



THE
FRANKENSTEIN
CENTER

The Architecture of human or the Inner Adventure

INTERNATIONAL THEME PARK PROJECT

Chronology

Years before the present (+/-)

13.5 billions	Matter, energy, time, space: PHYSICS
13.2 billions	Atomes: CHEMISTRY
4.5 billions	Formation of the planet Earth
3.8 billions	Organisms: BIOLOGY
700'000	Emergence of cultures: HISTORY
300'000	Daily use of fire
70'000	Cognitive revolution: emergence of fictional language
13'000	Homo Sapiens remains the only surviving human species
12'000	Agricultural Revolution
5000	First writing, first currency
2500	invention of coinage
500	Scientific Revolution
200	Industrial Revolution
PRESENT	FUTUR

BE THE HERO OF THE GREAT ADVENTURE !

*This document consists of a reporting model describing the Frankenstein Center and its operating system.
The Center's final appearance and exhibitions remain to be established in partnership with the host country.*

BRING A GIANT TO LIFE!

The entertainment world is expanding due to increasing demand and a constant need to have fun in new ways. For four years, analysts have repeatedly raised their growth forecast for the theme park and museum industry. This market is massively expanding and growth predictions are phenomenal. It is an ever more powerful economic driver. **In 2020, the market will have reached a value of 44.3 billion dollars.** This sector is mainly dominated by the United States but the Middle East, Europe and Asia are quickly catching up.

Today, there are theme parks inspired by the world of Walt Disney, superheroes, celebrities, car brands, Harry Potter franchises and even, of late and amongst others, the Star Wars saga. **It is now our pleasure to introduce the Frankenstein Center, the first theme park in the world that turns us into heroes as it examines, analyses and deals with mankind.**

Imagine the Frankenstein Center: a complex that brings together an extraordinary theme park, a cultural and scientific centre dedicated to the arts and technological innovations, a private school teaching digital arts and philosophy with close ties to start-ups and the spheres of business and education, a Motion Capture studio, a multipurpose and futuristic show venue and a mythological field of initiation for children that will transport them to the sources of mythology. There are also three fully virtual and adaptable museums that form a one of a kind international hub for the research and study of human, and finally, an area for experiments offering a large number of previously unseen attractions.

Imagine a space that has come to life. An evolutionary and multifaceted place of discovery that invites visitors from across the globe to dive headfirst into the most extraordinary adventure: the adventure of human!

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THE FRANKENSTEIN PARADOX

In 1815, Mary SHELLEY [1797-1851], an extraordinary 18-years-old woman, began writing what would unanimously be considered one of the first science-fiction novels in world literature: *Frankenstein or the Modern Prometheus*

This book is revolutionary!

Worldwide bestseller and endless source of cultural inspiration, this work raises questions about both the origin and future of Mankind. It establishes a bridge, an awe-inspiring introduction to Modernity.

In the darkest, depths of time, standing naked and terrified on a hostile earth, the human was unconsciously beginning a fantastic journey towards knowledge that would propel him into infinity.

This relentless movement, this necessity for metamorphosis hardwired in his genes, that makes him continuously push through the boundaries of his own humanity, carries on, unstoppable and invisible, through the millennia until the arrival of rationalism, science and technology make him notice the very existence of this secret impulse, this Promethean act, this never-ending dance. We have named this extraordinary journey **The Architecture of human**. The impulse that has been driving human beings since the beginning of time, constantly moving them forward is, for us, defined as **The Inner Adventure**.

– *Is human a Prometheus that has broken free from his chains, a Faust dominated by his desire for power, a Victor Frankenstein whose creature escapes and turns against him?*

– *Is he hard-wired to forever push past his limits? Will science and technology allow us to overcome the mysteries and worries that have always troubled humanity?*

By delving into the shadow cast by her creature, the Mary SHELLEY Institute introduces us to these different questions that represent the founding legacy of *Frankenstein or the Modern Prometheus*. It is from this unveiled legacy, this amazing prospect that influences the present, and even the future, that the origins and foundations of the Frankenstein Center arise.

