

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

Student: Grace Teo Yu Cheng

“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

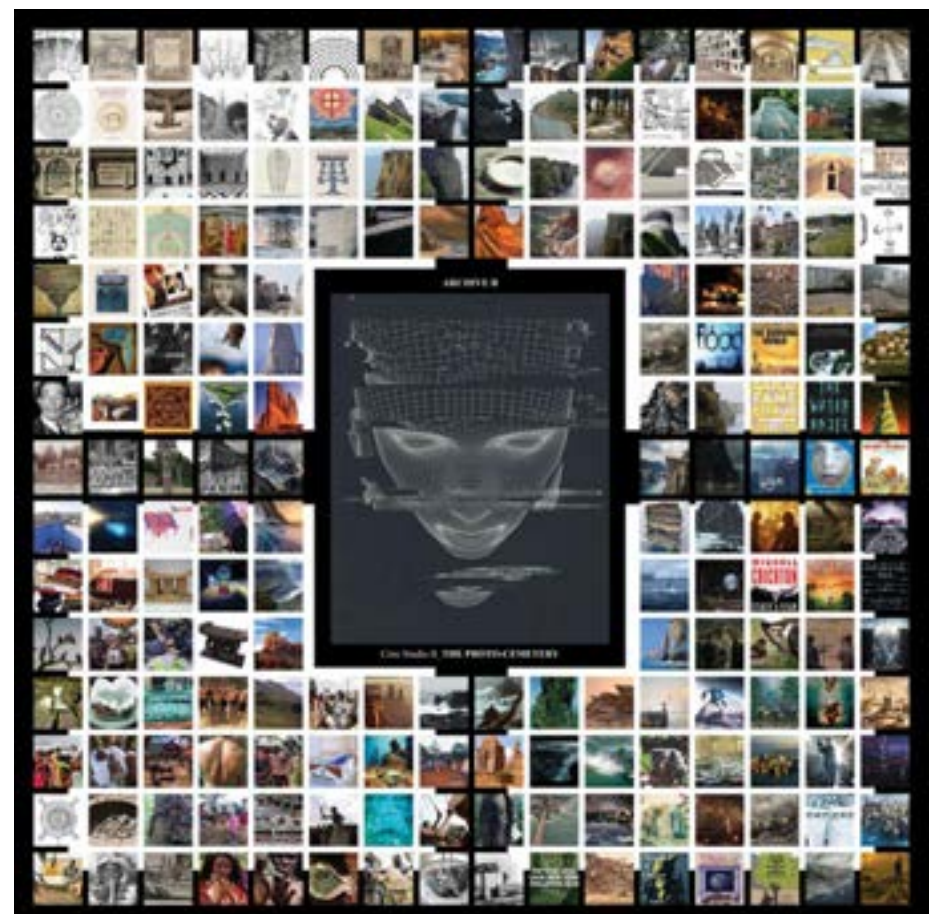
UNIT BRIEF = a speculative text
“Mise-en-abyme: Proto-Cemetery”
[Federico Ruberto]

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 its virtual expansions...writing them together through the medium, their foundational story.

*

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 “world” 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 be 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 knowledge, a book to be written, 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 geomorphology 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

THE TRANSITION

NARRATIVE

The passing of our loved ones is never an easy process. Often, it comes like a thief in the night, stealing the memories that were meant to be but never realised, causing much grief and regrets. The Transition was therefore established in the year 3000 to help one to cope with this sudden passing.

The Transition consist of a virtual realm that coexists on this same earth that we live in, yet on a different dimension. Neither the virtual beings nor the human beings could see each other, except in the 'meeting pods' at The Transition. It is located on a cliff some 5000km away from the bustling city. A place of peace and tranquillity.

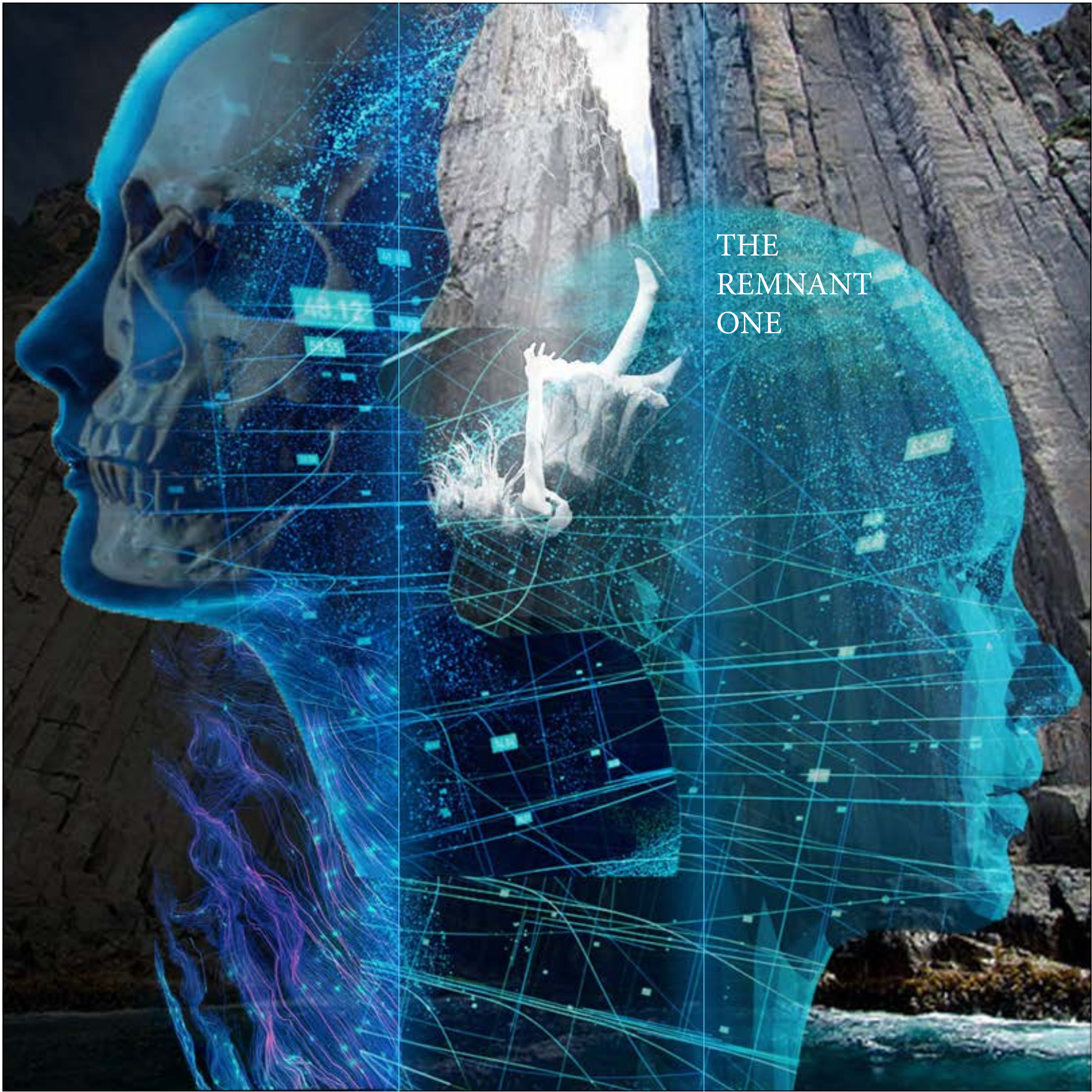
At the start, The Transition was lined with long queues of people in hopes of reuniting with their loved ones, recreating memories they never had the chance to. However, as the years pass, the numbers dwindled. They realised that the memories of the dead have been lost during their death, right when their brain dies. Many tried to convince the virtual beings of the past life they had together, visiting the pods ceaselessly, but to no avail.

After much efforts by the team of scientists that created the virtual realm, they finally manage to reconnect the human beings with the virtual beings, but only through the memory of one person. This means that humans could only choose one person they want to remember in their virtual life.

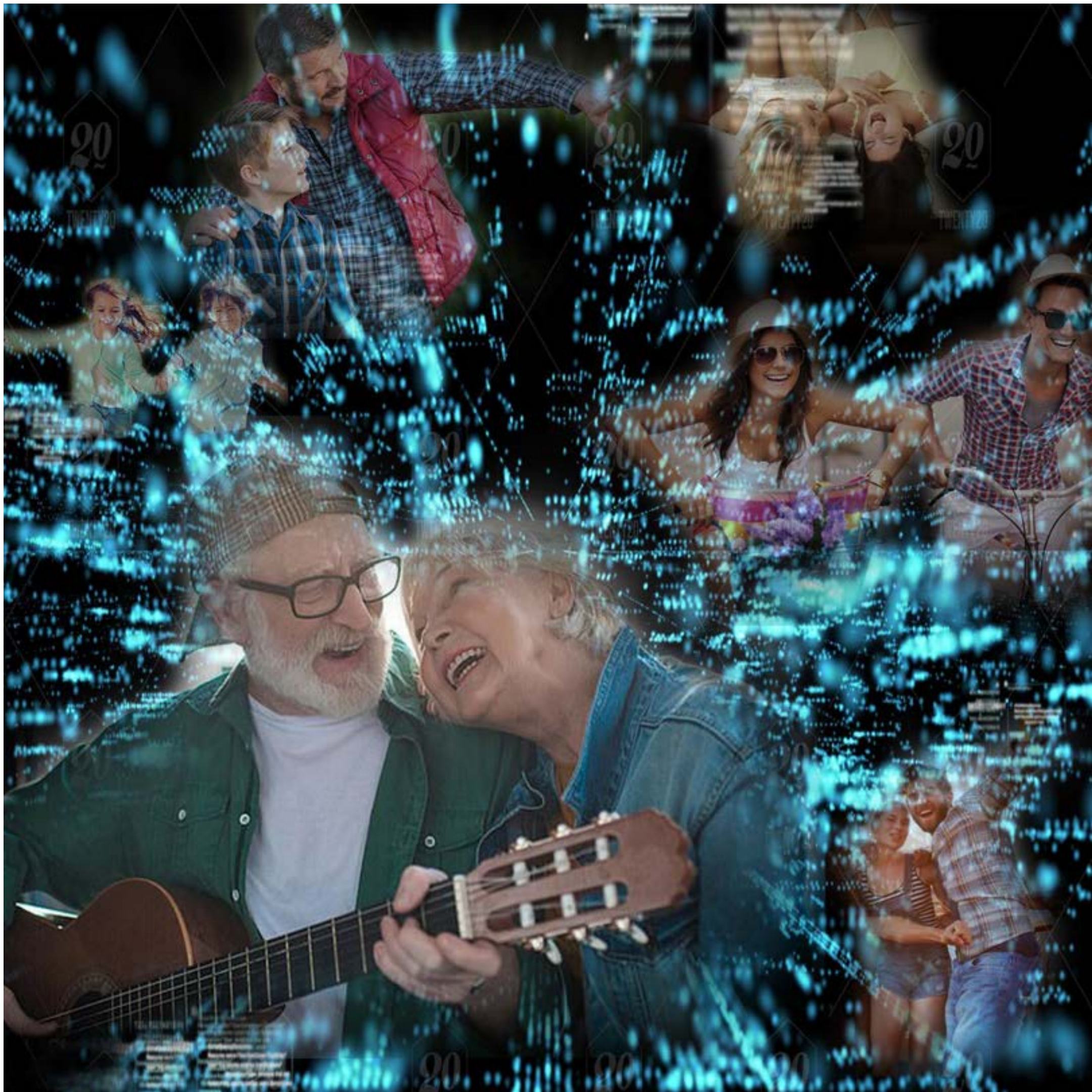
At any point of time in life when a human being feels ready, they can make their way to The Transition for a short retreat. Located along the coasts, the place provides a serene environment for one to relax and reflect on their past life. When they are ready, they will then make their way to the memory extraction pods where they can review their entire life and select all the memories that was shared together with that chosen person to be archived. These memories will be used to construct their virtual life in the virtual world. Hence, only the selected person will be recognised and able to interact with the virtual being.

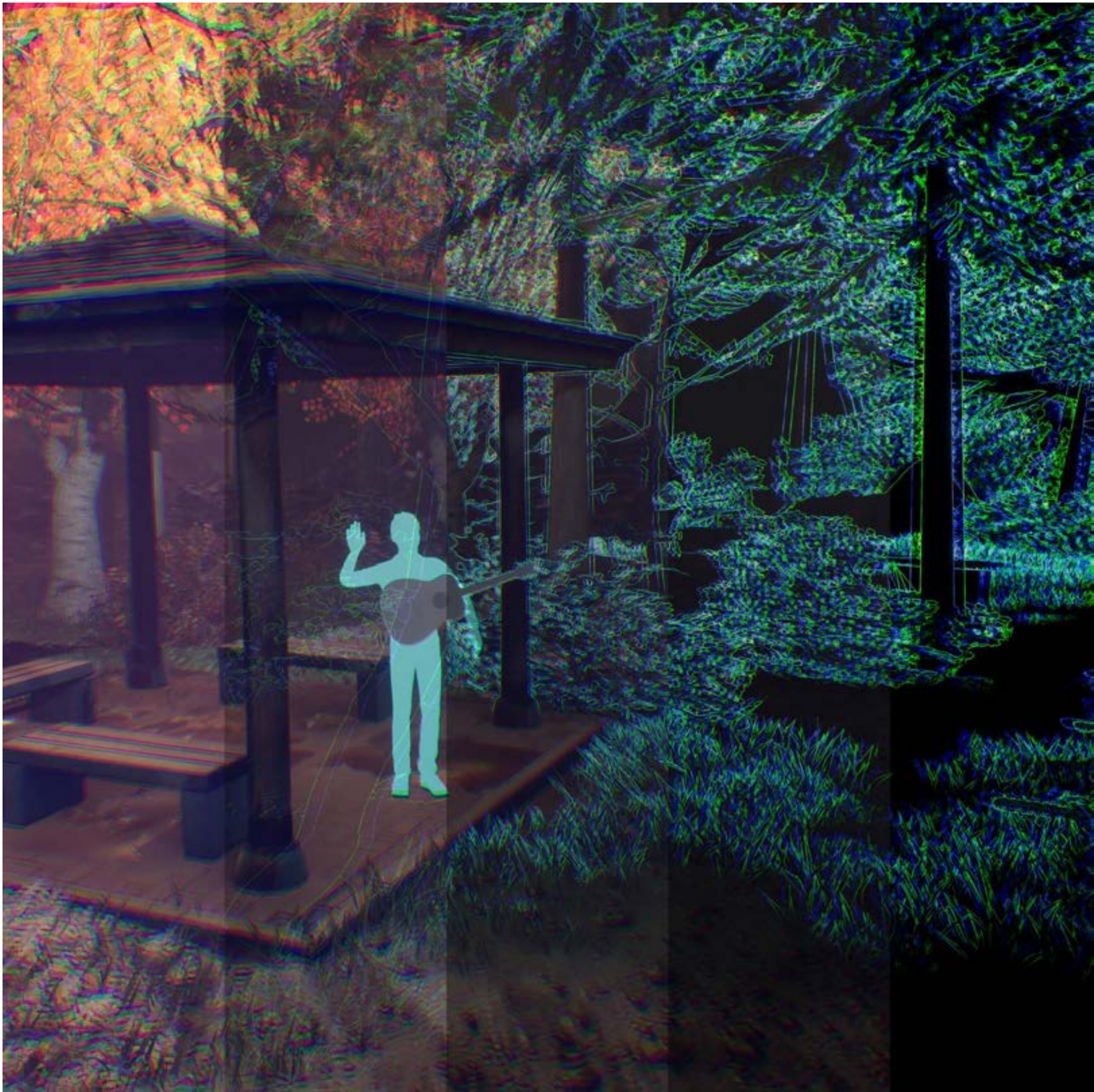
When a human being dies, the body will be brought to The Transition by his family so that he can enter the virtual realm. Upon arrival, they will enter the body extraction space where they will release the body down this fluid filled tube. As the body descends down the tube slowly, its physical features are extracted to form the virtual being. The physical body is then carried away to be incinerated. This then activates the archived memory of the deceased and the virtual being is formed. To enter the meeting pod, each member's body will be scanned to identify the one selected by the dead. Only the identified member will get to enter the virtual realm to meet the virtual being of the deceased. After 30mins is up, the member will automatically be brought back to the physical world. Subsequently, that member will be allowed to enter the virtual realm another 8 more times.

The Transition therefore allows for a more gradual passing of the deceased, allowing one to be mentally prepared of the limited time they have left with each other. Moreover, in the virtual realm, one is no longer restricted by the physical body and geographical boundaries. Memories that were meant to be can now be realised. One no longer have to regret the times



