Turning Point

The Time is Now

RAVENSUN CREATIVE

Louis Alfieri

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Presentation Deck V18

Turning Point

Chapter 1:

The Big Idea

Chapter 2:

The Experience Plan

Chapter 3:

The Implementation

Chapter 1:

The Big Idea

Turning Point is a global issue, artist, media and creative-based experience that will blur the lines between the physical and digital worlds in real time to trigger change in the future of humanity.

The Turning Point experience is the phygital mash-up of **Twitch, MR-VR-AR**, **Burning Man, The Met**, **Chihuly in Tel Aviv, Sydney Vivid,** real-time gaming in **Unity** and **Unreal**, real-time artist creation around the globe, satellite speed communications, mobile technology, real time global activism, and real-time human interaction using centuries of **data**, for solving **global issues**.

Triggering a response a call to action to change, a *Turning Point*.

What's the mash-up of **Twitch with MR**, with **Burning Man from The Met**, and real-time human interaction using centuries of **data**, for solving **global issues**?

A response that will trigger change - a *Turning Point*.

Turning Point

This project is a first-of-its-kind responsive performance art collaboration, connecting global artists, scientists, programmers, activists and the public with interventions to inspire positive change to our planet's biggest challenges.

Linking urban centers and nature, physical artistic field installations respond to big data and are powered by participants via a game engine's interactives, to create a communication loop in real time, triggering a turning point towards action for our planet's future.

Why?

Our goal is to establish real-time intervention around global issues to inspire actions that positively influence the future of our planet by triggering a *Turning Point* in the earth's climate, migration, and social challenges. The combination of collective spheres of knowledge, networks, and influence will propel new avenues of impact beyond individual efforts.

“If your dreams don't scare you
they are too small”
Richard Branson

The Challenge.
The Opportunity.

Before us stands the single greatest opportunity in the history of humanity to redesign, redevelop, and rebuild the society as a whole. The environmental movement has always been viewed as negatively affecting the economy, business, and political structures.

We must change that message from one of limitation and reduction, to one of unlimited opportunity for economies, businesses, talent, labor, and communities to prosper economically and socially.

In Location Based Entertainment and the Arts, we have the ability to dream the impossible and make it possible. Not only do we make it possible; we make that reality highly profitable. Join us as we lead business sectors, governments, society, and local communities to transform the world.

The time is now to Light the Way to our collective future.

Long Form Narrative Statement

Lighting the Way

A collaborative experiential intervention harnessing the power of art, story, place, time, technology, and thought to inspire change in the message about the planet and people's crisis' resulting in energy, choices, and meaningful actions that will achieve a Turning Point in the earth's climate, migration, and social challenges (crisis / opportunities).

Together, seeding a future of opportunity for the people, planet, and its inhabitants.

The collaborative experiential intervention will be a catalyst, representing the opening statement of a collective of forward-thinking artists, technologists, thinkers, and global contributors whose actions, life, and work (commercially and privately) exhibits, reflects, expresses, and articulates an interaction of the environment, artist, active on-site participant, casual on-site observer, and digitally accessible participants and observers through real time dialog generating a multi-branching experiential interaction.

This experiential multi-branching interaction is intent on promoting an active dialog extending beyond this moment in time and specific physical spatial environment to inspire thought, choice, and emotion in the participant, observer, artist, and global community - with the intent of manifesting a positive impact on the future in a meaningful and actionable way.

Through the use of technology, human interaction, real time actualization, and interpretation (resulting in a continuous loop of creative re-interpretation), our intent is to move beyond passive mediation, and linear intervention, to boundary-less realization(1), non-linear activation(2), and abstract manifestation (3).

*This physical manifestation of this experiential intervention may be fixed or traveling, with opportunities to participate in the experience at a single destination and or at multiple interconnected physical destinations and digital representations.

(1)-beyond the physical confines of the space the intervention is being physically realized in, incorporating the digital realm.
(2) - via each loop of data and interaction influencing the other in variable patterns in real time, creating new influences and outcomes; for example ripples intersecting during a storm.
(3) as in influencing the energy and outcomes of the future via potential behavior and choice-based outcomes.

We must reshape the global message

Good Environment = Good Social Well-Being = Good Economics

We will articulate, express, and create an interactive platform that will support dialog and artistic co-creation between artist and audience resulting in ideas, social, cultural, and technical outcomes that will open the way to new avenues of expression, new modes of thought, new opportunities in industries, jobs, and prosperity for earth and all of its inhabitants.

We must remind people and humanity what we have achieved when intent is applied.

By motivating an action-based mindset, re-illuminating previous successes and existing successes, participants may adopt and create new solutions for a collective global future.

Key emotional, inspirational, and thought leadership touch points

Express, inspire and motivate a call to action in the participant and viewers through the interaction with the intervention

Civilizations seed and inspire civilizations
- Cycles of civilization

Art creates art
- Story / ideas / inspiration / call to action
- Observance passive and interactive

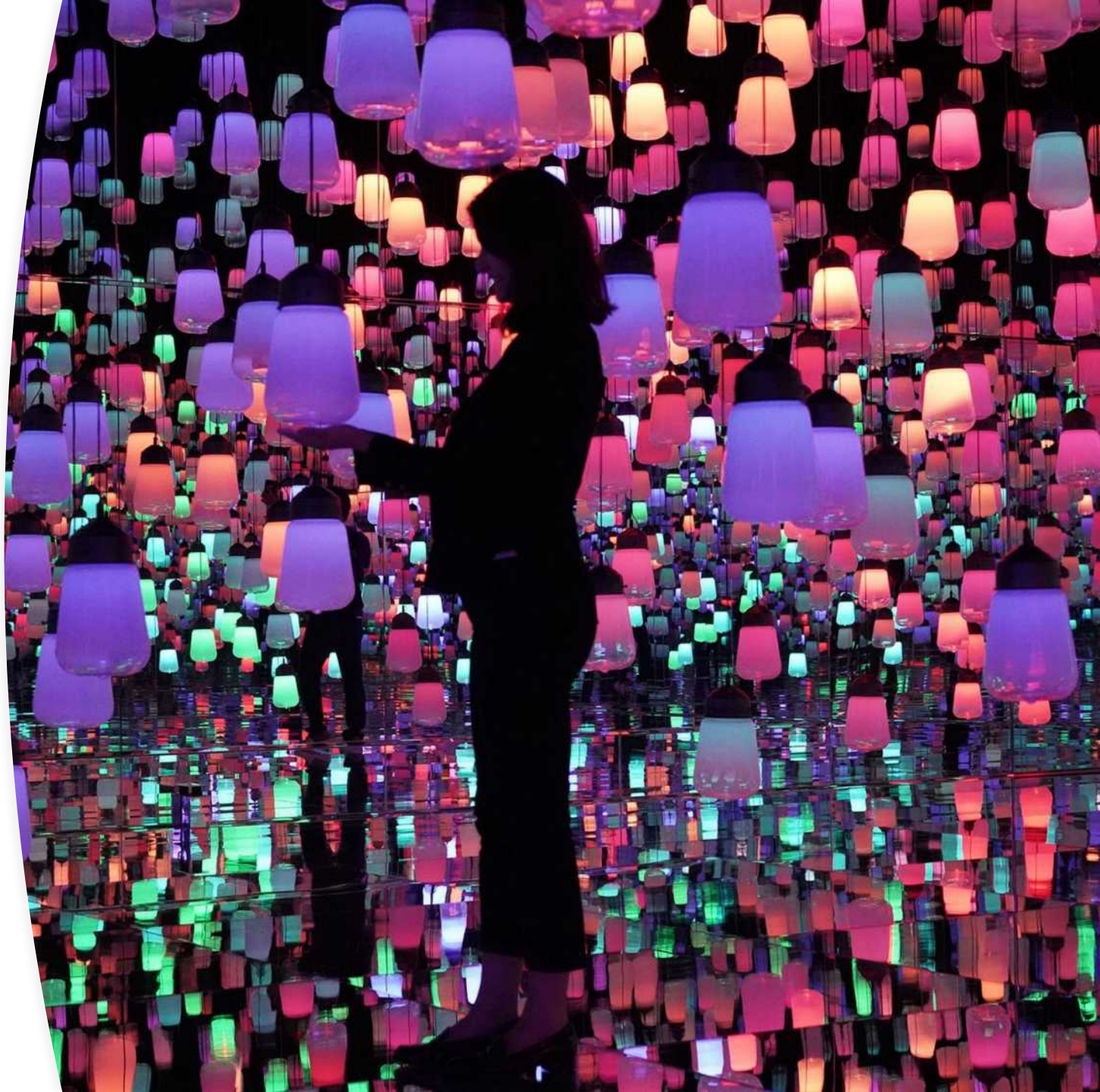
Everything is interconnected
- Rhythms of life
- Everything is always in motion, undergoing change

The power of choice and intention on the human condition
- Birth of Awareness / Cognoscente thought
- Collective Understanding and common truths in the age of the absence of truth
- Empathy / choice / cause and effect

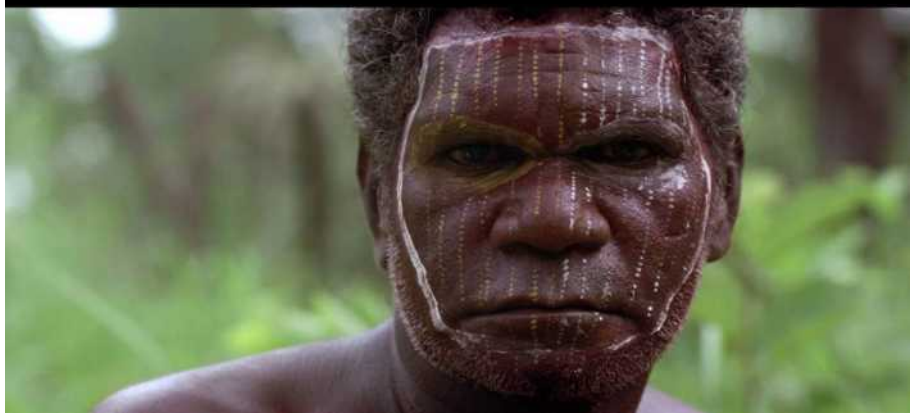
A living piece of performance art, combining, story, art, technology, self-actualization, and thought inspiring action to influence the future.

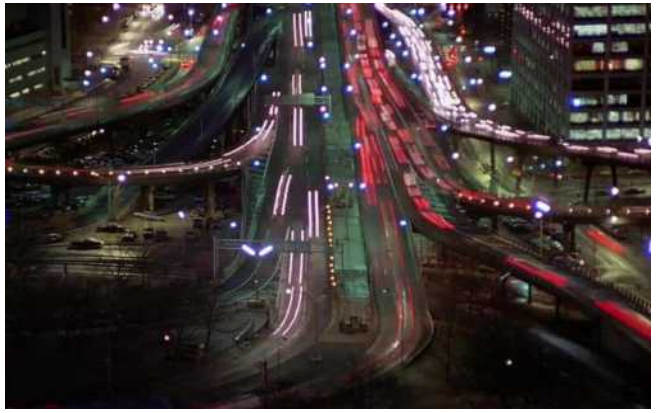
YES

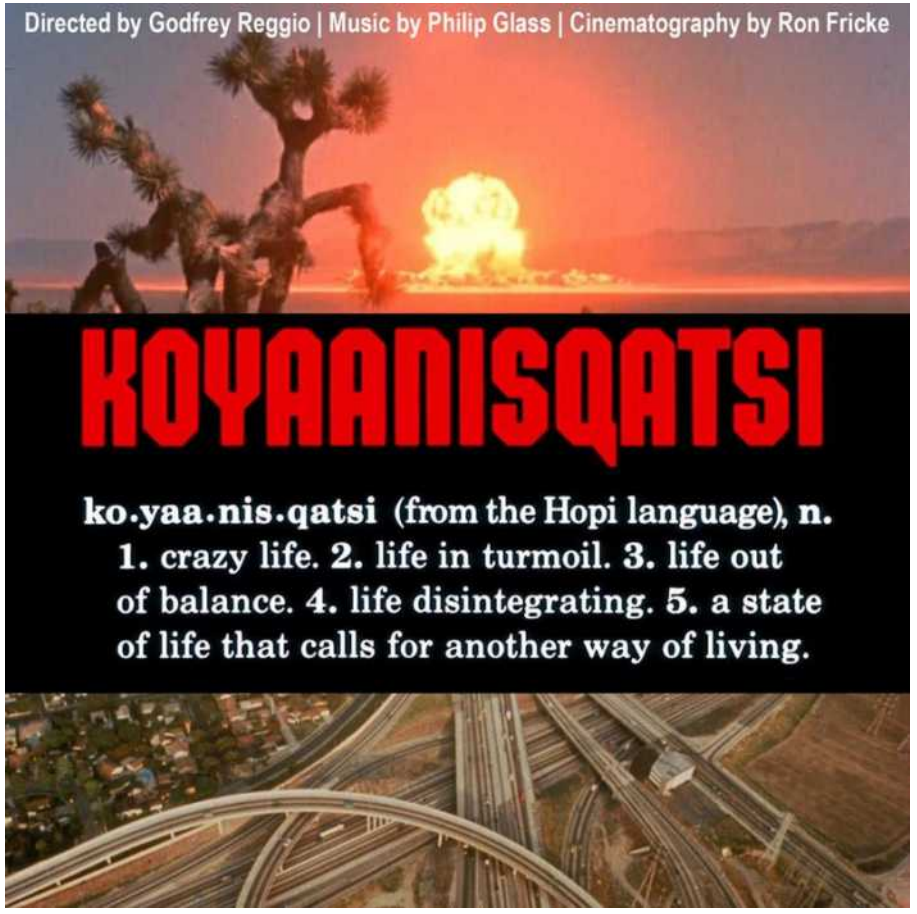
Is this idea commercially viable?

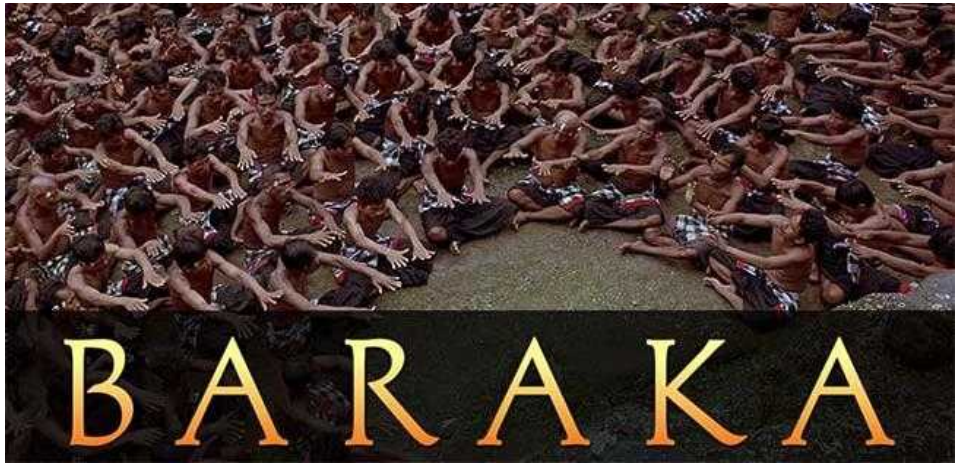


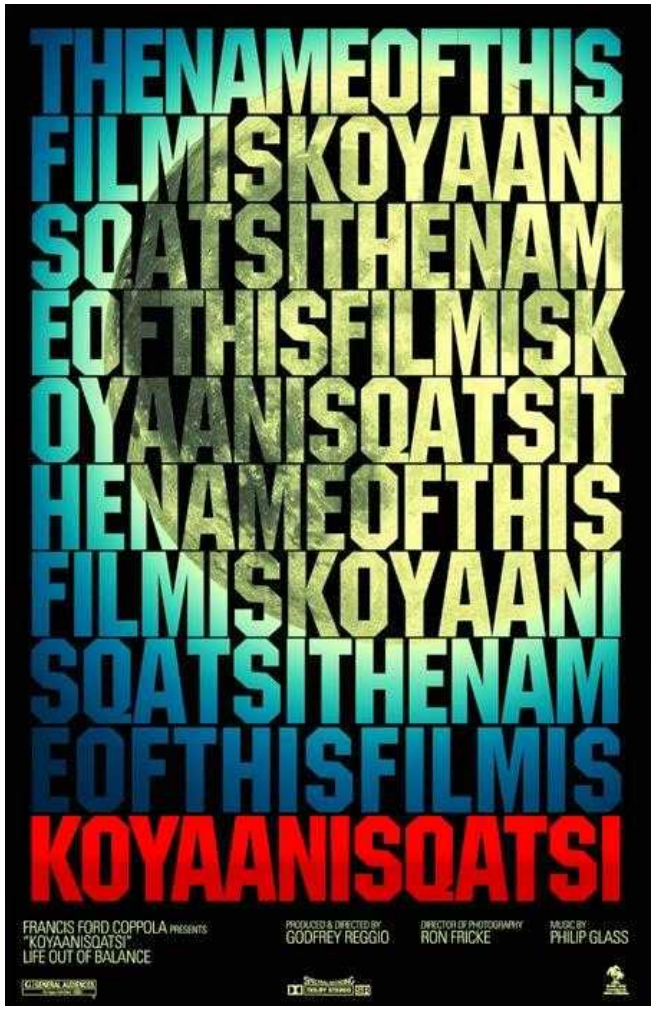
Examples of hybrid fine art / technological / experiential installations that are well received by the public and commercially viable











Examples of hybrid fine art / technological / experiential installations that are well received by the public and commercially viable

Moment Factory experiential installations

Examples of hybrid fine art / technological / experiential installations that are well received by the public and commercially viable

TeamLab Tokyo experiential installations

Examples of hybrid fine art / technological / experiential installations that are well received by the public and commercially viable

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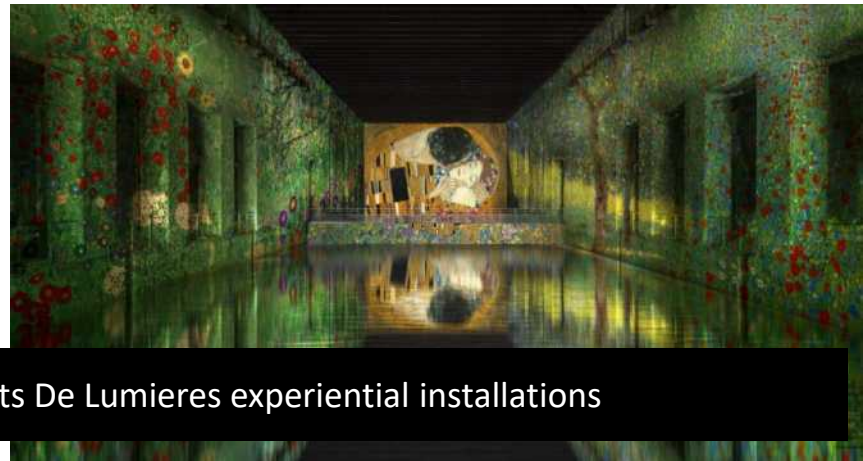
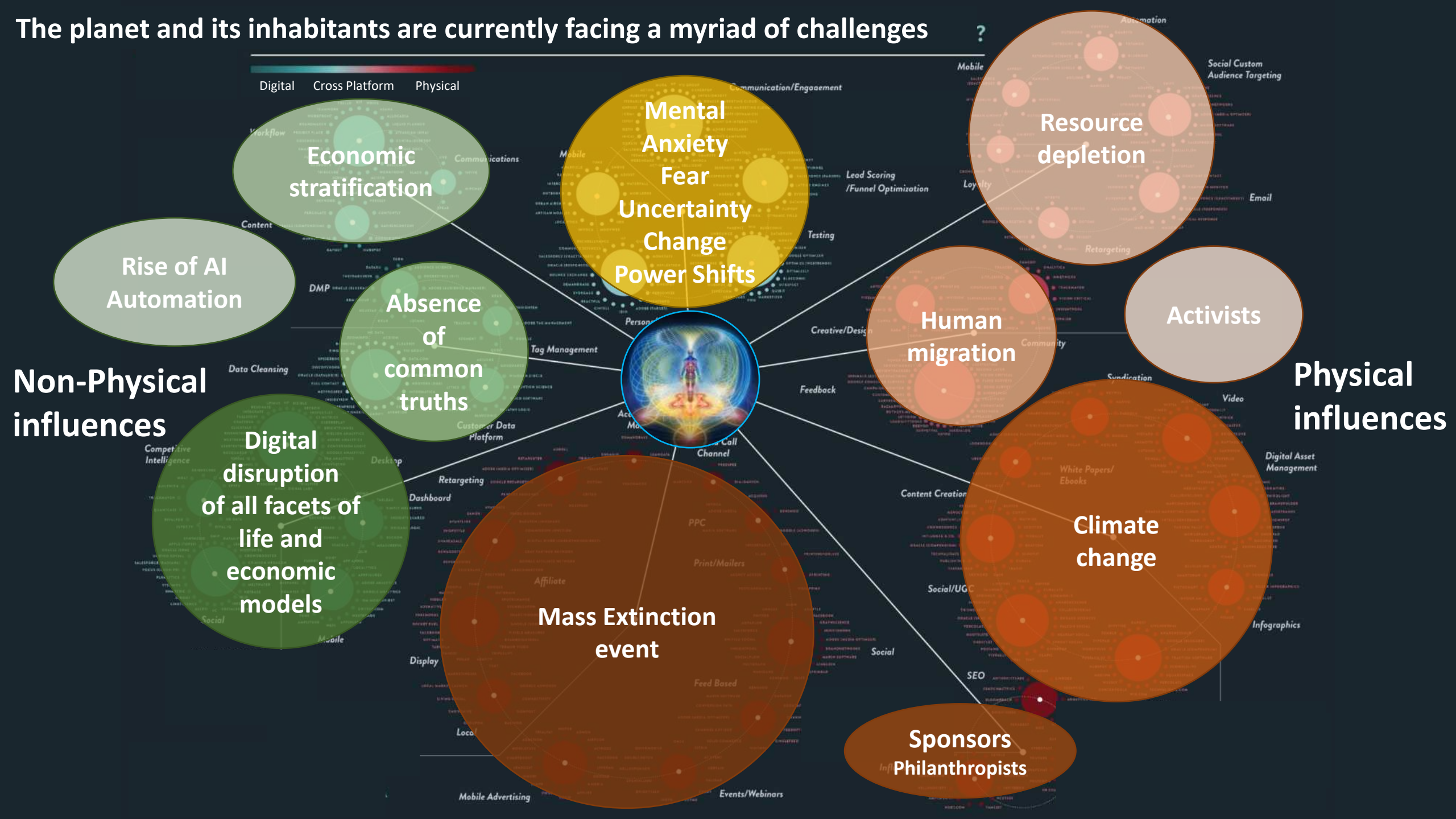
Burning Man Festival / experiential installations

Examples of hybrid fine art / technological / experiential installations that are well received by the public and commercially viable



Arts De Lumieres experiential installations

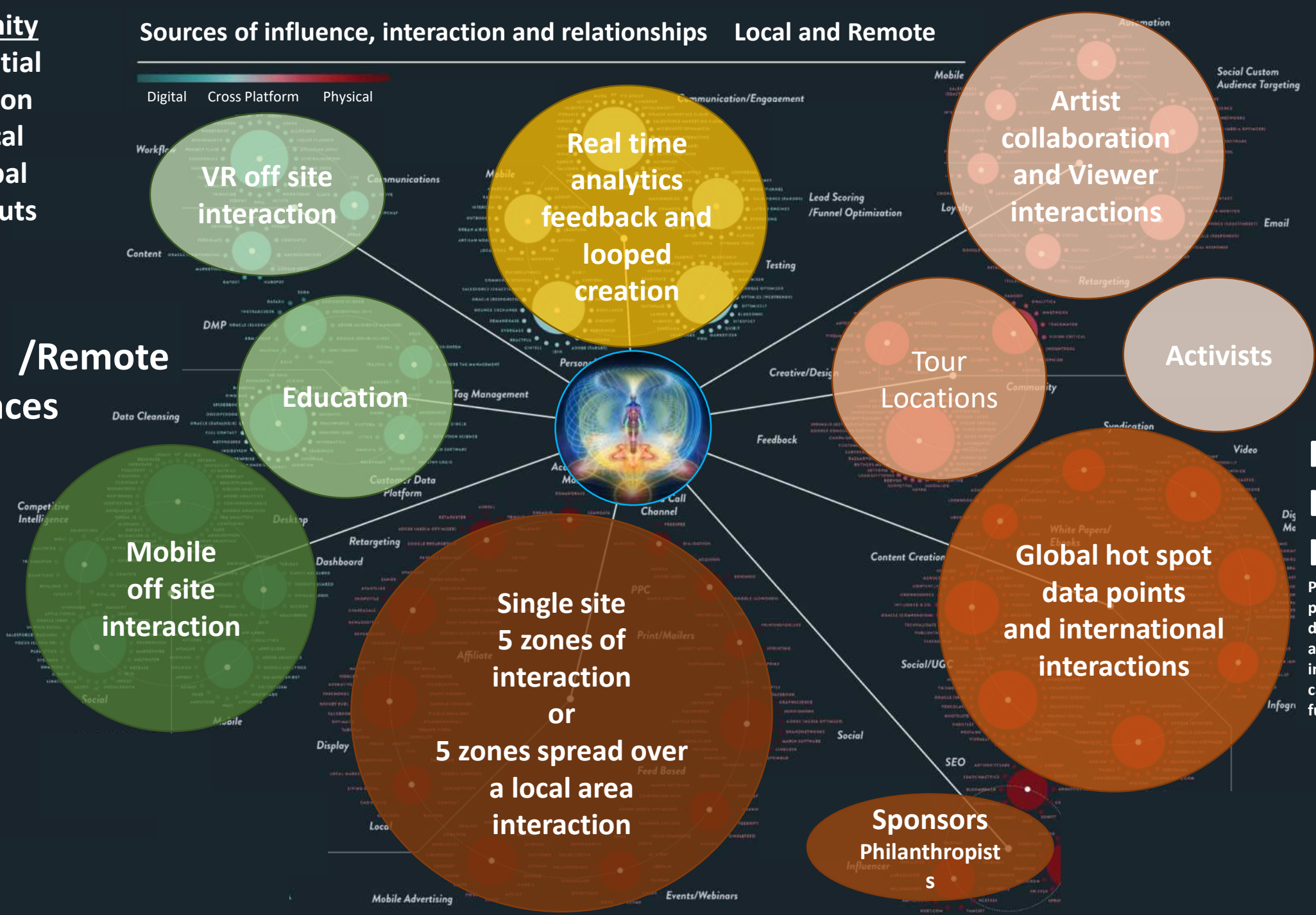
The planet and its inhabitants are currently facing a myriad of challenges



Community
Experiential Installation With Local and Global Data Inputs

Sources of influence, interaction and relationships Local and Remote

Digital Cross Platform Physical



Digital /Remote Interfaces

Physical / Local Interfaces*

Please note for the purpose of this discussion I have assumed artistic interface is local, it can also be a remote function

Sources of influence, interaction and relationships Local and Remote

Digital Cross Platform Physical

Implementation
Experiential
Installation

Zone 5
Evolution / Revolution
Beyond the Physical Plane
On site Augmented Reality / QR based experiences
Real time analytics feedback and looped creation

Zone 4
Communication The Human Condition / Social Dynamics
Real time analytics feedback and looped creation

Zone 3
Change Migration
Artist collaboration and Viewer interactions

Zone 2
Cycles/ Expression
Civilization and Art
Artist collaboration and Viewer interactions

Tour Locations

Zone 6
VR off site interaction

Zone 8
Education

Digital / Remote Interfaces

Zone 1
Awareness
Global Hot Spots
Reconfigurable environment
Receiving data sets and points and international interactions

Zone 0
Transition
Plaza / entrance in Repurposed building or space (abandoned steel plant / train station of platform space such as Grand Palais

Zone 7
Mobile
off site interaction

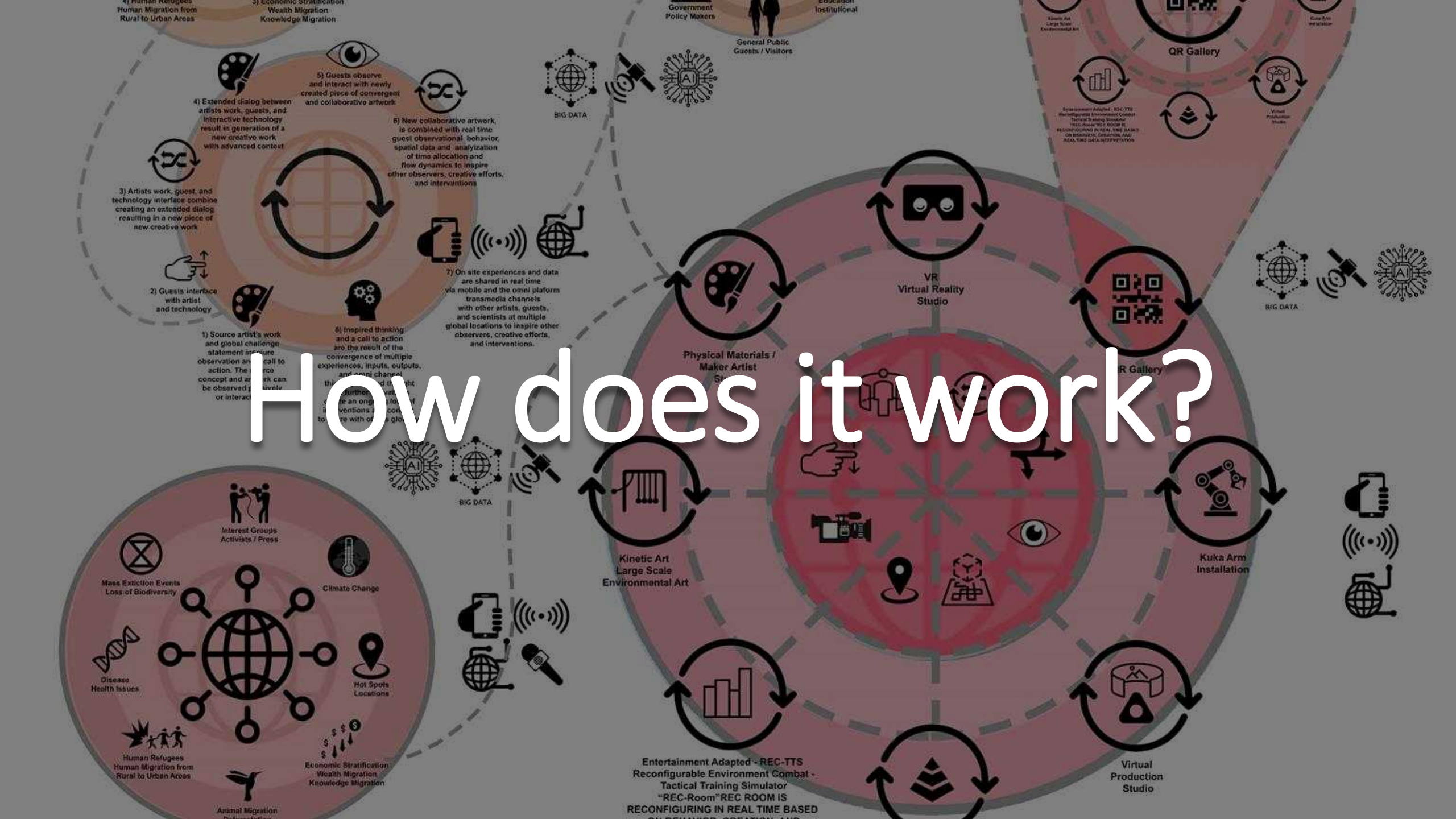
Sponsors
Philanthropists

Physical / Local Interfaces*

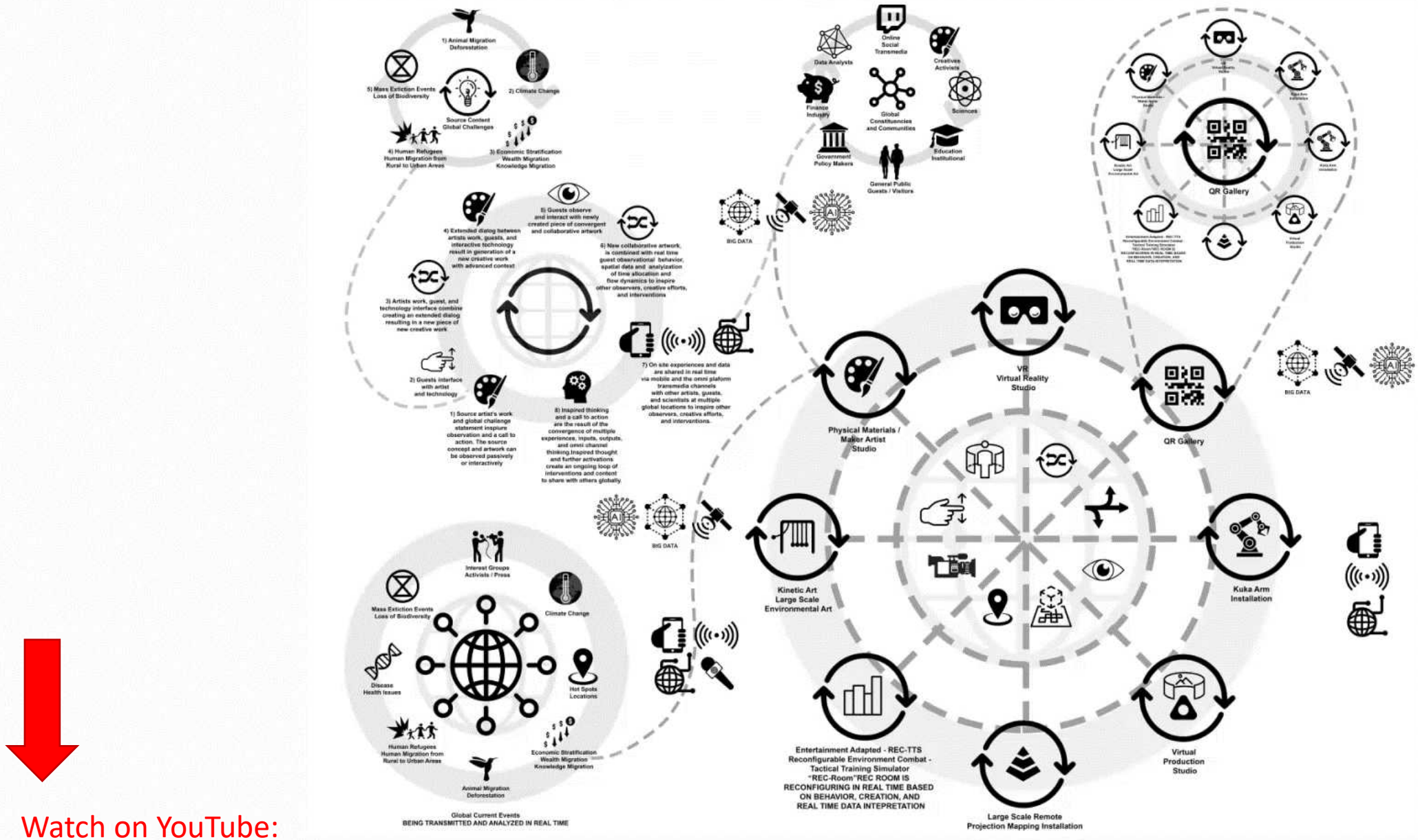
Please note for the purpose of this discussion I have assumed artistic interface is local, it can also be a remote function

Chapter 1:

The Experience Plan



How does it work?



Watch on YouTube:
https://youtu.be/dhuU9bl9_aM

Turning Point

Experience plan

Global Issues
Cycle 1

Big Data, Analysis, Exchange
Cycle 3

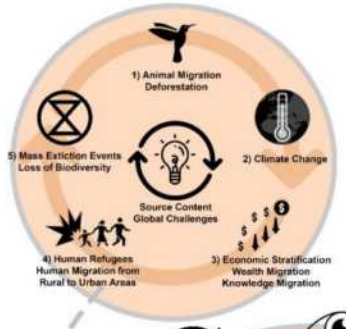
Art In The Digital Universe
Cycle 6

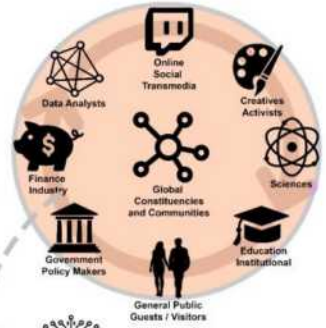
Creation Leads to Creation
Cycle 2

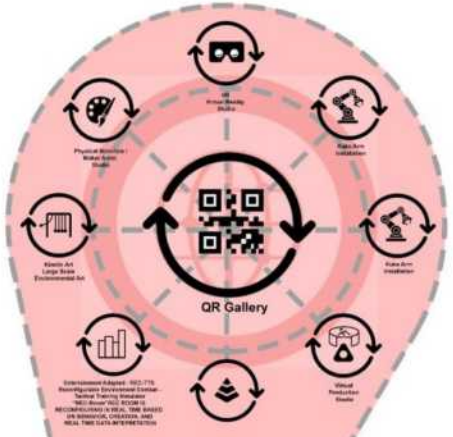
Global Intervention
Cycle 5

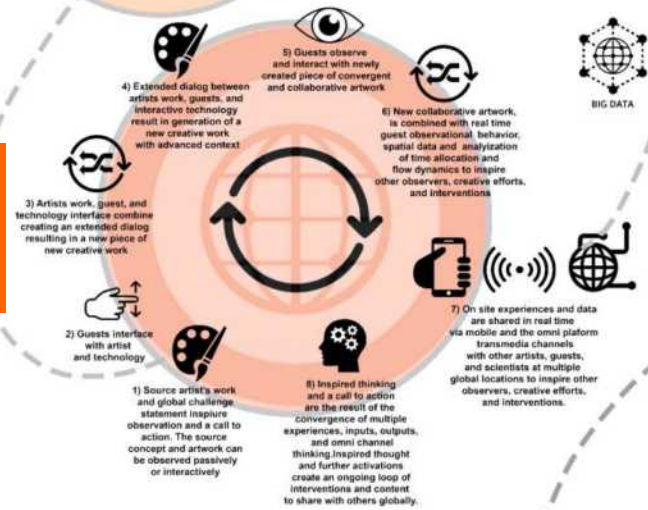
Hot Spots - Crisis In Real Time
Cycle 4

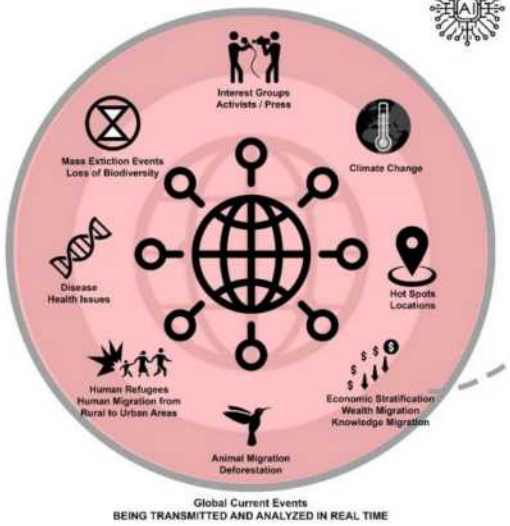
A Call to Action
Cycle 7

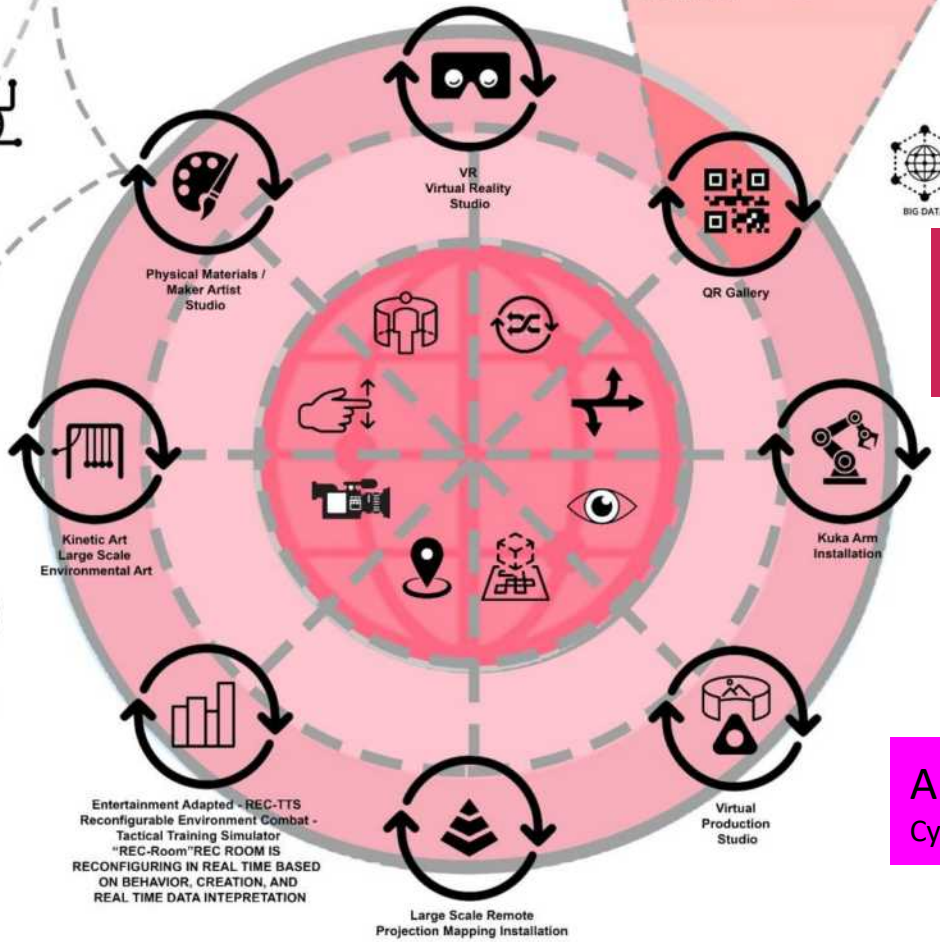






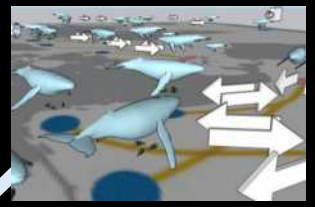


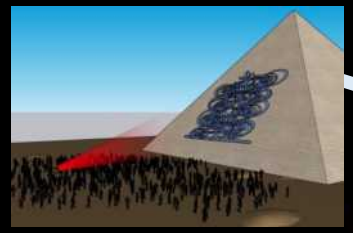
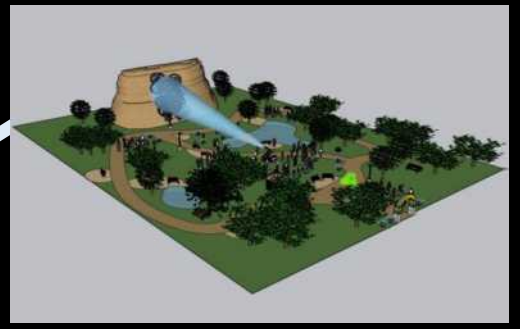


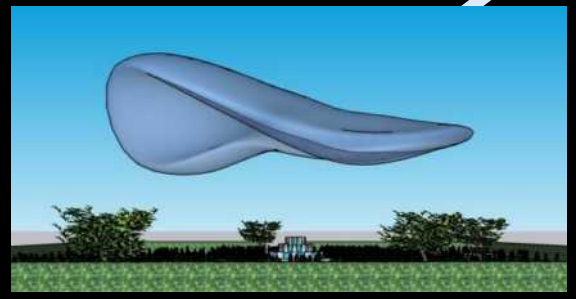


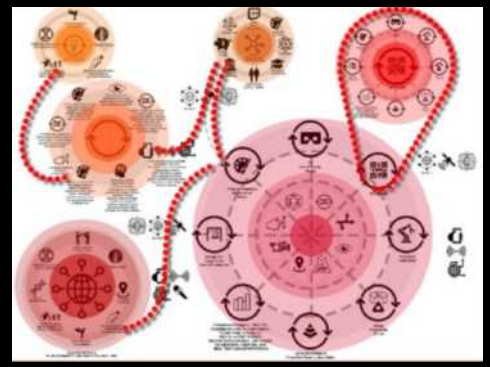
Intervention installation sites are positioned all over the world.

Each is in real time communication with the other, influencing each other, through the collaborative interaction of artist , guest, interface, data, interpretation, and realization through the game engine , internet and mobile technologies.



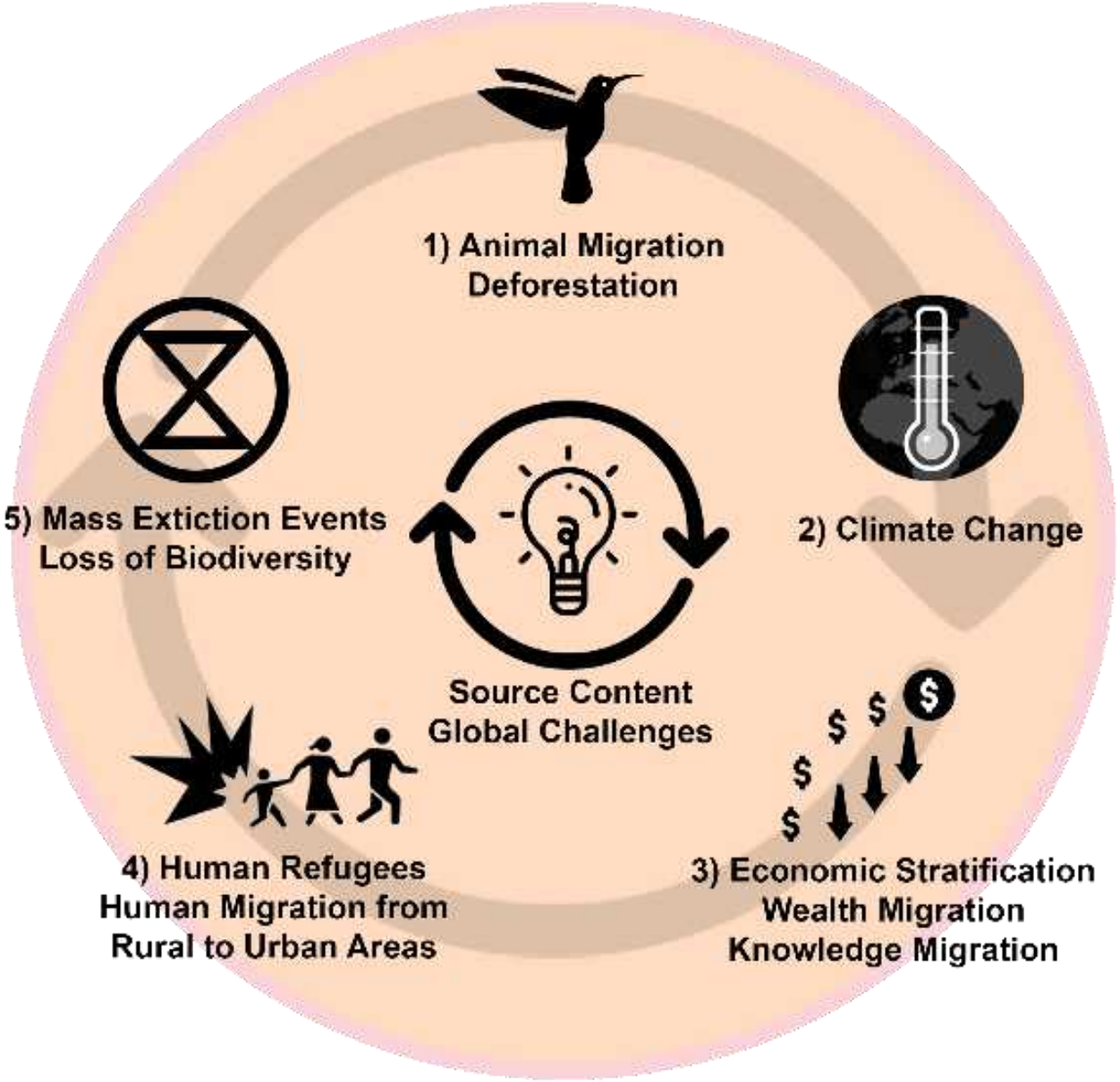


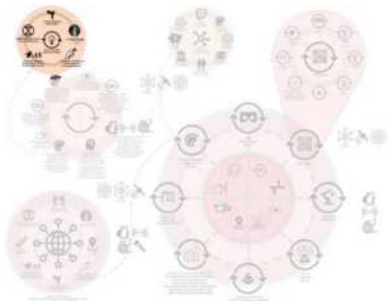


Global Issues

Cycle 1

Global Issues inspire thought and require a call to action on a personal, local, region, national, and international levels.





Global Issues
Awareness

Global Issues Awareness Creation Cycle 1

- 6th Mass extinction event
  - Loss of Bio-diversity

- Climate change
  - Temperature rise impact on humans, animals, plant life
- Environmental Destruction
- Resource Depletion
- Fractured migration routes
- Global Hot Spots

- We have faced serious challenges before and succeeded

- We have choices to make

Everything is Inter-related

History shows us that self interest, short term (survival-based) thinking, and craving for social status is what has made humanity survive. Those traits are among our strongest skills.

How can we use / leverage our short termism to nudge us into behavior that affects positive change and a call to action?

How can we harness this immense power of our self interest to build status through modern forms of sustainable business models thereby creating and shaping a new global culture.

To succeed - we must build bridges to what motivates us, what drives us, and what we need to do to solve global challenges.

Inspired by Hannah Helmke

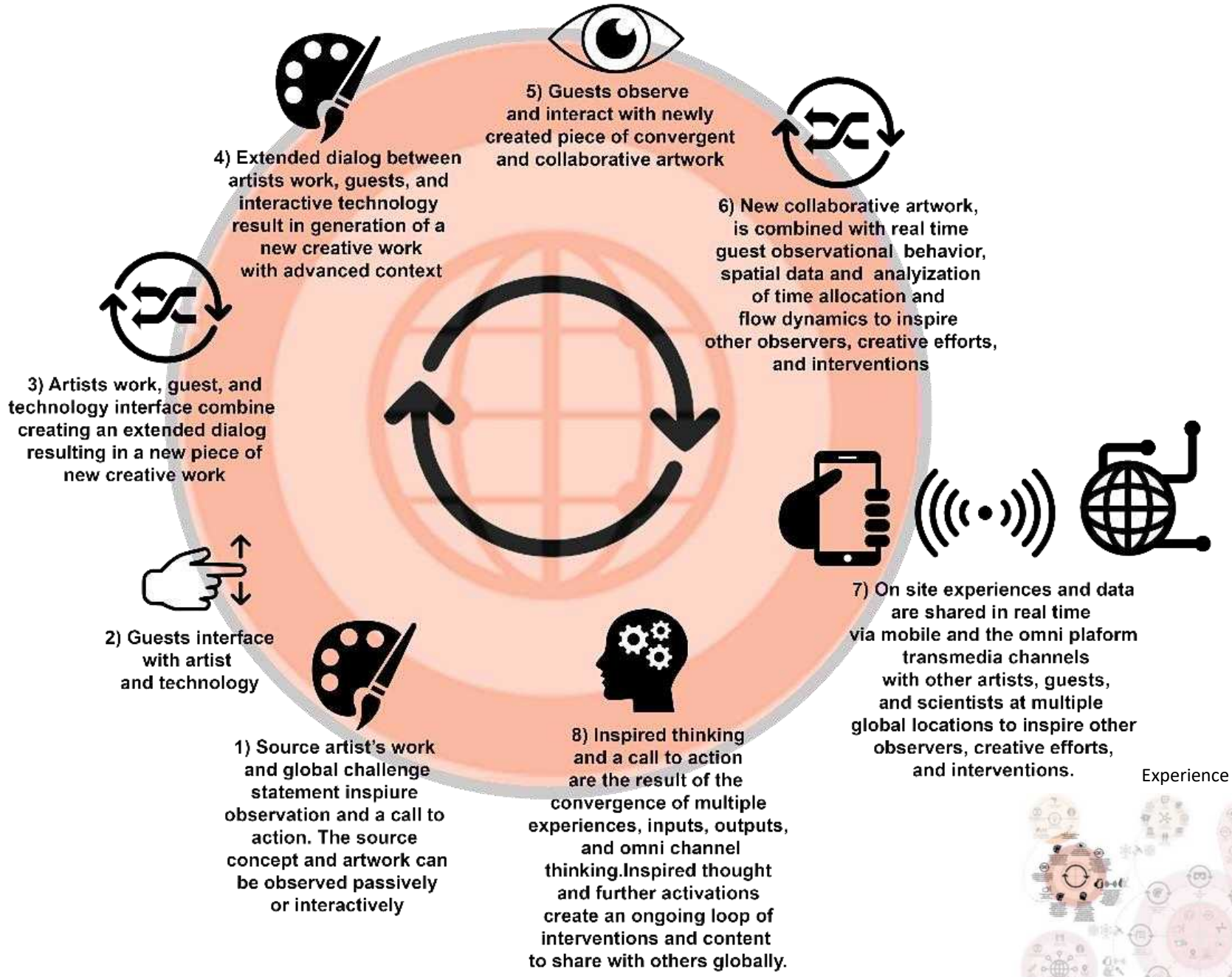
Creation Leads to Creation

Cycle 2

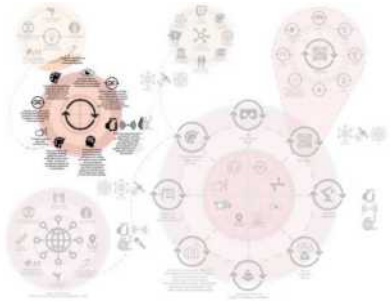
Initial intervention installation leads to initial guest interactive interface, resulting in the manifestation of new large-scale intervention.

Crowd behavior, choices, reactions, and movement capture (haptic, spatial, density, duration, and speed) create relationships, providing real time data analyzation, real time reactive visualizations, and real time content generation, digitalization, and meaningful outcomes.

Data is transmitted in real time to a cadre of artists, data analysts, global challenge sources, and intervention sites globally, seeding further interventions.