The Center exposes, analyses and explains this never-ending journey of human, showcasing its remarkable consequences through the lens of popular culture.

THE FRANKENSTEIN CENTER KNOWLEDGE AT THE HEART OF ENTERTAINMENT

The Frankenstein Center complex is made up of two main areas:

THE MARY SHELLEY INSTITUTE / NATIONAL STUDIO OF CONTEMPORARY ARTS LE FRESNOY
THE ZONE OF CROSS REALITIES

The Center is a recreational space, a journey of adventure and immersion. It is a vast complex built on a 1.5 hectare space, that spans 5 levels both aerial and underground. It can be used regardless of the day, time, climate or season.

Aimed at international visitors, the Frankenstein Center is a highly ambitious, innovative, multidisciplinary and interconnected project. It is a combination of science, education and amusement, driving considerable interaction with the general public.

The Center comprises three museums that bring to light and analyse the phenomenal power that has drive humanity since its beginnings. A power compelling us to continuously push our limits and constantly advance towards a mind-blowing metamorphosis.

The Frankenstein Center is also a school of higher education that is tied to Art and Philosophy. It is connected to the museum space and to a field of research that offers the opportunity to study disciplines that are often thought to be unrelated, in an innovative way. It is also an experimental laboratory whose research can build bridges between human sciences, the world of recreation and the most advanced technologies.

The Center is a showcase of science and technology that aims to work in close collaboration with advanced technology companies and international institutions, as well as with museums, schools and universities across the world.

The Frankenstein Center maintains this close relationship between Arts, Play and Science which, over time, will yield significant results for the host country, positioning it as a landmark for world tourism.

The Center can develop at its leisure and in line with the host country's expectations. It could even develop into a fully-fledged amusement park with international stature; enter **The Frankenstein Center Theme Park**.

This project also involves the production of multimedia content such as feature-length films, documentaries, televised content and series for adults and young alike, as well as video games and any other kind of tie-in product.

Ultimately, this International Center is a franchise built for the world's large metropolises; an embassy of science, which has earned its position as the largest space for experiments in the use of artificial intelligence, virtual reality and other similar new immersive technologies.

AN INNOVATIVE LEARNING EXPERIENCE, INTEGRATING THE PUBLIC SO THEY BECOME ACTIVE THINKERS AND PLAY AN ACTIVE ROLE IN THE GREAT EXHIBITS ON DISPLAY

Be the hero of the great adventure!

Currently, at theme parks, museums, exhibitions and any other type of presentation or show, the public always finds itself passively observing the action that is taking place right before their eyes.

But if the audience is immersed in a universe in such a way that they live and experience a concept with their own body, they will absorb the information a lot more easily than by remaining a passive spectator.

Today, thanks to technological advancements, artificial intelligence, virtual and augmented reality, as well as holograms, mechanical engineering, true to size sets and the use of actors, this adventure can be experienced like never before.

The themes presented at the Frankenstein Center — *The Architecture of Mankind or The Inner Adventure* — are journeys common to all of humanity, and so to speak to the international general public the Frankenstein Center had to find a universal language: it chose mythology.

Mythology

Mythology is a language that is shared by all of humankind. It is also used for its remarkable contextual richness and for its fantastic range of associated imagery.

It is the Golden Age, the primordial forces at work and the great archetypal figures that are used here for both teaching and entertainment.

The Frankenstein Center therefore, invites the audience to discover and experience the knowledge on display through the eyes of mythology. This journey is made in three steps: **introduction**, **teaching** and **experimentation**. To promote comprehension, this adventure crosses three periods: The **Past**, **Present** and **Future**.

The Frankenstein Center uses physical and spiritual adventures as an introduction, helping to fully immerge the visitor in of the information on display. They make the visitor an active participant, an actor with the capacity to react and influence the environment that they find themselves in.

THE FRANKENSTEIN CENTER'S OPERATING SYSTEM WHEN TWO FORCES COLLIDE

The interaction between the two main structures of the Frankenstein Center, namely the Mary Shelley Institute / National Studio of Contemporary Arts Le Fresnoy and the Zone of Cross Realities, is its driving force.