THE
REMNANT
ONE





PART I

Architecture References



Ancient Carvings



Cliff Top Houses



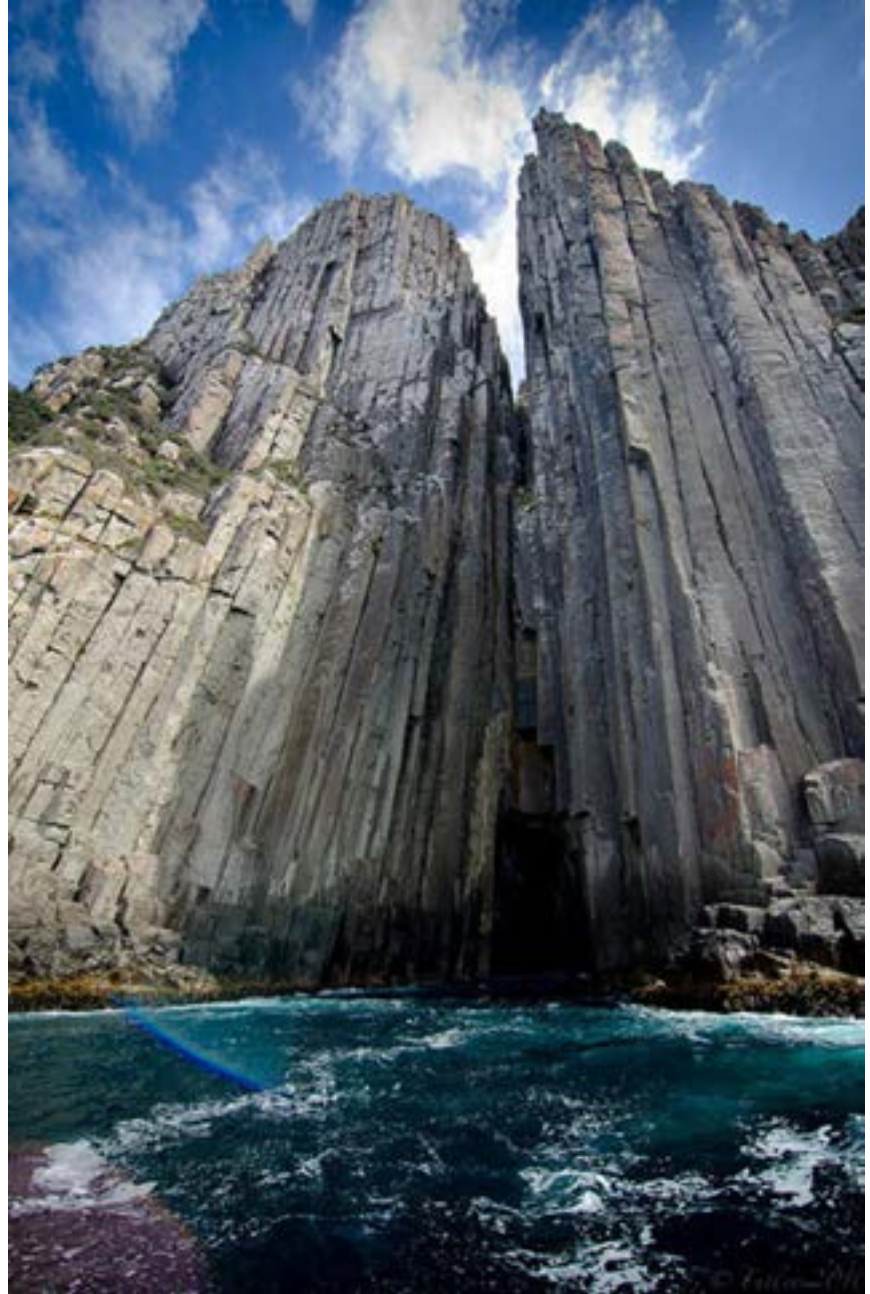
Temples



Monasteries



Cliff Research



Sea Cliffs



Inland Cliffs

Selected Cliffs

Sunset Cliff

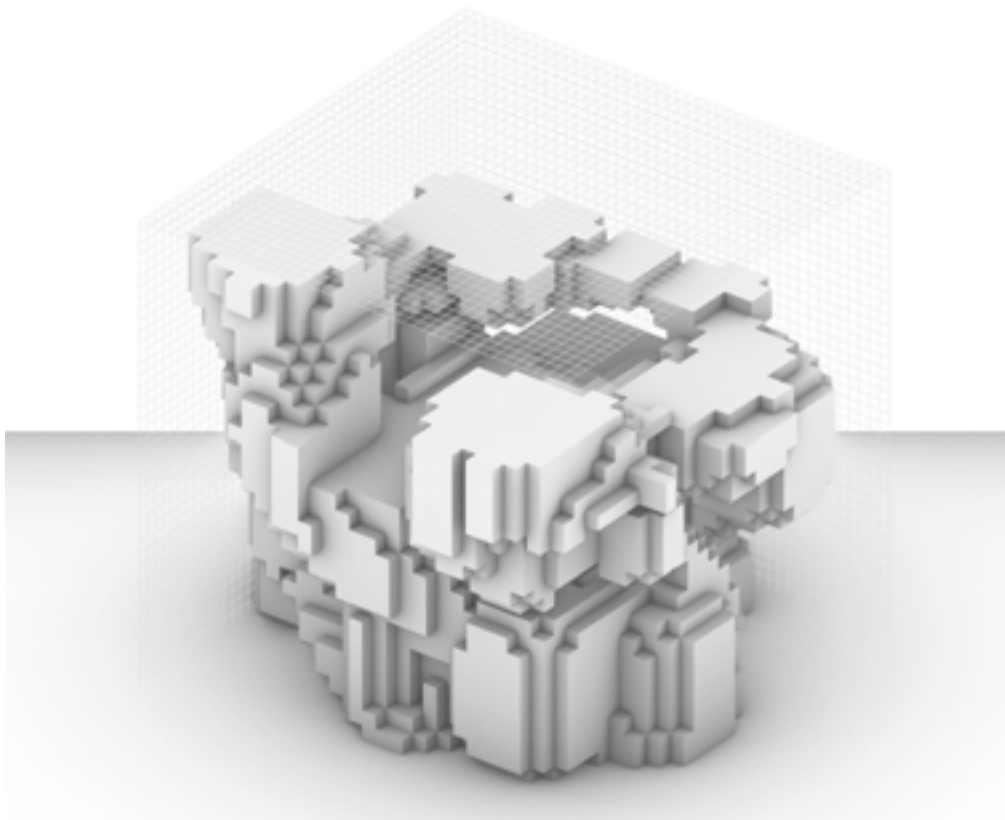


Mount Fanjing

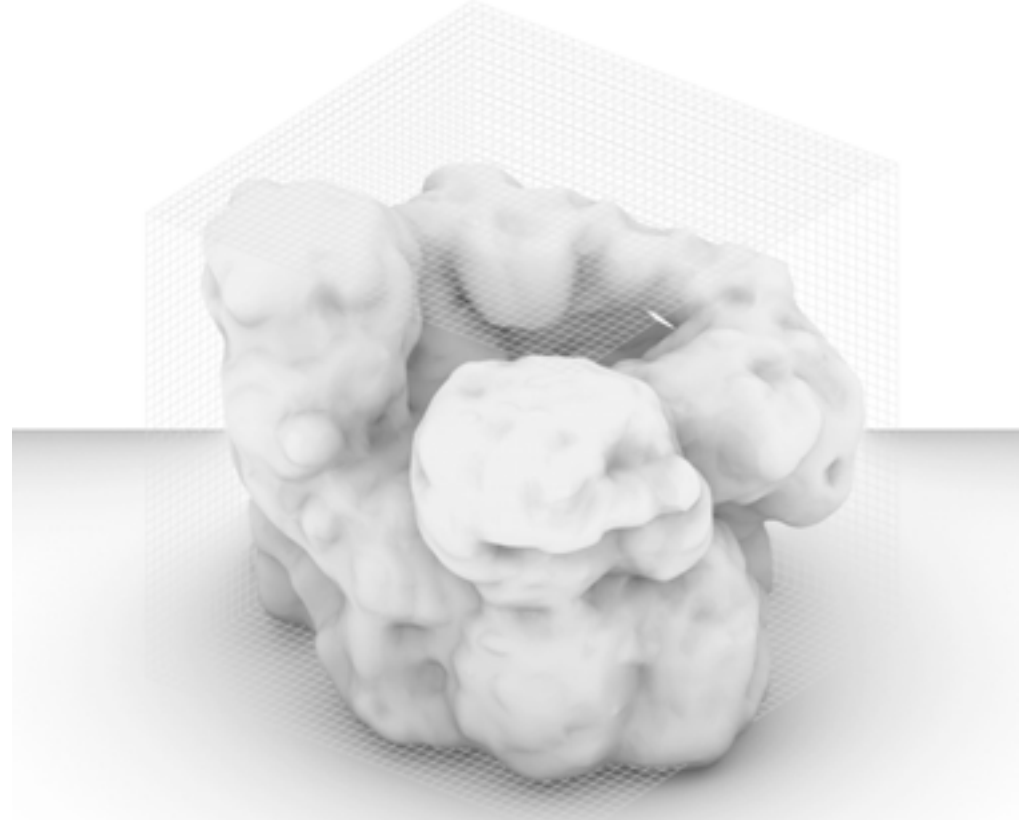


Cape Pillar

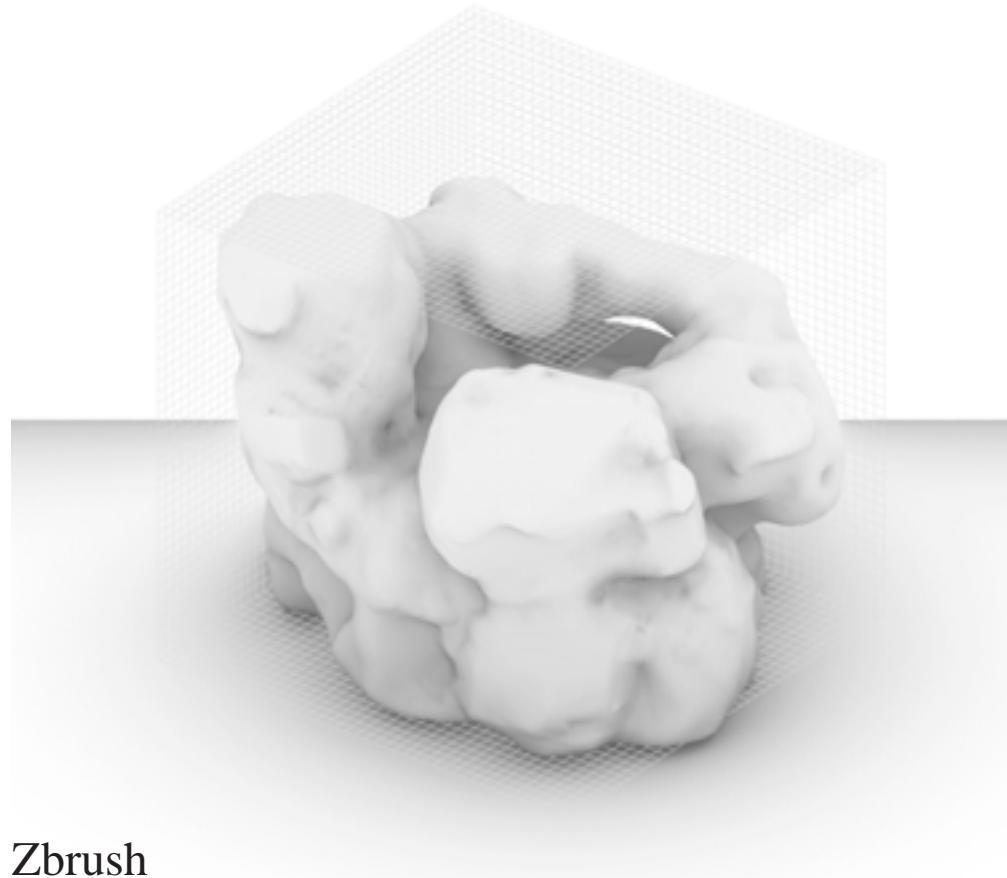
Site Construction



Voxel

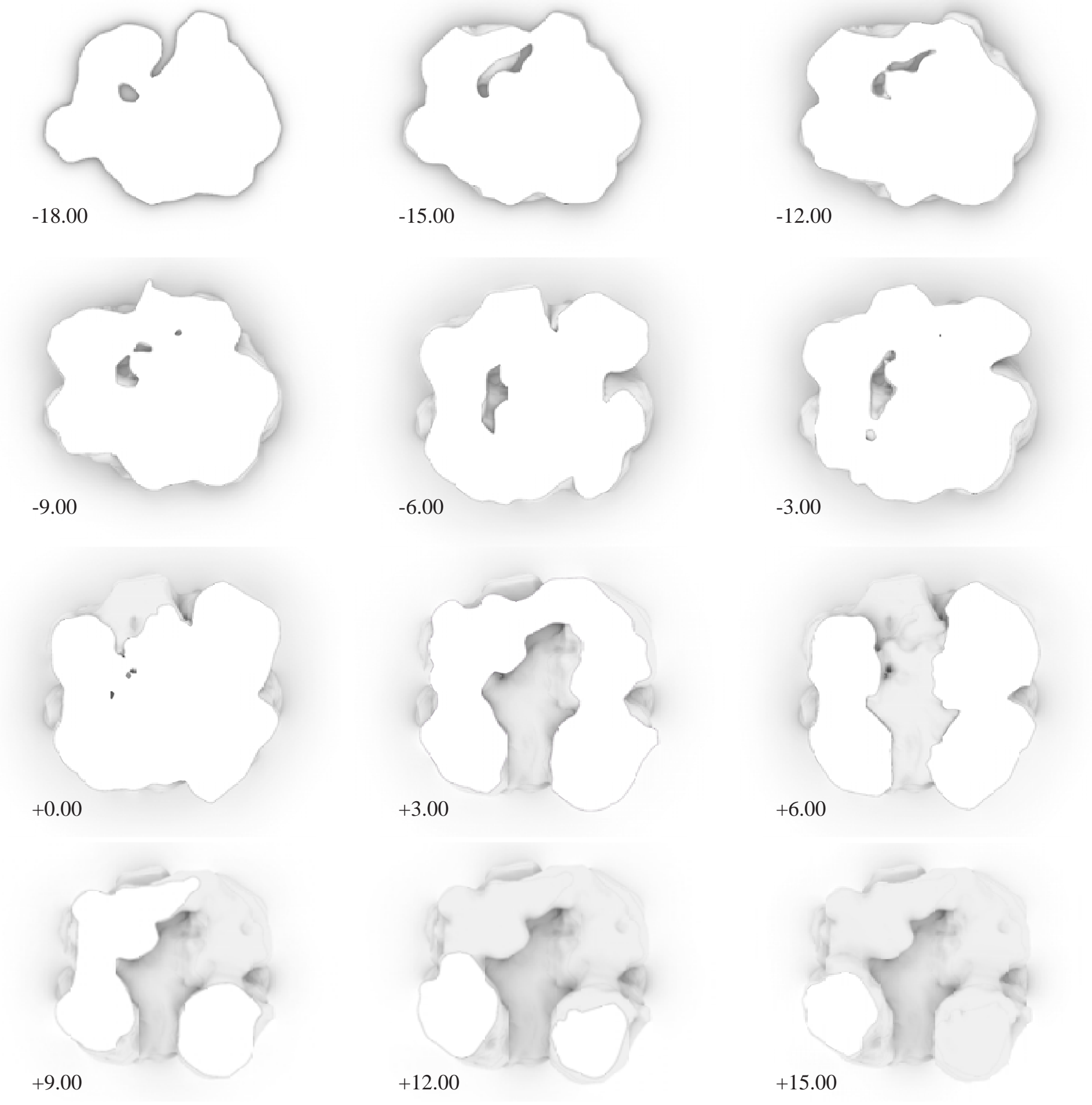


Cocoon

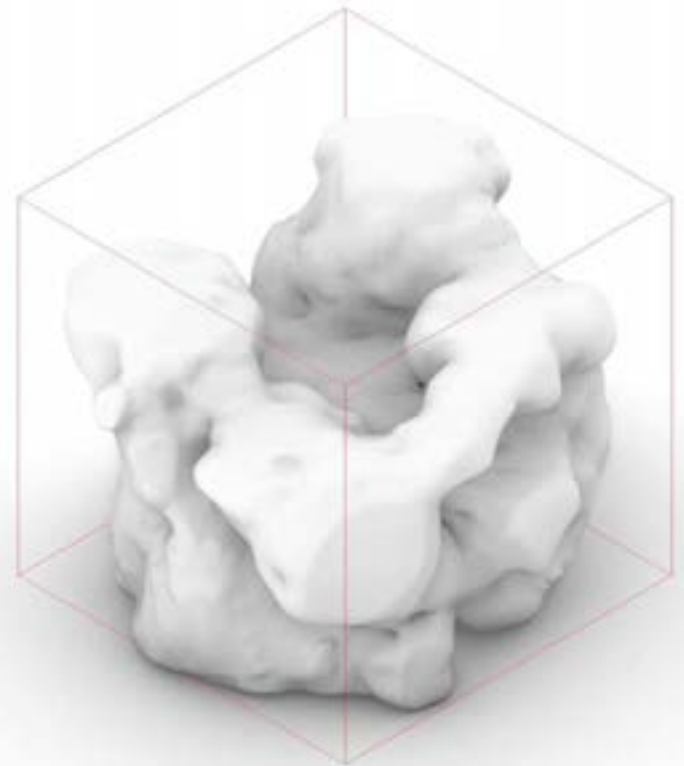
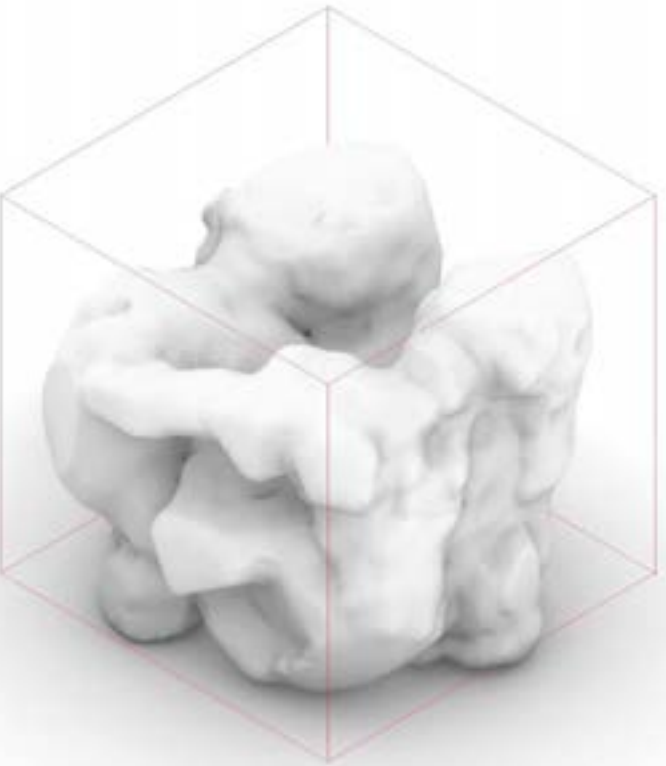
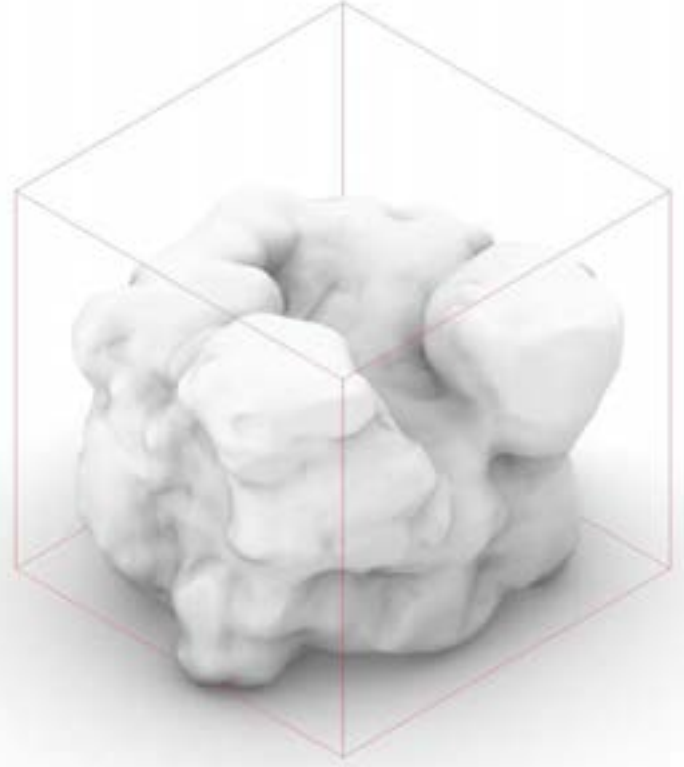
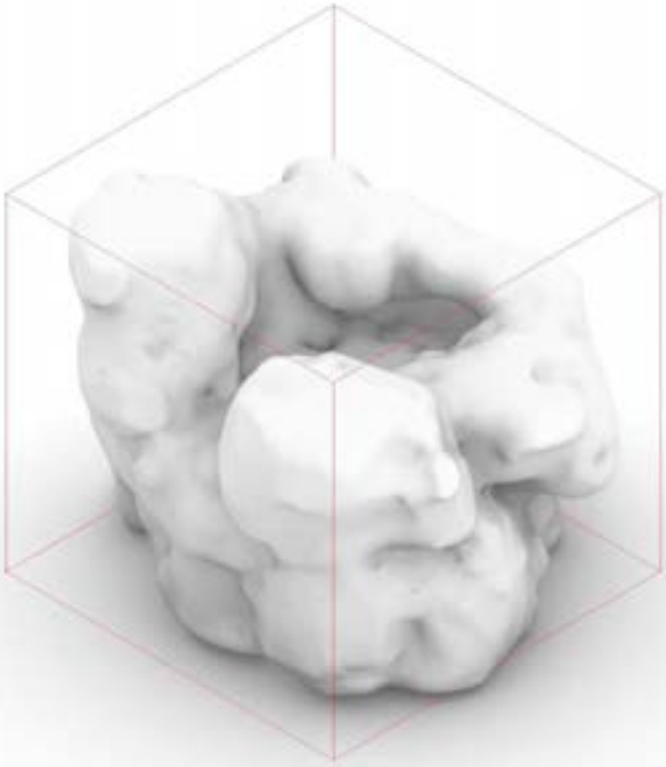