Experience Plan



Creation
Leads to
Creation

Cycles of Expression Civilization and Art

- **Expression**
- Art creates art
- Story / ideas / inspiration / call to action
- Observance passive and interactive

- The need for humans to mark their presence I was here
- Hand on cave wall
- Obelisk / Pyramid / Great building
- Painting
- Tree etching
- Bathroom marker
- Spaceship plaque / Moon flag

- Art and music - and the ability to express our existence in humanity separates us from many of the other species on earth

- It is the act of expressive choice - Art allows us to fold time and be present with the creator at the moment the work was executed or completed, to engage in a direct dialog and make a human connection

- Art reflects the cognitive revolution and awakening of humanities consciousness

Destruction

The Savage State

Desolation

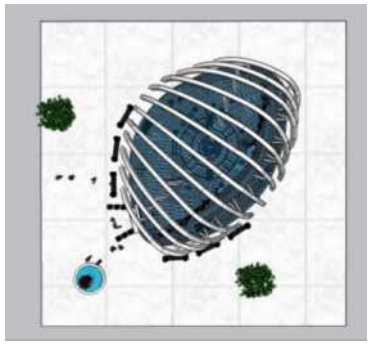
The Arcadian or Pastoral State

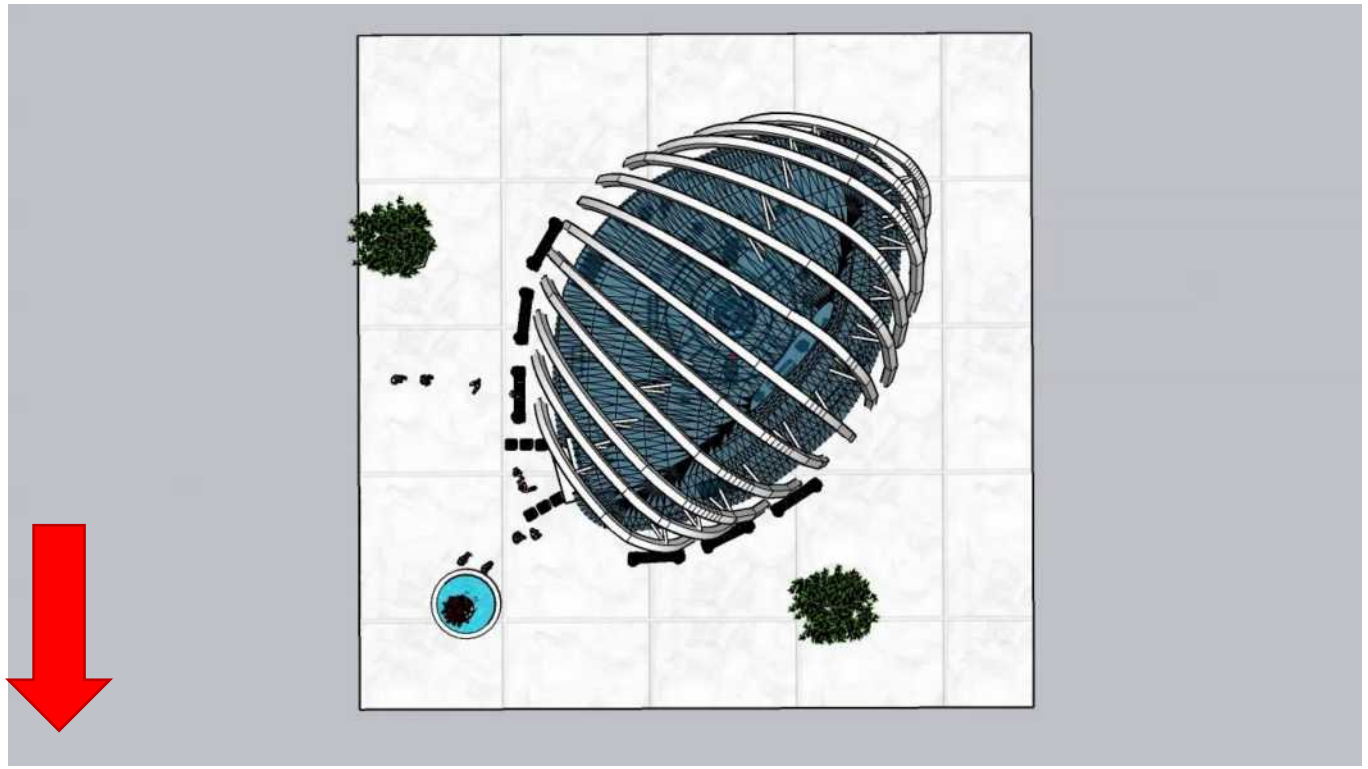
The Consumation

Thomas Cole Course of Empire

What you leave behind is not what is engraved in stone monuments, but what **is woven into the lives of others.**

— *Pericles*

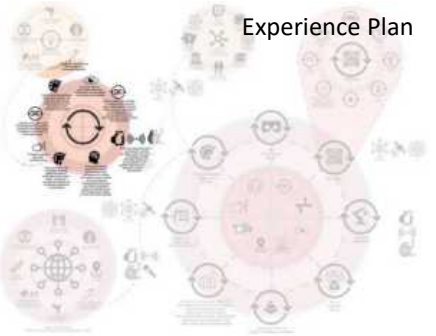




Watch on YouTube:
https://youtu.be/O5wG1fVfPR4

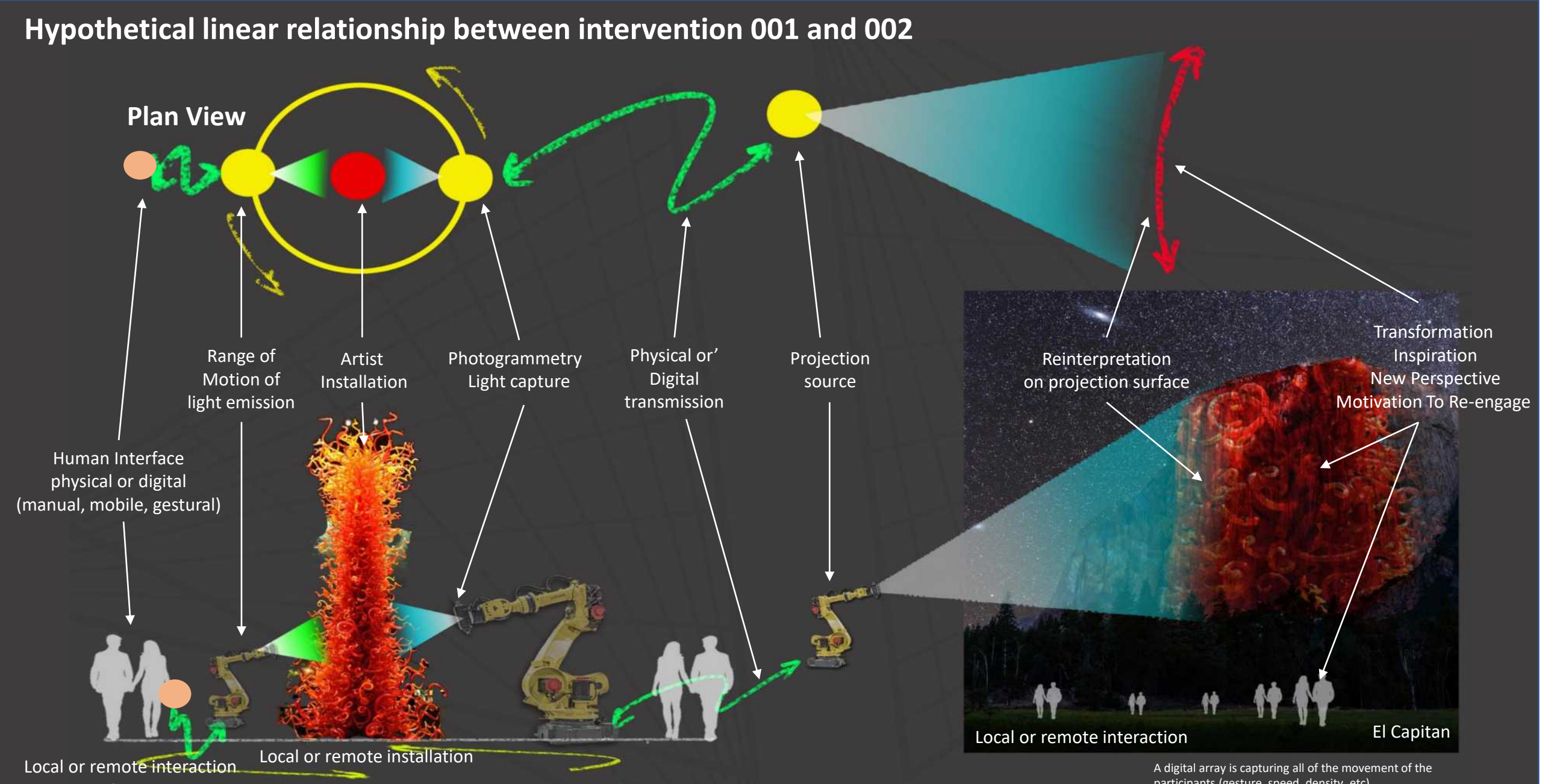
Intervention Installation - 001

- Guests can observe intervention piece
- Guests interact and create with controlled Kuka Arms around the intervention piece.
- 1 Kuka arm is projecting light. 1 Kuka arm is capturing this projected light through the sculpture.
- Using a combination of projection technology and game engines (to capture movement data and guest decisions in real time) the output of this projection is a collaborative piece that is then beamed to another intervention site installation and projection mapped at large scale onto a mountain.



Intervention Installation 001
Interactive dialog

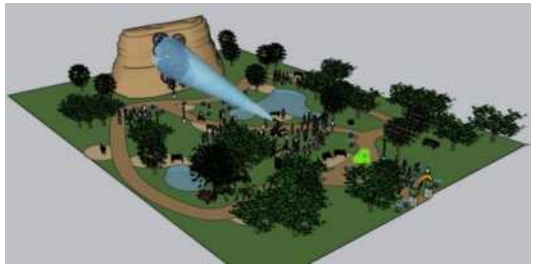
Hypothetical linear relationship between intervention 001 and 002

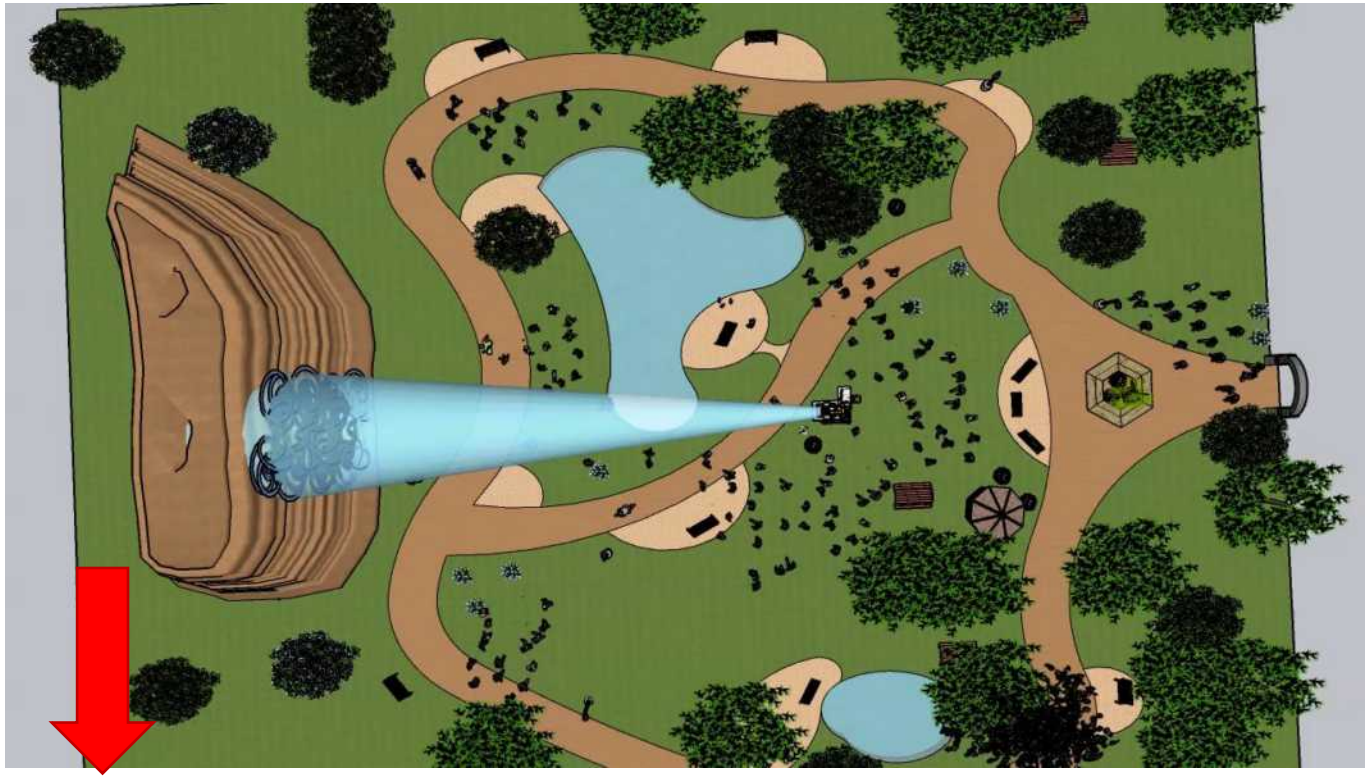


Data inputs are intended to influence each step throughout input and output of the creative content creating an active dialog between the artist, participant, and observer.

A digital array is capturing all of the movement of the participants (gesture, speed, density, etc)

The output of this projection and the flow dynamics created another collaborative piece are then beamed to artist studios and other intervention sites around the world.

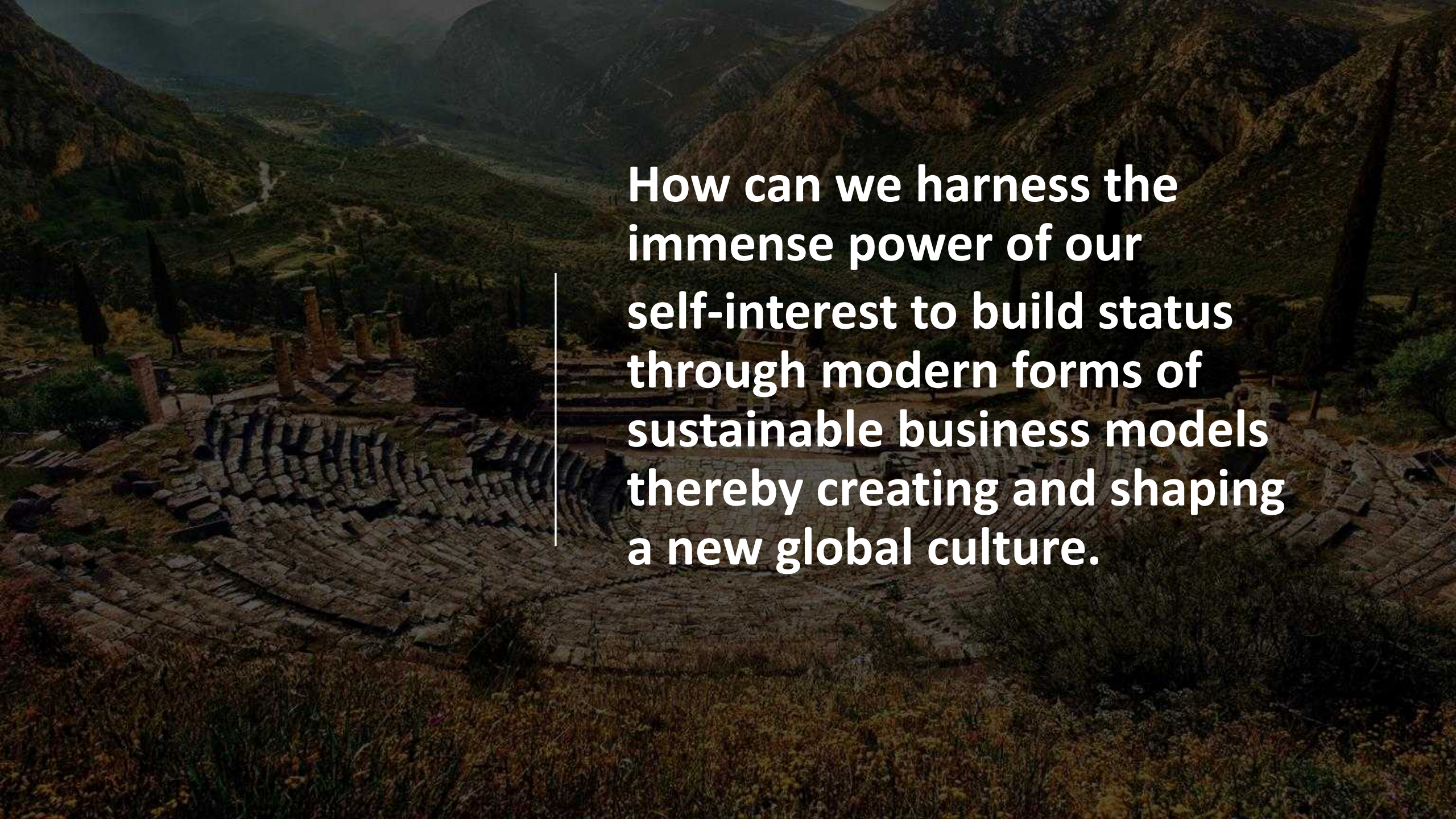




- Large scale intervention / installation - 002
- Guests can observe collaborative intervention
- Guests interact and create with controlled Kuka Arms around the installation piece.
- Source content for this intervention is being beamed from another global intervention site.
- A digital array is capturing all of the movement of the participants (gesture, speed, density, etc).
- The output of this projection and the flow dynamics generated as result of the guest's choices and interactions result in creating another collaborative data set and intervention, which are then beamed to artist studios and other intervention sites around the world, seeding additional creation, thought, and intervention.

Watch on YouTube:
https://youtu.be/CVRaBhODJSM

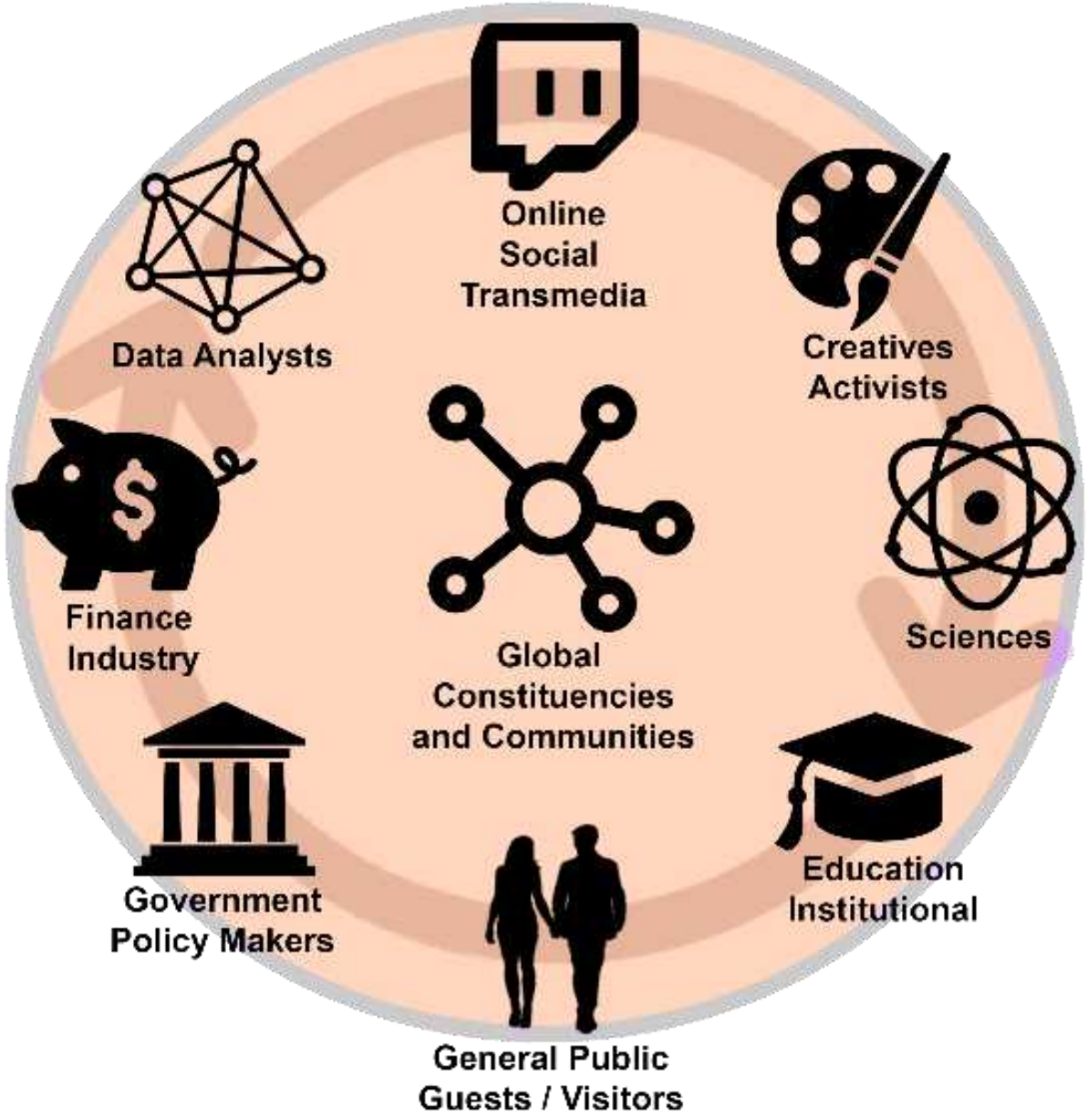
Intervention Installation 002
Interactive dialog


How can we harness the immense power of our self-interest to build status through modern forms of sustainable business models thereby creating and shaping a new global culture.

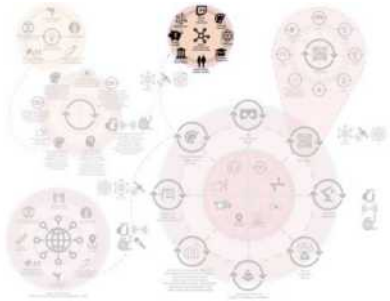
Big Data, Analysis, Exchange

Cycle 3

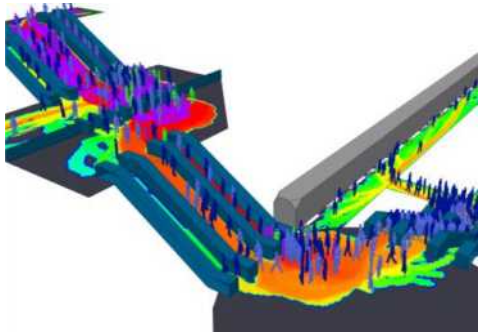
Observing and studying Big Data in real time via data capture, analysts, scientists, and policy makers, assess, interpret, and identify new and previously unseen relationships resulting in additional content to the physical and digital creative dialog inspiring new interventions.

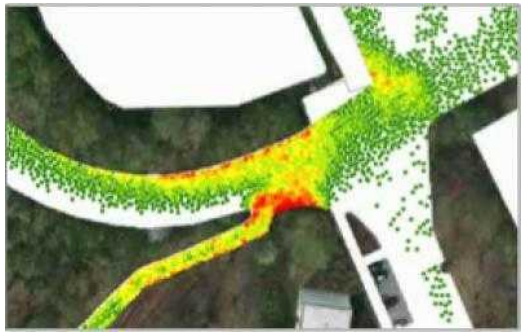


Experience Plan



Big Data





- Using the game engine, global positioning, contemporary data, historical data, algorithms, and predicative analytics, the data regarding human flow dynamics patterns are extrapolated into visualizations and outputs to create individual pieces of, art to advance machine learning and AI, and to inspire the work of other creatives, scientists, activists, policy makers, thought leaders and the public.

- These data sets are translated into geospatial expressions that can be projected onto static and kinetic art, structures, public spaces, and in the digital environment. Movement and interactions in the physical and digital space, create real time data sets which result in reactions that are interpreted to represent various other visualizations and manifestations of the data and activities resulting in outputs such as kinetic light panels, lights that are controlled and colored to illuminate the public space, online visualizers, computer drawn art, or music that other artists may create too.

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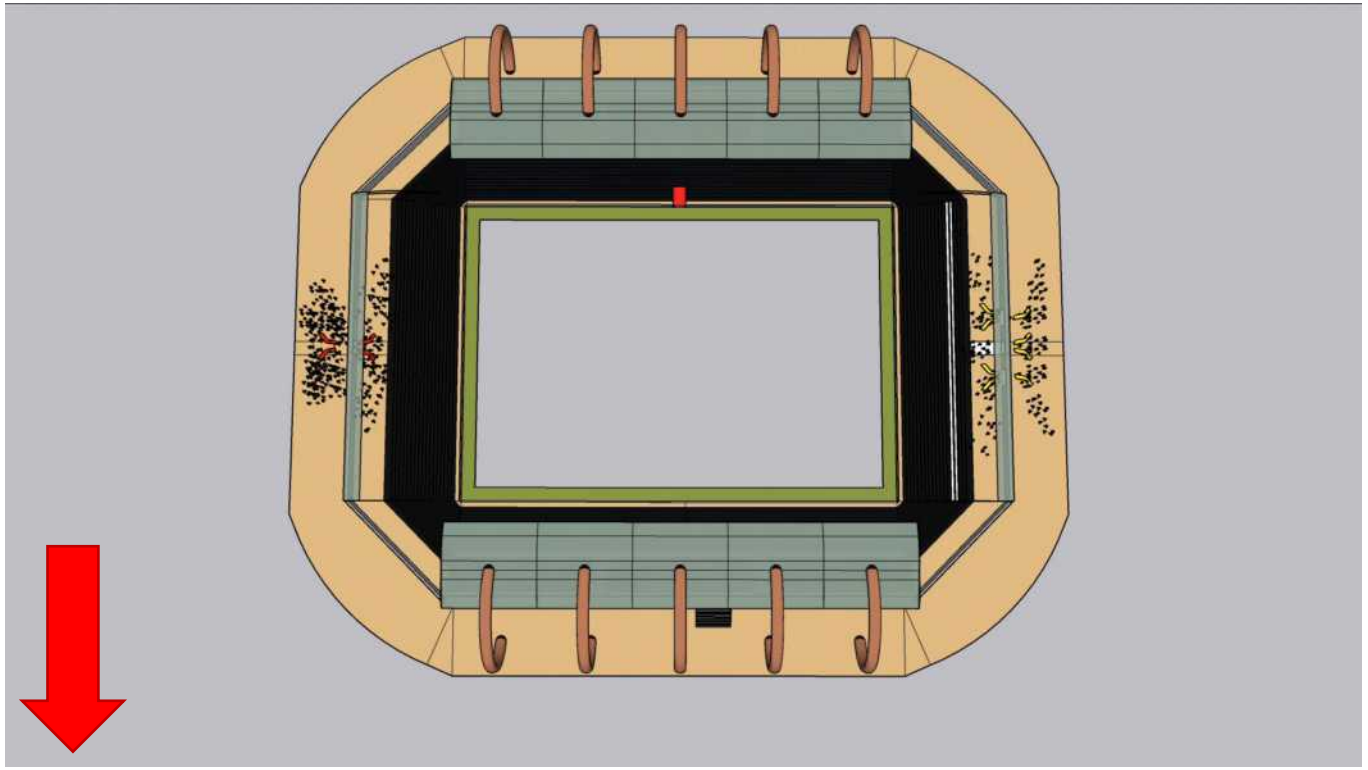
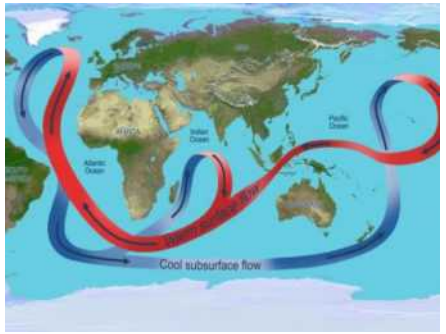
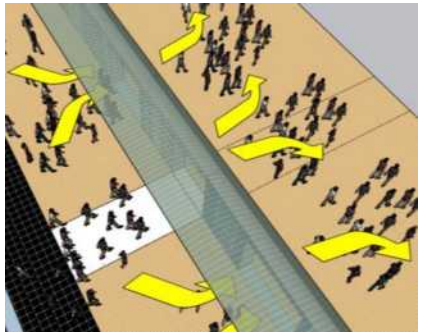
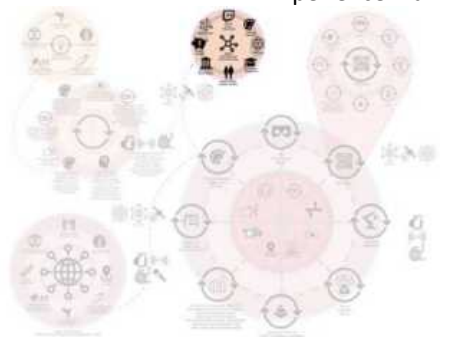


Watch on YouTube:
https://youtu.be/Q7IJXZNmJbc



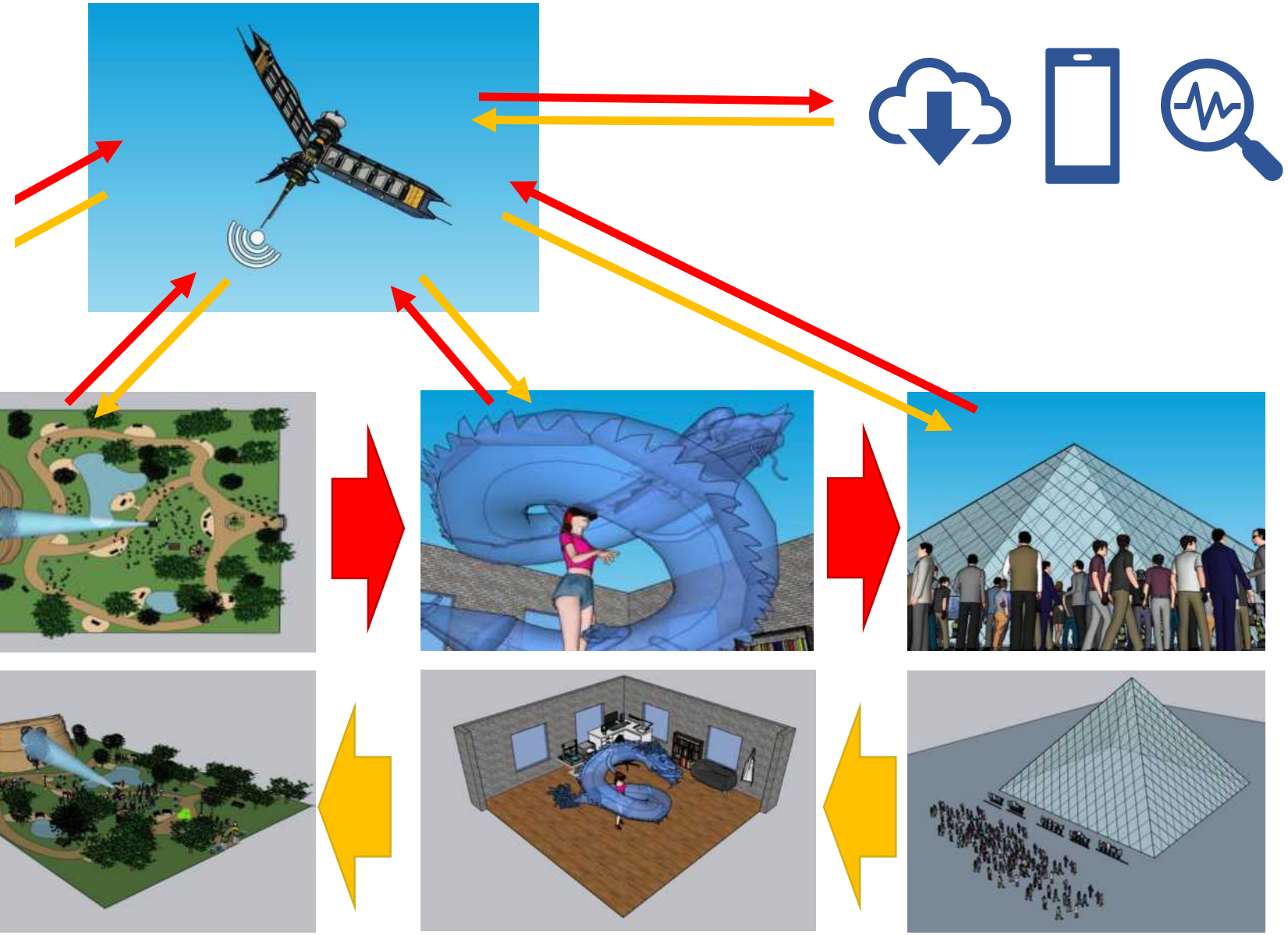


Experience Plan

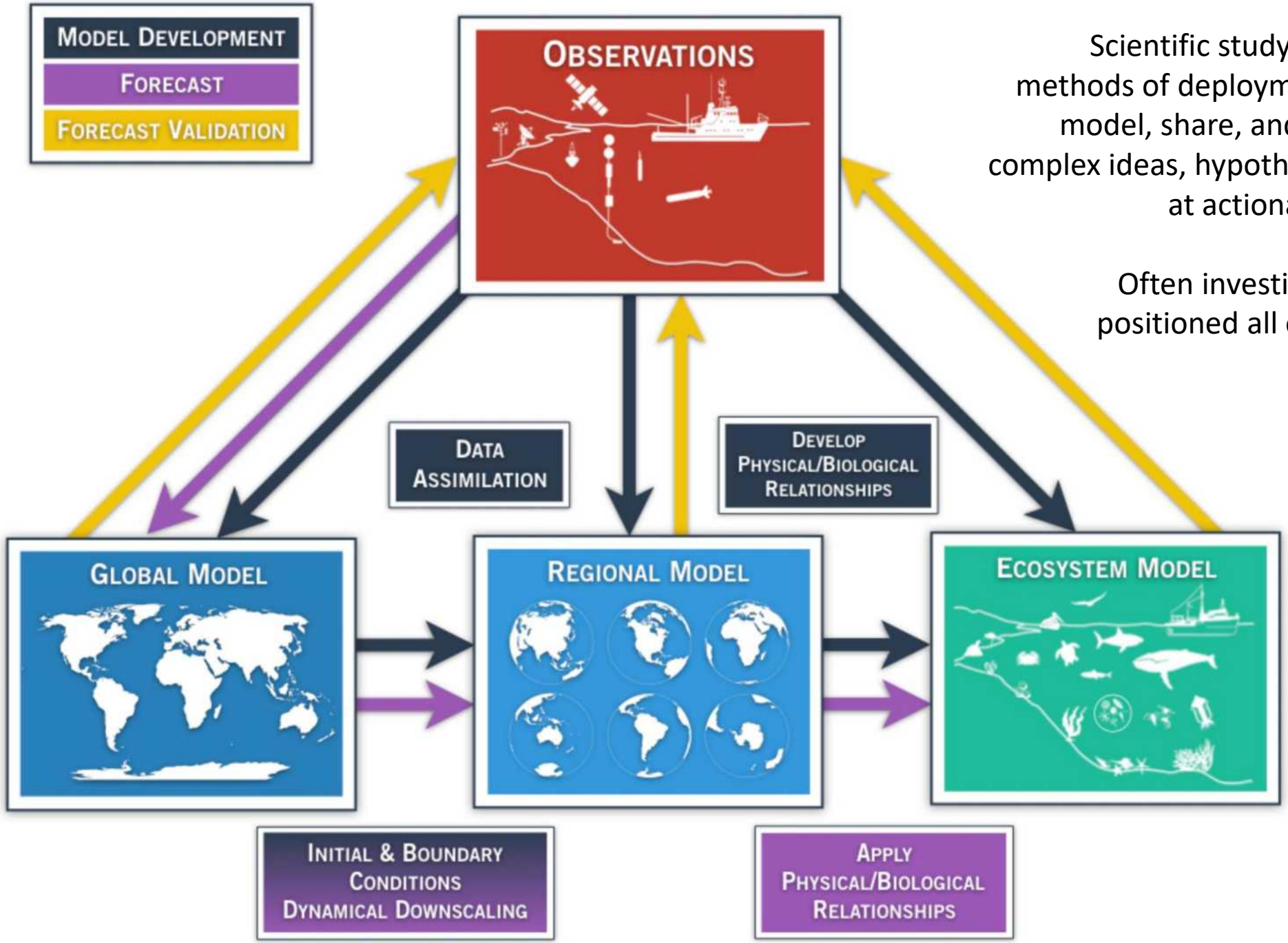


Intervention Data Source 00X
Flow Dynamics Patterns

- The outputs and interactions of site interventions 1 and 2 are beamed to other site installations, artist studios, scientists, data analysists.
- Using the game engine and complex algorithms, art, human interaction, big data, machine learning, AI, global data sets, historical data, and predictive analytics are synthesized and extrapolated to create new content that is shared globally in support of creating new creative works in real time.



Intervention installation sites are positioned all over the world. Each is in real time communication with the other, influencing each other, through the collaborative interaction of artist , guest, interface, data, interpretation, and realization through the game engine , internet and mobile technologies.



Scientific study follows similar methods of deployment to explore, model, share, and communicate complex ideas, hypothesis, and arrive at actionable outcomes.

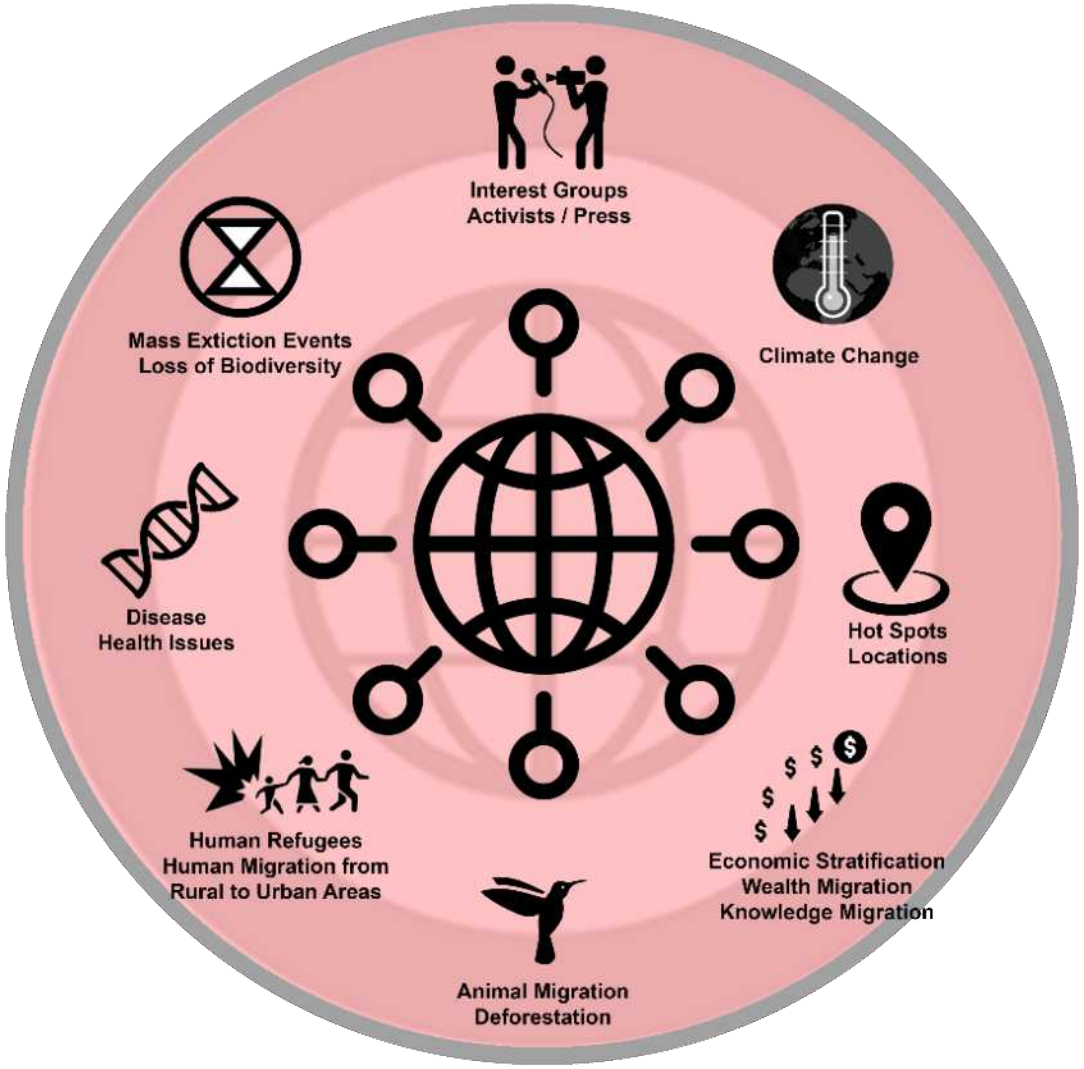
Often investigation sites are positioned all over the world.

Hot Spots
Crisis In Real Time

Cycle 4

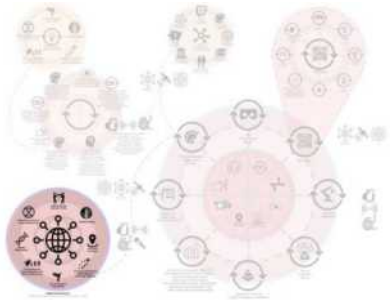
Activists, journalists, affected communities, and analysts collect and capture live events around the world in real time to live stream and share this content with the artists and guests.

For example: the Australian fires, Isis, terrorism, Borneo burning, collapse of the ice sheet, destruction of the Monarch butterfly's primary breeding ground, economic stratification of democratic countries, the rise of authoritarianism, (etc, etc).



Global Current Events
BEING TRANSMITTED AND ANALYZED IN REAL TIME

Experience Plan



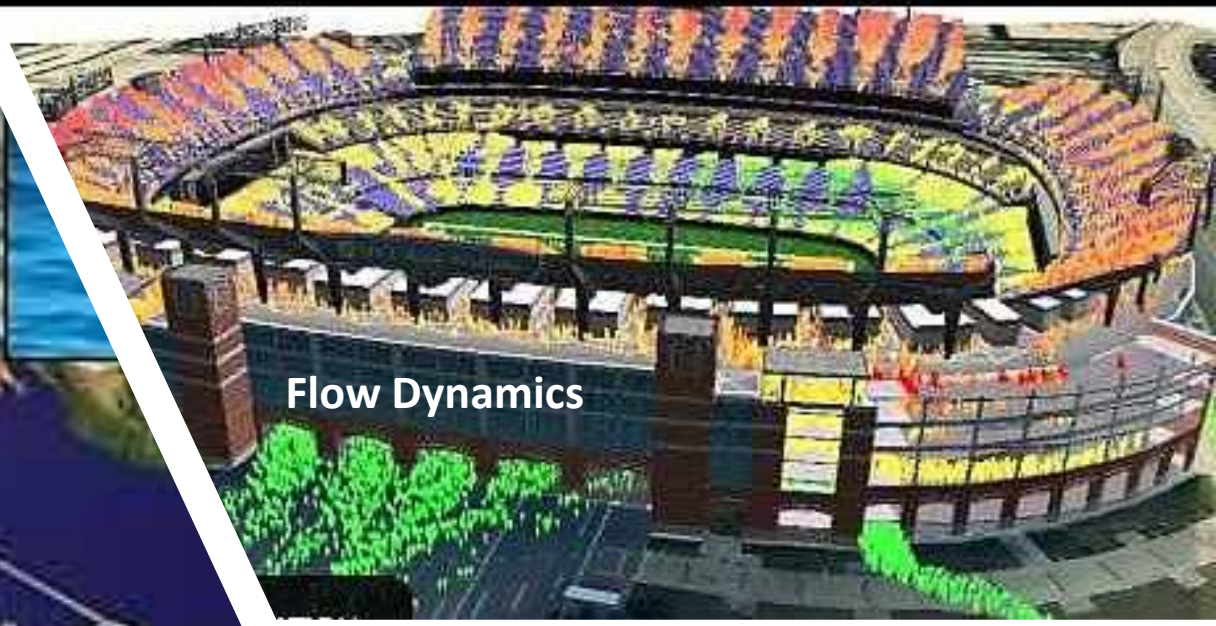
Global Hot Spots

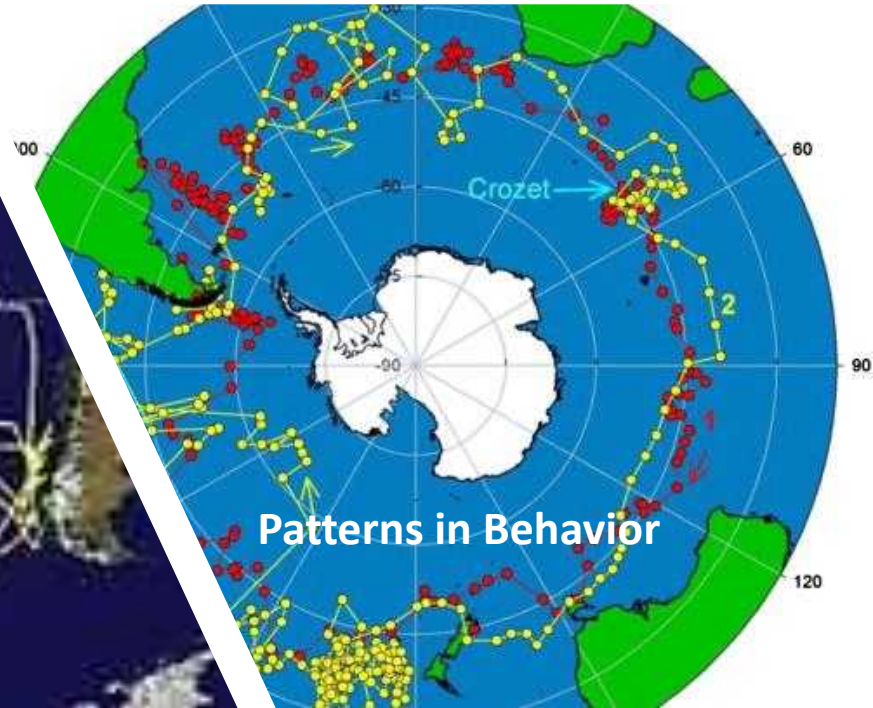
- **Climate**
  - Antarctica
  - Great Barrier Reef
  - Kilimanjaro
  - Patagonia
  - Oceania

- **Refugee**
  - Syria Huma
  - Myanmar Human
  - Mexico Monarchs
  - North Pole Polar Bears

- **Thought**
  - Science vs fascism United States
  - War on imagination

Animal Migration and Population Density

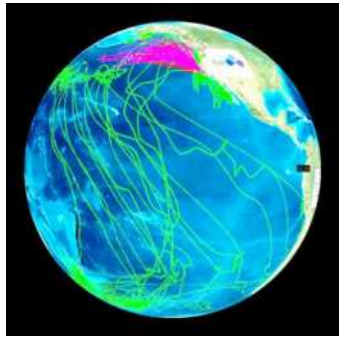


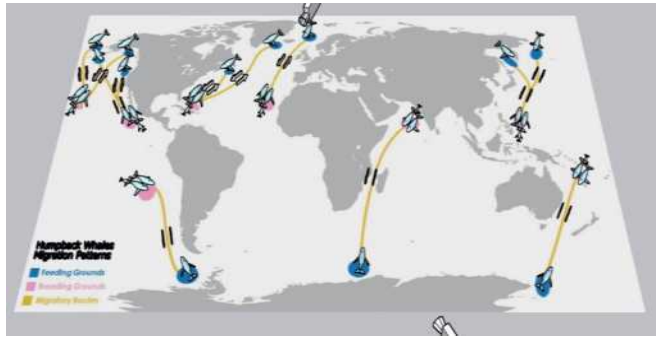


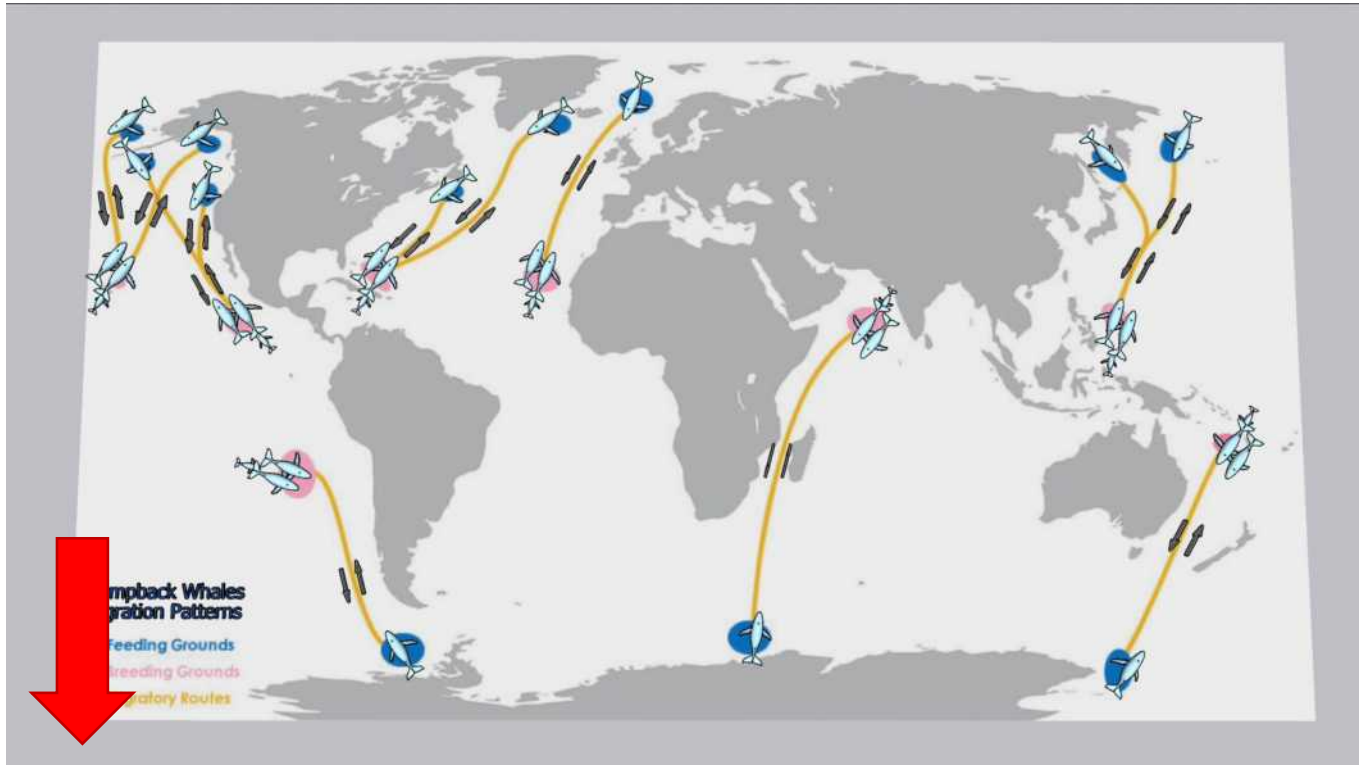
What is the data telling us?

How can we collect, observe, learn, interpret, extract, repurpose, use, and recreate with it?

How can we use this data to build bridges between cultures, races, beliefs, and lifeforms?







- Using the game engine, global positioning, contemporary data, historical data, algorithms, and predicative analytics, the data regarding migrations patterns are extrapolated into visualizations and outputs to create individual pieces of, art to advance machine learning and AI, and to inspire the work of other creatives, scientists, activists, policy makers, thought leaders and the public.

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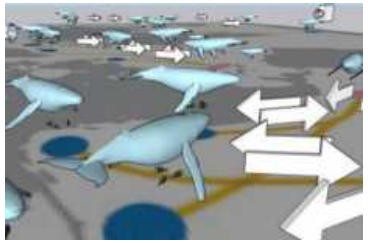
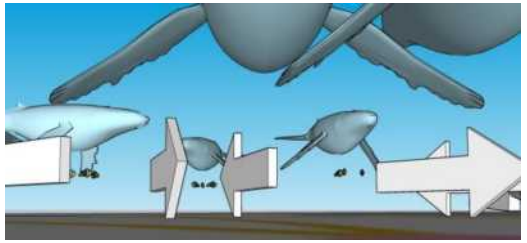
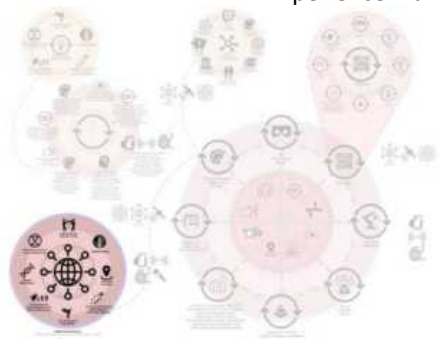
Watch on YouTube:
https://youtu.be/cKQGCP2xNA4

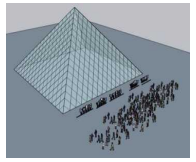




Experience Plan

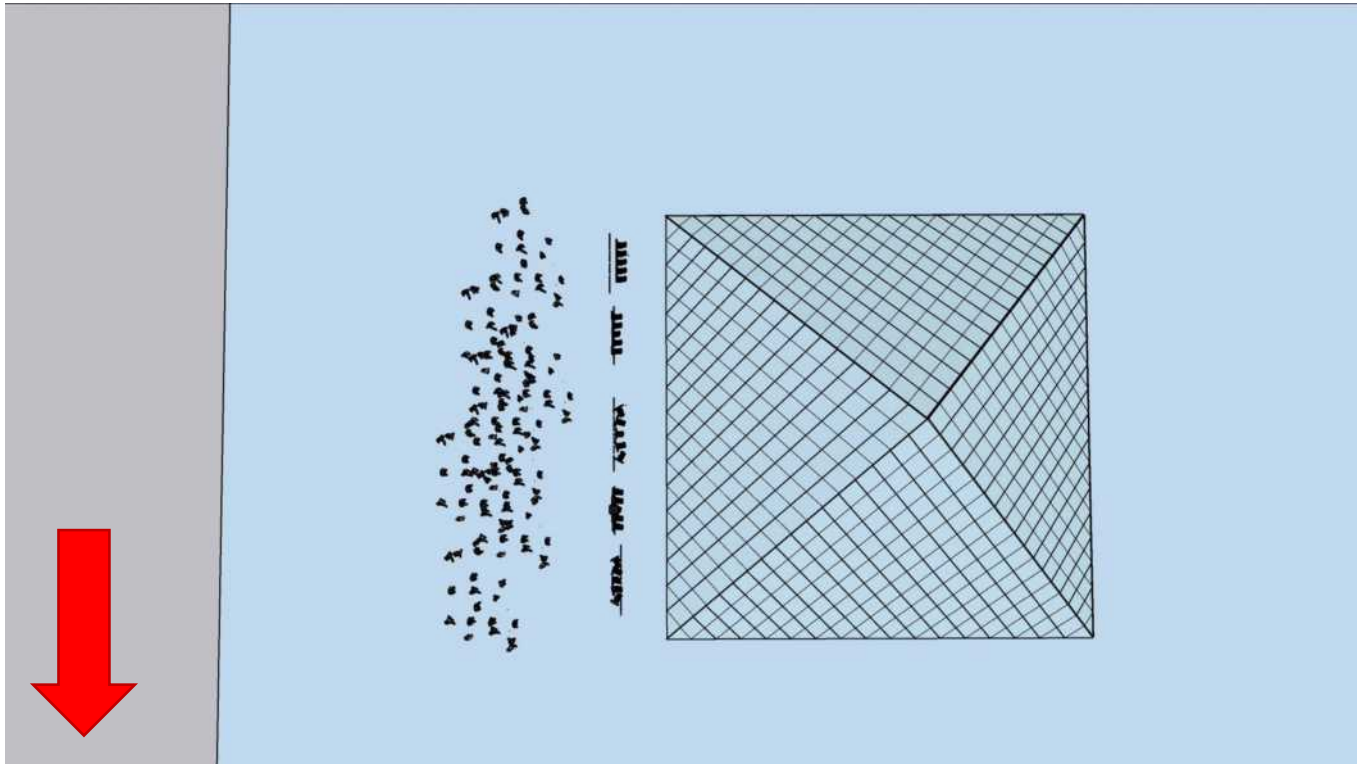


Intervention Data Source 00X
Migration Patterns

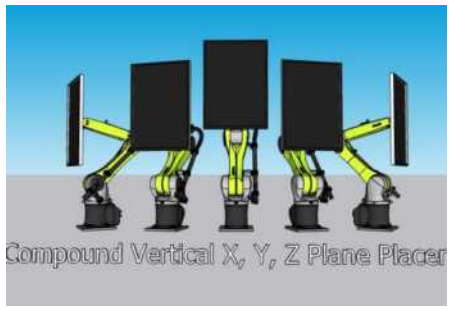


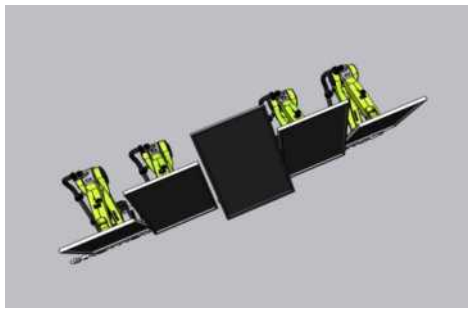
Watch on YouTube:
https://youtu.be/OWW0SSmWWsg

- Large scale intervention / installation 00X
- Guests can observe a series of pieces of collaborative interventions and participate in creating another intervention together.
- 15 Kuka arms are projected light or real time art creation or real time events at other locations on the earth.
- A digital array is capturing all of the movement of the participants (gesture, speed, density, etc).
- The output of this projection and the flow dynamics generated as result of the guest's choices and interactions result in creating another collaborative data set and intervention, which are then beamed to artist studios and other intervention sites around the world, seeding additional creation, thought, and intervention.

