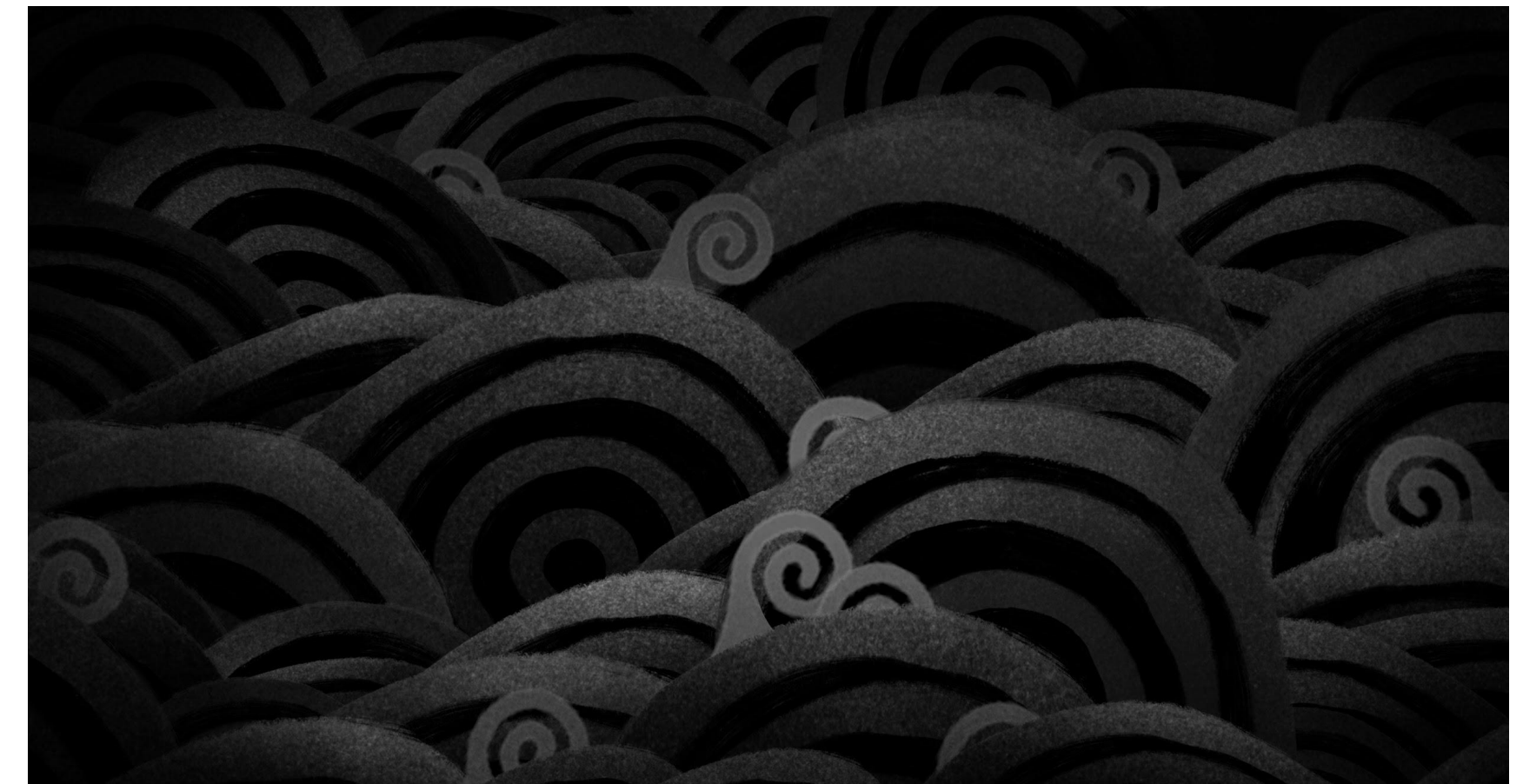
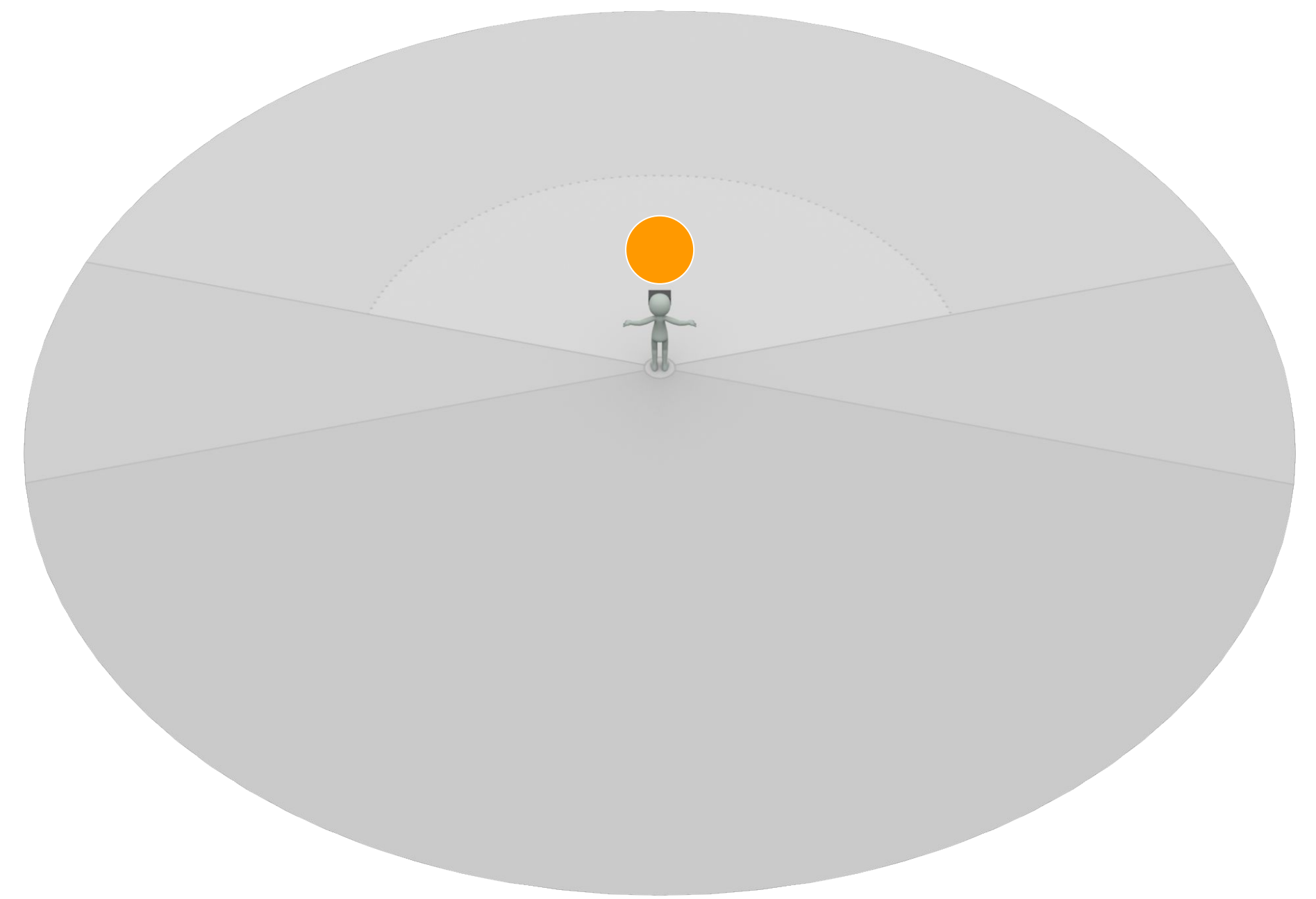
(Transition suggestion to be discussed): animating the wave upwards to fill the scene.