THE MARY SHELLEY INSTITUTE THE VIRTUOUS CIRCLE

The Mary Shelley Institute is the heart of the Center and its 'control panel'. It coordinates teaching, research, production and entertainment activities.

The **introduction** and **teaching** delivered by the Frankenstein Center are found here at the heart of the Institute and the National Studio Le Fresnoy.

This complex is composed of eight major interconnected areas that, together, form a vibrant and seamless group*.

- ADMINISTRATION AND MANAGEMENT OFFICE
- SCHOOL OF CONCEPT ART AND PHILOSOPHY.
- ATOMOS LAB
- EIDOLON STUDIO
- MOTION CAPTURE STUDIO
- CINEMA-THEATER
- MUSEUM SPACE
- NURSERY

** To find out the description and function of each of these eight elements, please go further down the file in the chapter: DESCRIPTION OF THE EIGHT COMPONENTS OF THE MARY SHELLEY INSTITUTE.*

The Institute can deliver its full impact when its eight specific fields work hand in hand. This is what we refer to as the virtuous circle: Philosophy, Art and Science collaborate closely to provide teaching, creation, research, innovation and, finally, production.

This living ensemble, this force that constantly reacts, transforms, adapts and evolves is the beating heart of the Frankenstein Center. It is its main reason for existence and the primary way it communicates with the host nation and the international general public.

THE ZONE OF CROSS REALITIES WHEN EXPERIMENTATION PUTS KNOWLEDGE TO THE TEST FOR THE PURPOSE OF COMPREHENSION AND INTEGRATION

An adventure-filled journey

The Zone of Cross Realities is the second of two main cornerstones of the Frankenstein Center. The Zone is the main focal point of the Center's attractions, a space of adventure and initiation, a journey that tests the visitor, immerses them and challenges them.

The Zone of Cross Realities is a vast, evolving space, spread over many levels of the Frankenstein Center. It is in this area, and through the numerous attractions that it offers, that the general public can experience the knowledge they have gained from the Mary Shelley Institute's museum space.

The name: Cross realities [XR], refers to a hybrid mixture of real and virtual environments that complement traditional gaming and theatre experiences, video games, augmented reality [AR], virtual reality [VR] and artificial intelligent [AI]. The zone makes it possible to develop evolutionary and cutting-edge experiences by letting them play out in a replicated [mirrored] physical space in the virtual Cloud.

The XR zone is a completely fabricated and controlled area that is situated underground and can host a limitless variety of experiences.

This is achieved through the use of physical modular accessories, digital sensors, true to size sets, 3D projections, lighting, sound effects, mechanical engineering and with support from the latest technologies.

Furthermore, the flexibility of the zone of Cross Realities means that it can also be used for a vast range of activities within the entertainment and leisure industry. It can even serve as a test laboratory for exploring further topics of interest such as the interaction between man and machine or empathy in the era of digitalisation and mass media.

The installation and orchestration of the XR zone requires the collective knowledge of our creative team with regards to architecture, Concept Art linked to cinematographic production and video games, as well as all engineering techniques used in the field of scenographic performances.

This work is performed in close collaboration with artists and creators in the host country, local schools and universities and with our partners and leaders of Swiss technology: **Moka Studio** and **Artanim**. **Artanim** animates virtual reality experiences for Dreamscape Immersive, which counts the following among its backers: **Warner, 21ST Century Fox and Steven Spielberg**.

Finally, the Zone of Cross Realities is flexible, it can be extended at your leisure and is therefore able to offer an ever increasing number of attractions.

The Zone is the Frankenstein Center's vast playground of games and experiences for the general public. Everything that is intellectually contemplated, conceived and developed within the Center and everything that is displayed to the audience is put forward and tested in the Zone of Cross Realities.

A NEW APPROACH: THE TWIN CENTERS WHEN THE FRANKENSTEIN CENTER JOINS FORCES WITH ITS REFLECTION

The Frankenstein Center has a twin brother, a digital double that is modelled entirely on its image and is active on the virtual Cloud.

