



Njála Design Brief

September 2018

GAGARIN
www.gagarin.is

INTRODUCTION

About this document

The design work presented in this document is the Design for the interactive: Njála Experience.

The concept is based on brainstorm meetings between the Gagarín team and the library project group, taking place in february and march 2018 in Reykjavik and in Copenhagen.



The rumours
and public
opinion



The beauty, the
honourable
being.
Nature.



Fire (Brennan)



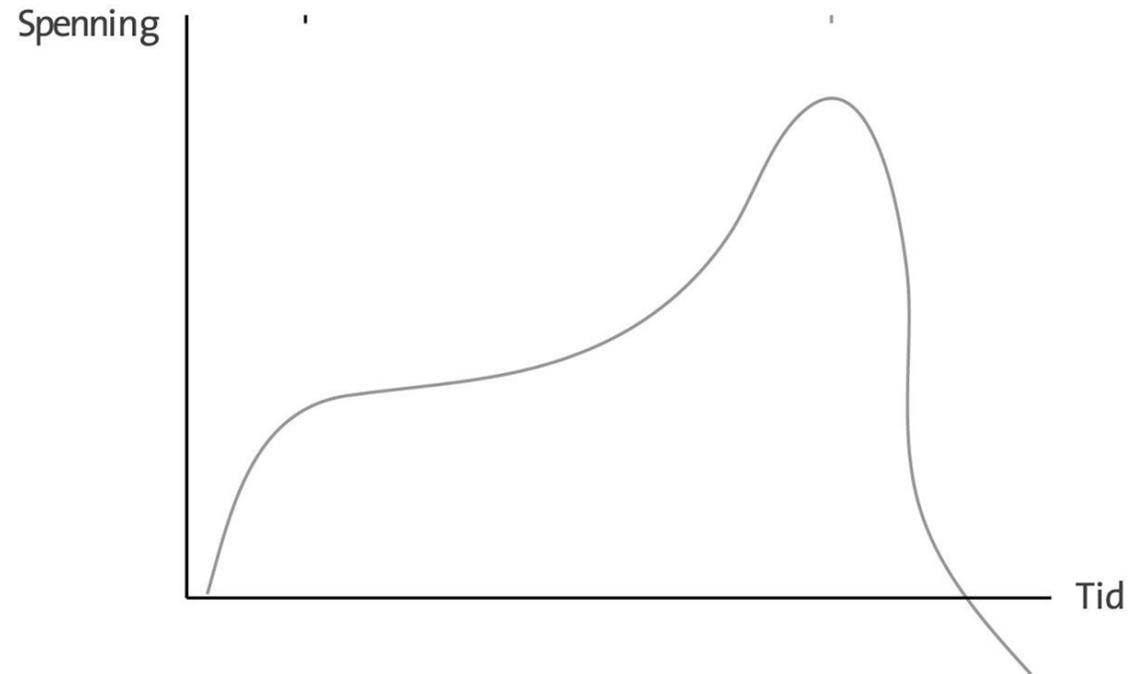
Bloodrain
Faith
Premonitions
Viking textiles

INTRODUCTION

Goal

The exhibit should take the visitor on an experiential journey. This journey resembles themes experienced by the characters in the saga, and is therefore also experienced by the reader through these characters.

A key goal is providing a user journey that contains enough dramaturgy to accurately depict the scope and breadth contained in the Njáls Saga. It should also make it a digestible experience for the visitor relating to the amount of content provided. Enough that a coherent experience dramaturgy can be disseminated but not too much as to making it too many different impressions in the mind of the visitor.



INTRODUCTION

Short summary

In an enclosed space one person will encounter his own emotions connected to the themes in Njals Saga through face scanning and feedback of the analysis. At the same time others can see the result in an abstract way.



LEARNING AND EXPERIENCE GOALS

Goal of Exhibit

The exhibit should take the visitor on an experiential journey. This journey resembles themes experienced by the characters in the saga, and is therefore also experienced by the reader through these characters. A key goal is providing a user journey that contains enough dramaturgy to accurately depict the scope and breadth contained in the Njáls Saga. It should also make it a digestible experience for the visitor relating to the amount of content provided. Enough that a coherent experience dramaturgy can be disseminated but not too much as to making it too many different impressions in the mind of the visitor.