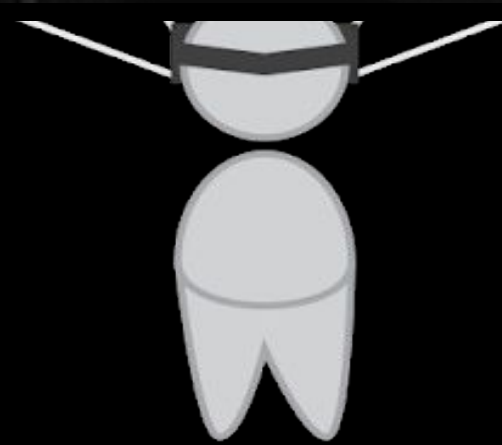
Dialogue: PAPSILLA

Le voyage en mer a duré trois jours. Et trois longues nuits. Impossible de se mouvoir. Des gens vomissaient. Des désespérés se jetaient à la mer. Les bébés pleuraient. Coincée entre Joseph et Dominic, Zenia prie et pleure.

sound FX:

- ZENIA
- PAPSILLA





VR 02: scene 03 - shots 03

Action:

(Lightning)/transition)

It starts to rain just after a thunder rumbles.

Some waves “drown” the viewer for a second as the Narrator says “L'eau monte dans le bateau”.



Cracks of lightning highlight the waves, until a blinding white light flashes as the Narrator finishes the sentence “il sautait à la mer pour sauver Dominic”

