TRIP

Thesis by
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FICTION

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INTRODUCTION

PREFACE

Technology is changing our lives from a day to another, give us new skills and abilities. Its intensive impact on different levels as socially, leads us to dependency to reach life essentials, since it is our way to access elementary needs as entertainment and generate new ways of interaction with the virtual and real world.

Over my project, that associate similar assumptions,
I am going to talk about the effect of technology on cinema industry and the reclamation of new kinds of interaction with the storytelling, and also the obscure future of cinema.

PERSONAL MOTIVATION

With Audio-visual and cinema background, this master program gave me the ability to explore many new things and gather new knowledge, especially about design. I also gain a new perspective of seeing and analyzing things through design.

A passion about cinema and storytelling, pushed me to explore more and tackle problems related with the field.

As I see potential in this topic, I dived into research analysis to provide a solution.

CAPTION : JONATHAN ANDREO

ABSTRACT

It's still always nice to listen to stories. Stories about animals, legends, warriors, beast and heroes have been told to us as children by people older than us. As children, we often pay attention to the storyteller until the end, even though sometimes we might fall asleep and dive into our dreams and continue the adventure with our own imagination. It´s a beautiful and important cultural aspect has that taught us life lessons and explained to us the phenomenon of the world. Storytelling started in the stone age and continues to be an important part of our lives even today. Today different kinds of media like television and films take these traditional and new stories to whole new level of storytelling. By just moving pictures edited in a "Vsevolod Pudovkin" logic and illustrated with music tells a lot and allows our brain to interpret the final meaning and the aim of the story.

Unfortunately, these two main aspects, storytelling and technology, are no longer recognised as powerful agents in formulating the world that we live in. Human satisfaction is a hard goal to reach and mostly impossible as our needs never stop. In the beginning, man created tools for hunting in the stone age, then the steam engine, and now artificial intelligence; our needs have never stopped growing. It is a cycle; the more knowledge we gain, the more technology develops and gives us new skills and eventually new needs. Therefore, technology changes our behaviour and our way of interaction through devices, objects and media. In this dissertation, my focus is on the interaction with storytelling in movies in the future. I intend to analyse the influence of technology on filmmaking and how the interaction of the audience will play a key role in defining the narrative of a story.

Additionally, I want to use a design process to identify the key factors that influence the interaction of the audience with ever changing frameworks of filmmaking.

RESEARCH & FINDINGS

“Storytelling is storytelling. You still play by the same narrative rules. The technology is completely different. I don’t use one piece of technology that I used when I started directing.”

-James Cameron

HISTORY OF STORYTELLING

Storytelling was the first form of entertainment and social cultural activity that gathered people together for listening to a story. From the beginning, storytelling was oral and could also illustrated by gestures and expressions.

The story was then told using a combination of oral narrative, music, rock art and dance, which brought understanding and the meaning of human existence through remembrance and enactment of stories. (Gregory Cajete, 2010)

People were using tree leaves, walls and tattoos as media forms to memorise stories. Stories then became written on different kinds of objects to be stored and taken anywhere. There has been always a way to teach life lessons to younger generations. The storyteller was seen as a teacher and the most experienced person in that time; the narrative was shaped from the storyteller and has almost the same structure.

Stories function as a tool to pass on knowledge in a social context. So, every story has 3 parts.

First, "The Setup" (The Hero's world before the adventure starts). Second, "The Confrontation" (The hero's world turned upside down). Third, "The Resolution" (Hero conquers villain, but it's not enough for Hero to survive. The Hero or World must be transformed). Any story can be framed in such a format. (Unknown Author)

Storytelling as a source of inspiration for many arts

A conventional story has usually a way to be told, through different layers of story development: A beginning (a node) where events should change the current of the story, then the resolution. It's the body of every conventional narrative and also the reason for many arts' success: because of the simplicity of the structure that is always expected from the audience and the accessibility of their feelings. This is start of empathy: the same shape of the destiny of a true story that could happen in our everyday life.

Even if the literature style changes, the body of the story for a fairy tale, short stories, or a journal and novel is the same in most cases.
This narrative was the largest source of entertainment and attraction, and the way to convince and communicate ideas and meaning to the audience.

Since the advent of printing, book commerce began and was the only existing type of media at that time with the same form as text, until a new form arose as a weekly illustrated comic book in 1862 from Lothar Megendorfer. (University of Heidelberg)

He invented the first pop-up book, and it was the first successful children's book. Therefore, storytelling begins to be adapted from many types of arts, especially by theatre and cinema until a big number of these narratives have been converted to plays and scenarios for movies.

The most successful movies selected their stories from novels, for example, are the succesful Harry Potter novels by J.K Rowling, The Lord of the Rings; a Novel by J.R.R Tolkien, and Fight Club; a Novel by Chuck Palahniuk. Involve a novel into an Audio-visual world specially to cinema has a big privilege, it's always recognized as an extravagant opportunity for film making but also a very tough work to adapt into a screen play that has a different narrative writing style to a story.

Cinematography has a big advantage called the 'Art of Ellipse': the power to travel and jump into a chronology; the ability to not tell everything and leave space for imagination. For example, in a movie when we have two different scenes that are happening in a different chronology,

The transition between both could be a leap with showing a sign of time proceeding. It could be a watch, the sky (from bright to dark), light and also an accelerated movement like the Time-lapse technique. Then, thanks, to our intuition, we understand that time has elapsed.

CAPTION: The Arrival of a Train at La Ciotat station. Les Frères Lumière. 1895

The rise of cinema through storytelling

Amongst the many experiments that inventors have done, in 1895 “les Frère Lumière” came out with the famous moving picture scene “The Arrival of a Train at La Ciotat station”. People’s reaction at the first time was impressive: when they watched the movie, as they saw the train coming in their direction, they started to scream and ran to the other side of the room. This was the first immersive movie experience. Hellmuth Karasek, in the German magazine Der Spiegel, wrote that the film “had a particularly lasting impact; yes, it caused fear, terror, even panic.”

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Hellmuth Karasek, in the German magazine Der Spiegel, wrote that the film “had a particularly lasting impact; yes, it caused fear, terror, even panic.” (Hellmuth Karasek, 1994) However, some have doubted the veracity of this incident (such as film scholar and historian Martin Loiperdinger in his essay, “Lumière’s Arrival of the Train: Cinema’s Founding Myth”.

Movies have been also used as a critical medium against politics or to engage and motivate movements against the system, and of course, as propaganda tools.

Movies are emotional triggers that are easily absorbed by the mind - watching eyes focused successive images of events and acts give the mind the capacity to analyse and compare these facts emotionally with the real life, though not much effort is needed to convince the viewer and makes him believe.

The art of set design, plays a big role because every detail inside the frame counts. The scene is composed of the screen play, lighting, objects and accessories, the space, camera movement and scale, editing rhythm and finally music; all these elements are well-studied before setting the scene and it becomes the empathic trigger formula.

These techniques have been used since the begin of cinema until the advent of the 'movie industry' as we know now it arrived and became a great success code.

"Entertainment today constantly emphasises the message that things are wonderful the way they are. But there is another kivnd of cinema, which says that change is possible and necessary and it's up to you."

-Wim Wenders

Movie following society transition

Unfortunately, humankind quickly gets bored and shows disinterest to things that become mainstream. Since film making became an industry machine that could not stop and give up in front of the viewers, it has to follow societal changes and lifestyle branding. It is obvious that the film format has changed through time starting with the timing of the movie, including shot length and amplitude. Before 1950 the structure of the sequence was composed of a 1/s pattern - the average of a shot length was 10.5 s, but the rule has been changed since the industry of film take advantage of the audience and adopted the 1/f shot patterns frequencies (f: frame).