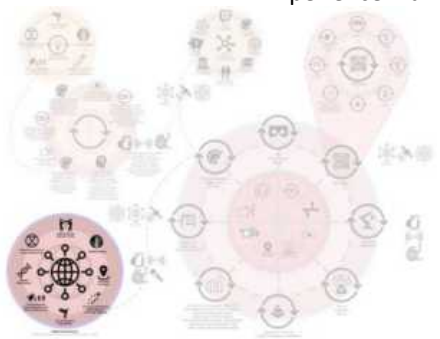


Watch on YouTube:
https://youtu.be/cO4AOY87vs4



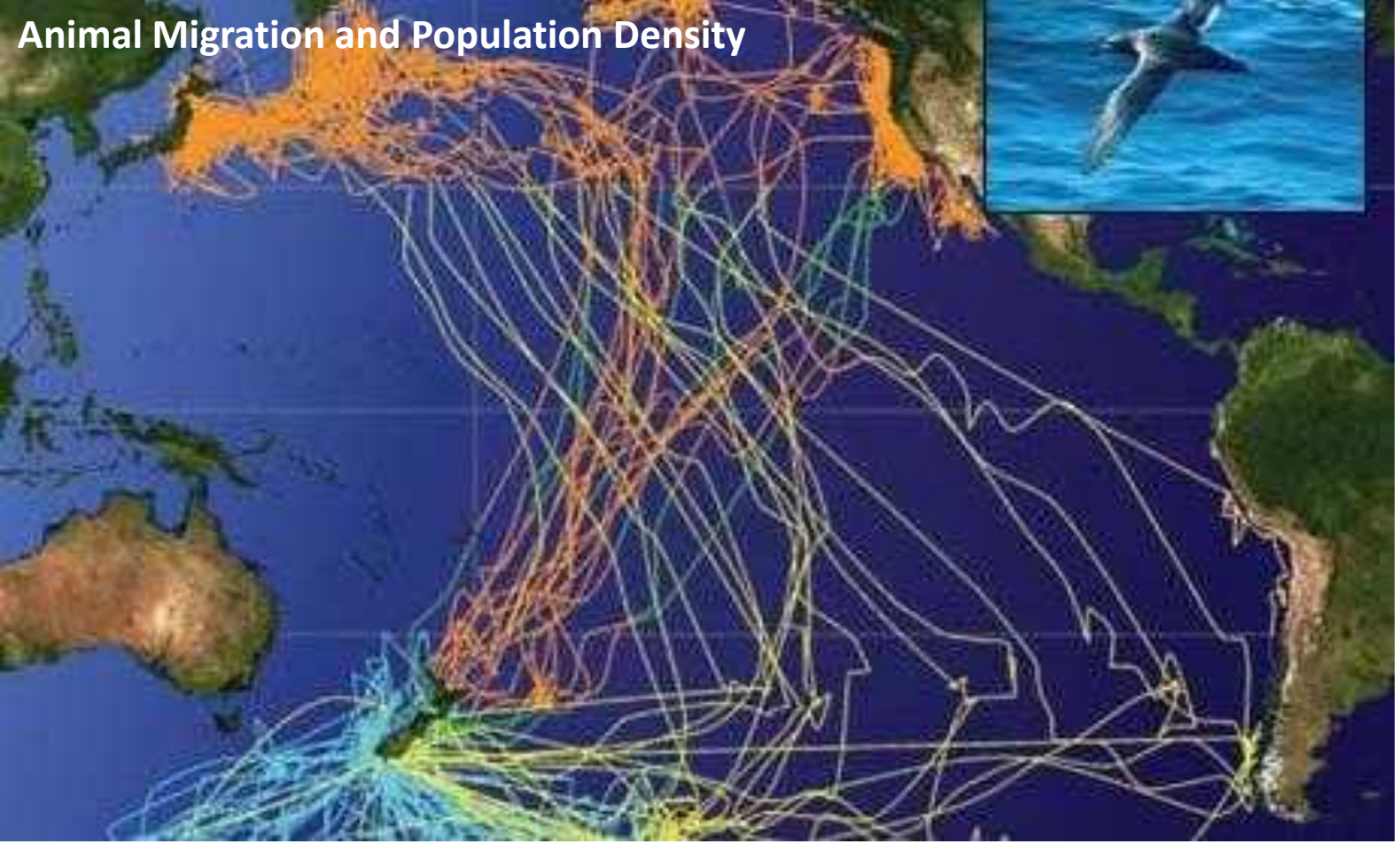


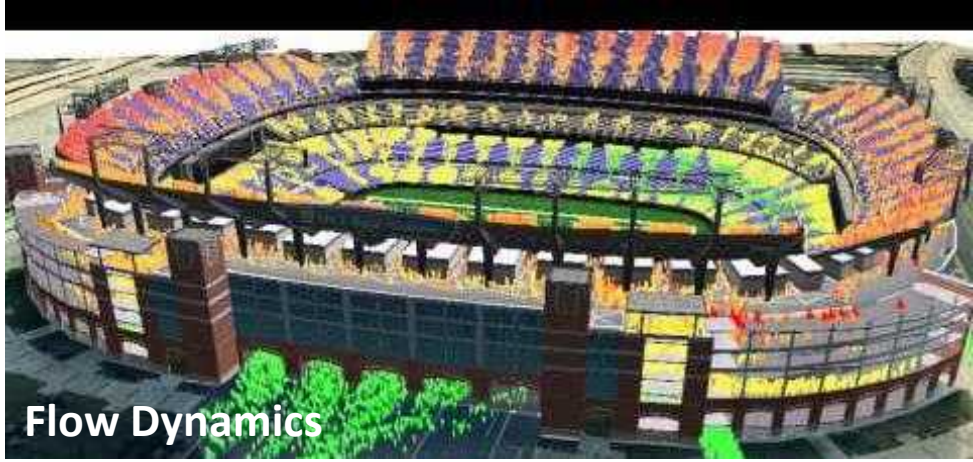
Experience Plan



Intervention Installation 00X
Large scale activation

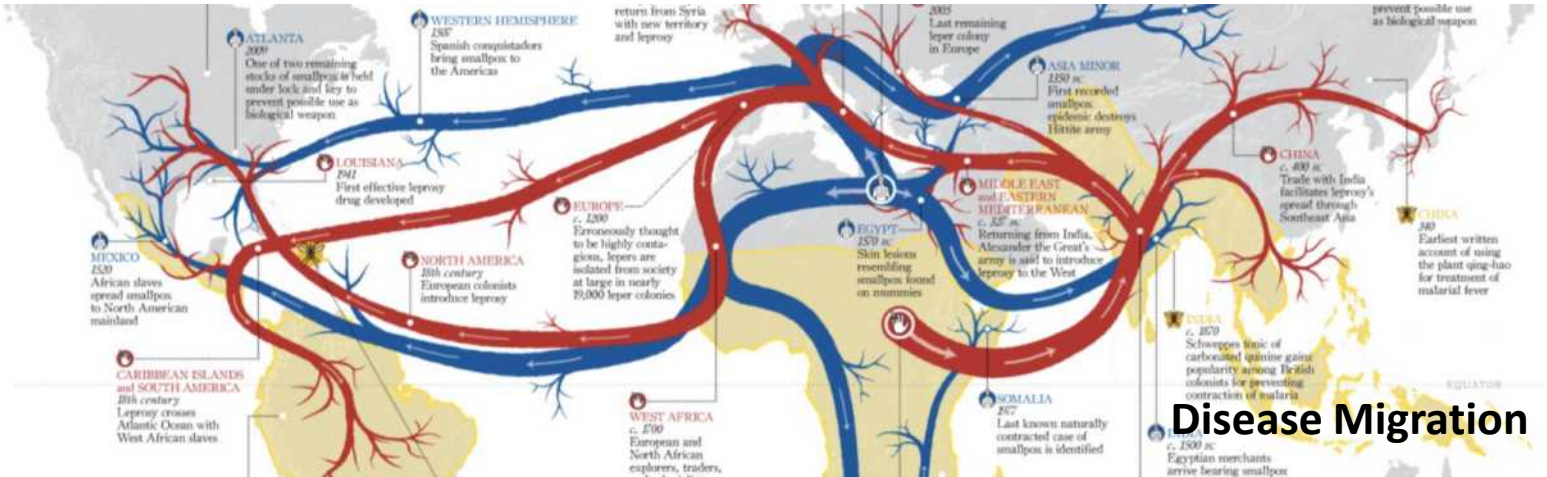
Change and Migration


Animal Migration and Population Density

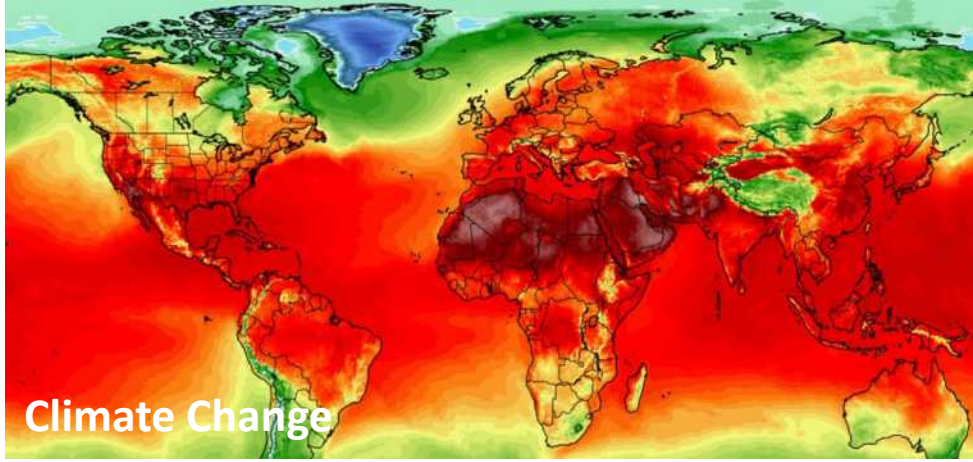

Flow Dynamics

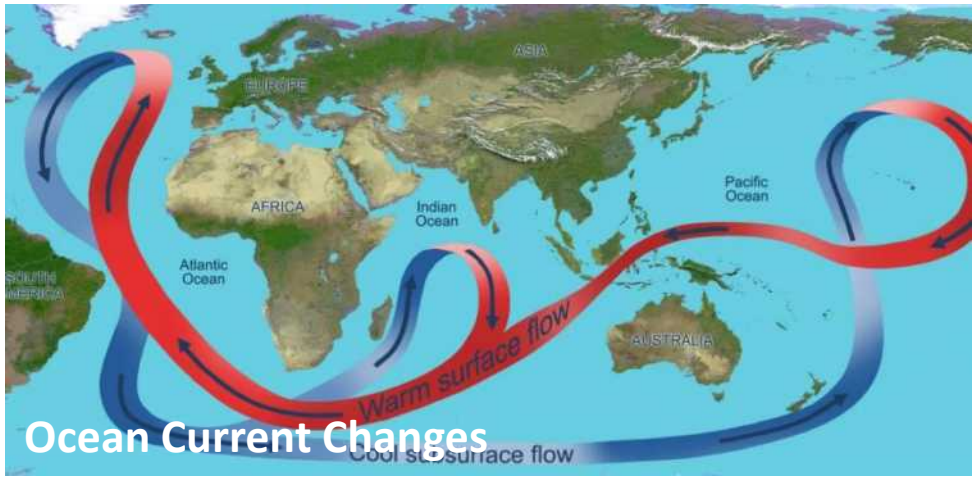
Human Migration
JOHN MOORE/GETTY

Urban Migration
M.R.M
Wealth Migration


ATLANTA
2009
One of two remaining stocks of smallpox is held under lock and key to prevent possible use as biological weapon
WESTERN HEMISPHERE
1505
Spanish conquistadors bring smallpox to the Americas
LOUISIANA
1941
First effective leprosy drug developed
MEXICO
1520
African slaves spread smallpox to North American mainland
NORTH AMERICA
18th century
European colonists introduce leprosy
EUROPE
c. 1200
Erroneously thought to be highly contagious, lepers are isolated from society at large in nearly 19,000 leper colonies
EGYPT
1570 BC
Skin lesions resembling smallpox found on mummies
CARIBBEAN ISLANDS and SOUTH AMERICA
18th century
Leprosy crosses Atlantic Ocean with West African slaves
WEST AFRICA
c. 1700
European and North African explorers, traders,
ASIA MINOR
1350 BC
First recorded smallpox epidemic destroys Hittite army
MIDDLE EAST and EASTERN MEDITERRANEAN
c. 327 BC
Returning from India, Alexander the Great's army is said to introduce leprosy to the West
CHINA
c. 400 BC
Trade with India facilitates leprosy's spread through Southeast Asia
CHINA
340
Earliest written account of using the plant qing-hao for treatment of malarial fever
SOMALIA
1977
Last known naturally contracted case of smallpox is identified
Disease Migration

Digital Migration


Climate Change

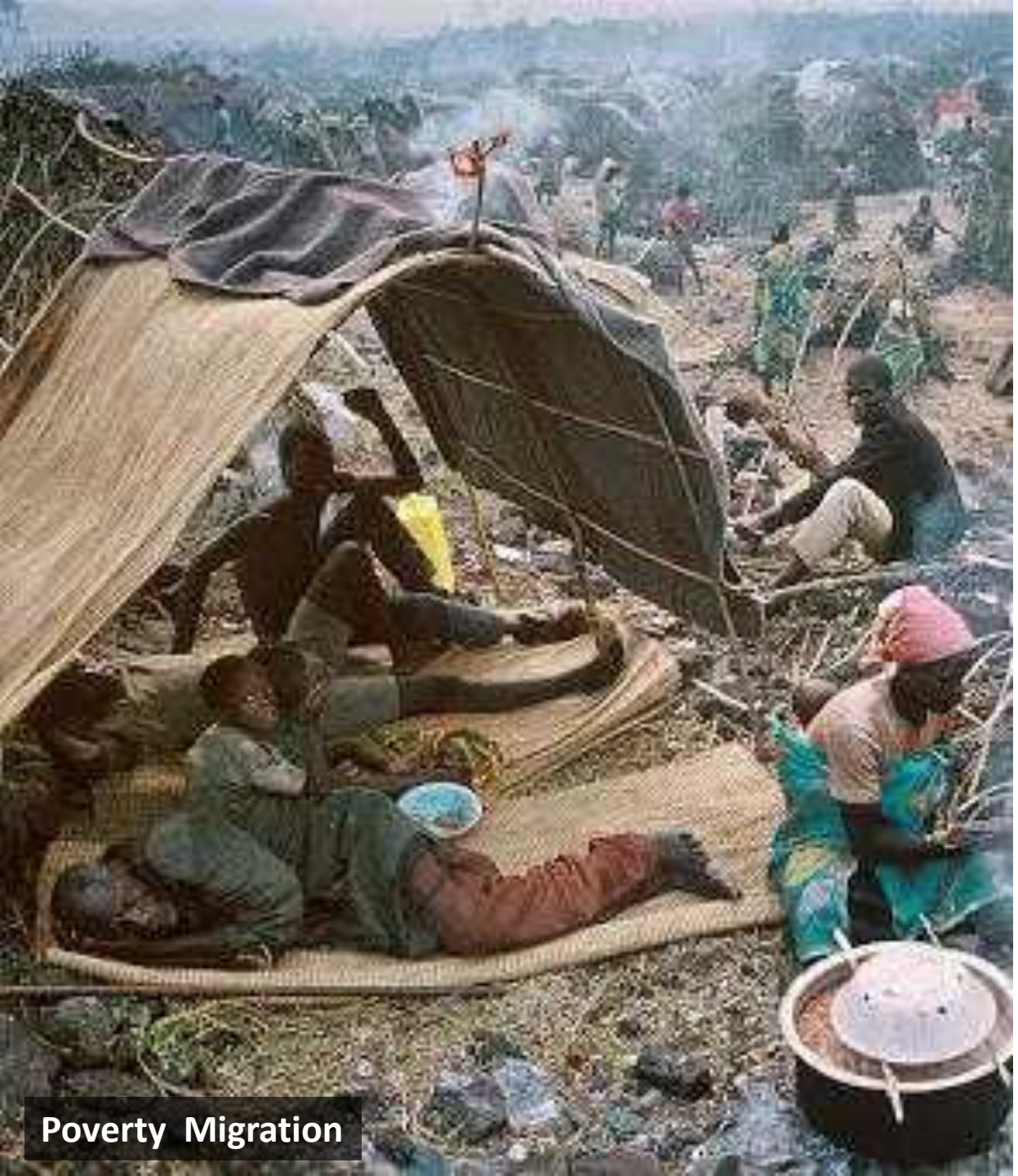

ASIA
EUROPE
AFRICA
Indian Ocean
Pacific Ocean
Atlantic Ocean
AUSTRALIA
Warm surface flow
Ocean Current Changes

Biological Changes

Knowledge Migration

Wealth Migration

Access and Mobility Migration


Poverty Migration

Safety Migration

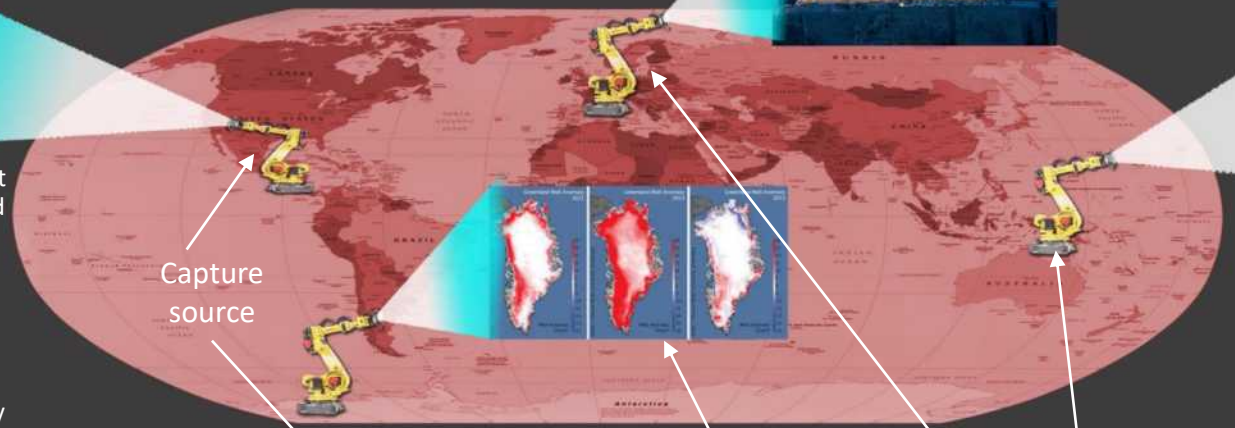
Housing Migration

There was a time when everyone had enough

Global Hot Spots are transmitted to the intervention site in real time.

The media towers are surface in LED and are fed content from global HOT SPOT activist live streams, lidar enabled drones, satellite imagery, and historical data content.

Based on the real time data sets and interactions with guests at various intervention sites, units move and are configured and reconfigured to represent various visualizations and manifestations of the data and activity on earth (such as migration patterns, temperature change, resource extraction, extinction events, and human impacts (such as war and refugee movement). guests are forced to move as result of this movement, which reflects the coming changes on the earth and the forced moves and changes that are before us.

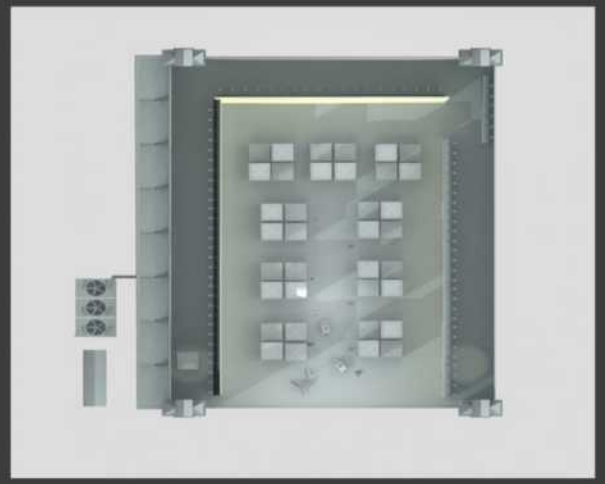


Capture source

Capture source

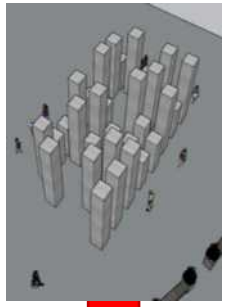
Capture source

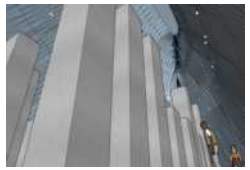
Capture source



Real time reconfigurable environmental LED surfaced media towers

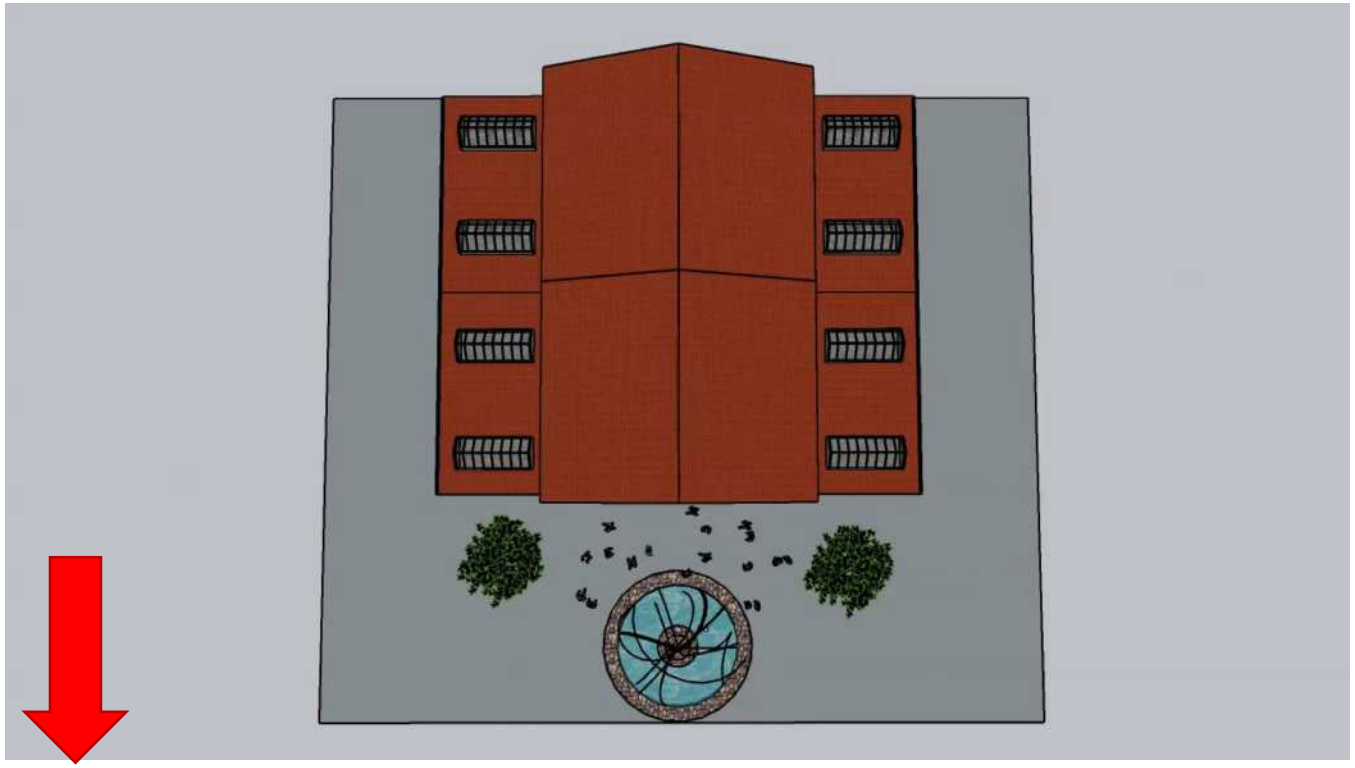
Refence Raven Sun:
Rec Room Military Simulator





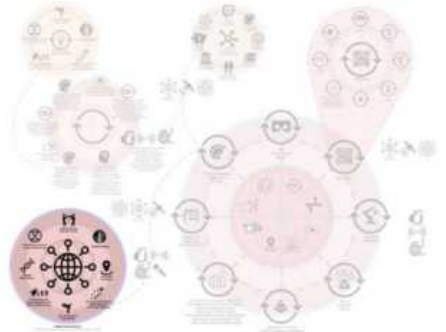
Watch on YouTube:
https://youtu.be/YCpQ8ftXYgQ

- Repurpose REC-TTS military simulation (Reconfigurable Environmental Combat-Tactical Training Simulator for this experiential intervention.
- Automated rapidly reconfigurable environmental media towers surfaced in LED, which operate in a method similar to Tetris ™ use geospatial collection data sets generated by existing maps, satellite scans, ground based geospatial capture techniques, and lidar enables drones to immediately replicate and urban space in the world.
- The media towers are surface in LED and are fed content from global HOT SPOT activist live streams, lidar enabled drones, satellite imagery, and historical data content.
- Based on the real time data sets and interactions with guess at various intervention sites, units move and are configured to represent various visualizations and manifestations of the data and activity on earth (such as migration patterns, temperature change, resource extraction, extinction events, and human impacts (such as war and refugee movement) guests are forced to move as result of this movement, which reflects the coming changes on the earth and the forced moves and changes that are before us.

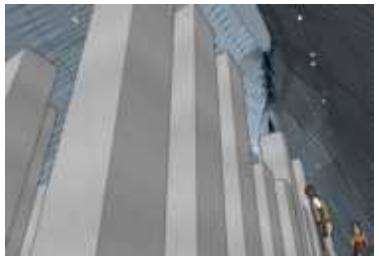
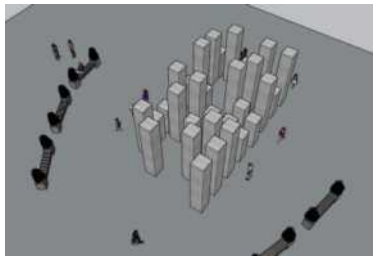
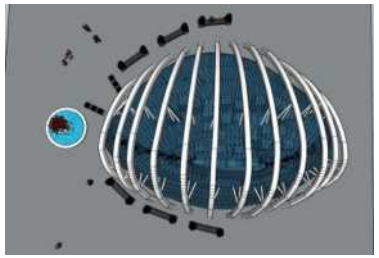
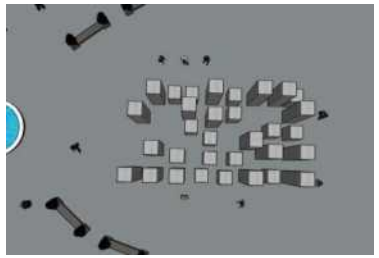


Watch on YouTube:
https://youtu.be/1G6WCcffJIc

Experience Plan

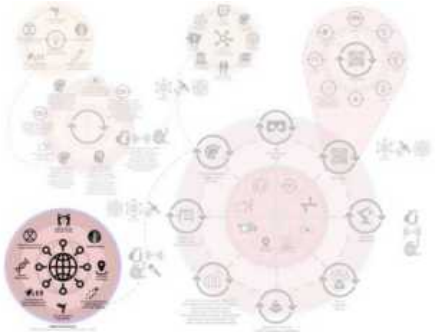


Intervention Installation 00X
Reconfigurable environment

- Repurpose REC-TTS military simulation (Reconfigurable Environmental Combat-Tactical Training Simulator for this experiential intervention.
- Automated rapidly reconfigurable environmental media towers surfaced in LED, which operate in a method similar to Tetris ™ use geospatial collection data sets generated by existing maps, satellite scans, ground based geospatial capture techniques, and lidar enables drones to immediately replicate and urban space in the world.
- The media towers are surface in LED and are fed content from global HOT SPOT activist live streams, lidar enabled drones, satellite imagery, and historical data content.
- Based on the real time data sets and interactions with guess at various intervention sites, units move and are configured to represent various visualizations and manifestations of the data and activity on earth (such as migration patterns, temperature change, resource extraction, extinction events, and human impacts (such as war and refugee movement) guests are forced to move as result of this movement, which reflects the coming changes on the earth and the forced moves and changes that are before us.

Experience Plan

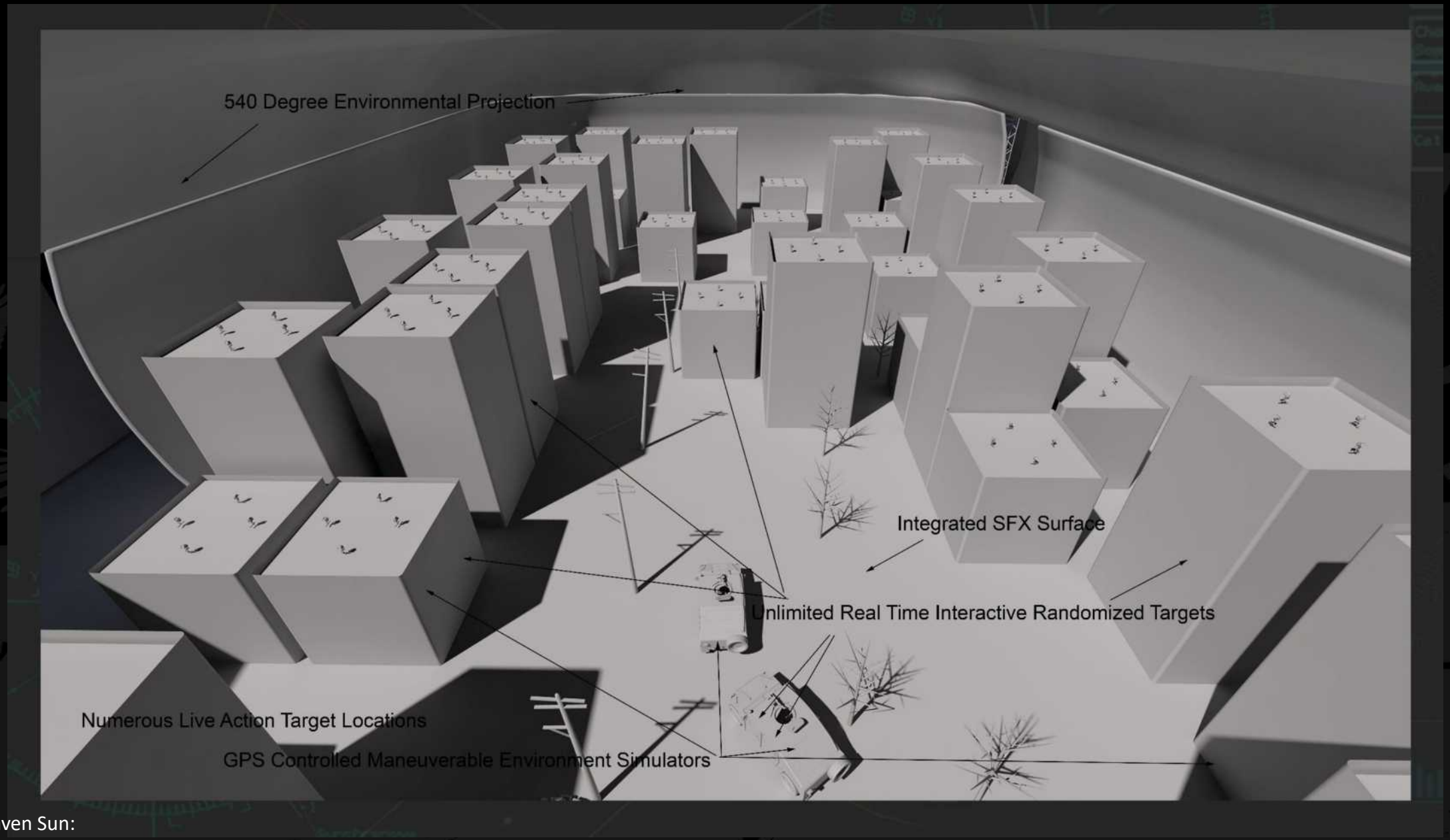


Intervention Installation 00X
Reconfigurable environment

Refence Raven Sun:
Rec Room Military Simulator

The REC Room REC-TTS Projection Version

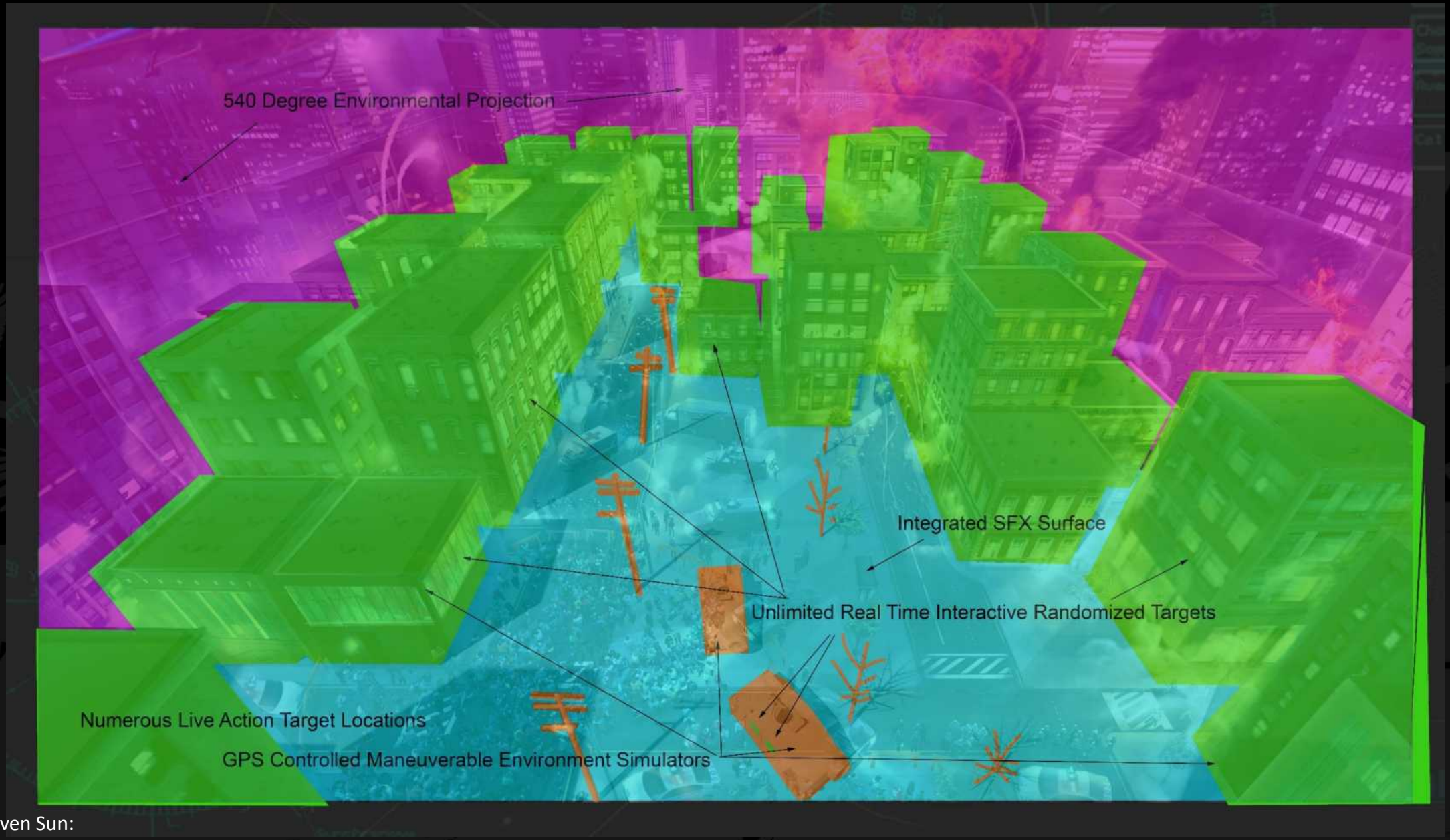
RAVENSUN CREATIVE



Refence Raven Sun:
Rec Room Military Simulator

The REC Room REC-TTS Projection Version

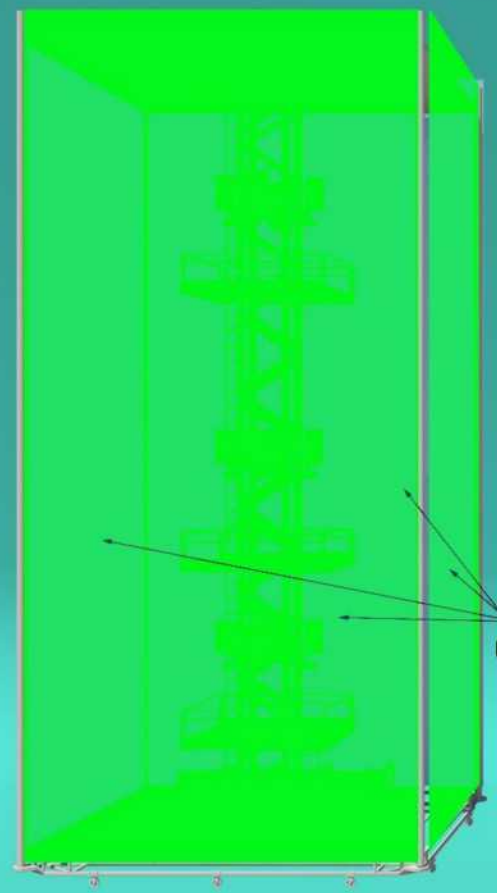
RAVENSUN CREATIVE



Refence Raven Sun:
Rec Room Military Simulator

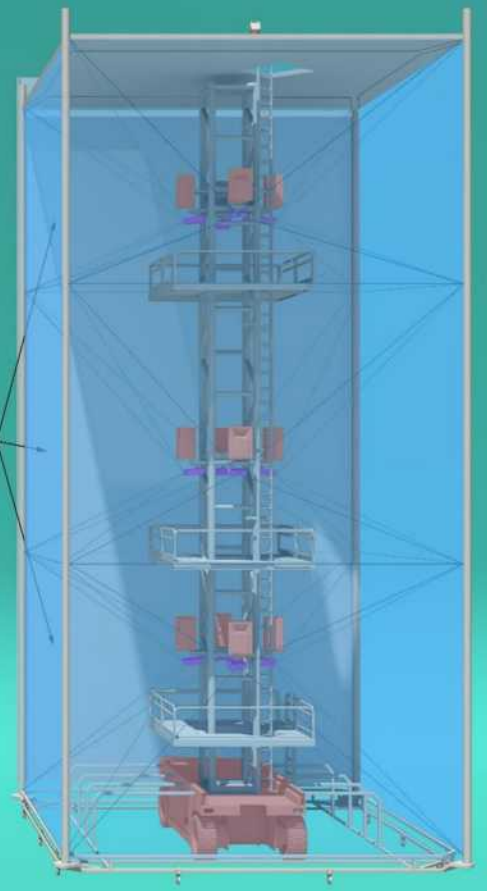
The REC Room REC-TTS Projection Version

RAVENSUN CREATIVE



Unlimited Surface Simulation
Unlimited Environmental Simulation
Unlimted Target Locations

Projection Cones
12 Total for the Sides
4 Total for the Ceiling



Refence Raven Sun:
Rec Room Military Simulator

Operational Animatics MES Operation

RAVENSUN CREATIVE

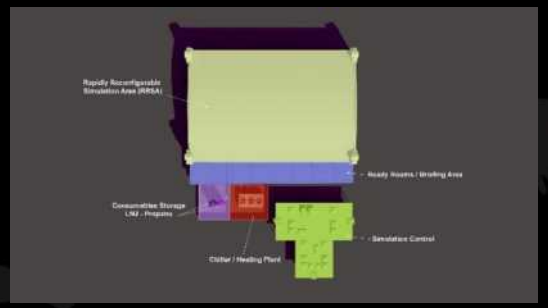
Watch on YouTube:
https://youtu.be/YCpQ8ftXYgQ

Video Produced and Owned By Raven Sun Creative Inc
All Content and Characters are the Property Raven Sun Creative Inc
Patent Pending

Refence Raven Sun:
Rec Room Military Simulator

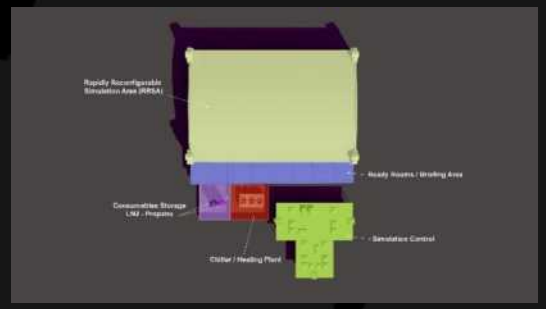
Facility JRAC Inter Operability Between Mainland Locations

RAVENSUN CREATIVE



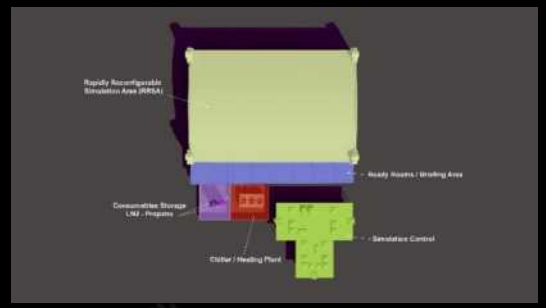
Location C

Hypothetically California, USA
Soldier Units Represented:
Hostile Forces



Location A

Hypothetically Virginia
Quantico Command



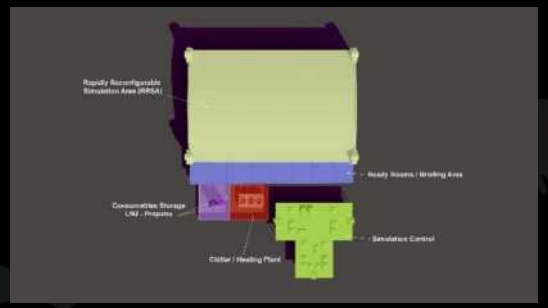
Location B

Hypothetically Nebraska, USA
Soldier Units Represent:
Patriot Forces

Refence Raven Sun:
Rec Room Military Simulator

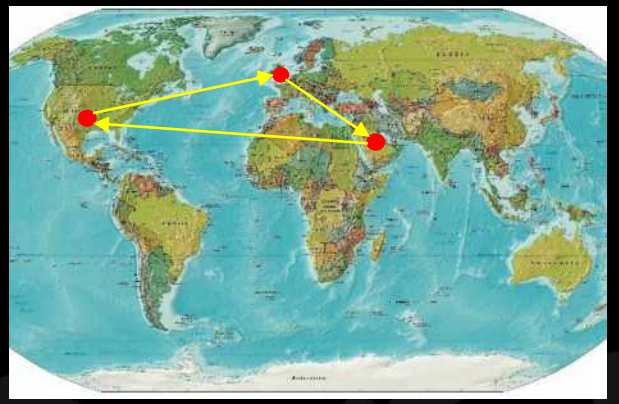
Facility JRAC Inter Operability Between Global Locations

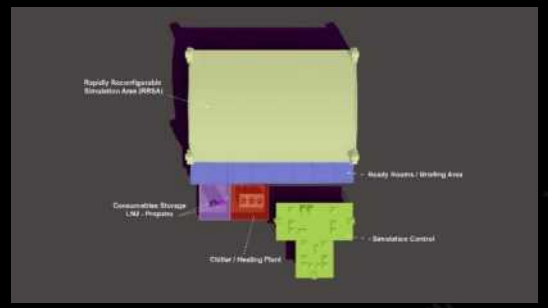
RAVENSUN CREATIVE



Location A

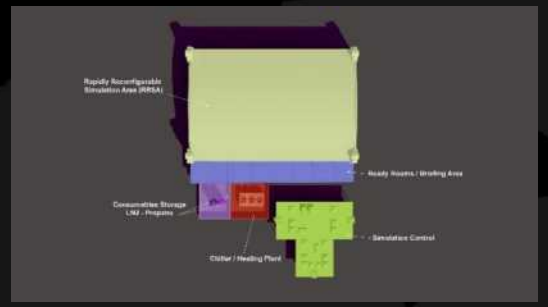
Hypothetically London, England
NATO Command





Location B

Hypothetically Saudi Arabia
Soldier Units Represent: Patriot Forces



Location C

Hypothetically Kansas, USA
Soldier Units Represented: Hostile Forces

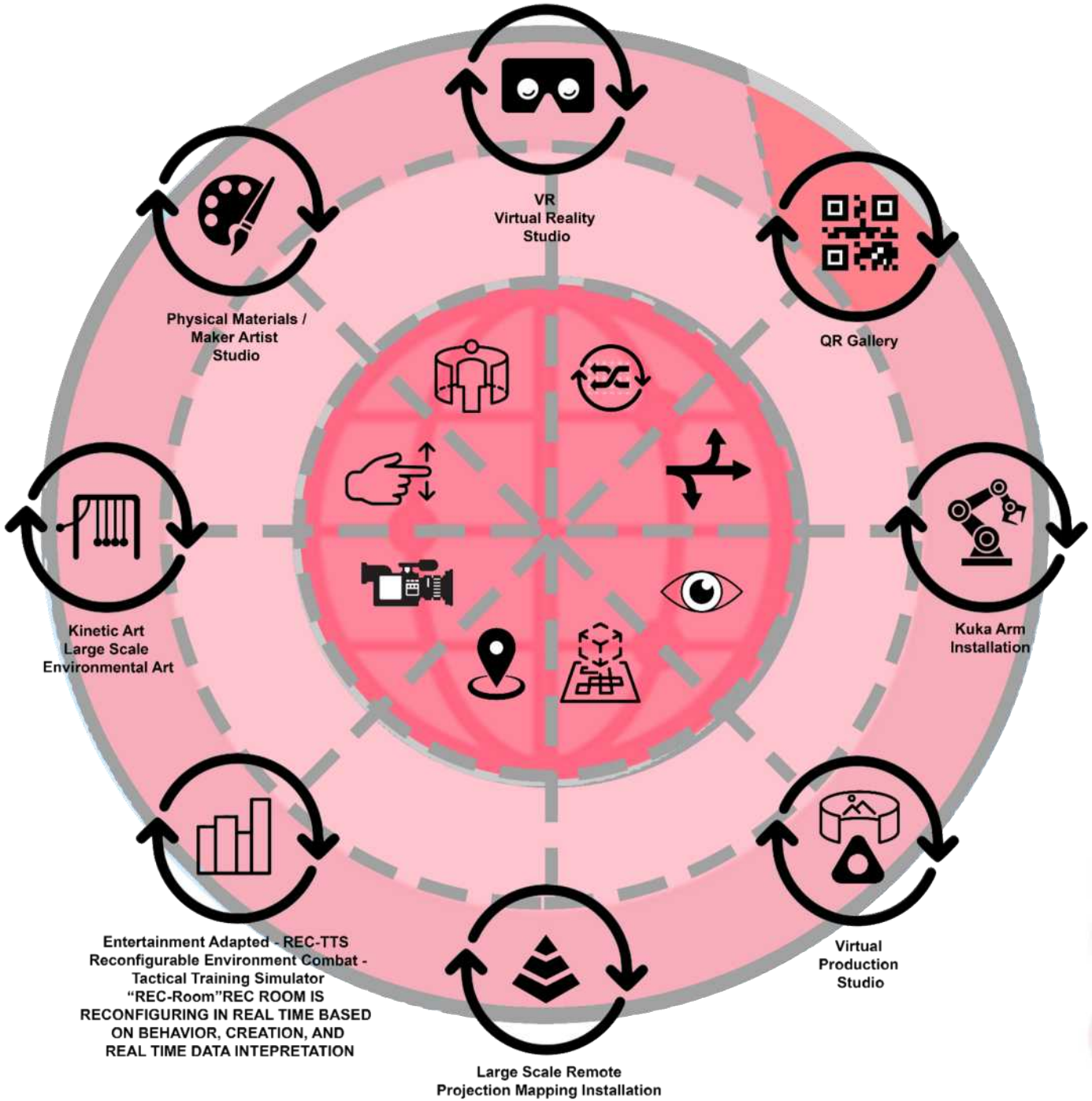
Refence Raven Sun:
Rec Room Military Simulator

Global Intervention

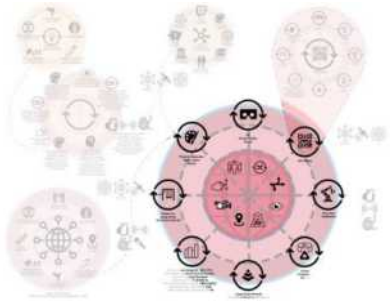
Cycle 5

Globally located artists (physical material artists, maker artists, and digital artists) react to the upstream content and events to create new and resonant downstream artworks and offer another interface opportunity to the public in real time.

Powerful interactions and data converge in a creative explosion, resulting in multiple manifestations of new art, new ideas, empowering action and dialog which result in seeding an awakening for self actualization and change.



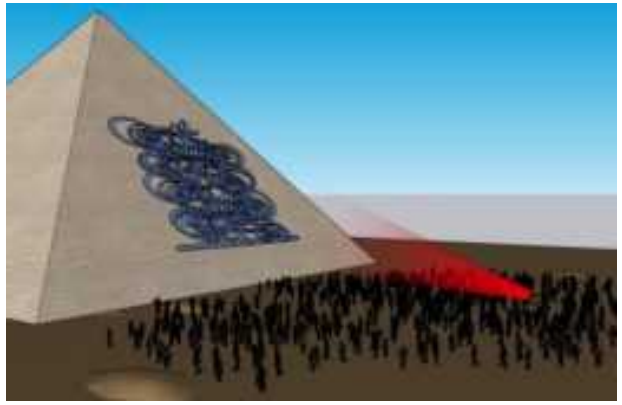
Experience Plan

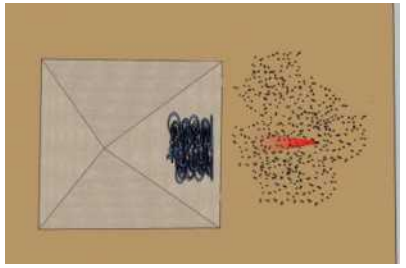


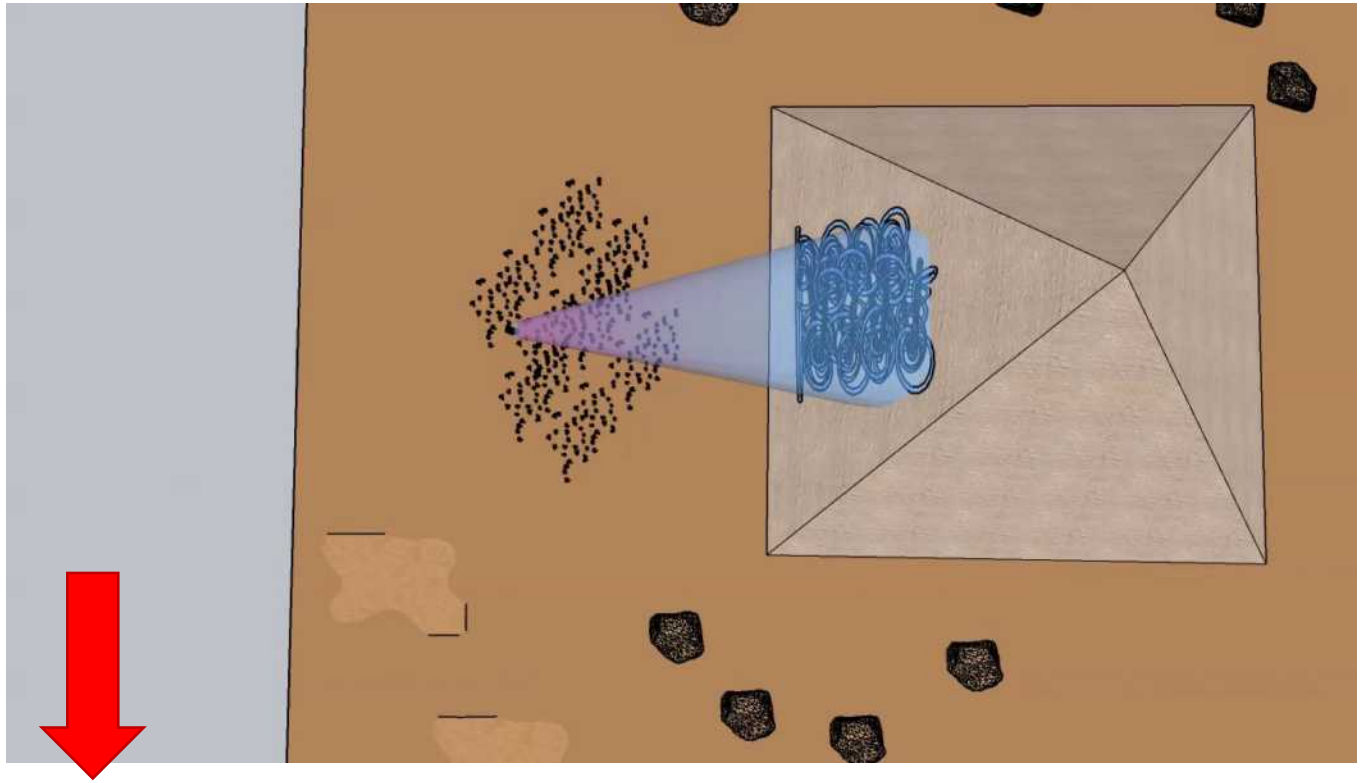
Global

Intervention

Break Through

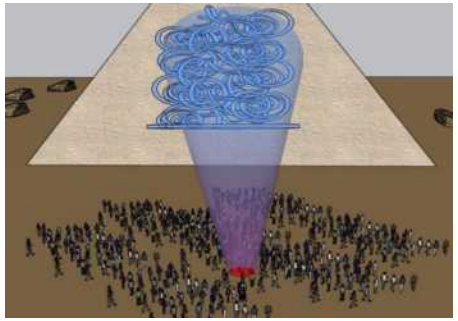


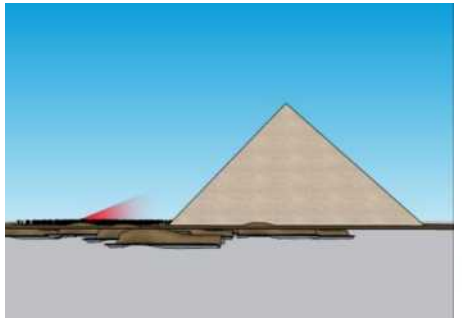




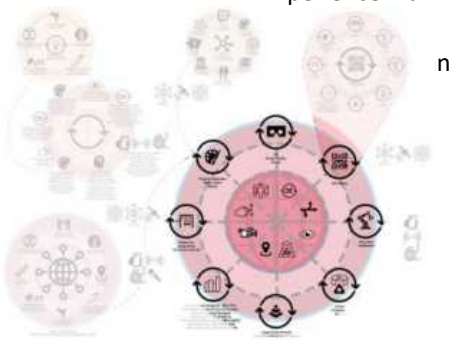
- Large scale intervention / installation 00X
- Guests can observe collaborative piece of art
- 1 Kuka arm is projecting light from the captured project at another location on the earth.
- A digital array is capturing the movement of the participants (gesture, speed, density, duration, etc)
- The output of this projection and the flow dynamics generated as result of the guest's choices and interactions result in creating another collaborative data set and intervention, which are then beamed to artist studios and other intervention sites around the world, seeding additional creation, thought, and intervention.

Watch on YouTube:
https://youtu.be/Ceg4UcV8DEM



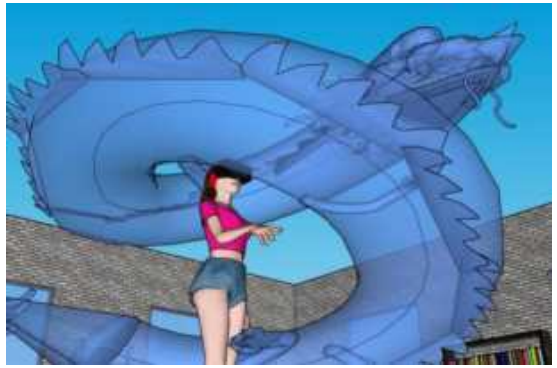


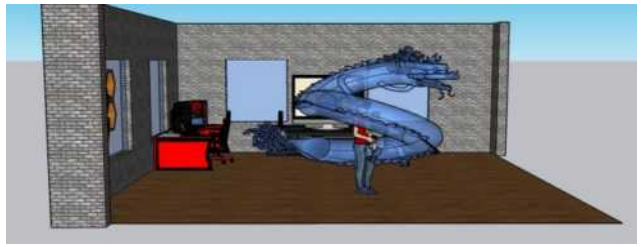
Experience Plan



n

Intervention Installation 00X
Large scale activation





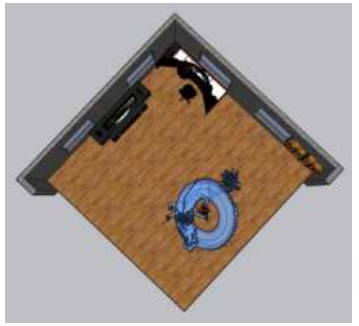
- Breaking the 4th plane, we take intervention, art and experience to another level.

- Using global positioning, digital QR Codes, powerful gaming engines, AR/VR/MR, mobile technology, and all of the traditional and new arts forms we make every park, every coffee shop, every car, every abandoned warehouse, every empty retail space, - an interactive gallery for self enlightenment, real time creation, knowledge sharing, inspiration, resulting in awareness, opportunity, and intervention on a scale never before imagined or attempted.

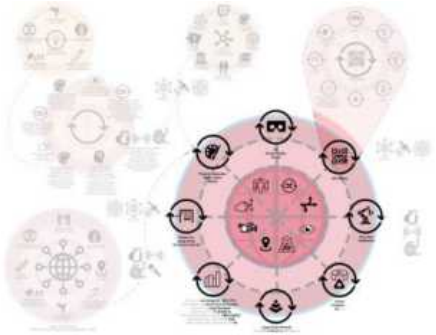
- Exhibition spaces, first of their kind where there is no physical art or artist in the space, but that they are digitally present in AR / MR / VR and allowing guests to interact, observe, and create collaboratively in real time.

- Breaking all boundaries, we create the world before us. Via democratizing every surface and space on earth to unlimited creativity agency and knowledge sharing - to see the opportunity that lies before us to rebuild to world we live in from the ground up.

Watch on YouTube:
https://youtu.be/3zp_FVz2JVA

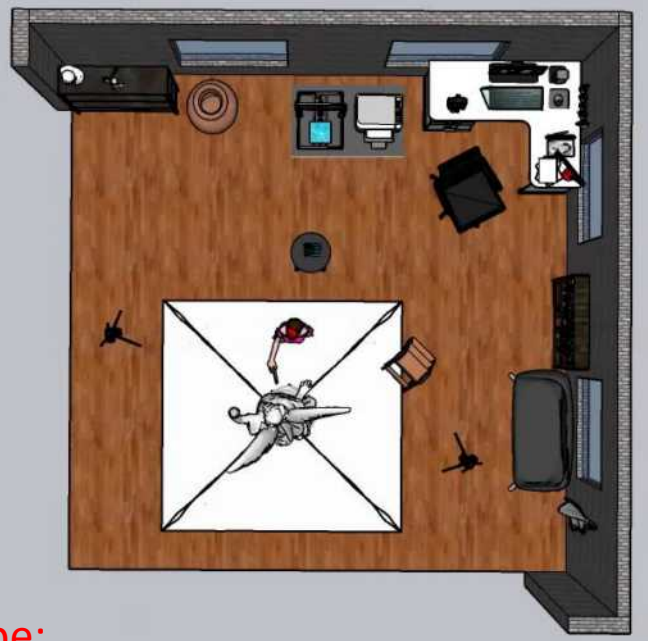


Experience Plan



Intervention Installation 00X
Global Virtual Reality Artist Studios

Watch on YouTube:
https://youtu.be/dXCvBxv1KkU
@AnnaDreamBrush



Watch on YouTube:
https://youtu.be/pig06hHA55I

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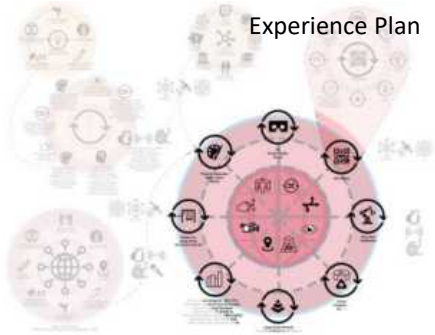

Intervention Installation 00X
Traditional Artist Studio Digitally Enabled

- Breaking the 4th plane, we take intervention, art and experience to another level.

- Using global positioning, digital QR Codes, powerful gaming engines, AR/VR/MR, mobile technology, and all of the traditional and new arts forms we make every park, every coffee shop, every car, every abandoned warehouse, every empty retail space, - an interactive gallery for self enlightenment, real time creation, knowledge sharing, inspiration, resulting in awareness, opportunity, and intervention on a scale never before imagined or attempted.