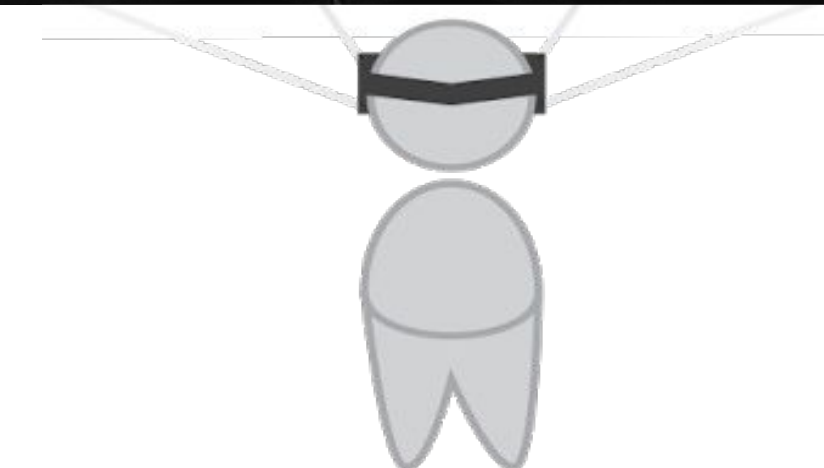
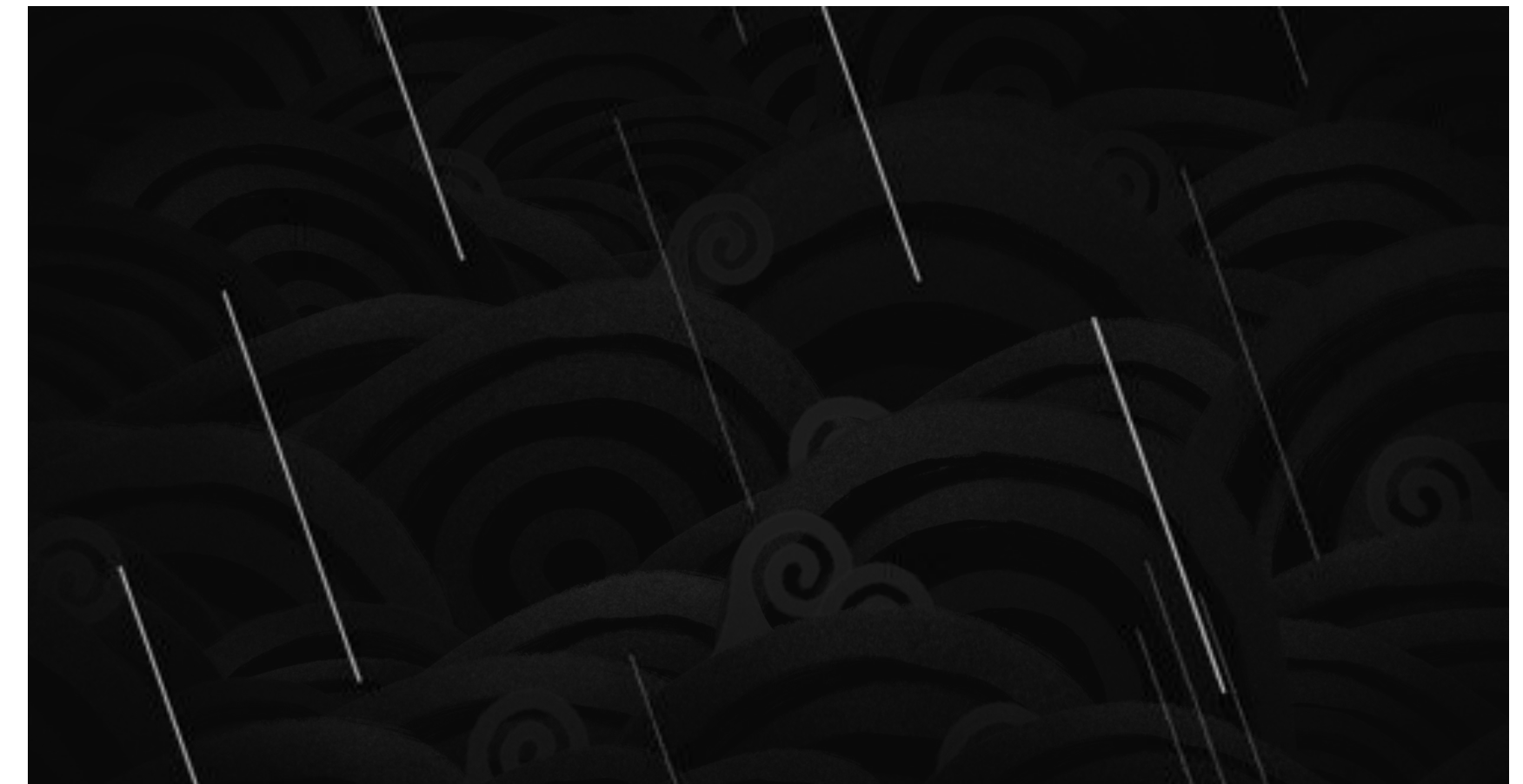
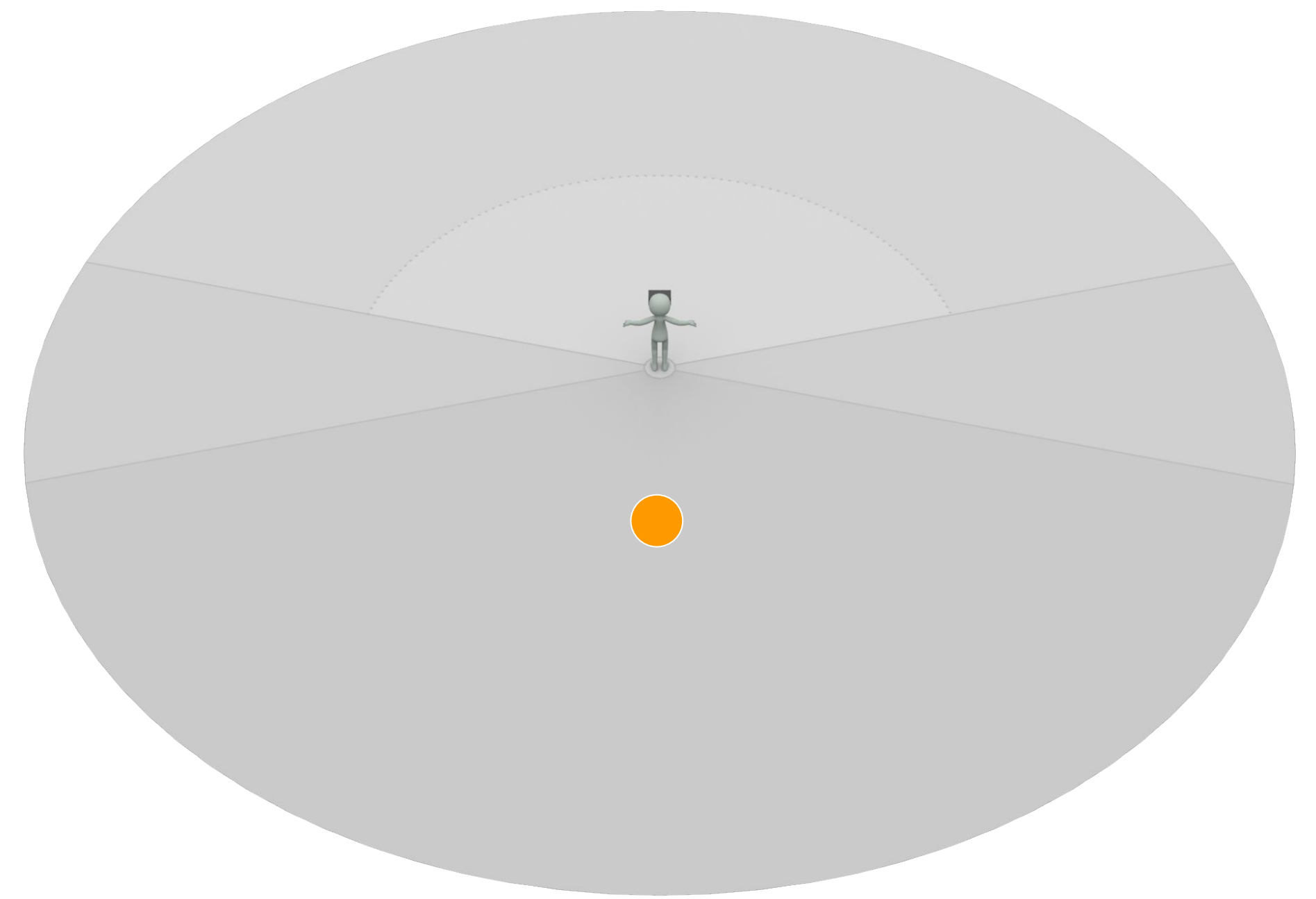
Dialogue: PAPSILLA