Zbrush

Horizontal Sections

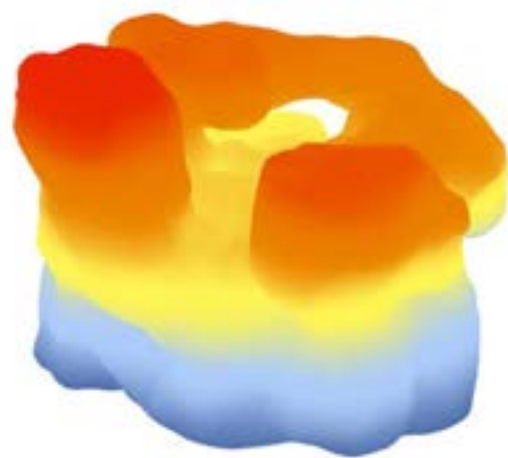


Axonometric Views

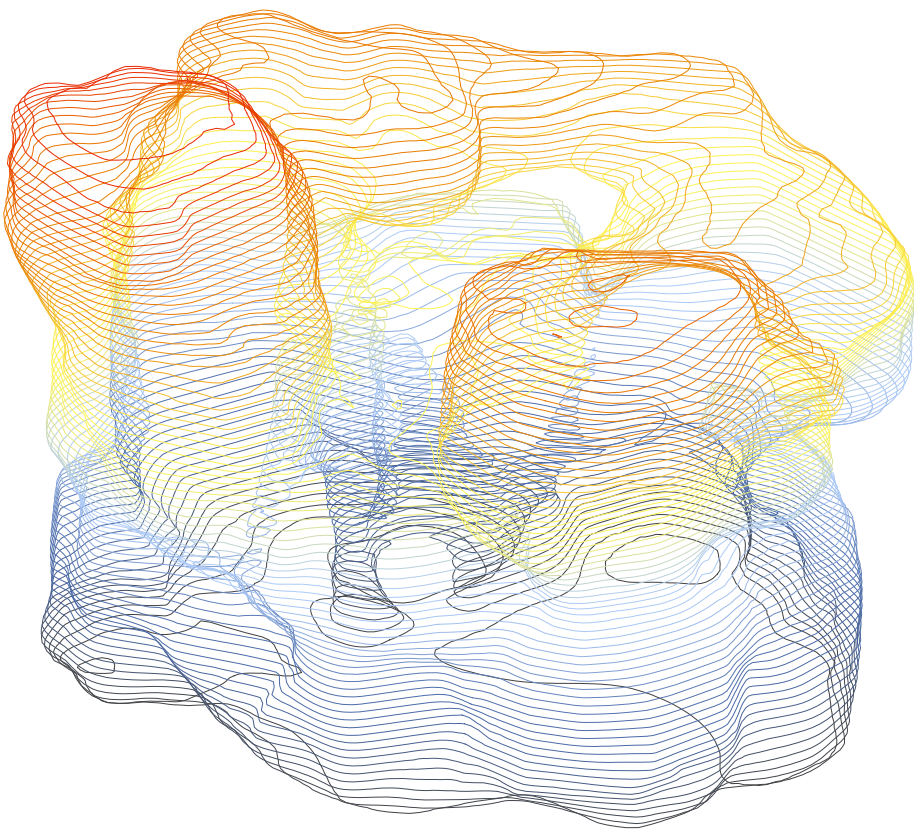


Site Analysis

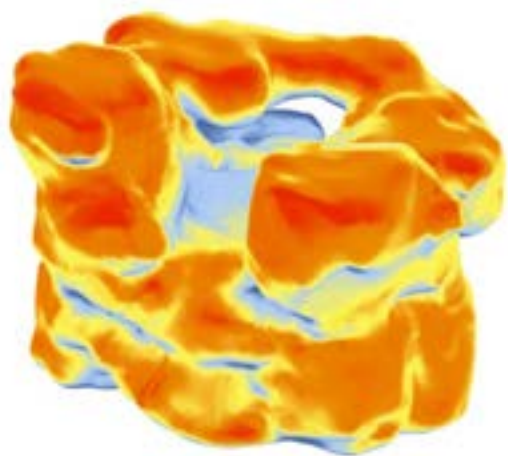
Height Gradient



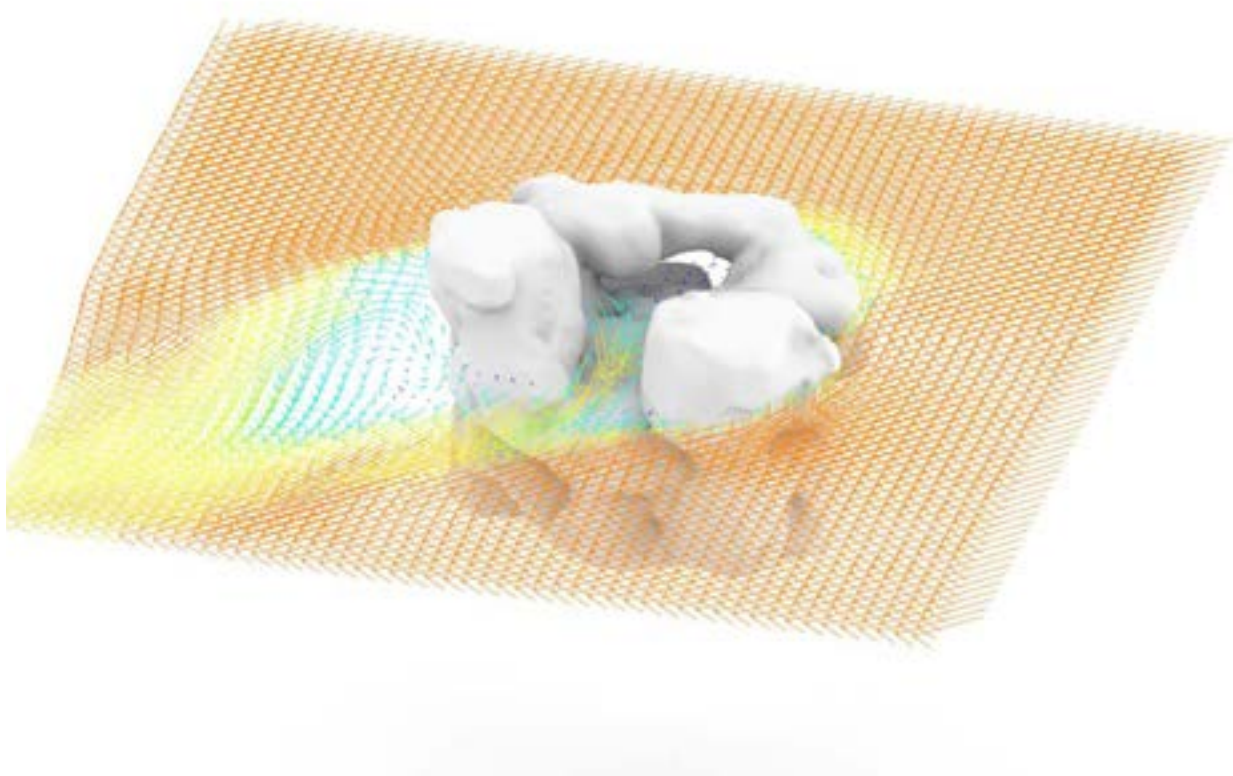
Contours



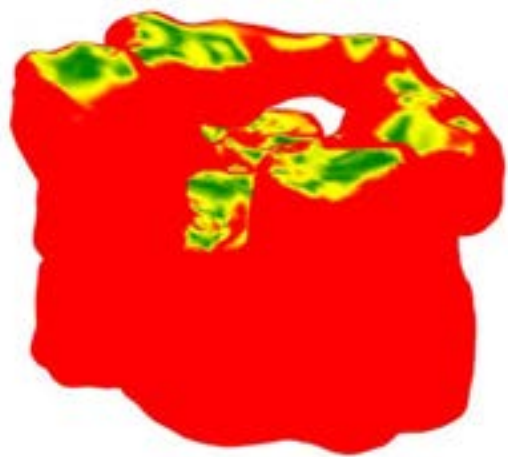
Solar Radiation



Wind

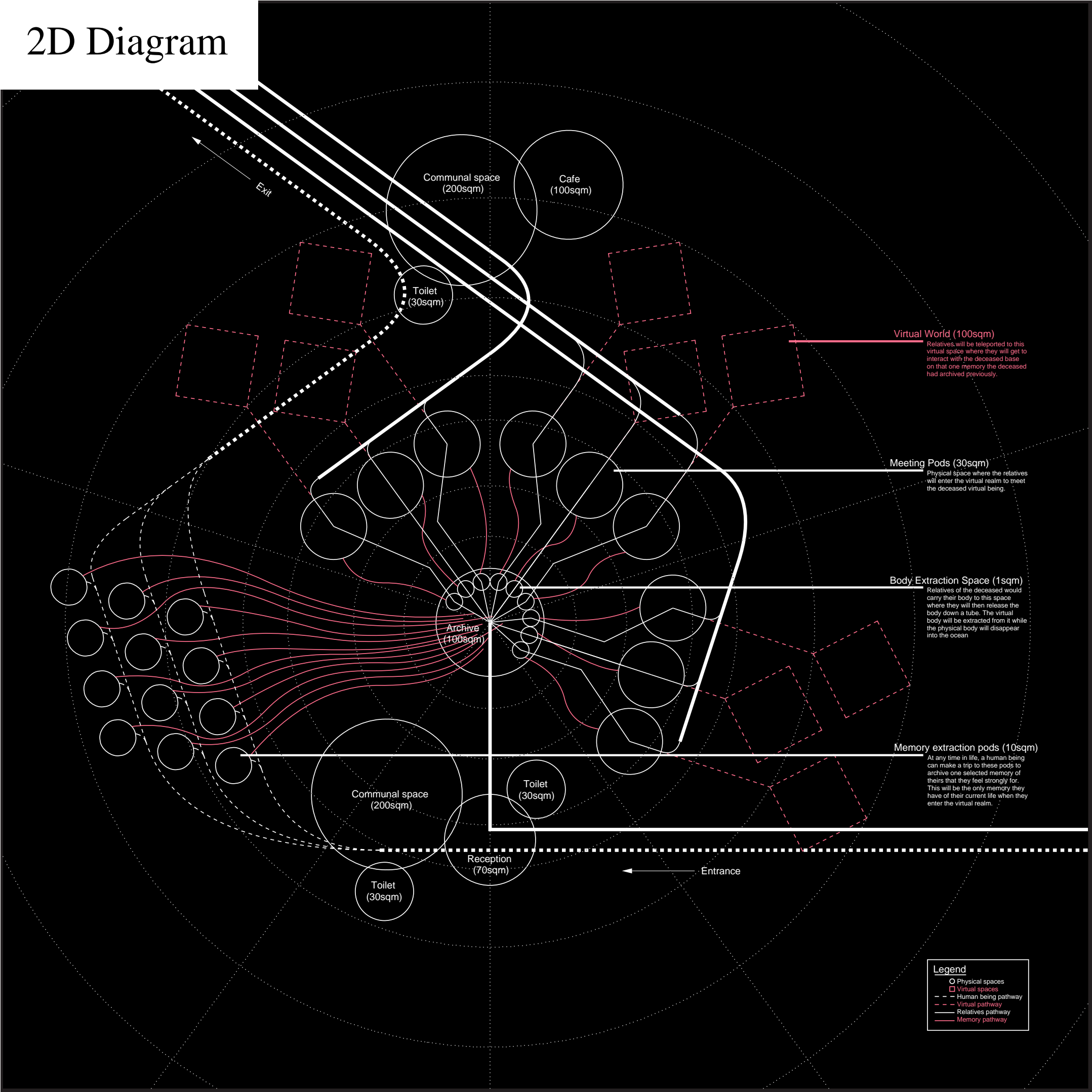


Slope

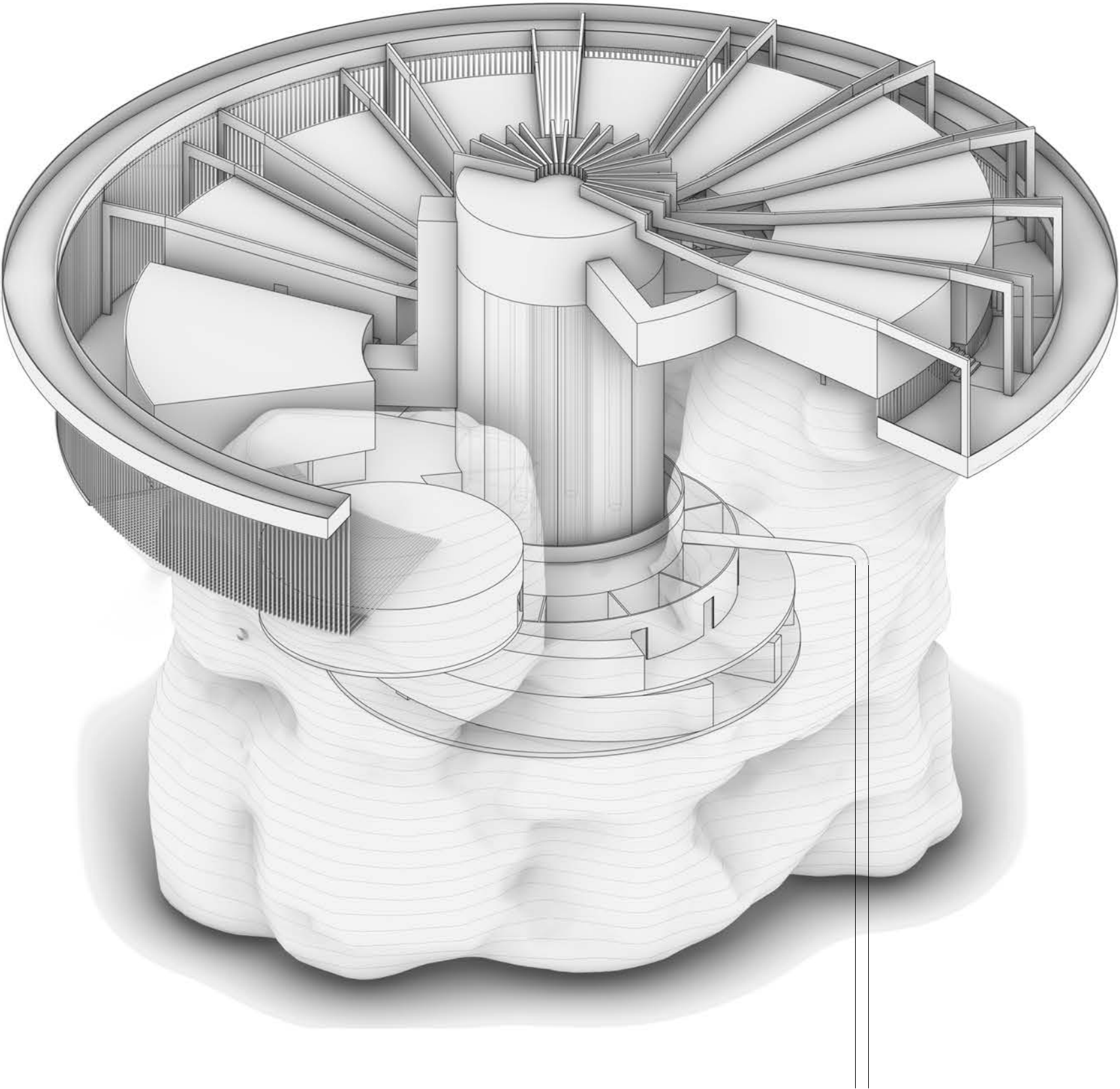


PART II

2D Diagram

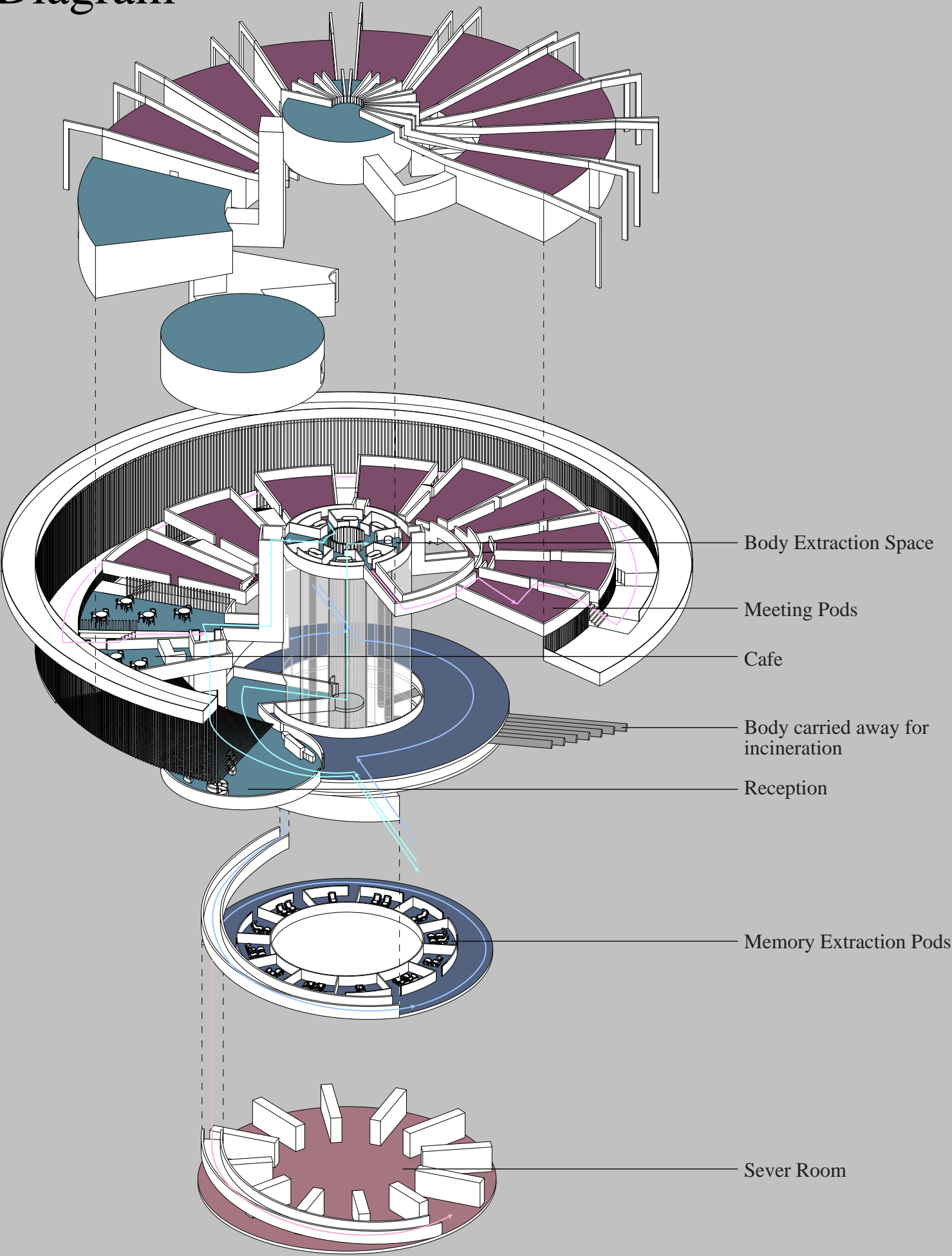


Axonometric View



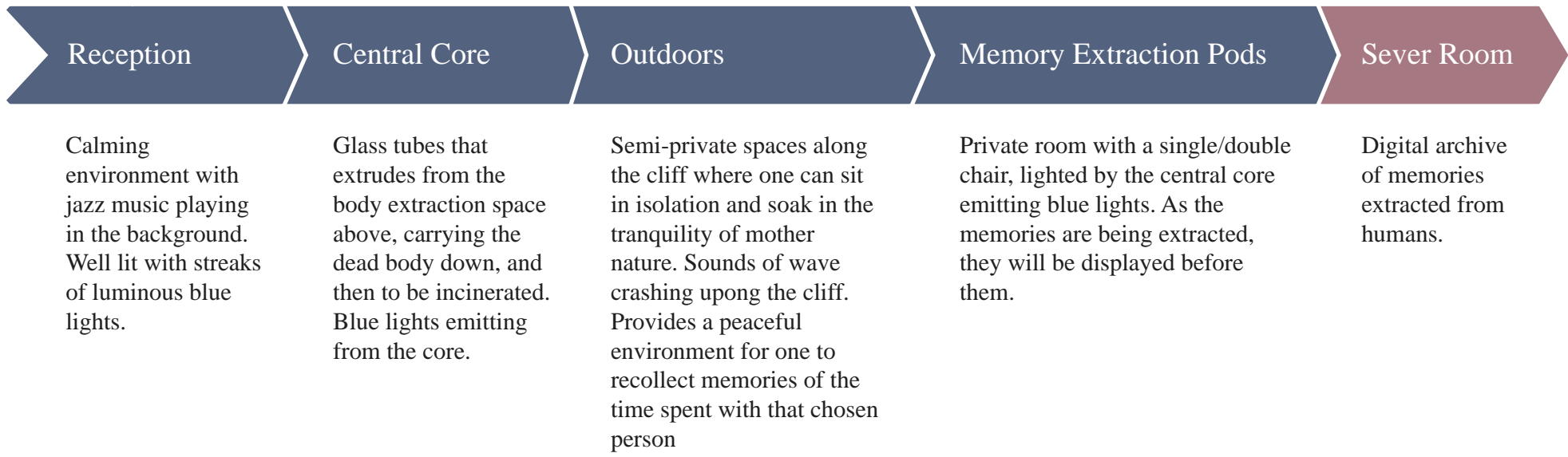
Programmatic Diagram

- Human
- Chosen person of deceased
- Relatives
- Private access

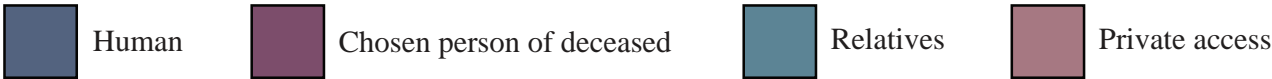
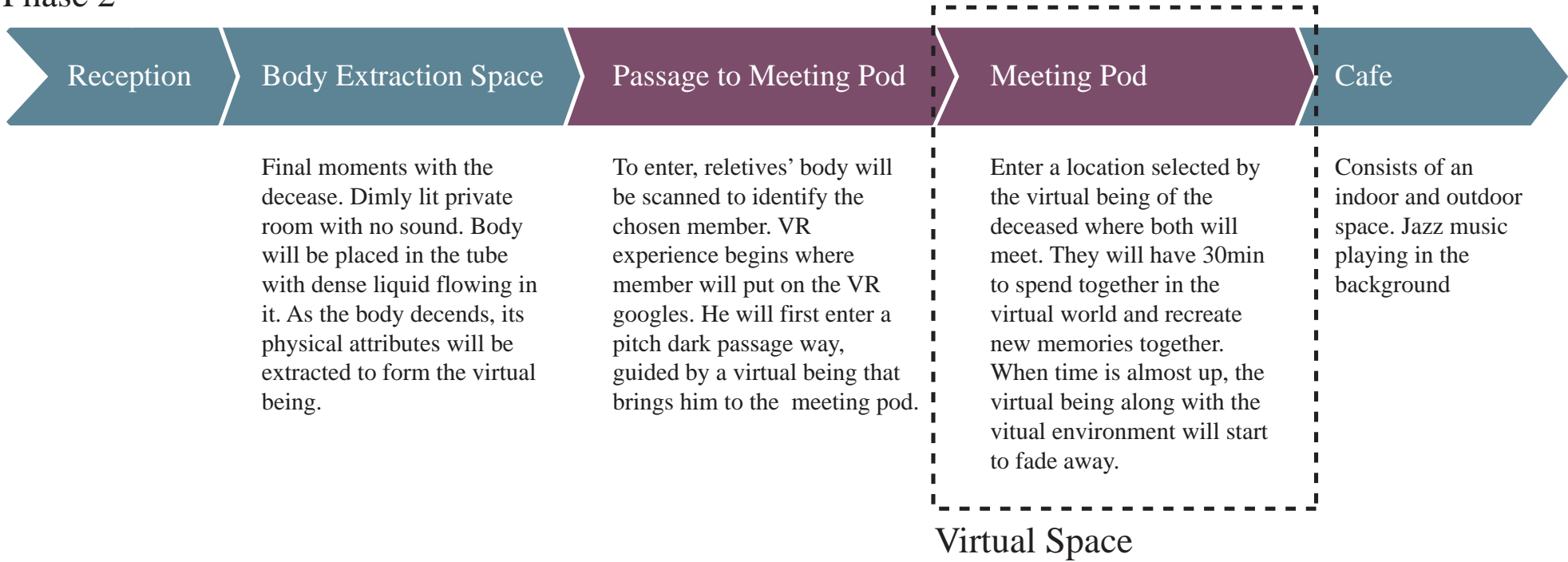