The physical Center and the digital one interact to serve the general public. They coexist and offer the audience a completely new way to discover, visit, play, learn and experiment.

There are therefore two types of visit offered by the Center: the first is physical and in real-time, the second is a virtual world through which the Frankenstein Center's different hidden levels can be discovered.

The physical Center and the digital one complement one another and help to prolong the experience. The visit therefore finds itself multiplied and offers visitors an extraordinary range of new opportunities.

An interactive visit

In this way, the visitor can choose a personalised online journey, use the services of a virtual guide and can participate in a custom-made scenario that is visible to him or her alone, or to other invited guests if so desired. In the digital world, the general public can participate in unique adventures and find clues allowing him or her to discover and access hidden rooms in the real Center. Conversely, exclusive digital spaces can be accessed thanks to clues found in the physical Center.

The possibilities are endless and can be enhanced by events, brand-new video games or sports competitions that interact with both the real and virtual worlds.

A new way of playing that develops technological research

At the Frankenstein Center visitors take part in next generation games, interacting in real time with team mates or enemies who play via mobile devices such as: Smartphones, VR helmets or even the video game console Nintendo Switch.

These two types of players can then work together or compete against one another in a completely innovative course of events. The participants are therefore immersed in many different environments that transcend cultural barriers and encourage exploration through the means of real and virtual accessories. These events take place both in the physical Frankenstein Center and in the virtual one and are controlled by XR [Cross realities] sports leagues. They are family-friendly and are designed to promote creative and expressive forms of competition.

Sport + E-Sport : creating and developing a new sport!

Similarly to video games, by combining sport and E-Sport the Frankenstein Center is imagining new forms of competitive sports, for example:

Athletes launch into a series of challenges at the Frankenstein Center while other participants – linked to the first ones – confront the same challenges in real time in the digital universe. The two pathways are interdependent and it is vital that the athletes and E-athletes collaborate in their bid to win.

In this instance, Sport + E-Sport combine and can be practised either by individuals or teams, at a national or international level.

Finally, the concept of the Twin Centers is considered a realisation of the museums of the future, a technological challenge and an entirely connected network. This has heavily influenced the design of the entire complex, its attractions and all other areas designed to be places of magic and illusion where the marvellous and the mysterious enhance the visitor experience in terms of education and enjoyment.

The twinned Centers make up a complex in which both parts – physical and digital – are independent but offer a more dynamic experience when used together.

FRANKENSTEIN CENTER ATTRACTIONS UNDERSTANDING BY DOING

Everything about the attractions at the Frankenstein Center is made and designed so that the visitor — after being immersed in a given universe and scenario — can gradually take control of the proposed “big game”, by reflecting and by his or her actions.

The source of inspiration behind these attractions is the teaching delivered by the Center. The universality of this knowledge is communicated to the general public from the angle of mythology, making the universes discovered within the attractions interchangeable depending on the cultures or nations exhibited by the Center.

The attractions are replicated in the digital double of the Center [The Twin Centers], this feature is used to reinforce the public’s immersive experience.

From Frankenstein Center to the extension of its thematic park, this project offers the international public from 20 to 68 striking, totally innovative attractions, most of them never seen to this day.

Described below are four attractions. Other attractions on offer at the Frankenstein Center and at its theme park, [the Frankenstein Center theme park], can be discovered on the Center’s website [address mentioned at the end of this document].

THE LABYRINTH

The Labyrinth is one of the Frankenstein Center’s larger structures. Its original concept includes the production of a next generation video game, based on the interaction of simultaneous journeys. Built underground and true to size, the Labyrinth is a mind-blowing attraction owing to its complete novelty and to its magnitude [being the only one of its size in the world]. It offers an extraordinary initial journey for all who discover and experience it.

The journey through the Labyrinth is strewn with obstacles. It is a constructed journey, a place of initiation, a quest and a space of magical adventure with hidden galleries, secret passages, doors that appear and disappear from nowhere and moving walls. It is a multidimensional and constantly changing space.

Only those who master the labyrinth can escape it!