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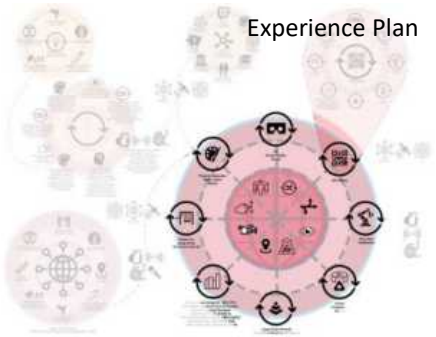
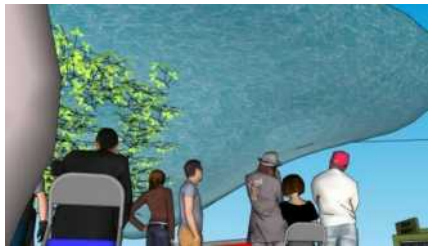
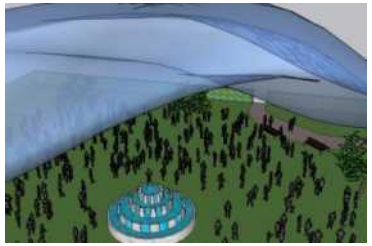
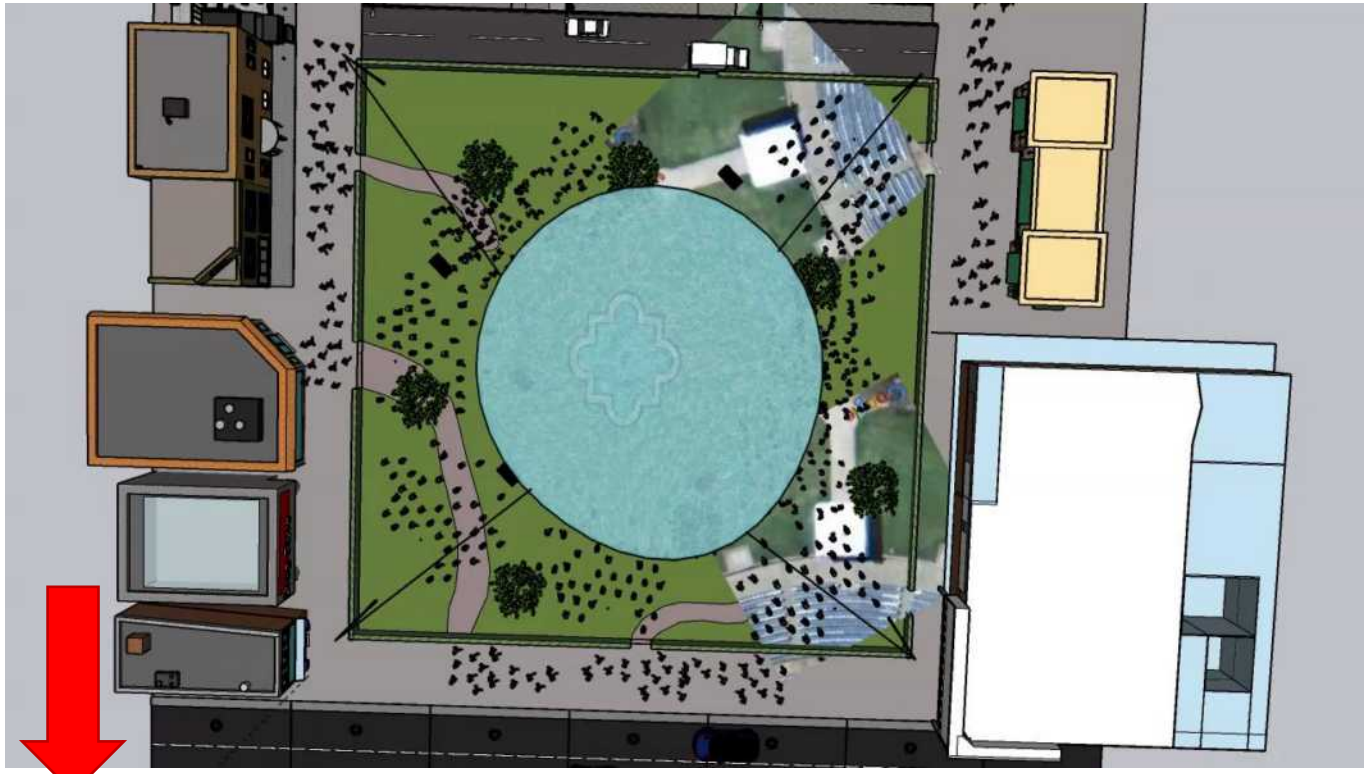
Watch on YouTube:
https://youtu.be/6bnC3ebn6aA



Intervention Installation 00X
Traditional Artist Painting Studio Digitally Enabled



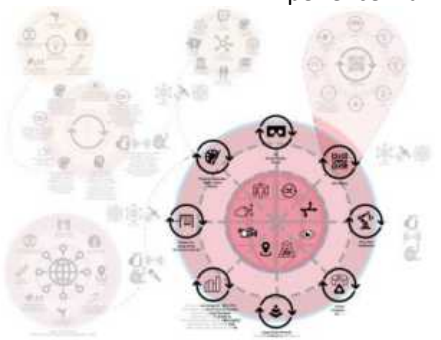




- Large scale intervention
- Large urban scale piece of kinetic installation art
- Use geospatial array capturing techniques data and polygon sets of the weather, kinetic art movement, and people's movement and interactions in the space, real time data sets and interactions are interpreted to represent various visualizations and manifestations of the data and activities such as kinetic light panels, lights that are controlled and colored to illuminate the public space, on-line visualizers, computer drawn art, or music that other artists may create too.
- Other works positioned on the earth and data sets from other sites (such as migration patterns, temperature change, resource extraction, extinction events, and human impacts (such as war and refugee movement), can also be extrapolated into visualizations of light, sound, and movement at this site. Another example would be 5 axis sculpting of forms by a kuka arm that can sculpt abstract objects from this data.

Watch on YouTube:
https://youtu.be/lKJ2FfKmv54

Experience Plan



Intervention Installation 00X
Large scale activation

Art In The Digital Meta Universe

Cycle 6

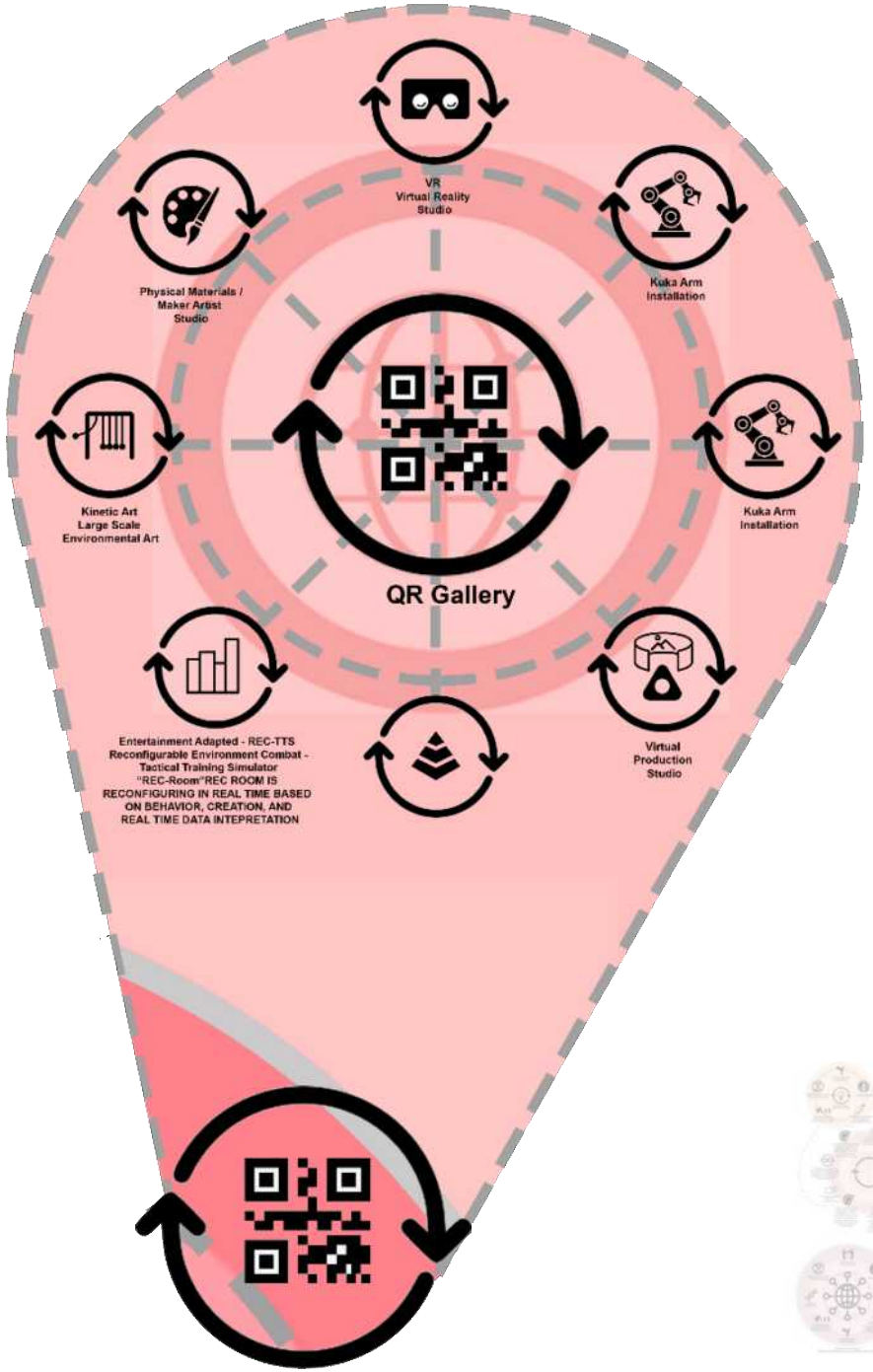
Breaking the 4th plane, we take intervention, art and experience to another level.

Using global positioning, digital QR codes, powerful game engines, AR / VR / MR, mobile technology, and intersecting all of the traditional and new art forms we make every park, every coffee shop, every car, every abandoned warehouse, every empty commercial retail / office space an interactive gallery for self enlightenment, real time creation, knowledge sharing, and inspiration, resulting in awareness, opportunity, and intervention bridging manifestations in the real and digital world on a scale never before imagined or attempted.

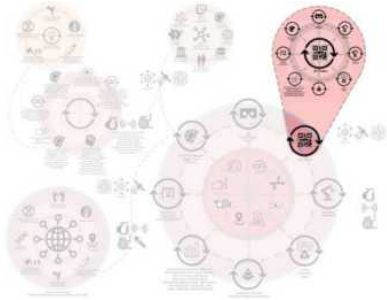
Exhibition spaces, the first of their kind where there is no physical art or artist present in the space are connected in real time as digitally present via AR / VR / MR, allowing guests to interact, observe, influence, and create collaboratively in real time.

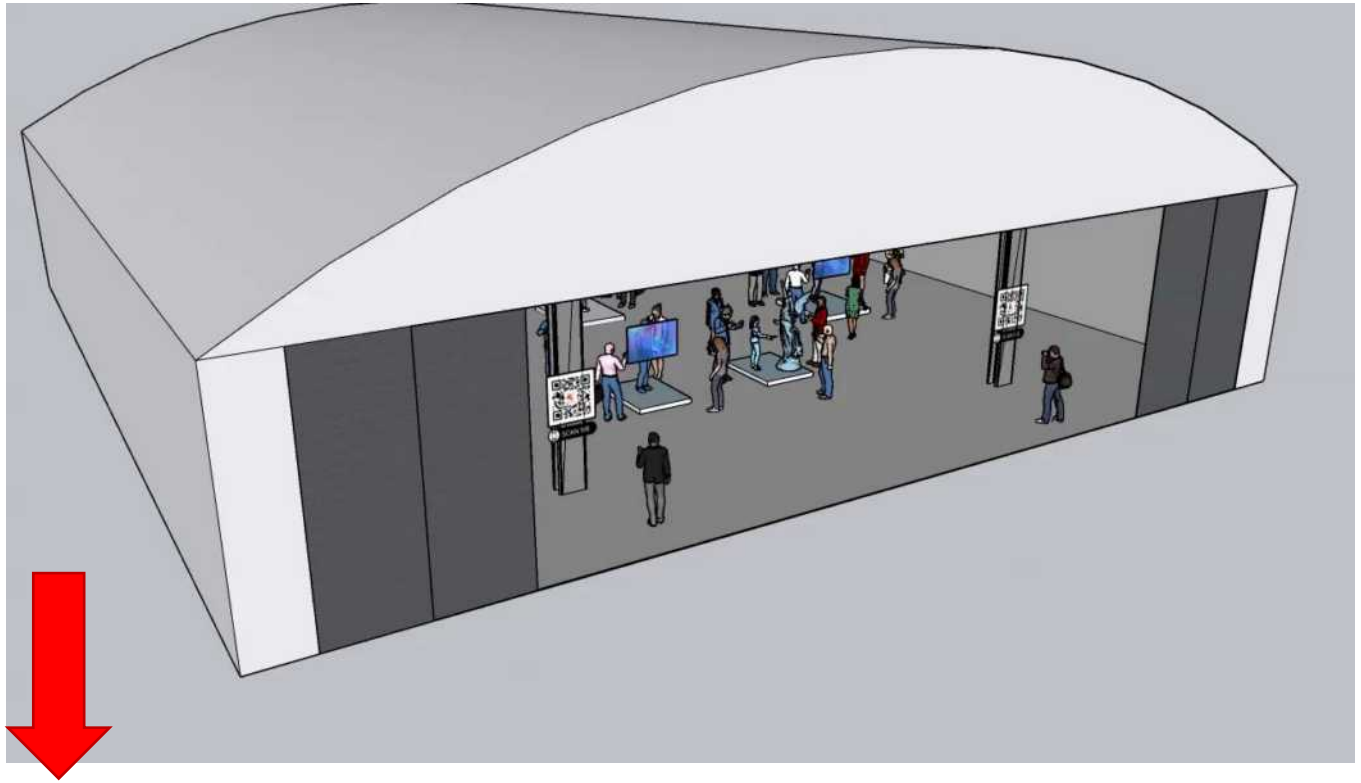
Breaking all boundaries, we create the world before us.

Via democratizing every surface and space on earth to exhibit, support, and inspire unlimited creative agency, autonomy, and knowledge sharing we seize the opportunity before us to rebuild the world we live in from the ground up phygitally.



Experience Plan





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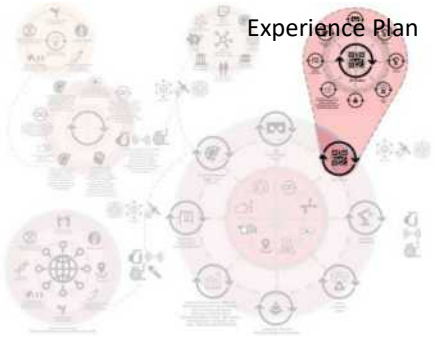
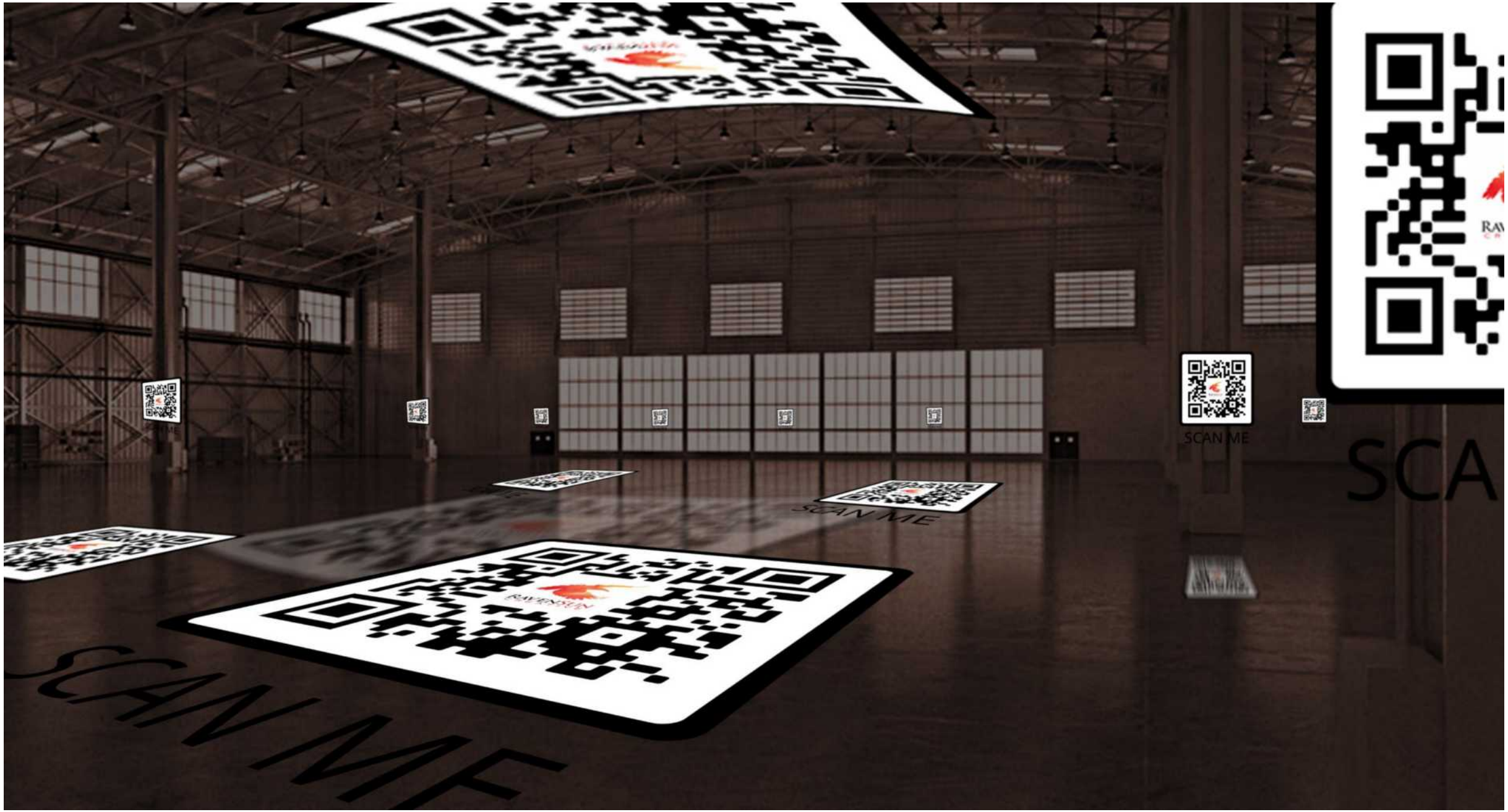
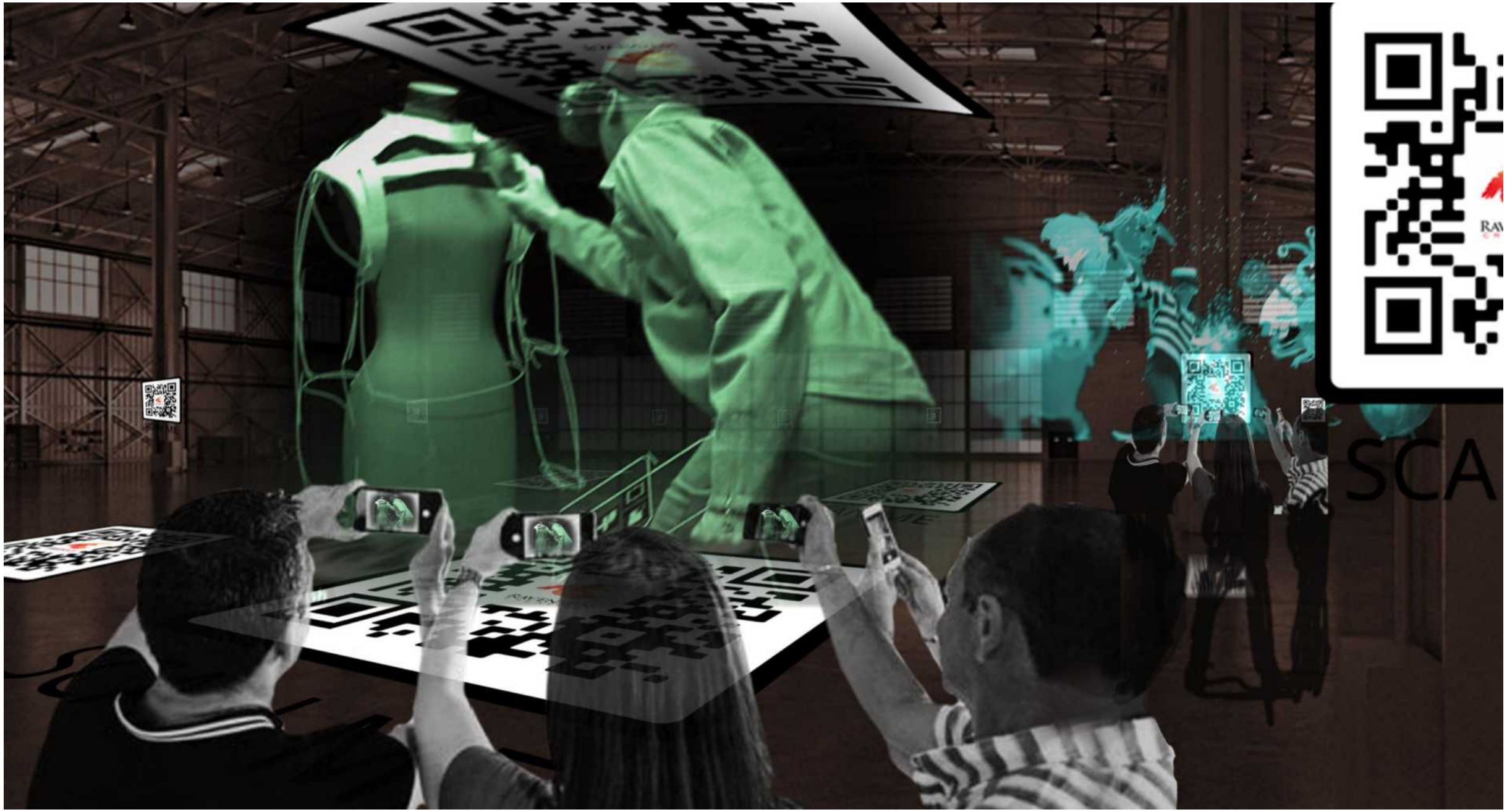
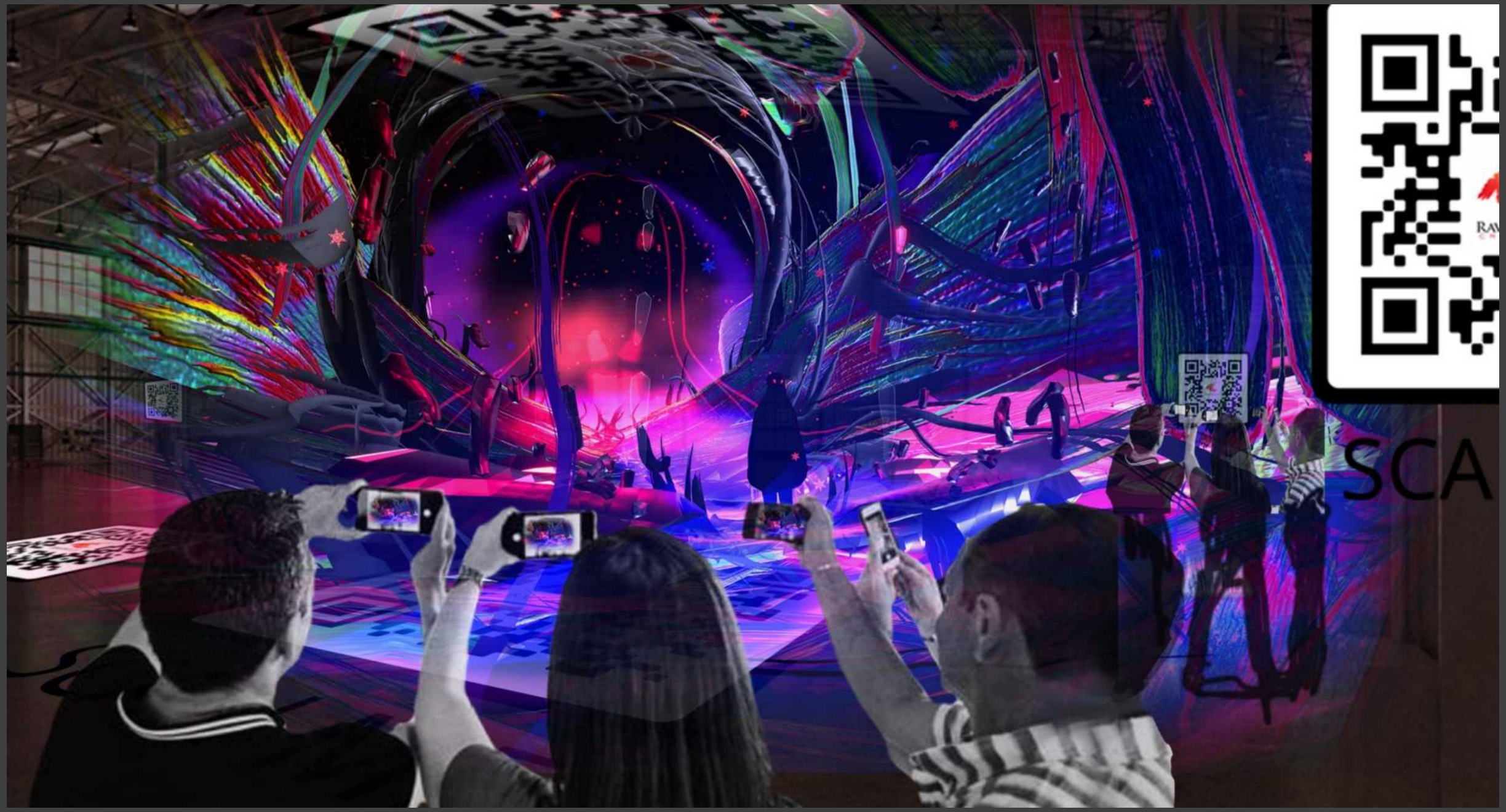
Watch on YouTube:
https://youtu.be/jZL9kKpX2-I



Intervention Installation 003
Global QR Gallery


SCAN ME
SCAN ME
SCAN ME
SCA


SCA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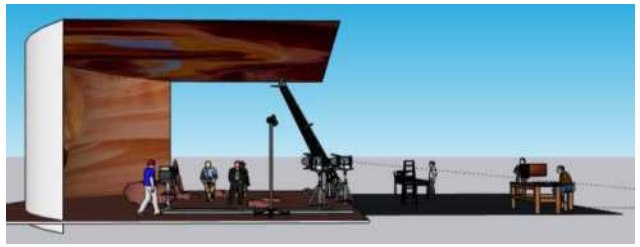
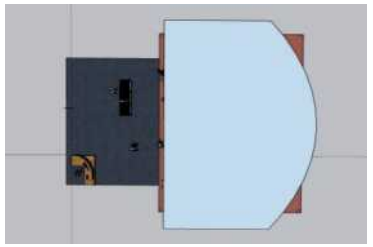
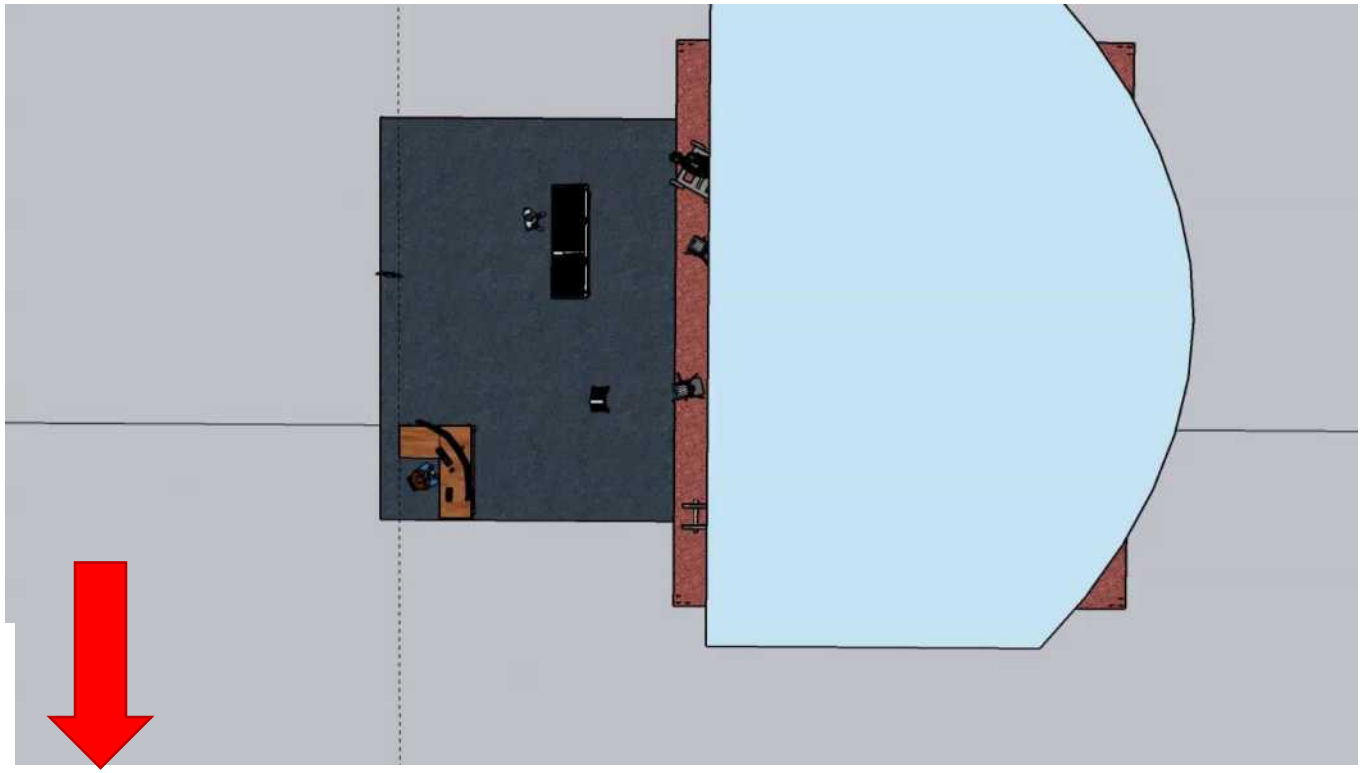






- Breaking the 4th plane, we take intervention, art and experience to another level.

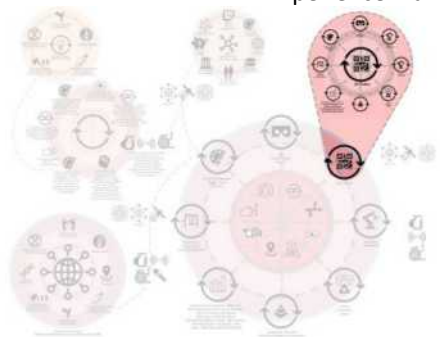
- Using global positioning, digital QR Codes, powerful gaming engines, AR/VR/MR, mobile technology, and all of the traditional and new arts forms we make every park, every coffee shop, every car, every abandoned warehouse, every empty retail space, - an interactive gallery for self enlightenment, real time creation, knowledge sharing, inspiration, resulting in awareness, opportunity, and intervention on a scale never before imagined or attempted.

- Exhibition spaces, first of their kind where there is no physical art or artist in the space, but that they are digitally present in AR / MR / VR and allowing guests to
- interact, observe, and create collaboratively in real time.

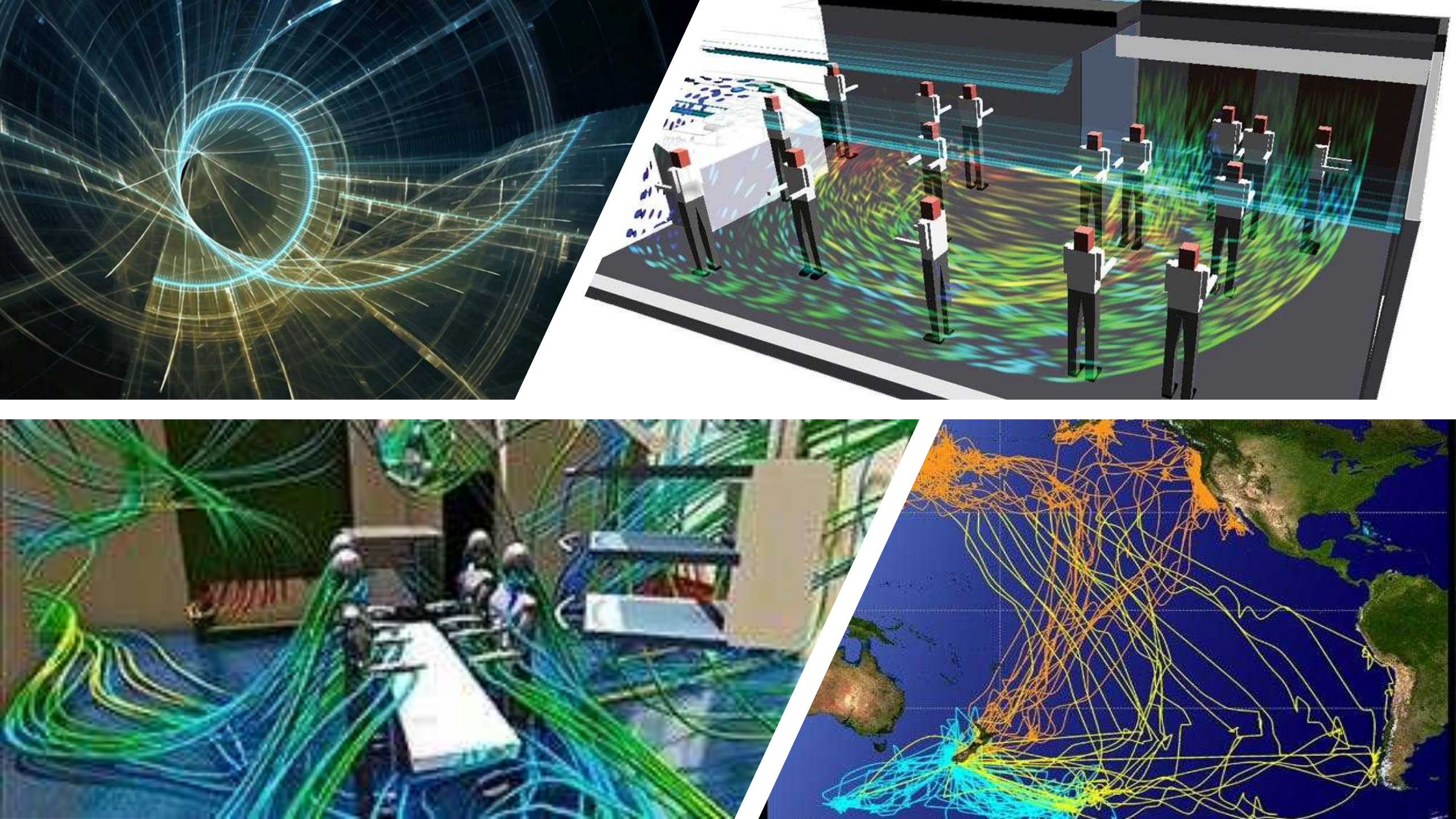
- Breaking all boundaries, we create the world before us. Via democratizing every surface and space on earth to unlimited creativity agency and knowledge sharing - to see the opportunity that lies before us to rebuild to world we live in from the ground up.

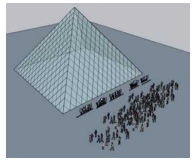
Watch on YouTube:
https://youtu.be/P6PaPXHVwkQ

Experience Plan

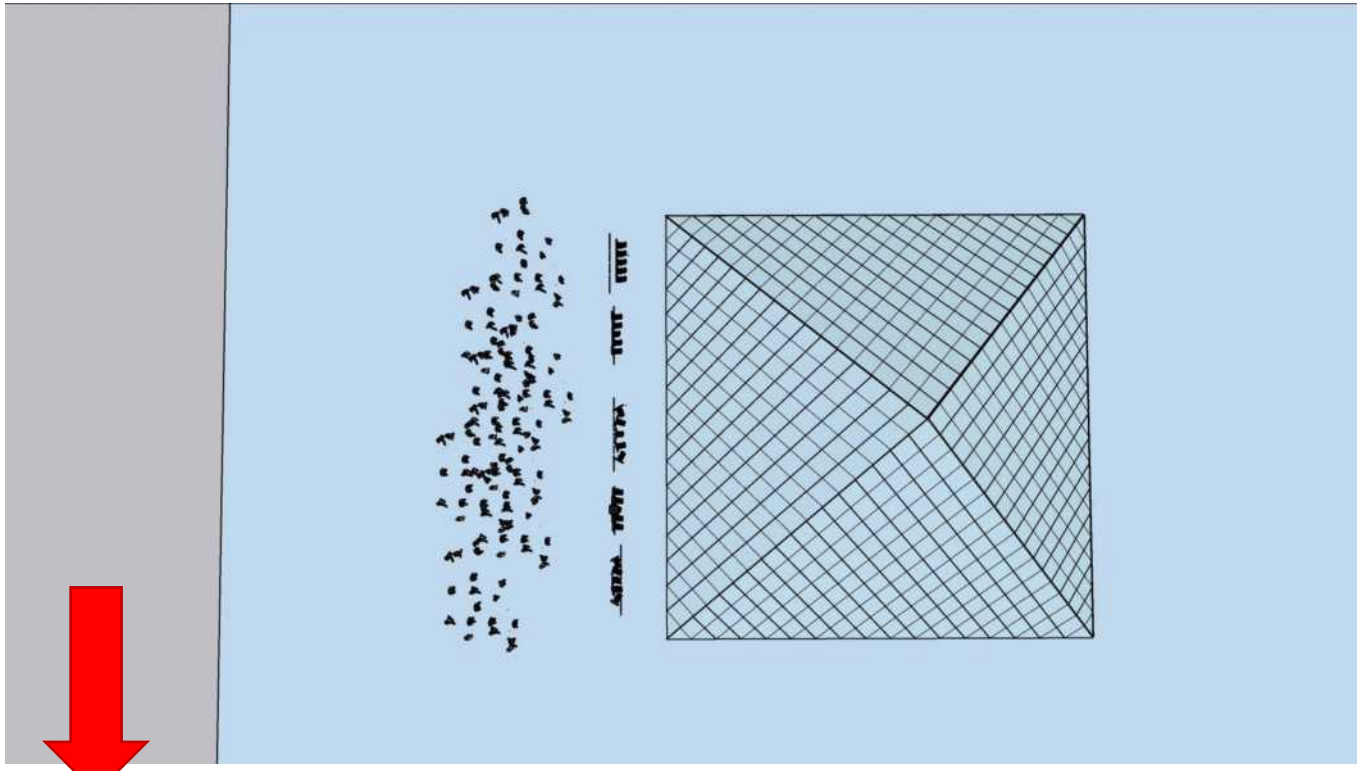


Intervention Installation 00X
Global Virtual Sets and Production Studios



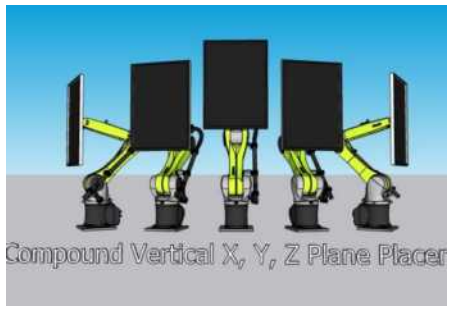


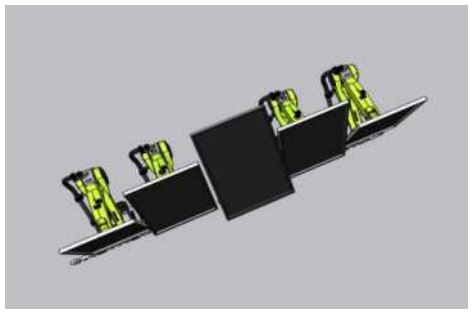
PLAY



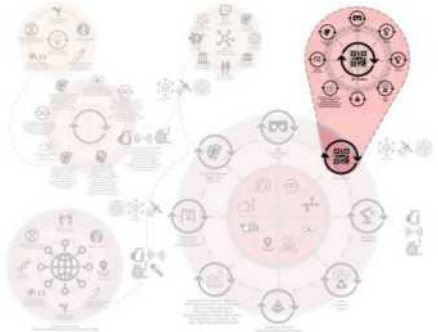
- Large scale intervention / installation 00X
- Guests can observe collaborative piece of art
- 15 Kuka arms are projected light or real time art creation or real time events at other locations on the earth.
- A digital array is capturing the movement of the participants (gesture, speed, density, etc)
- The output of this projection and the flow dynamics generated as result of the guest's choices and interactions result in creating another collaborative data set and intervention, which are then beamed to artist studios and other intervention sites around the world, seeding additional creation, thought, and intervention.

Watch on YouTube:
https://youtu.be/cO4AOY87vs4





Experience Plan

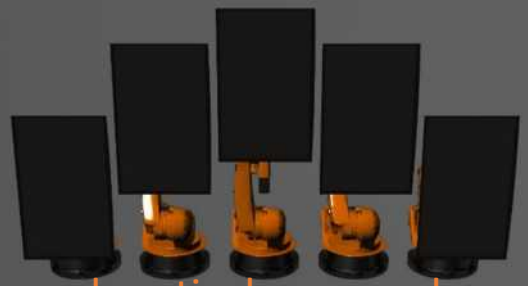


Intervention Installation 00X
Large scale activation

Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE

Monolithic vertical screen placement



Staggered vertical screen placement

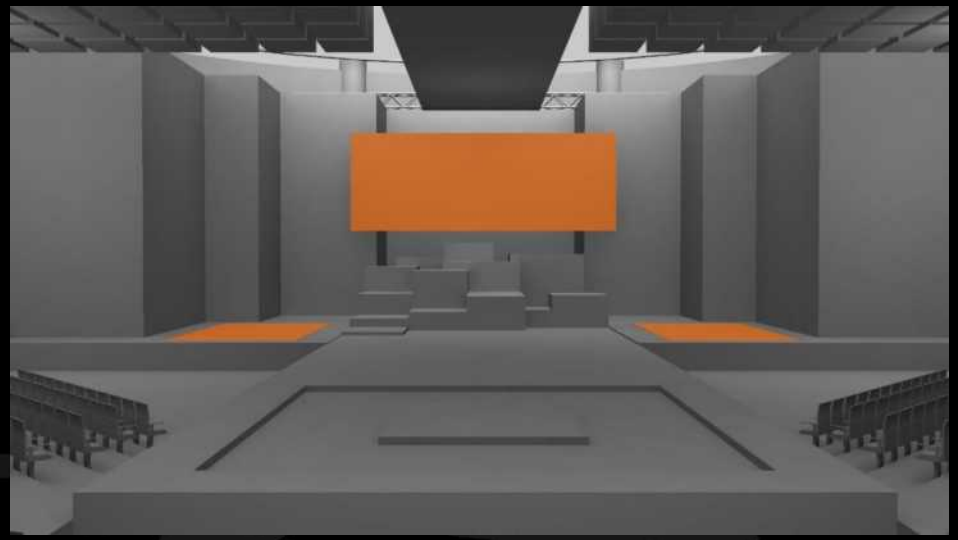
Compound Y plane placement

Compound vertical X, Y, Z plane placement

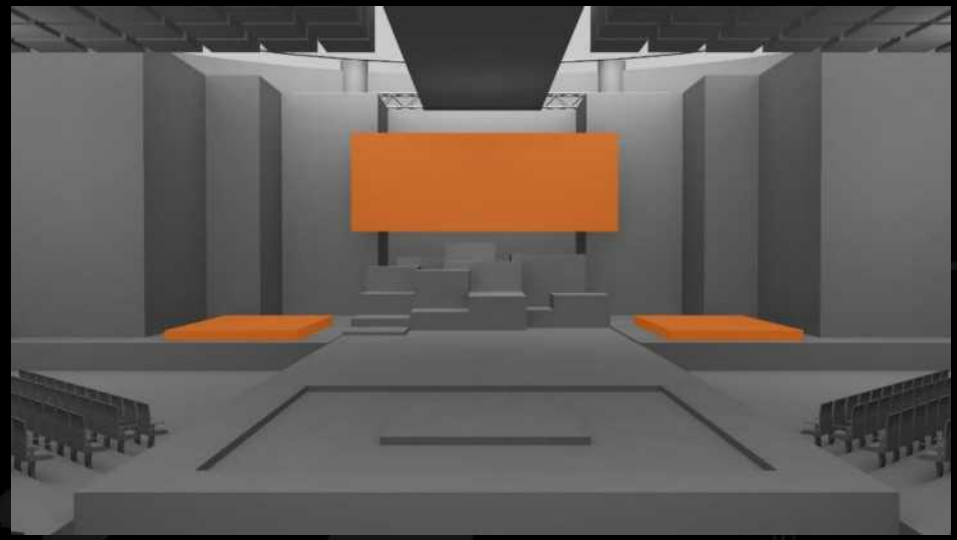
Compound horizontal X, Y, Z plane placement

Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

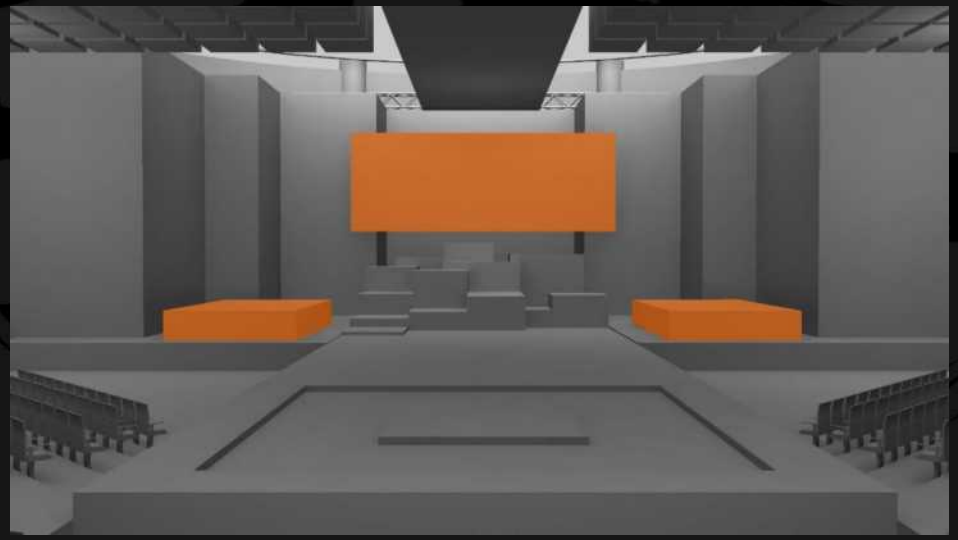
RAVENSUN CREATIVE



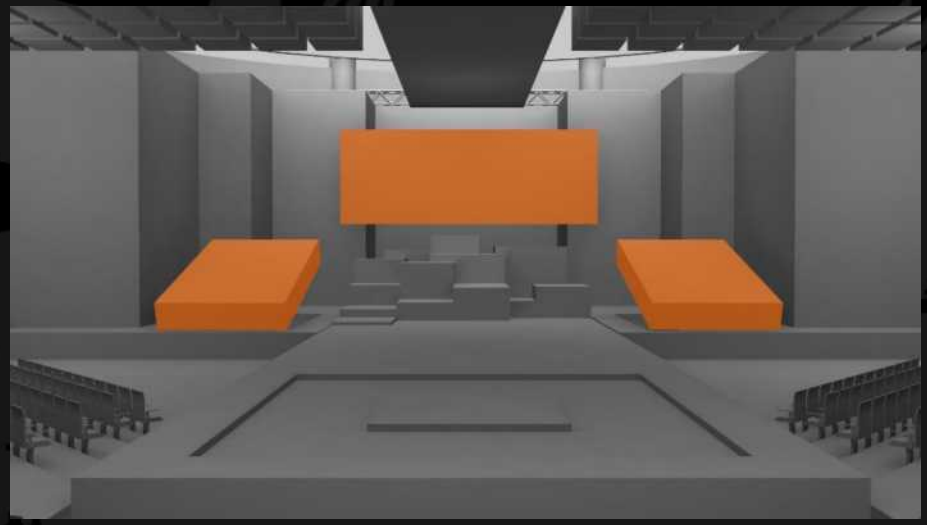
Example Position A



Example Position B



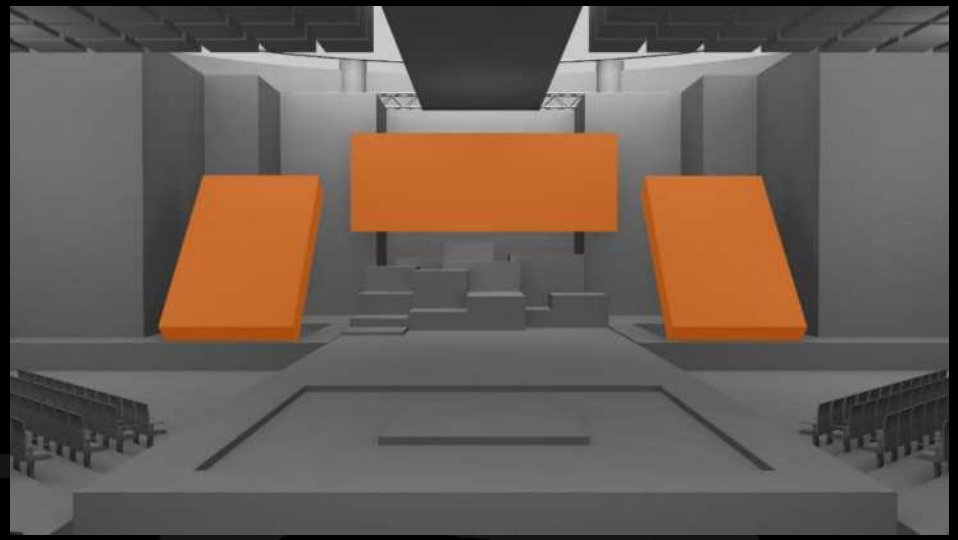
Example Position C



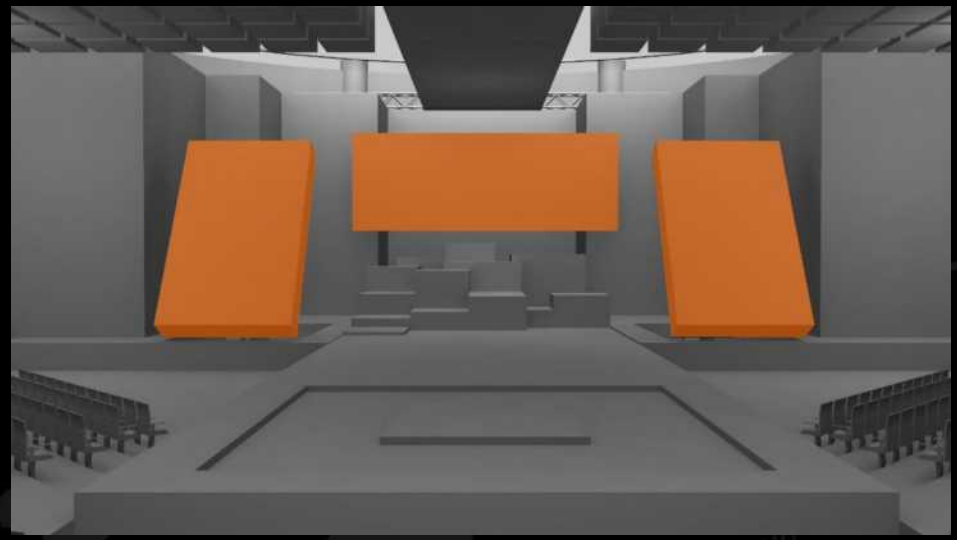
Example Position D

Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

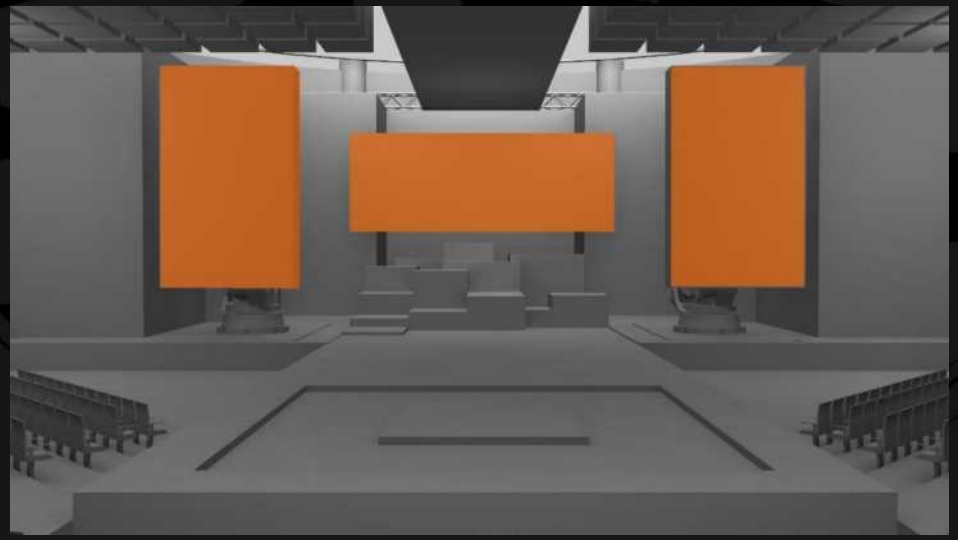
RAVENSUN CREATIVE



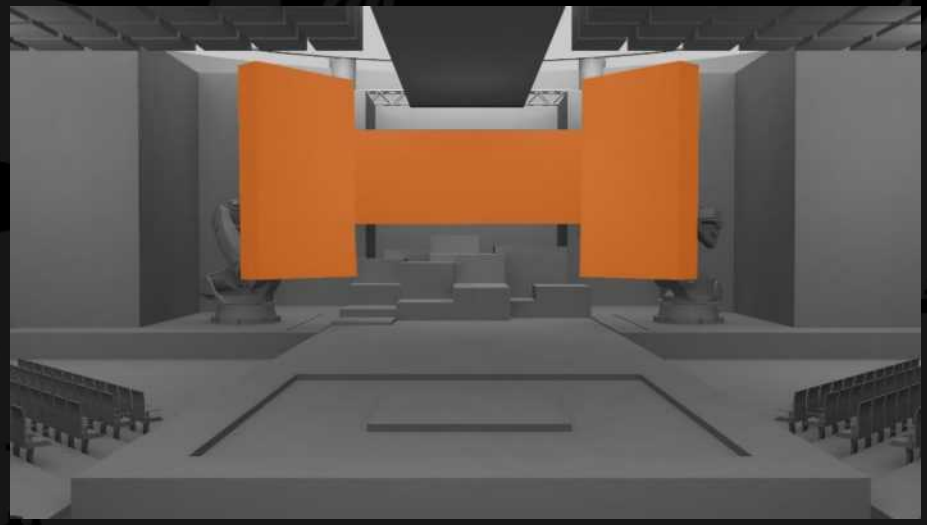
Example Position E



Example Position F



Example Position G



Example Position H

Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE

LED Screens Mounted on AGV Based Kuka Arms

OPTION A
Arm Platform Dynamically Mounted
Raises and Lowers If Desired

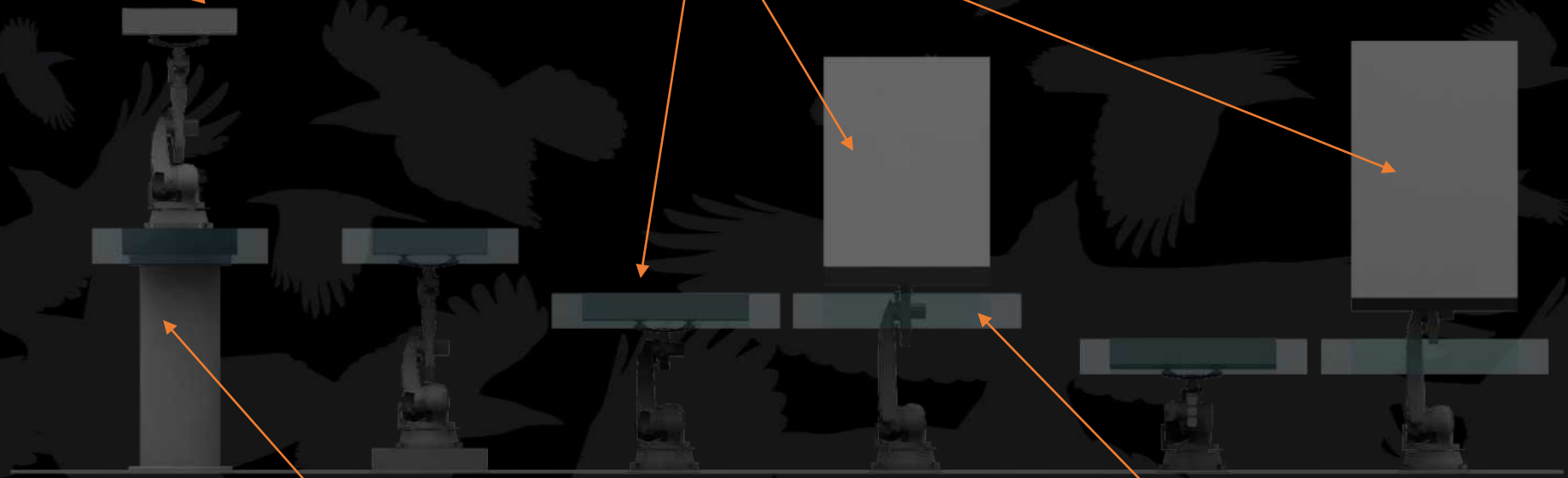
OPTION B
Arm Platform Statically Mounted
To Stage Foundation