Scientists and film makers know that the human mind evolved over the time, it's clearly visible when we walk through the city and we see how shapes and forms of architecture have changed, giving us an image of the inner behaviour and thinking of the human, and how he doesn't stop to question his needs and tries to fill them.

This this is how cinema is evolving to reflect the human perception that could be futuristic and euphoric, imagining things that we think that could happen in life and based on real facts in the present. I am referring to fantasy perceptions and the ambition of discovery; these are thoughts that cinema had to translate into the screen.

Visual effects take it to another level to give it different meaning and perspective of things. "Georges Méliès" created the first special effect "A trip to the moon "; the movie illustrated the journey of a group of astronomers landing on the moon. These special effects built in 1902 were produced with really simple techniques, and found large success around the world.

They also opened doors for creativity and began to be a source of inspiration for many other filmmakers. His innovative editing techniques have been imitated by many filmmakers and became an important element for many of movies.

The fact that the viewer watches something unusual and unexpected catch his attention and he feels compelled to keep watching. These techniques gave the chance for new movies genders as Sci-Fi and Fantasy or Epic movies and become a platform for a different kind of scenario to express a way of thinking, separate from the conventional scenario.

It is impressive to see the evolution of special effects in movies, from handmade techniques filmed with the camera to CGI (Computer Generated Image) that the human eye could hardly distinguish from the real life. All this has the goal to evoke the viewer's feelings in an immersive and sensitive way that he or she feels involved in the story and the story's meaning, and to give him the chance to use his own imagination and open it for more questions in the future.

"It is today possible to realize the most impossible and improbable things."

- GEORGES MÉLIÈS

CAPTION : LE VOYAGE DANS LA LUNE. GEORGES MÉLIÈS 1902

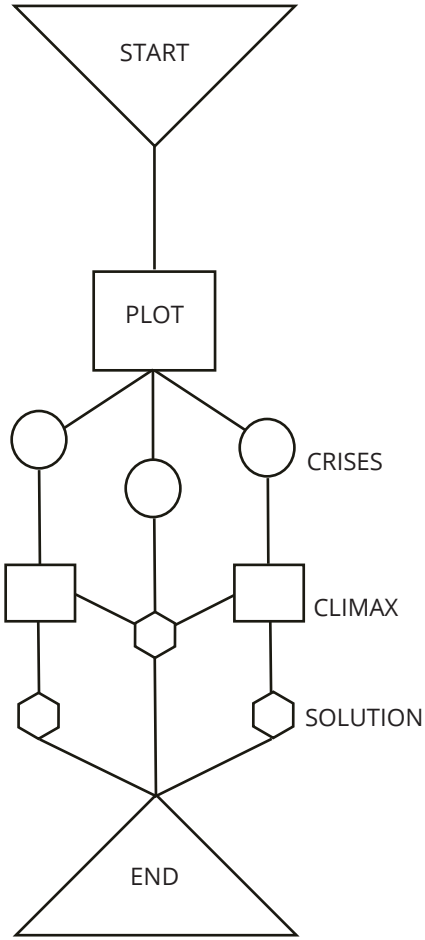
Interactive movies

Film production doesn´t cease to find ways and solutions to keep viewers interests in the industry. The development of technology has led to big changes of media orientation to connected media. They kept researching for designs and ideas to increase the level of immersion by engaging the viewer in the story, and thus came up with the concept of interactive movies. The theory behind interactive movies is to enhance the level of immersion and empathy, through the interactive audio-visual contents transmitted through sight, hearing and touch. These activate a better processing in the human brain and lead the brain to more intention then immersion.

The more senses the brain use the more the level of immersion increases. A step back in history: the world first interactive movie was "Kinoautomat" written by "Radúz Činčera" in 1967. The concept is that the movie stops in a point and a moderator appears on the stage and give the chance to the audience to choose between two scenes; the decision will be taken after a vote. (Ian Willoughby, 2007)

1983 saw the invention of laserdiscs and laserdisc players that allowed the first nonlinear video play device, as well as "Dragon´s Lair", a movie shown in public arcade console which gave the chance for interaction while watching the story. In the present, many interactive audio-visual contents are shown on the internet like advertisements, 360° live videos, documentaries, short movies and few feature length movies as well.

Interaction video now is a medium to attract the user to give him somehow the freedom to take a decision; choose the ending or watch freely from a different angle. In my point of view this is very optimistic start toward digital interaction; unfortunately I see that the level of interaction still limited in term of immersion, even though the story of the movie could be non-linear and give the ability the user to take decisions and expand some interaction with the content, the ability is still narrow.



Interactive movie Skeleton

CAPTION: WWW.PEXELS.COM

A neo-baroque society

In a world of globalisation, we are in phase of cultural, politic and social and technological changes where multicultural diversity meets and crosses. The definition of classism and classical arts is changing and there is the growth of a new order, and also ideas and differentiations led by a big multicultural and social blend. I personally believe that we live in a "Neo-baroque" society as "Angela Ndalianis" (Ndalianis, n.d.) suggests: "I agree that not only does the classical still persist, but it is also integrated into alternate modes of media discourse." This new order is what I call the "neo-baroque." The baroque embraces the classical, integrating its features into its own complex system. She also adds: "as a result of technological, industrial, and economic transformations, contemporary entertainment media reflect a dominant neo-baroque logic. (Ndalianis, n.d.)

The neo-baroque shares a baroque delight in spectacle and sensory experiences. Neo-baroque entertainments, however—which are the product of conglomerate entertainment industries, multimedia interests, and spectacle that is often reliant upon computer technology—present contemporary audiences with new baroque forms of expression that are aligned with late-twentieth- and early-twenty-first-century concerns. The neo-baroque combines the visual, the auditory, and the textual in ways that parallel the dynamism of seventeenth-century baroque form, but that dynamism is expressed in the late twentieth and early twenty-first centuries in technologically and culturally different ways." (Ndalianis, n.d.)

Video games take a step ahead of movies

I believe that art is taking always a special position and point of view regarding society and world order that we live. To be more specific: the non-stagnation of art's attitude toward the current conditions. I think the best example to take here is video games: the evolution of gameplay's linearity and randomness is no longer beneficial. Most interactive movies are still based on a non-linear narrative, but the lack of interaction and decision-making ability is still big compared to new video games' perspective. The temptation toward interactive movie or game movies where solved only through the narrative could be wrong analysed to solve the problem of passive viewer because the viewer is able to interact only where scenes are already filmed.

Let's talk about the big success video game called Grand Theft Auto. There is definitely a narrative behind the game which has a only single ending, but in the case of GTA - beginning from the third game - the gamer find himself into a fully realised 3 dimensional city where anything could happen at anytime.

The gamer here has become a player who no longer simply guides the character to go into the predefined narrative, but who decides when to take parts of the mission and plays with game´s rules. The city is fully animated with cars, buildings and people that you could interact with to drive you to other ways of the story.

CAPTION:
WWW.ROCKSTARGAMES.COM

This kind of free interaction and immersion is generated from the free space; more specifically, the city with all the diversity that contains. Thus, the story stops when the player decides to finish it, and we are far from linearity, no rules, anarchic play and improvisation. This is also a reason why the most new adventure video games have the choices to play different modes as the story line: survival or side mission and multiplayer mode which is now is an online platform.

Most players prefer to play this last mode because of the freedom of interaction and meeting others online player in the same platform.

There gamers are literally making their own world inside the game and trying to test the limits of the game, they can even create and add things and objects to make them part of the game. Here, the level of interaction has become participatory as an immersive, special and vast interaction.

As I observed after this analysis, video games are already in the next level and have broken the wall of conventional interaction unlike movies and interactive movies especially in the era of complexity of systems, I think is the time where cinema should wake up and follow this trend.

