Chrysalis

Dream 2074

https://vimeo.com/968995284

Description

The Chrysalis project symbolizes this state of transition that society must carry out to “dream 2074” with the greatest possible optimism. This project aims to unite a population around a common desire and dream of thinking big, creating positive momentum. This giant caterpillar represents us, our ideas. The size, impressive enough to immerse the audience in a dreamlike world, creates surprise and questions.
The inflatable, white appearance has the idea of the sensation of softness, dreams and comfort that we want to touch.

Chrysalis present in 2 parts.
The first is therefore an inflatable structure representing a caterpillar. This structure will be a set of fabrics forming tubes which will be sewn to each other to form the body of the accordion caterpillar.
On each tube, legs will also be sewn, simplified in the shape of cylinders, to better identify the caterpillar. It will be placed all along the room, passing over the beams to create turns and thus better occupy the space and create immersion for the viewer. Three fans will also be necessary to inflate and maintain this voluminous appearance throughout the exhibition. In terms of appearance, the caterpillar will have two materials, a first transparent white material at the ends of the body to better diffuse the light, and in the center a more opaque white material to project the video on the body of the caterpillar.
Inside the track, in addition to the 3 fans, a colored LED strip will be placed all along its body which will change depending on the projected video (ambilight broadcast) which will add dynamism and a feeling of responsiveness to the public. As well as a video projector which broadcasts the video on the interior wall but visible from the outside to the spectators.

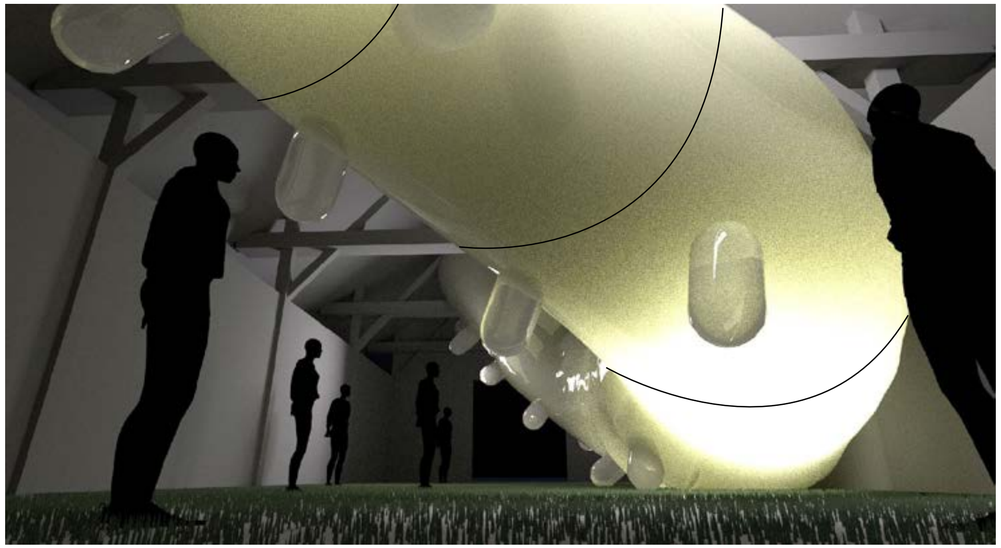
Regarding the second part of the installation, it is therefore the video and AI part.
Inside the caterpillar will be placed a video projector which will broadcast the creation on the theme “dreaming 2074” Indeed, for this call, I propose that the spectators participate and through a prompt system, they write their ideas, thoughts on this theme, with a sentence that will transform into an image then a video created by an AI.
For exposure conditions like yours, I offer 2 solutions.

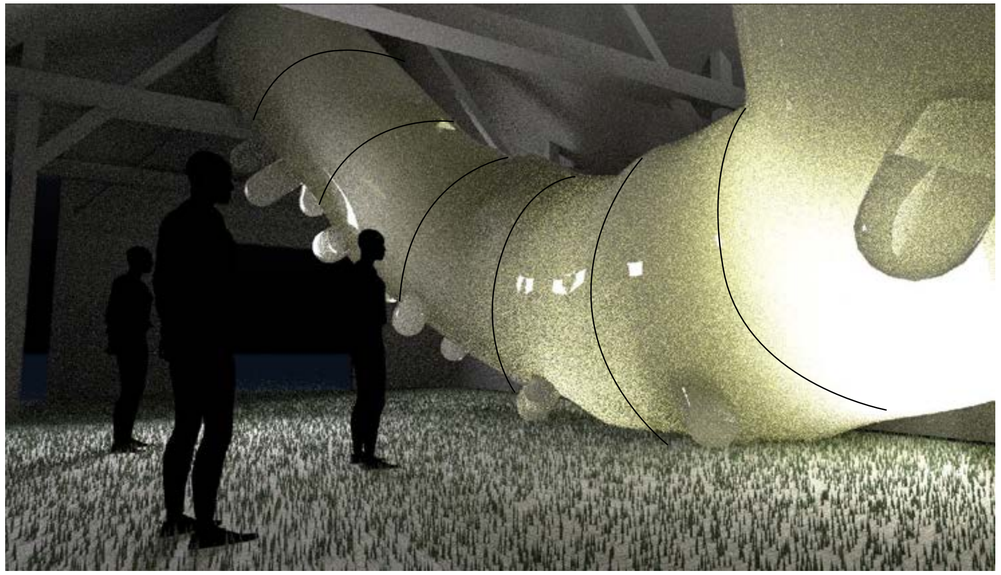
The first will be to create an internet platform, or simply an email, by asking residents or targeting a group of chosen individuals, to transmit to us their vision of «dreaming 2074», to express themselves in a simple sentence in the most detailed way. possible. So, at the end of this survey of the population, we collect their responses, choose the most interesting, and then create the video using an AI.
This will create an interaction thanks to the “dreams” of the population (class, associations, etc.).

