

S Y R

The image features three large, stylized letters 'S', 'Y', and 'R' arranged horizontally, followed by a small period. Each letter is rendered with a vibrant, iridescent, liquid-like texture that shifts through a spectrum of colors including purple, blue, green, yellow, and red. The letters are set against a solid black background, which makes the colorful, shimmering forms stand out prominently. The 'S' is on the left, the 'Y' is in the center, and the 'R' is on the right, with a small period to its right.

Sound. Light.

Sight.

Feel.

ABSTRACT

The SYN room is at the same time an arts installation, in the physical shape of an igloo, and an immersive experience, which takes place within it. The purpose and aesthetic of SYN is to represent in multiple senses the lived experience of a neurological condition, synaesthesia. From the Greek 'syn-', together and '-aesthesia', feeling, perceiving, Synaesthesia is the union of the senses, perceiving together. SYN combines art, science and technology to offer an experiential journey into this different reality of perception - it allows the audience to see and feel as a synesthete, offering a space and time to let the audience experience, fully and freely, a new perspective on perception, sensory awareness and neurodiversity.

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01

PROJECT ANALYSIS

PROJECT PHILOSOPHY AND VALUES, PROJECT IDENTITY

PROJECT PHILOSOPHY AND VALUES

The SYN room is at the same time an arts installation, in the physical shape of an igloo, and an immersive experience, which takes place within it. The idea of SYN is based on the need to share more about what is within us as human beings. We felt that by shamelessly owning our own differences we could express them and put them out into the world for others to see, embody and celebrate.

PROJECT IDENTITY

Thought-Provoking
Sensory Awareness
Neurodiveristy
Synaesthesia
Idiosyncrasy
Experiential
Synchrony
Synthesis
Sound
Light
Sight
Feel

02

AESTHETIC & CREATIVITY

AESTHETIC, ARTISTIC LANGUAGE AND ART DIRECTION

AESTHETIC

As a neurological condition, synaesthesia already presents a different way of perceiving, because of the added layer of sensory experiences - from visual stimuli you could trigger an audio response, or a tactile, or olfactory. It is hyperconnectivity, mixing of the senses, and the constant creation of multi-modal art by the brain, in an automatic, involuntary, immediate way. Because of this union between the senses, SYN already has its own new, innovative aesthetic. It is the essence of art created by the brain in ways that it has never been seen, heard, or felt before. Synaesthesia teaches us how to approach beauty from a holistic perspective, analysing and connecting the senses in a unified, synchronised experience. SYN takes this investigation and translates it into art.

ARTISTIC LANGUAGE

SOUND

In synaesthesia sound is crucial because it is not only the sound we usually listen to, but also the synaesthetic response to a connection between the senses of touch and sight. That makes it unlike any natural/ environmental/ musical sound. So in SYN we have chosen to represent it through soundwave manipulation based on theories of frequencies and synchrony. In this way, the audio element stays in between two senses: sight and touch making the connection.

LIGHT

The igloo is the physical space that contains the light. This is designed in a way that encourages openness and a welcoming feel. We are inviting people to 'come back home' and connect to themselves. This connection can happen because of the new and different light qualities that synaesthesia as a condition naturally brings, as the colours are seen as light distortions as we can find in nature (rainbows).

SIGHT

The language we are using combines digital moving image visual designs with recorded real effects. We are bringing together digital and real-life art language to create a visual experience of synaesthesia, which presents not only colours as distortion, but also different shapes and forms placed at different levels of height and depth.

FEEL

The choice of materials both in the physical space and in the digital visual designs is important to trigger the sense of touch - even in indirect ways it creates a response to materials. For this reason we are using a unified approach to our tactile elements.

ART DIRECTION

SET DESIGN

The design of the SYN room has a nostalgic, playful element in the shape of the igloo - no edges, round and glassy surfaces, with sophisticated lights and a sense of warmth. The entry corridor is a preparation space which already sets the mood with a simple and familiar environment which is the perfect space to fill with memories.

Inside, one round chair in the middle of the space, made of natural, sustainable materials, and warmed up with soft, big cushions, becomes the perfect 'front-row' seat for this sensory journey.

IGLOO

- 5m diameter in the pilot, easily-transportable version. 2m corridor as entrance, which leads to main room through double swinging doors.
- Inside, 8 loudspeakers, 5 or 6 projectors connected to the main computer which will be running the system from outside.

03

CONSUMER ANALYSIS

PRIMARY AND SECONDARY TARGETS

PRIMARY AND SECONDARY TARGETS

We carried out a pilot market research to identify our first target audience.

Both neurotypicals and neurodiverse people show an interest for diverse, new and out-of-the-ordinary experiences. A recurring element is the desire to 'escape' the background of everyday life, and be the centre of something surreal, impossible to experience in real life. Key words of our research data are immersion, curiosity and marvel.

Both people who have an understanding of what synaesthesia is and those who don't are equally intrigued by the idea of being able to experience it in person.

PRIMARY AUDIENCE DEMOGRAPHIC DATA:

- Aged 25-40.
- Educated to at least college level.
- Predominantly female, but with a potential to attract more male audiences because of the new technology element.