The capacity of prediction and speculative design

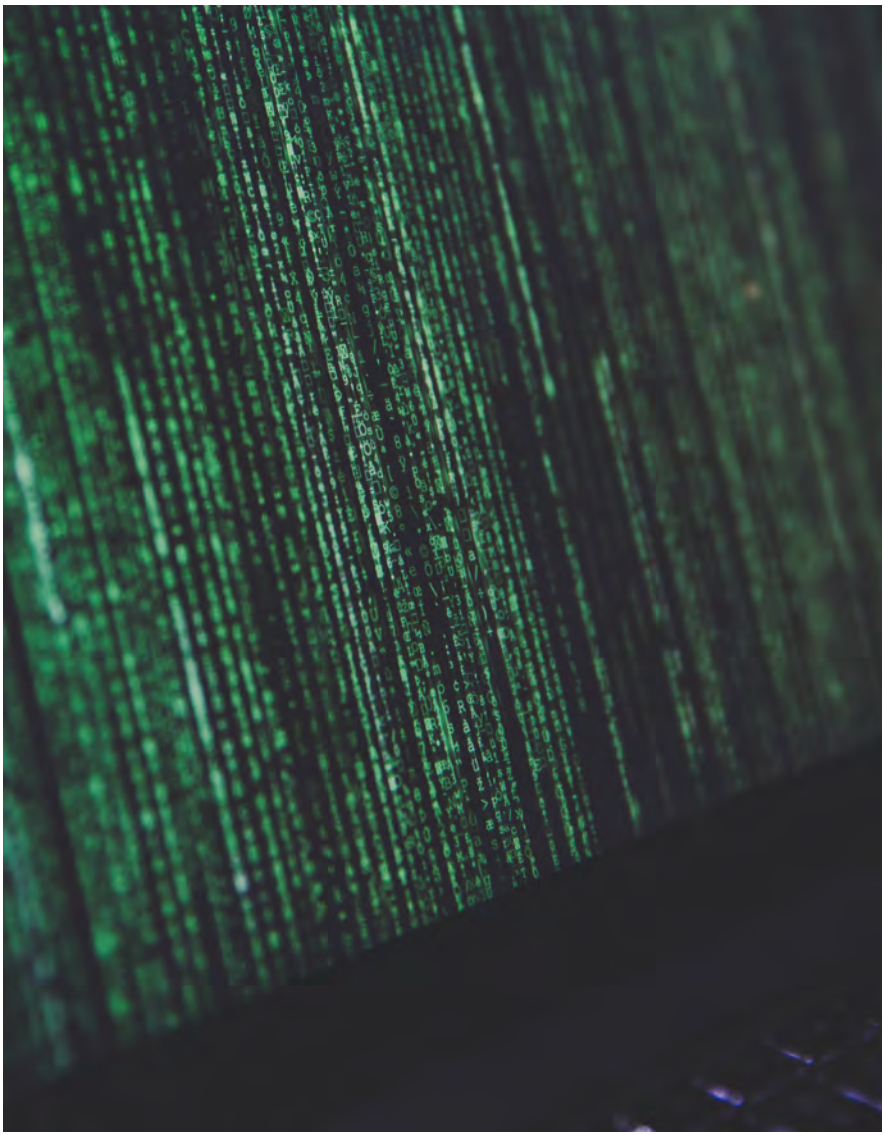
In a decade, society has changed a lot; the way we commute, eat, work, communicate, think and interact. Technology leads us to change our life structure and habits.

We have integration of new elements that make us not worry too much about conventional problems. The presence of technology in our daily lives has become mandatory.

Consider that society two decades ago was imagining in wishing to have them in the future become real and taking a big part from our life, now we have the ability to carry them where we go in order to keep such level of living model go on. Studies said that in 2020 there will be 2.87 billion smartphone users around the world. (billions), 2017)

Technology and its impact is extremely predictable. “The future is always 30 years ahead” “Dr. Ian Pearson” a sound engineer, the owner of the agency “Futurizone” and futurologist, has been predicting the future regarding technology development and its impact on our society for two decades.

“The technology we are using today is pretty much along the lines of what we expected in 1990, 25 years ago. Only a few details are different. We don’t have the expected 2Gb/s to the home yet and AI is certainly taking its time to reach human level intelligence, let alone consciousness, but apart from that, we’re still on course.“ (DR. IAN PEARSON., 2016)



CAPTION: MARKUS SPISKE
HTTPS://UNSPLASH.COM/@MARKUSSPISKE

Definition: predict

verb

say or estimate that (a specified thing) will happen in the future or will be a consequence of something.

The power of movies scenarios with predicting futuristic technology, often with a terrifying accuracy. “2002: Space odyssey”, a movie produced in 1968 was predicting iPad with video calls and Siri as an artificial intelligence and also space tourism; big companies such as Tesla are working on it now.

In some movies, Cyborgs and military self-aware robots were part of the story as the unnamed military vehicles like the drone and bombs reconnaissance robots that are used by the U.S Military. In 1989, Back in the future 2 was predicting wearable technology like the self-lacing Nike.

In 1993 Demolition man predicted virtual reality porn that today similar platforms are exiting also to watch 360 movies and virtual reality video games. “Total Recall” in 1990 predicted self-driving cars which is now a technology that Tesla is dominating and which BMW is trying to follow. A most impressive prediction was “Minority Report” in 2002. A “Philip K. Dick” short story was the source material for a film that portrayed multiple fictional technologies that have since become reality, including facial recognition software, personalized advertising, and psychics who predict future crimes.

However, the film did accurately predict gesture-based user interfaces long before touch screens and motion-sensing inputs became common.

In a bigger scale, smart cities were also predicted in several movies, where many mini cities are located in very tall buildings, covered with screens and motion pictures.

"Ghost in the Shell" (2017) showed a city charged with Holograms and Solograms visuals (Thrower, 2017); it was even was imagined that we might find our memories throughout the city.

This is also how Speculative design works; some call it Utopian Design or Critical Design. This new practice of design for the 21st Century has a special side comparing to other designs practices. It gives the ability to focus on possibilities and potentials. It puts uncertain and obscure futures in question and tries shape it and give it a clearer meaning. Speculative Design is open for unlimited imagination to create scenarios in the future to see what we could have in the future, instead to focus on what we already have and trying to fix it.

However, it gives the ability to designers to feel comfortable working more on uncertain and blurry opportunities, it's the power to explore and predict chances in the future. Critical Design is inspired by the 60´s profound architecture and also by the avant-garde and neo-avant-garde arts. Knowing that they are particularly influenced by the surrealist and futurist narrative of movies and literatures. This design practice is more accurate for interaction design. Now it is more specialized for designing digital products, applications and services.

Through this field it's also able to discuss besides the use of technology in term of electronic devices, social assumptions about economic and politic issues. It is also possible to shape alternative presents to reimagine the possibility of existing technologies in another way, and also speculative futures.

This process could be done through a workshop where many participants from different disciplines are asked to shape different scenarios for the future without the boundaries of feasibility. Then these scenarios are filtered through a specific schema that splits the ideas between possible, plausible, and probable.

A concrete workshop was done in form of an experiment from the "get Lab" team Brunswick (Germany), when they asked the participation of six Theatre companies to shape desirable future scenarios for the region around Brunswick.