The other solution, which I propose to you but with a caveat, would be real-time participation. The idea is to keep an email or scan a QR code, then give visitors the opportunity to write their “2074 dream” and automatically generate the visual directly on the caterpillar. This would increase the interactive aspect, but there is a risk of misuse and could harm the experience. The risk is minimal but existing.

As for the graphic aspect, to maintain homogeneity with the work is to take as graphic style, the colors and patterns of real caterpillars. You will find examples in the pages below.
To accompany the experience, a sound design is proposed based on natural sounds with sounds emitted by real caterpillars. As example: https://www.youtube.com/watch?v=-kgV8O_eTFo&ab_channel=yumikaito

Prévisualisation

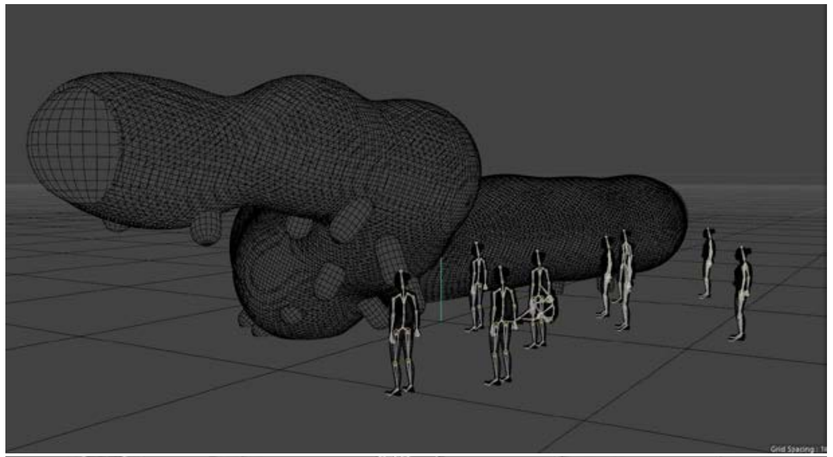


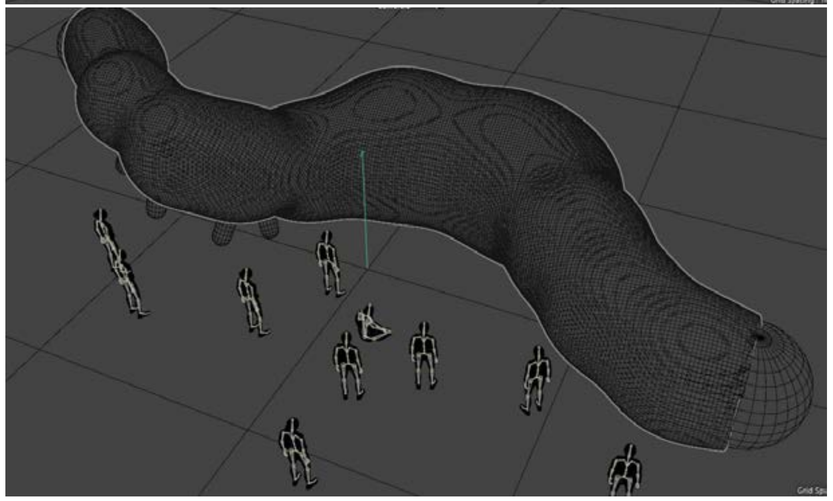


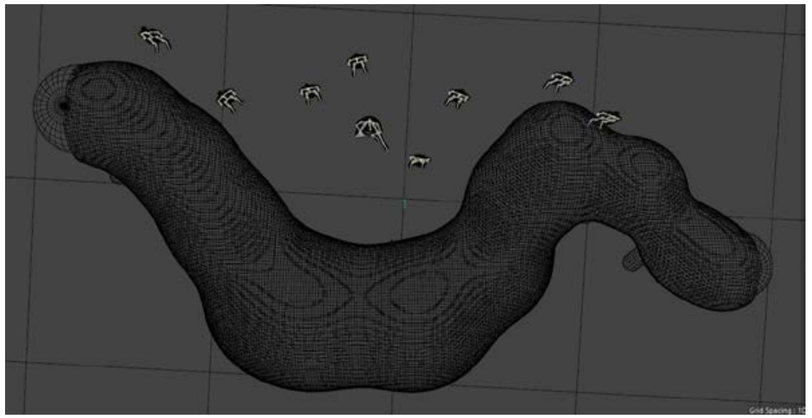
This rendering was created for the town of Moutier which provided this location, a CFF building for the exhibition.

3D rendering of the inflatable caterpillar in the exhibition space
These renderings do not reflect the final appearance of the caterpillar. In these renderings, the caterpillar looks more like a tube than sewing work to create this appearance delimited like an accordion into several parts, compartments.