Experience objectives

- The visitor will experience and be able to reflect upon the main themes of the Njalssaga: Shame and Pride; Honor and Dishonor.
- The aesthetic of an Artistic experience

Desired response

The visitor should feel a slight form of friction while experiencing the installation through the public display of his honor or shame.

To either recognize oneself in those themes or to feel estrangement in the face of them. In doing so a discussion can arise with the visitor's companions

CONCEPT

Description

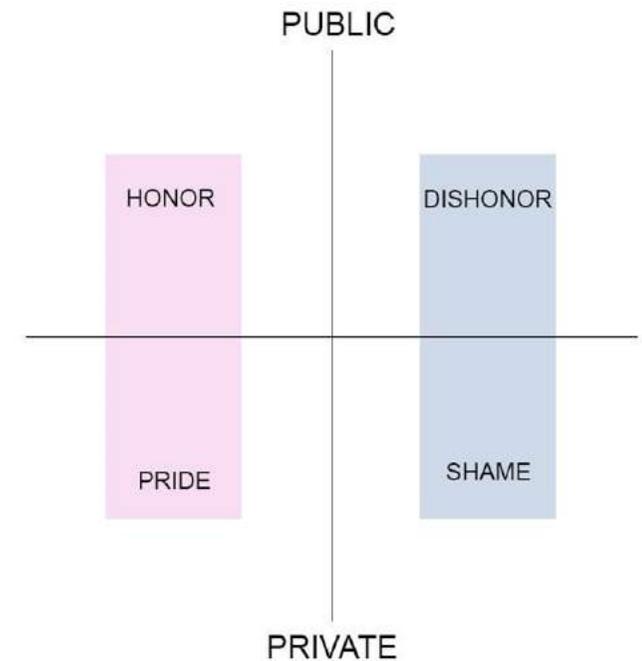
An enclosed space draws the attention from people moving around in the library. It invites people in. On the outside LED lights animate the color and lampshade of the fabric while someone is inside. As someone enters the pavillion an abstract picture transforms from regular (weaving) patterns to an image of his face. A small screen drags his attention and displays the 'results' of an analyses of his face: what is the balance between pride and dishonor on his face? This makes the person think and walks out again. As other people enter the installation one by one, the previous participants realize the lights on the outside respond to whatever happens on the inside. In this way their 'results' become public, thusly transforming pride and shame to the realm of honor and dishonor, but exactly how it is represented in the light might not be completely clear. This experience from the outside plays with the public feelings of honor and shame.

Concept focus

What will be in focus in this installation is a sort of staging of the discrepancies between one's view of oneself and the view of the public. Therefore the installation will function in such a way that when a visitor immerses himself in it, it will signal its use to the public and thereby drawing attention to itself and the visitor within it. Not knowing what it was that drew people's attention whilst inside the exhibit he will therefore be kept wondering about what drew people's attention, highlighting this discrepancy between the private and public sphere in a literal sense.

Main themes of content

- Dishonor and honor
- Shame and pride
- The Balance and Imbalance off the above



CONCEPT IMPLEMENTATION

Elements

objects / exhibit overview of elements

- Led Top mounted lights
- Monochrome 128x32 SPI OLED graphic display (for text)
- Directional speaker (Pan Sonic)
- E-ink
- 1x Class 1 PC
- Light beam gold
- Emotion recognition software, possibly with CNN
- Camera for emotion detection

Element: Mini -Screen

A tiny screen for one row of text. Like analyzing facial expression and a line of poetry



Element: E -ink Screen

The screen should have reminiscence of bookness

- 31.2-inch (16:9 diagonal) E Ink® electronic paper screen
- High visibility and contrast
- 180° viewing angle
- Resolution: 2560 × 1440px
- Active Area (H/W): 27.21 × 15.31 in. (691.2 × 388.8 mm)
- Pixel Pitch (H/W): 0.01 × 0.01 in. (0.27 × 0.27 mm). Equivalent to 94 ppi.
- Pixel Configuration: Square
- 16 level grayscale
- Refresh rate: 750 ms (4 bit full screen) / 100 ms (1 bit partial)
- Curved

A possibility is to use a CNN like the Pix-to-Pix to achieve the visual effect

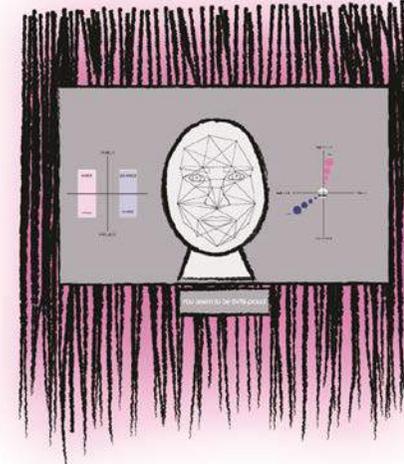
CONCEPT IMPLEMENTATION



The visitor's interest is piqued by flowing lights and moving hair curtain. Hears whispers hard to make out the content of.