Physical & Virtual Spaces

Phase 1



Phase 2



Circulation

- Human
- Chosen person of deceased
- Relatives
- Private access

Cafe



Meeting Pods



Body Extraction Space



Reception



Sever Room

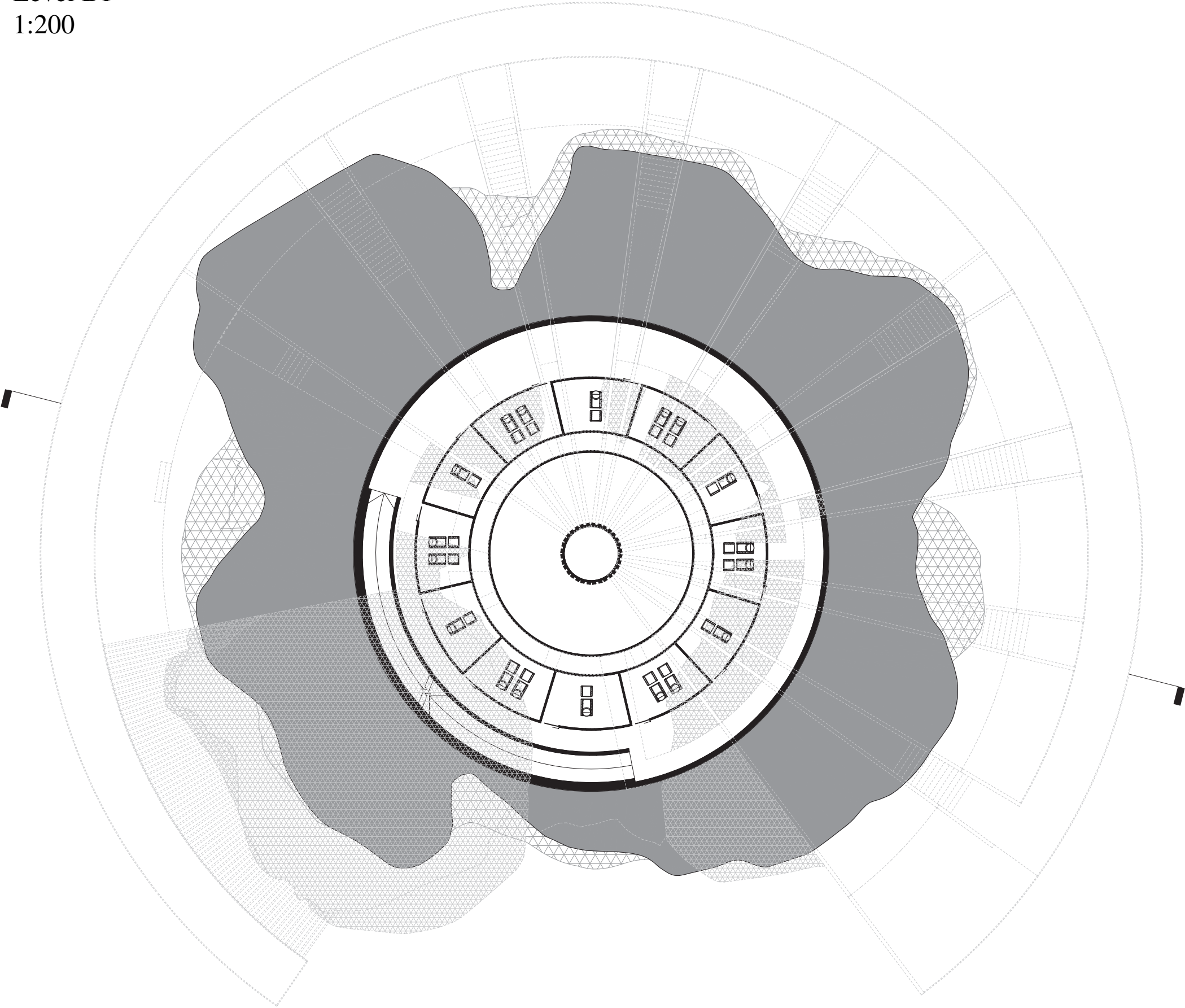


Memory Extraction Pods



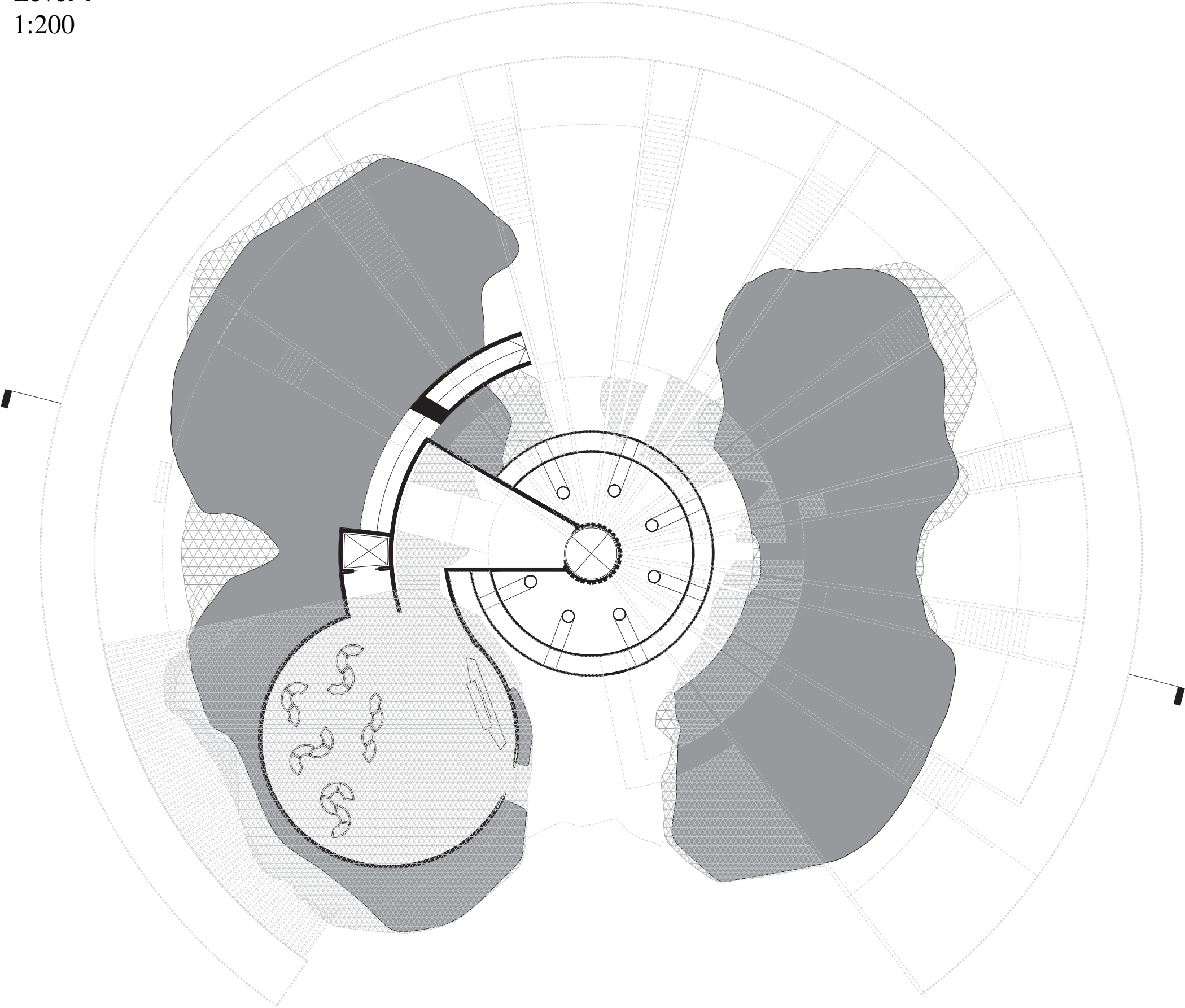
Floor Plan

Level B1
1:200



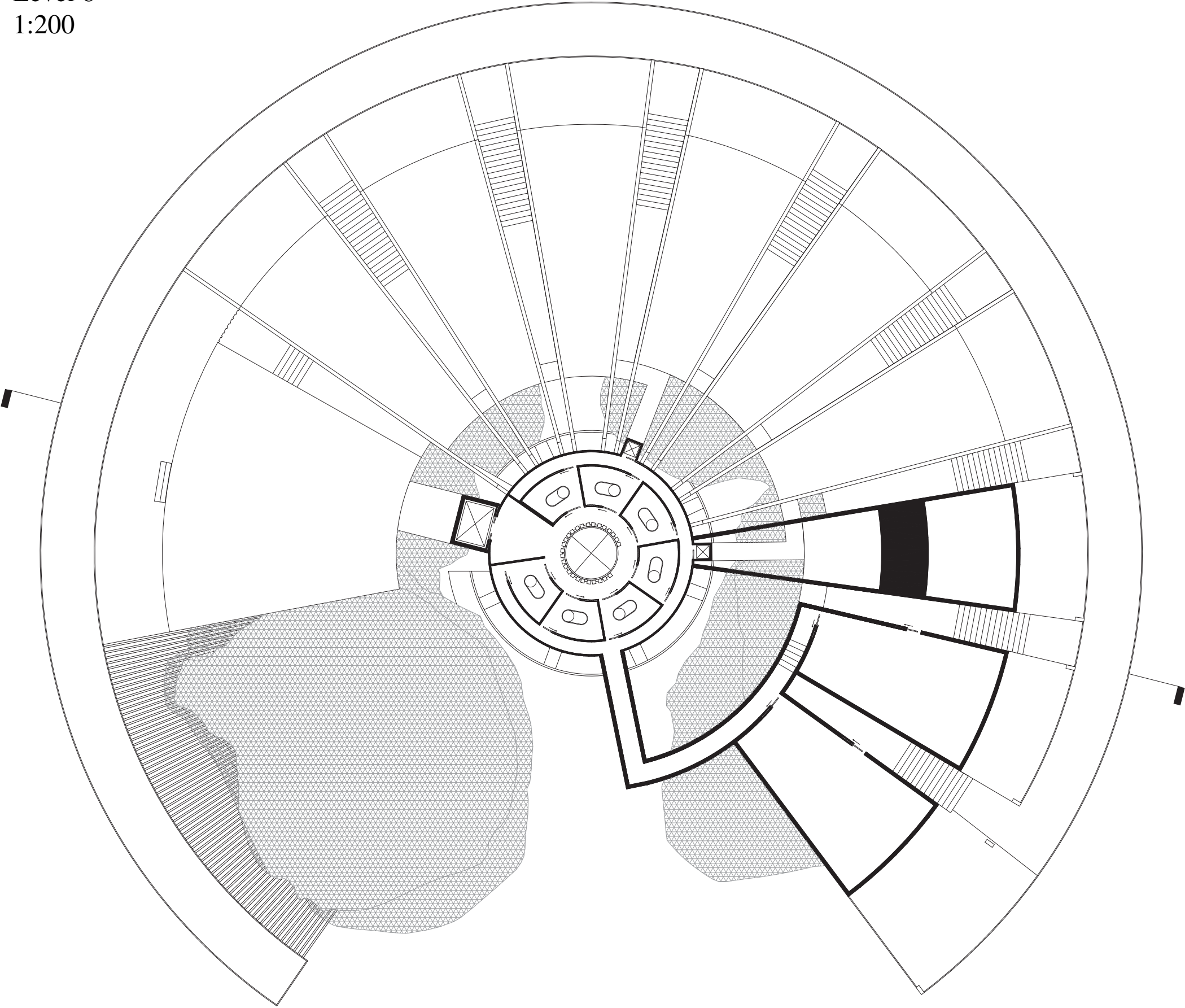
Floor Plan

Level 1
1:200



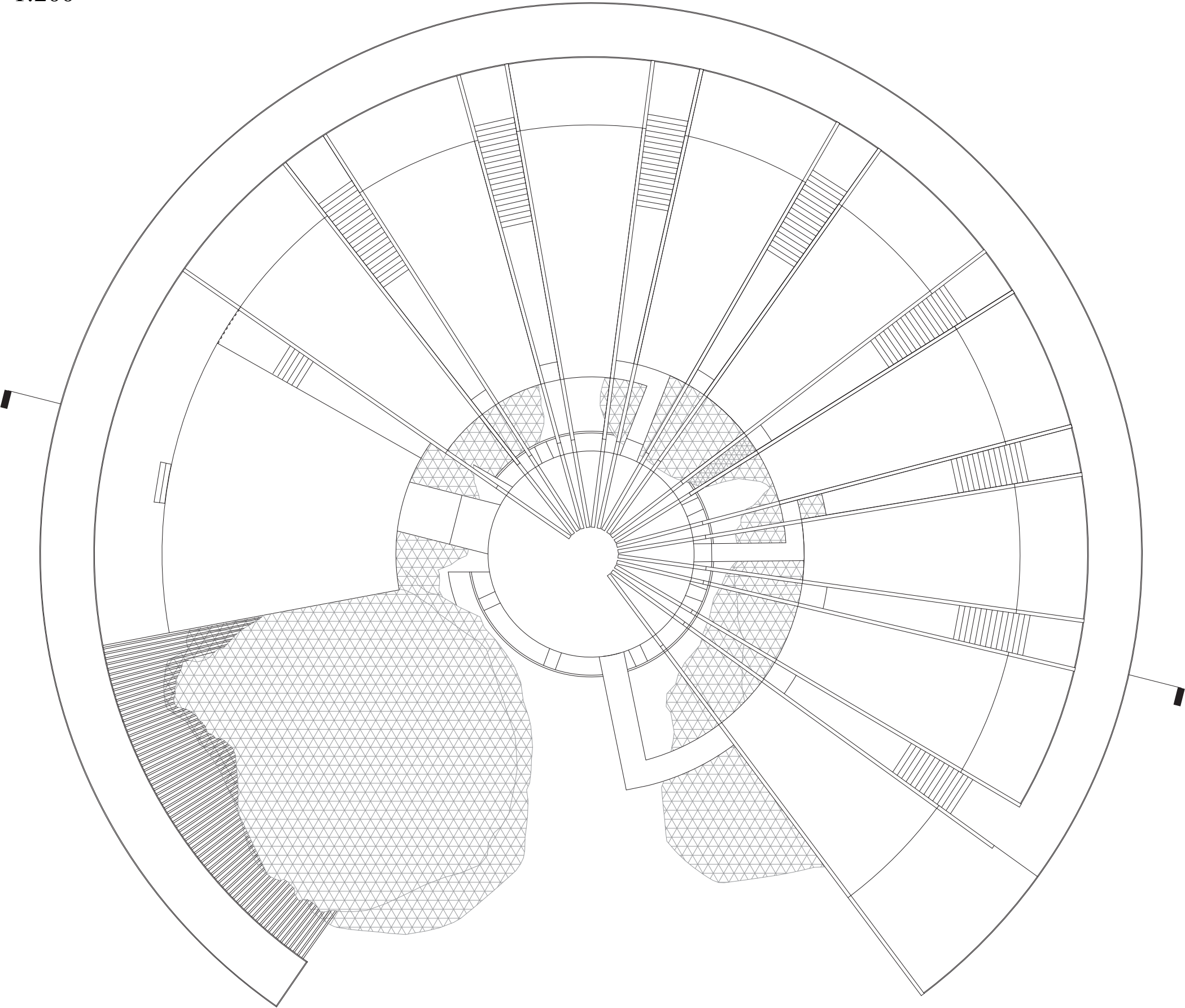
Floor Plan

Level 6
1:200



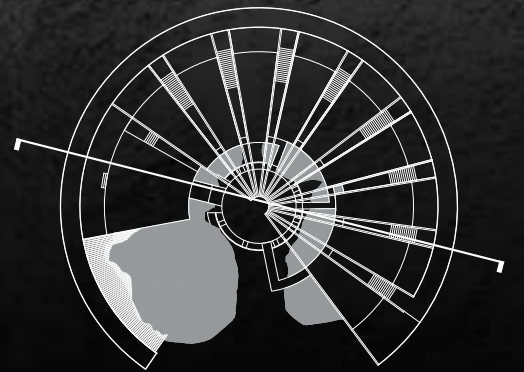
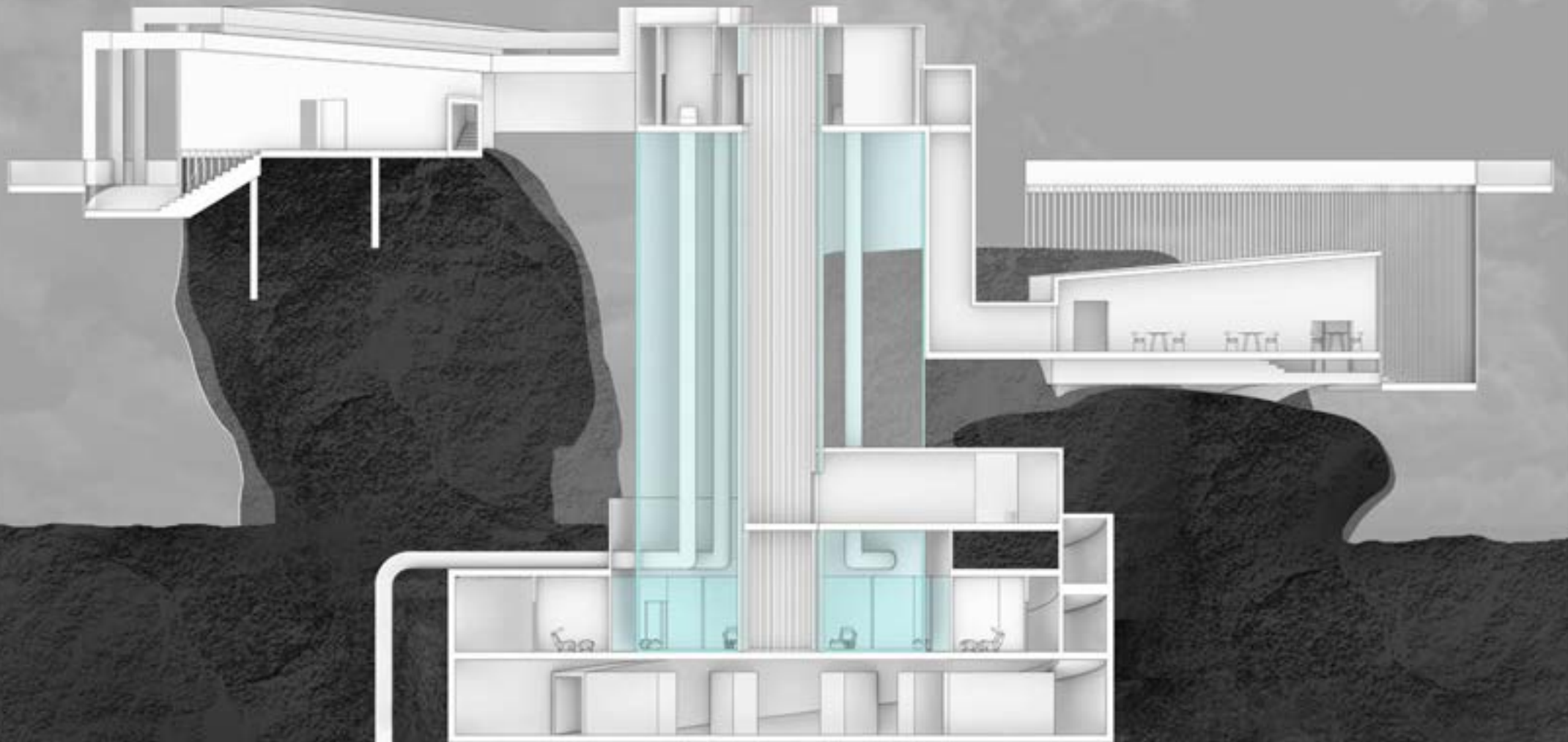
Top View

1:200

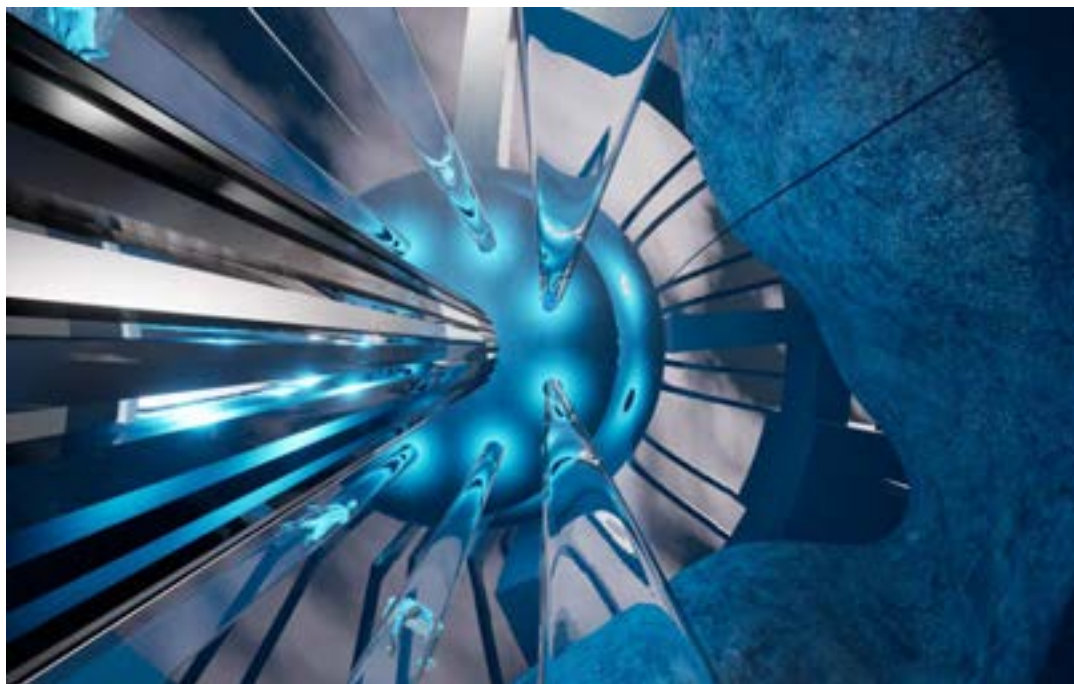
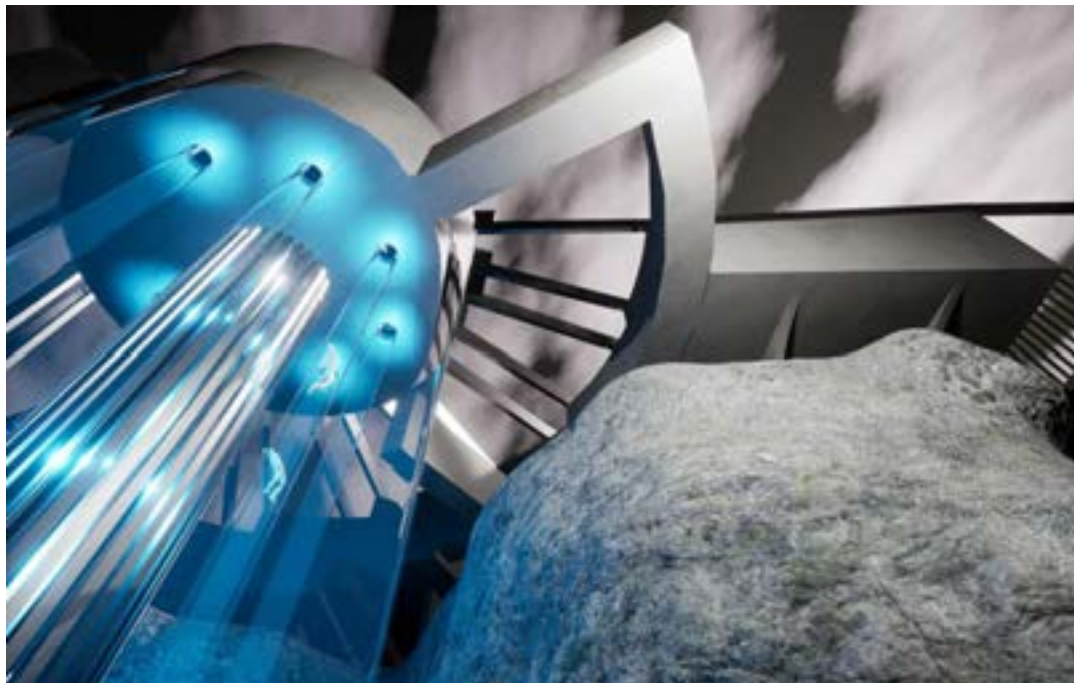


Section

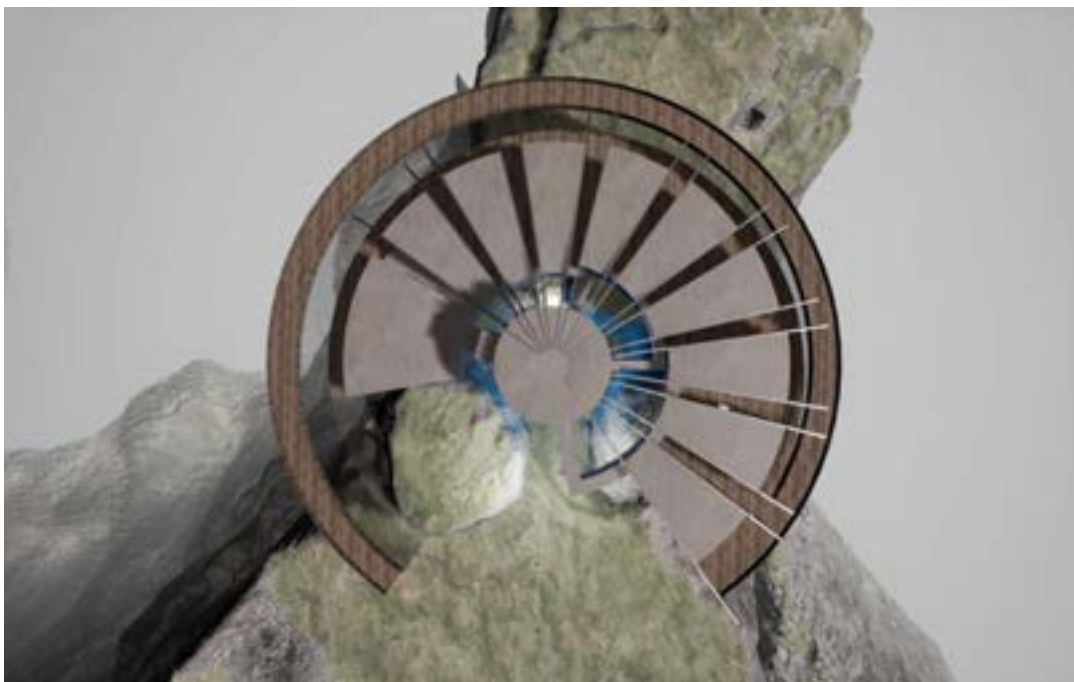
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Virtual Effects



APPENDIX

What is Hauntology, Mark Fisher

The term Hauntology coined by Jacques Derrida stems from his notion of how the present can only be understood by comparing it to the past and anticipating the future; the present alone cannot be fully encountered. Just as in a piece of melody, a single note on its own has no melodic qualities, it is only through the interplay of the past, present and future notes that a melody is formed. However, Mark Fisher further narrows the definition to that of a cultural hauntology, whereby we are haunted by our past and no longer try to anticipate the future. This is due to the dominance of neoliberalism that demands short-term, quicker solutions. Hence, we end up taking the short-cut of merely repeating the old, already established cultural forms and improving on them, rather than coming up with something new. This cause us to be trapped in the past, unable to advance forward.

However, I feel that making use of the past does not necessarily cause us to be trapped in the past. Just as in architecture, many building designs were inspired by past buildings. Yet, the result is an ever-changing world of architecture where refreshing ideas are constantly being conceptualised. This is a result of creativity which, I feel, has been underestimated in Fisher's concept. While creativity is indeed hard to come by, yet when it does, it has the power to produce radical changes, one that differentiates itself from the past. An example can be seen in Frank Gehry's Fondation Louis Vuitton building. Despite taking inspiration from the glass building in Bois de Boulogne¹, he was able to come up with a whole new design that pushes the limits of what an architecture form can take. Therefore, I believe that the adopting the past, accompanied by creativity can still allow us to advance beyond the past.

1 <https://www.architecturaldigest.com/story/buildings-redefined-architecture-past-5-years>