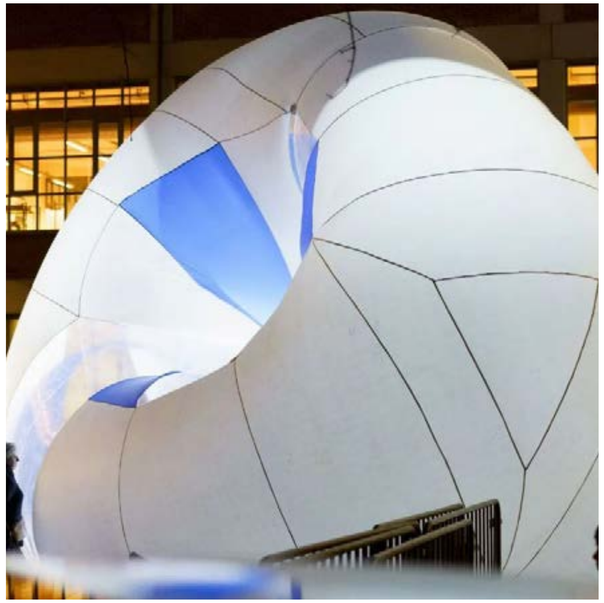
Prévisualisation





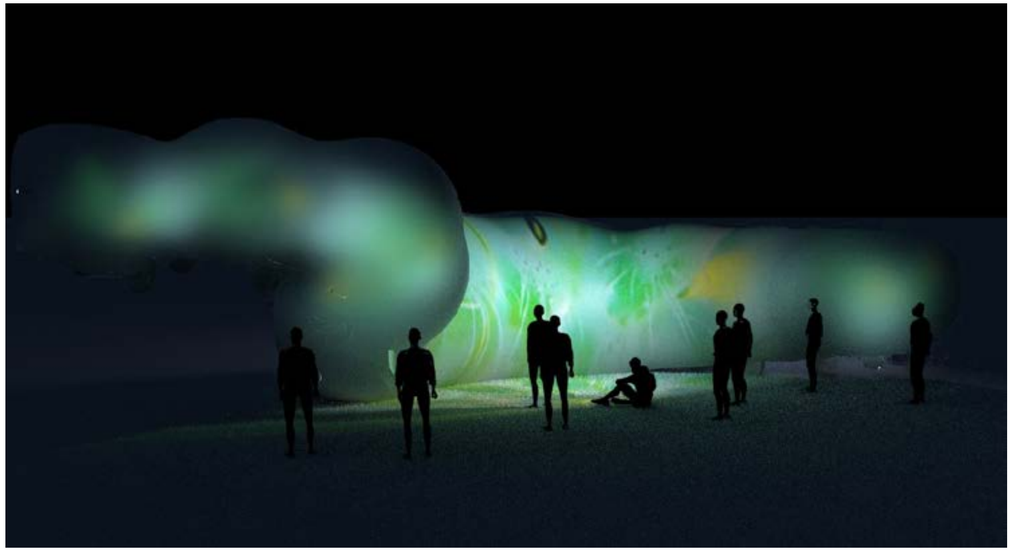


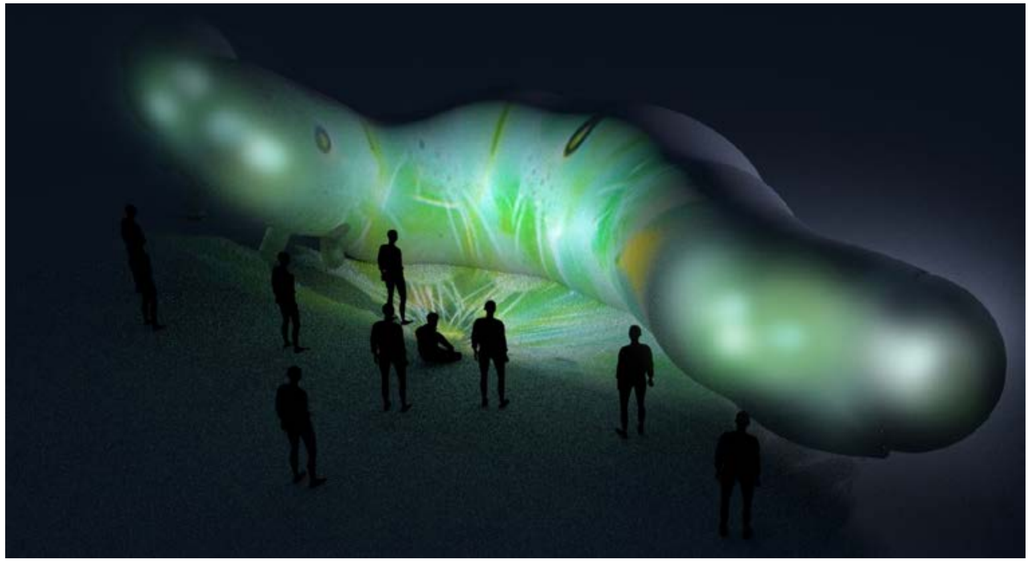
Here a front view as well as a top view, to show the spatial layout of the work, allowing the public to move easily



Example of the material used to create the inflatable caterpillar.
It will be a solid color; white with visible contours to demarcate the different parts of the body.

Prévisualisation





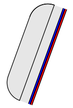
Mise en situation de l exposition avec le vidéo projecteur , la sculpture gonflable et le public

Prévisualisation

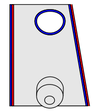
CHRYSALIDE
«REVER 2074»