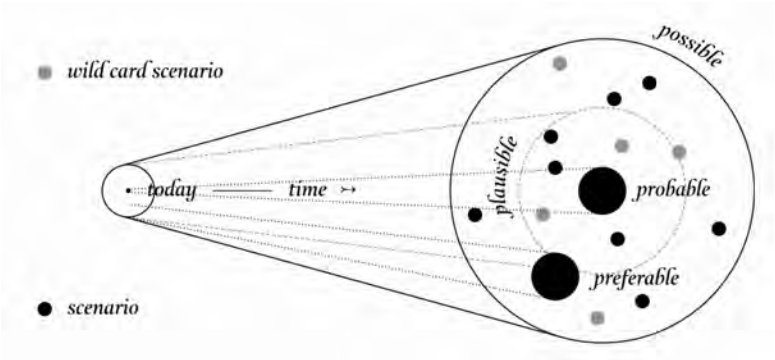
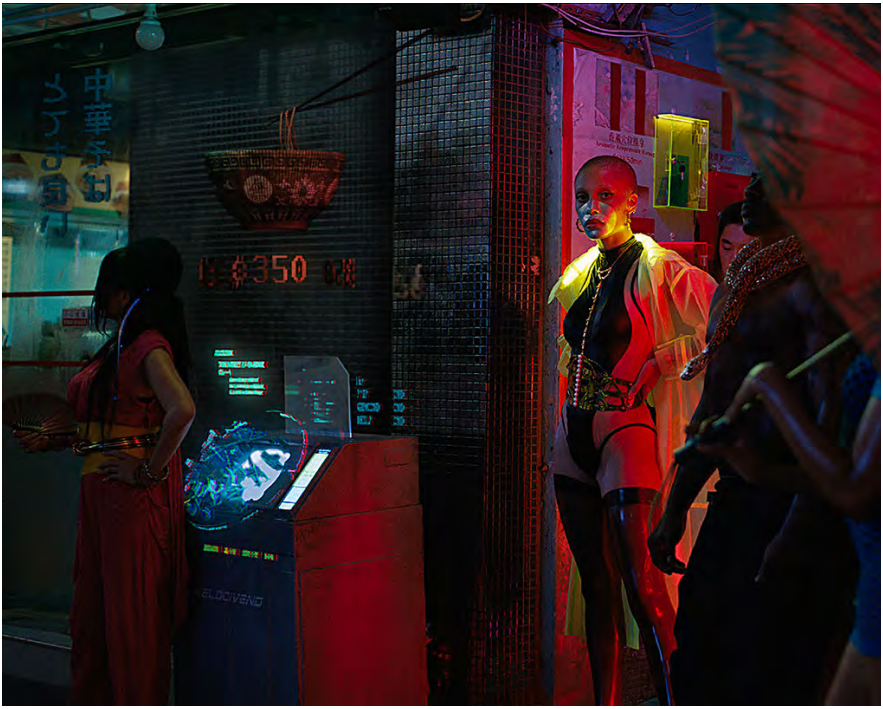


FIGURE: THE FUTURE CONE
HTTP://SPECULATIVE.HR/EN/



CAPTION: THE GHOST IN THE SHELL. 2017
WWW.CREATIVEREVIEW.CO.UK

Blending reality with virtuality, and obscure future

We are already living where technology temptations of trying to blend the reality with the virtual world, obviously virtual reality and Augmented reality have recently taken the spotlight and starting invading technology markets. Apparently, they are promising a lot in the world of digital data, both are taking account of the real space where we live and believe on blending the reality with digital data that we will supposedly seeing them appearing in the real life.

The most terrifying future is Artificial Intelligence and deep learning machines, that could in the future connect our brains to enhance our skills.

I personally think that this technology is not far off from reality, since we can teach the computer and give them the ability to analyse and also to predict. Recently it has been approved that the machine learning is able to do that.

I don´t want to drift to another topic but also Artificial Intelligence is a cause and effect from real evidences that was part of "Fritz Lang" in his monumental movie Metropolis in 1927 in the mute cinema Age, where an inventor tries to revive his lover by transmitting her feeling into a robot.

Of course this is still not happening, but I don´t exclude the possibility that one day our bodies are going to be connected to an external A.I.

The aim in putting these concrete examples in my theory to show the power of human´s imagination and his ability to predict the future. And also, the way that technology is taking, to blend digital data and virtual world in our reality.

Many cinematographic productions now are taking chances and trying to find the combination between the fast development of the technology and the key of immersion toward a new age of cinematography.

Movie festivals and awards start to embrace Virtual reality; however, Sundance Film Festival welcomed this year more than 20 virtual and augmented reality movie experiences and installations (Anon, 2017), also Festival de Canne, the most revered film festival in the world welcomed its first-time Virtual reality experience, which was performed by the multiple Oscar winner Alejandro G. Iñárritu. (Farago, 2017)

The attempts toward the immersive experience by the silver screen are literally obvious, but I doubt that could be maybe a late start think about this initiative.

"As the Internet of things advances, the very notion of a clear dividing line between reality and virtual reality becomes blurred, sometimes in creative ways."

-GEOFF MULGAN

The struggle into incertitude

Cinema tends to step to the next level of immersion and interaction, however the attempts toward a new form of cinema through a pure technological solution could fail. Many arts have changed since the last decade, one of them is Photography that intensively transformed in recent years, but somehow the industry of photography is degrading. In my opinion photography sacrificed the perfection for the sake of public, in an accurate way means that the target to reach the next step was to provide the photography for the people not only for professionals, but to anybody. This jump was through a total technological solution when any device now has a camera and extremely affordable to anybody.

The rules have been changed from a mechanical click to software strength. Now anyone can take a gorgeous photo without a lot of effort; the whole process before the click is already done by the software.

The camera owner doesn't need to be a professional or have a knowledge about the photography essentials. People's attitude toward photography has reversed, they don't like their photos when they are clicked by a photographer, but they love their own photos when they take them by themselves with their decent phone camera with people that they love even if they are bad.

People don't care anymore about the quality and they can't really distinguish the difference. Social media plays a big role in this glaring transition, we see clearly the growth of new formats dedicated to social media and also the big wave of video bloggers on the web and their capability to reach the audience, and also new platforms where we watch movies and TV Shows, which is related to Big data analysis machine that learns everything about the user behaviour.

A user can find his not self-personalised home page to watch movies, however intuitively the web will suggest to him contents that could interest him. My point of view is that killing the discoverability with narrowed choices could kill the user's joy and also many of other movie productions.

I want to conclude, that technology could be a solution but also a problem.

After my extended research and experiments, I found that the existing and the coming technology is not the main entry to empower the interaction between the user and the interaction, especially when we talk about the integration of artificial intelligence, virtual reality and augmented reality in our life and the side effects that will cause problems in the society; as well as the aim to declare the ending age of devices as Smartphones, TV´s and computers.

During this year´s F8 conference, "Mark Zuckerberg" Facebook´s CEO, mentioned that among Facebook's objectives the next 10 years is to incorporate artificial intelligence, augmented reality and virtual reality in their business.

He also adds that Facebook is going to build apps and tools that don't work through smartphones and that it is soon to get rid of smartphones and TV´s screen that will be replaced probably with simple standard glasses.

"We don't need a physical TV. We can buy a $1 app 'TV' and put it on the wall and watch it," Zuckerberg told USA Today ahead of his keynote. "It's actually pretty amazing when you think about how much of the physical stuff we have doesn't need to be physical". (smartphone, 2017)

" Ian Pearson" in his book talking about living in virtuality and its side effects and the threat that could emerge from the digitalisation of everything that we could see through an active Lens or connected glasses that overlay the reality and digital data, it will changes our way to watch videos, checking email, shopping and also seeing things.