The visitor peeks into the installation where a camera recognizes his presence. Whispers become clear but still not intelligible.



The visitor more clearly hears a whispering about the characters in *Njáls saga* and sees a picture of his face along with a message: "you seem to be 64% proud"

CONCEPT IMPLEMENTATION



Examples of quotes in the whispers

“Håret faldt ned på hver sin side af barmen, og hun havde stukket det ind under bæltet.”

“huske den lussing, du gav mig, og jeg er fuldstændig ligeglad med, om du skal forsvare dig i længere eller kortere tid.”

“Svingeren af sværdbræt så hellere sig hjelmklædt at ville dø end vige, du, valkyriens stav, at dø du, valkyriens stav, at dø.”

“Flose reagerede sådan, at han skiftevist var rød som blod, bleg som vissent græs og blåsort som Hel i ansigtet.”

SCENARIO

Scenario Description

As a visitor enters the library a noticeable structure covered in what resembles hair is in front of him. As the visitor notices voices breaking out of the background murmurs, seemingly emanating from the pavillion it attracts the visitor towards it. The visitor while stepping inside sees a picture of his face being along with a tiny screen showing “analyzing”. The machine thinks for a while and then shows the visitor a number of percentages between pride and shame: “You seem to be 64% proud” This in turn affects the light and peripheral experience outside of the pavillion which catches the visitors off guard and makes him wonder what it was the other people now watching the installation have seen about him as he exits the installation.

Languages

Available languages are Danish and Icelandic, they are changed depending on in which country the exhibit is.

Length of experience

The average experience will be 1-6 minutes.

Number of people interacting

One person can be inside the experience pavillion at a time whereas the interpassive viewing outside is dependent on the individual layout of the library in question.

Inclusivity

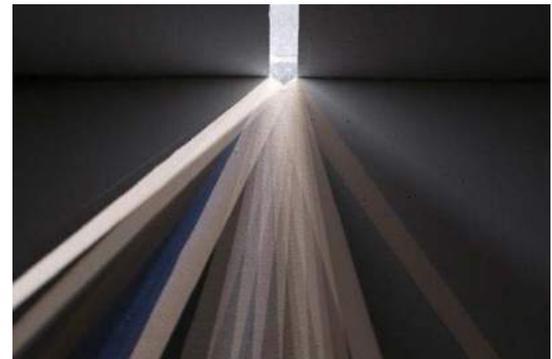
Wheelchair access should be possible under installation which calls for a width of at least 90 cm. And if turning is necessary, a circumference of 150 cm.

Attraction Audio

It is suggested that the outside audial experience is at least turned into passive mode during use, so it does to not trigger incentives to enter when someone is already there, and where focus should be in the secondary use experience. When no one is inside, the directional audio from the opening is actively drawing people in.

Attraction Beam

The installation will call attention to itself intermittently whilst calling in the visitors who pass the beam of golden light that is in the their face as they pass the directional sound.



4 STAGES OF VISITOR EXPERIENCE

Attract stage

A visitor sees the installation itself and is curious about it and attracted to investigate it.

Interpassive stage

A visitor sees other people interact with the installation and sees it changing accordingly and thus gets a vicarious experience that may or may not lead to interaction with it.