CEMETERY TYPOLOGY



Terracotta warriors



Pok Fu Lam Cemetery, Hong Kong, 1882



Okunoin Cemetery, Koyasan, Japan



4.19 Memorial Cemetery Seoul, 1960



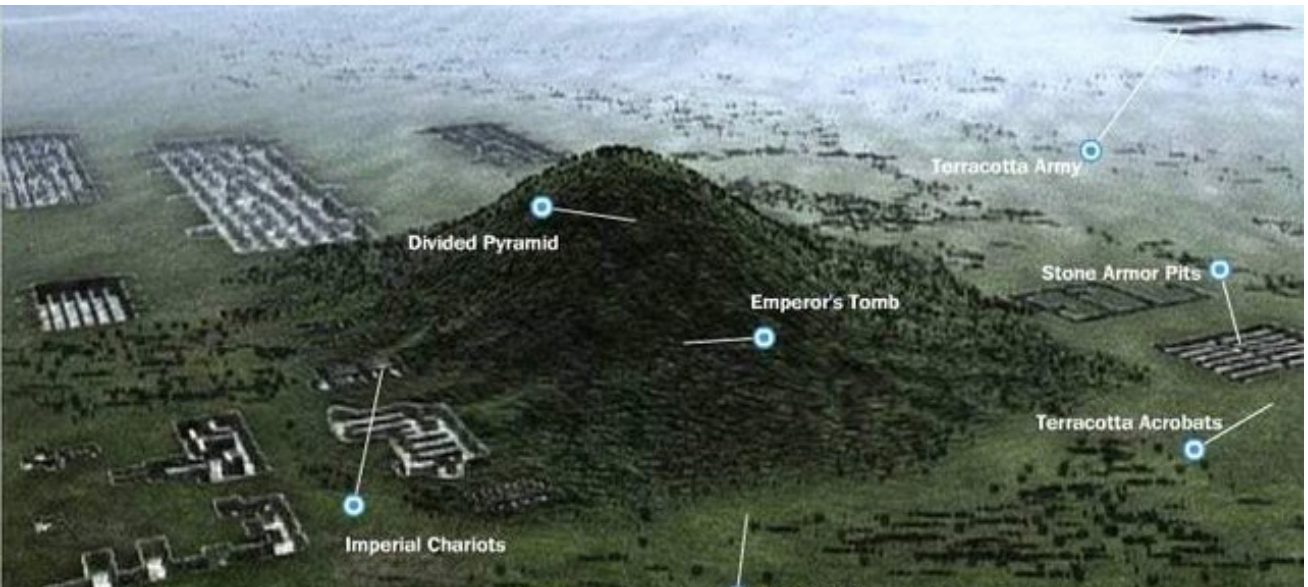
Phnom Penh Cemetery, Cambodia



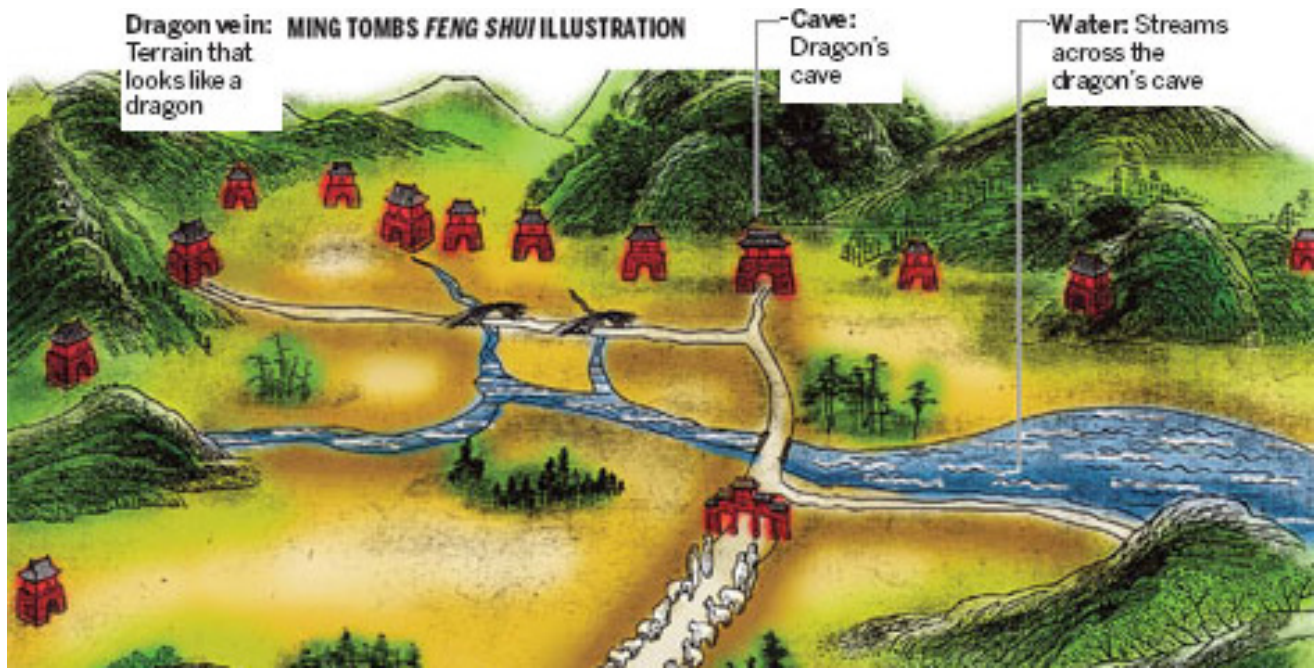
Tomb of Qin Shi Huang



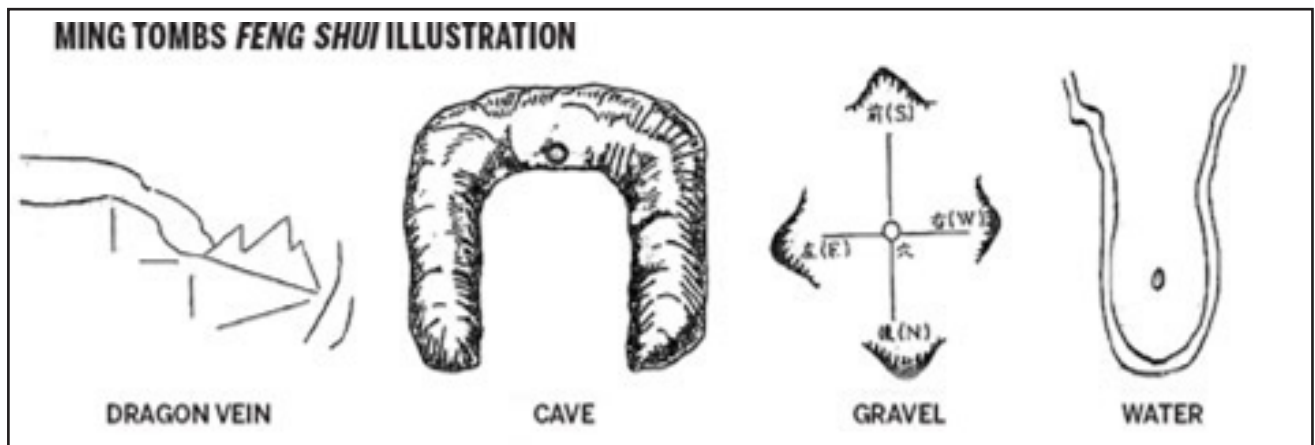
Hakka Cemetery, Singapore, 1887



Tomb of Qin Shi Huang, 210 BCE



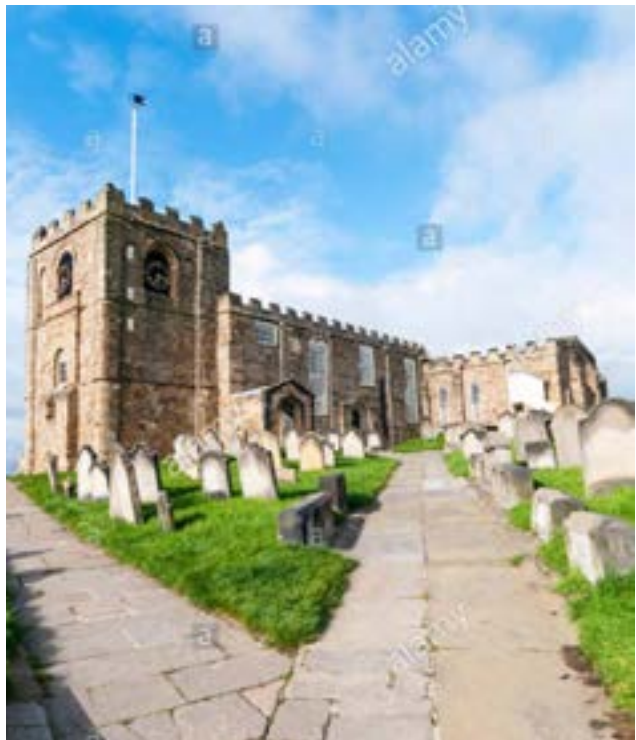
Feng Shui Illustration



Feng Shui Elements



Shinjuku Rurikoin Byakurengedo, Japan



St Mary's Church, Whitby



True Dragon Tower, Taiwan, 2002



Okunoin Cemetery, Koyasan, Japan



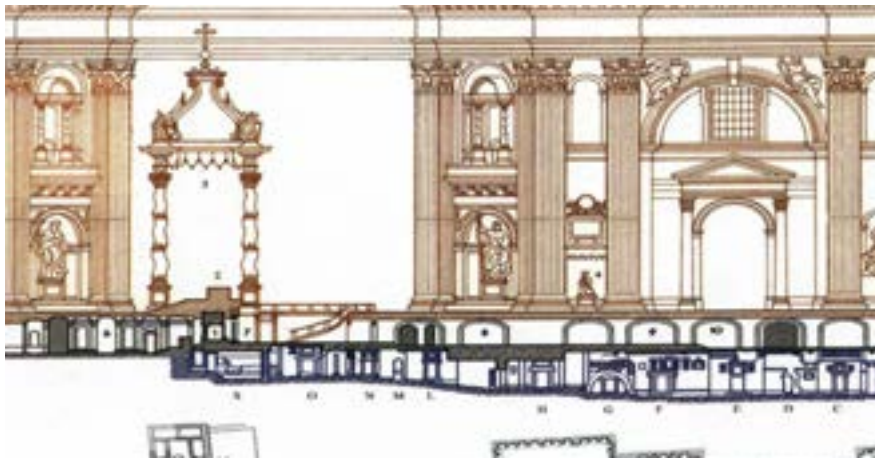
The Floating Eternity, by Bread Studio



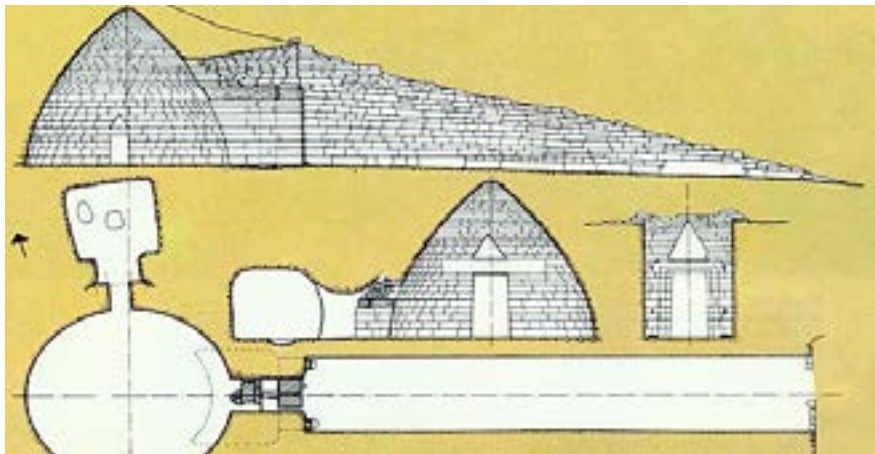
Mount Vernon Columbarium, Singapore



St Peter's Basilica



Plans of St Peter's Basilica and Tomb St Peter



Plans of Treasury of Atreus



San Gennaro



Treasury of Atreus



Map of Südfriedhof



Südfriedhof(South Cemetery)



Jardines Del Humaya



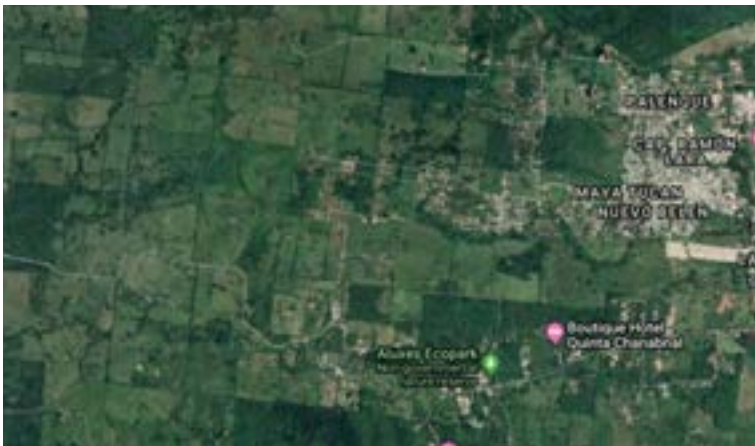
San Michele Cemetery



Père Lachaise cemetery



San Gennaro floorplan



Temple of the Inscriptions, Mexico



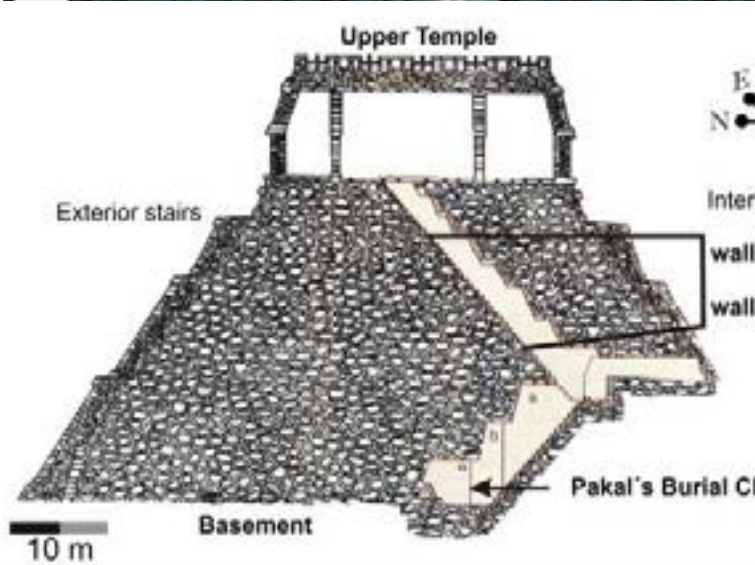
Merry Cemetery



Panteón Antiguo, Mexico



City of the dead, Dargavs



Père Lachaise cemetery map

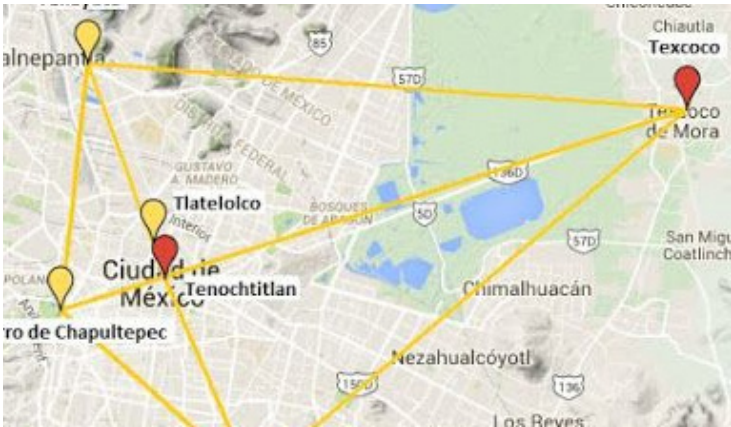




La Recoleta Cemetery, Argentina



Sucre General Cemetery, Bolivia



Templo Mayor, Mexico



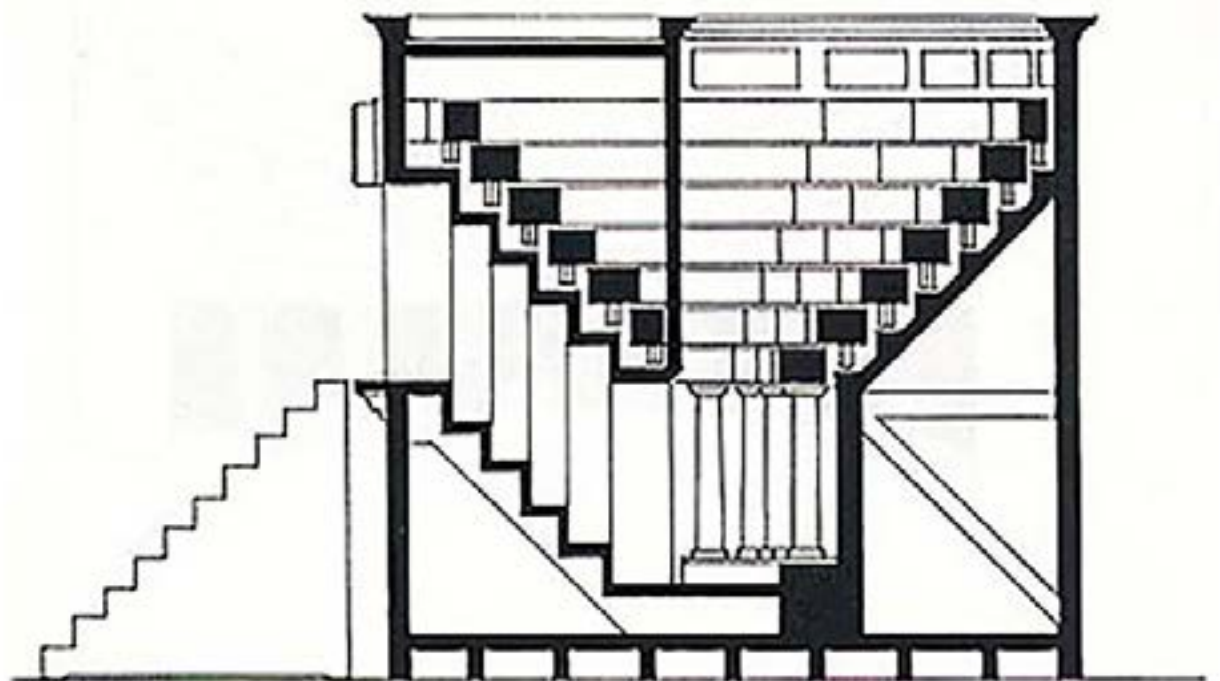
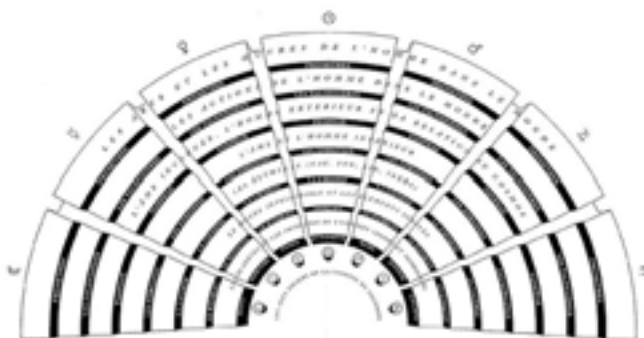
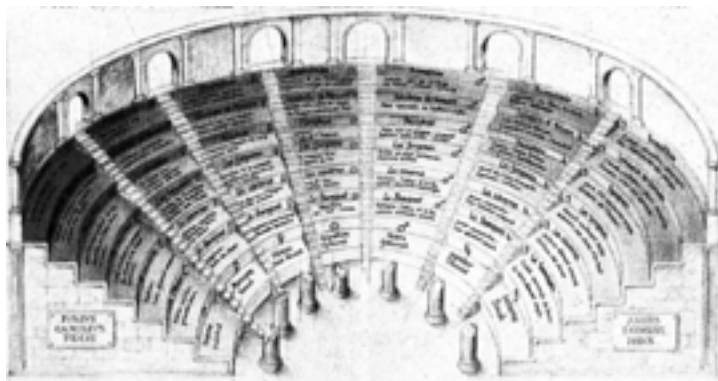
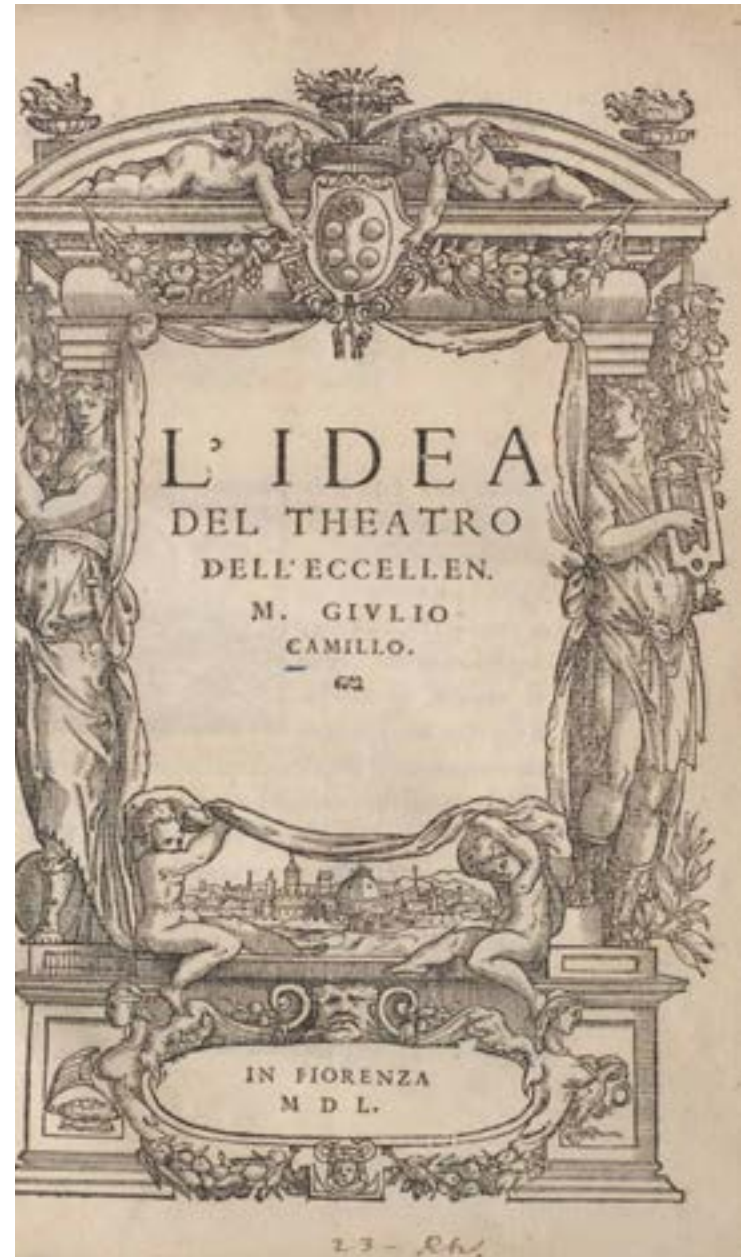
Cementerio de Cristóbal Colón, Cuba