The Labyrinth alone summarises the operation and purpose of the attractions at the Frankenstein Center: making the public understand that, by their analysis and reasoning, they can completely master the environment in which they find themselves and, in the end, gain control of it.

The labyrinth is also a major space for the development of new competitions that link Sport and E-Sport. In addition, it is actively used by researchers from the Atomos laboratory, students at the school of Art and Philosophy at the Mary Shelley Institute and by developers from the Eidolon Studio.

The Labyrinth’s immersive technologies are tested and developed on an ongoing basis. It is also a first-rate environment for researching topics regarding artificial intelligence.

A model of the Labyrinth will be developed by our partner Artanim, in collaboration with specialists in the fields involved.

THE FOREST OF MYTHS

A dense and impenetrable wall of trees, plants and interwoven roots, scattered with spikes, this wall of vegetation surrounds the very large and very old Forest of Myths.

As the visitors move towards it the brambles start to slowly give way. In a slow spiral movement, their sharp spines recoil, reluctantly revealing a dark corridor burrowed into the mysterious forest.

At the other side of this passage stones and plants talk and boulders ask questions. The ground gives way as giants roam the woods.

Around the great sacred tree, a thousand secrets haunt these places which shelter an ancient and powerful magic. In the heart of the forest, adventure awaits the traveler, a path paved with shadow and mystery that requires strength and courage to walk.

The forest of Myths teaches the audience the fundamental aspects of mythology.

The visitor assists in the creation of a universe, discovers the fundamental forces at work and comes across the main archetypal characters that the human incarnates, in turn, throughout the course of his or her existence.

The public also discovers the spirits of nature, these fundamental elements that link us to the world around us; to the different life forms on which our own existence is founded; to spoken words and to exchanges that we can have with them through our oldest and deepest perceptions.

It is the foundation of universal language that is presented to the audience here, a discourse that is common to all major cultures that have diffused throughout the world.

THE ROAD OF THE PAST

This attraction is the reproduction of a cluster of urban spaces inspired by different European metropolises of the eighteenth and nineteenth centuries.

It is an impressive setting with alleys, courtyards, a church and castle. It is an extraordinary place, with, among other things: a canal, a stream, a wooded hill hiding an eerie cemetery, an underground area dotted with catacombs, a wood, gardens, fortifications and, finally, a belvedere offering a unique, panoramic view.

The original concept of the Road of the Past anticipates the production of next generation video games, televised series and an animated film.

After discovering historic, literary, scientific and philosophical facts associated with Frankenstein or the Modern Prometheus in the Museum of the Present, the Road of the Past will see the visitor finding themselves instantly plunged into the heart of this novel, by living the adventure and interacting with the protagonists.

The Road of the Past, allows the public to apprehend in a unique and novel way what is hidden in the core of Mary SHELLEY's initiatory book. It also allows them to spiritually embrace a remarkable period — that, under the violent shocks of modernism and industrialisation — saw ancient beliefs and superstitions move aside, leaving science, research, experimentation and psychoanalysis in their place.

THE ODYSSEY

Stretching over many levels, the Odyssey is a fantastic adventure that sees the audience enter into the deepest depths of the human body to discover it, explore it and comprehend it in a completely unique and unparalleled way.

Intracorporeal journeys

Evolving in the sophisticated setting of a highly technical launch pad, the visitors, after being kitted out, enter futuristic pods and are strapped into their seats. They then take part in an awe-inspiring display involving their own miniaturisation and observe the process that, as time goes by, will see them fly inside the human body for an amazing journey.

The vehicles and their passengers are in actual fact, projected at high speed into a closed loop circuit measuring 250 meters in length. It is an adventurous pathway that involves the public physically crossing through a unique space: the human body, from the extremities of the lower limbs to the top of the skull via the organs, heart and brain.

This attraction that combines scientific discoveries with the most daring predictions of science-fiction creators, leads the public on an amazing journey towards the future. The visitors will lift the lid off the topic to consider an immense schema, an architecture of mind-boggling complexity and will be carried to the very centre of a galaxy that seems so distant that it is the very essence of those who discover it.