C2 x 1

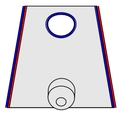
C1 x 2



D x 2



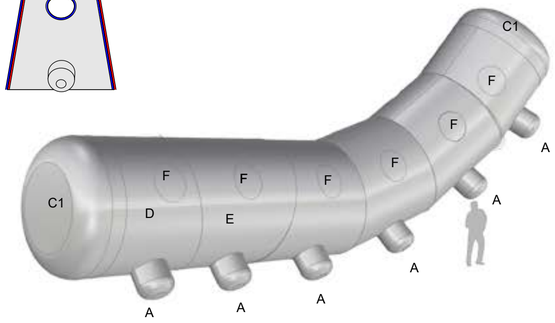
E x 3
E' x1

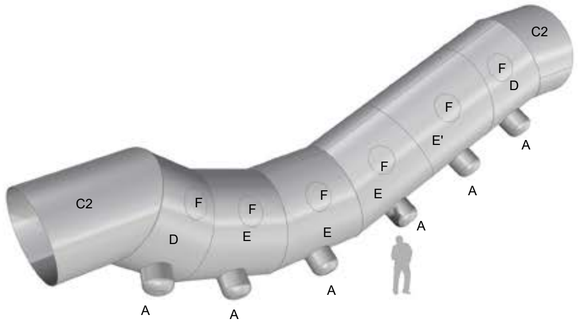


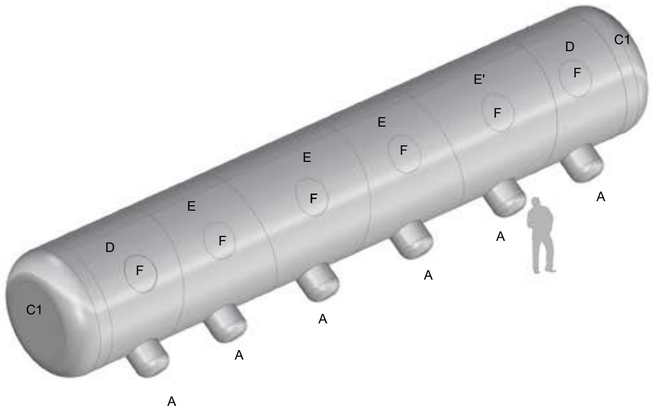
A x 12

B x 1

F x 12







MARTIAL
MARQUET
STUDIO

JURA

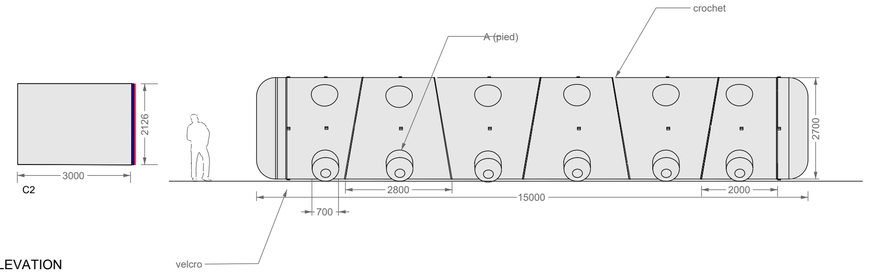
TECHNICAL DRAWINGS
PHASE DCE
20240311

0 1 2 4m

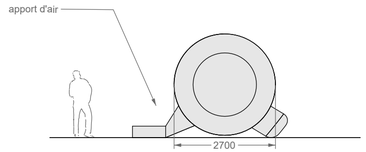
FORMAT / ÉCHELLE : A3, 1/100

Technical drawing of the caterpillar, which will be an assembly of three different modules for a total length of 15 m long with a circumference of 2.70 m. We can thus guarantee or reduce the size of the inflatable sculpture. Also its design allows it to be given different shapes and thus adapt to different exhibition venues.