MEMORY THEATRE



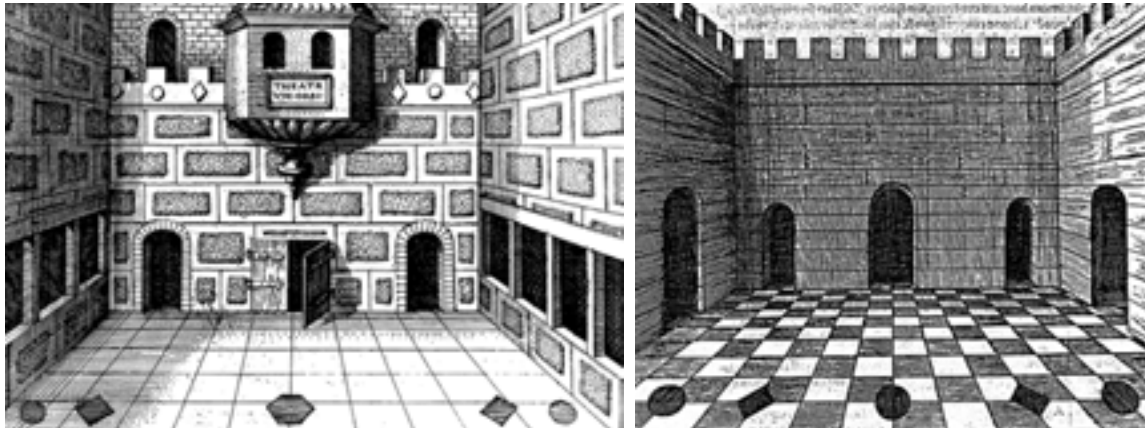
The Encyclopedic palace



Camillo's memory theatre



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



Museums, preserving the memory of things



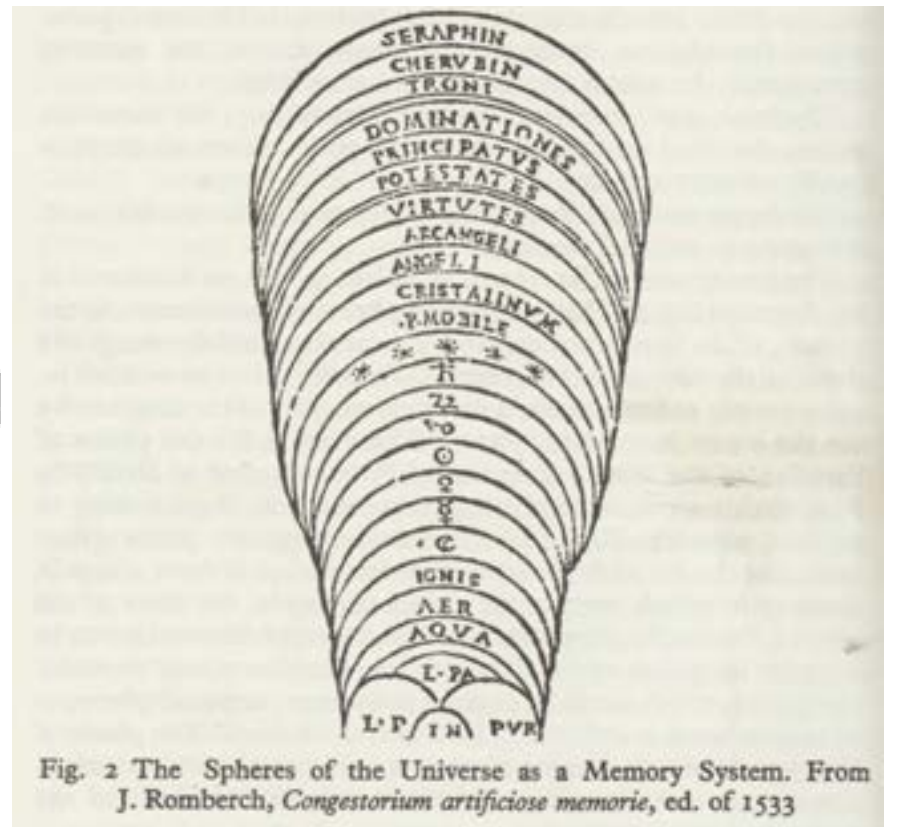
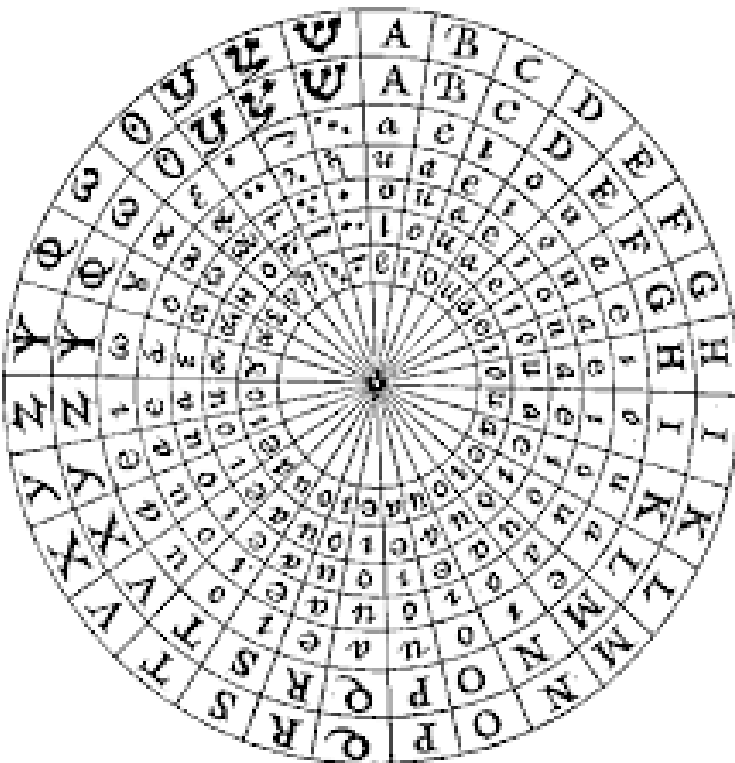
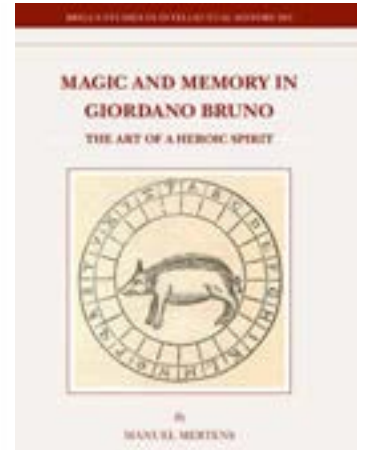
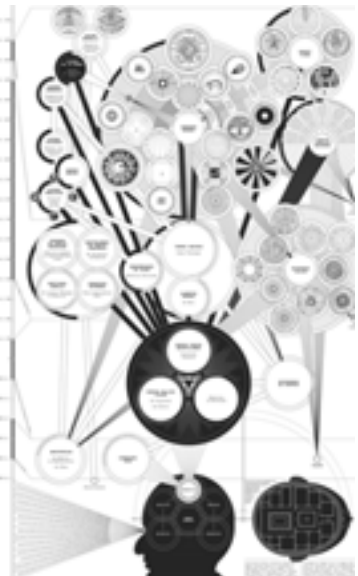


BBC's Sherlock Magnussen's Mind Palace, Appledore

Mnemonic Devices



Frances A Yate, Art of Memory

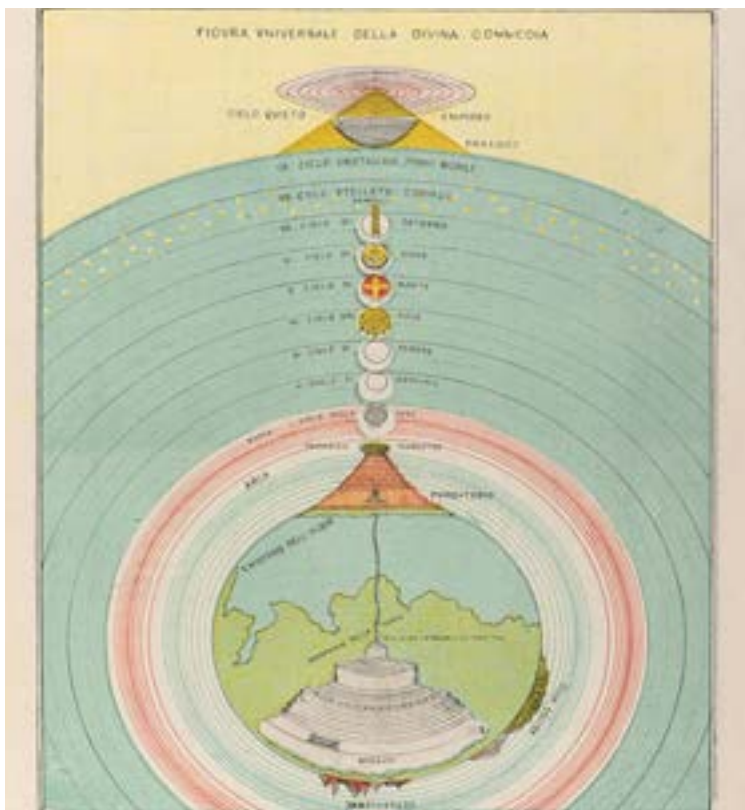




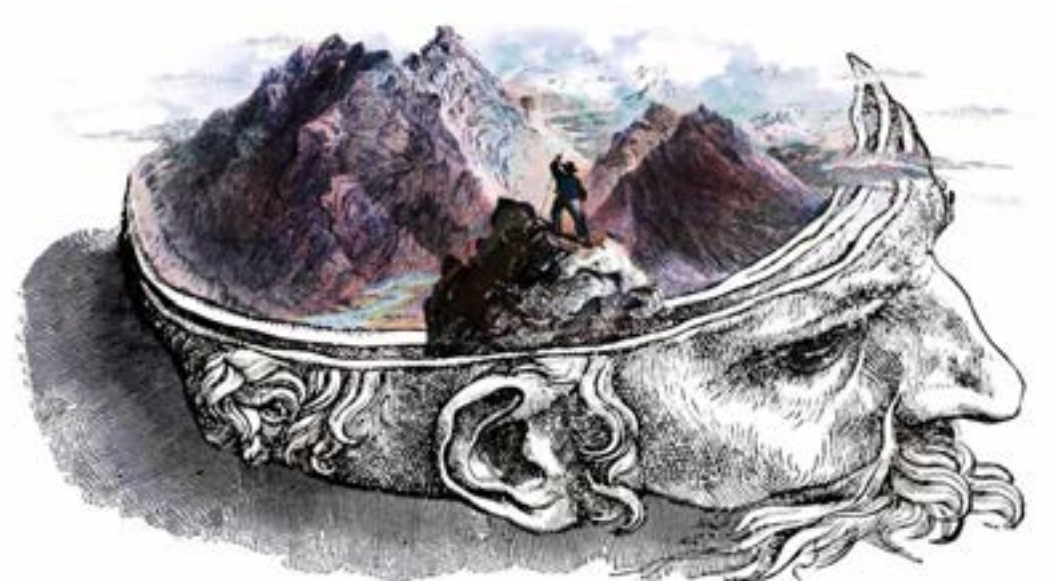
Divine Comedy



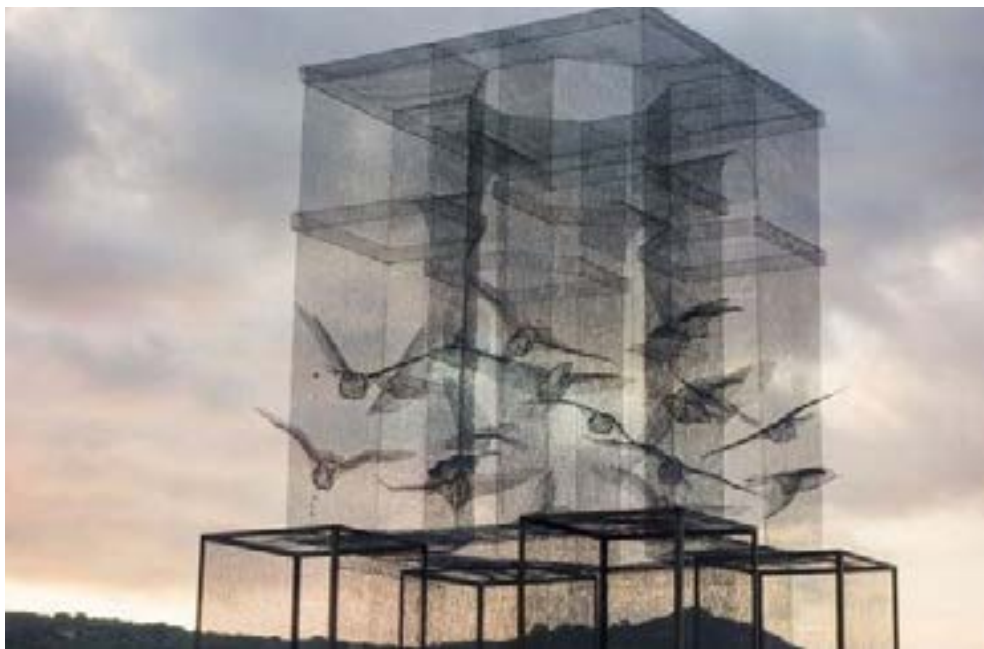
Memory and human imagination;
Carl Jung's Red Book the Red Book



fiction of memory alternation



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



The Persistence of Memory
-Salvador Dali

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

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 mashes and squeezed into a box at the top of the totem pole.

The Black Stool of the Asante - Ghana, Africa

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.



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.



Endocannibalism within Wari' People (Rondonia, Brazil)

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



Memorial Reef - Miami, Florida, USA

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



South Korea

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.



Cremation Diamonds - USA

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.



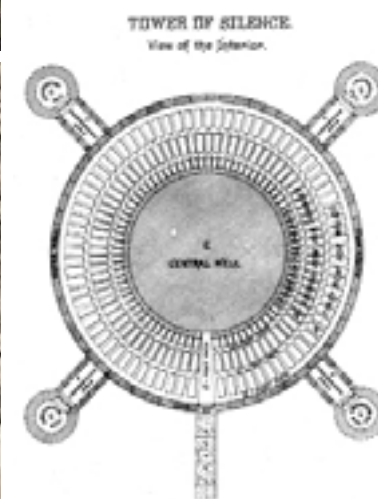
Scientology - USA

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



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.



India, Zoroastrian 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.



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.



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 mourners are also hired for this ritual. It is believed that this way the deceased person's ghost will not haunt you.



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 Papua, New Guinea

Female members of the tribe 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.



Smear the dead - 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.



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.



Celebration - Nigeria, Africa

Singing and dancing to celebrate the life of the deceased.



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



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.



Papua New Guinea, Latmul Tribe

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.



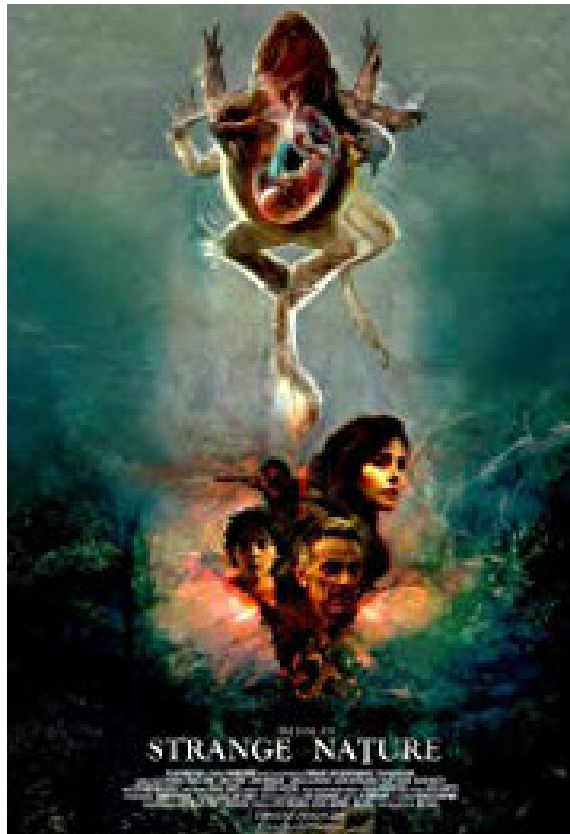
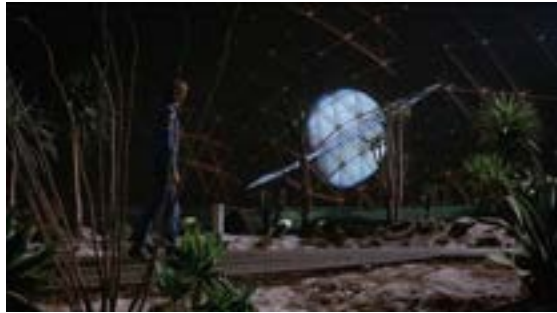
Famadihana (The turning of bones) - Madagascar, Africa

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.