THE FRANKENSTEIN CENTER AND CHILDREN

The Frankenstein Center cares deeply about children: the creators of the Frankenstein Center truly prioritise education, the transmission of culture and traditions, and preparing for adulthood through knowledge and entertainment.

SILVERPATH

This is why the Frankenstein Center has developed «SilverPath», a complex universe designed for young visitors. SilverPath is a singular world that is created and populated by a range of characters designed to accompany children as they visit the Center. However, they also go beyond this and have a role in the various extensions of this theme park, such as TV series, animated films, books, new graphic art, films, video games and other derivative products.

GENESIS

The Frankenstein Center designed «Genesis», an ensemble of games, adventures and learning [reserved for children between 6 and 12 years old] that is a universe in itself, a playground of discovery and an introduction to fairy tales and mythology. Completely innovative, Genesis, this space of entertainment equipped with an out of this world interactive environment, plunges the young visitor directly into the origins of mythology.

The goal of this playground as an introduction to mythology is, first and foremost, to make the child understand their primordial role in the great adventure that awaits them and to suggest tools for reflection allowing them to build on their own thought system, opinions and development.

The educational dimension of this environment is based on the latest behavioural studies on children and their capacity to learn through play.

CONVENTIONS AND EVENTS COMIC-CON, FINALE E-SPORT, CONTESTS, FESTIVALS AND OTHERS.

Throughout the year, the Frankenstein Center hosts high-profile cultural events.

The Center is a mixing pot of trends and contemporary aesthetics that, similar to TED (Technology, Entertainment and Design) conferences, hosts distinguished guests: film directors, writers, scientists, futurologists, illustrators, painters, architects, musicians and sculptors among others, who work in the different spheres of art, technology and research as well as in the performance and visual industries.

These participants have a mandate of being “idea generators” and their exhibitions cover a large range of subjects such as art, science, medicine, industry, global issues and many other skill sets. Continuing with the TED philosophy, the Centre puts the best conferences on its website so they can be viewed by the public, schools and universities.

The Center proposes numerous pop-up exhibitions, film premières, retrospectives on famous artists and presentations of young talents who deserve to be put in the spotlight. For the international public, the word “Frankenstein” predominantly alludes to the epitome of science-fiction and fantasy. The Creature of Frankenstein is the main symbol of these highly specific genres that continue to grow and diversify to become the most important branches of worldwide popular culture [pop culture].

It is therefore natural that the Center, in a similar vein to comic conventions or video game finals, create many events inspired by these all-encompassing themes.

COMIC-CON

In 2018, 13 thousand annual visitors and nearly 160 million dollars fell into the hands of Comic-con's founding town: San Diego, California. For this reason, Comic-Con (SDCC) which is the biggest fan convention across the world, has become an essential step for the presentation, promotion, sales and professional exchanges in the field of television, cinema, publishing, Anime, Manga, comic strips, cosplay, comics, toys, video games and any other additional merchandise.

ESWC

When Hollywood joins forces with the world of sport!

With an international audience estimated at 280 million fans, the construction of stadiums able to host thousands of spectators and the creation of teams of professional players, E-sport and the gaming industry are an economic driving force that is becoming ever more powerful owing to their astounding results. They are even being considered for recognition by the Olympic committee.

The Electronic Sports World Cup™ (ESWC) is an annual, global competition where the best video game players come together to play against one another.

The 2018 final of the League of legends world tournament, that took place in Incheon, South Korea, saw 23 thousand spectators watching it in the stadium, 99.6 million people viewing it online and 44 million viewers watching it in real-time. In 2018, there was a total of 144 professional players coming from more than 30 countries who qualified to enter the tournament after a season of competitions. The tournament was transmitted internationally on more than 30 different platforms.

With more than 1.2 billion players worldwide, video games are currently the most significant industry in the field of entertainment.

The E-Sport market is now approaching a billion dollars. E-sport, a genuine societal phenomenon, is an emerging market whose revenues, although still limited at present, are in strong progression. They could reach 3.6 billion dollars by 2021, representing 4% of the video game market and will exceed 12.6 billion dollars by 2030, with an average annual growth rate of 37.6%.