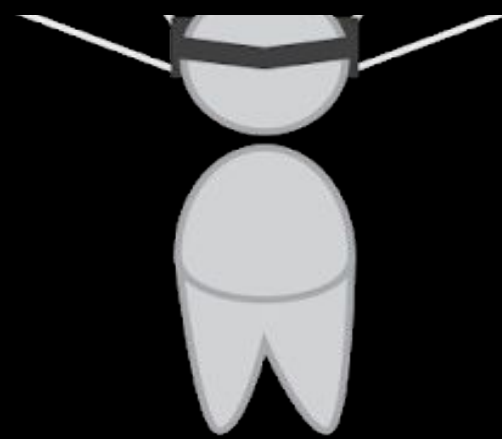
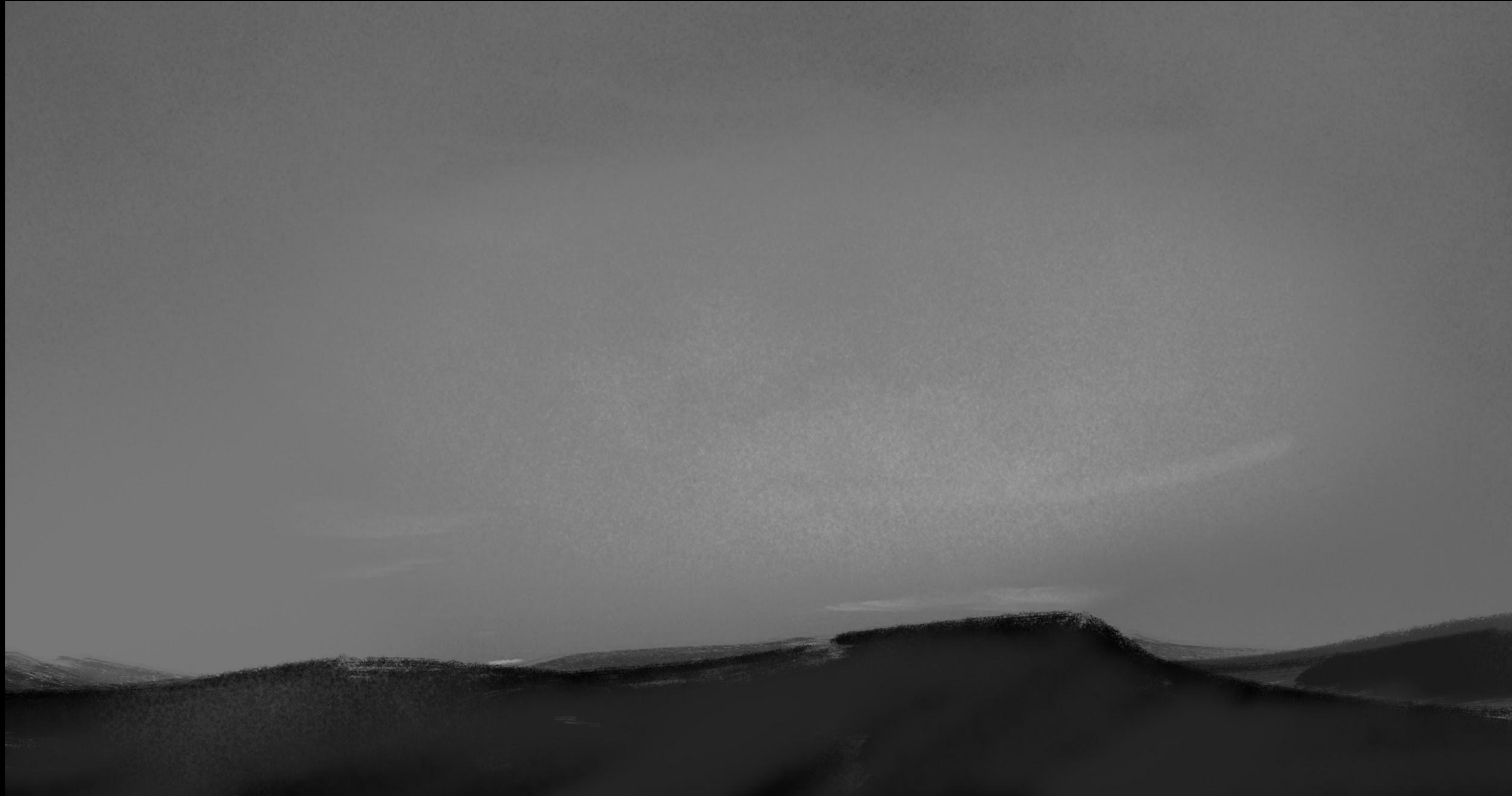
Le moteur s'étouffe. L'eau monte dans le bateau, la panique s'installe. La nuit est tellement noire. Ils ont été rescapé par l'Aquarius. La dernière fois que Zenia a vu Joseph, il sautait à la mer pour sauver Dominic.