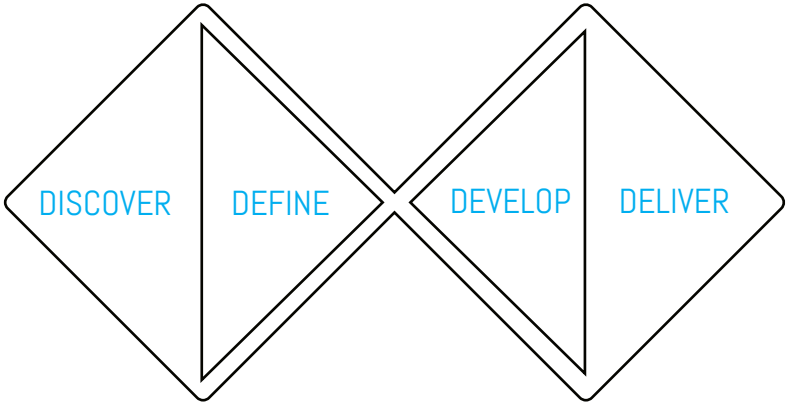
People may use augmented reality more often and can use it for illegal actions such as stealing identities through choosing how they look for other people. He also mentioned the term of 'Augmented reality tribalism' wish means that people could see different things when they look at the same object; he also suggested many other problems that augmented reality could worsen such as objectification of women, Age play, Problems with virtual neighbours in shared virtual spaces, and also hiding many social problems like poverty and crimes.

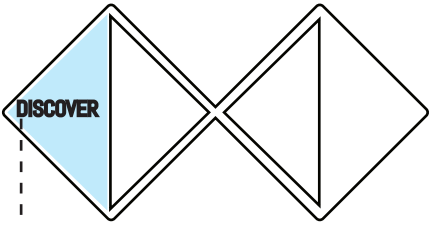
DESIGN PROCESS

THE DOUBLE DIAMOND DESIGN PROCESS

After a profound study and research into different kinds of design processes, to find the best design approach relevant to my topic. I decided to follow the Double Diamond design process developed from "The Design Council" which has four separate phases to go through and provide the ability to create touchpoints that matches each other .

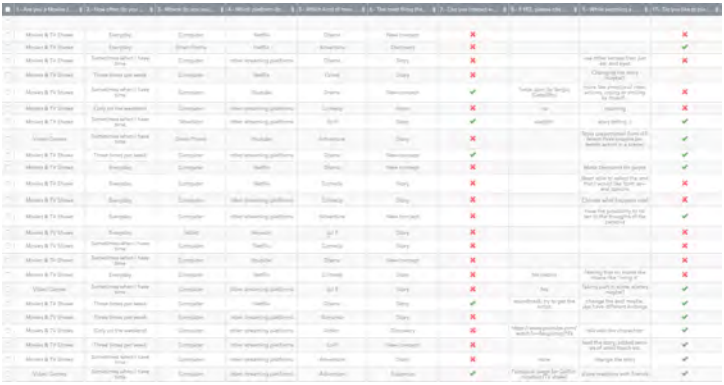
This kind of design process is more relevant to create services and new technologies.





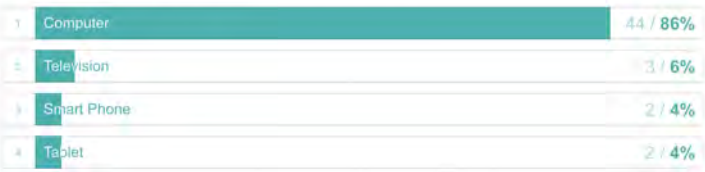
SURVEY

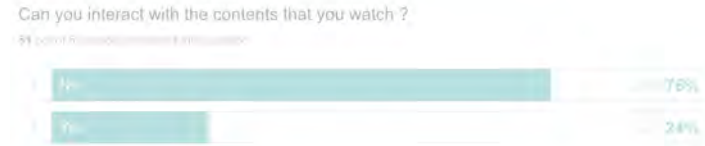
To provide informations about the topic and identifying key elements, I start collecting Informations and data through an Online survey.



Where do you usually watch Movies and TV Shows ?

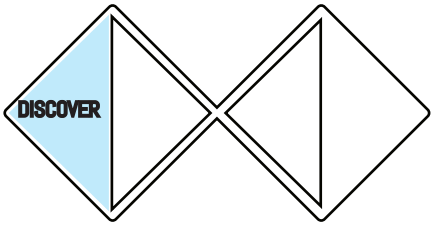
51 out of 52 people answered this question





Do you like to play video games ?

50 out of 52 people answered this question



Answers regarding kind of interaction would the participants do while watching a movie?

INSIGHTS

Empathy

Feel emotional:

Happy, sad, angry, fear.

Involving:

Participate emotionally and think about how to solve the problem.

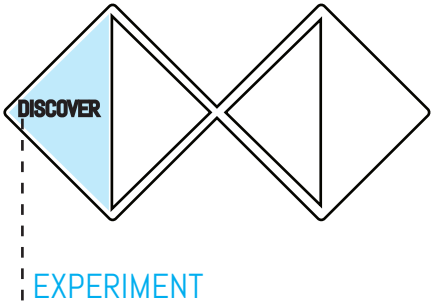
Immersion

Take part of the story:

Be inside, immerse, same space, feel the atmosphere.

React:

Touch, change, move, look, talk, decide.



In order to gather more informations about the user´s interaction and a movie, i went through experimenting and tracking steps that user went through during his journey.

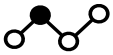
Attempting to find links between two kinds of movies, I set up an experiment with two models, each one is going to watch a different kind of experience and interviewed them after the experiment

Barbara, 24 years old

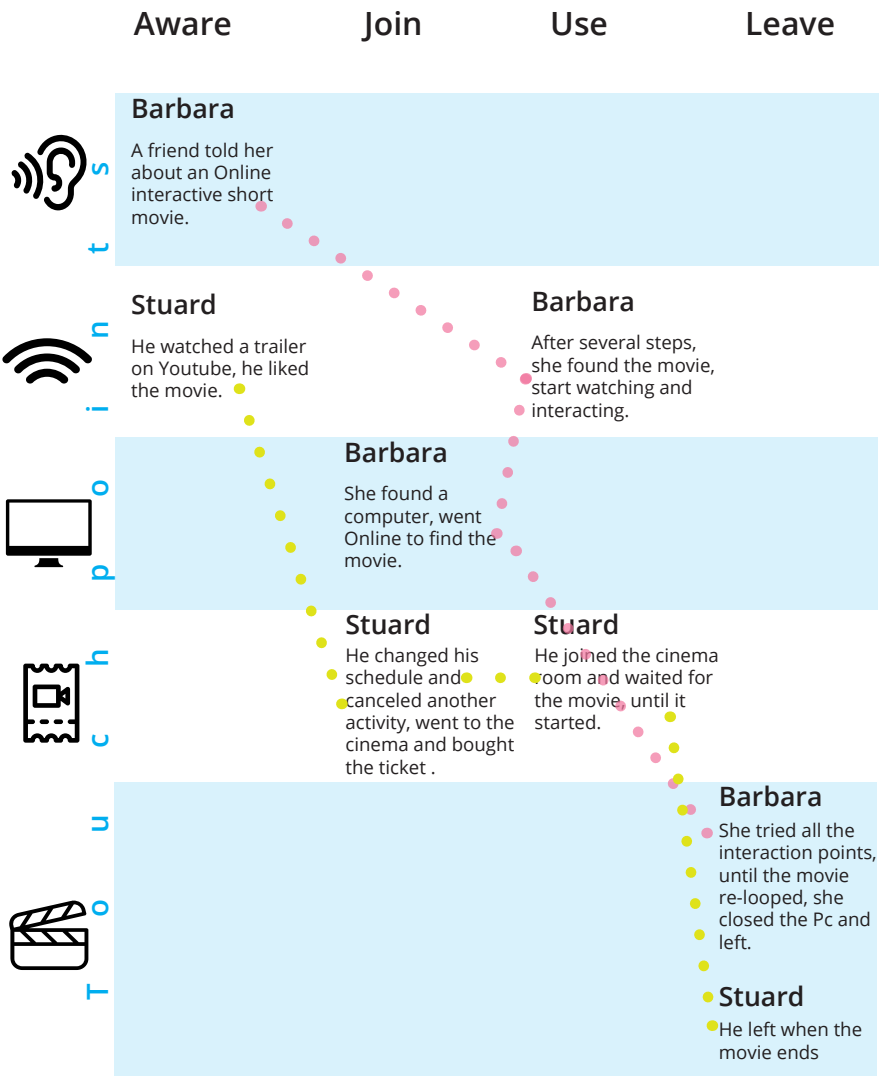
Cool, I like it but want to play more with narrative and not following the linear. I feel empathic and curious but I don´t feel immersing.