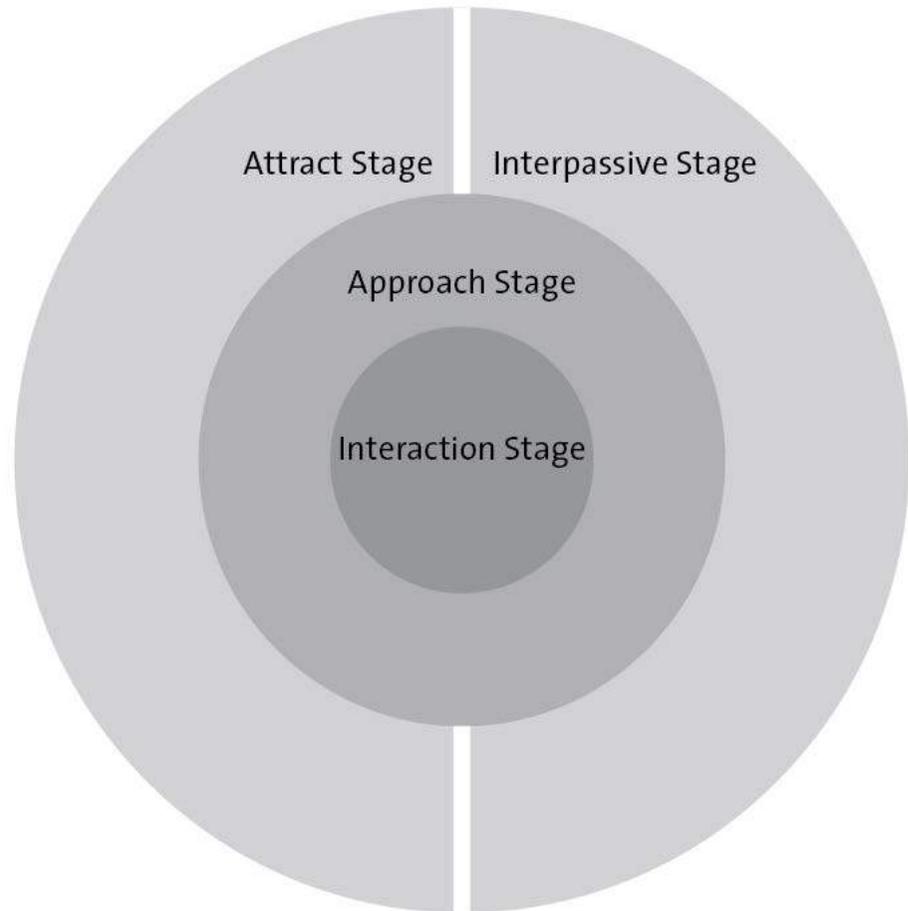
Approach stage

The visitor has now dedicated himself some basic level of interaction based on having been made aware of the piece by one of the above and decides to approach it. As he does, the work increasingly responds to his presence.

Interaction stage

The experience itself that may be of a spatial confinement to the rest of the audience and can itself be subdivided for dramaturgical or technical purposes (for example language selection).

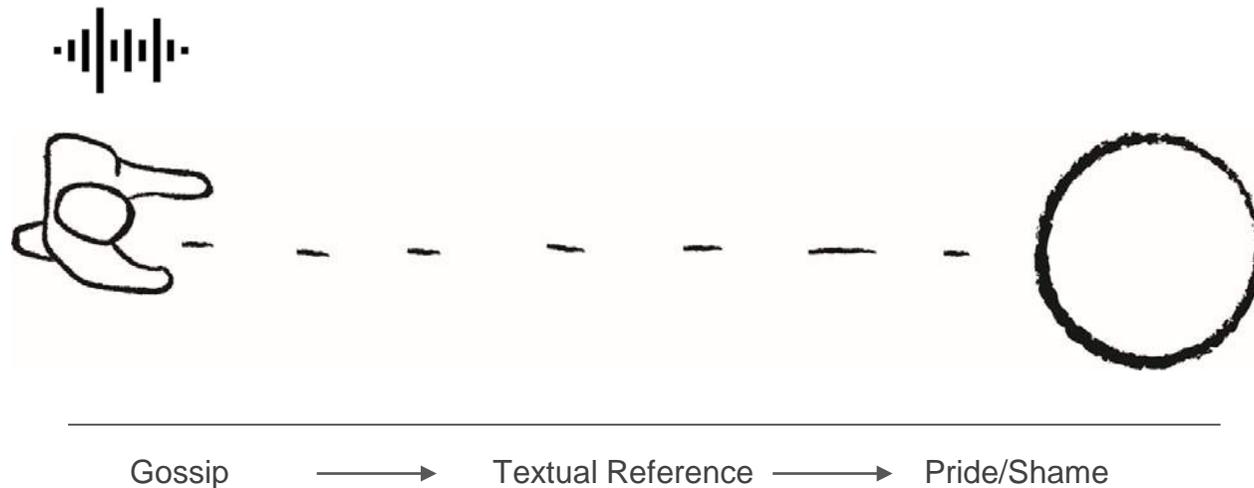
Each stage creates an opportunity to interact on the experience journey of the visitor.



