

rotten

We ripen until we rotten. We know until we unknow. We think until we ignore. We experiment until we manipulate. We live until we stop living... Rotten is a multimedia project based on the unlimited possibilities offered to us by the society of technological development and on how we exploit these possibilities until we waste them. Everything starts with a chat between two people who, each in his own way, try to find their own personality through the many windows on their computer screen. They move through an imaginary world full of fantasy, happiness, hope(lessness) and decadence. Five stories well up out of their conversation, five stories in which nothing really is the way it seems to be. Little Red Cap is depressed because the handsome wolf doesn't respond to her flirting, an innocent game becomes a virtual orgy on stage and the feeling of being observed ends up being an uncomfortable confrontation with one's own conscience, where everybody appears to be watching but nobody sees.

In the meanwhile two manipulators are having fun with the objects that are strewn all over the stage, creating scenes that are uncomfortable and beautiful at the same time. Nobody knows whether their actions have some kind of target. Things just happen.

Just when this chaos is about to lead us to total desintegration, when this avalanch of information and diversion suggests a tragic ending, the event changes its direction and the fragments are joined in a delirious party. Rotten is a work without an ending that is the beginning of something. Rotten is the result of the work of the Anatomic collective and pretends to

be a reflection on the narrative possibilities offered by the latest technological developments in the scenic arts.



Anatomic

Collective

Anatomic is an investigation platform dedicated to the creation of new tools that support complex multimedia systems. There is now a great necessity to relate technical and artistic disciplines, but this should be done by joining common creative aspects and not by subordinating them. A common field of investigation that is considered from two perspectives simultaneously and in an almost uncombinable way.

It exists of people with different specialties and fields of interest: computer engineers, multimedia engineers, infographers, designers and videoartists. All of them are concerned about the present day software to mix media and with a large history in the world of visual development. The lack of a more functional tool based on the modular structure of open systems caused the creation of a new software. Rotten is the first successful experiment with this kind of multimedia treatment.

Technical

CREATIVITY

Working philosophy:

The aim of our platform is to stimulate collective and integrating work. So, better than putting different people's work together in order to achieve a result, our work is based on gathering a group of creative people, define a common global objective, and let the interaction between creative people solve the creation challenge naturally. In this process, the artistic direction is more a catalyser or an agitator rather than a control element. This allows new technologies to be applied or integrated into a creation in a more dynamic way, as it is very difficult to foresee how the result will look like at the beginning. This is the technical-conceptual perspective of the collective's engineers, and the way they interact with artists.

IGLOOO Software:

Iglooo is a software tool which has been under development for more than 5 years. It's a modular framework specifically designed to allow the creation of custom applications very easily. Since joining forces with Anatomic, Rotten is the first major application done with iglooo.

Iglooo not only allows for integrating the interactivity into the show, but is also in charge of the multi-screen audiovisual control. Behind scenes, nobody has to care about launching videos or music, as the performers can do this live on stage thanks to the wireless PDA they wear.

The real time nature of the iglooo system also has benefits in production time, as it is flexible enough to be adapted to the production needs. This way, Rotten has been evolving during the production phase to the point that different parts have been completely changed from their initial concept to the final result, until a desired degree of cohesion was achieved.

In the Rotten theatre show, iglooo is used for the integration of live cameras, video playing, virtual scenography generation, illumination control and virtual 3D actors generated out of audience pictures. All this in a multiple screen system, where everything is carefully synchronized and controlled by the main actors on stage, through the use of the wireless PDA they wear in his wrist. That means they can change to the next scene when they are ready and interact with some of the elements live during the show.



Artistic

CREATIVITY

Anatomic Team:

Just like in the technical field here we also believe in creative team work. We believe that creative structures like cinematography or theatre, where the sum of capabilities is the most important, are evident cases of this belief that a creative group is able to achieve more.

We are all closely related to the so-called new technologies ever since we were small we had PC's in our homes). This is why we believe that our perspective on technology (on a generational level) is different, considering it to be an element that is fully integrated in our lives, and not as an innovative element.