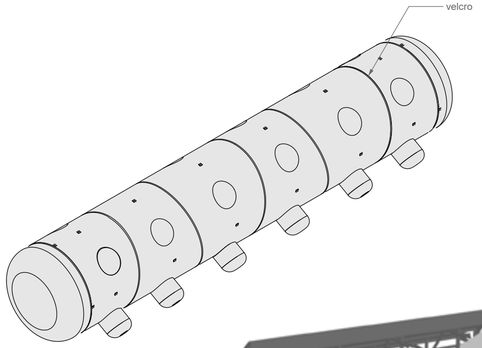
DESSIN TECHNIQUE DE LA STRUCTURE GONFLABLE



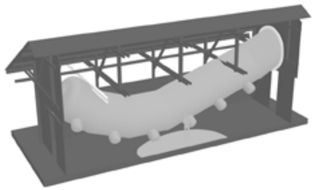
ELEVATION



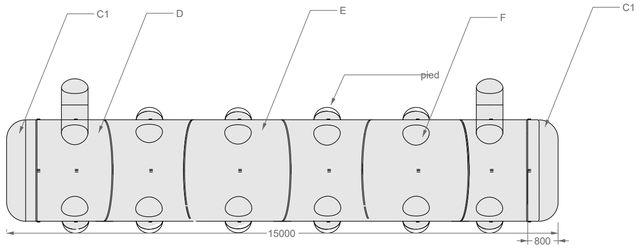
FACE



ISOMETRIC



JURA



PLAN

MARTIAL MARQUET STUDIO

TECHNICAL DRAWINGS
PHASE DCE
MARS2024

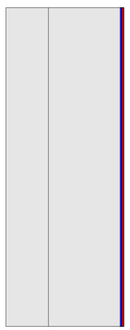
0 1 2 4m

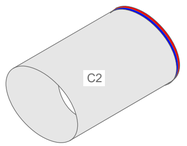
FORMAT / ÉCHELLE : A3, 1/100

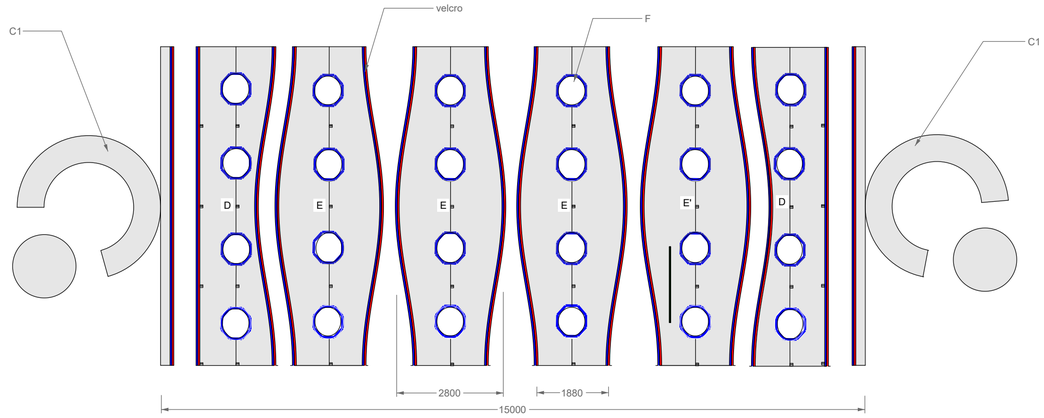
For the Moutier exhibition, we opted for the sculpture to be suspended from its head and tail, so that spectators could pass over the sculpture and give the impression that the caterpillar is larger than the room where she is exposed.

DESSIN DÉROULÉ ET MESSURES

C2







	C	D	E	F	A	B	sum
textile polyesther étanche(m2)	50,6	26,3	71,8	4,8	14,4	6,8	**174,7**
velcro (ml)	8,4	16,8	33,6	30,0	25,0	5,0	**118,8**
couture (ml)	118,0	103,0	197,0				**418,0**
anneaux (pc)	4,0	8,0	16,0				**28,0**
fermeture éclaire(ml)			2				2
TOTAL	C1x2/C2x2	x2	x4	x12	x10	x2	