INTERACTION MODE

The experience is comprised in essence of different experiences on the stages, culminating of course at the center of the interactive.

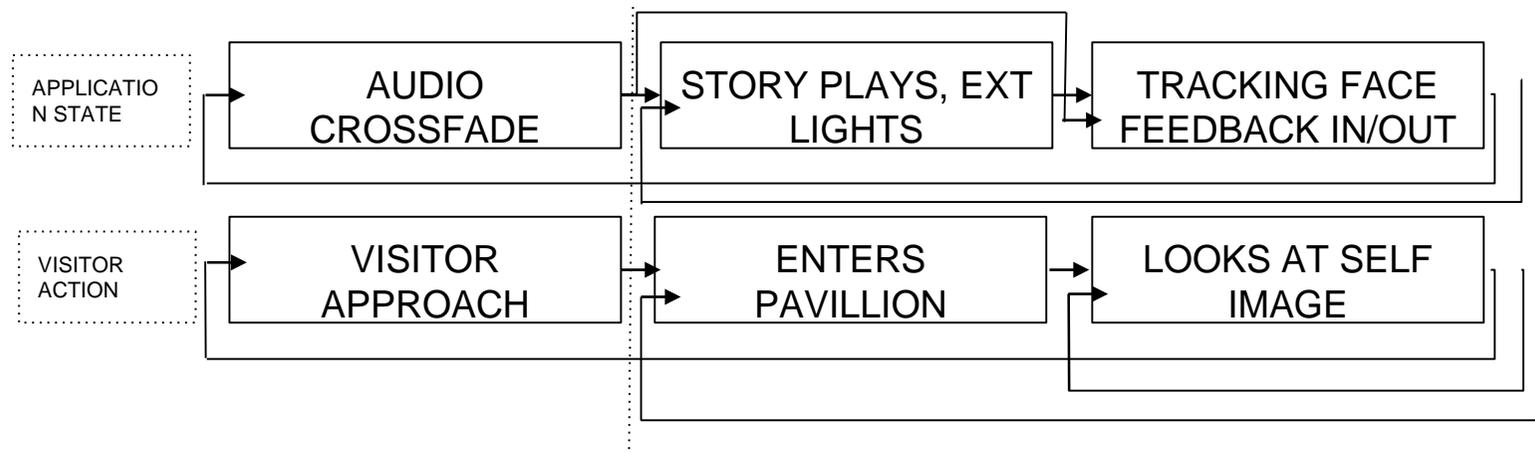
1. The initial anslag is made up of sound that on the one hand mimics or even echoes the very surroundings: the library setting.
2. One of these elements, whispering, will be leveraged in the experience by, as a visitor approaches the installation it will linearly cross fade in to ever stronger murmurs such that they will switch from being withdrawn in the background to becoming ever more present. (Content wise they can be about the beauty of either Halgerd or Gunnar.)
3. As this happens the visitor can walk a line of text, glued or projected which retell a story of an epic battle on icy grounds.
4. As the visitor has reached the installation it responds to the visitor by appearing to be on fire.
5. And ending with the visitor having finally fully entered will portray the bloodrain present in the narrative.
6. Lights outside communicate the level of pride of the visitor to the outside.