sound FX:

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-  ZENIA
-  PAPSILLA





VR 02: scene 04 - shots 01

Action:

POV: cut to the shore. We are looking at the land and hearing the sea behind us, we hear the story too coming from the sea side.

Just after the blinding lightning strike from the previous scene, we cut to black and reveal the colors of the dawn in this scene.

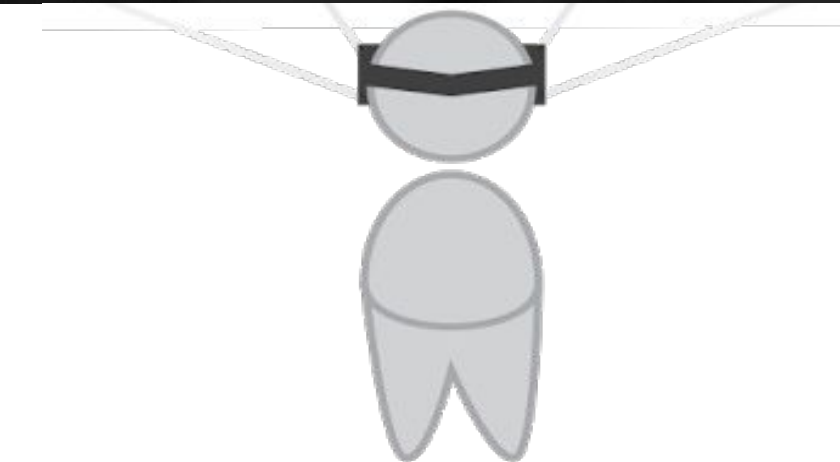
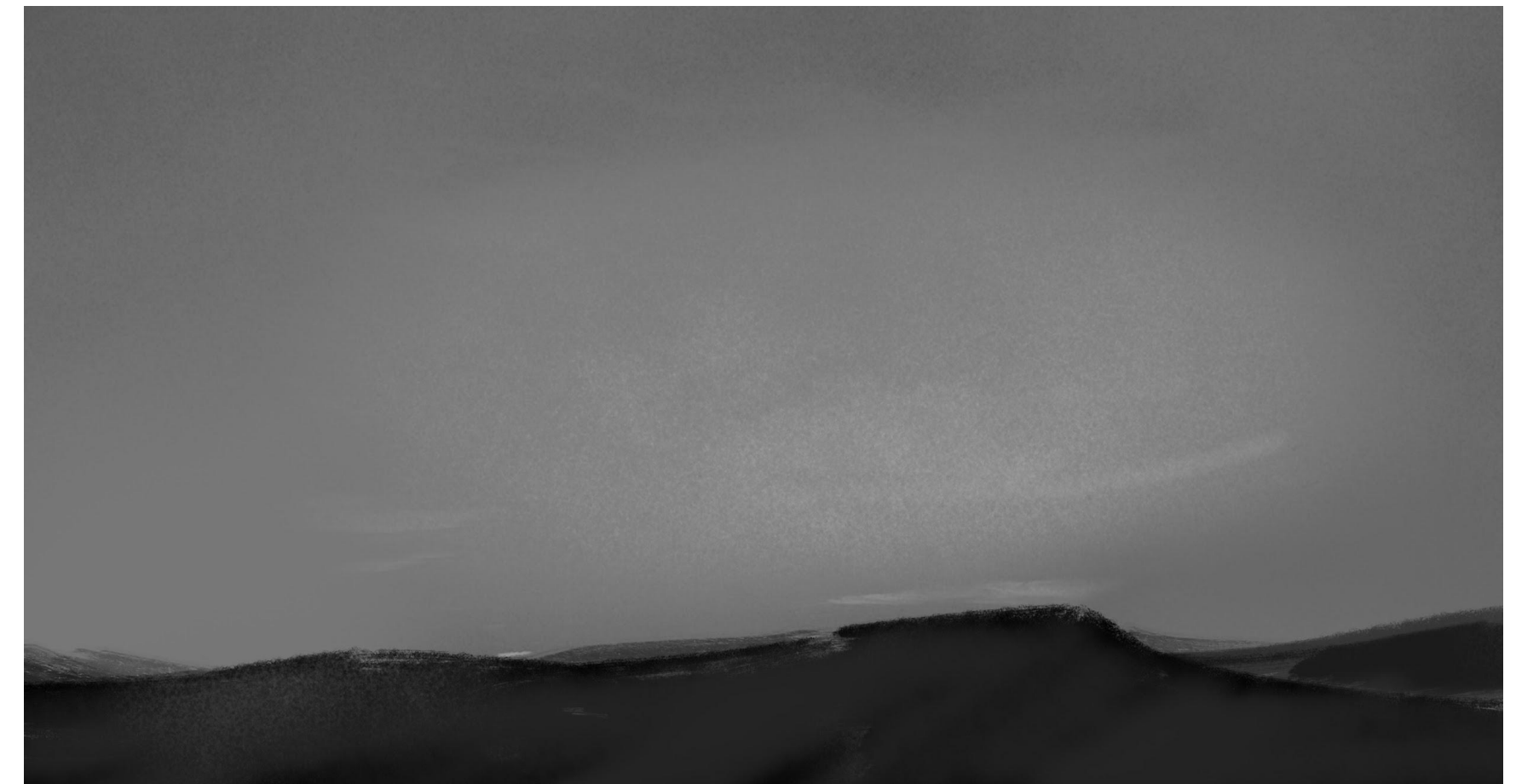
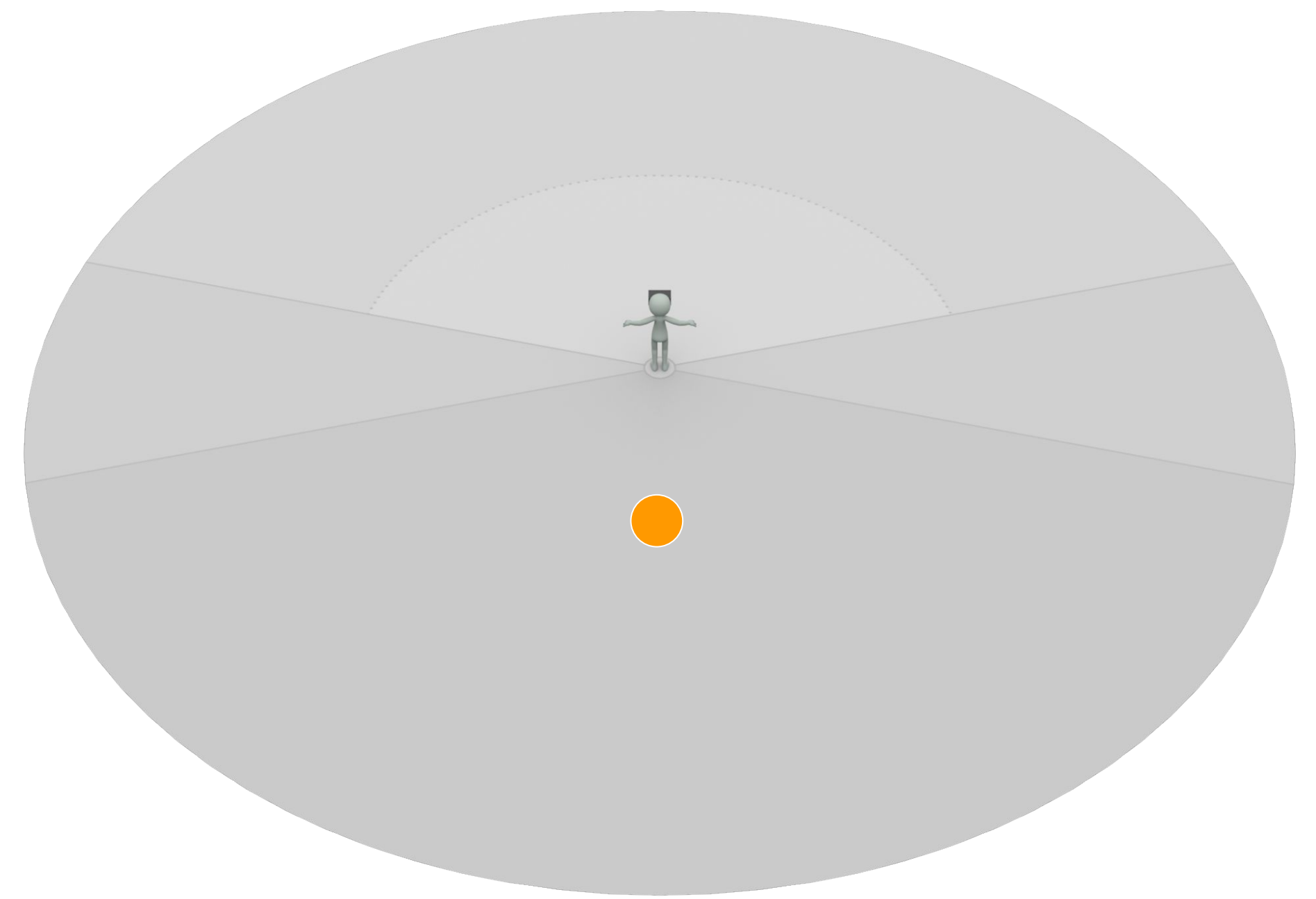