Given its aims and infrastructure, the Frankenstein Center will, naturally, host this type of show and other big events throughout the year.

The Center is establishing a state-of-the-art film and technological image festival and is developing a large international competition — open to creators from the world over — with the possibility of winning prizes in the fields of arts and science.

The Center is even proposing a biannual exhibition to showcase technological developments, making them accessible to the public. These displays that are designed for [and judged by] artists and professionals in the fields of art, technology and performance are awarded a special prize created to serve this purpose.

Importantly and by sponsoring these events, the Frankenstein Center gains international recognition and can establish valuable connections with important contributors to the industries involved. At the same time, these events ensure a high annual number of visitors to the site itself and to its host nation, generating significant cultural and financial benefits.

THE AGORA A LARGE SPACE FOR RELAXATION

The Agora is a complex set aside for relaxation that combines a high-end shopping center with restaurants, cafés, art galleries and boutiques.

The Agora is the place to go for a stroll. It is a grandiose and luminous space that is particularly important as it connects all levels and areas of the Center by lifts, ramps and stairs, offering a panoramic view of the different attractions offered to the visitors.

The Agora is a meeting place where the general public, students from the Mary Shelley Institute, residents and anyone else within the Frankenstein Center can get together.

The Frankenstein Center sees itself as a meeting place for mythologies: it is therefore in the Agora, the heart of the building, where statues linking important figures from different global traditions have been constructed. The purpose of this collection is to allow ancient and extremely varied cultures to reveal to the public the thousand year old language that unites them.

These figures represent universal archetypes and it is awe-inspiring to discover the extent to which populations throughout the world, regardless of their origin, geographic identities and cultures identified themselves in the same emblematic figures.

Although world visions are complex and varied and names and appearances change, the heart of the message, the deeper meaning, remains one and the same. It constitutes a legacy, a common ground shared between all of humanity.

Because it is a must-see area, the Agora is a completely constructed and controlled space that emerges the visitor in a journey where anything is possible, where emotion and surprise lurk behind the scenes of temporary exhibitions, shows and entertainment that take place throughout the year.

DESCRIPTION OF THE EIGHT COMPONENTS OF THE MARY SHELLEY INSTITUTE

ADMINISTRATION AND MANAGEMENT OFFICE

The Administration and Management Office ensures that all parts of the Center are running smoothly and efficiently with one another.

This is where the Center's administrative and management hub, the Office of General Management, the secretariat of the School of Concept Art and Philosophy and the secretariat of the research laboratory can be found.

There is also an office dedicated to planning major events at the Center such as international conferences, seminars, masterclasses, art and science festivals, an annual economic forum (to build relationships between students and the entrepreneurial sector), and also conventions, comic conventions, competitions and events at the Nursery.

SCHOOL OF CONCEPT ART AND PHILOSOPHY

The School of Concept Art and Philosophy is a private school delivering innovative teaching in the arts and Philosophy.

what makes it innovative?

As for many other interdependent disciplines, the very fusion of two intrinsic fields (Art and Philosophy) can give various consequences, creating a curriculum that is authentically interdisciplinary. By following this path, the Institute aims to oppose the compartmentalisation of disciplines, one of the main flaws of traditional schooling.

This is because the Institute promotes the development of a more dynamic, flexible and interactive approach to learning that is constantly evolving; an extension of the Center itself. It offers a space for experimentation and enhanced learning: a museum campus, school and a journey of immersion and adventure developed in an interconnected and limitlessly flexible setting.

The School of Concept Art and Philosophy's mandate is to provide the best designers, animators and developers — novices and professionals alike — with an international standard of teaching of design for the entertainment and video game industries. The teaching provides a very solid learning base in special effects as well as an advanced programme of study in the fields of figurative plastic arts (history of art, anatomy, academic and digital sculpture and design). This highly technical education is completed with specialised philosophy lessons adapted to the professional goals of each student. They strive to achieve 5 main aims:

- Understanding the past and reclaiming history so that we can better plan for the future
- Adaptation to the space-time of modernity and promoting its understanding.
- Mastering communication to share ideas and better understand them.
- Taking ownership of the subject studied, absorbing knowledge, experiencing it, living it, and embodying it.
- Creating, innovating and becoming a contributor to the industry by undertaking a project.

