

As our society moves further in the digital age, the rise of technological advancement has tripled, even perhaps, quadrupled over the past decade. So, it was only suitable to present a sensory artistry of the digital universe's story that we have become the creators and participants in.

We will portray the tale of the digital universe—the story of the pixel. The three points (President Kennedy building, Quartier des Spectacles, and Wilder building) that have been chosen to be used for the projection and installation will be the spatial and visual embodiment of the setting for the narrative. Each setting point lends itself to create our digital reality's narrative path: the past, present, and future. The project works entirely with the physical constructs of storytelling: a beginning (past), middle (present), and end (future).

The narrative begins with a brightly blue-hued explosive burst of pixels projected onto the President Kennedy building. This will mark the beginning of the story—the birth of the digital universe from the Past, a creation of an entire network originating from a singular pixel. It will be a visual and auditory spectacle for the audience to view the birth of the beginning of the pixel, equating it to the creation and sense of wonder of our astronomical universe.

Moving into Quartier des Spectacles, the audience is led into the Present where the installation is comprised of twenty 10-foot long lifesize pin art panels. Each panel consists a crowded array of pins that are mobile to slide in and out, once pushed by the audience, to create a 3D relief or imprint. For this setting, we have re-conceptualized pin-art, a classic game, to provide audiences a chance to create and capture their own stories in time by imprinting their bodies or hands into the pins to create a 3D form. A corresponding sound will activate when the pins are pushed to confirm the interaction between the audience and the pins. During the evening, the installation will light up in blue glow allowing for the pins and the audience's imprints visible in the background of the night sky. The audience will be captivated bringing the panels to life by creating 3D art by the simple motion of pushing. The 3D form is viewable on the other side of the panel by the creator and other passersby, until reset by another audience member, and thereby, continuing the cycle of an ever-evolving art installation. In our digital narrative, the audience uses their physical being to transform their bodies for a moment into tiny pins ("pixels"), which is the visual dimension of digital reality of Present-day society's on-going inherent compulsion to create, record, transform, share, and upload their life stories into pixels, which are building blocks of Facebook, Instagram, the internet, banks, hospitals, etc. This is the current state of our digital universe.

As the story evolves, the audiences turns towards the Wilder building moving towards the future. Here, they will encounter an ethereally beautiful projection of sight and sound that depicting a person floating mid-air transcending time and space. Transcendence and artificial intelligence are some-what still science fiction aspects in our digital story, but nonetheless explored by scientist to help find an answer to our mortal existence. The floating being is in the midst of Transcendence where the conscious or "soul" is turned into pixels transcending the notions of space and time. This will conclude the digital narrative.