It's dawn time. You turn to the sea behind you. You are confused because you feel you were with them in the story but you are also a viewer. You don't know if you arrived before them or if they are still in the water. You are the moderator now.

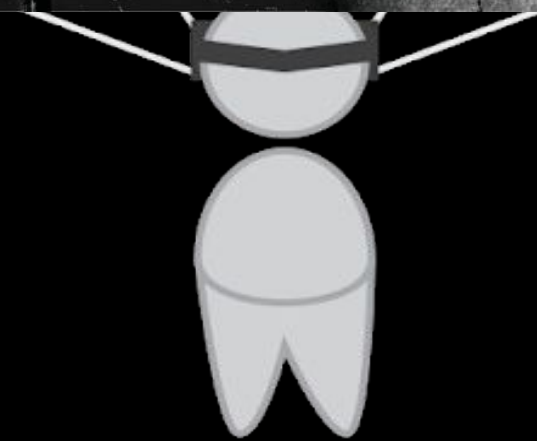
Dialogue: PAPSILLA

PAUSE. SILENCE

sound FX:

- ZENIA
- PAPSILLA





VR 02: scene 05 - shots 01

Action:

Un homme sénégalais, PAPSILLA est assis sur une chaise droite, sur un fond noir. Aucun autres éléments de décor.