MARTIAL MARQUET STUDIO

JURA

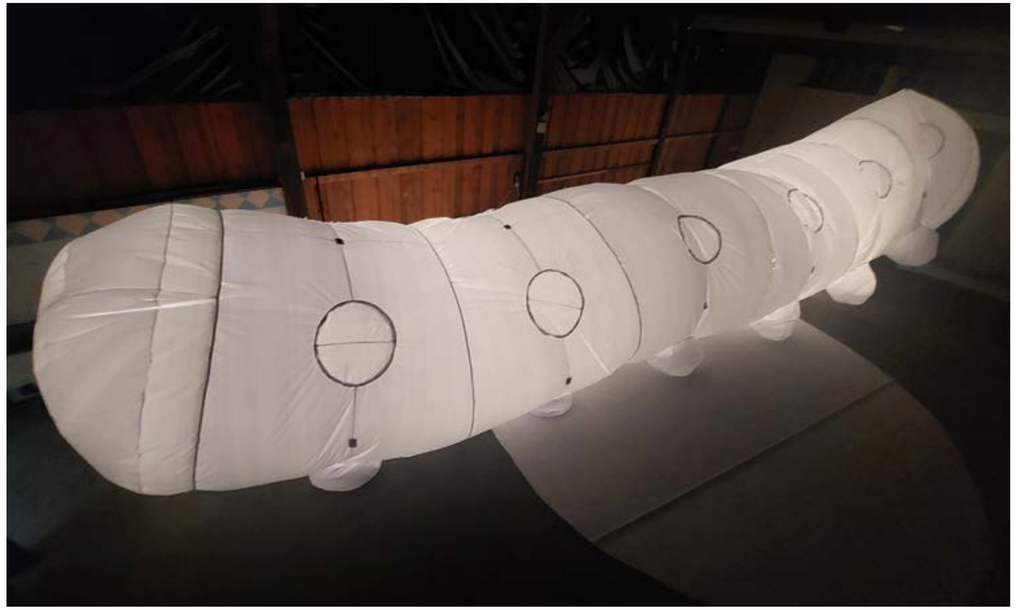
TECHNICAL DRAWINGS
PHASE DCE
20240311

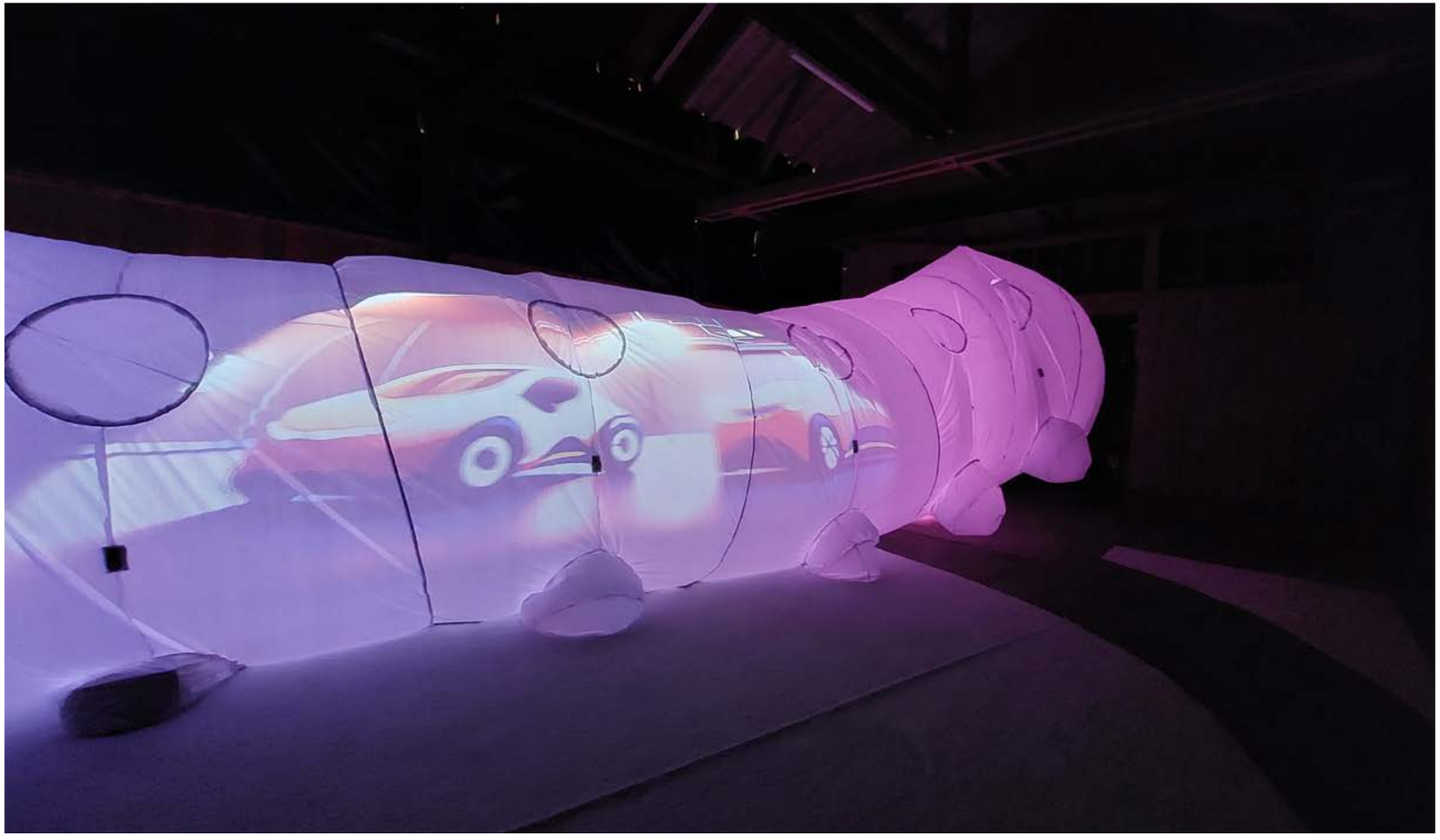
0 1 2 4m

FORMAT / ÉCHELLE : A3, 1/100

We designed a hook and loop system to attach the track legs to the rest of the body.
Depending on how the caterpillar will be arranged, we will place the legs in view of the public for a better understanding of the work.

BNJ

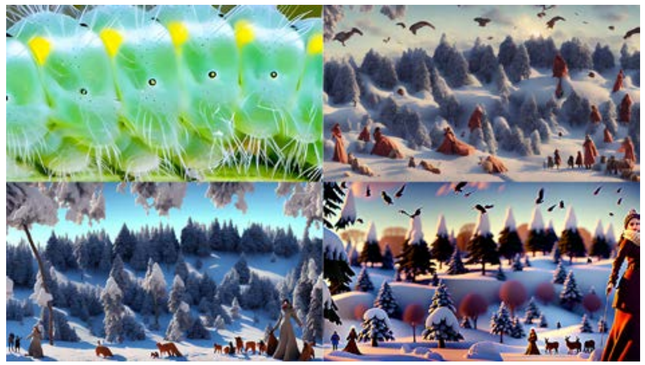




For Chrysalide, real graphic work and research will be carried out. :

I propose to start from the multiple colors and patterns existing in the different caterpillars, to then create a graphic style which will be applied to the images/videos.
Below are examples of creation from caterpillar patterns, with a video which also explains the “prompt” that I used
➡ https://vimeo.com/949443174/fc34074044

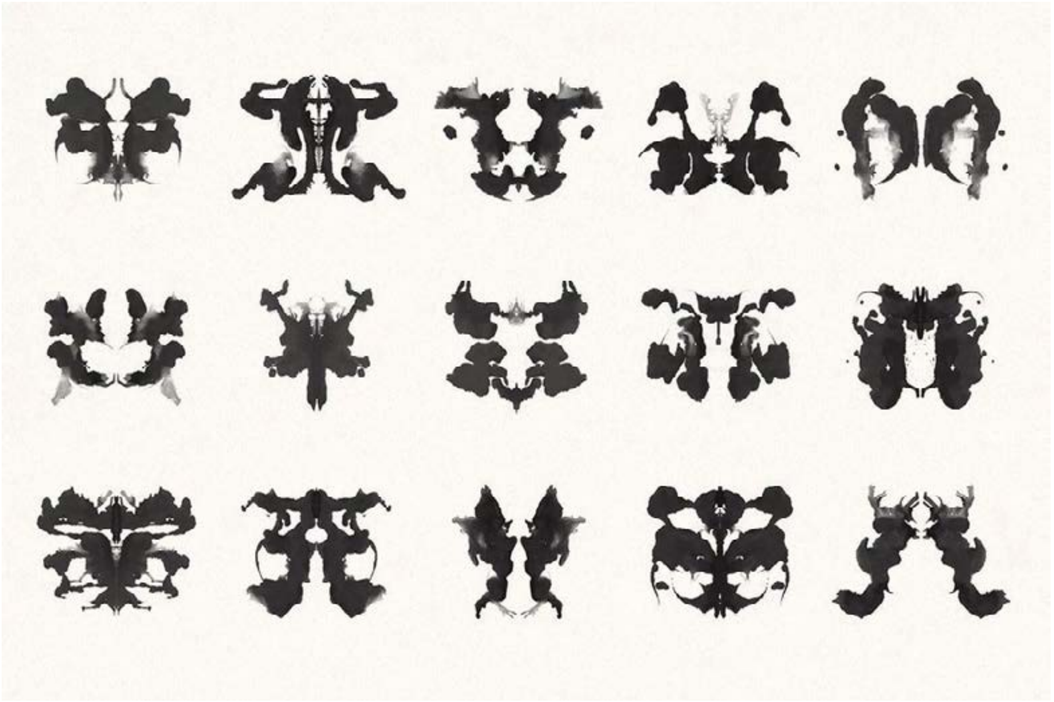
“People near a lake in the middle of the afternoon”



This rendering will give coherence to the entire installation, with this interpretation of the chrysalis, of the transformation of one element to another, from a dream to a wish. But also from an aesthetic point of view, it will make sense with the physical support of the inflatable track.
For a better understanding of the viewer, we can integrate the prompt, text, used for the creation of the images.

