

LITTLE PASCAL

Set up for a mature audience, Little Pascal is based on the different emotions adults associate with their childhood memories.

In order to evoke these childhood sentiments the audience is immersed into an environment where they follow a process of solving a diverse set of tasks prompting them to explore their surroundings, inviting them to observe, listen, touch, smell and even taste.

As the audience interacts with the space, altering visuals, an ever-changing soundscape, multimedia interfaces, set and prop pieces, as well as smell, amalgamate and interchange, continuously recreating Little Pascal's world of reminiscence.

THE IDEA

Little Pascal is influenced by the similarities found in our childhood memories as well as symbolism that we can associate certain emotions to.

The further the association to these emotions go into the past, the more they relate to a memory that cannot be recounted clearly but is often connected to our senses, like a pungent smell or a calming melody, a sweet taste or tingling touch or even just a familiar surrounding.

The piece explores the idea of how we respond to these different stimuli in our adult life, how they can sometimes bring about a clear recollection of a past experience and other times induce overwhelming sensations that have no rational explanation at all.

It does this by stimulating the audience's senses throughout the piece inviting different reactions to each incitement fluctuating from curiosity, excitement and play to tension, disappointment, and unease.



THE EXPERIENCE

A synergy between audience, setting and multimedia technology brings the space to life.

The Audience

From the outset of the piece the audience become active participants. Welcoming them into a cosy home environment, a simple movement triggers the piece into motion.

As the first event unfolds they are prompted to complete a task, following a sequence of activities they need to achieve. With one task leading to the next, the progression of the piece takes a similar shape to a treasure hunt game.

Some pursuits are to be challenged as a group others are to be manoeuvred by only one participant at a time creating both a personalised as well as a shared experience.

Where most actions follow a coherent succession, other contraptions are activated by chance, slightly altering the piece every time it is presented.



The Staging

Each discovery encountered narrates a story of its own, instigated via multifarious contrivances and accentuated by the diverse artistic mediums used to create the piece.

As simple mechanisms are applied to devices operated by the audience, flicking switches, pulling strings and winding keys, the laws of physics aid in engineering set and prop pieces to move independently

Dancing with puppets, walking with camels and travelling through the space on a hot air balloon, we see objects, elude, transform and reveal hidden riches.

Video projection mapping tools turn surfaces into dynamic visual displays, attaining a constant interplay between artefacts and multimedia imagery.

Film, animation and photographic works are intermittently projected around the room, depicting family portraits, fairy tale creatures, and metamorphosed animations that bring objects alive.

A play of light enhances the mood, whilst an assortment of aromas and multifaceted soundscapes transcend the audience further into the immersive experience.



Interactive Interfaces

Where the antique contrasts the progressive, multimedia interfaces impel the audience to shape puzzles, compose melodies and synchronize dance movements.

Giving members in the audience illuminated gadgets their actions have a direct impact on sonic and visual outcomes as the light is tracked in space via a camera modulating various musical and visual parameters on a virtual grid.

Example 1

Following the rules of the tangram puzzle, the audience arrange 7 different geometrical shapes to match 3 different designs projected on the floor. Tracked via infrared camera, as they master the predesigned patterns a melody rings and the shape starts to flicker indicating that they have accomplished the task correctly.



Example 2

Audience members sit in a circle, by passing an illuminated juggling ball around in a specific order, which they need to discover, they trigger a sequence of sound clips that will ultimately lead to the creation of a musical composition.



Example 3

Using pressure sensitive sensors 8 participants need to coordinate their steps to control 8 individual music samples. To help them video projection on the floor lead the choreography.



Note

Max/Msp is one of the main programming sources in creating these interfaces, connected to such tools as live video tracking and piezo-sensors. The team is also interested in trialling other tools such as gaming device kinect or the newly released leap motion sensor, exploring how they may be used as a creative tools, the development potential as well as the limitations.

CREATION THROUGH FUSION

The Team

Incorporating various disciplines and opposing styles, the method in constructing Little Pascal shares the same playfulness as the folding picture game, in having each artist contribute building blocks to different sections of the piece, only to fold over what they have created and pass it on; allowing to investigate how to interweave the separate art forms in putting together the piece.