Multimedia Concept:

For the whole collective the concept of multimedia as action-reaction is obsolete. We understand multimedia to be based on more than just sequencing (which is usually badly interpreted as interactivity). We are convinced that the most important contribution of the new technologies to our lives is velocity and not action-reaction.

This velocity makes it possible for two people to get acquainted without even knowing each other, to send documents, photos, videos in an almost immediate manner...

This is the angle with which the necessary tools for the scenic work were created. Tools that serve to integrate instantaneously, thus stimulating the magic that distinguishes the scenic arts of any other art: the live performance. This vision of a befriended technology is the starting point of this experiment.



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Rotten pretends to explain the evolution of a motive, “the ripening of the individual” by means of imaginary, grotesque, bizar worlds or situations. These worlds spring from the imagination of a character and are developed like different stages of his life. The event is divided in five situations or scenes. In each one of them a metaphorical reference to each of these stages is made: childhood, puberty, post-puberty, adulthood and finally, a conclusion.

The configuring elements of the event are the following: the actors, the public, the scenery and the system that manages the different media that are being used (images, audio, lights, geometry...). The close relationship between these elements is what gives shape to the event.

In the scenic part the actors are divided in two groups. On the one hand the protagonist, who is imaginative and is involved in strange situations... On the other hand two so-called manipulators, whose mission is to entangle our character in his own fantasies. They are fundamental to engage the public in the happening and they can adopt different personalities according to the necessities. They also deal with the multimedia part of the event by means of interface wristlets on their arms (PDA's).

The stage is conceived as the garage of an inventor, everything appears to be in disorder. By means of the elements of this chaos the manipulators and the public will give shape to the scenery.

Technologically speaking the peculiarity of Rotten is based on a reflection on the meaning of the concept multimedia and on how these reflections are integrated in the scenic arts.

Usually a multimedia happening is based on the interaction between a system and the person dealing with it. In Rotten, the related elements are threefold: the public, the system and the people dealing with it.

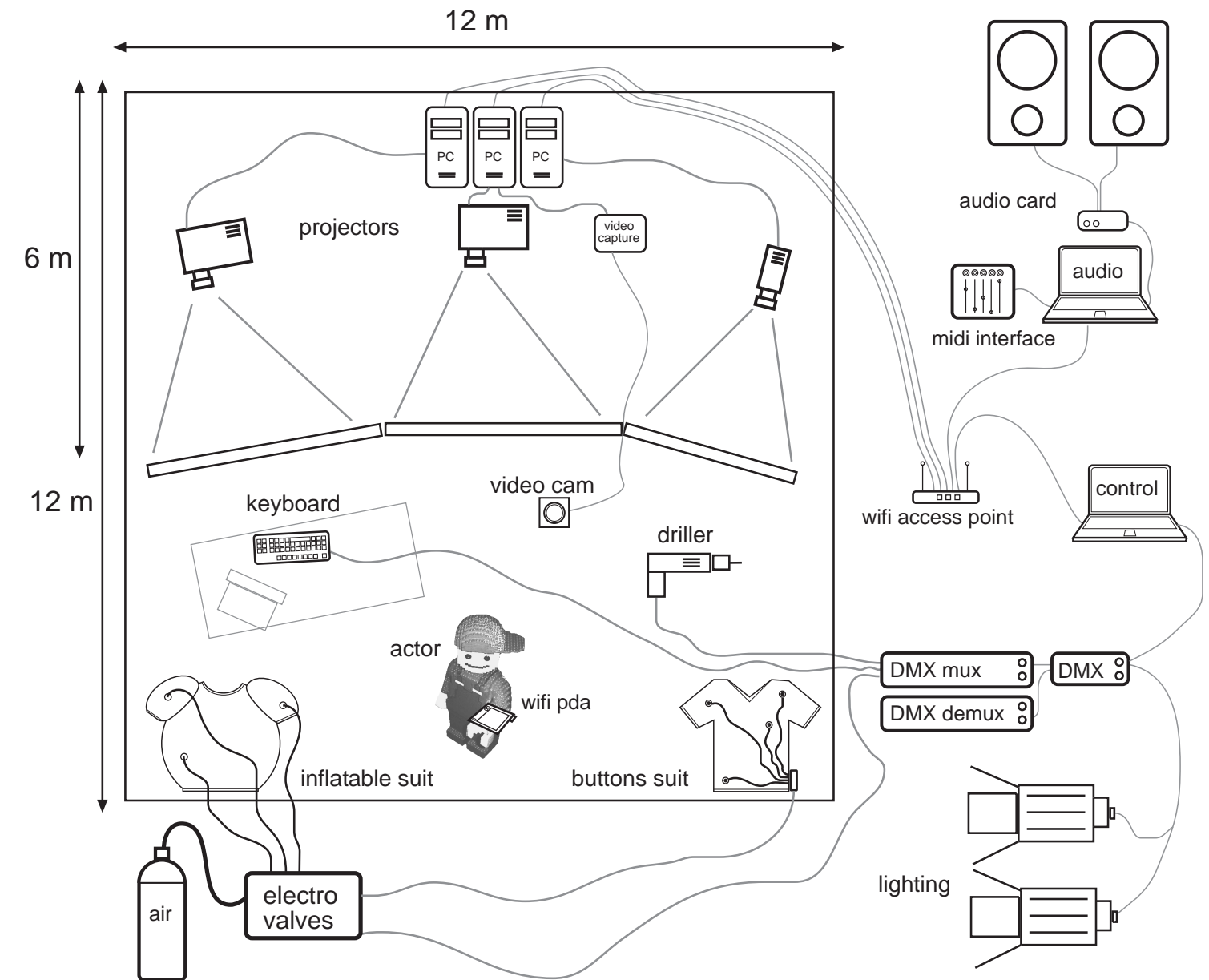
The management of the multimedia elements determines the dramaturgy, the sound and images being captured and processed in the event itself, thus achieving the introduction of the spectator as an active agent in the event itself.