Prévisualisation I.A

With this graphic process, we can also make a bridge between the shapes and patterns of the different caterpillars with Rorschach tests, these non-figuartive forms which are a means of interpreting the subconscious, we can easily relate to the interpretation of dreams



Example of a Rorschach blot board

Different caterpillar patterns that can serve as a model for AI

Public awareness, questionnaire

Raising awareness among different audiences can be implemented (schools, associations, etc.)
The idea is to present the project to communicate about it and make different audiences want to participate, in order to complete the form for creating “dreams”.
But beyond the questionnaire and the Chrysalide project, sow ideas, get them to think together about different possibilities for a better future.

Awareness day with a primary school class in Moutier

Date de naissance

Date

jj/mm/aaaa

Sexe

- [ ] Homme
- [ ] Femme
- [ ] Autre :

J'autorise l'artiste à divulguer mon prénom et mon âge dans le cadre de son œuvre « Chrysalide » exposée à Moutier cet été pour Jura-24. *

- [ ] Oui
- [ ] Non

1. Dans 50 ans, décrivez le paysage qui vous entourera. (Décrivez un environnement idyllique, le type de faune et de flore de votre région, la planète sur laquelle vous vivrez, la ville où vous vous trouverez, etc.) . *

Votre réponse

2. Dans 50 ans, décrivez un endroit précis que vous fréquenterez. (Pensez par exemple à un lieu de travail idéal, à la maison de vos rêves, à un centre d'activités incontournable, etc.) *

Votre réponse

3. Dans 50 ans, quel climat, quelle météo, quel ciel envisagez-vous ? (Imaginez par exemple les couleurs que vous souhaiteriez voir dans le ciel, les températures ambiantes, les nuages, pluies ou tempêtes qui auraient des formes particulières, etc.) *

Votre réponse

Example of the form set up for the city of Moutier

Arnaud Laffond (Artiste)

https://www.arnaudlaffond.com/

Bio

Arnaud Laffond is a videographer, plastic digitization workshop based in Lyon. His work is characterized by the creation of virtual environments and computer-generated materials.
Color, like raw material, is digitally sculpted, processed and altered to be reborn in a vibrant and luminous architecture. His works lie on the edge of science fiction, halfway between abstraction and representationism, utopia and dystopia, architecture and landscape. It works with various aspects of video, such as installation, animated gif and printing.

Exhibitions

2024, No Title, JO, Paris
2023, Le Saut, Amsterdam Light Festival, Netherland
2023, Grotte, Venise , financial gap, Italy
2023, Grotte, Maison De Pays De Mornant, LugDuNum
2023, Minerae Scopitone , Nantes, France
2023, Grotte, Annecy Festival (MIFA) , Annecy , France
2023, Grotte, NewImages Festival (Market) , Paris, France
2023, Triptych, Chromatic Festival, Montreal , Quebec
2022, Grotte, GIFF (Market), Genève , Switzerland
2022, Minerae, Pléiade, Saint Etienne, France
2022, Grotte, Biennal Experimenta, Grenoble, France
2022, Triptyque, Denver Digerati Festival, Denver, USA
2022, Triptyque, Simultan Festival, Timișoara, Romania
2022, Triptyque, ADAF, Athens, Greece
2022, Grotte, Nuit de la Science, Geneva, Switzerland
2022 Grotte, Flux Laboratory, Geneva, Switzerland
2022 Grotte (Residency), Embassy Of Foreign Artist, Geneva, Switzerland
2021 Stay Home, FIVA, Buenos Aires, Argentine
2021 Stay Home, Festival du Court Métrage d'Auch, France
2021 Stay Home, Pléiades, Saint Etienne, France
2021 Stay Home, Fiber Festival, Amsterdam, Netherland
2021 Stay Home, VIVO media Art Festival, Vancouver, Canada
2021, Stay Home, Adaf Festival, Athènes, Grèce
2021, Stay Home , NOASS , Latvia, Lettonie
2021, Wave, Biennale Macao, Macao
2021, Time & Dust, Zaz 10 TS, New York, USA
2021, Minerae, DNA Festival, Grenoble, France
2021, Stay Home, Fest Anca, Žilina, Slovaquie
2021, Stay Home, Rencontres International Paris/Berlin, Paris, France
2021, Stay Home, VideoFormes Festival, Clermont Ferrand, France
2021, Minerae, Festival Internacional de la Imagen, Manizalles, Colombia
2021, Sphères, Hexagram Festival, Montreal, Québec
2021, Clouds , Mocda, Abstract Art in the Age of New Media, Londres, GB
2020, Stay Home, Zaz 10ts gallery, Times Square , New York , USA
2020, Stay Home, Denver Digerati Supernova, Denver , USA
2020, Hendwe, Denver Digerati Supernova , Denver , USA
2020, Stay Home, 404 Festival , Rosario , Argentine
2020, Stay Home, Novembre Numérique, Istanbul, Turquie
2020, Spheres , Printemps Numérique, Montreal, Canada
2019, Obstacles, in Culver City , CA , USA
2019, ARP 119, Garages Numériques , Bruxelles, Belgium
2018, Minerae, Mirage Festival, Lyon, France
2018, Hadar, Cairotronica, Cairo, Egypt
2018, Minerae, Journee du Patrimoine, Villefranches sur Saone, France
2018, Obstacle, Punto y Raya Festival, Wroclaw , Poland
2017, Obstacle, Mirage Festival, Lyon, France
2017, Obstacle, Denver Digerati Supernova DENVER, USA
2017, 3, Bruxelles, Biennale de Danse, Belgium
2017, Hadar, Gwangju Media Art Festival, South Korea
2017, REALITY, V&A Museum LONDRES
2017, REALITY, Standard Vision Los ANGELES
2017, HADAR, ADAF Festival ATHENS
2016, Mountain Fragility, Mirage Festival, Lyon, France
2016, Dilution, Espace igrec, Paris Fr
2015, Mountain Fragility, Prix Ars Electronica LINZ