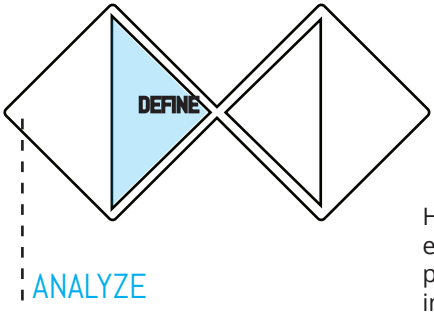
Stuard, 28 years old

I enjoyed the movie, its very nice. I could loose connexion If i feel distant from the story. I would like to take control of the character, but also let the story go.



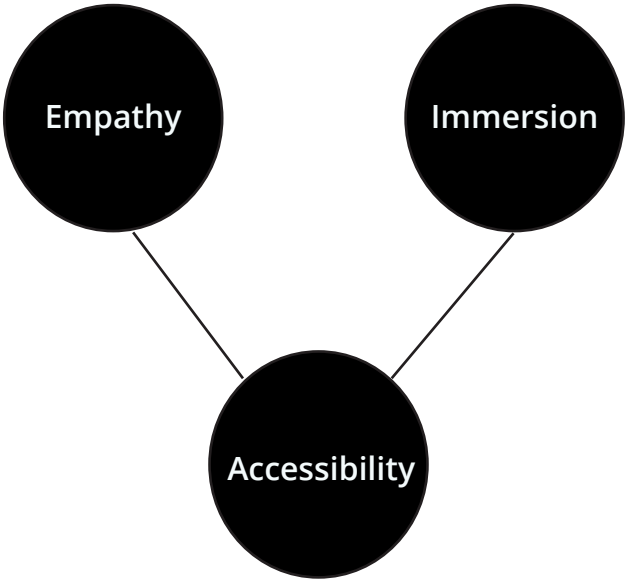
USER JOURNEY MAPPING

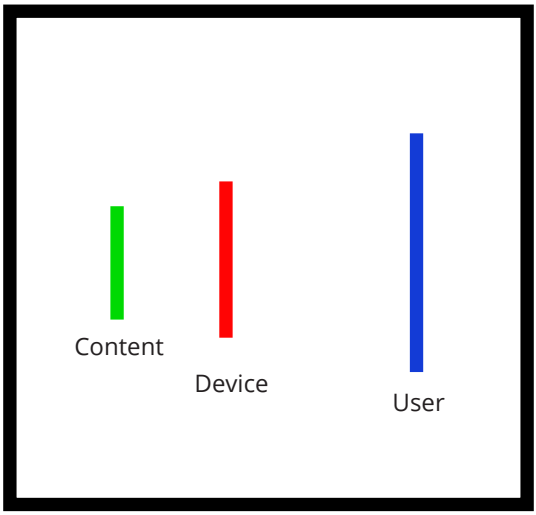




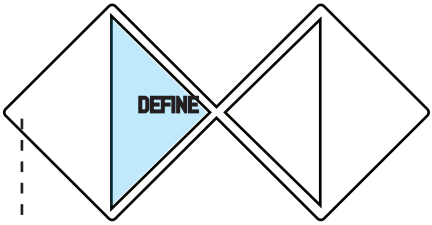
After collecting feedbacks and insights in the research phase, I analyzed the information that I collected to define the real problem.

However immersion and empathy share the space problem. The user watch and interact movies through a device, this device represent a separation between the user and the content. Concluding, two different worlds isolated by a device that represent the accessibility element during the user experience.

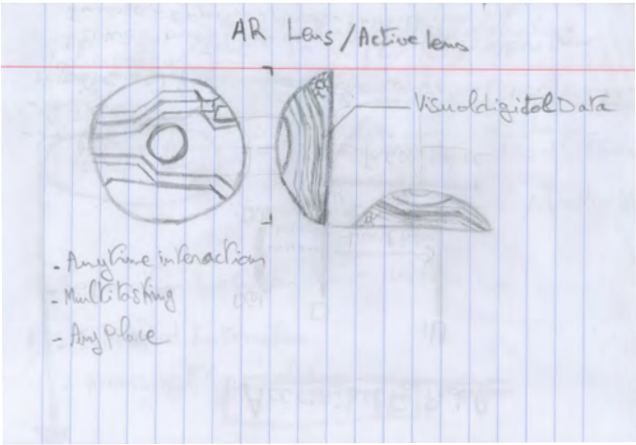




Hypothesis: If there is no separation between the user and the content, user can immerse and interact freely with the content.

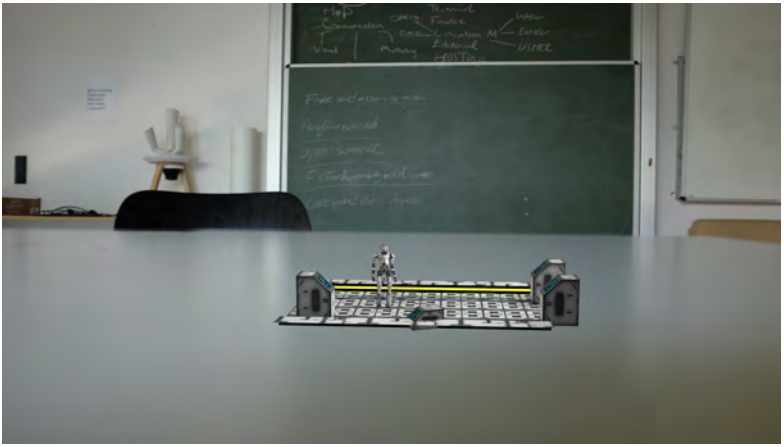


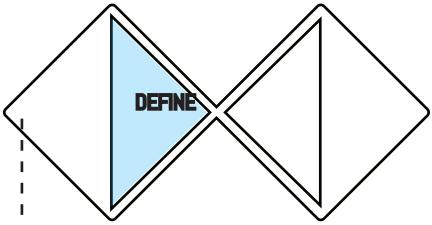
BRAIN STORMING



Augmented Reality Active Lens

Blending reality with digital Data. People may not wear it because of negative effects that the Lens has, as glitching and the use for harmful reasons.