Coordinating an international team, everyone brings a distinct dimension to the piece, not just through their craft but also through their cultural backgrounds, bringing influences from Egypt, France, UK, Greece, Morocco, Belgium, Spain, Austria and South Africa.

With childhood memories at the heart of Little Pascal, the subject matter becomes a very personal one for each artist to represent.

Where the wider context of the piece is centred on similar inspirations drawn from childhood recollections inexplicably alike, innate traditions and personal stories contribute to the detail of individual creations.



Yacine Sebti

Creating interactive arts installations, often comprising very playful elements, Yacine's work explores the possible interaction between the body (spectator and/or performer) in a given space and computer generated images and/or sounds. Outside his own work Yacine regularly collaborates on multidisciplinary projects in dance, theatre and film.

www.imal.org/en/about/yacine%20sebti

Eric Samothrakis

As Interactive Sound Interface Specialist, Eric's main research area concentrates on looking into using tools that induce human agency into musical work by translating physical gesture into a musical counterpart.

Working on several productions, Eric also has vast experience in composing music for documentaries, shorts, TV promos and commercials.

www.visualwave.co.uk

Lola Maury

As a contemporary dance specialist, Lola concentrates on creating work that is highly experiential, investigating the possibilities for a movement or an image presented on stage to stimulate the audience both rationally as well as somatically at any time. Lola gives special care to the flow and fluctuations of a piece, leading the audience through a very detailed and specific energetic experience.

www.hitchhikedancecollective.com

Iris Musel

In designing immersive environments, Iris examines how cognitive and non-cognitive behaviours influence the audience's reaction to a given experience. Looking at how pure perception and sensory stimulation may transcend rational thought, Iris takes a special interest in exploring techniques that lead the audience to experience distinct emotive states.

www.limbicproductions.com

Associate Artists

Nada Sabet www.meetphool.net/web/profiles/nadasabet

Sammm Agnew www.sammmagnew.com

Shad Ohyon www.shadophoto.com

Jovita Valaityte www.jovitaphotography.com

Ben Austin www.210610.heresmyprofile.com

Sam Watterson www.samwatterson.co.uk

Jacob Hobbs <http://jacobhobbs.co.uk>

Ashley Charles

Partnerships

The company would like to thank the Arts Council England, European Cultural Foundation, iMAL, DanceDigital and Goldsmiths University for its support of the development process for the piece so far.

We have had the pleasure of working on the piece in residency at iMAL in Brussels and at DanceDigital in Chelmsford and are looking to secure a last residency in support of the final creation stage.

Whilst continuing its development in the UK and Belgium Limbic Productions is looking for opportunities to present the piece at venues and as part of festivals within Europe and extended regions.



PRODUCTION NOTE

Space

The space needs to be of a dimension that will allow the audience a certain intimacy, whilst still giving them the opportunity to explore their surroundings.

It also needs to be able to provide a backstage area from which the show can be operated from including all multimedia devices, rigged set and prop pieces and lighting.

As cameras are used as tracking devices and images are projected on the floor a high ceiling is of preference. Due to tracking concentrated light sources in the space at given times it is essential that a complete blackout can be created.

Participation

As the piece is aimed to be an intimate experience, the number of audience members stays small. The show can be set up to run numerous times per day/evening.

Show length: ~1 hour

Eco-media

With technology as a central feature, besides looking at hiring equipment that will reduce energy consumption, we aim to resource all props and set pieces, as well as materials used for construction from second hand sources.

The team also has an interest to research in develop new and innovative solutions on running and touring productions in a more sustainable fashion.



limbic PRODUCTIONS

Limbic Production constructs milieus that are immersive and highly experiential with the aim to explore how different elements that shape a piece of work can stimulate the audience's emotional, social, motivational and sensual behavior.

Combining various art disciplines and techniques the company develops interactive installations and live game scenarios that incorporate scenic backdrops, old multimedia machinery and progressive interactive technology within traditional and new games structures.

Limbic Productions also looks at how art can be used as a vehicle for change, co-ordinating the development of projects that motivate social and creative practice through communal engagement.

www.limbicproductions.com

For Video images on Little Pascal please follow the link below

Little Pascal

<https://vimeo.com/65503523>

Interactive Sound and Video Interfaces explained

<https://vimeo.com/65503522>

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