Nominations

Nominated for the Best Experimental Video 2020 by la SCAM (France)
Nominated for the Prixars 2015 /2018 (Austria) in the video and installation category
Nominated for Motion + 2016 (Aix en Provence FR)

Market, selection

GIFF
Annecy
Newimages
Venise

Martial Marquet (Directeur Technique)

https://martialmarquet.com/

Created in 2015, MARTIAL MARQUET STUDIO combines architecture, scenography and design.

A trans-disciplinary approach which pays the same attention to the design of the project as to the final result, where an apparent formal and technical simplicity prevails.

For several years, many of the studio's achievements have focused on the design of convivial and welcoming spaces, both in public spaces and the landscape. The purity of the forms reveals the play of construction and assembly, giving his constructions a minimalist and sculptural dimension.

Produced as part of town planning and landscaping or cultural events, Martial Marquet favors wood left raw, promoting greater integration into their environment. Perennial or ephemeral, hybrid and evolving, its constructions advocate efficiency of form and use, placing the user experience at the heart of the project. The constructed "object" also has a formal and symbolic existence of its own, and which the architect describes as a "signal object".

Often carried out collectively, Martial Marquet sees his projects as new tools with various experimental and interactive alternatives. Architectures, furniture, installations and objects are conceptually and structurally considered as vectors of a narrative that reinvent social space.

Martial Marquet is a DESA HMONP architect registered with the National Order of Architects and designer, he lives and works in Seine St Denis (FR), he is a teacher and coordinator of the 2nd Cycle at ESAD Valenciennes, and associate lecturer at the ENSA-Versailles.
he is a former resident of the Ateliers de Paris
He is co-founder of the trans-disciplinary collective PZZL.
Martial Marquet is architect and designer, he lives and works in Paris area.
He's the co-founder on trans-disciplinary collective PZZL.
he's a former resident at Ateliers de Paris

FORMATION / EDUCATION

2011/2012 _ Post-diplôme à ENSCI les Ateliers, Paris.
2010 _ Obtention de la HMONP (Building licence), Paris .
2008 _ Southern California Institute of Architecture (SCIArc), Los Angeles (USA)
2004 /2009 _Diplôme d'architecte Ecole Spéciale d'Architecture (ESA), Paris.

ENSEIGNEMENT / TEACHING

depuis 2015 : ESAD Valenciennes
- Enseignant en atelier de projet : design d'espace et matériaux. Valenciennes,FR
- Coordinateur pédagogique du 2nd cycle Design d'Espace mention «Design Eco-Sociale»

depuis 2014 : ENSA Versailles
Maître de Conférence Associé TPCAU

interventions et workshops :
AA School London, ESA Paris, ENSA Paris-La Villette, ENSCI-Les Ateliers, ESAD Marseilles, ESAD Toulouse, INDA Bangkok.

PRIX & RÉCOMPENSES / PRIZES & AWARDS
2019 _ Sélectionné dans le FD100 (sélection des 100 designers remarquables français)
2018_FD100 award, membre du classement FD100, French design by VIA.
2017_Mention spéciale, FRAMEMagazine x Eyes on talent, Design Parade Toulon.
_Prix d'Excellence, Shanghaï East Bund Light Towers international Competition.
2016 _ Premier prix, Appel à idée pour le réaménagement du centre ville de Merville, FR
2015 _ Finaliste, Audi Talents Awards 2015, Paris FR
2014 _ Premier prix, LoungeShare 2014. Paris, FR
2012 _ Premier prix, Concours de Design Pathé-Gaumont. Paris, FR
2011 _ Premier prix, Concours de Design Malongo , Matali Crasset , présidente du Jury. Nice, FR
2010 _ Finaliste, Meilleur diplôme national - Académie d'Architecture. Paris, FR

Note Eco Design

The Chrysalide project is part of a responsible approach on several points.
The first is on its design, because the product was produced with industrial non-conformities. By optimizing the cutting plans of large companies, we recycle scrap by producing unique objects or small series.

The other point is on its consumption during the exhibition, in fact the fans and LED strips do not consume energy and require a lot of power for proper operation during the event.

His last point is on its installation and respect for the environment where it will be exhibited. Indeed, thanks to the inflatable sculpture technique, we will be able to create an imposing structure without damaging its installation area. Its weight has no risk of deforming or damaging the premises, on the ballast and various attachments (stake and pegs) will be used sparingly while respecting the premises as much as possible

Merci

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