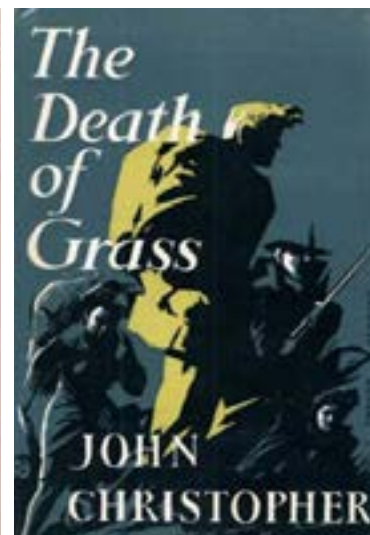
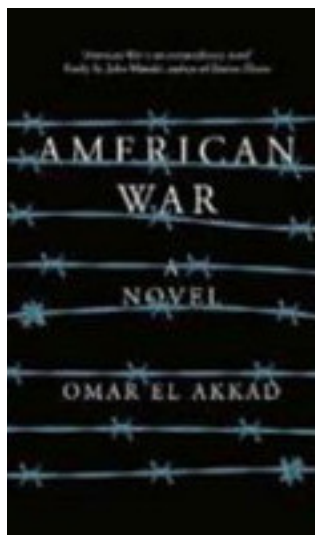
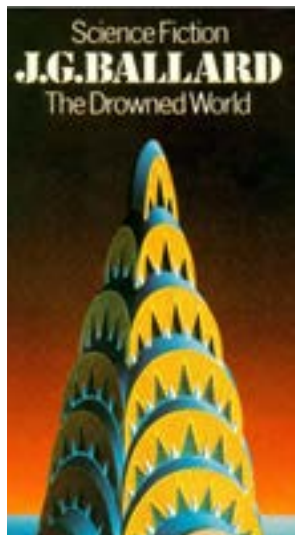
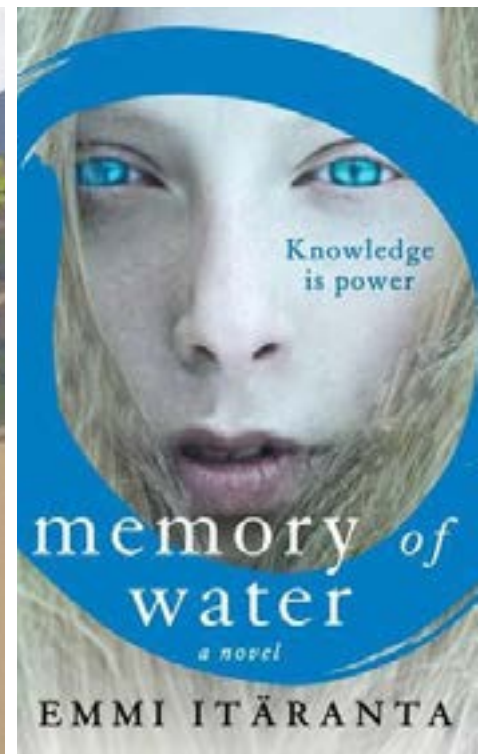
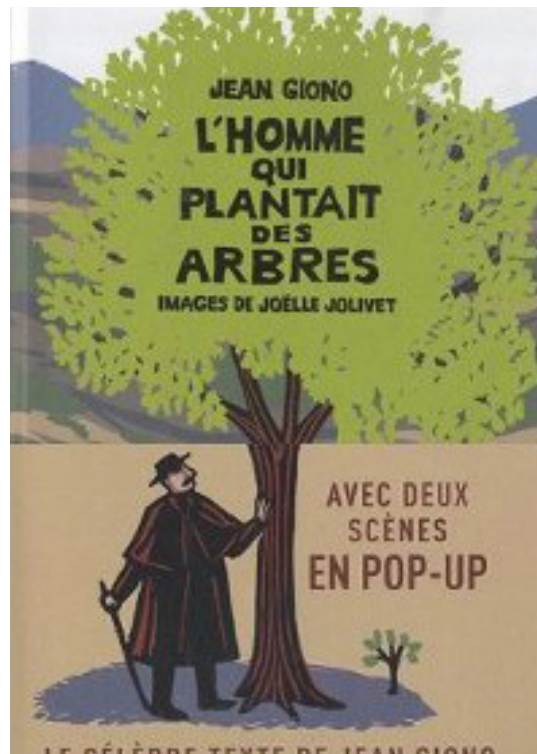
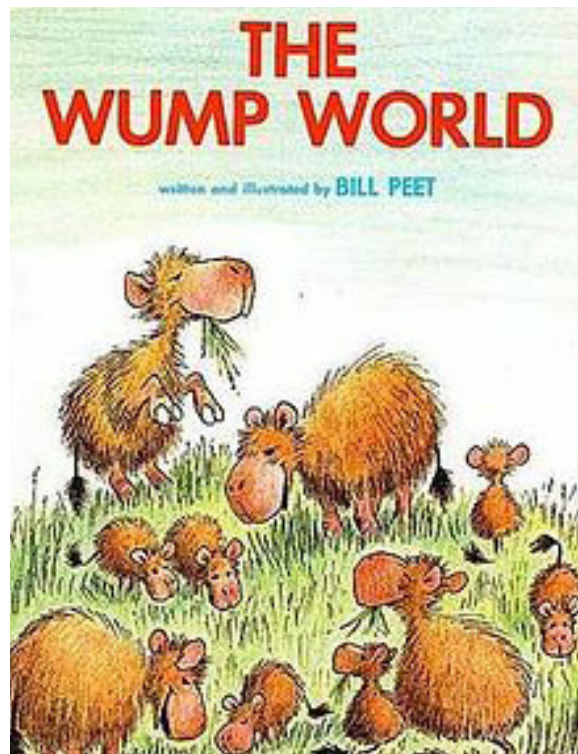
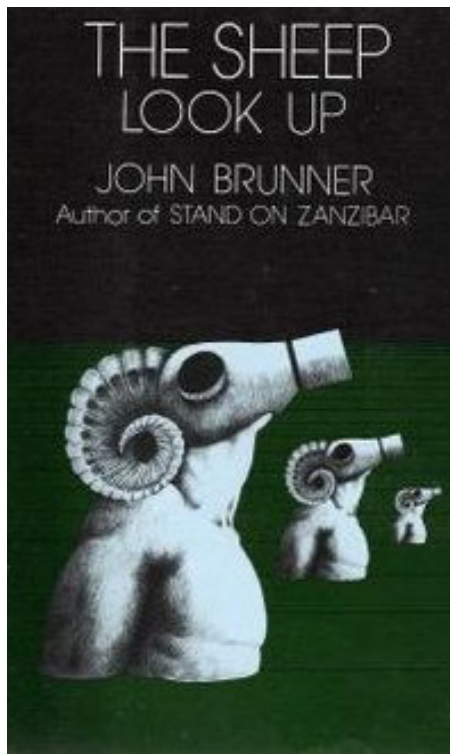
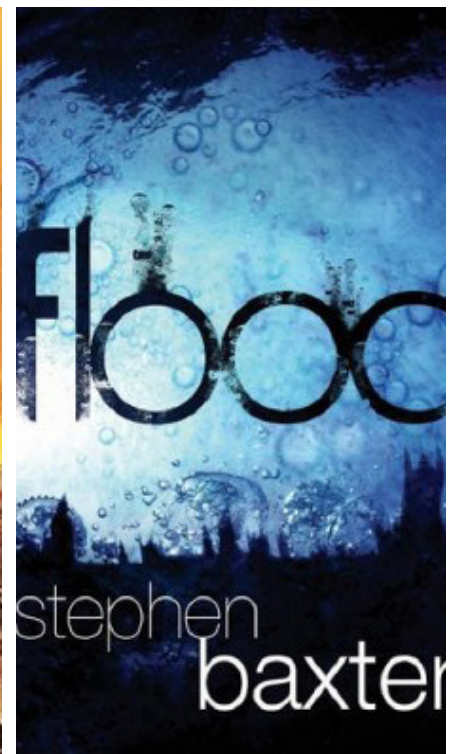
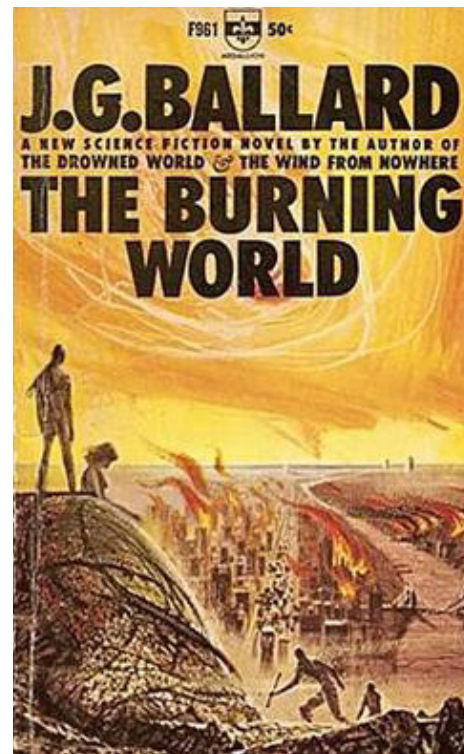
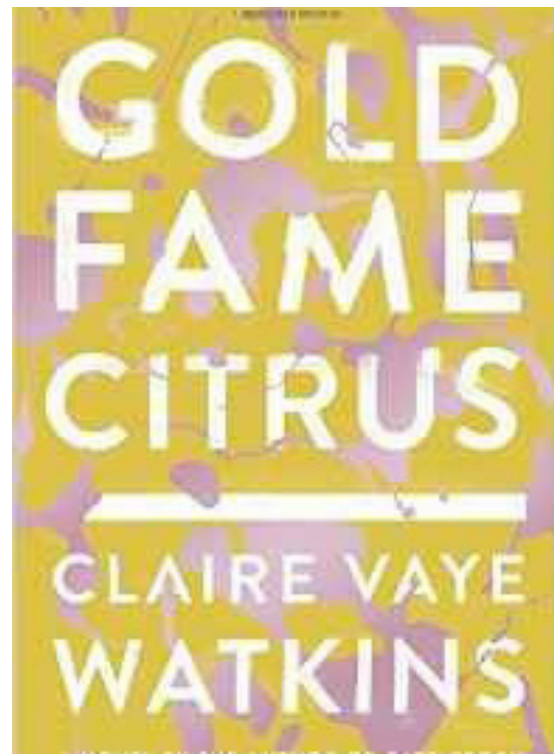
ENVIRONMENTAL FICTION





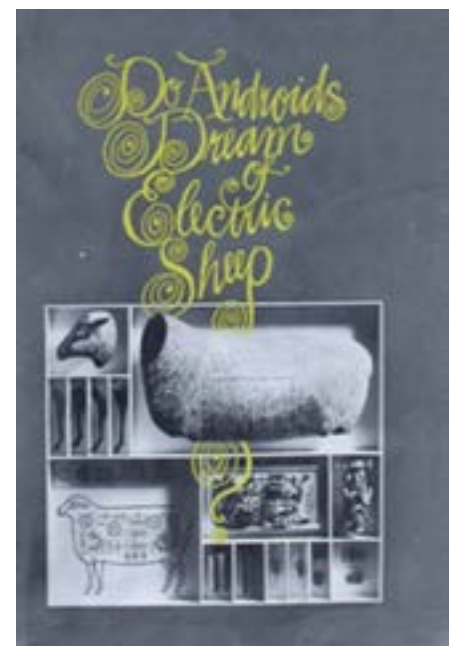
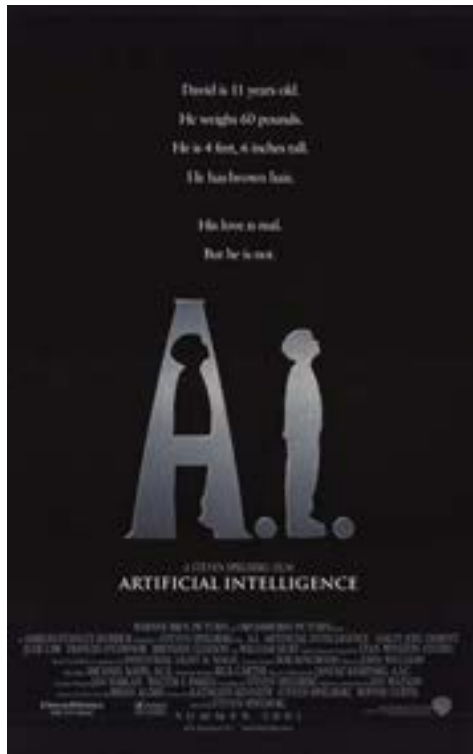






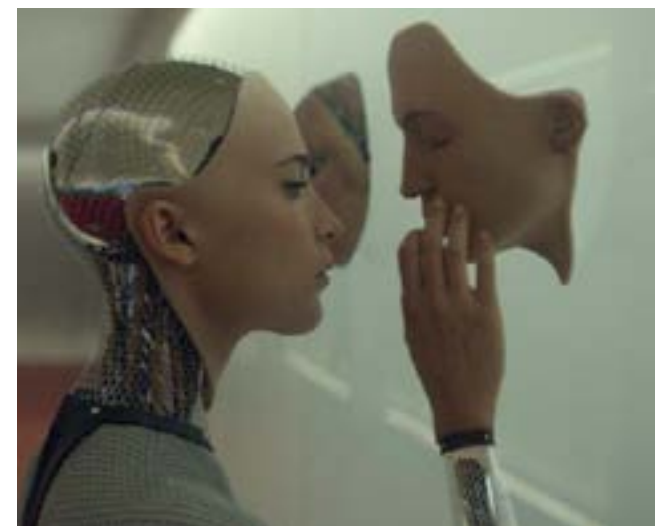
TECHNOLOGICAL FICTION

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



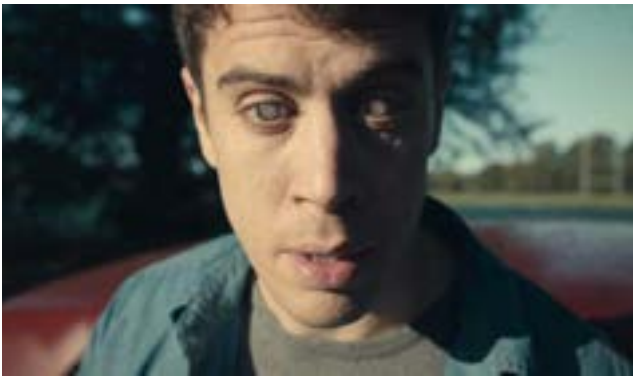
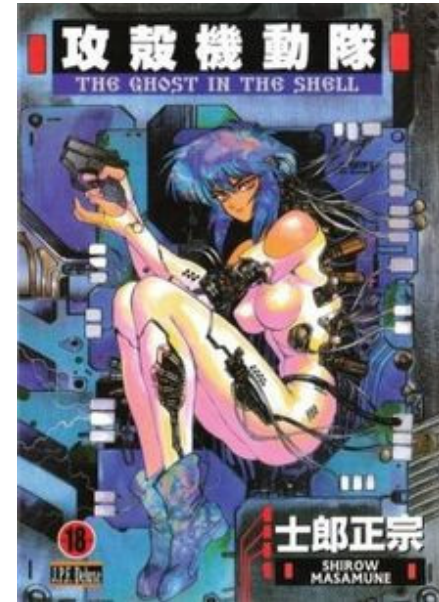
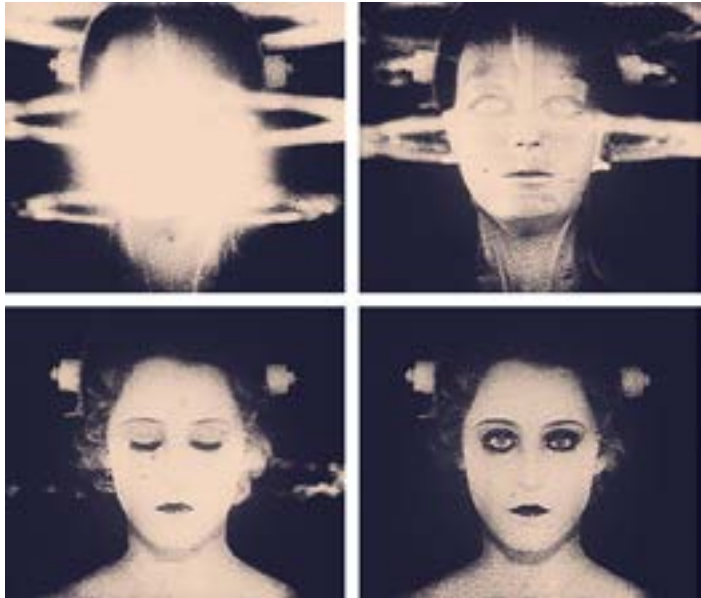
HUMANITY



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

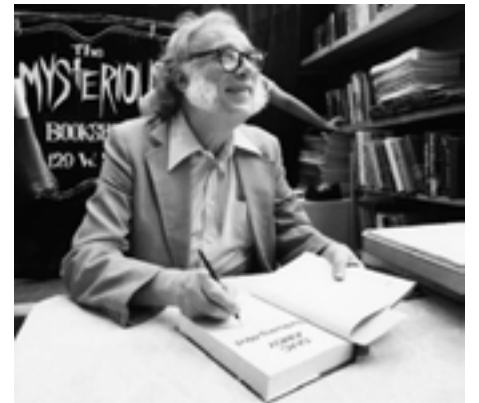


It can also be argued that DNA is nothing more than a program designed to preserve itself. Life has become more complex in the overwhelming sea of information. And life, when organized into species, relies upon genes to be its memory system. So man is an individual only because of his intangible memory. 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



B R A V E N E W W O R L D



"...when they made us, they called us discovery, they called us curiosity, 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.

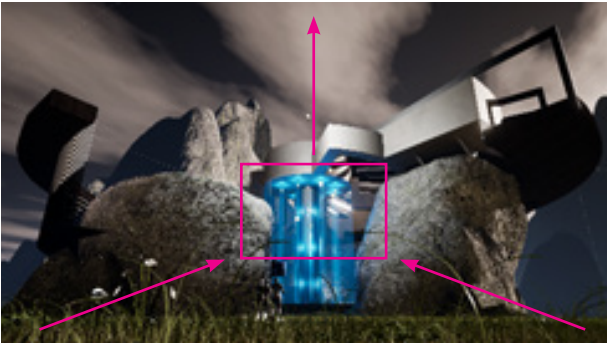

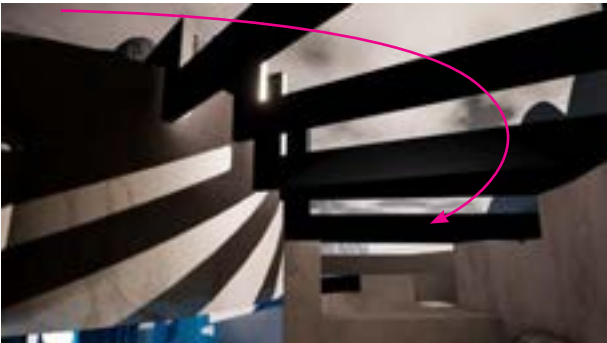

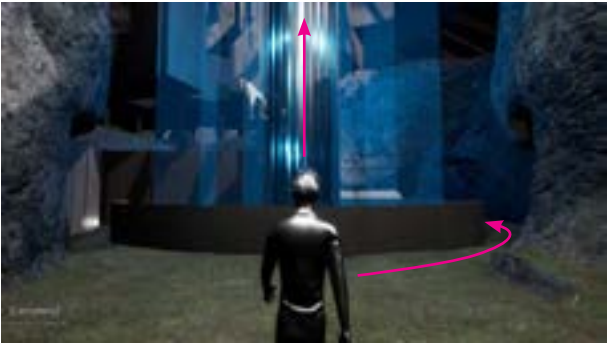
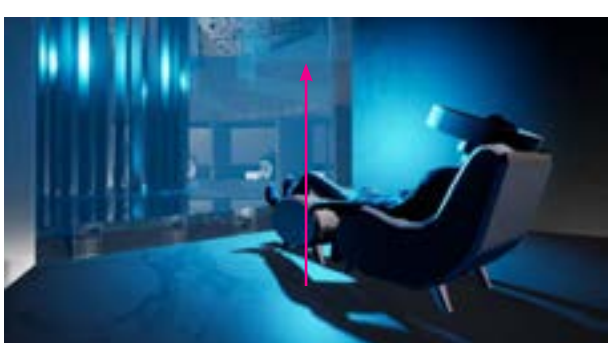

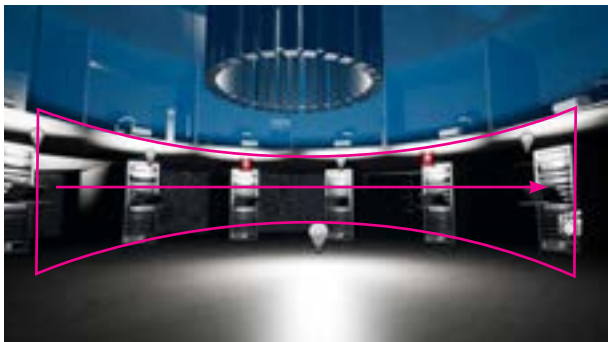
3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

-Issac Asimov's Three Laws of Robotics








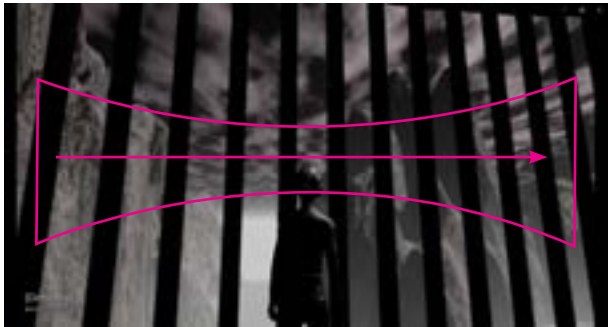

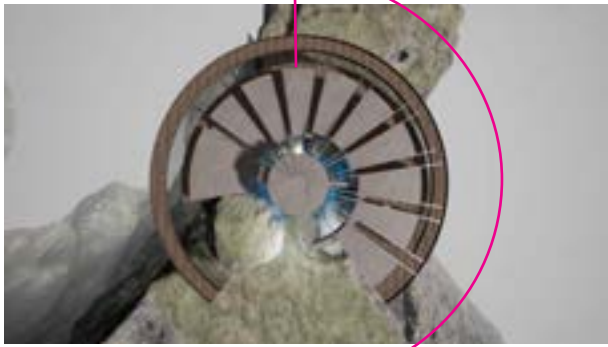
Video Storyboard

Phase 1

	Camera panning from surroundings to the building, then zooming in to the core, panning upwards.		Camera panning around the view of the character.
	Following along the circular path, then colliding into one of the supports into darkness		Camera following character as he walks down to the memory extraction pod.
	Following character's view as he walks to the core and around it.		Camera panning up, maintaining at the same angle. Video of his memories with the chosen person playing in front of him.
	Character emerging from beneath the building into the outdoor.		Camera panning across the sever room.

Video Storyboard

Phase 2

	Camera following behind characters. Narrative playing in the background.		Screen glitching between these 2 scenes, followed by a close up of the virtual guy playing the guitar.
	Camera rotating around the lift as it goes up.		Camera following character as she walks along the corridor.
	Camera stationary at different angles, capturing the process of the body drifting down.		Camera panning across the outdoor scenery.
	Camera following behind characted who is led by this blue guide.		Camera rotating around the building's elevation, followed by it panning towards the sky, ending with a screen blackout.