In Rotten the public is fundamental to generate the spectacle. In this context it is important to note that some scenes cannot be developed without the public's participation. This is why it is such a great challenge to achieve their collaboration by means of the work of the actors and the strategies.

Control System:

For Rotten a number of controllers have been incorporated that allow a simultaneous treatment of the images shot by various cameras, lights, incorporation of graphic images captured digitally, the creation of 3D characters in real time and control of all these elements by means of a human interface in the shape of a wristlet. Basically we have been involved in the development of the capacity to incorporate and edit graphic elements in order not to depend on image archives and previously prepared videos.

The whole event is processed from within, i.e. the actors advance, interact and control each and every one of the event's parts by means of wristlets full of buttons.



scene ¹

About the fragility of innocence: Innocence as a system that generates the individual's personality.

Dim illumination. Small puppet theatre controlled by computer. Screen. Mutual relation and synchrony between a theatre of robotized shadows and images on the screen.

Our main character is chatting. He gets up and goes to bed. On the screen an image appears of our character sleeping in the dark. In the meanwhile the hands of the manipulators are visible in the middle of the stage, they are creating a small theatre of shadows in the ray of light of a spotlight. The elements of the theatre function by means of a computer. When they finish the light in the whole theatre are turned off. On the screen we see how they go to the bed, lift up the character and put him in the middle of the stage, still sleeping. A couple of seconds later the halogenous lights that create the theatre of shadows are turned on. The music begins. The screen shows us a very naive story generated by the small theatre of shadows that is mixed with comic book like balloons. The story is about the memories of a child and his mother. It ends accidentally.



scene ²

About desire. The “obliged” desire, by the established social models and personal desire.

A chair that looks like a dentist’s chair. Wireless spy cams. Miniature puppets that fit in the human mouth. On the screen different windows: the chat, “illustrated and animated story of little red cap”, exit of the wireless cameras. Windows with parallel discourse.

On the screen we see how our protagonist jumps up from the bed, clearly scared. He has had a nightmare. He goes to the bathroom and looks in the mirror. The bags under the eyes, the teeth, the fat in the waist... He rinses his mouth with water and takes the toothbrush.

