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Proposal for:
Serenading Extraterrestrial Creatures with Stunts,
Vibrations, Light, Chemistry, and Live Magic.

*Black Smokers, Black
Smoke, Ice, Space,
Stars, Moons, Rocks,
Jupiter.*

*Smoke, Red Water,
Europa.*

*Ice Breaks, Dark,
Crust, Volcanoes, Heat.*

*Black Smoke, Red
Smoke, Flash.*

*Blockbuster at 400
Degrees C.*

*Blue Powder, Yellow
Flash, Flash.*

Applause

V

VOICE-OVER

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A Trip to Europa is a design odyssey that was triggered by the rumour that creatures are living under the ice cap of Jupiter's icy moon Europa.

A Trip to Europa forms the second chapter in a design trilogy, further exploring the possibility of communication between worlds and the means by which knowledge is generated through the impossibility of reaching the object of investigation – it being extinct, unknown or physically inaccessible.

*The project is a fictional trip to Europa performed as a real expedition to Antarctica. It could be seen as a contemporary homage to Georges Méliès's *A Trip to the Moon*.*

The 'Black Smokers' – underwater volcanoes which give off a thick black smoke – of Antarctica are thought to be the closest equivalent on Earth to Europa's mysterious depths. The East Scotia Ridge, located near the Antarctic ice cap in the South Atlantic Ocean, is therefore

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used as a test bed for the exploration of Europa and as a location for the project.

About two years ago, against all expectations, unidentified species were found living in these 'Black Smokers', without any oxygen or sunlight. The dream of encountering extraterrestrial life came true ... and the idea of communicating with these otherworldly beings became the resulting ambition.

*The rumour of creatures, similar in every aspect to those which could be found on Europa, living here on Earth, in these underwater volcanoes, became an *idée fixe*. I will find a way to communicate with them. I will bring back evidence of their existence.*

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*A trip to Europa.
Landing on its icy
surface after a long
journey in space.
Cracks and flows. A
pristine surface.
A place where no one
else would have been
before.
No one else? No one
else that we know.
Under the ice, an
ocean. A deep and
cold ocean.
At the bottom. Chim-
neys.
Intense activity.
Direct access to the
centre of the moon.*

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*The idea for this quest
started after I read
an article in a British
newspaper. The arti-
cle was talking about
the possibility of find-
ing otherworldly life-
forms in the only un-
explored place on
Earth: the deep and
dark waters of Antarc-
tica. The expedition
leader was speculat-
ing on the possibility
of microbes and other
unfamiliar creatures
living in these obscure
lakes and rivers. He
was explaining that
these creatures may
be trapped under the
ice in the subglacial
waters or in the cold
oceans around the*

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*continent, as close as
one could imagine
to the centre of the
Earth. They are phys-
ically unapproach-
able: some of them
have been isolated
from the rest of the
world, buried in ice
for more than fifteen
million years, while
others live in the deep
oceans, around the
'black smokers' or
underwater volcanoes.
These creatures might
be analogous to hy-
pothetical extraterres-
trial lives on Europa,
the icy Jupiter moon.*

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*A Trip to Europa is a
proposal for serenad-
ing these creatures
with stunts, vibra-
tions, chemistry, light,
and live magic. The
designer has become
the heroine of this
semi-fictional jour-
ney to Europa, which
is performed as a real
trip to Antarctica. Act-
ing as a designer-il-
lusionist, she has de-
signed devices and
incantatory perfor-
mances to trick these
otherworldly crea-
tures into responding
to her communication
signals.*

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I will perform incantatory stunts: a series of live stunts staged live on and around the ice cap of Antarctica, above the underwater volcanoes, with sound-emitting props, artificial chemicals, vibrating dummies, air guns simulating explosions and other special effects. I call these performances ‘Design Blockbusters’. Design Blockbusters for Outer Space Creatures.

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My intention is to coax the creatures into revealing their secrets by re-enacting stories that happened in Antarctica and which the creatures might have witnessed. By adding a fantastical twist to each of these stories, fictions will be invented for these otherworldly beings.

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I will perform Design Blockbusters for these creatures – using magic, illusions, mimicry, and inflatable dummies to trigger a response. Perhaps the live stunts will end to a thunderous applause. This new type of entertainment will be conceived and orchestrated to reach these specific lifeforms. The obscure cinematic machinery presented might therefore appear cryptic to human spectators. All will be intended to elicit a response, but there is no guarantee that there will ever be one.

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In a few months, an expedition yacht will depart from the southern point of South America with the destination of Antarctica.

Its mission: to produce the first blockbuster for these creatures.