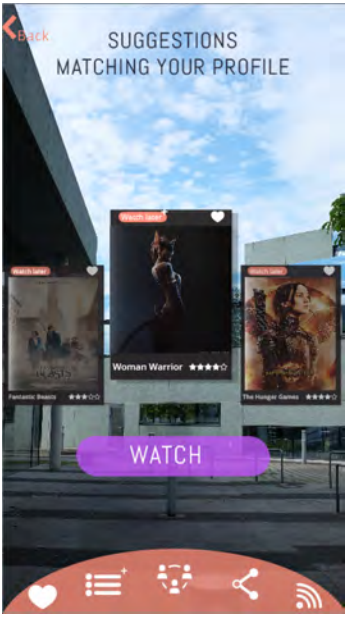


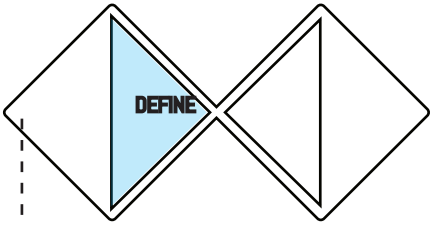


BRAIN STORMING

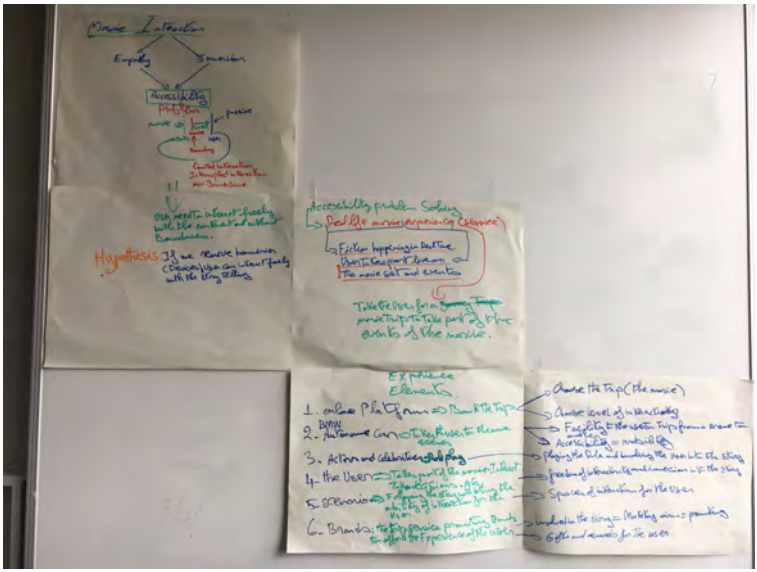
Augmented Reality App

Phone App where the user can watch movies through it. It blends the reality with 3D animated movies. Not practical because of the limitation of the interaction.

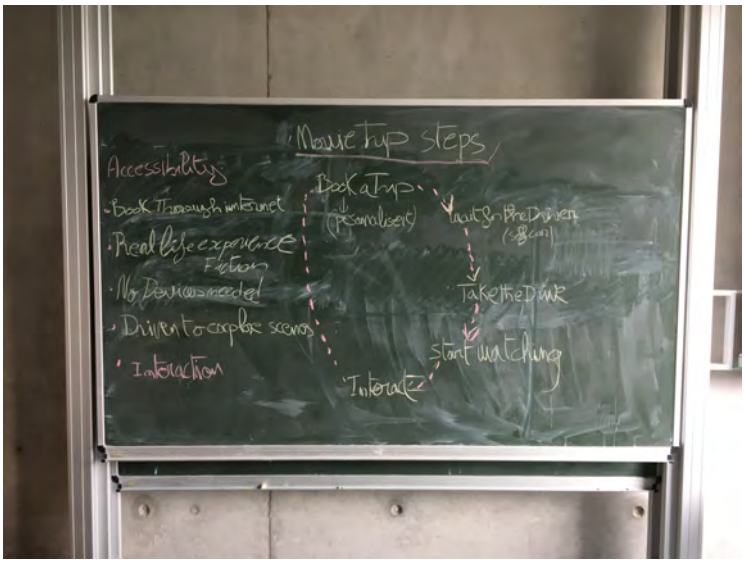

Back
SUGGESTIONS
MATCHING YOUR PROFILE
Woman Warrior
WATCH

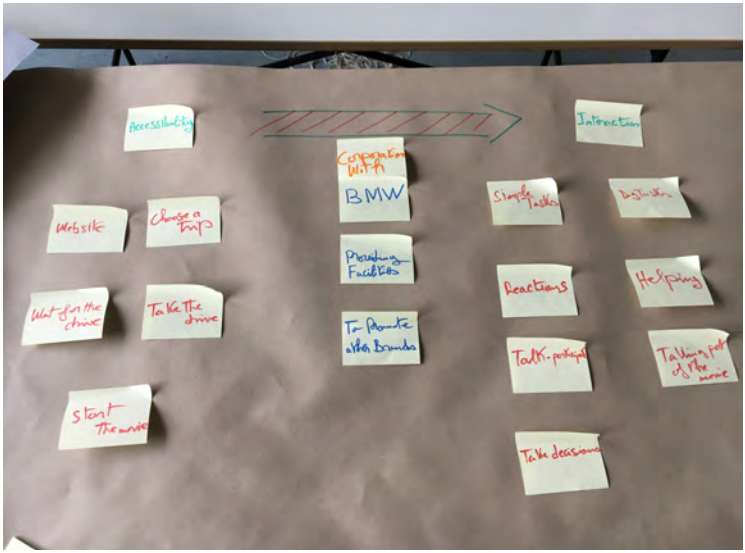


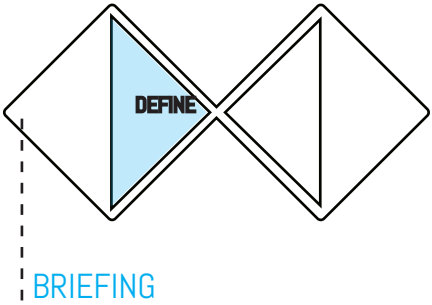
BRAIN STORMING



Fiction Trip


Movie trip steps
Accessibility
Book Through internet
Real life experience
No Devices needed
Driven to explore scenes
Interaction
Book a Trip
(personalised)
Take the Drive
Take the Drink
Start watching
Interact


Accessibility
Interaction
BMW
Website
Choose a trip
Take the drive
Start the movie
Reactions
Helping
Talk - podcast
Take decisions

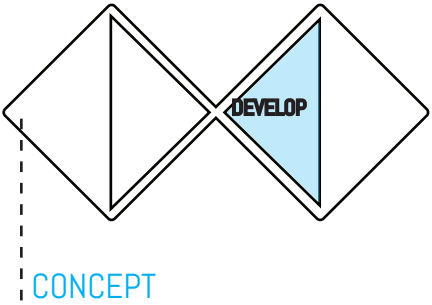


BRIEFING

We live in a world where everything become digital and interactive corresponding our daily needs and life styles trending.
Obviously that entertainment has been changed from day to another.

Watching movies is one of the most important entertainment mediums, unfortunately this field still limited regarding Interaction and Accessibility.

Our challenge is to make movies immersive, Empathic and accessible in anytime and everywhere without boundaries with taking account the user´s actual needs in the present and for the future.



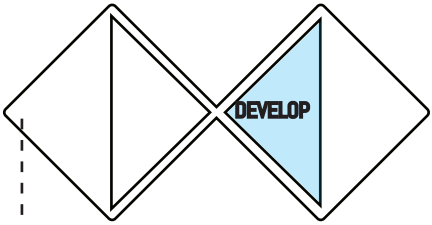
Its a service that is provided from “Car Brand“ that presents to the user a real life movie experience.

The participant is going to be able to freely interact and immerse with the storytelling of the movie without a device.

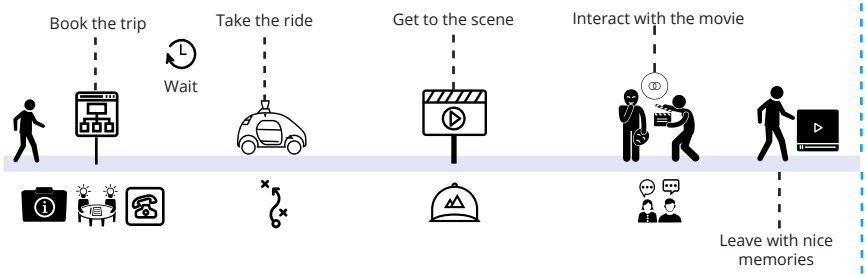
Fiction Trip able the customer to share the same space and story with the actors.