SECTION VIEW

Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE

LED Screens Mounted on AGV Based Kuka Arms



OPTION A
Arm Platform Dynamically Mounted
Raises and Lowers If Desired

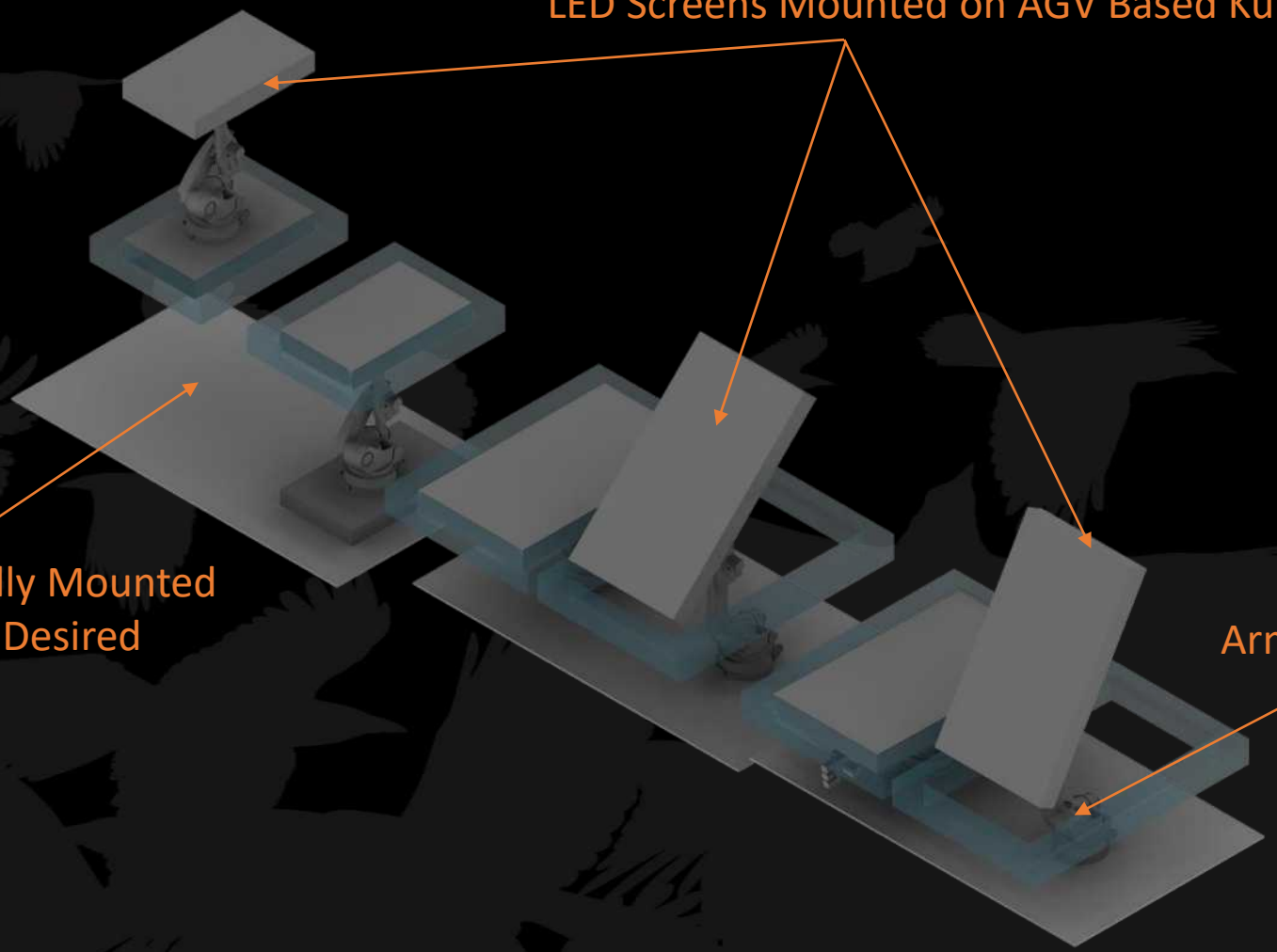
OPTION B
Arm Platform Statically Mounted
To Stage Foundation

ELEVATION VIEW

Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE

LED Screens Mounted on AGV Based Kuka Arms



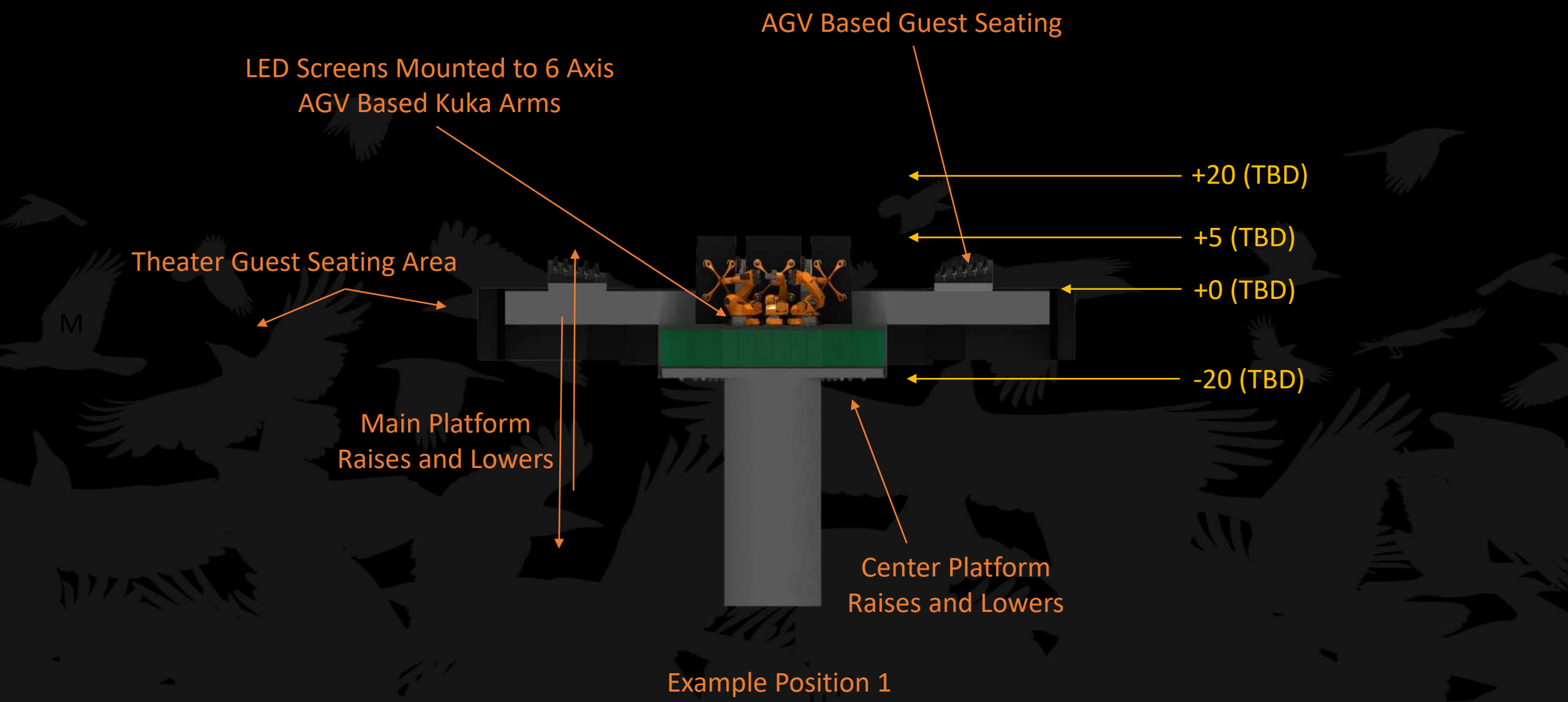
OPTION A
Arm Platform Dynamically Mounted
Raises and Lowers If Desired

OPTION B
Arm Platform Statically Mounted
To Stage Foundation

ISOMETRIC VIEW

Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE



Example Position 1

Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE

Example Position A

Example Position B

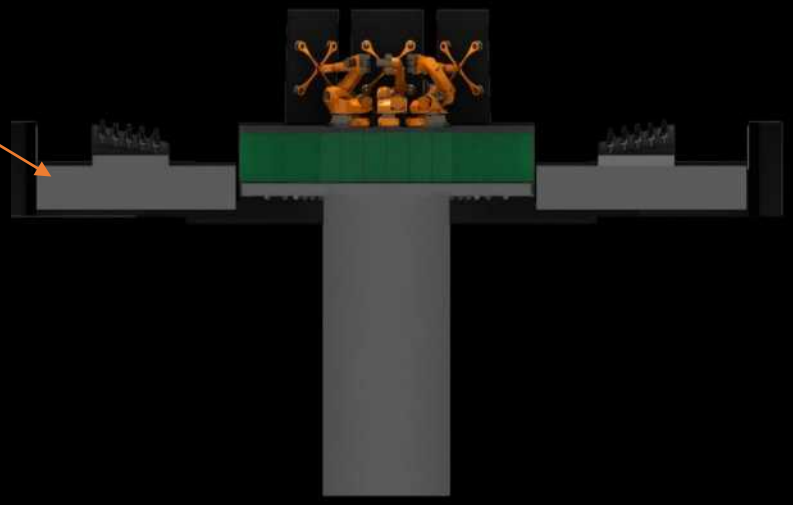
Example Position C

Example Position D

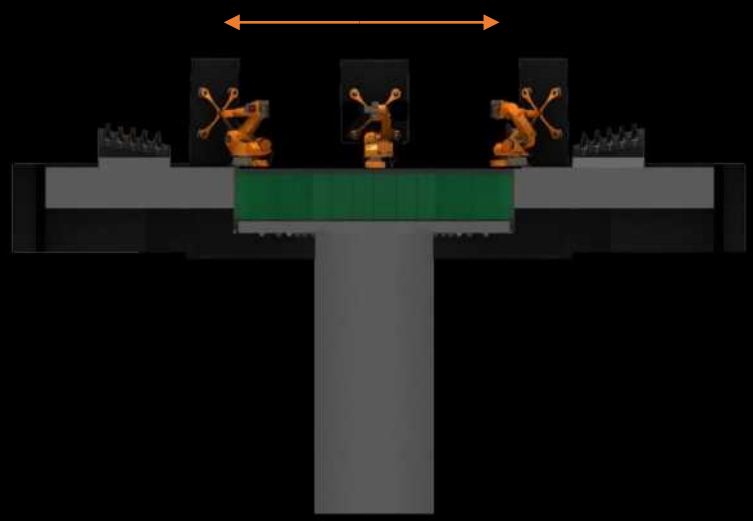
Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE

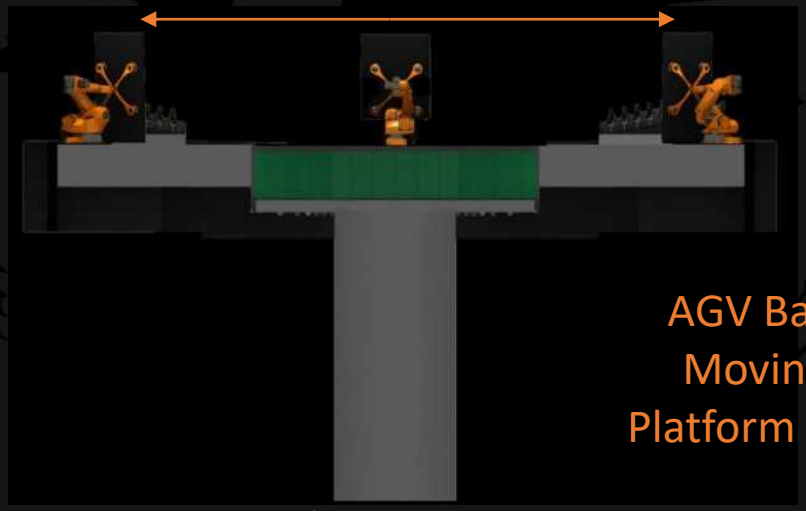
Main Stage In Lowered Position



Example Position A

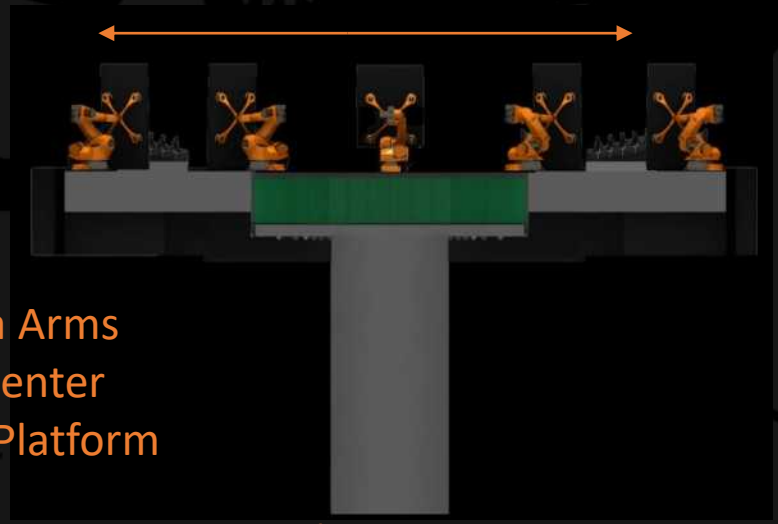


Example Position B



Example Position C

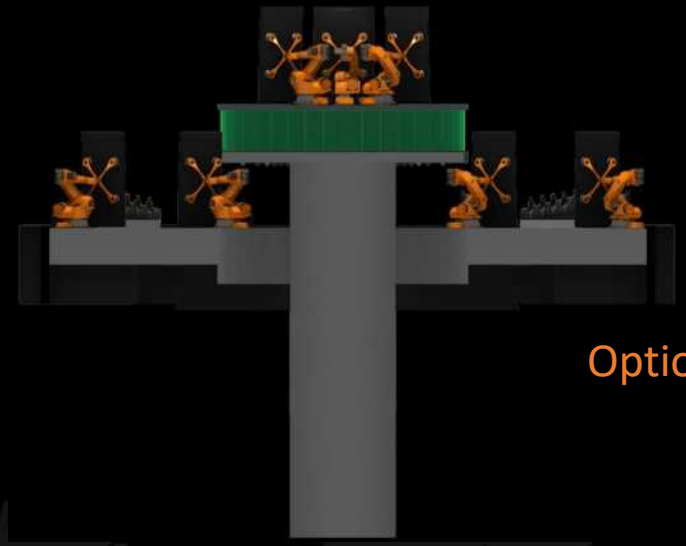
AGV Based Kuka Arms
Moving From Center
Platform to Main Platform



Example Position D

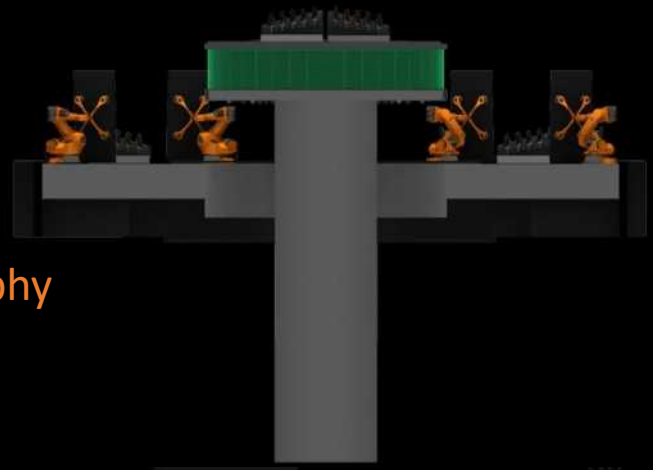
Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE

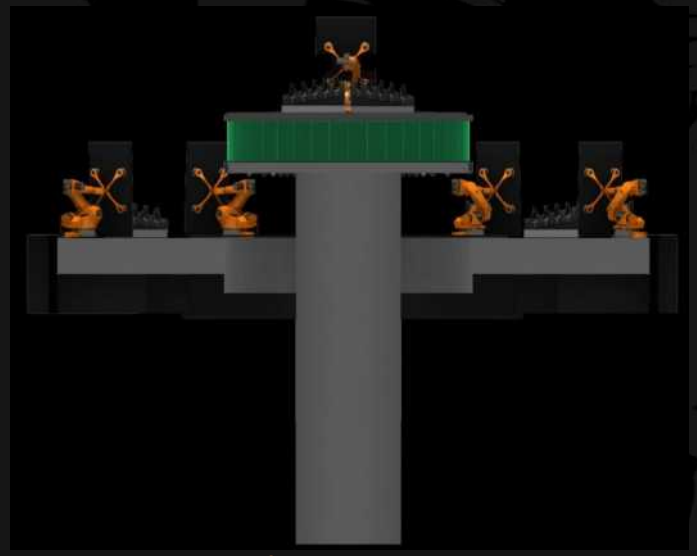


Example Position A

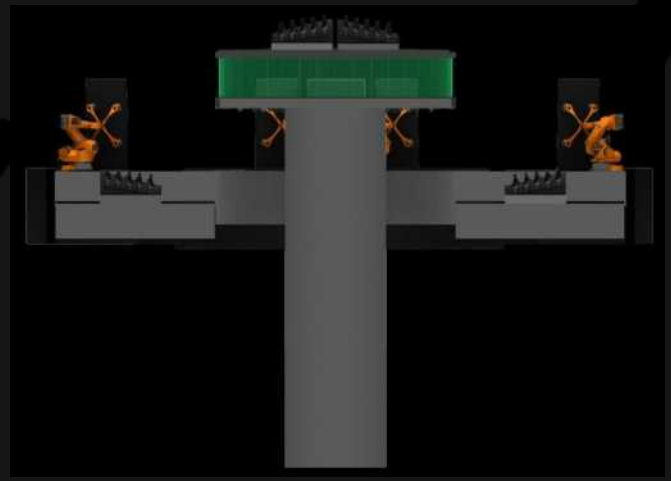
Optional Choreography Positions



Example Position B



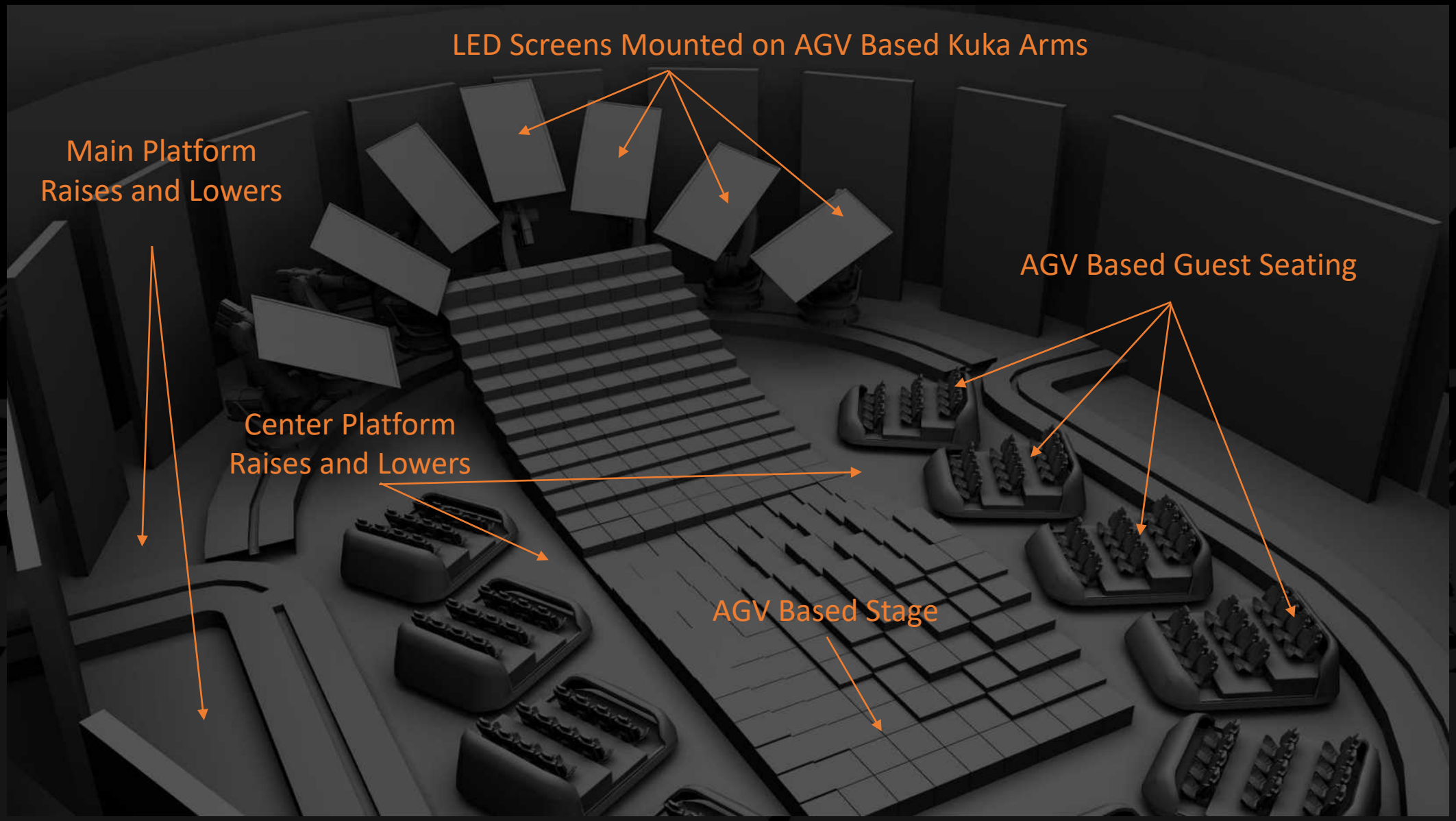
Example Position C



Example Position D

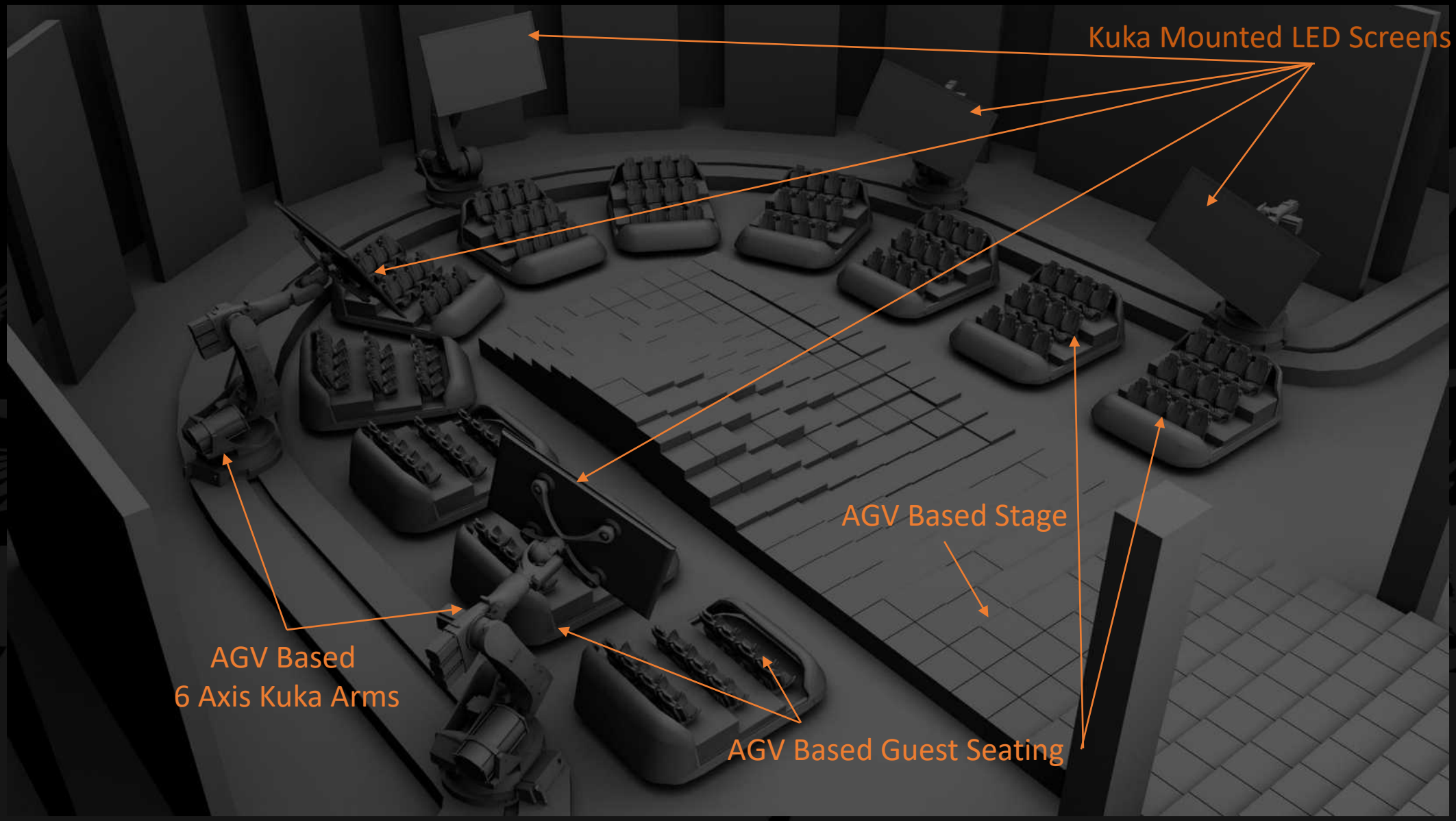
Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE



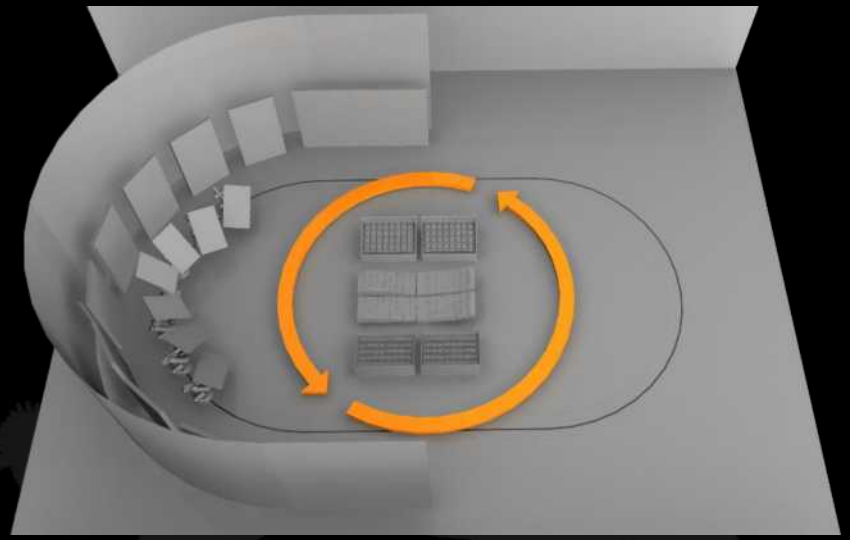
Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

RAVENSUN CREATIVE

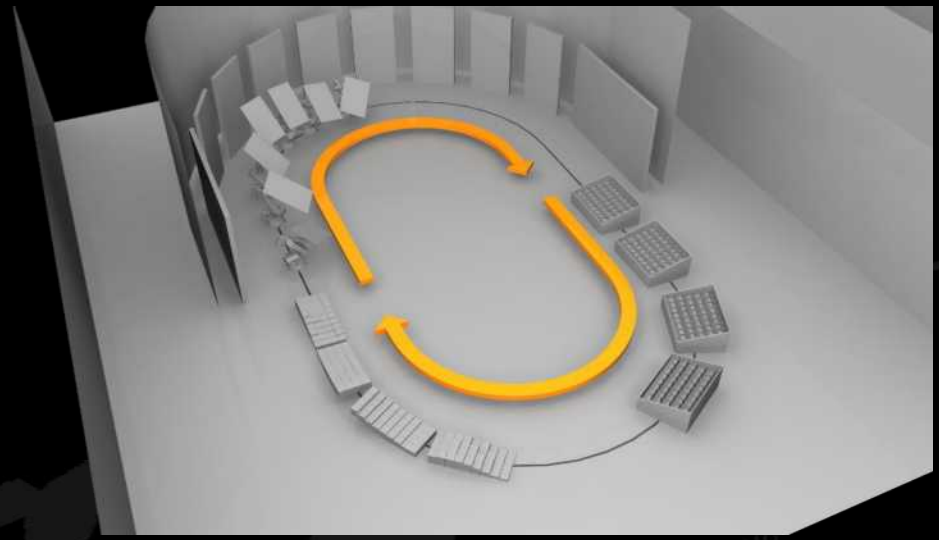


Large Scale Activation (Utilizing Repurpose Raven Sun CCTV Spring Gala Stage Concept Development)

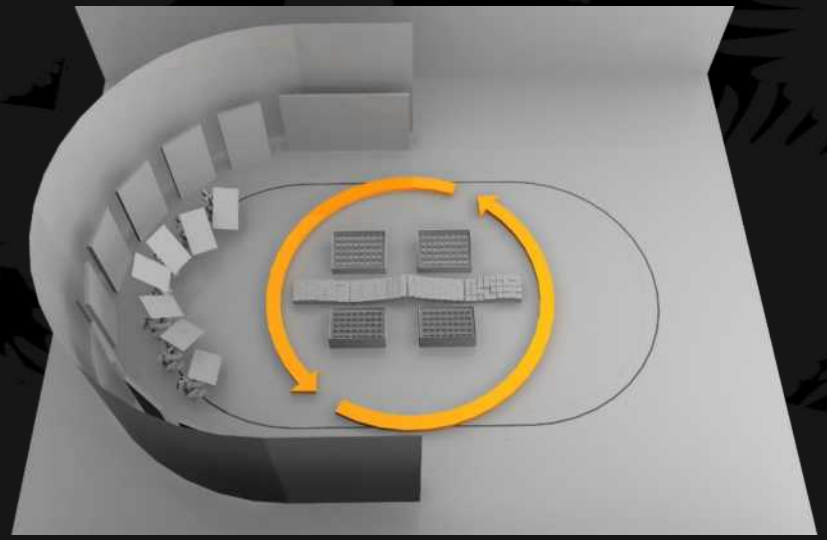
RAVENSUN CREATIVE



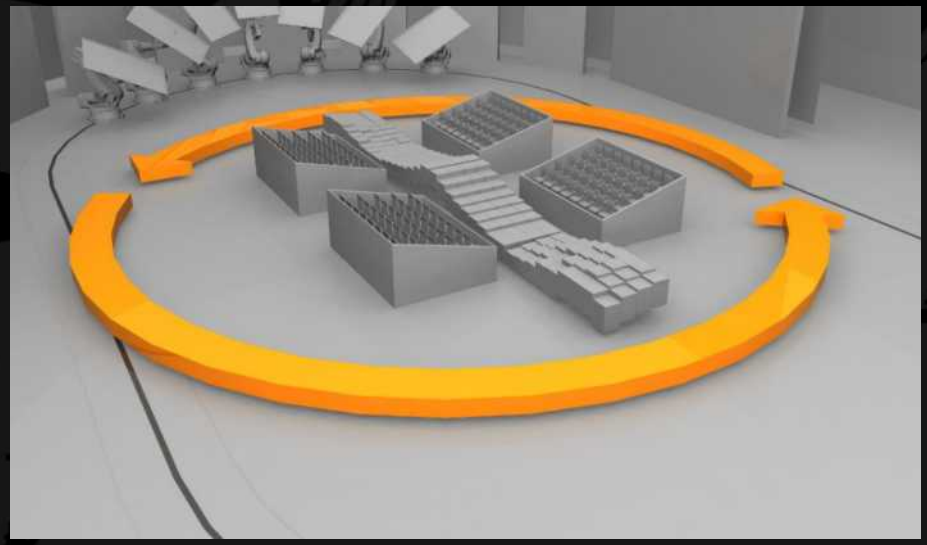
Example Position A



Example Position B



Example Position C



Example Position C Alternate View

A Call to Action
Cycle 7

Motivated, awakened, and enlightened via self actualization, people are inspired to make changes in their personal lives, community, and country leading to new horizons for the planet and all of its inhabitants.

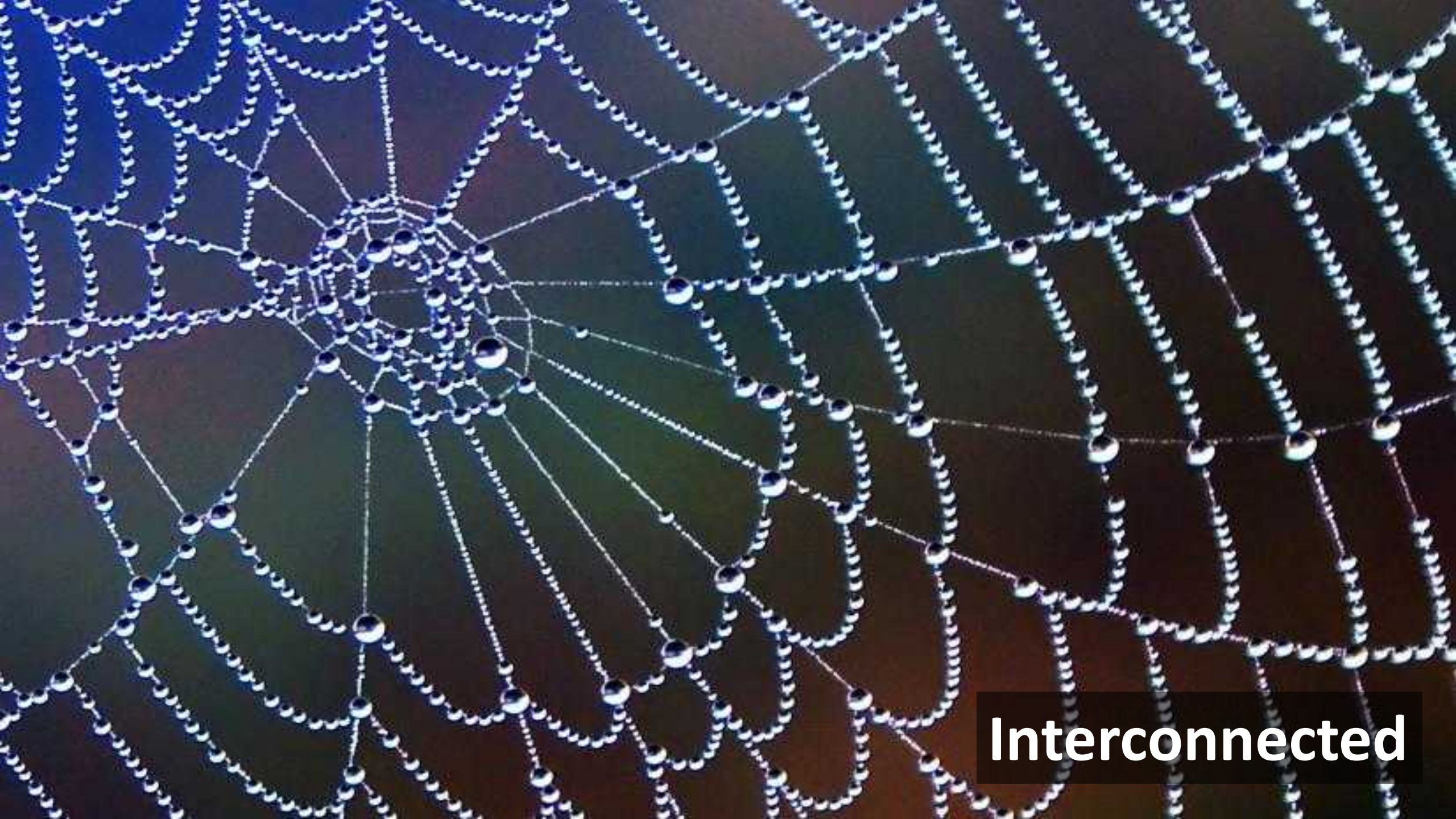
A Call To Action

Evolution / Revolution

Perception

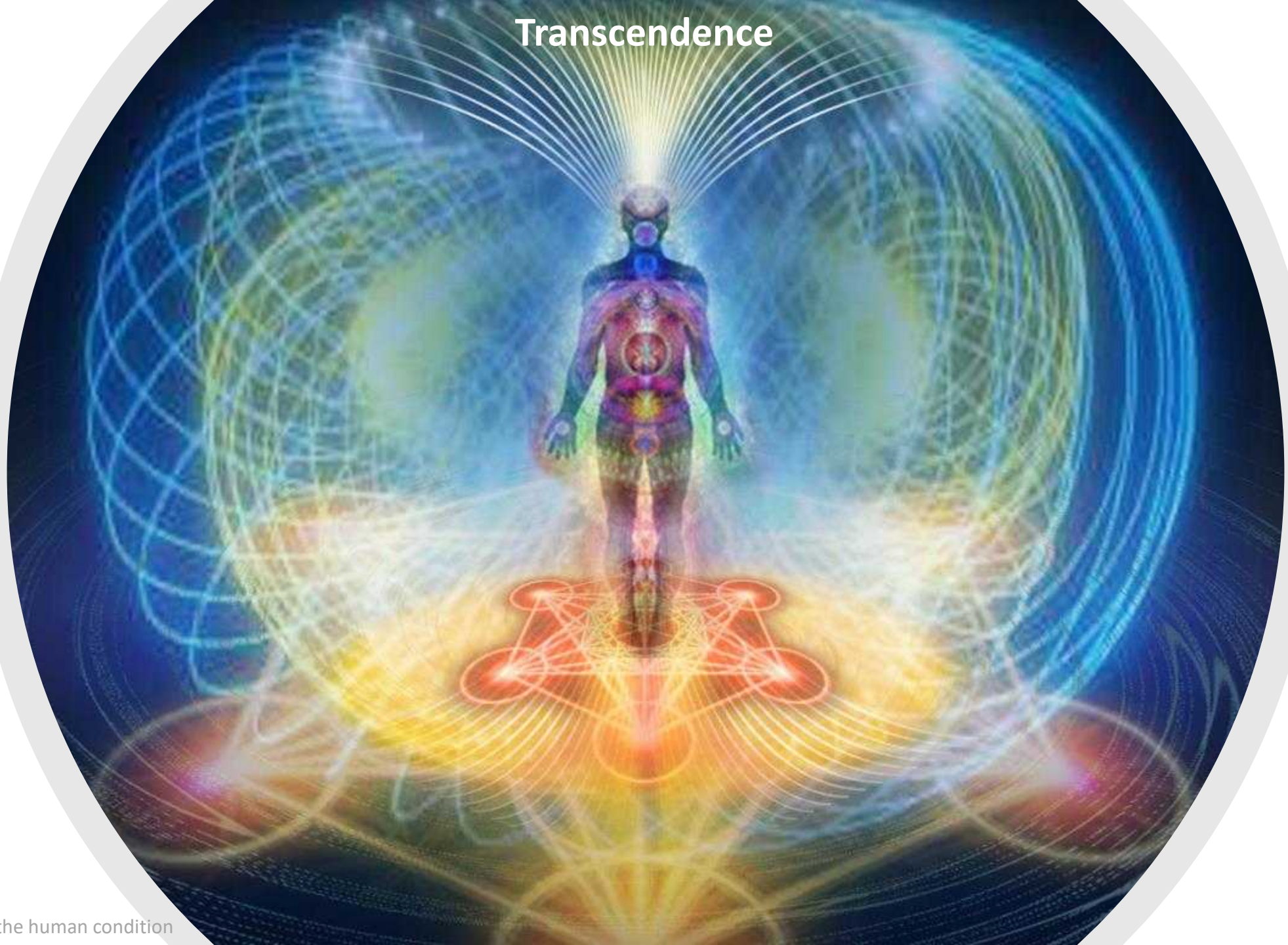
Awakening

Transformation


Interconnected

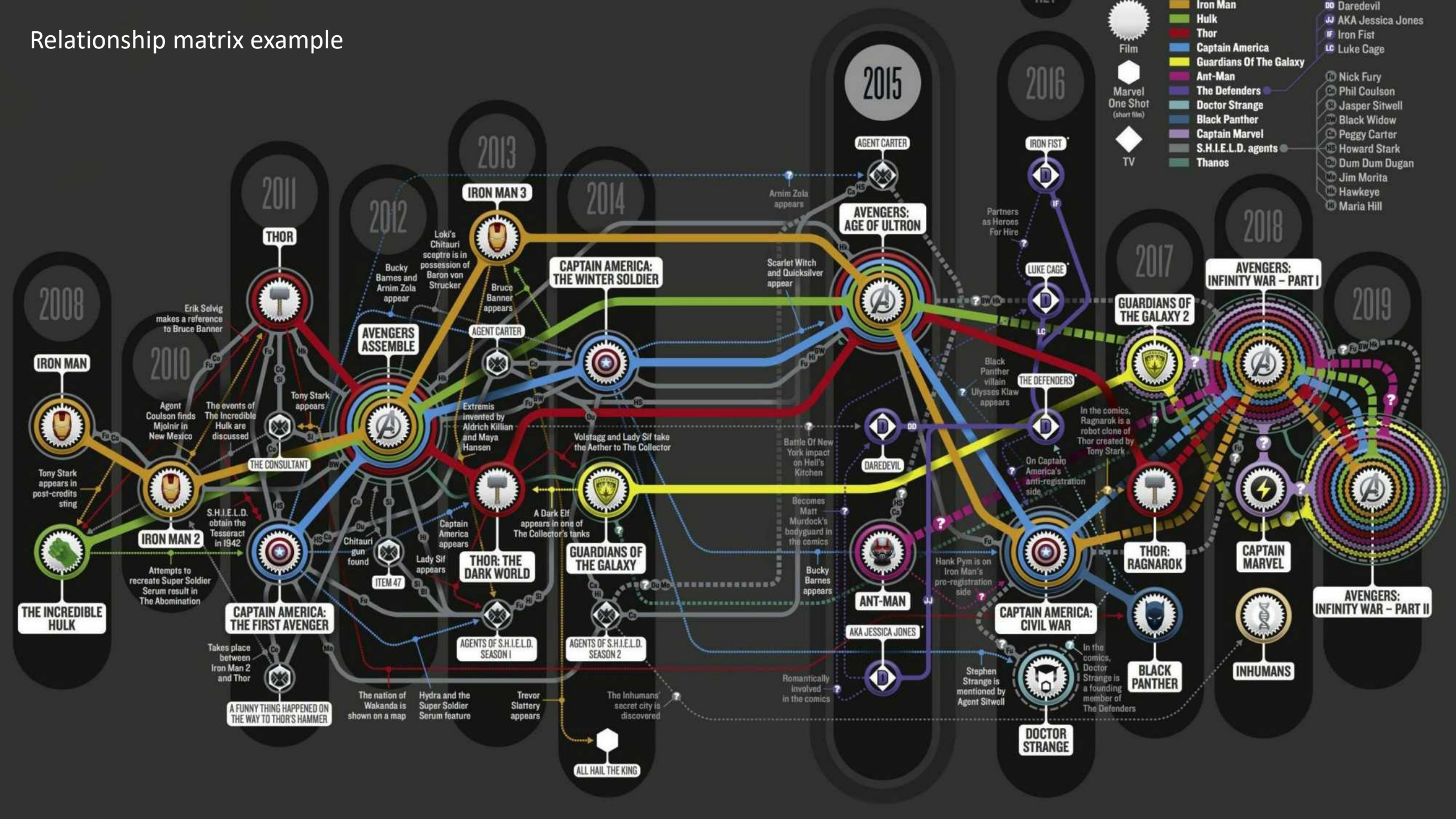
Ascendance

Transcendence

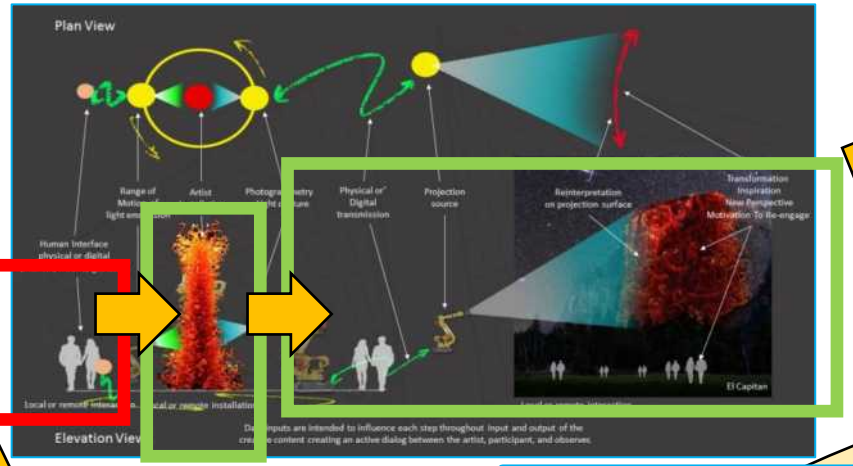


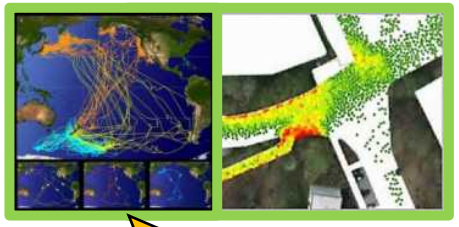
How do these relationships influence each other? What is the connection?

Relationship matrix example



Relationship matrix example





Types of participation

Active

Passive

Hybrid

Flow Dynamics

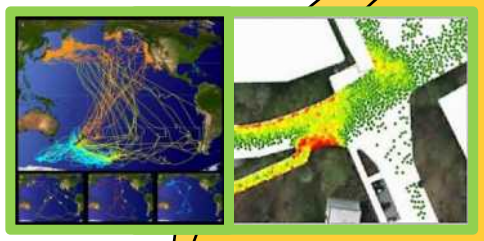
Off site artist

Participant Awareness and Action

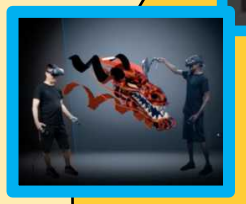
We are the creators and initiators of the ecosystem.

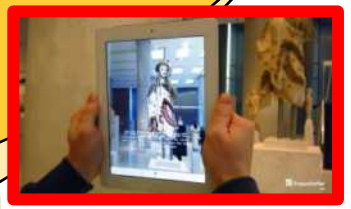
Virtual Production Representative or Abstract

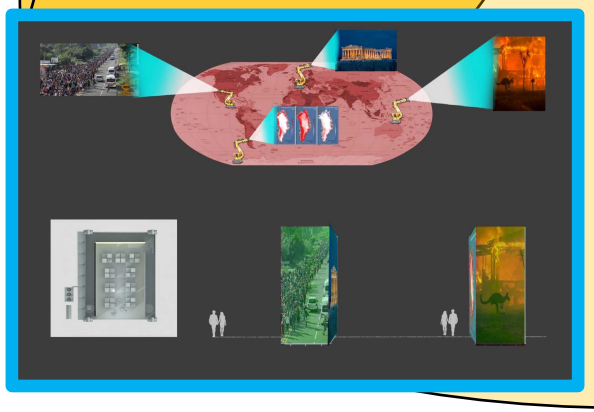
On site installation AR / VR / MR space



We are the monitors and facilitators of the system after its birth.







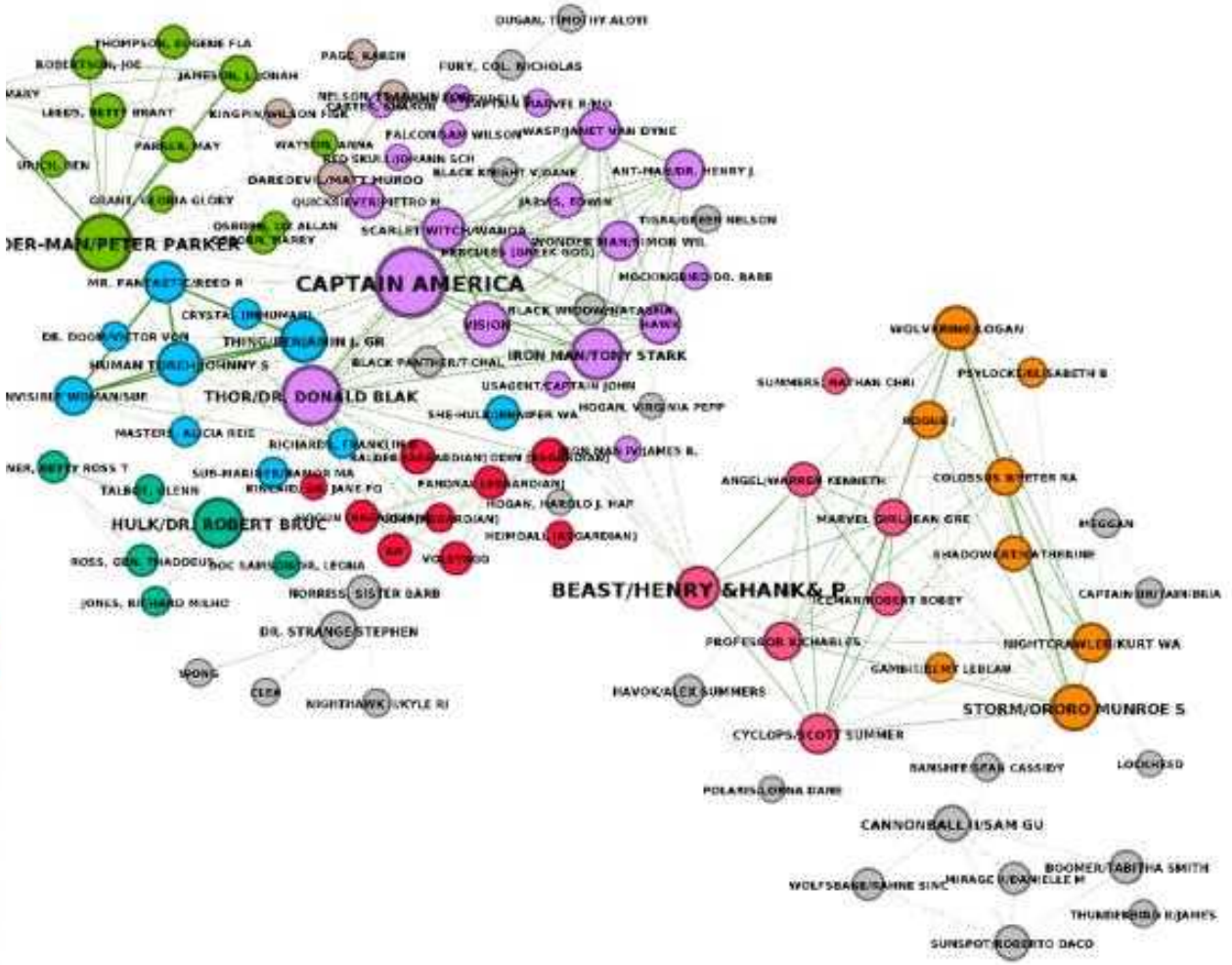
Real time content input from around the world Interacts with Real time flow dynamics and gesture tracking

On and off site installation AR / VR / MR space

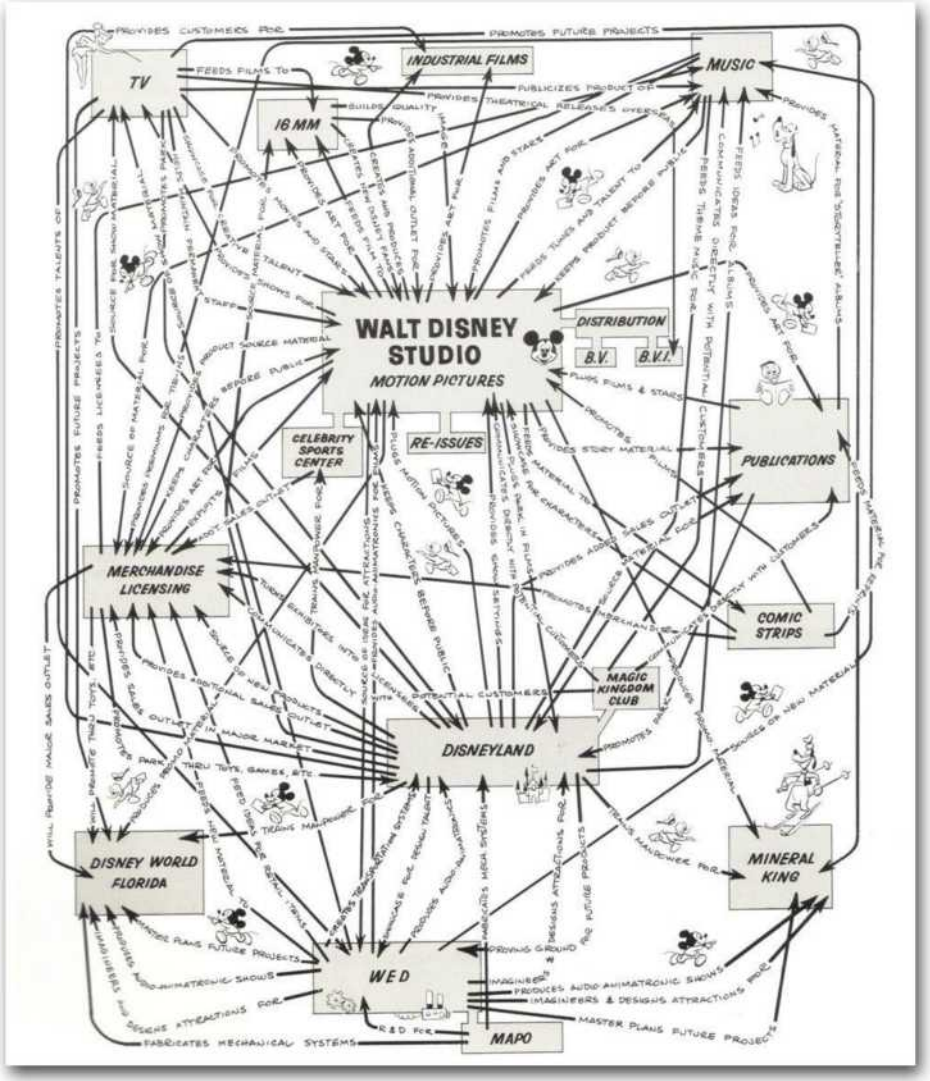
On site artist's installation reacts in movement, colors, light, sounds, smell

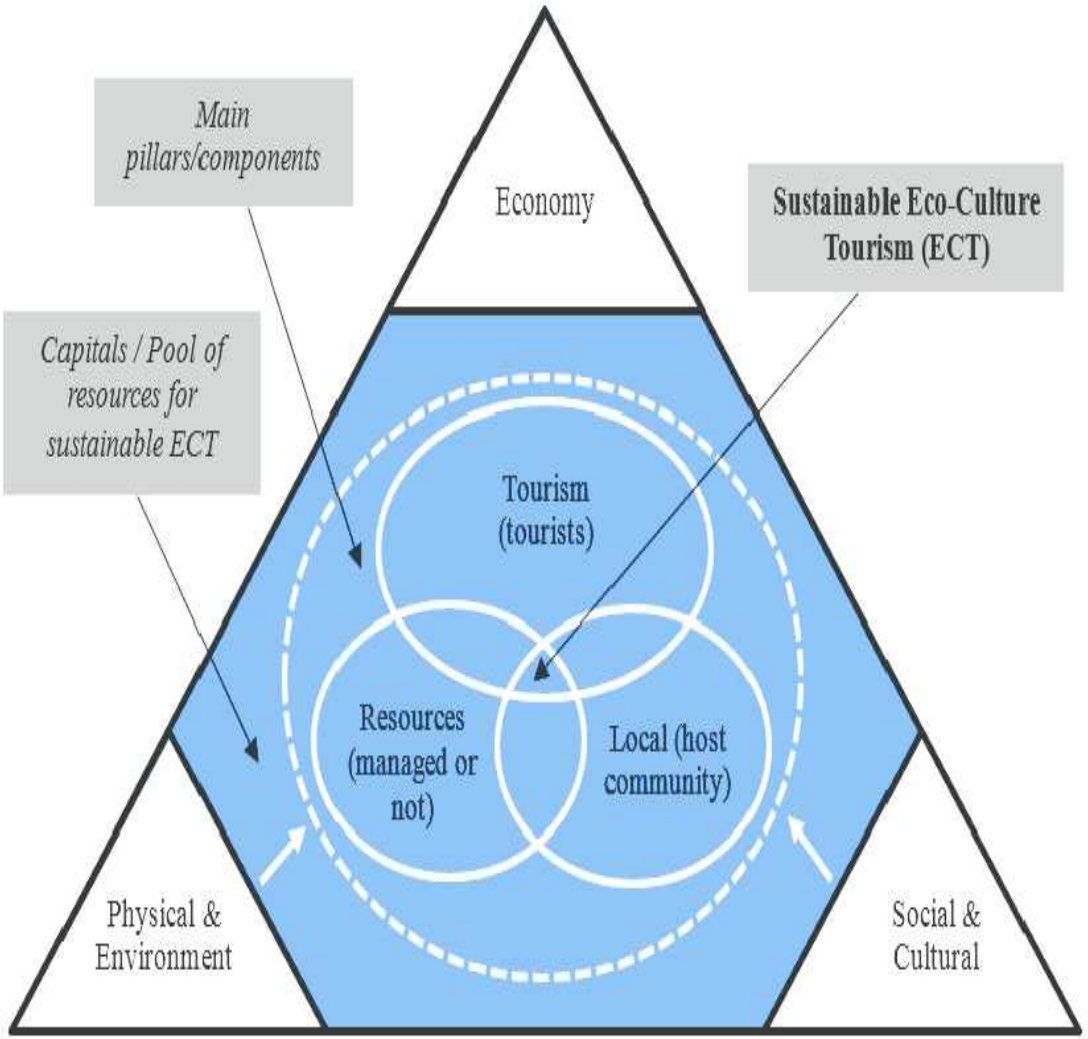
Scale of interaction can range from intimate and personal interaction to large scale communal immersion.