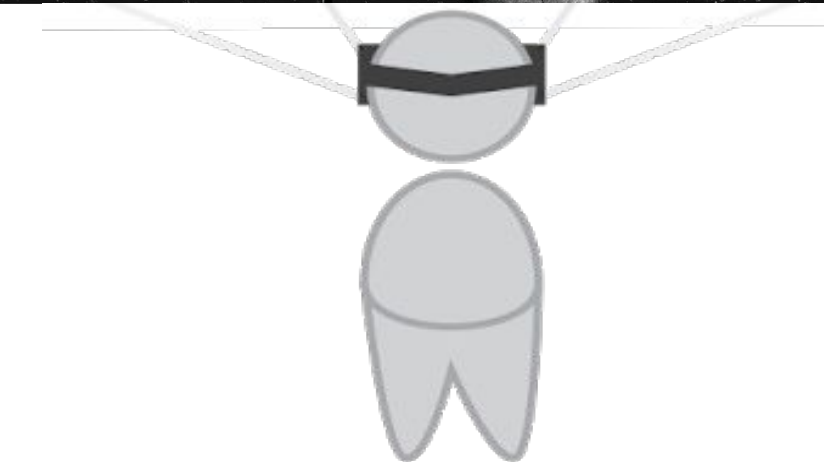
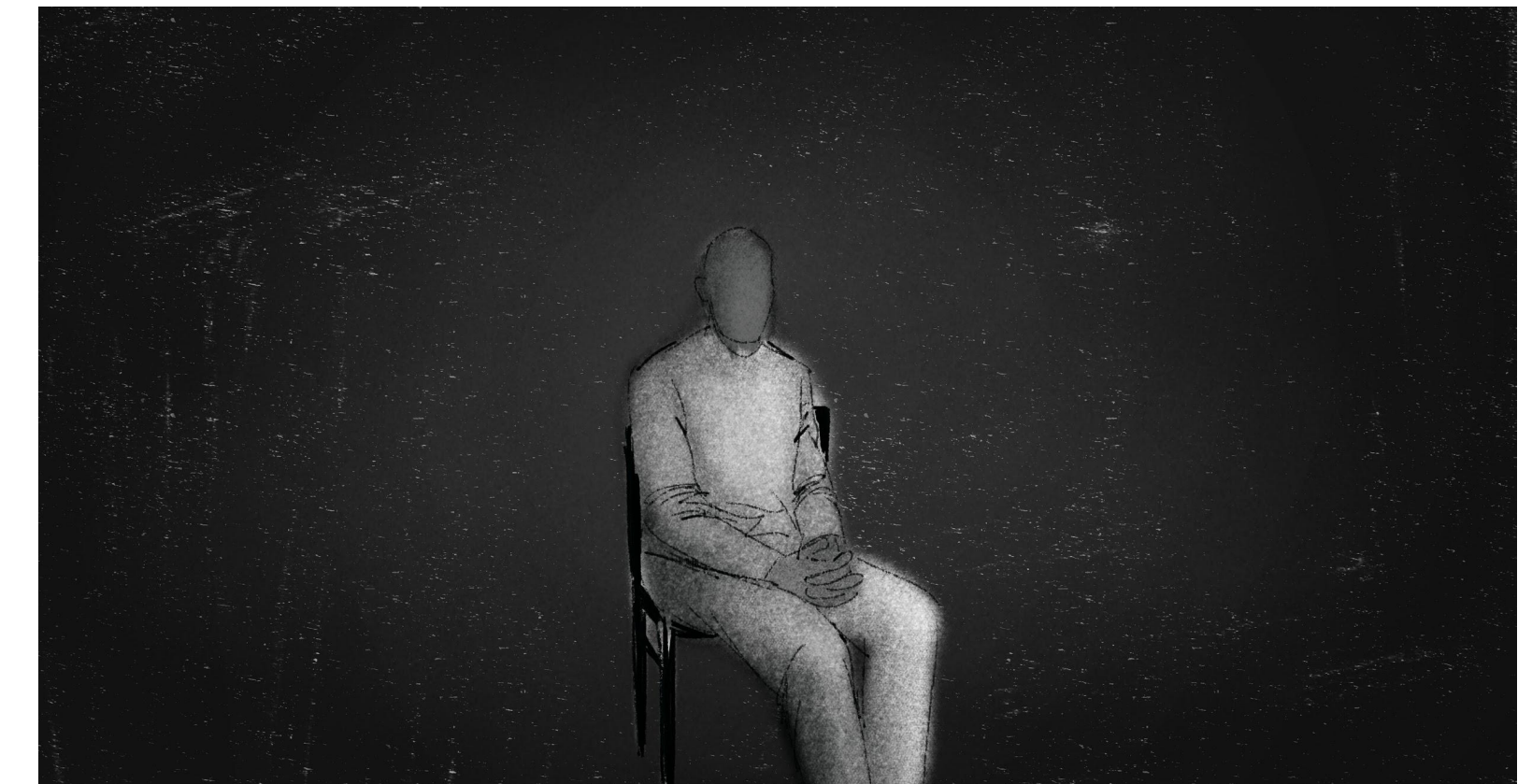
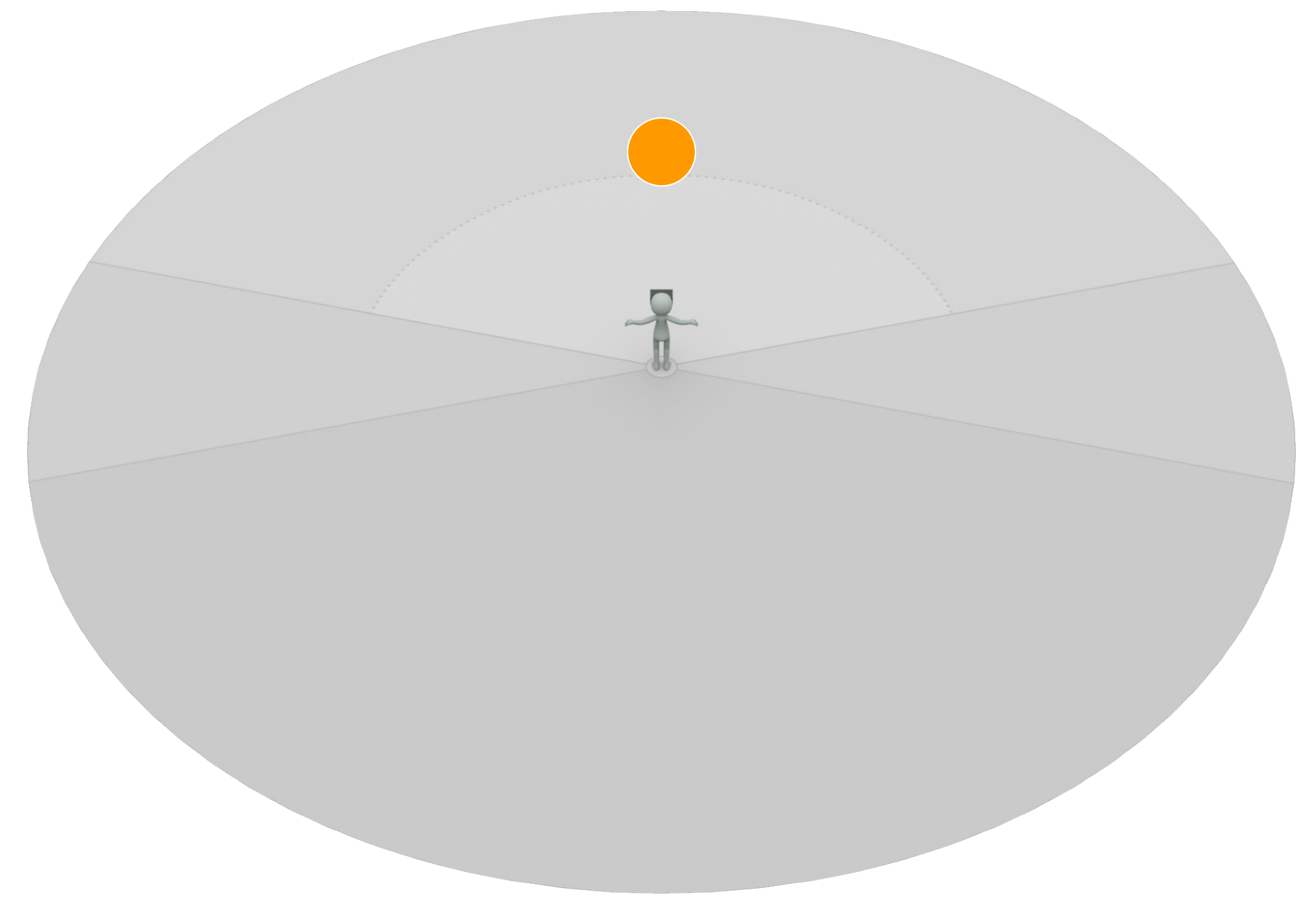
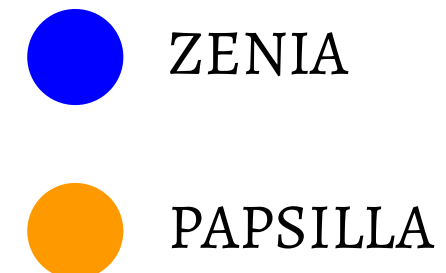
We will have a fade in/out effect along with a secondary defocus/effect.

Dialogue: PAPSILLA

Nous étions seulement une dizaine au début des années 2000. Nous sommes plus de 150 aujourd'hui, juste en Sicile. Nous sommes originaires de Nigéria, Gambie, Sénégal, Mali, Cameroun, Côte D'ivoire, le Congo, Somalie, Ethiopie, Erythrée, Algérie, Libye... Nous parlons couramment l'italien et de nombreuses autres langues et dialectes.

Nous sommes des médiateurs. Nous sommes présents lors de ces interrogatoires. Au-delà de traduire d'une langue à l'autre, nous sommes le passeur d'une culture à l'autre. Nous permettons que des êtres humains se rencontrent et s'écoutent. Nous sommes des héros de l'ombre dans une bataille contre les préjugés, la corruption et l'inaction des gouvernements. Nous sommes le baume d'un désespoir de notre époque. Merci. Merci d'être l'un d'entre-nous.

sound FX:



Noir

Le participant retire le casque de réalité virtuelle.

THE COUNCIL
FOR VISUAL AFFAIRS

Thank you