INTERACTION DESIGN

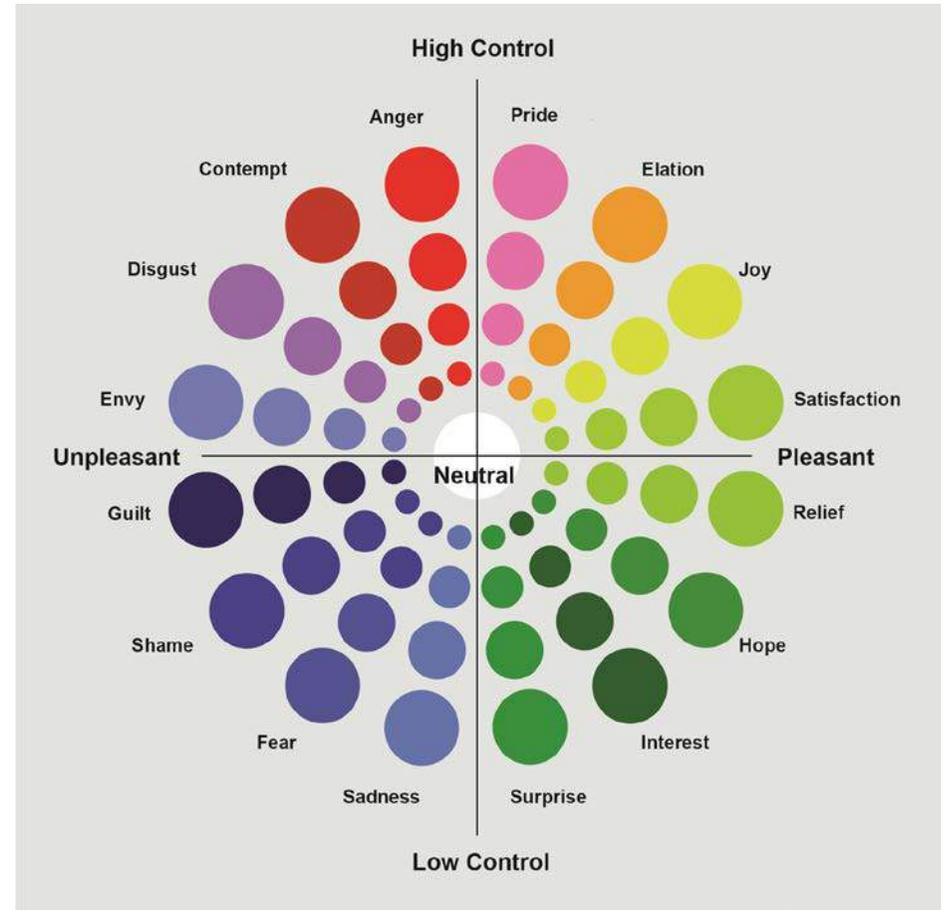
Interaction flow

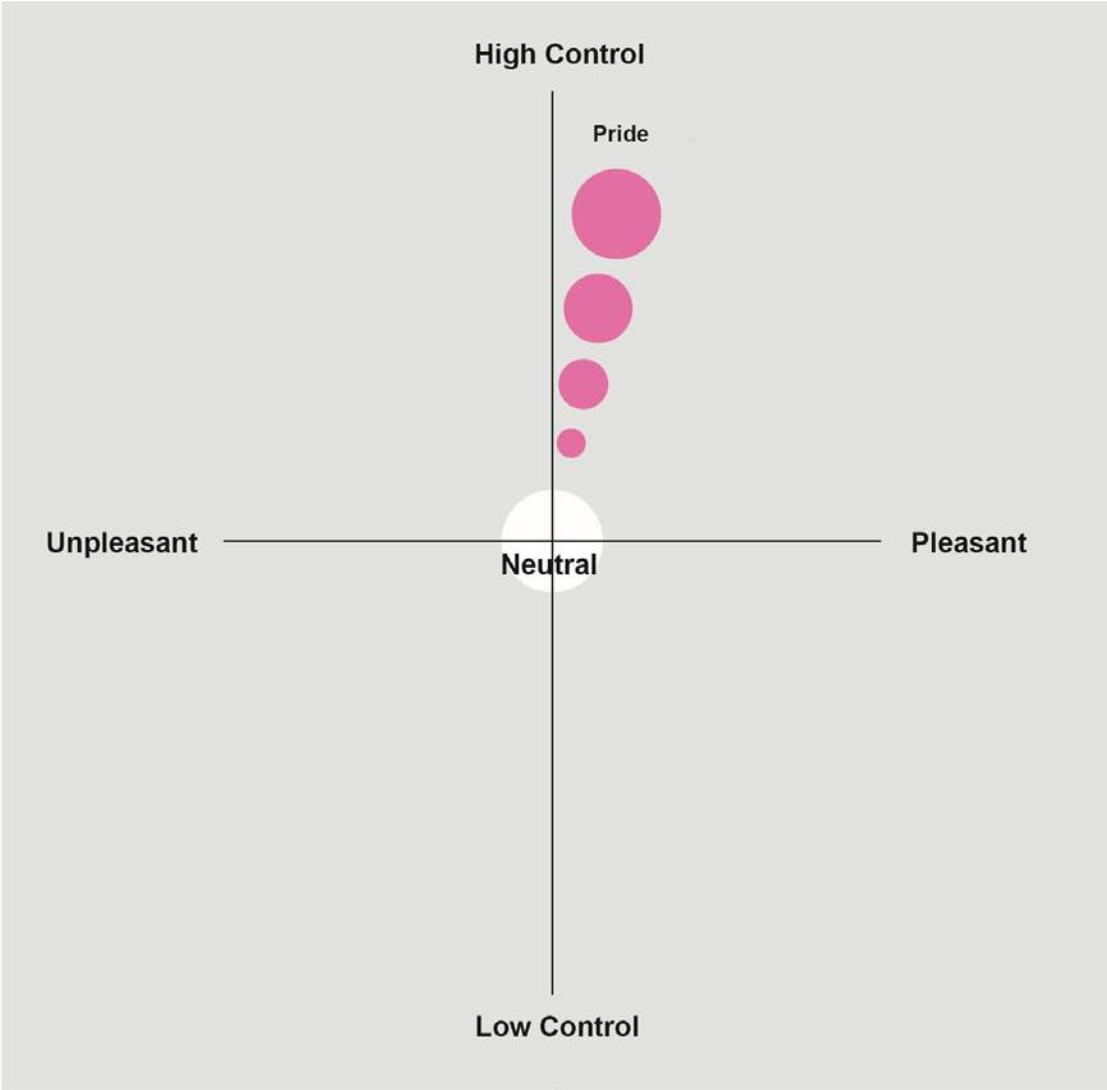
- The visitor interacts pragmatically with the installation.
- As the visitor enters he will look around. Whilst doing so his face is scanned.
- Once his face is scanned, an enlargement appears on the wall
- His attention is drawn to it and he reads the small screen
- After thinking about his results, he walks out.
- Walking out, he looks back and sees the lights animating on the outside.
- He realizes they represent what happened inside.