Relationship matrix example



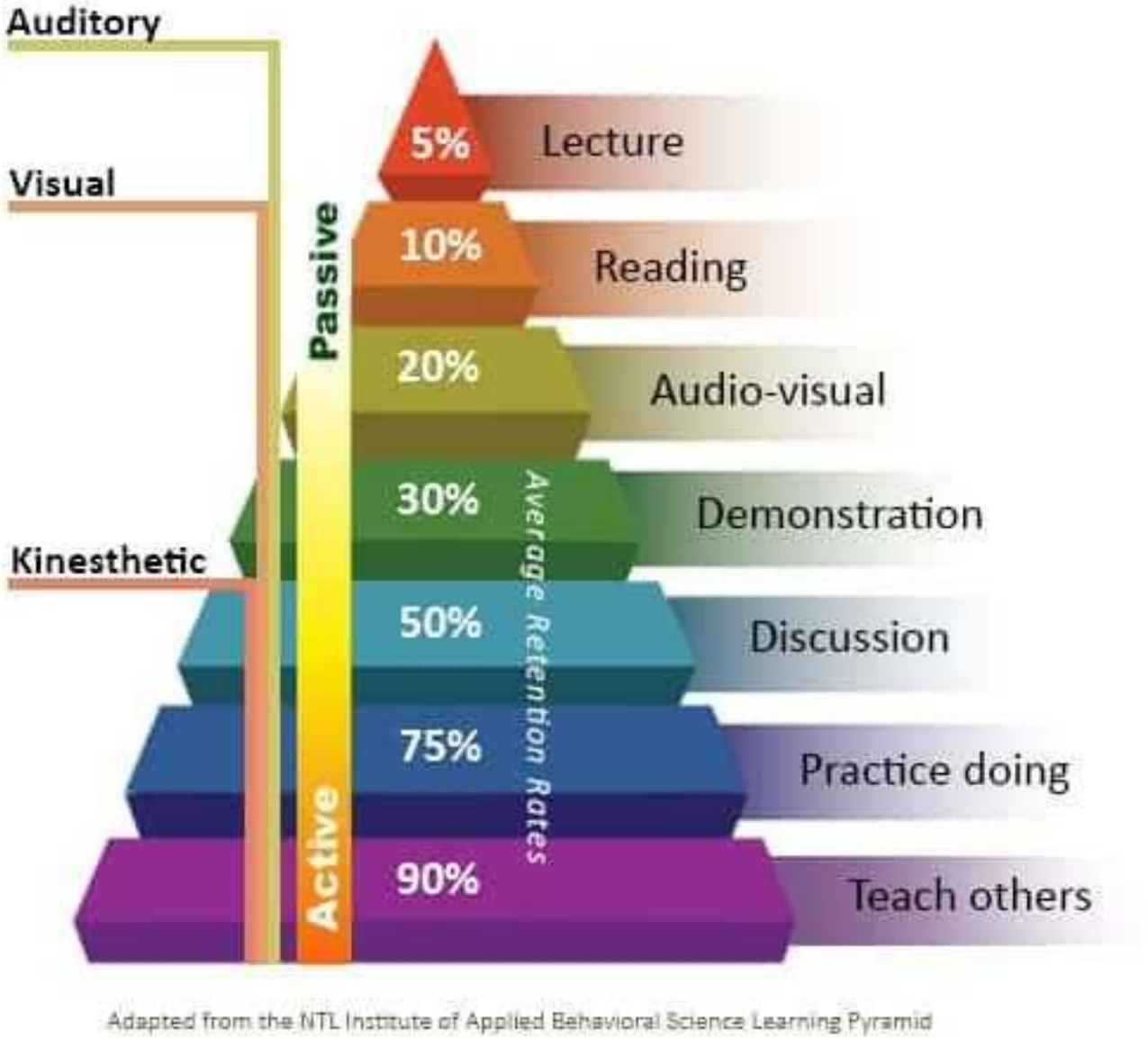
Relationship matrix example



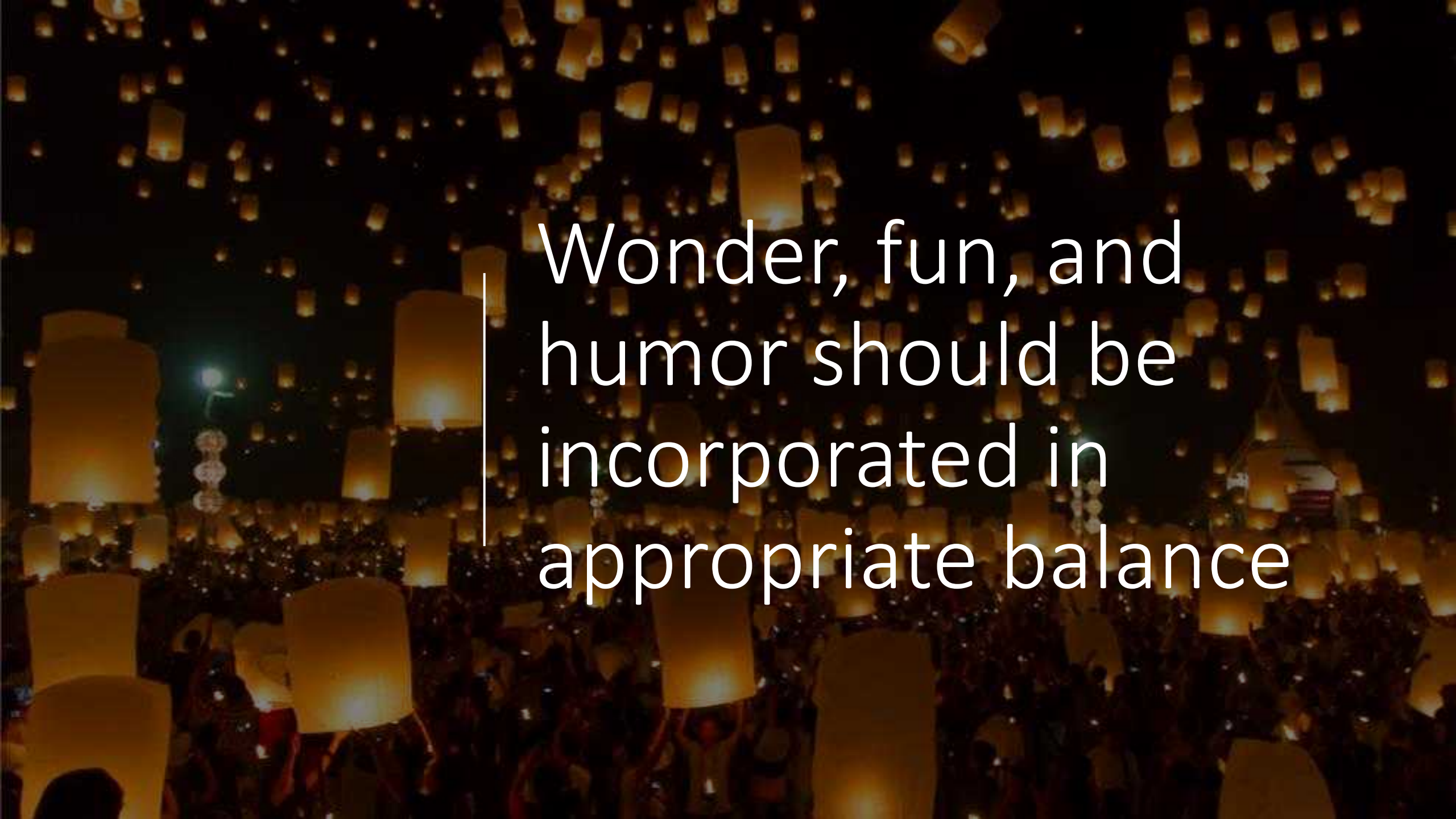


How do the concepts, data relationships, and interactions between guest and art result in actionable choices and outcomes?

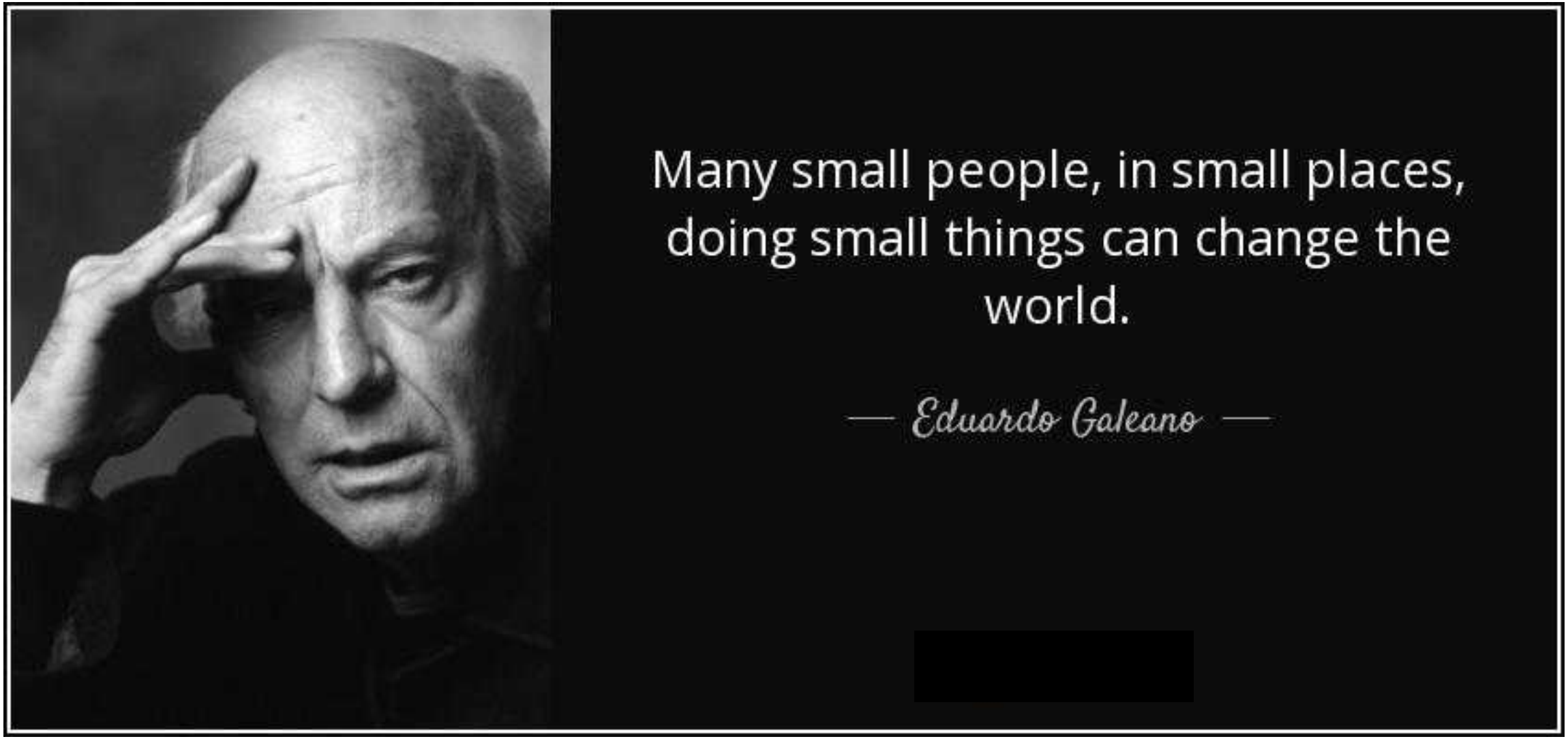
Creating a platform where participants and observers have the opportunity to teach other is the path to action.

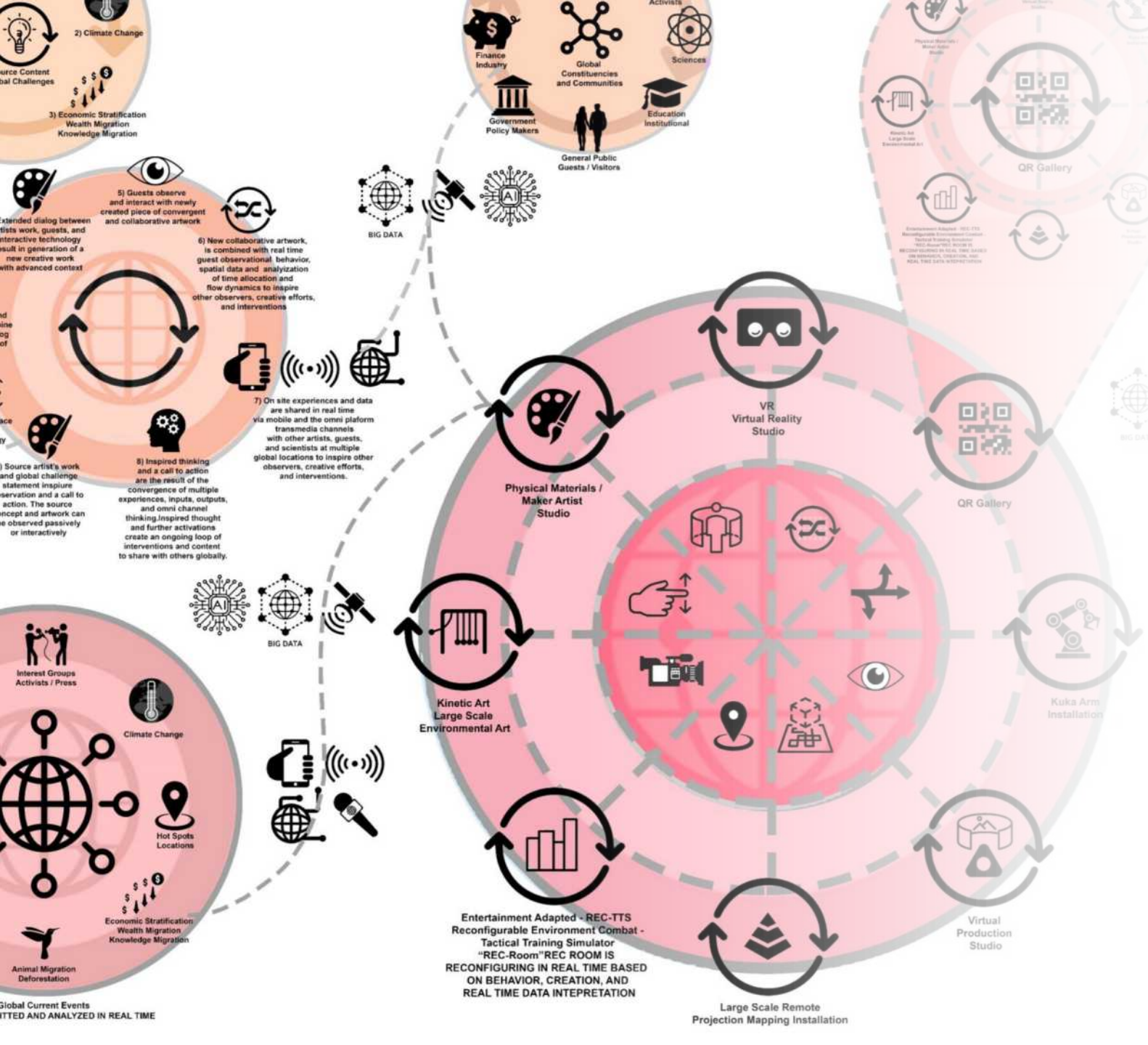


Adapted from the NTL Institute of Applied Behavioral Science Learning Pyramid



Wonder, fun, and humor should be incorporated in appropriate balance


Many small people, in small places, doing small things can change the world.
— Eduardo Galeano —



Where does the game engine fit in?

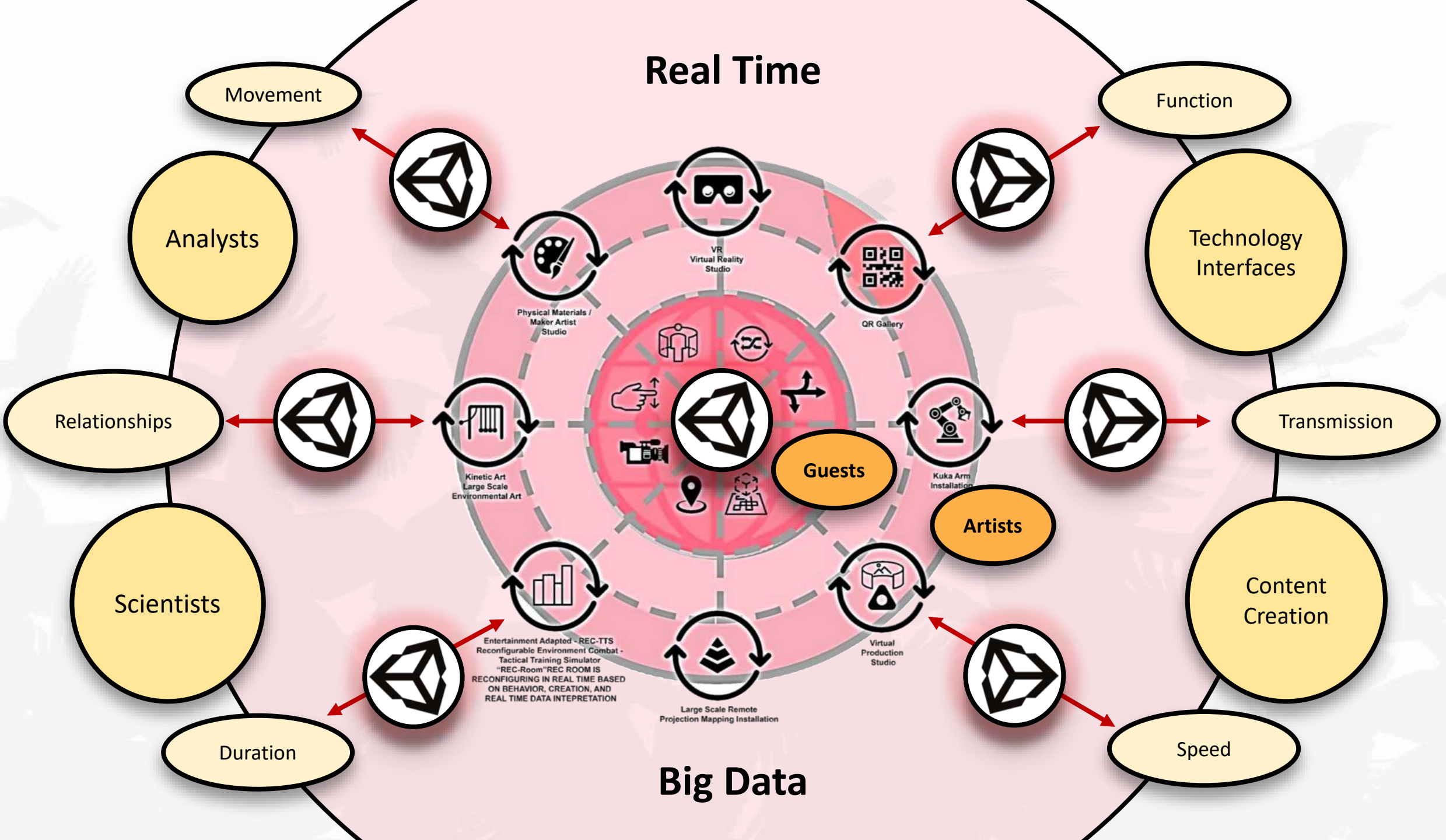
The game engine enables us to live in the moment – the act of intentional creation

How will the game engine power this intervention experience?

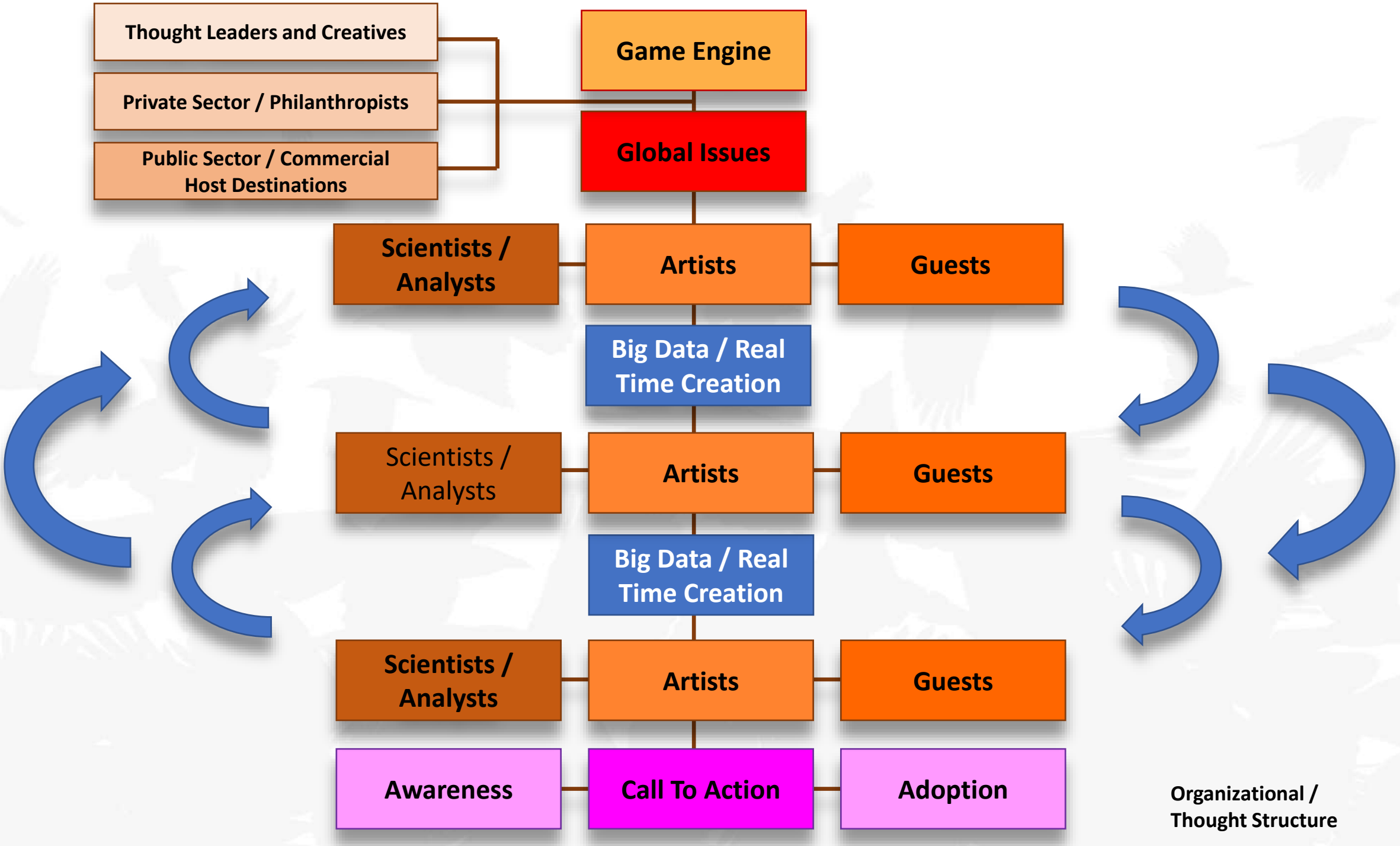
The game engine offers us the ability to collect data and support multi-branching relationships, actions, choices, and outcomes across visual, spatial, and digital planes, transcending location, yet respecting physics, to join people from all over the planet in a single shared experience real time the now.

This technology supports real time co-creation and a convergence of human interactions in a way and scale that has never previously existed.

How will the artists, guests, scientists, analysts, and technology work together?


Real Time
Movement
Function
Analysts
Technology Interfaces
Relationships
Transmission
Scientists
Content Creation
Duration
Speed
Big Data
VR Virtual Reality Studio
Physical Materials / Maker Artist Studio
QR Gallery
Kinetic Art Large Scale Environmental Art
Kuka Arm Installation
Guests
Artists
Entertainment Adapted - REC-TTS Reconfigurable Environment Combat - Tactical Training Simulator "REC-Room"REC ROOM IS RECONFIGURING IN REAL TIME BASED ON BEHAVIOR, CREATION, AND REAL TIME DATA INTEPRETATION
Large Scale Remote Projection Mapping Installation
Virtual Production Studio

RAVENSUN
CREATIVE



Organizational / Thought Structure

- How can this work?
- How do people interact with the art?
- Where does the data comes from?
- How do artists, guests, and scientist’s interface with it?
- What is passive / what is active?
- What is the scale of interaction?
- Where does the information go?
- What does it become?
- What do we see?

Realization Scenario 1-1 or 1-2

Install 1 (or up to 5) Local Experience Interventions With Global Data Inputs

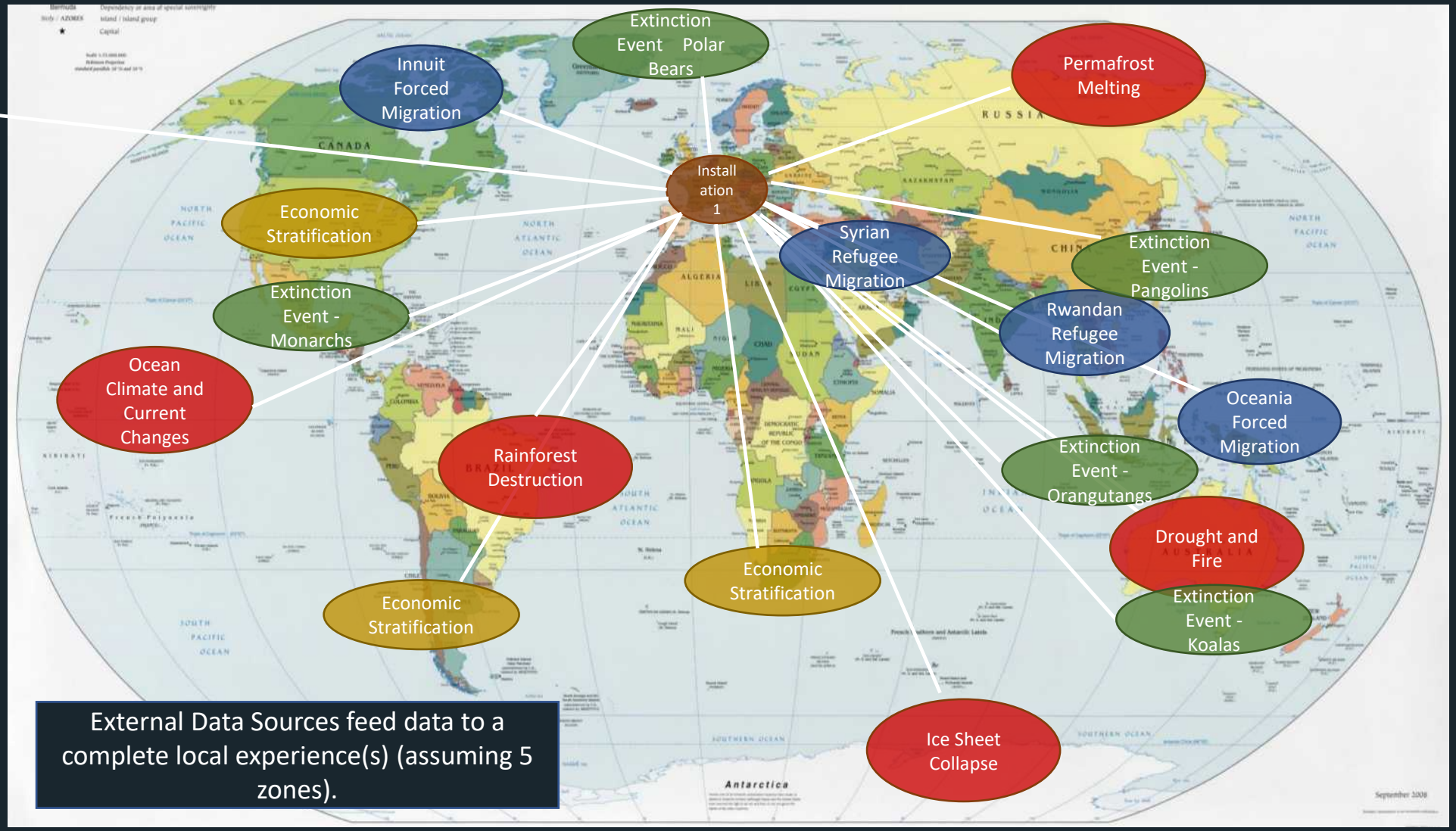
Physical / Local Interfaces*

Please note for the purpose of this discussion I have assumed artistic interface is local, it can indeed also be a remote function

- Tour Locations
- Artist Collaboration And Viewer Interactions
- Activists
- Global Hot Spot Data Points And International Interactions
- Sponsors

Digital / Remote Interfaces

- Real time analytics Feedback and looped creation
- VR off site interaction
- Education
- Mobile off site Interaction



External Data Sources feed data to a complete local experience(s) (assuming 5 zones).

Refence Raven Sun: Rec Room Military Simulator

RealizationScenario 2

Install 4 or 5 Individual Local Experience Interventions With Global Data Inputs

Physical / Local Interfaces*

Please note for the purpose of this discussion I have assumed artistic interface is local, it can indeed also be a remote function

Tour Locations

Artist Collaboration And Viewer Interactions

Activists

Global Hot Spot Data Points And International Interactions

Sponsors

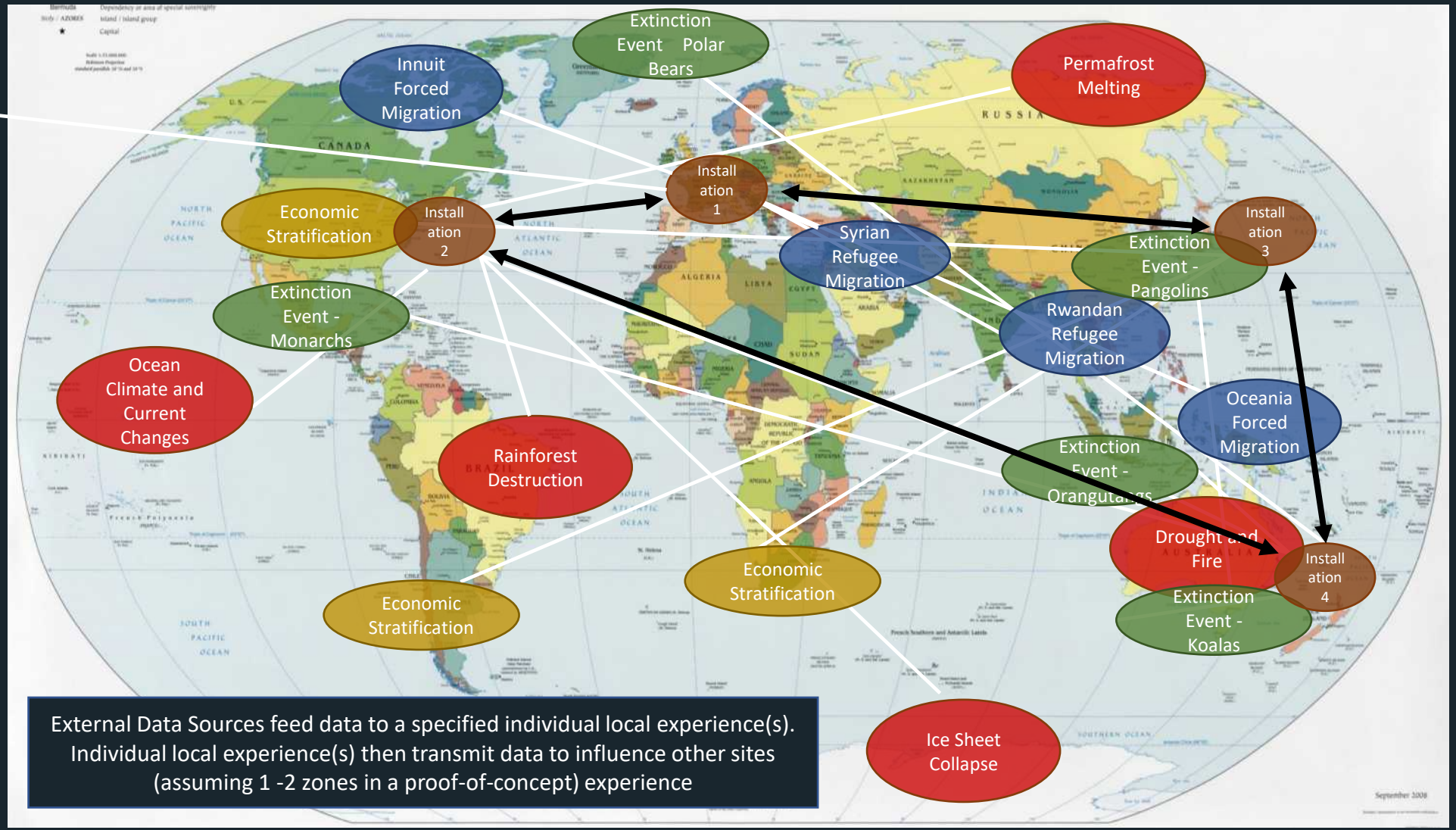
Real time analytics Feedback and looped creation

VR off site interaction

Education

Mobile off site Interaction

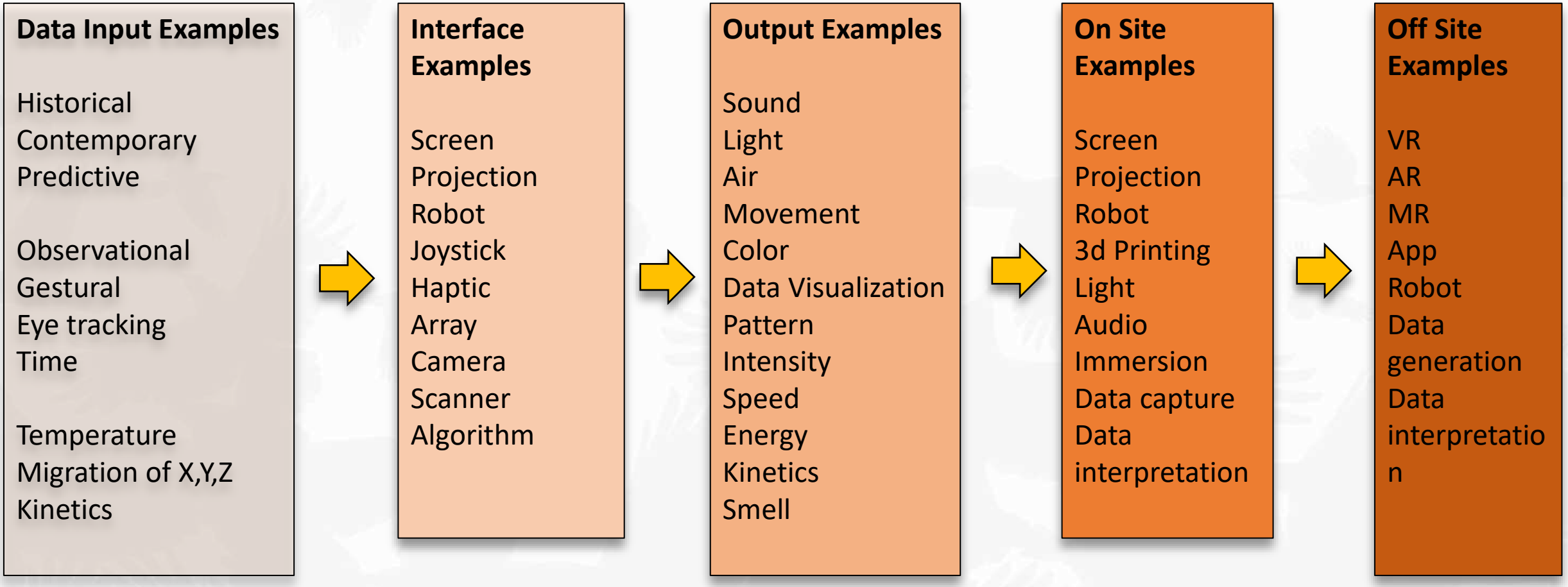
Digital / Remote Interfaces



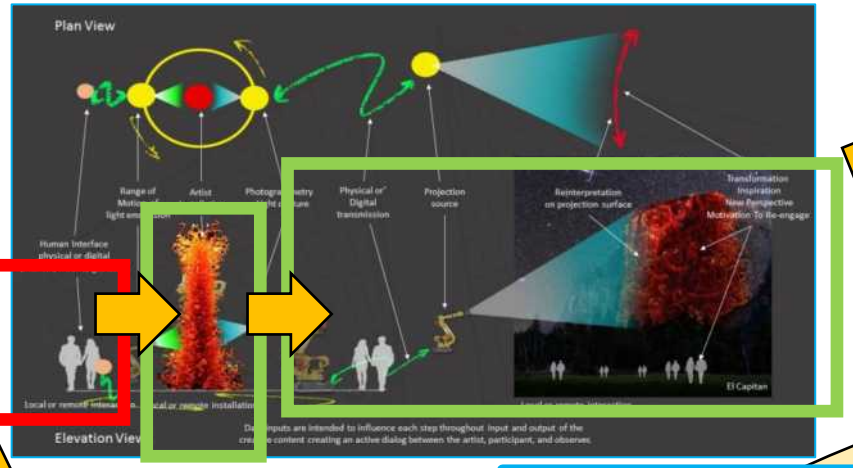
External Data Sources feed data to a specified individual local experience(s). Individual local experience(s) then transmit data to influence other sites (assuming 1 -2 zones in a proof-of-concept) experience

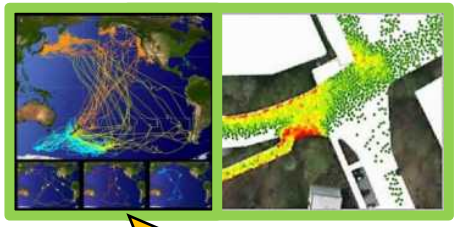
Refence Raven Sun: Rec Room Military Simulator

Hypothetical interface workflow examples



The scale of interaction is unlimited, ranging from intimate and personal interactions to epic large scale communal immersion.





Flow Dynamics

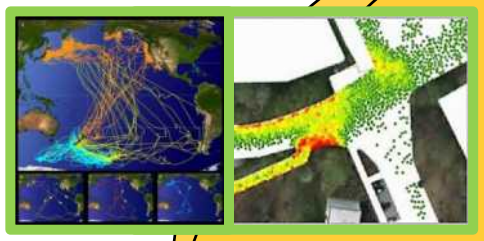
Off site artist

Participant Awareness and Action

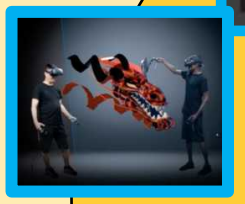
We are the creators and initiators of the intervention ecosystem.

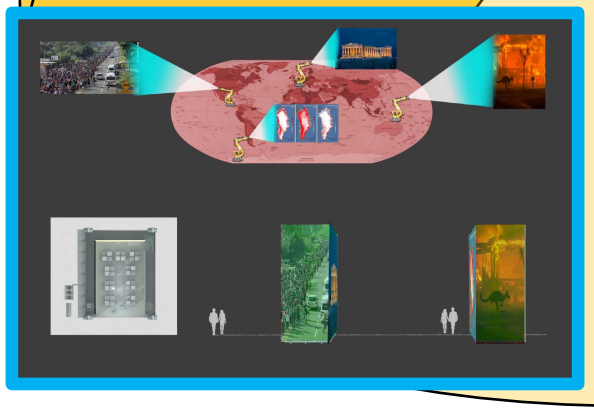
Virtual Production Representative or Abstract

On site installation AR / VR / MR space



We are the monitors and facilitators of the system after its birth.





Real time content input from around the world Interacts with Real time flow dynamics and gesture tracking

On and off site installation AR / VR / MR space

On site artist's installation reacts in movement, colors, light, sounds, smell

Types of participation

Active

Passive

Hybrid

Scale of interaction can range from intimate and personal interaction to large scale communal immersion.

Chapter 3:

The Implementation

Yes It Can Be Done

Using our knowledge from previous global projects we deploy the best:

- Creative community
- Cutting-edge real time game engine technology
- Collaborative teamwork methods
- Multi-cultural international talent
- Data analysis
- Experiential design
- Military simulation
- Touring events
- Activations
- And proven business models

To create a successful and sustainable intervention.

- Is this a permanent or temporary installation?
- Does it tour?
- Is it installed in one location in one city?
  - Or multiple locations in one city?
  - Or multiple cities simultaneously ?
- What content goes where?
- What is the story arc that we would take people on in their experience?
- How does the business model work?

Version 2

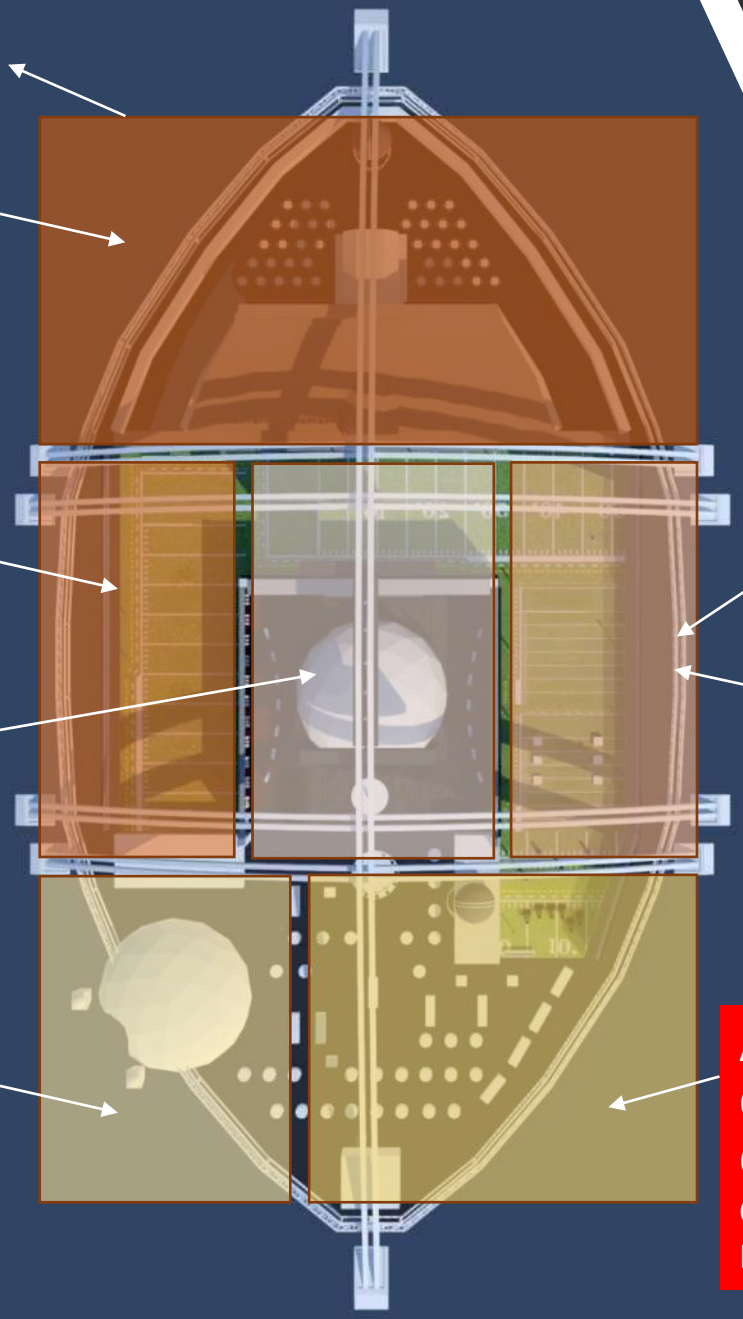
Data, Analysis, Exchange
Creation Cycle 3 / Digital Zone 2

Creation leads to Creation
Cycles of Expression
Creation Cycle 2 Physical Zone 2
Digital Zone 1

Awareness - Global Issues
Creation Cycle 1 / Physical Zone 1

A Call to Action
Evolution / Revolution
Creation Cycle 7 / Physical Zone 5
Digital Zone 6

Entry -
Transition
Physical Zone 0
Digital Zone 0



HotSpots, Crisis in real time
Change Migration
Creation Cycle 4 / Physical Zone 3
Digital Zone 3

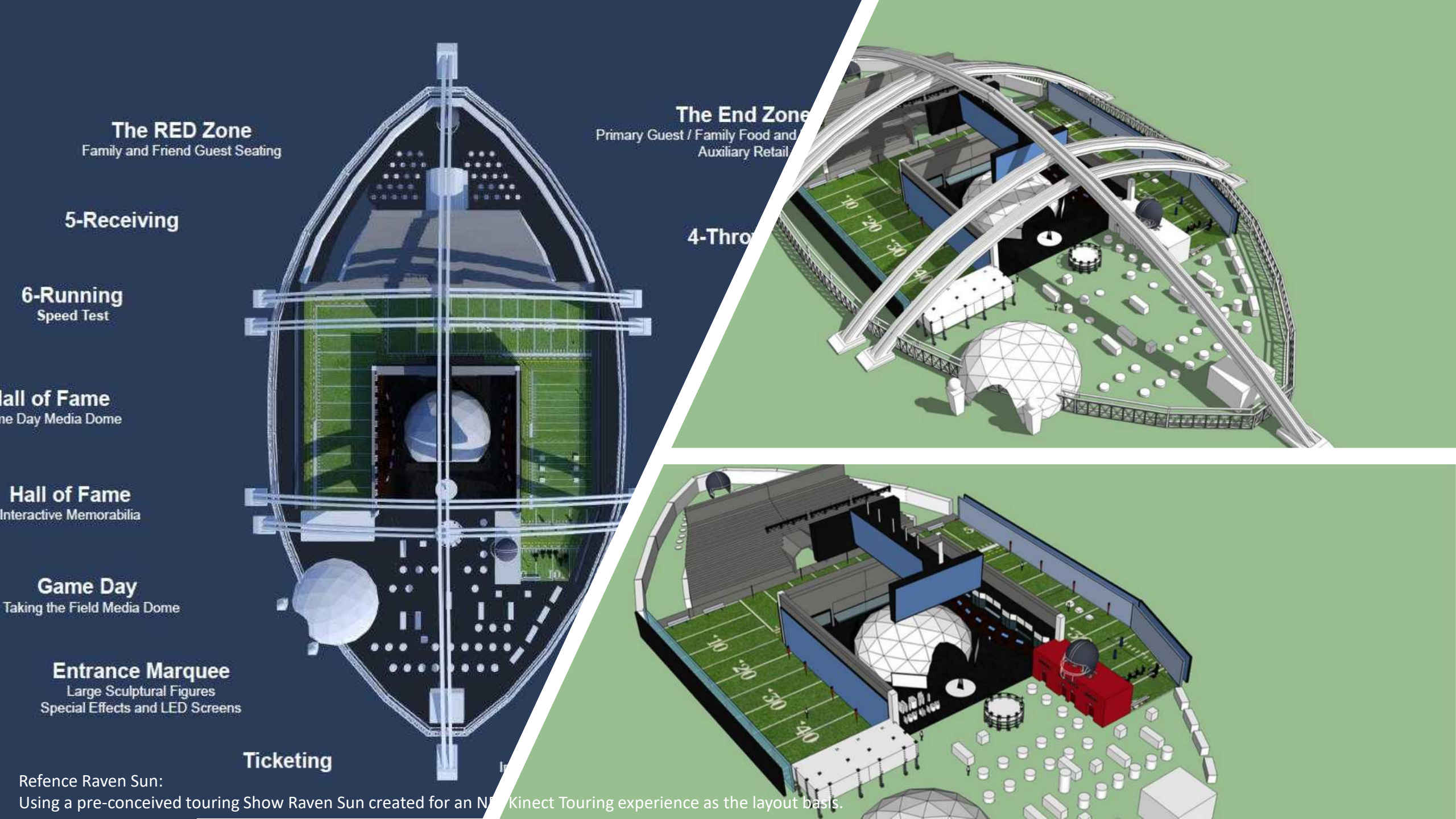
Global Intervention
Creation Cycle 5 / Physical Zone 3
Digital Zone 4

Art in the digital meta verse
Communication The Human
Condition
Creation Cycle 6 / Physical Zone 4
Digital Zone 5

Turning Point can be
set up in

- Parking Lots
- Airplane Hangars
- Abandoned Buildings
- Warehouses

Refence Raven Sun:
Using a pre-conceived touring Show Raven Sun created for an NFL Kinect Touring experience as the layout basis.



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Scenario 1-1

1 Local Experience Complete Installation With Global Data Inputs

Remote Interfaces

- Real time analytics Feedback and looped creation
- VR off site interaction
- Education
- Mobile off site Interaction

Local Interfaces*

Please note for the purpose of this discussion I have assumed artistic interface is local, it can indeed also be a remote function

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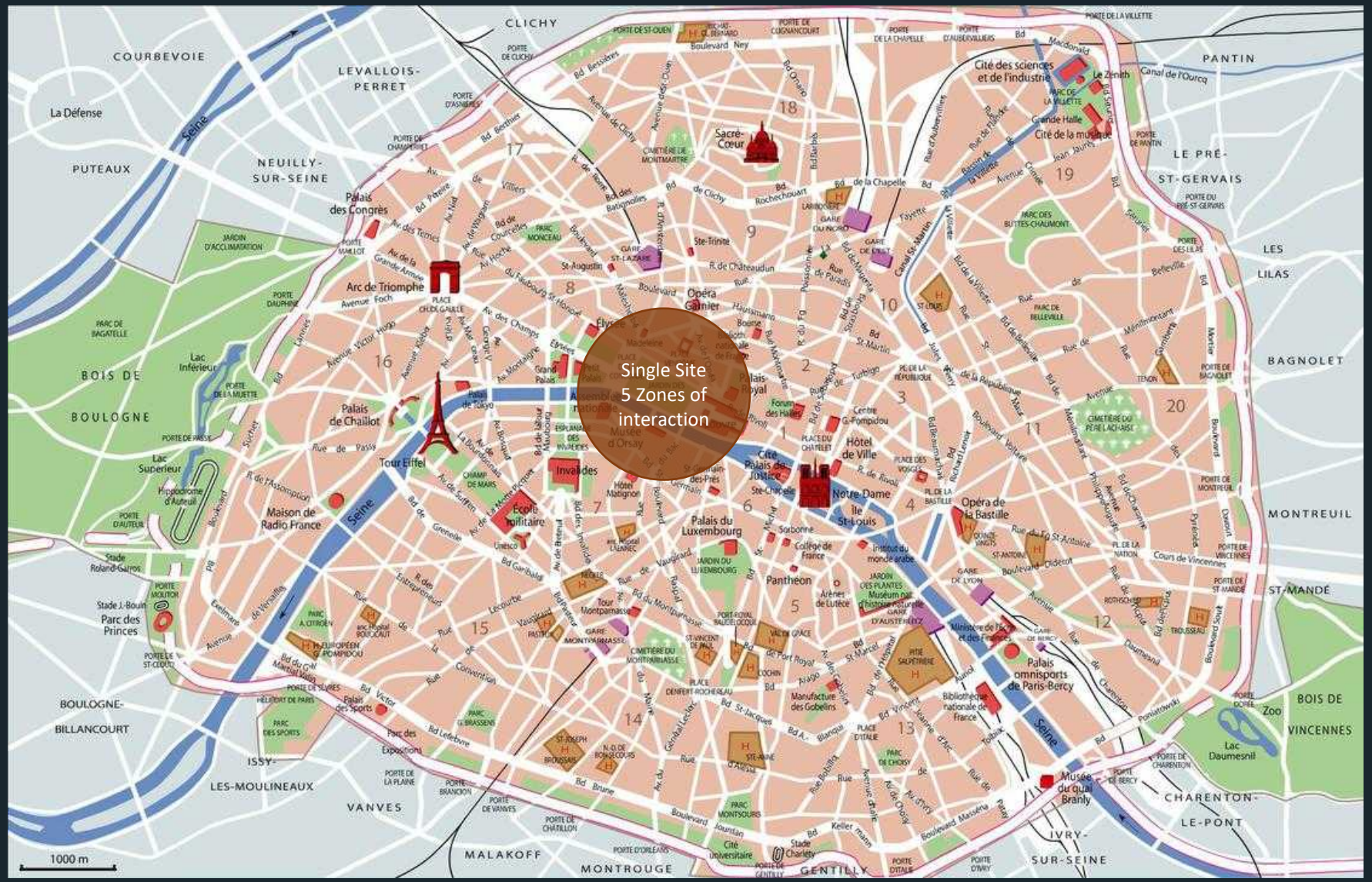


Refence Raven Sun:
Rec Room Military Simulator

Scenario 1-2

5 Local Experience Complete Installations With Global Data Inputs

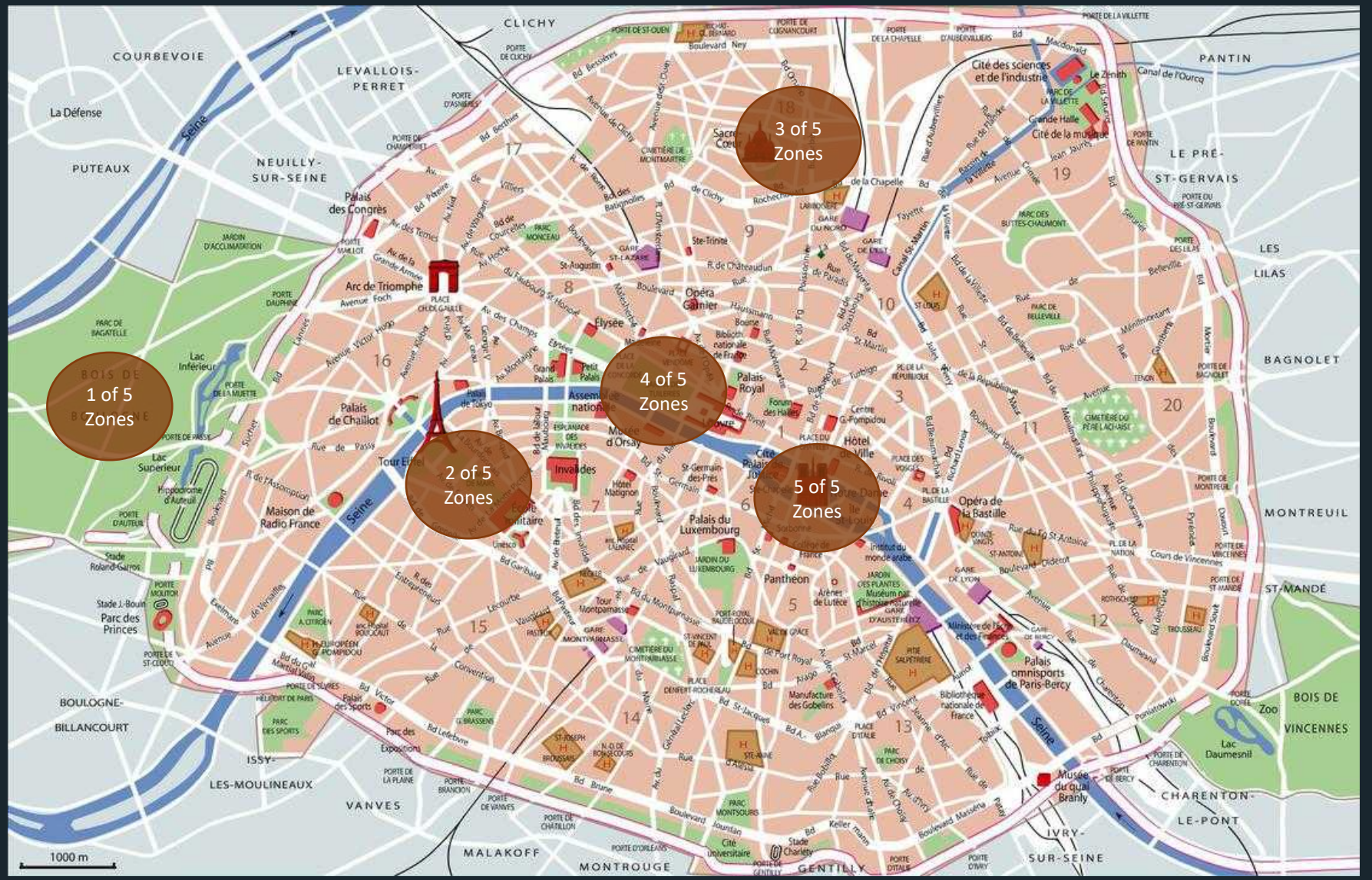
Remote Interfaces

- Real time analytics Feedback and looped creation
- VR off site interaction
- Education
- Mobile off site Interaction

Local Interfaces*

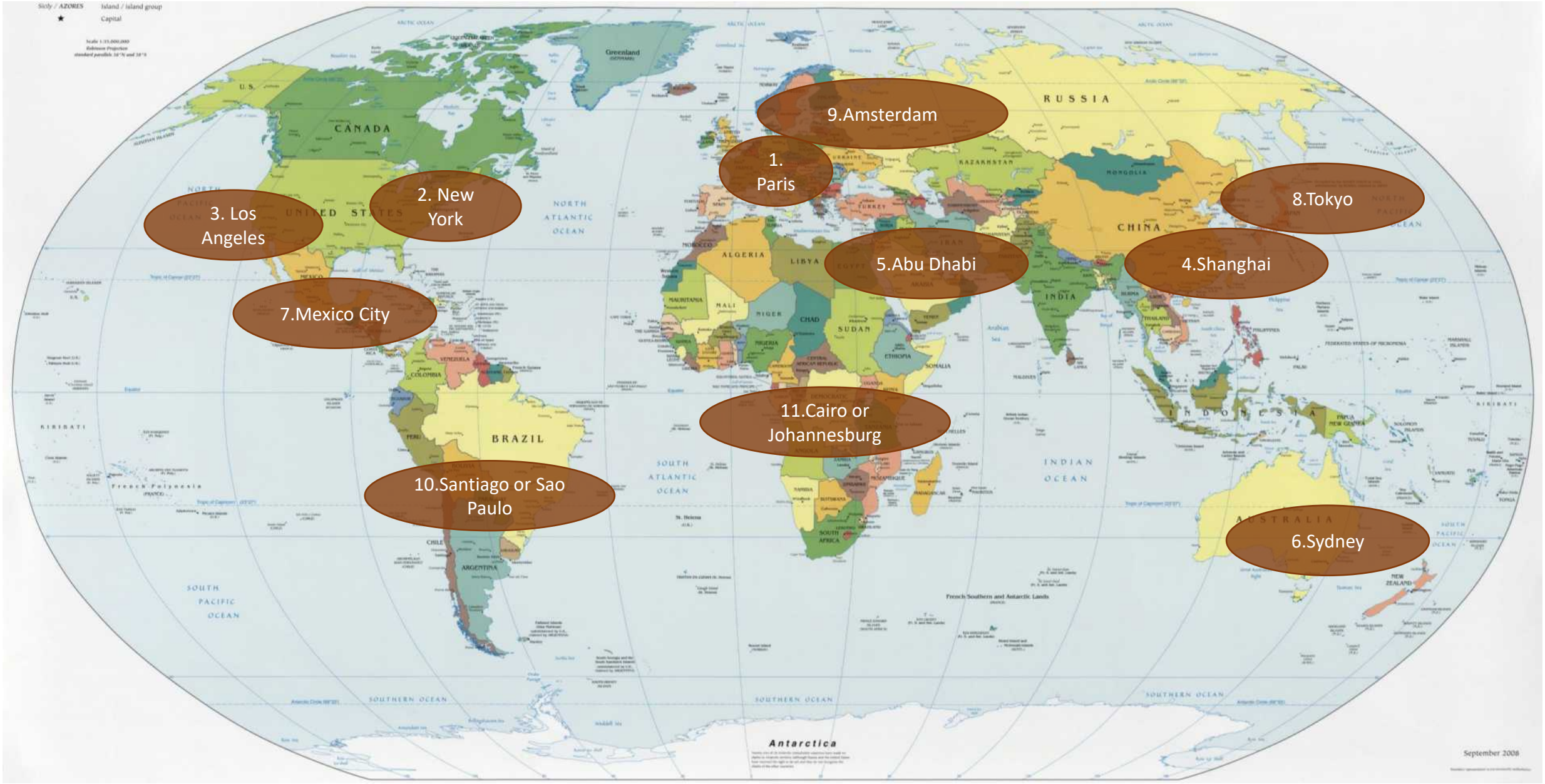
Please note for the purpose of this discussion I have assumed artistic interface is local, it can indeed also be a remote function

- Tour Locations
- Artist Collaboration And Viewer Interactions
- Activists
- Global Hot Spot Data Points And International Interactions
- Sponsors



Refence Raven Sun:
Rec Room Military Simulator

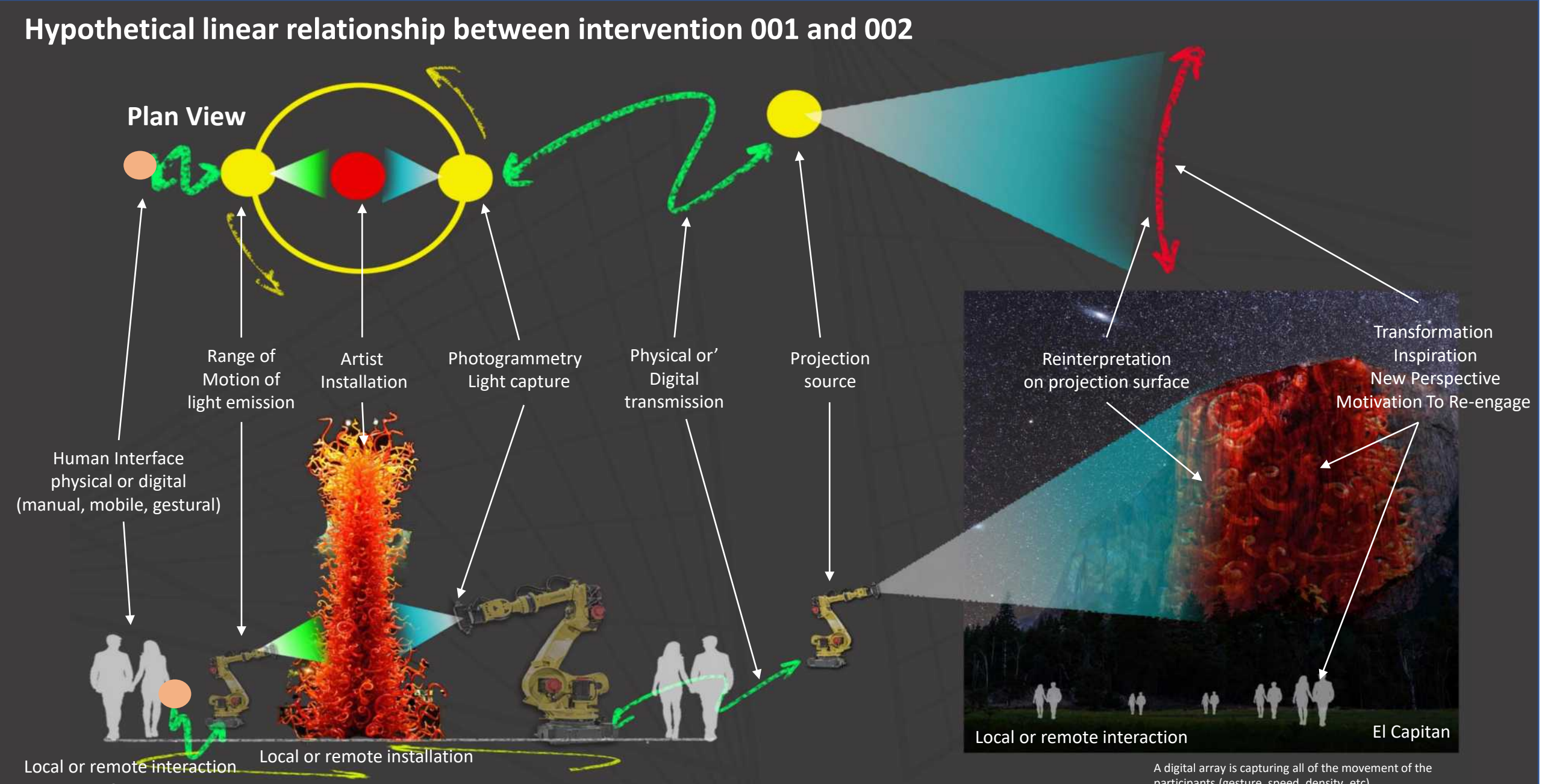
Potential 1st tier tour installation locations



Assuming a complete show installation in these locations (comprised of 5 local zones)

Examples of Collaborative Artistic Interfaces

Hypothetical linear relationship between intervention 001 and 002



Data inputs are intended to influence each step throughout input and output of the creative content creating an active dialog between the artist, participant, and observer.