The manipulators prepare the dentist’s chair, lights and other objects and turn the stage into a torture laboratory. On the screen the main character is brushing his teeth in front of the mirror. On this very moment the manipulators once more kidnap him from reality and they put him on stage. One of them blocks his mouth with a mouth piece and starts explaining the story of red cap with the miniature puppets in the mouth of the character. In the meanwhile the other manipulator is filming the scene with his spy cams; he alternates the windows on the screen by means of a remote control. Switching between images of the actor’s mouth and animations the story of the Little Cripple Red Cap is told.



Little Cripple Red Cap

Once upon a time there was a little girl with only one leg. One fine day she put on her sexiest dress and went for a ride in her old Renault 600, adapted by ONCE. She feels like partying and goed to the wood where the wolf lives. She was once told everything was possible in those woods. When she got there drove into a tree. The wold was waiting for her to eat her. Water running from his hungry mouth. Red Cap was okey, she got out of the car with great enthusiasm, because she was turned on by the sight of the wolf. Mmm, she thought, what a beautiful wolf. And so well-endowed.

The wolf was also very excited so he got closer to the girl, but when he saw she only had one leg he started to vomit...

Sensible Red Cap immediately got aware of the matter. She started crying and went to her grandmotehr's house hopping on one leg. She thought she didn't deserve this. When she got to her grandmother's house she went to her bedroom. The old woman was terrified by the sight of her granddaughter's face. Red Cap ripped and bit her right leg off. Then she lifted her up as if she were a trophee, a holy object. She sewed her grandmother's leg on her stump. She ran out of the house looking for the wolf.

When she got to the woods the wold remebered her and thought "Mmm, what a beauty..." He got closer and he ate her. Red Cap was delighted in his stomach and everyubody lived happy ever after 5apart from the grandmother, who was bleeding to death).

THE END



scene ³

About the self-sufficiency of self-denial. The lack of worry for personal values.

The light turns red. Corporeal interfaces for sexual intercourse (sensors that are added to the body and that serve to create sound and image). On the screen: MTV videoclip like animations which characters are people from the public. Orgy concert.

On the screen we see the main character again in front of the mirror. He looks flabbergasted, as if he had lost conscience. He leaves the bathroom and goes to his room. He sits down to chat. The conversation goes sexual. The manipulators call the character from the stage. From the screen he appears to hear them and he looks at them. He gets off the screen and goes on stage. They lay him on the floor and put a corporeal sexual prosthesis and start a number of sexual music games. At the same time the manipulators take pictures of people's faces in the public that will be integrated in the animations later on. When they have exhausted him they put people from the public on stage and they give them prostheses. They put them together for them to activate the sensors of the others. In the end an orgasmical concert is the result. Entertaining. Heavy metal concert lights. All of a sudden everything ends. The stage goes dark and the screen appears.



scene ⁴

About fearing yourself. The confrontation with yourself ends with fleeing your own conscience.

A person from the public. A helmet with a wireless camera and a light pointing at the eye of the person. A digital camera and a computer. On the screen: chat, modified exit of the camera and 3d images of the person from the public talking in real time.

Our character has had an orgasm on the screen. He returns to the chat wondering what he has done. The contents shift to personal reflections. The manipulators choose somebody from the public and make two pictures with a digital camera. One of them gives him the helmet with the camera, pointing it at the public. Behind him his eye is seen on the screen. This is repeated until the screen is completely full. He still doesn't see anything. He is being observed by himself. In the meanwhile the other manipulator scans and digitalizes the pictures. A 3D character appears on the screen. It is the spectator himself who is confronted with his 3d model. He begins a conversation with himself...



scene ⁵

About no-reflection as a necessity inherent to the human being.

3D screen. Chrome zone. VJ session. External elements, T-shirts, objects, painting to introduce people in the chrome zone.

The main character appears on the screen. He is thoughtful, gazing at the screen. He starts singing a rap song with the message that is better not to think to be able to sleep. Our party ahs just begun. The two manipulators get into a blue chrome zone. They put on blue clothes and little by little they disappear because of the chrome effect. When they disappear they take off their clothes and offer them to people in the public in the chrome zone. They put pieces of blue cloth on the bodies to make those parts of the body disappear. They invite them to dance. On the screen chunks of human bodies dancing. A peculiar vision of a party and human reunions. Outside the hall the party goes on.



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