The customer journey begin the experience by booking a trip through the service website page and wait. However the user is going to immerse in the fiction from a scene to another, to aid the experience and make it accessible, a self driving car going to transport the user to the different scenes and empower a continues interactive and immersive experience. The user is able to interact freely with movie actors and spontaneously takes part of the scenario, and also merge in the same fiction space.

There is nothing real more than reality.



SERVICE BLUEPRINT



TOUCHPOINTS

Website where to book the trip and choose the Level and interaction.

Autonomous Car planned to take the user from a scene to another and give him a brief about the story in his way to the scene.

After the drive, the user reach the scene and get prepared for the movie and share the same space with the actors

The user have the freedom of interaction, react, talk, act, involve and participate in the action. Depending on the level of interaction that he chose.

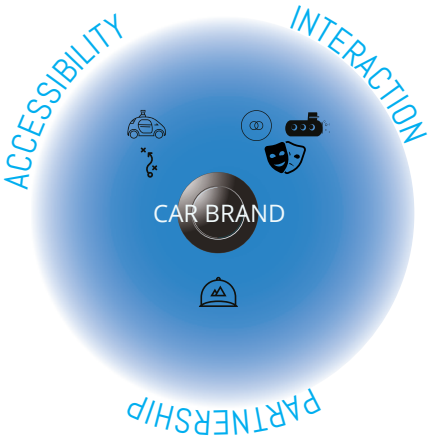
The user have to choice, if he wants to leave with medias as memories of his trip.

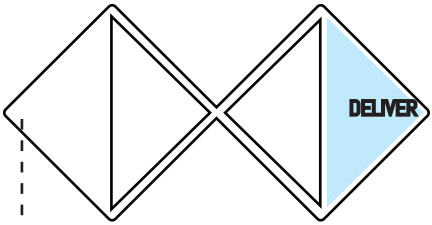
After that the user subscribed on the website and books his trip, the service starts to collect informations about him, and creating a new scenario with spaces that enable the user interaction. In the mean time they start to contact brands as restaurants, shops... To use their spaces as scenes.

A shaped plan, driving the user from his place to scenes where fiction is going to happen depending on the scenario and an algorithm responding the user´s decisions.

It appears that the experience not efficient, for that, Movie Trip found a solution in order to make the trip affordable for the user.
The scenes are taking places in the city where the fiction is happening. However, these are real brands, as restaurants, cafes, shops, malls and hotels and also the use of some services These are playing the role of partnership going to be promoted by the service .

During the presence of the participants, actors are following the scenario that is already shaped, but they have take account for the user interaction and be prepared to improvise in anytime when its is necessary.





VIDEO PROTOTYPE

Synopsis

Sequence 1: Day Indoor — Room:

A young man lying down on a bad reading a book. Suddenly he got bored, throw the book and stand up from his bad. He starts looking around his room, he looks like he is thinking. He walks to the balcony and smokes a cigarette. He got pissed off, he walks again inside the room and starts doing squats, then push ups, running around the room, start dancing with the music. Sitting on the ground doing fringe in his legs. He got pissed off, stands up takes his phone and calls someone. Many people coming inside the room start dancing. The young man dancing with his friends. The most of these people lying off on the ground, some of them on the bed, the young man standing alone in the middle doing nothing, his face looks like he is pissed off gain. Started pulling these people outside the room, and sit on the chair in front of the desk.

He opens the screen of his laptop, opens Google and write movie, he got many links of movies, he erases the word movies, and type trip, he got many results, on the top the first link written "Fiction Trip" he clicks on the link, a page appears with Car brand Logo, in the top of the page he clicked on "Book a Trip" he signed in, choose a Trip theme, then a rubric appears "Choose your level of Interaction" from 01 to 10, finally he clicks "Book". A new rubric appears "We are preparing your trip for the next week, Wednesday 10. "Don't prepare for it".

Black screen and text: One week later.

Smartphone screen lights up, shows "1 new SMS, Hi Steve we will pick you up today at 2 pm, from your place, see you soon."

Sequence 2: Day outside — Street:

Car 's wheel stops. Door closes. A hand opens the car door.

Synopsis:

The Self-driving car will take Steve to the first scene, during the way he is going to have a brief about the movie's story, then reaches the first place where he is going to find the actors, a guy who plays the role of "James Bond" dating women. The fiction stars as he enters a restaurant and found a place near to the actors until he found himself involved in a chase after a group of bad guys kidnapped the Bond's girlfriend, and trying to find a solution to finish the mission.

CONCLUSION

Don Norman said: “Design is concerned with how things work, how they are controlled, and the nature of the interaction between people and technology.” Talking about the complexity of using technology in everyday life. We can’t deny that technology has not only enhanced our lives, but also constituted in us new habits and behaviors. The fact that we are running after technological development, has given the life more speed and rhythm. It has also brought with it some complexity and leads us to a struggle.

However, technology has also influenced cinema over the years and given it another perspective, unfortunately not in a level of the user or the viewer’s interaction and immersion. That space is still to be explored. Design can help us experiment with people’s needs and desires and with available technology we can fulfill those needs.

Technological is invading so many fields; hence we must find its right potential and a balance instead of digitalizing everything. This made me think about how we live in environments surrounded with digital data that literally control us but there is still a wall in between man and technology. Devices are that wall and they can never let us experience virtually as something real. During my research, I studied about technology and its impact on society and arts and I realized that our lives are going to change drastically in the future because of technology. Going through a design process helped me to define the problem of interaction and I got insights and feedbacks from people I interviewed. People’s needs were far from my expectation because they want to be fully immersed in technology and reach the last level of interaction. They want to be so deeply immersed in technology that is seems like a reality.

After an extended analysis and brainstorming, I create different concepts and solutions that can lead me to find the key solution to the problem. Finally, I came with the idea of 'Fiction Trip'. I argue that 'accessibility' is the reason why we cannot fully interact and immerse with technology. And this problem cannot be solved not only through technology. In a world fully digital, the escape to a real-life experience is truly exciting. Instead of immersing people in virtual reality, I want entertain people by immersing them in the 'real' reality.

People need to be entertained naturally than in environments that are unreal. I hope that through my service people can interact and truly immerse in the same space where the story is happening.

Signature

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I would first like to thank my thesis advisors Prof. Rochus Hartmann and Prof. Herman Klöckner. The door of their office was always open whenever I ran into a trouble spot or had a question about my research or writing and helped me discover the meaning of real world of design. I also can´t forget the extraordinary support and help that Prof. Sandra Gigler gave it to me.

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Even though it was taught time during my study, but I really enjoyed studying in MAID. I am truly proud that I am one from this family and pleased that I took part of its education.

Finally, I am indebted to the quality and the amount of the knowledge that i got during my master, and I am proudly going to reflect it in the professional life.

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Figure 1: Jonathan Andreo, https://unsplash.com.

Figure 2: The Arrival of a Train at La Ciotat station. (1895). [film].

Figure 3: LE VOYAGE DANS LA LUNE. Georges méliès 1902

Figure 4: www.pexels.com

Figure 5: www.rockstargames.com

Figure 6: Markus Spiske, https://unsplash.com/@markusspiske

Figure 7: THE FUTURE CONE, http://speculative.hr/en/

Figure 8: THE GHOST IN THE SHELL. 2017, www.creativereview.co.uk

I hereby formally declare that the work submitted is entirely my own and does not involve any additional human assistance. I also confirm that it has not been submitted for credit before, neither as a whole nor in part and neither by myself nor by any other person.

All quotations and paraphrases but also information and ideas that have been taken from sources used are cited appropriately with the corresponding bibliographical references provided. The same is true of all drawings, sketches, pictures and the like that appear in the text, as well as of all Internet resources used.

Violation of these terms will result in failure of the seminar and no credits will be awarded. I am aware that plagiarism is serious academic misconduct, which can lead to further sanctions on reoccurrence.

TRIP

FICTION