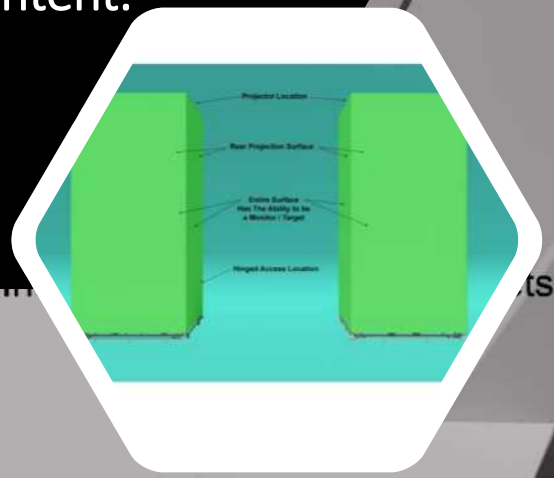
A digital array is capturing all of the movement of the participants (gesture, speed, density, etc)

The output of this projection and the flow dynamics created another collaborative piece are then beamed to artist studios and other intervention sites around the world.

RAVENSUN CREATIVE

Repurpose REC-TTS military simulation for experiential intervention.

Automated rapid reconfigurable environmental media towers surfaced in LED are fed content from global HOT SPOT activist live streams, lidar enabled drones, satellite imagery, and historical data content.



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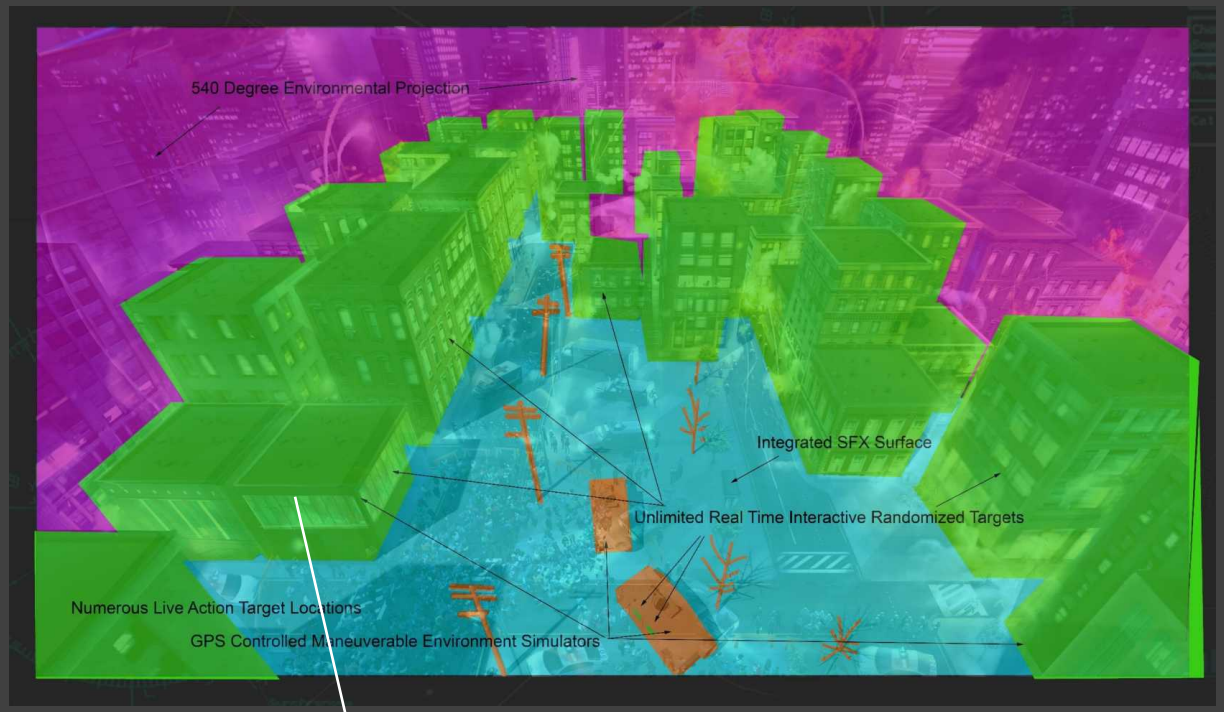
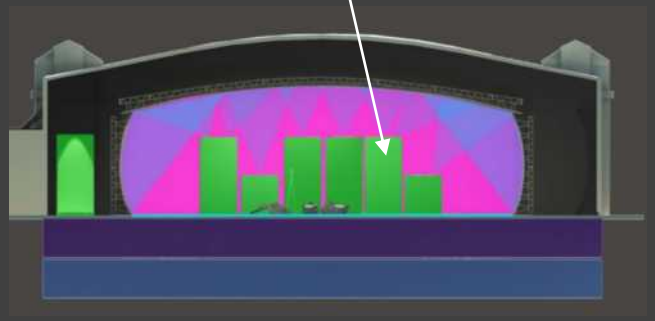




Real time reconfigurable environmental
LED surfaced media towers

PLAY

Refence Raven Sun:
Rec Room Military Simulator

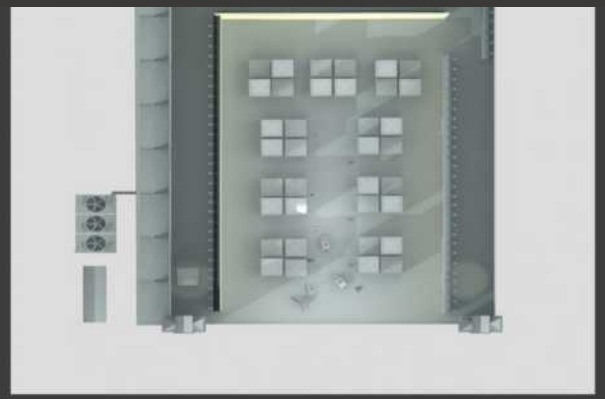
Repurpose REC-TTS military simulation for experiential intervention

Global Hot Spot content is Transmitted to the tower surfaces and interpreted in various configurations of movement

Automated rapidly reconfigurable environmental media towers surfaced in LED, which operate in a method similar to Tetris ™ use geospatial collection data sets generated by existing maps, satellite scans, ground based geospatial capture techniques, and lidar enables drones to immediately replicate and urban space in the world.

The media towers are surface in LED and are fed content from global HOT SPOT activist live streams, lidar enabled drones, satellite imagery, and historical data content.

Based on the real time data sets and interactions with guess at various intervention sites, units move and are configured to represent various visualizations and manifestations of the data and activity on earth (such as migration patterns, temperature change, resource extraction, extinction events, and human impacts (such as war and refugee movement) guests are forced to move as result of this movement, which reflects the coming changes on the earth and the forced moves and changes that are before us.



Real time reconfigurable environmental
LED surfaced media towers

Capture source

Capture source

Capture source

Capture source

Repurpose REC-TTS military simulation for experiential intervention

Global Hot Spot content is Transmitted to the tower surfaces and interpreted in various configurations of movement

Refence Raven Sun:
Rec Room Military Simulator

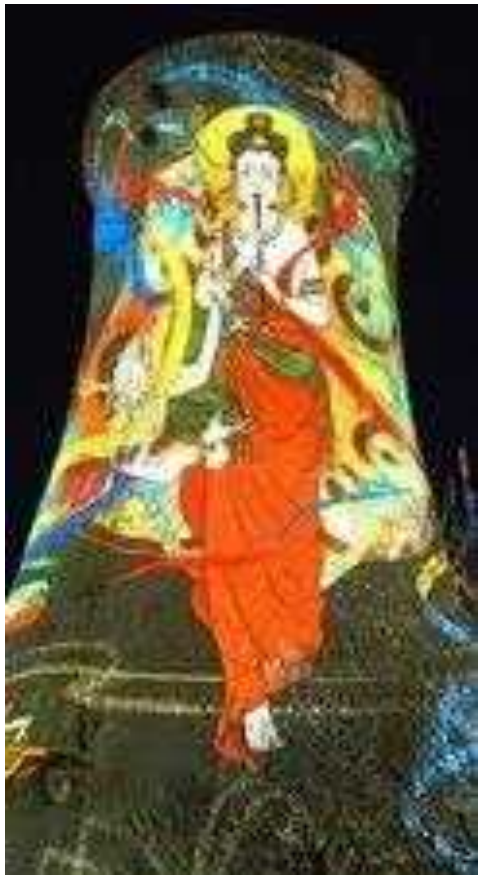
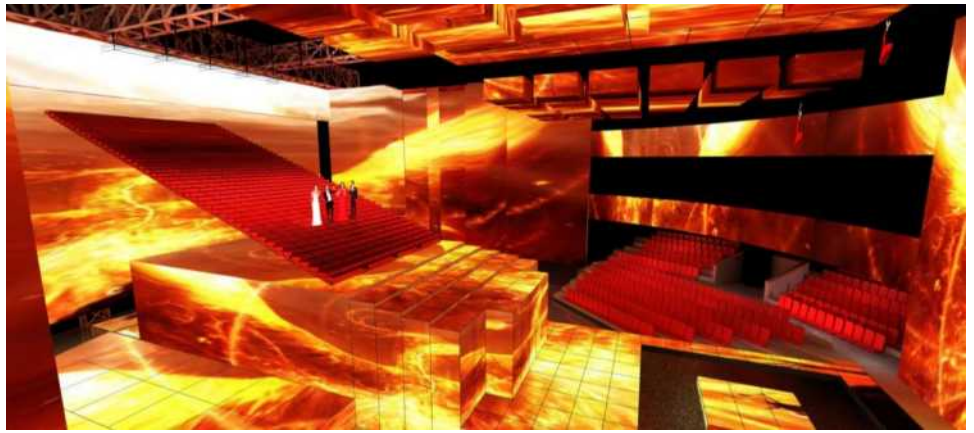
World’s First Global R
Intervention Gallery
SCAN ME

World’s First Global R
Intervention Gallery

Examples of Potential Installation Sites

Refence Raven Sun: CCTV / Capital Steel Project –West Beijing

Example of potential installation site

Refence Raven Sun: CCTV / Capital Steel Project / Example of potential installation site

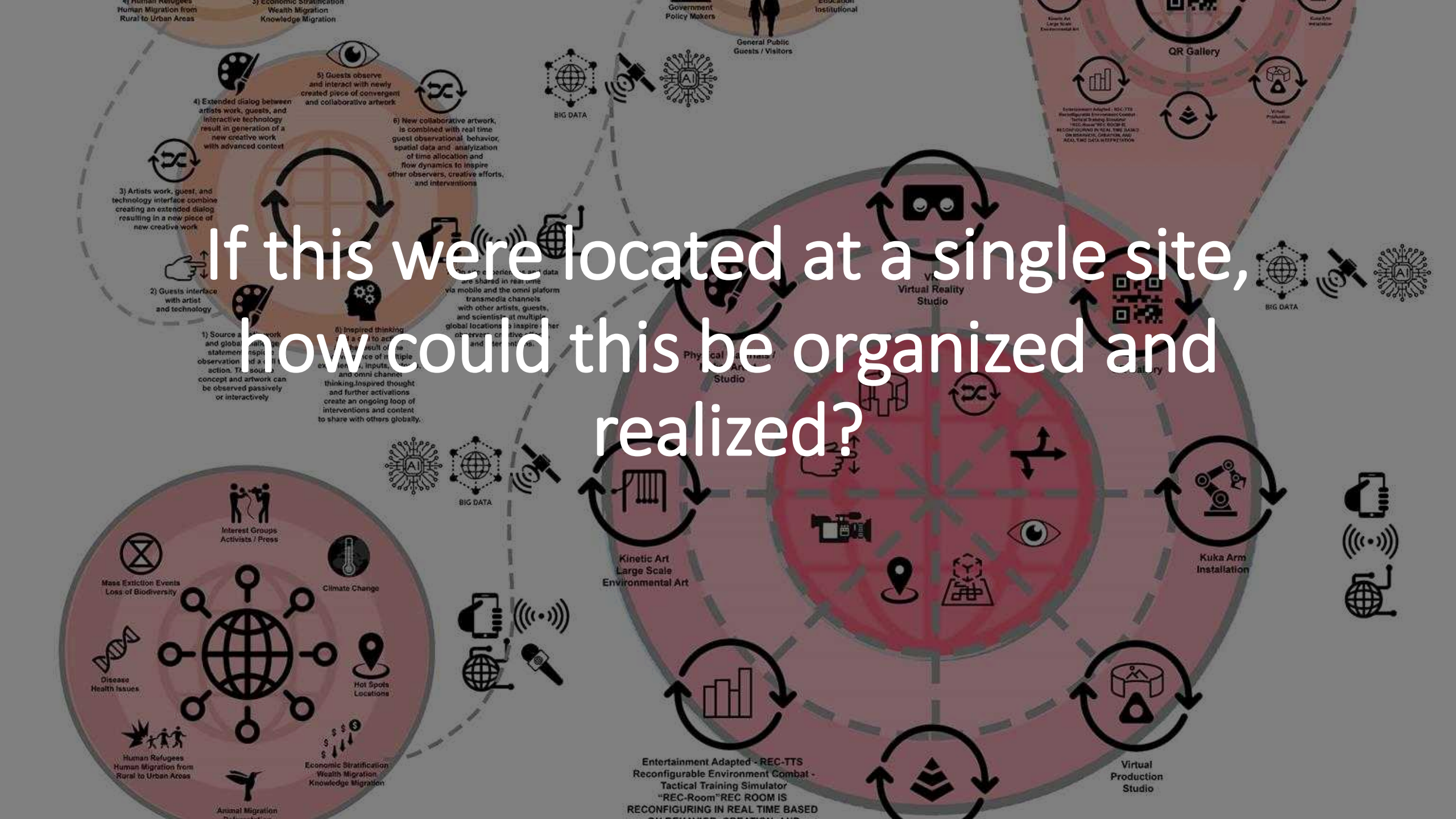
Longwood Gardens Nightscapes

Venice Bienniale

Missouri Botanical Garden, Chihuly Gardens and Glass Seattle

Vivid Sydney

Further exploration of the intervention


If this were located at a single site, how could this be organized and realized?
Human Migration from Rural to Urban Areas
Wealth Migration
Knowledge Migration
Government Policy Makers
Education Institutional
General Public Guests / Visitors
QR Gallery
BIG DATA
4) Extended dialog between artists work, guests, and interactive technology result in generation of a new creative work with advanced context
5) Guests observe and interact with newly created piece of convergent and collaborative artwork
6) New collaborative artwork, is combined with real time guest observational behavior, spatial data and analyization of time allocation and flow dynamics to inspire other observers, creative efforts, and interventions
3) Artists work, guest, and technology interface combine creating an extended dialog resulting in a new piece of new creative work
2) Guests interface with artist and technology
1) Source
concept and artwork can be observed passively or interactively
and omni channel thinking.Inspired thought and further activations create an ongoing loop of interventions and content to share with others globally.
are shared in real time via mobile and the omni platform transmedia channels with other artists, guests, and scientists at multiple global locations to inspire other observers, creative
Virtual Reality Studio
Kinetic Art Large Scale Environmental Art
Kuka Arm Installation
Interest Groups Activists / Press
Mass Extiction Events Loss of Biodiversity
Climate Change
Disease Health Issues
Hot Spots Locations
Human Refugees Human Migration from Rural to Urban Areas
Economic Stratification Wealth Migration Knowledge Migration
Animal Migration
Entertainment Adapted - REC-TTS Reconfigurable Environment Combat - Tactical Training Simulator "REC-Room"REC ROOM IS RECONFIGURING IN REAL TIME BASED
Virtual Production Studio

Data, Analysis, Exchange
Creation Cycle 3 / Digital Zone 2

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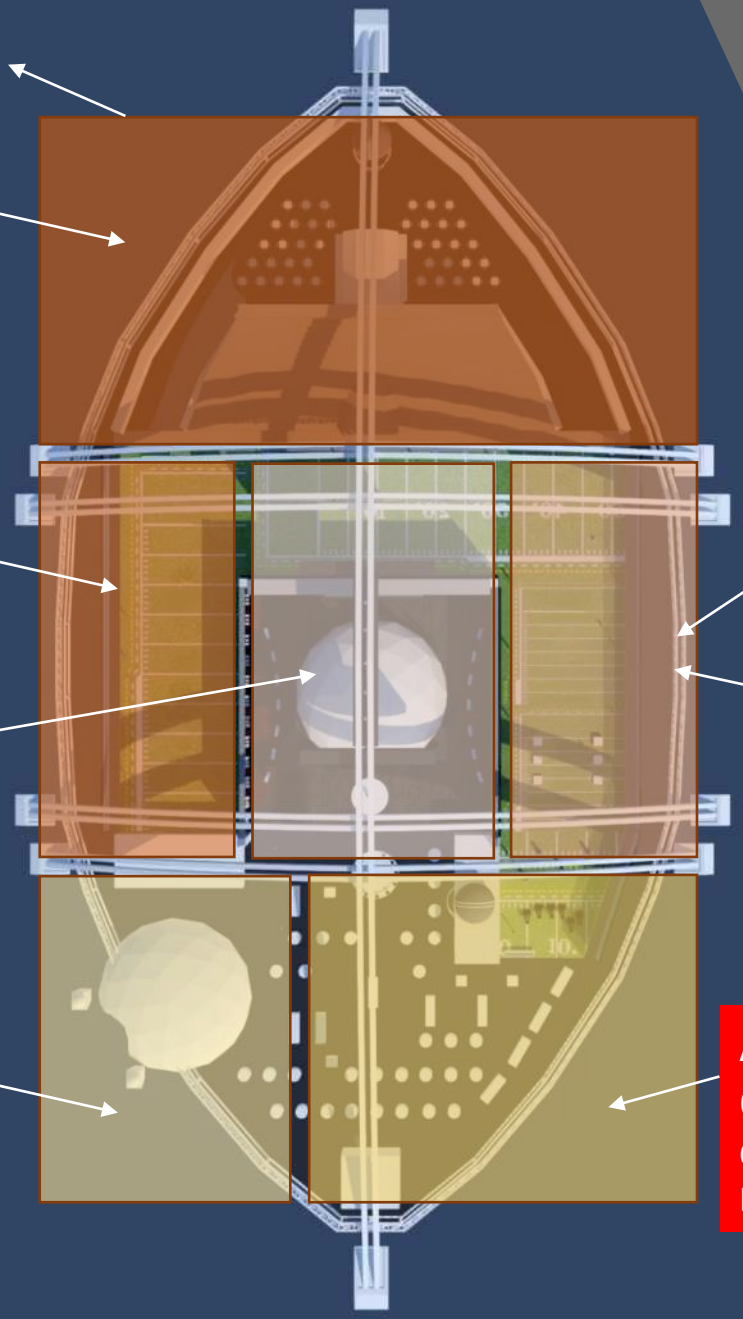
Entry -
Transition
Physical Zone 0
Digital Zone 0



HotSpots, Crisis in real time
Change Migration
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Digital Zone 3

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Creation Cycle 5 / Physical Zone 3
Digital Zone 4

Art in the digital meta verse
Communication The Human Condition
Creation Cycle 6 / Physical Zone 4
Digital Zone 5

Refence Raven Sun:
Using a pre-conceived touring Show Raven Sun created for and NFL Kinect Touring experience as the layout basis.

How can this proposal be executed?

Sources of influence, interaction and relationships Local and Remote

Digital Cross Platform Physical

Implementation
Experiential
Installation

Zone 5
Evolution / Revolution
Beyond the Physical Plane
On site Augmented Reality / QR based experiences
Real time analytics feedback and looped creation

Zone 4
Communication The Human Condition / Social Dynamics
Real time analytics feedback and looped creation

Zone 3
Change Migration
Artist collaboration and Viewer interactions

Zone 2
Cycles/ Expression
Civilization and Art
Artist collaboration and Viewer interactions

Tour Locations

Zone 6
VR off site interaction

Zone 8
Education

Digital / Remote Interfaces

Zone 1
Awareness
Global Hot Spots
Reconfigurable environment
Receiving data sets and points and international interactions

Zone 0
Transition
Plaza / entrance in Repurposed building or space (abandoned steel plant / train station of platform space such as Grand Palais

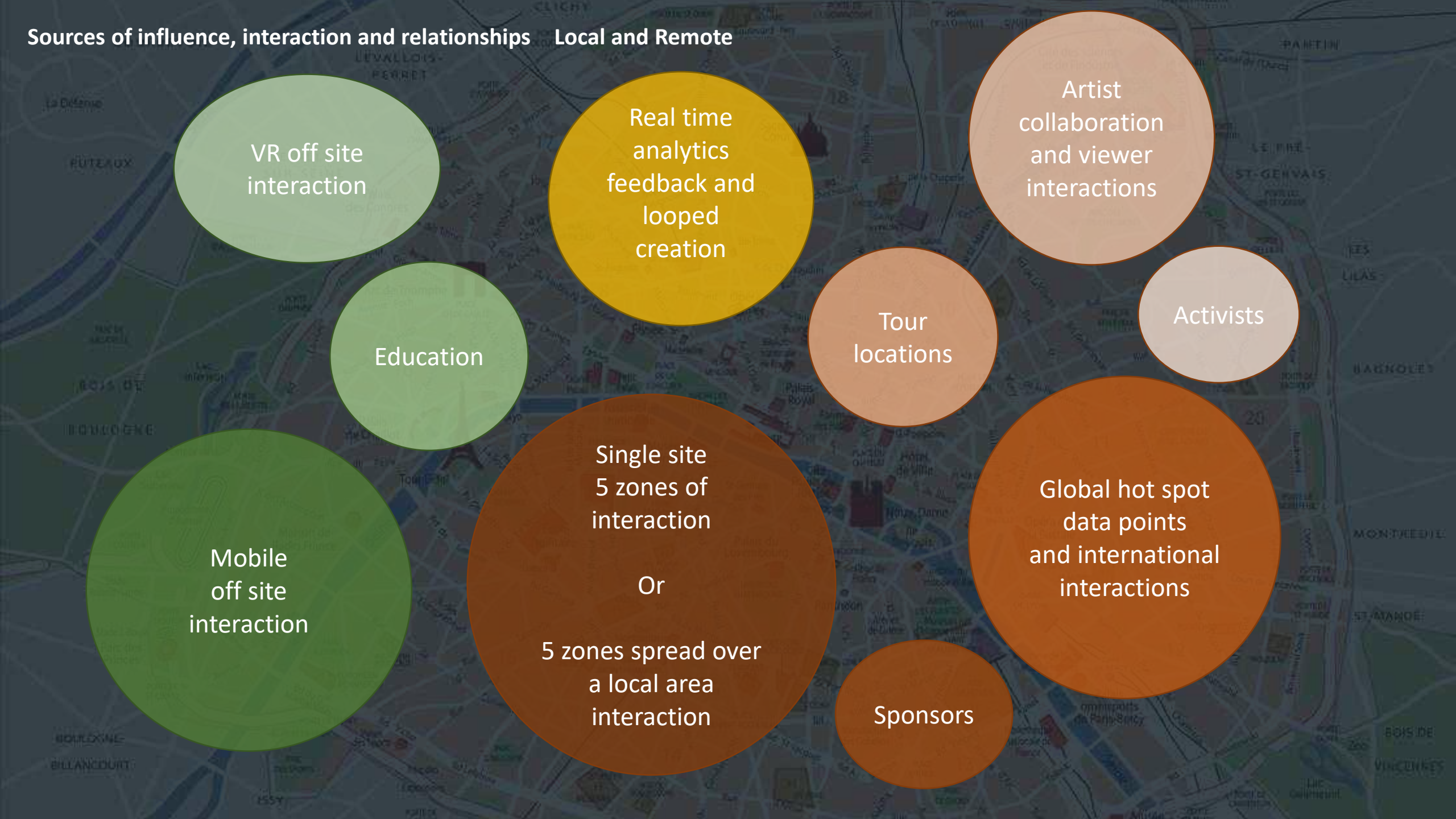
Zone 7
Mobile
off site interaction

Sponsors
Philanthropists

Physical / Local Interfaces*

Please note for the purpose of this discussion I have assumed artistic interface is local, it can also be a remote function

Sources of influence, interaction and relationships Local and Remote



Scenario 1-1

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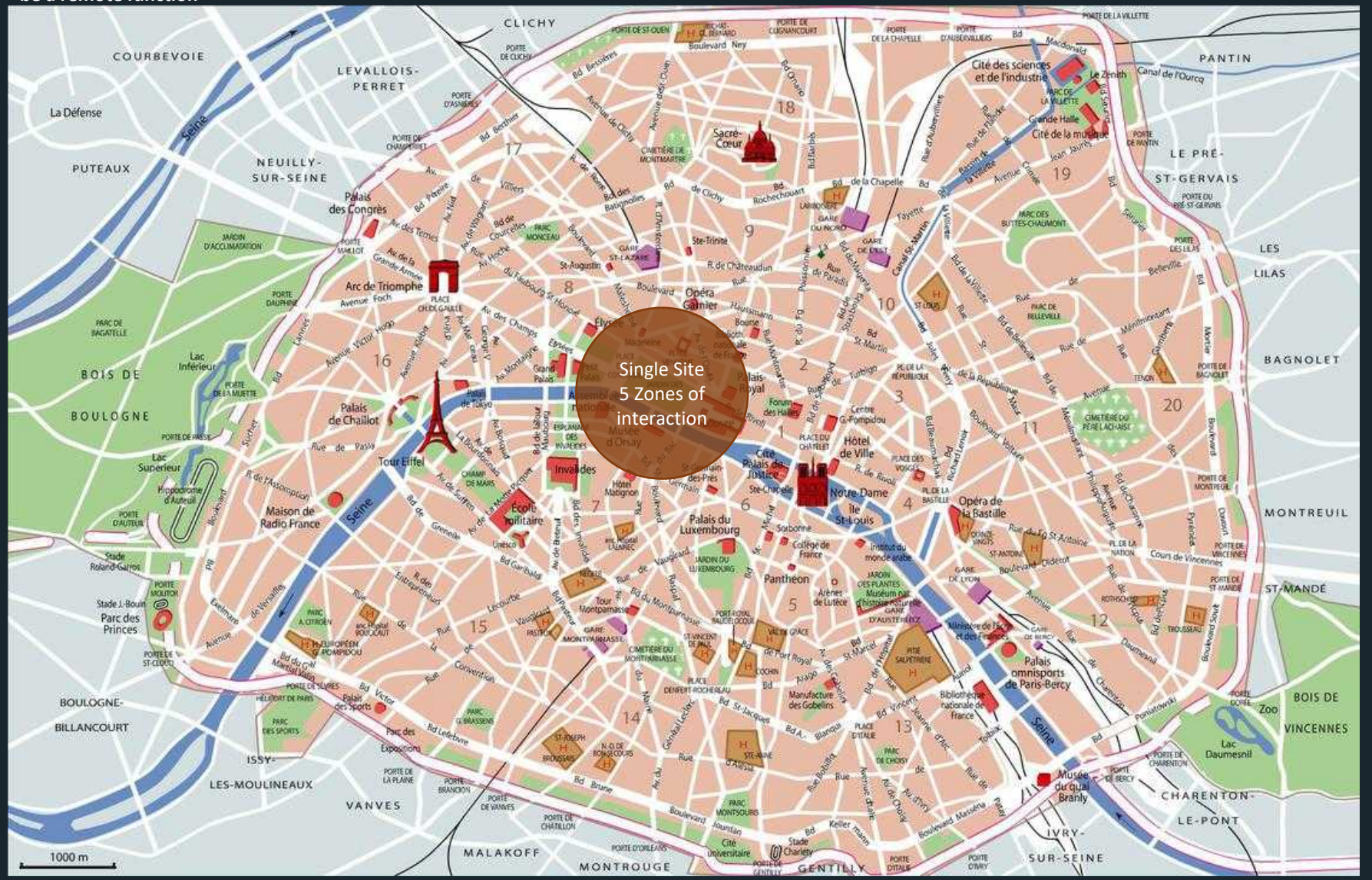
- Global Hot Spot Data Points And International Interactions
- Sponsors



Refence Raven Sun:
Rec Room Military Simulator

Scenario 1-2

5 Local Experience Complete Installations With Global Data Inputs

Real time analytics Feedback and looped creation

VR off site interaction

Education

Mobile off site Interaction

Digital / Remote Interfaces

Physical / Local Interfaces*

Please note for the purpose of this discussion I have assumed artistic interface is local, it can indeed also be a remote function

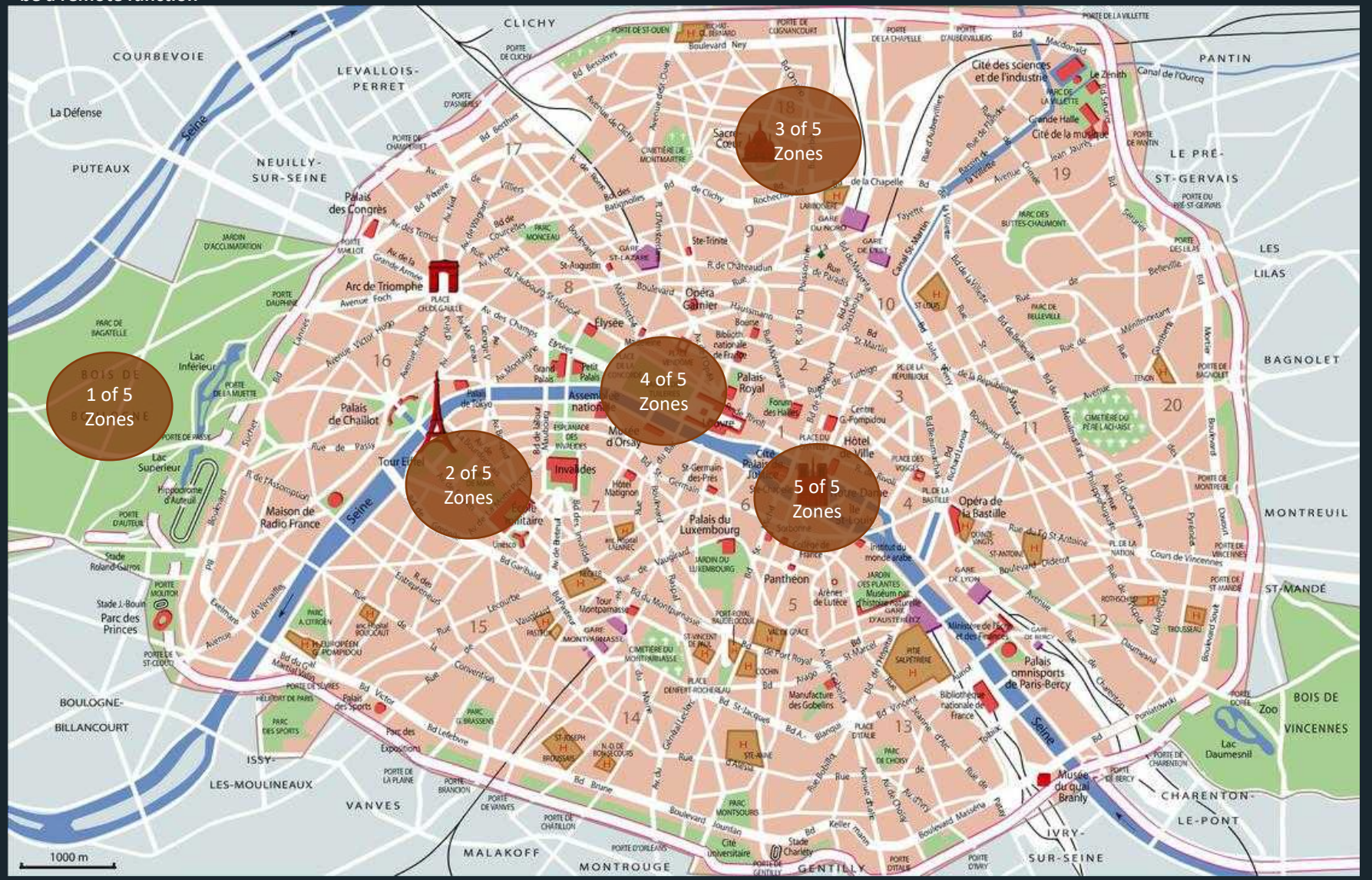
Tour Locations

Artist Collaboration And Viewer Interactions

Activists

Global Hot Spot Data Points And International Interactions

Sponsors



Realization Scenario 1-1 or 1-2

Install 1 (or up to 5) Local Experience Interventions With Global Data Inputs

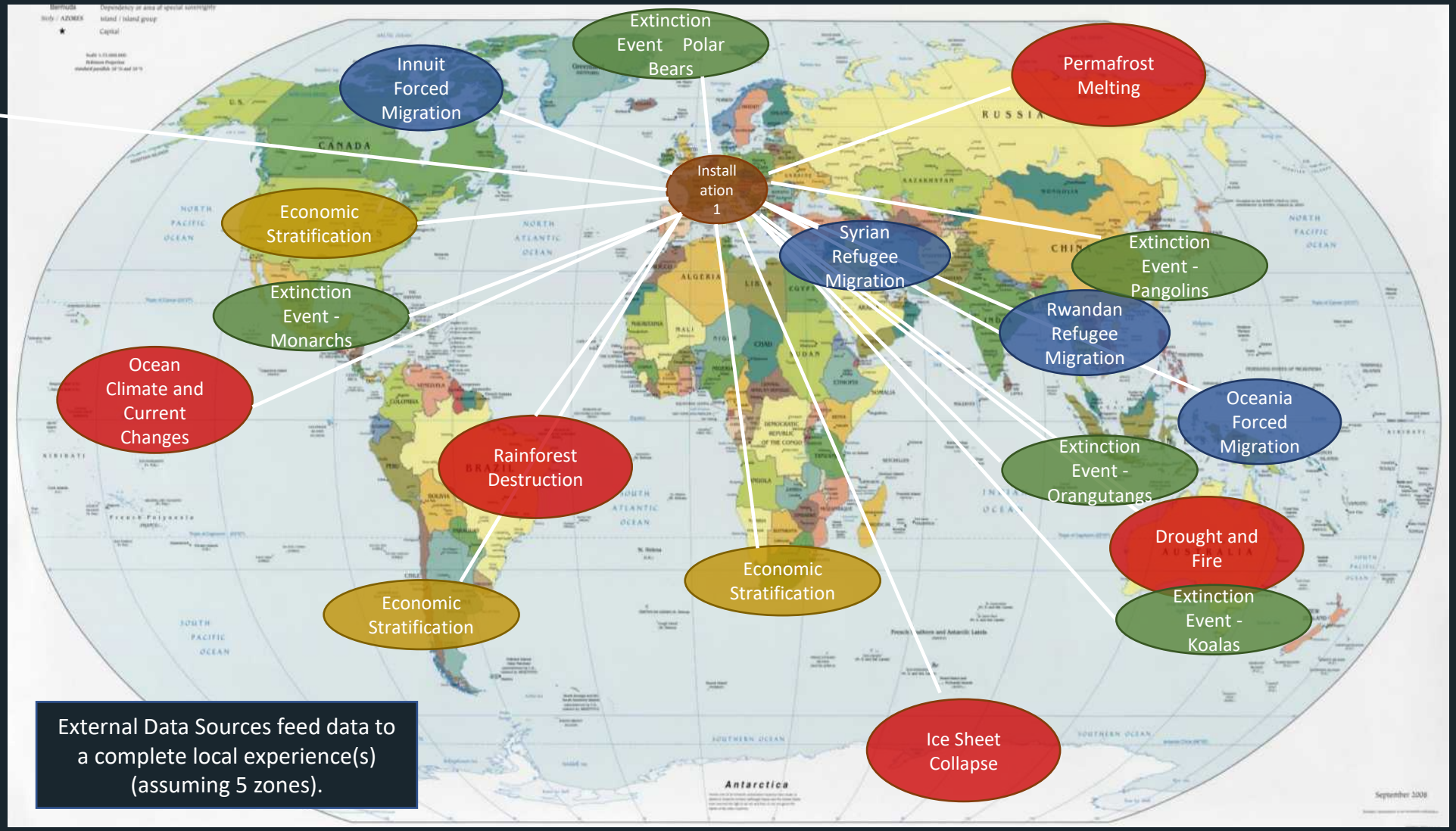
Physical / Local Interfaces*

Please note for the purpose of this discussion I have assumed artistic interface is local, it can indeed also be a remote function

- Tour Locations
- Artist Collaboration And Viewer Interactions
- Activists
- Global Hot Spot Data Points And International Interactions
- Sponsors

Digital / Remote Interfaces

- Real time analytics Feedback and looped creation
- VR off site interaction
- Education
- Mobile off site Interaction



External Data Sources feed data to a complete local experience(s) (assuming 5 zones).

Refence Raven Sun: Rec Room Military Simulator

RealizationScenario 2

Install 4 or 5 Individual Local Experience Interventions With Global Data Inputs

Physical / Local Interfaces*

Please note for the purpose of this discussion I have assumed artistic interface is local, it can indeed also be a remote function

Tour Locations

Artist Collaboration And Viewer Interactions

Activists

Global Hot Spot Data Points And International Interactions

Sponsors

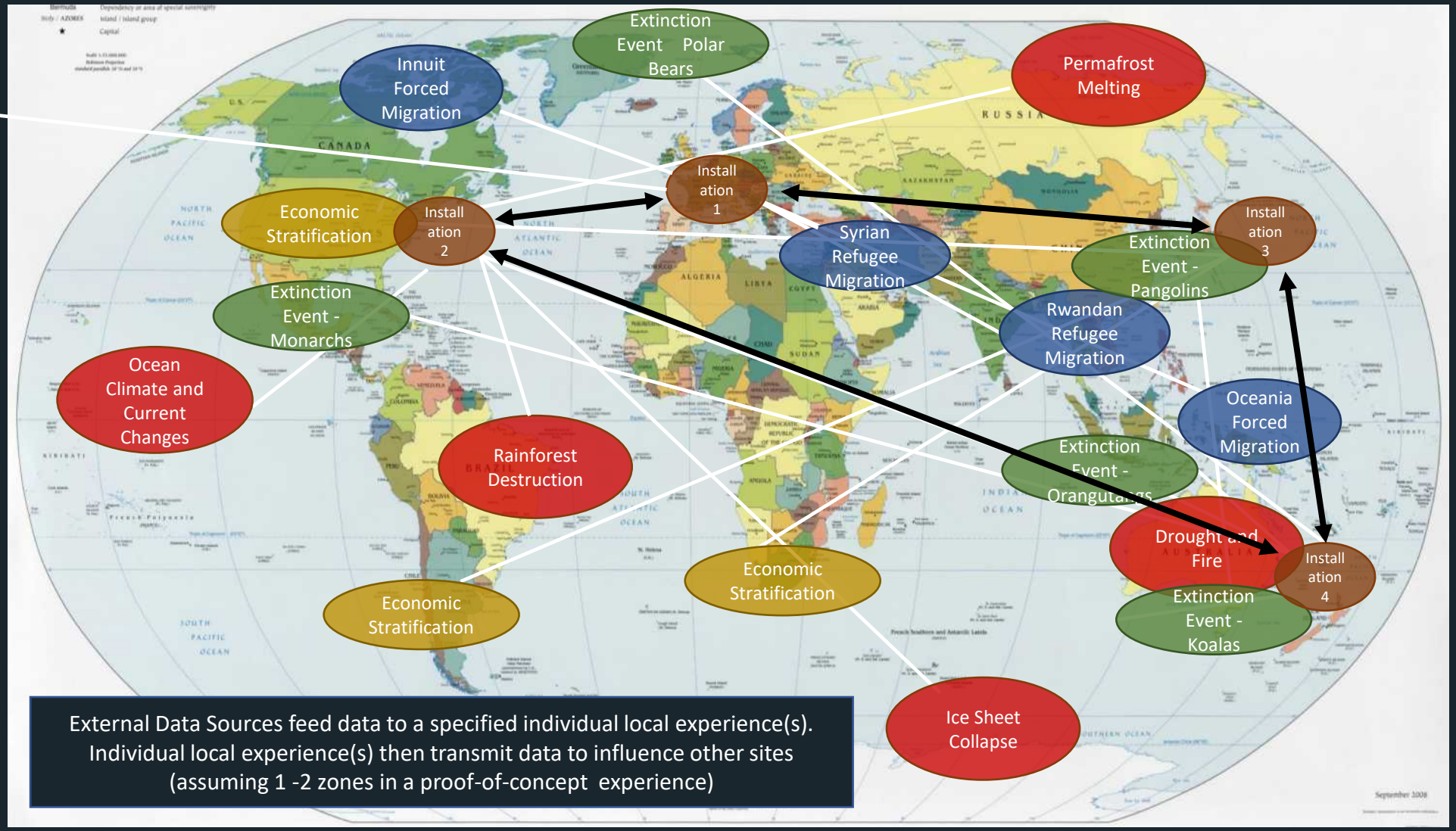
Real time analytics Feedback and looped creation

VR off site interaction

Education

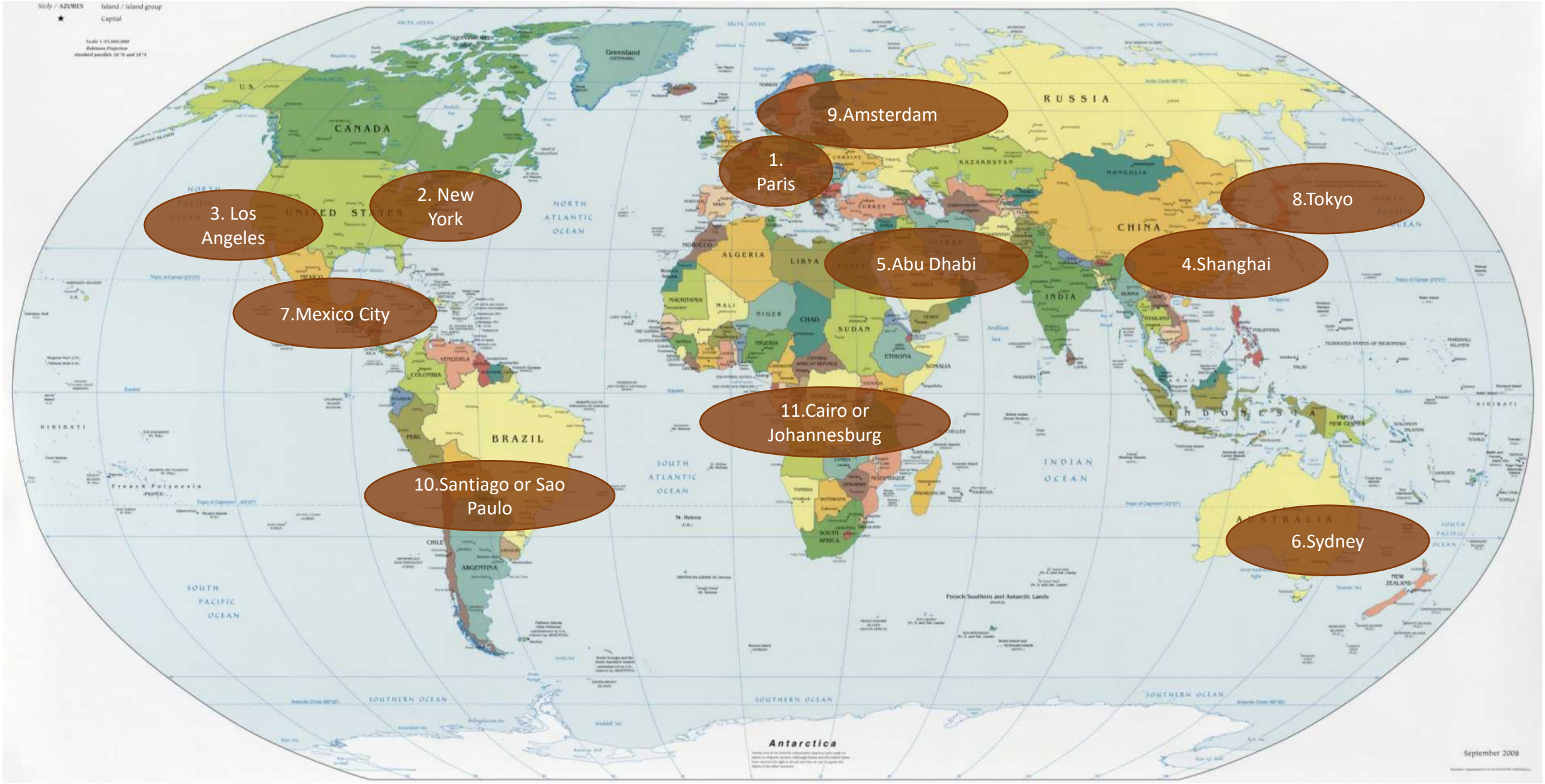
Mobile off site Interaction

Digital / Remote Interfaces



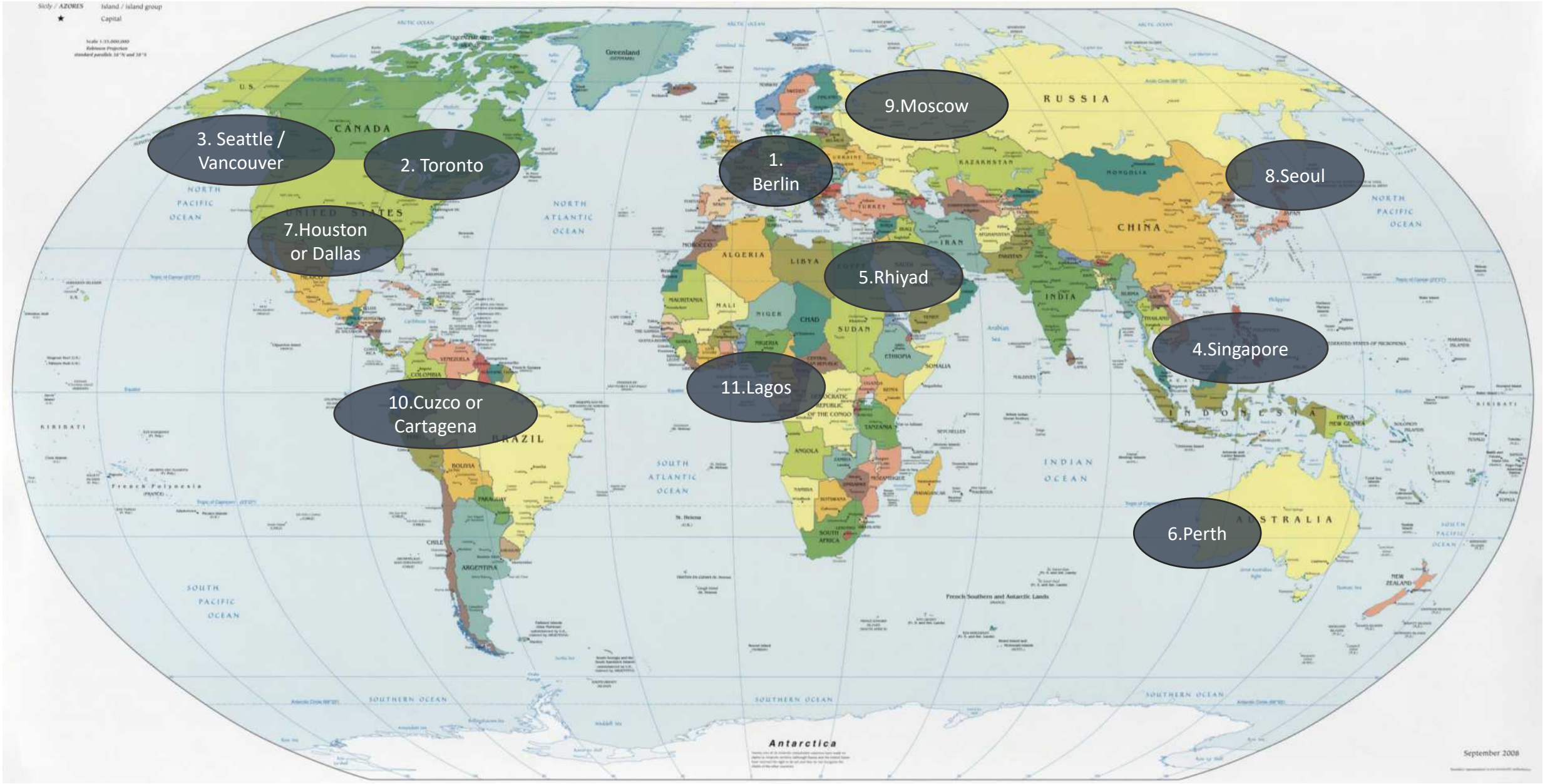
Refence Raven Sun: Rec Room Military Simulator

Potential 1st tier tour installation locations



Assuming a complete show installation in these locations (comprised of 5 local zones)

Potential 2nd tier tour installation locations*



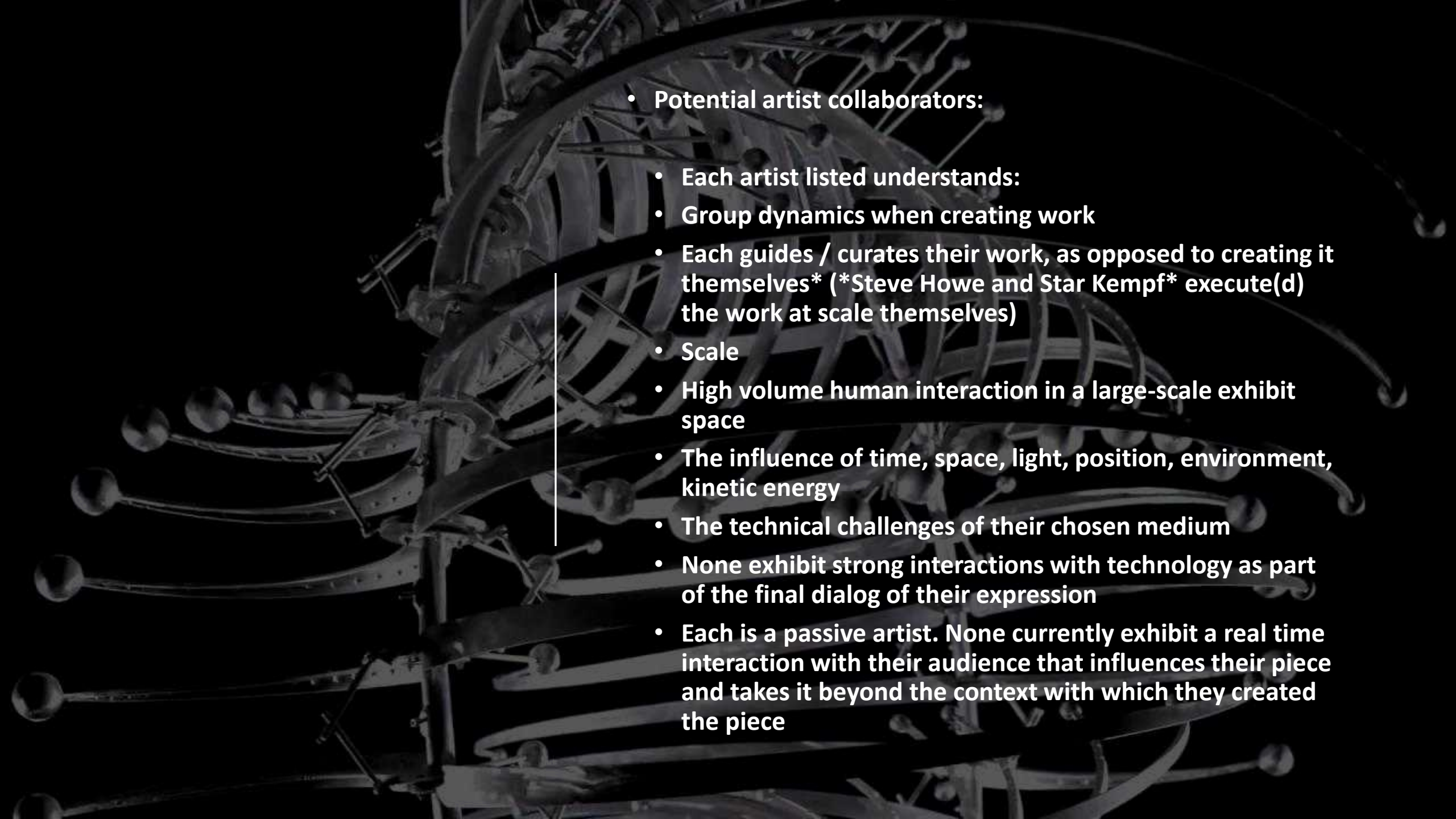
*Assuming a partial show installation in these locations (comprised of 1-2 local zones)

Potential Artist Collaborators

Potential artist collaborators (beyond ourselves):