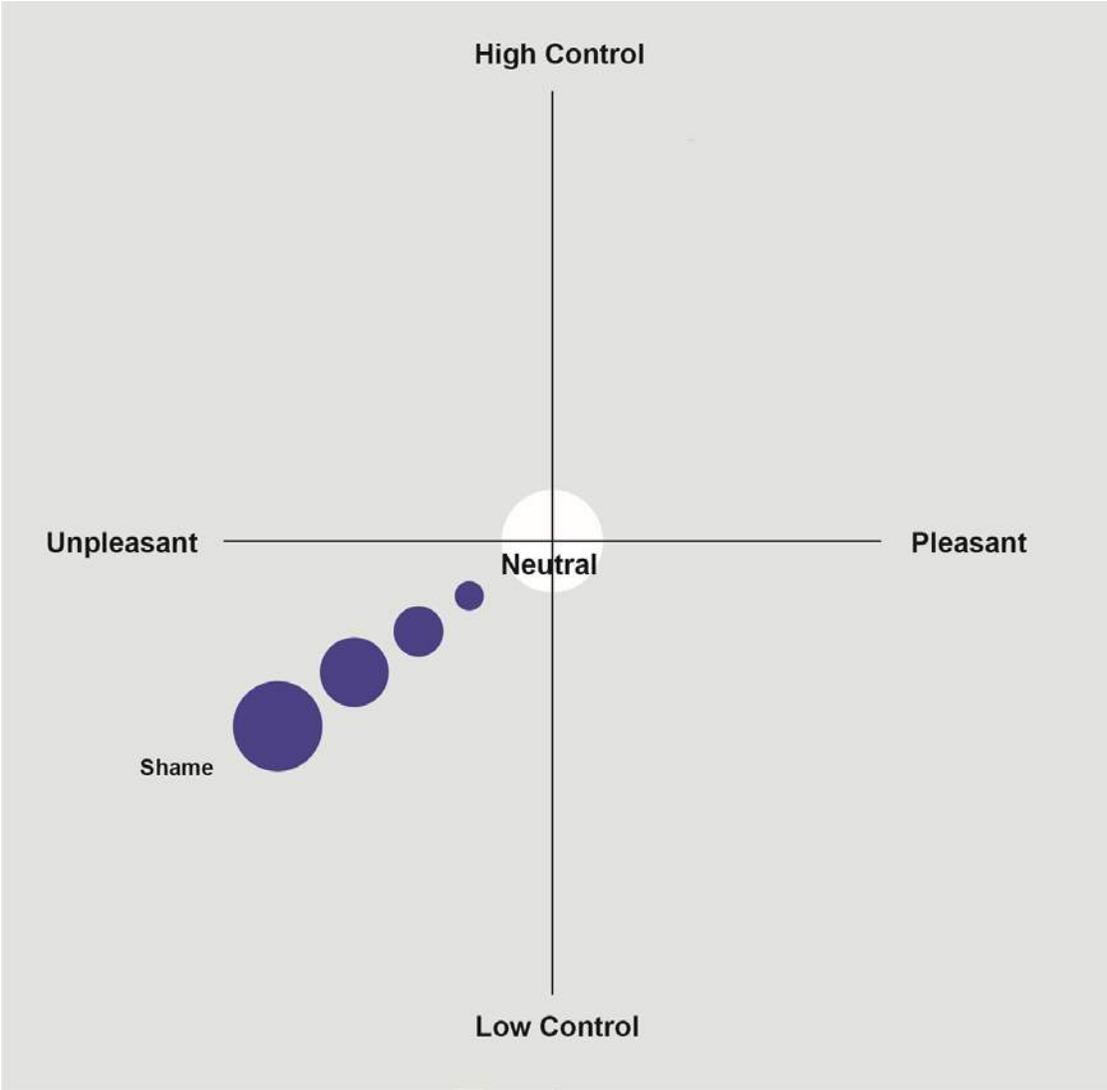


OUTSIDE LED CONTENT

The outside LEDs shine goldenly until a visitor approaches when they become fiery, whilst in use they communicate the state of mind of the visitor inside at a level of emotion according to the Geneva wheel of emotion or Plutchik's ditto, however in only one horizontal dimension.







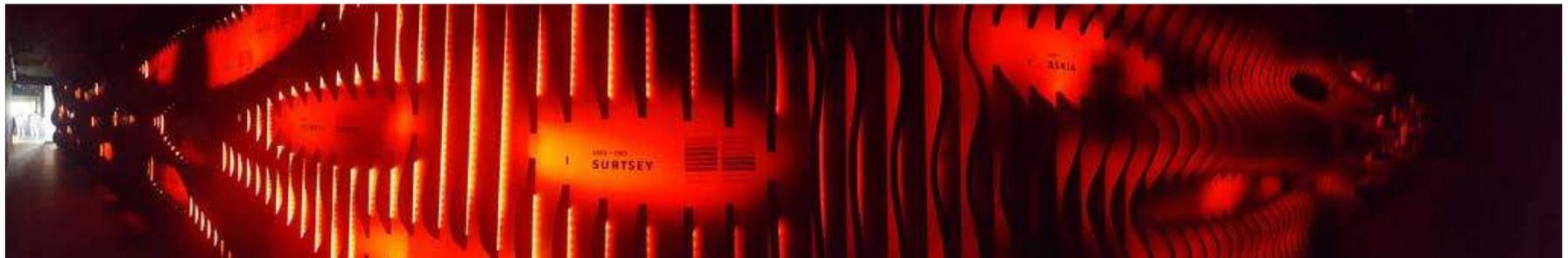
THE OUTSIDE EXPERIENCE

Ambient Light

The emotional valence will be indicated via LEDs inside a U-bar thereby casting light inside the pavilion as well as on the fabric of its outside. The color changes to that of the displayed emotion on the screen according to your emotion.

Sound

Sounds are designed to intervene in the ambient sound already existing in the library, creating a sort of *verfremdungseffekte* or estrangement, when a visitor realises it is indeed whispers of an installation rather than actual people in the library.



LOOK AND FEEL

The look and feel of the installation should be an abstraction of the text, *Njáls Saga*, as material. One where the end state is not dominated by order, just a new status quo where horror and death prevails.

Technologically it should be “transparently visible” that it has technology in almost a mechanical way.

The e-ink screen lends itself to a bookish aesthetic and should therefore adhere to such a graphic style. The graphics should therefore also carry some of the precision associated with print in its aesthetics

Thus, far from eliminating or minimizing the technology, the installation tries to poeticise the distance between man and technology.