TARGETED AUDIENCES:

- Individuals with neurodiverse conditions; experience of mental health issues; from underrepresented backgrounds
- Specialists such as: psychologists, medical professionals, researchers.
- Professionals in film, tech & art fields
- Audiences who usually engage in visual, auditory, immersive or mixed reality art. The tech aspect may also attract people who don't normally engage in traditional artforms.
- Audiences in London (main opening), across the UK, US & EU (tour) & potential to take to schools

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THE SYN. ROOM

CONCEPT, RATIONALE, THE EXPERIENCE

CONCEPT

In psychological and neuroscientific research, the question of how we understand the brain has been investigated for many decades. The latest research in neuroscience shows that synaesthesia as a condition is helpful in understanding how we perceive the reality around us with our senses - by comparing the neurotypical and the neurodiverse we can understand both the 'normal' and the different. However, we don't believe understanding is enough. We believe that we need to learn how to connect to the different realities through lived experience in order to empathise with them. So far, the neurodiversity discourse has been predominantly touching the educational and workplace environments with scientific, fact-based and sometimes dehumanising data about the different conditions. We feel that by taking this into the arts we can create an experience in first-person, where every single audience member is invited to a personal rendez-vous with the condition, their way of perceiving, to open a dialogue with neurodiversities. In order to open this conversation, we first need to teach our audiences about our senses. Most people nowadays are completely numb to most sensory experiences, because of the constant sensory overload that we are exposed to by social media, TV, advertising, and even schools and workplaces. Our senses are in fact not 5, as we usually learn, but at least 7, including interoception and proprioception [Interoception = sense that involves internal states, such as hunger, thirst, etc.. And proprioception = sense of our bodies in relation to the space around us] Interoception and proprioception are intrinsically highly associative senses. For example, we associate the sense of our body in the space with vision, visualising our body in the space, but also sound. Therefore by using these in the SYN room we are helping individuals make this connection as it comes more spontaneous and natural with these senses. Teaching about the senses is important because when we connect to our senses we connect to ourselves.

RATIONALE

The SYN room as an art installation is the result of the union between the psychological and the artistic exploration of synaesthesia. The igloo itself is designed in a striking and visually unique way to become an art installation itself. The choice of the igloo was guided by multiple factors. Firstly, built in a way that resembles the womb, where our senses are created, the SYN room is where our senses are reborn, reinvented. Secondly, we find that the contrast between an icy exterior and a warm, welcoming interior mirrors the distance and coldness of the outside world when it comes to introspection, mental health and embracing oneself. Thirdly, the shape of the igloo brings qualities of playfulness, childhood wonder, curiosity and safe space. We chose a physical space because your presence is necessary to make the immersive experience happen inside the igloo. In fact, within the igloo, SYN is an experience lived in the first person, a personal, intimate journey. For the experience we chose to use a moving image language and 3D sound environment because we wanted to represent the natural, organic and real-life scenarios of living with the condition of synaesthesia. For this same purpose we aim to make the experience personalised and tailored to each individual by adding an interactive element.

THE EXPERIENCE

MOVING IMAGE

- Real-life footage of natural and urban, indoor and outdoor scenarios in 360 degrees.
- Interaction with elements within the real-life scenarios will activate experience of synaesthesia through interactive projection mapping.
- Additional overlapping projections on texturised material and fabrics, to add the tactile element of synaesthesia corresponding to the visual.
- In-built overlay of synaesthesia visuals to be matched to the real-life footage within the same projection level.

3D SOUND DESIGN

- Environmental sound, already recorded in the same locations as the real-life scenarios will be used as a canvas for the synaesthesia acoustic disturbances
- Synaesthetic sound experiences will be matched in texture, colour, light, hue, brightness and contrast to the synaesthesia visuals.

ABSTRACT STORYTELLING

- Interactive design

05

TEAM

TEAM VALUES, ROLES

TEAM VALUES

Valeria and Krisztina first founded Nine Lyrae in 2020 with the purpose to create, develop and produce artistic projects that would promote an understanding and involvement of neurodiversity in the arts. As a not-for-profit production company specialising in theatre, music, radio & arts, Nine Lyrae is dedicated to inclusivity, accessibility & awareness, education through art and to celebrating differences in multiple mediums.

ROLES

CORE TEAM:

Valeria Perboni - Director and Producer

Krisztina Losonci - Director and Producer

Piotr Grzesiak - Set Designer

Tommaso Perego - Sound Designer

ADDITIONAL TEAM:

Miki Abraham- Creative Director and Marketing Manager

Kate Flurrie - Visual Designer and Projection Mapping

Rob Campbell - Cinematographer

COLLABORATORS:

Charlie Eckton - Researcher Neurodiversity Birkbeck University

Lucy Kerrigan - Web Designer

Tim Wells - Uk Innovate Edge - consultant

Ruby Lyon - Arts Manager

Abbey Moore - Business Consultant

PARTNERS:

James Wannerton- President UK Synaesthesia Association

Tjerk Feitsma - President Neurodiversity Foundations

Daniel Schuster - Producer 'Journey Through The Senses' International Symposium

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