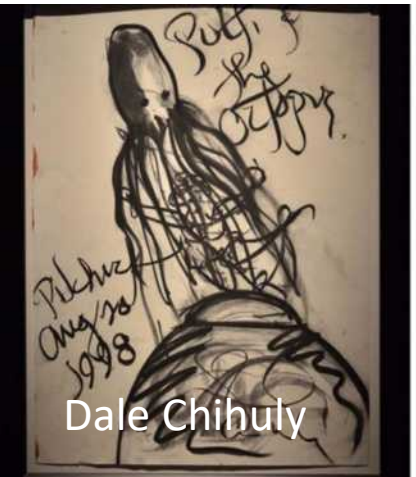
- Dale Chihuly
- Damien Hurst
- Steve Howe
- Ned Kahn
- Anselm Keifer
- Andy Goldsworthy
- Santiago Calatrava
- Patrick Shearn (Poetic Kinetics)
- Janet Echelman
- Jason Bruges
- Star Kempf*
- Jean Tinguely*

*Deceased

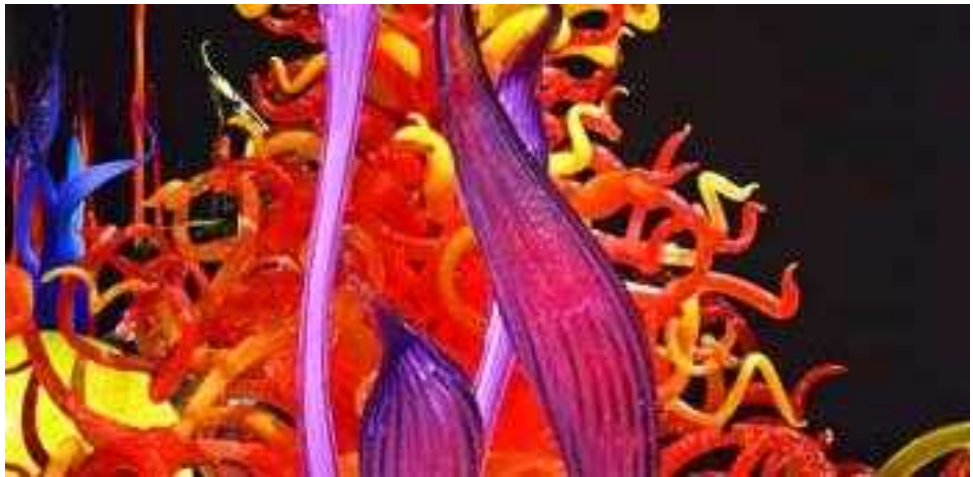


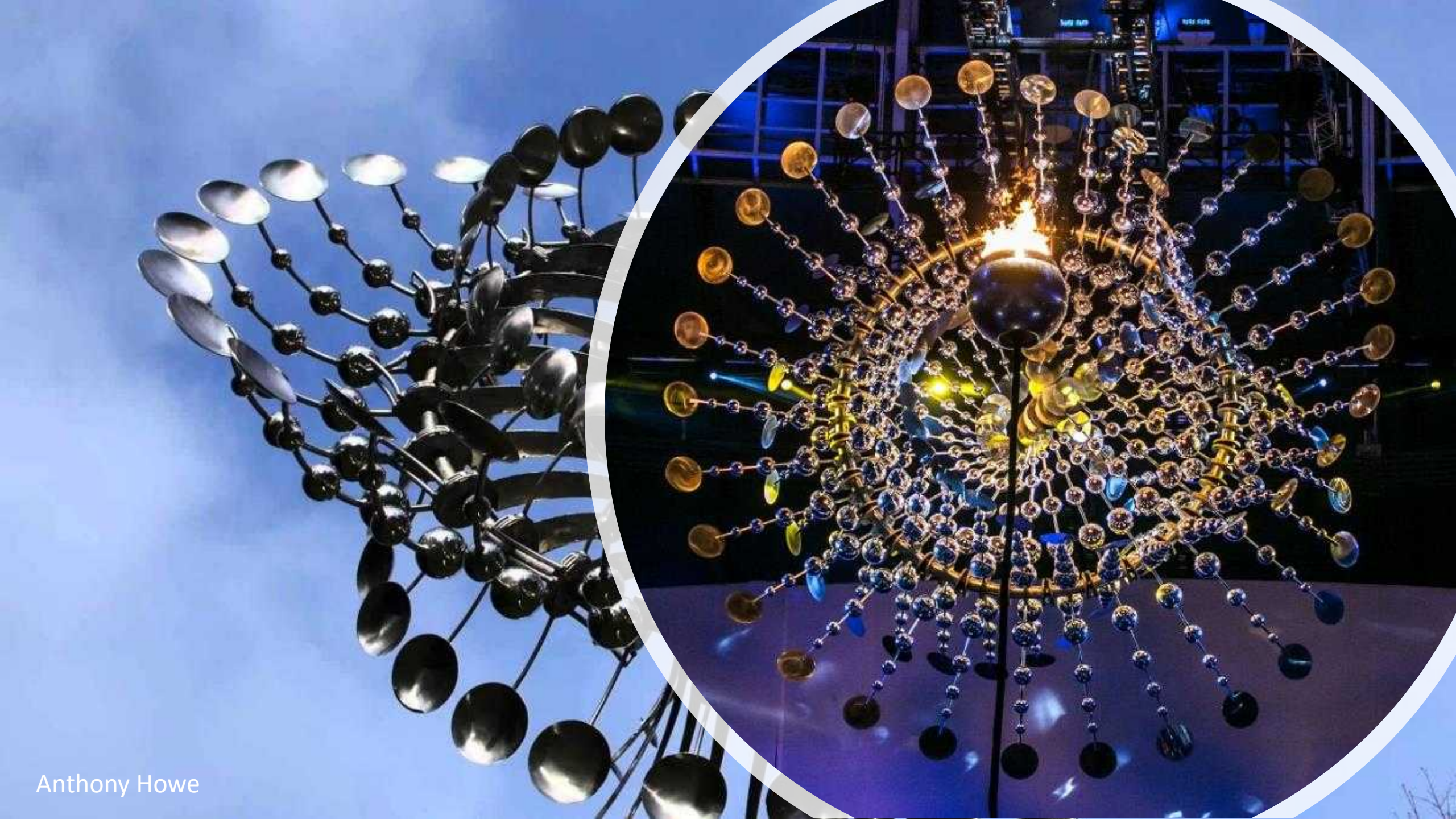
- **Potential artist collaborators:**

  - **Each artist listed understands:**
  - **Group dynamics when creating work**
  - **Each guides / curates their work, as opposed to creating it themselves* (*Steve Howe and Star Kempf* execute(d) the work at scale themselves)**
  - **Scale**
  - **High volume human interaction in a large-scale exhibit space**
  - **The influence of time, space, light, position, environment, kinetic energy**
  - **The technical challenges of their chosen medium**
  - **None exhibit strong interactions with technology as part of the final dialog of their expression**
  - **Each is a passive artist. None currently exhibit a real time interaction with their audience that influences their piece and takes it beyond the context with which they created the piece**



Dale Chihuly



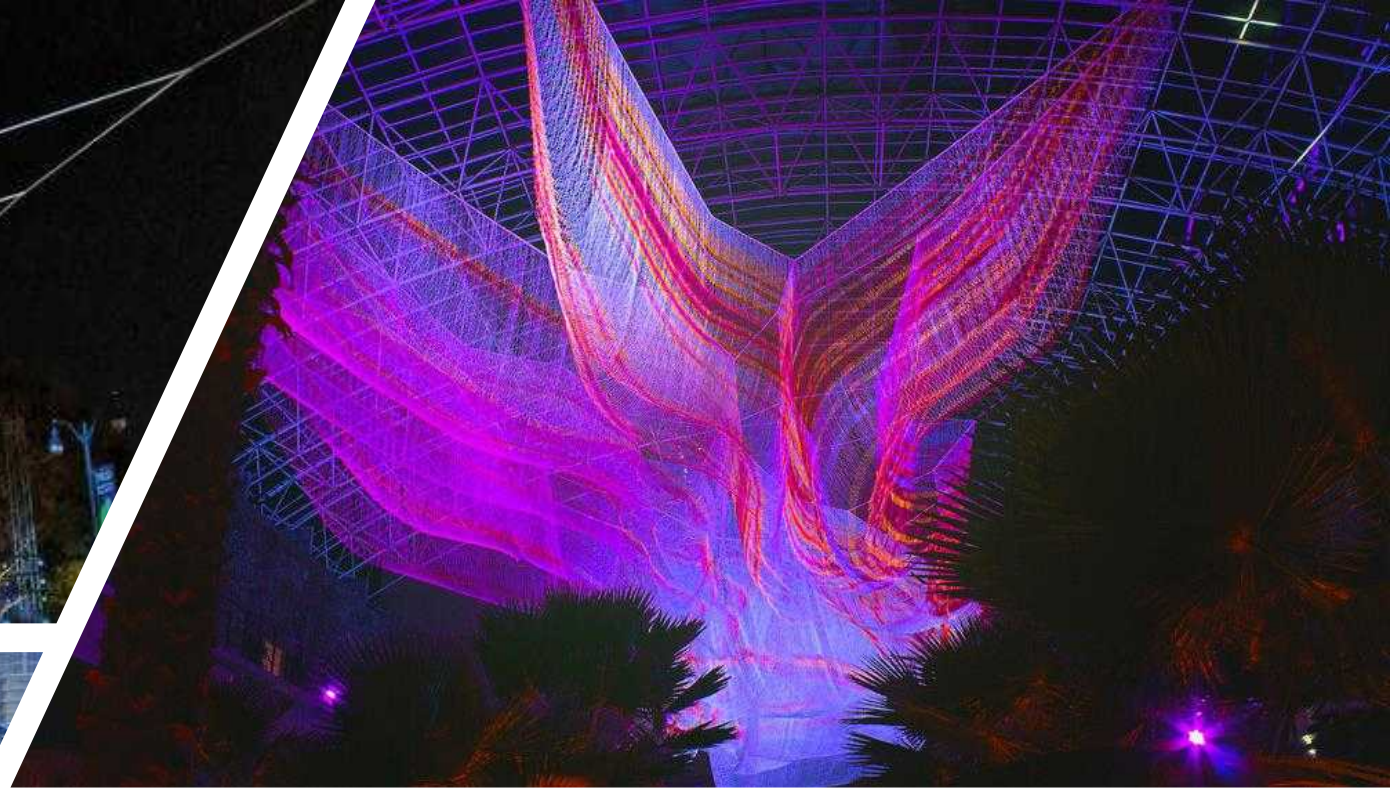


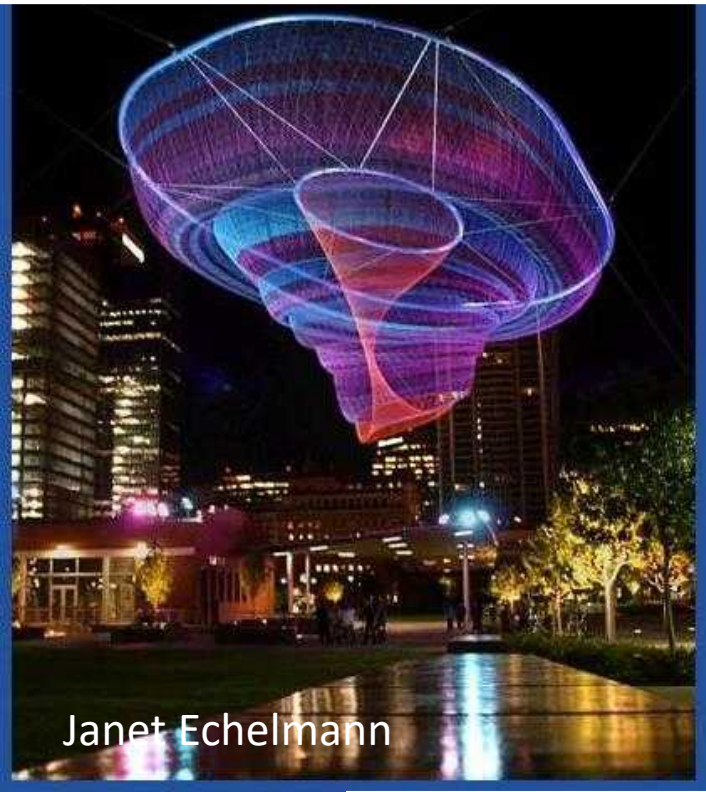
Anthony Howe

Patrick Shearn

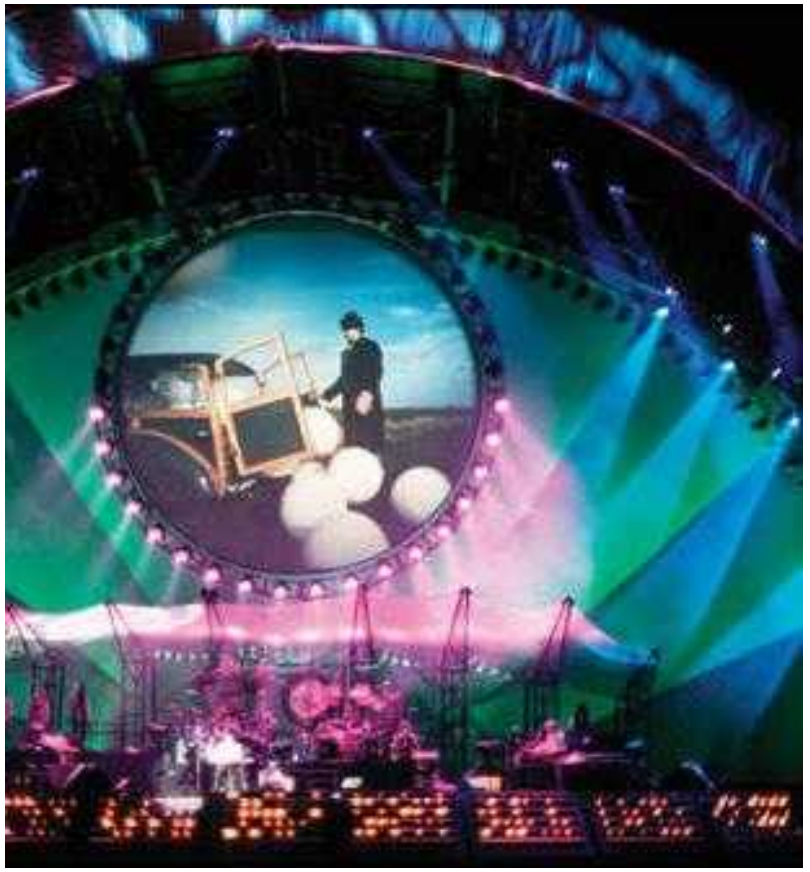
Jason Bruges

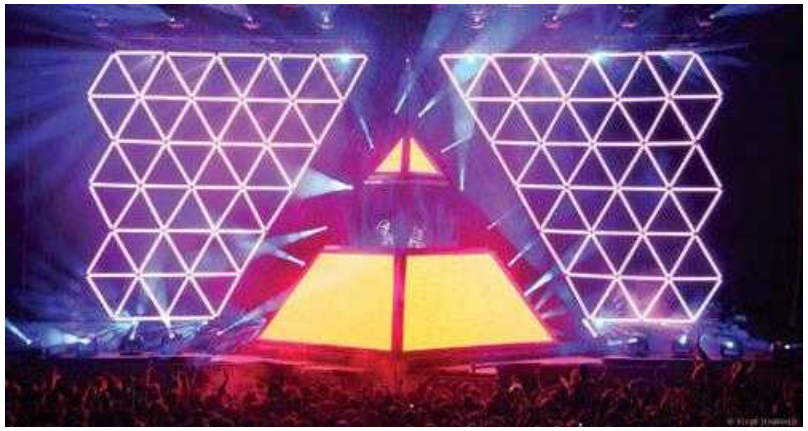
Starr Kempf



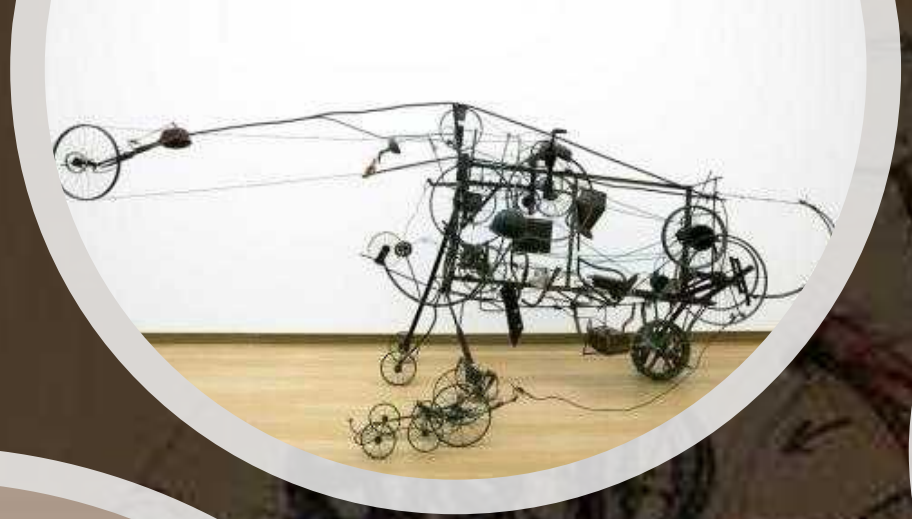


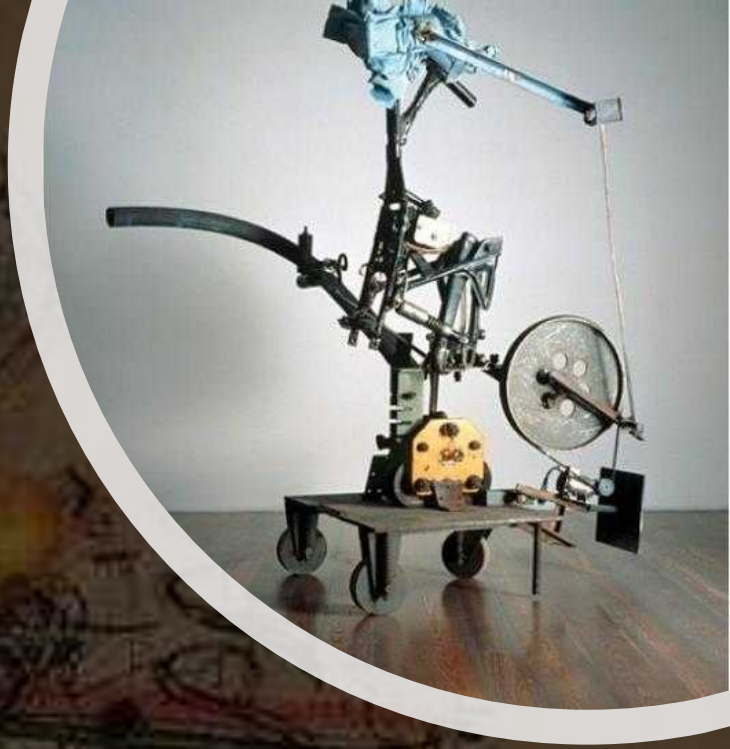
Janet Echelmann





Stufish Entertainment Architects





Jean Tinguely

Example of Potential Sponsors

Potential sponsors, partners, philanthropists, and / or event hosts need to be innovators and thought leaders that understand the relationship between:

- Creativity
- Inspiration
- Activation
- Behavior
- Engineering
- Marketing
- Financial models
- Spectacle
- High volume / high visibility events
- Environmental / social / global responsibility

- Richard Branson
- Elon Musk
- Bill and Melinda Gates
- Santiago Calatrava
- Frank Gehry
- Sheikh Mohammed bin Rashid Al Maktoum
- Khalifa bin Zayed bin Sultan Al Nahyan
- Oprah Winfrey
- Jeff Bezos
- Mackenzie Bezos
- Venice Biennale
- Art Basel
- Saatchi Art (investment fund)
- Anthea (Contemporary Art Investment Fund SICAV FIS)

ANTHEA

in partnership with

PORTS FRANCS
ET ENTREPÔTS DE GENÈVE SA

Gardien de l'art, leader mondial depuis plus d'un siècle

THE FINE ART GROUP

The Implementation Model

Option 1
Commercial model approach

Phase 1
Individual static exhibits
Proof of Concepts for each exhibit

Phase 2
Individual small-scale locations, each with varying business model and variable data sets

Phase 3
Large scale exhibit with all components present

Phase 4
International tour

Option 2
Commercial model approach

Phase 1
Attain Corporate Sponsorship
Individual static exhibits
Proof of Concepts for each exhibit

Phase 2
Large scale exhibit with all components present

Phase 3
International tour

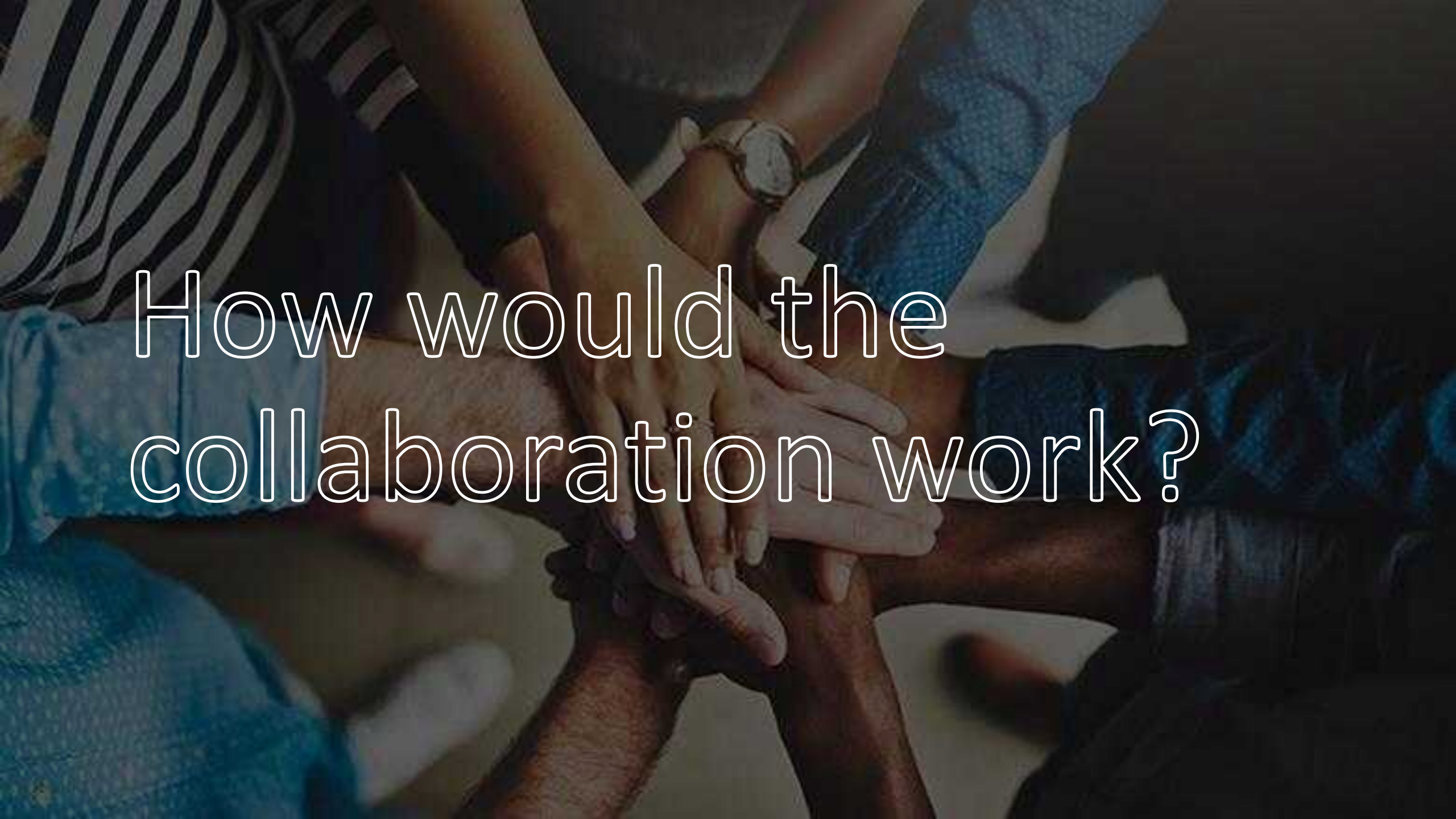
Option 3
Grant / philanthropy model approach

Phase 1
Grant development

Phase 2
Individual static exhibits
Proof of Concepts for each exhibit

Phase 3
Large scale exhibit with all components present

Phase 4
Sponsorship / philanthropy


How would the collaboration work?

What's at stake

Core Brand Attributes
Destinations succeed best when all of the brand attributes are understood and fully represented

How the Destination Draws, Inspires, and Interacts with the Guest to Ensure Profitability for the Owner

Why Should Guests Care?
The critical question to answer in forming a strategy to draw guests to the destination

Where We Need To Be
The Sweet Spot where Experiential Attractions succeed as a result of holistic solutions

RAVENSUN CREATIVE

Behind the Curtain

Brand Goals
Increased Brand Penetration

Developer Goals
Successful Business Model

Tenant Goals
Successful Operations

We will have to explore
the balance between
altruism and commerce

What works in experiential entertainment

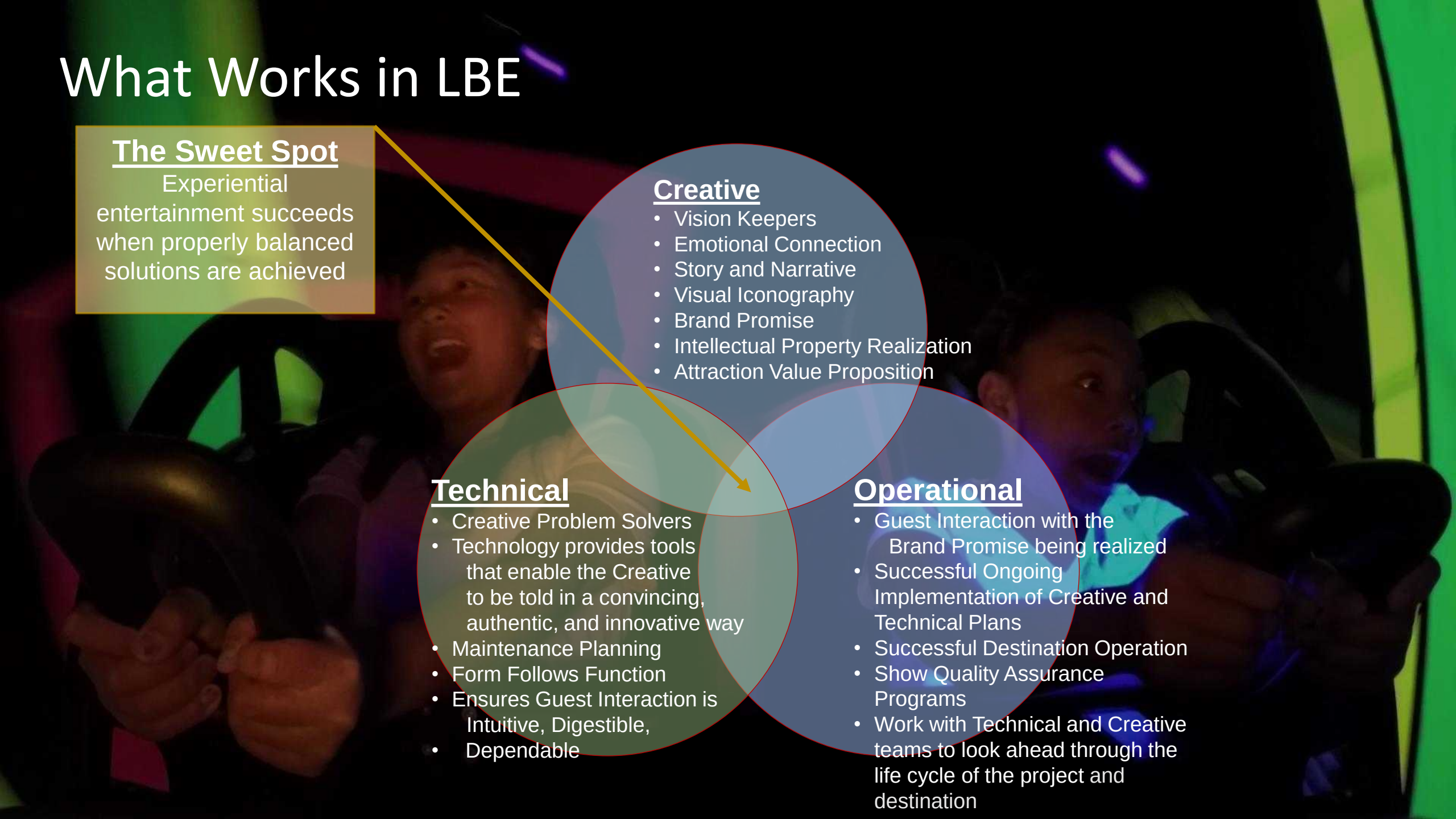
The Sweet Spot

Experiential entertainment succeeds when properly balanced solutions are achieved

What Works in LBE

The Sweet Spot

Experiential entertainment succeeds when properly balanced solutions are achieved



Creative

- Vision Keepers
- Emotional Connection
- Story and Narrative
- Visual Iconography
- Brand Promise
- Intellectual Property Realization
- Attraction Value Proposition

Technical

- Creative Problem Solvers
- Technology provides tools that enable the Creative to be told in a convincing, authentic, and innovative way
- Maintenance Planning
- Form Follows Function
- Ensures Guest Interaction is Intuitive, Digestible,
- Dependable

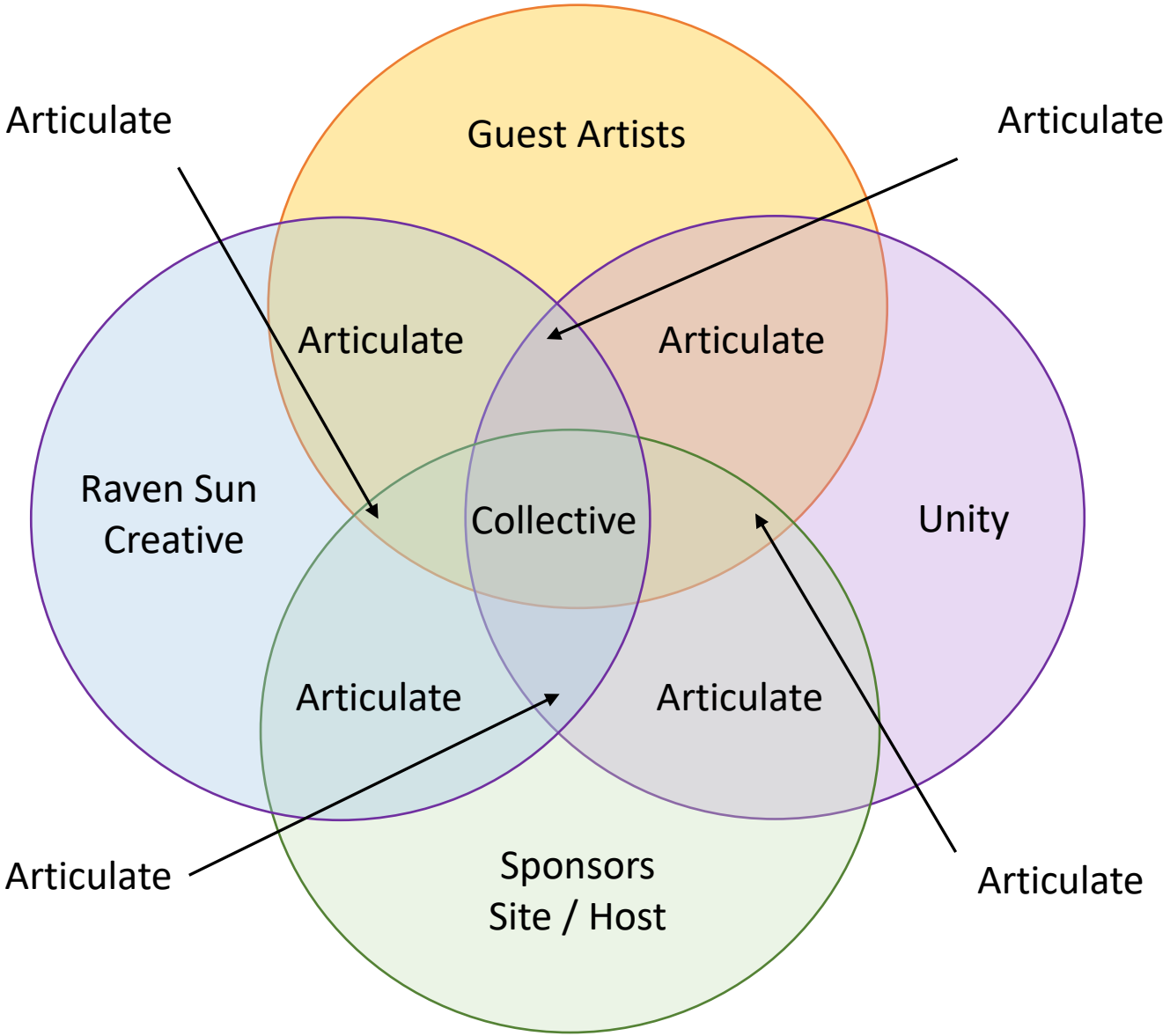
Operational

- Guest Interaction with the Brand Promise being realized
- Successful Ongoing Implementation of Creative and Technical Plans
- Successful Destination Operation
- Show Quality Assurance Programs
- Work with Technical and Creative teams to look ahead through the life cycle of the project and destination

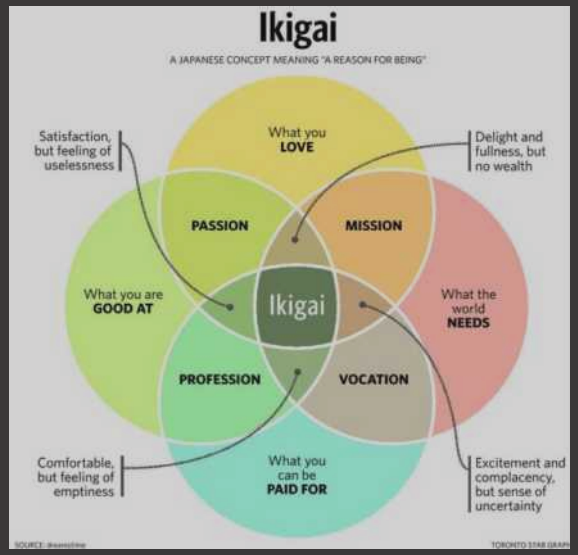
Each of us:

- is successful to some degree in our field of endeavors
- Has access to a different global market
- Has unique resources to bring to bear
- Has a different area of recognition
- Has skills that overlap and compliment
- Understand the language and mutual possibility of the other
- Can likely see and suggest possibilities and solutions that expand one another’s ideas, thoughts, and capabilities, that were not immediately visible to our eyes alone

What can we achieve creatively as a collective?



Combining our collective spheres of knowledge, networks, and influence could enable new avenues of opportunity and impact beyond our individual efforts



Who Does What?

Raven Sun Creative

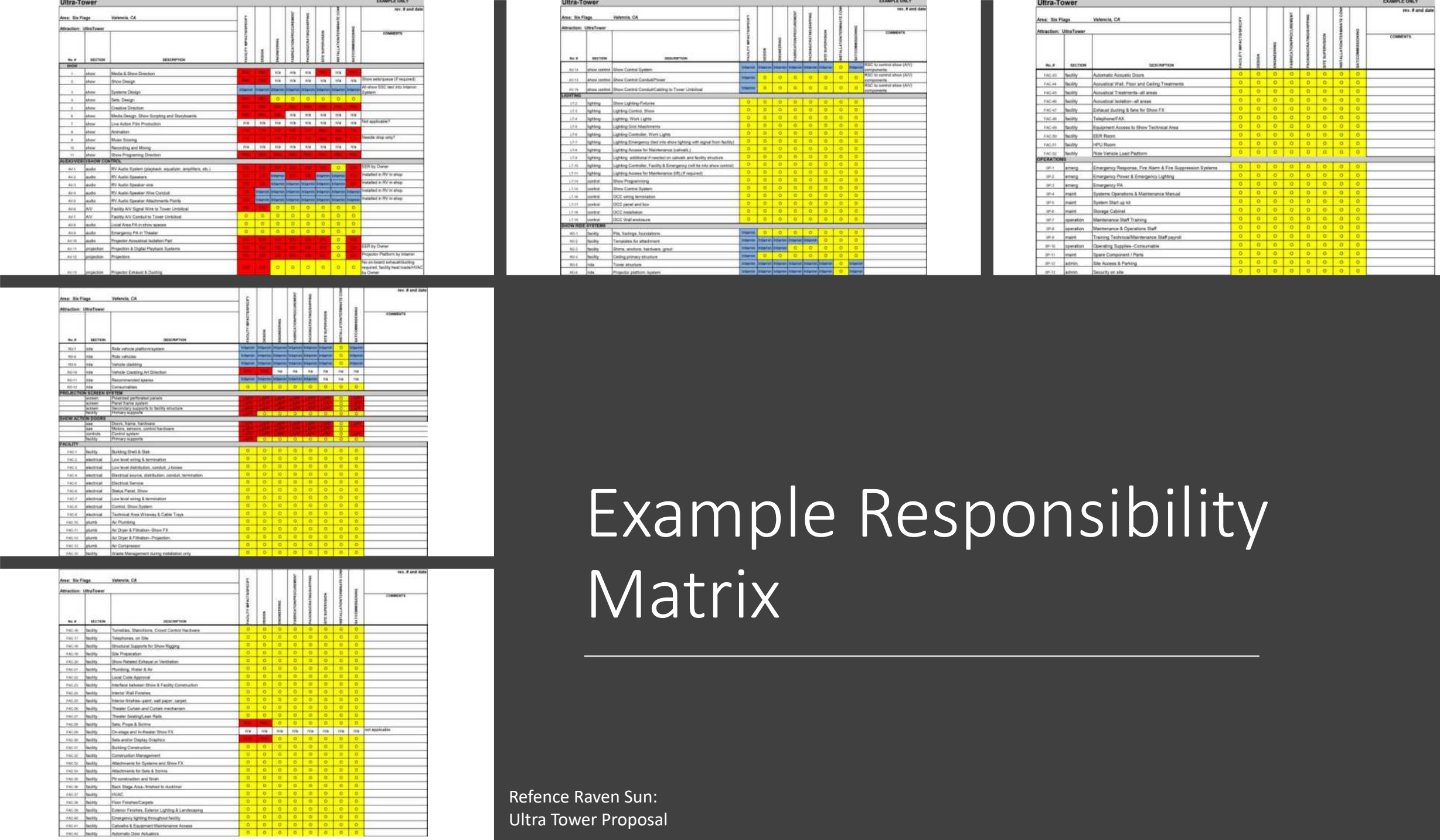
Creative
Writing
Key art
Presentation Materials
Master planning
Projection Technology and assets
Media creation
Storyboards
Experiential content program
Destination financial modeling
Estimating
Project coordination
Production oversight
Entertainment resources
Entertainment destination outreach
Sponsor outreach
Grant Development
Data collection
Data Interpretation
Electrical engineering
Institutional destination outreach
Installation supervision
Co-Producer
Tour Director
Tour financial modeling

Technology Company

Creative
Presentation Materials
Estimating
3D modeling
Coding
Data collection
Data Interpretation
Motion capture
Digital arrays
Technology engineering
Pre-Visualization
Fly throughs
Technology resources
Institutional destination outreach
Co-Master planning
Tour Technology
Tour assets resources
Project coordination
Project management
Production oversight
Installation supervision
Sponsor outreach
Co-Producer

Guest Artists

Creative
Architectural development
Pre-Visualization
Production oversight
Entertainment resources
Installation supervision
Sponsor outreach
Assistant-Producer



Example Responsibility Matrix

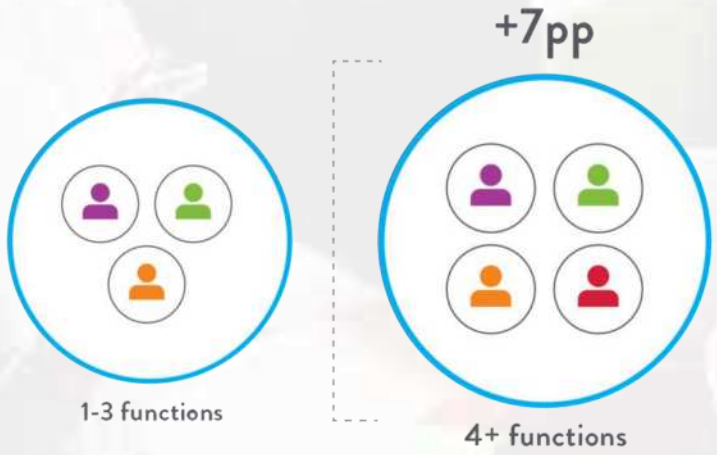
Refence Raven Sun:
Ultra Tower Proposal

We will need to assemble the right mix of People and Companies.

Collaboration can be challenging, requiring managing time, conflicts, control, and different agendas and interests.

We will need people who are passionate, open minded, and good communicators.

We will need to find the right corporate partners who share a common vision and set of values to achieve success.

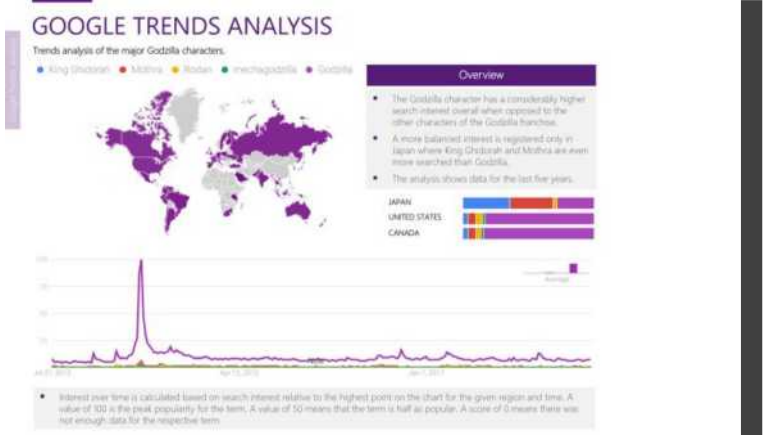


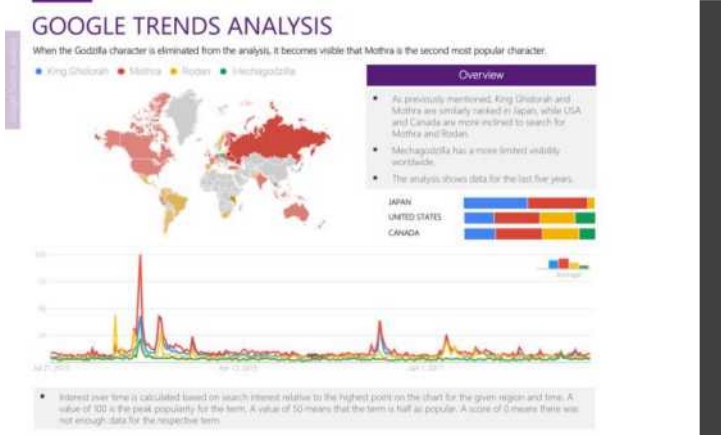
Concepts developed by teams with representatives from four or more functional groups outperformed those developed by teams with representatives from just one functional group by 7 percentage points.

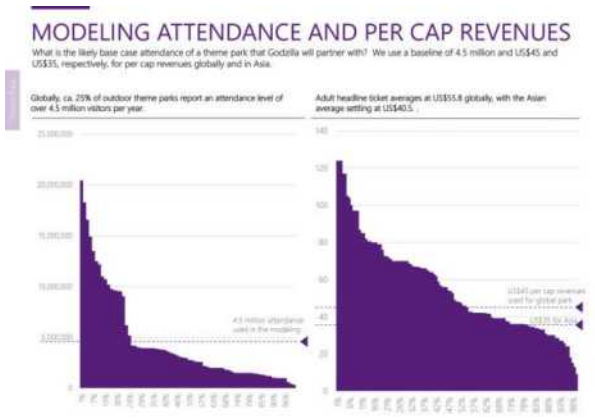
*2015 Nielsen Company Report

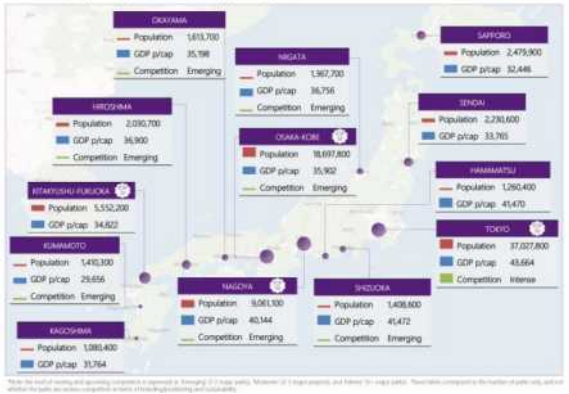
* Charts from 2015 Nielsen Company Report

What is the Operational / Revenue Generating Business Model?









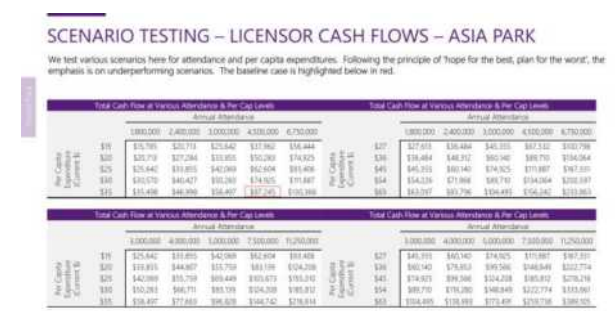
Feasibility studies will be done to support the business model.

CASH FLOWS TO LICENSOR

Total cash flows to the licensor (Godzilla) over a ten-year period are over $106 million for a global park and over $87 million if developed in Asia.

SCENARIO TESTING – LICENSOR CASH FLOWS – GLOBAL PARK

We test various scenarios here for attendance and per capita expenditures. Following the principle of 'hope for the best, plan for the worst', the emphasis is on underperforming scenarios. The baseline case is highlighted below in red.



SCENARIO TESTING – LICENSOR CASH FLOWS – ASIA PARK

We test various scenarios here for attendance and per capita expenditures. Following the principle of 'hope for the best, plan for the worst', the emphasis is on underperforming scenarios. The baseline case is highlighted below in red.

CASH FLOWS TO LICENSOR – VARYING LICENSING FEE

The ticket licensing fee is a major driver for cash flows to licensor. Even a small increase can lead to a considerable gain in cash flows. In the tables below, we present for reference a comparison between the base case scenario (5% ticket licensing) and a 7% ticket licensing scenario.

CASH FLOW ASSUMPTIONS – THEME PARK

The following assumptions are used in the indoor park business model presented on the following slides.

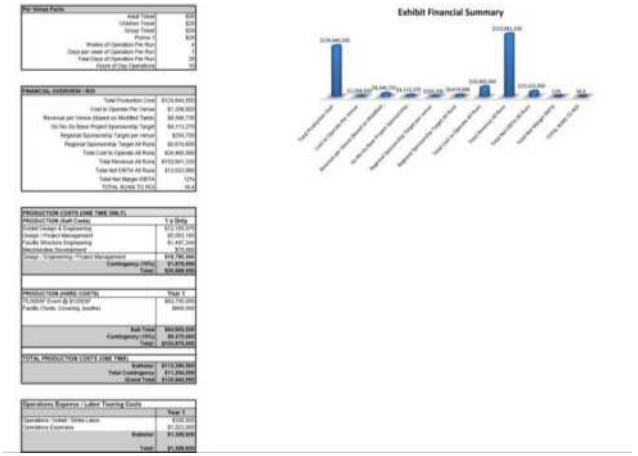
Global	
Open Year	2022
Annual Attendance	4,500,000
Per Cap Expenditures (Current $)	$45
of which: admissions	55%
of which: F&B	25%
of which: retail	20%
Growth Rate	3%
Upfront Payment (USD mm)	$1,000,000
Ticket Licensing	5%
Retail Licensing (of wholesale)	12%
Wholesale Price	33%
F&B Licensing	2%
Operating Margin (excl. licensing)	40%
EV/EBITDA	10
Development Cost (USD mm)	$600.0
Capex (% of rev.)	5%

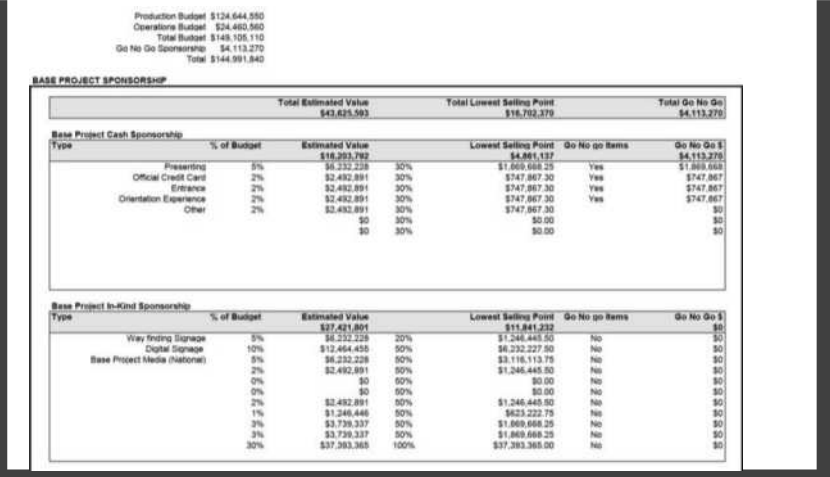
Asia	
Open Year	2022
Annual Attendance	4,500,000
Per Cap Expenditures (Current $)	$35
of which: admissions	65%
of which: F&B	20%
of which: retail	15%
Growth Rate	3%
Upfront Payment (USD mm)	$1,000,000
Ticket Licensing	5%
Retail Licensing (of wholesale)	12%
Wholesale Price	33%
F&B Licensing	2%
Operating Margin (excl. licensing)	40%
EV/EBITDA	10
Development Cost (USD mm)	$600.0
Capex (% of rev.)	5%

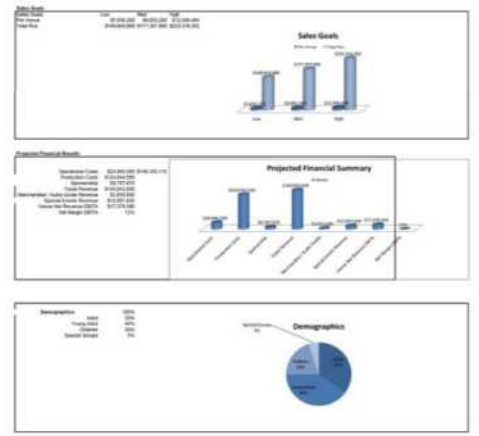
Overview

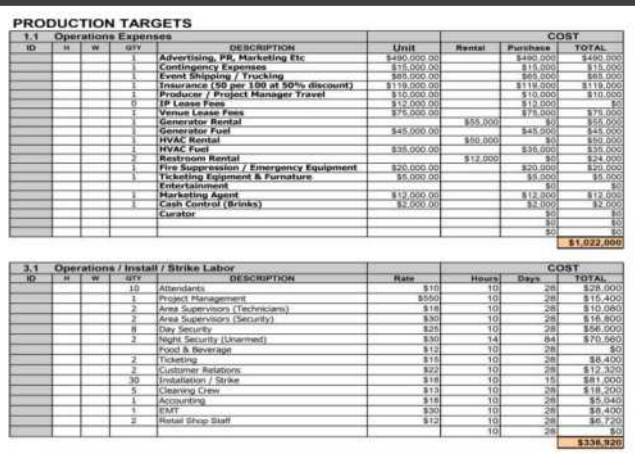
- Licensing Assumptions:
  - We assume that Godzilla will be paid an upfront payment of $1 million to begin negotiations, and secure exclusivity over a specific geographic area.
  - Ticket licensing royalties are 5% of admissions revenues.
  - Retail licensing royalties are 12% of the wholesale price. Wholesale prices are assumed to be 33% of the retail sales prices (retail per cap expenditures).
  - F&B licensing royalties are 2% of sales.
  - There will be no size proration figure for the theme park, as the entire theme park (100%) is Godzilla themed. Therefore 100% of departmental revenues – admissions, retail, F&B, will be subject to the licensing fees displayed.
- In the model, the most important – and uncertain – variable is the development cost. We use $600 million as a plug assumption and consider that the budgets will be similar globally and in Asia given that most of the equipment will be imported.
- In order to calculate the terminal value for the park, we use an EV/EBITDA multiple of 10 – this is in line with theme park transaction and valuation multiples over the past 20 years.
- An operating margin of 40%, excluding licensing costs. The addition of licensing costs would likely bring the total operating margin for the developer to ~ 95%.
- We assume that 5% of revenues will be used to reinvest in the park, in the form of capex – this is in addition to any maintenance operating expenses accounted for in the operating margin.

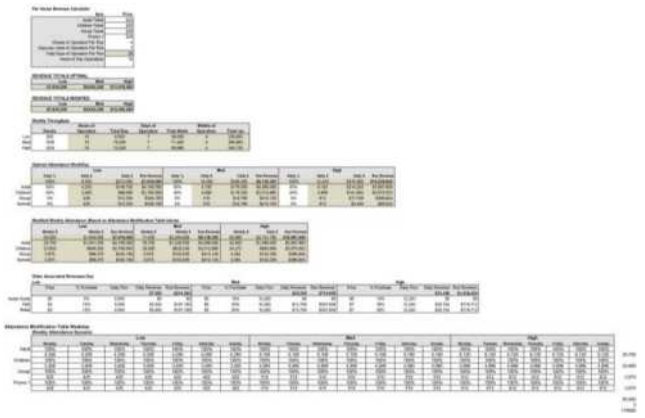
Using previous experiences, business modeling tools, operational expertise, and industry assets we will explore a variety of business cases.





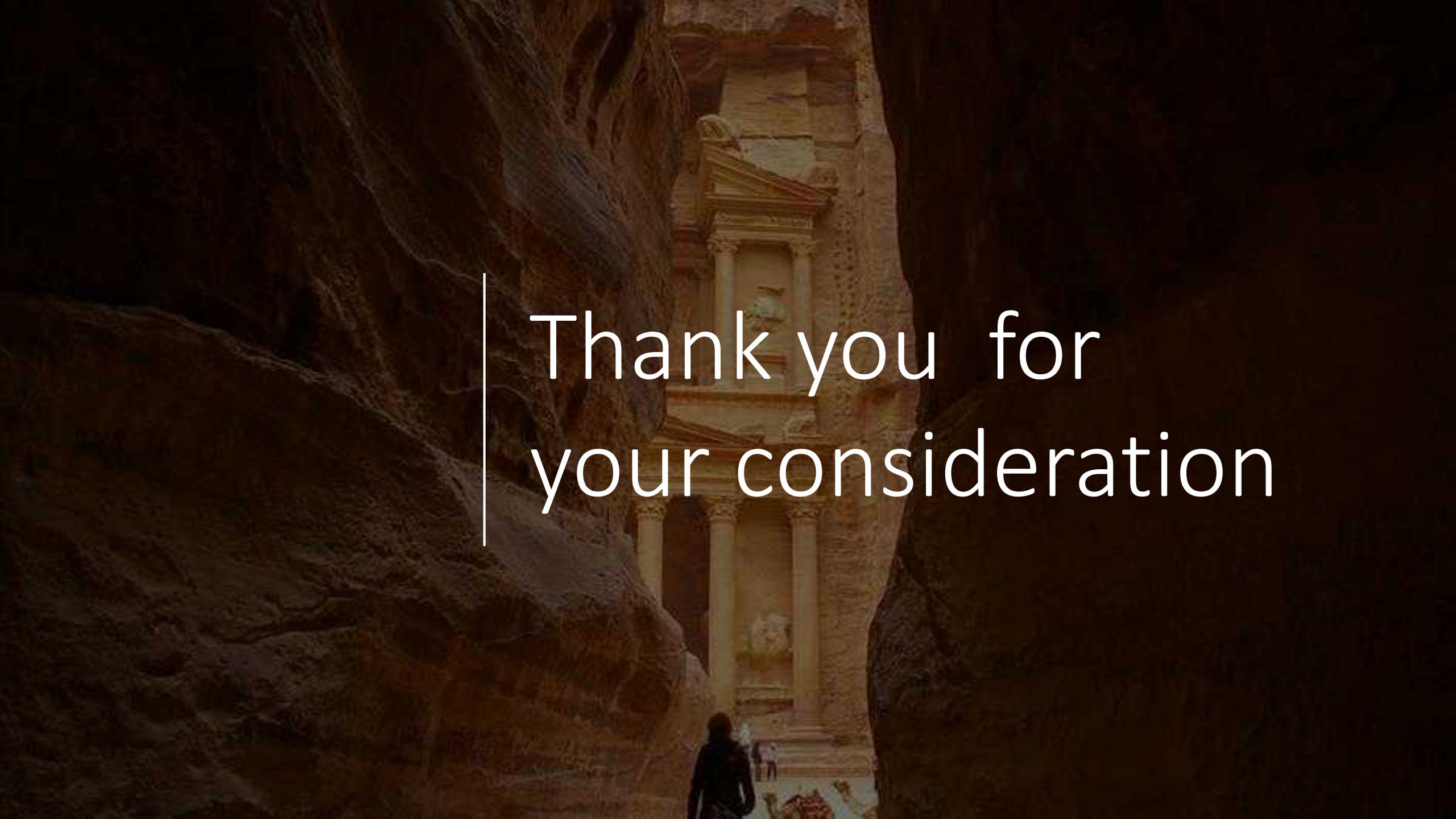


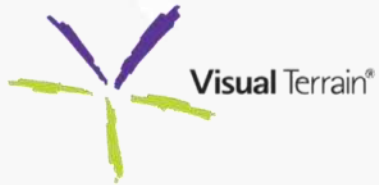




Projections and revenue models will be generated to test the initial capital expenditure, operational business model, ongoing sustainment, and return on investment.

The journey of a thousand miles
begins with the first step
-Lao Tzu


Thank you for
your consideration

Presented By:
Louis Alfieri Experiential Artist and Entrepreneur

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