Innovative philosophical teaching

The main objective of the philosophical teaching offered at the Institute is to give value to the field of philosophy and to restore it to its former glory: "this tree whose roots are metaphysics, whose trunk is physics, and whose branches, which issue from this trunk, are all the other sciences" [R. DESCARTES]. Viewing philosophy as an experience, or even as a foundation for experimentation is the principle of this teaching centre.

The experience involves movement, a multitude of particular movements that are never stuck in one shape but are constantly evolving. Multiplying experiences means multiplying movements of the body and thoughts and opening your mind to different points of view with regards to potential life projects.

Just like the Frankenstein Center itself, Philosophy is an extremely versatile experience

It is from this constantly evolving perspective that interdisciplinarity takes its direction: changing angles to see things better, understand things better and, ultimately, to make better choices. This is the Institute's philosophical goal. This philosophical path complements the artistic one. Philosophy gives students a sense of organisation, a mastery of ideas and communication, as well as the methodical development of their ability to deeply reflect on the meaning of both their creative and professional projects.

On the other hand, the artistic path reawakens and gives an inexhaustible liveliness to a concept, bringing it to life in a fun, innovative, and completely flexible space that can be transformed in any way imaginable: the Frankenstein Center.

A curriculum adapted to the entertainment market

The curriculum of higher education proposed by this school conforms to the conventions of the Bologna Process and uses the traditional structure of Bachelor and Masters degrees.

Students can choose "Art" as a major option and "Philosophy" as a minor one (or vice versa) based on their personal objectives. An optional preparatory class helps to bring students lacking solid academic foundations to the required level.

The Yuri Chemezov bachelor's degree in Art and Philosophy lasts for three years (180 ECTS credits) and offers students the opportunity to study a vast range of disciplines, combining more traditional key subjects (art, sculpture, sketching, painting) with state-of-the-art technology (motion capture, 3D scanning, virtual or augmented reality, 2D and 3D digital imaging).

The two-year master's degree [120 ECTS credits] allows students to make use of an experimental laboratory, enabling them to specialise in a specific field and take full advantage of the school's exceptional infrastructure.

The School of Concept Art and Philosophy intends to be an international institution. With this aim in mind, the school offers students on-campus accommodation, versatile working environments, an impressive art gallery, exhibition rooms, studios, a media library and a café.

Its close ties with the Eidolon Studio enables students to immerse themselves in a professional environment, allowing them to engage with leading contributors to the industry.

All teachers and contributors are working professionals so that a link between theoretical teaching and real-life expectations can be established.

Finally, the School of Concept Art and Philosophy should be seen as a true university of arts and sciences and one that builds relationships with both local and overseas universities. It is positioned on an international platform, as the school offering the broadest ranging and most thorough teaching in the field of philosophy and digital and classic art adapted to the entertainment industry.

THE ATOMOS LABORATORY- Art and Philosophy Research

Atomos is an interdisciplinary/international research laboratory focussed on the challenges, consequences and prospects arising from the increasingly complex interdependence of the arts, sciences and philosophy. This involves understanding constant technological progress as well as the exponential growth of the sphere known as augmented reality [AR].

THE EIDOLON STUDIO — Production, distribution

Fully integrated within the Center and with close links to the school, the Eidolon Studio develops projects using both traditional media [films, books] and immersive types such as VR [virtual reality] or HoloLens. It operates at an international level with large companies in the domain of cinema, television, Internet and video games.

The Eidolon Studio does not aim to compete with industry actors, but rather to serve as a link and support for them, granting them access to a talent pool and first-rate infrastructure via the school.

First and foremost, the studio is involved with the Center's development and its continuous transformations. The studio participates in the design and creation of the attractions; it envisages the mechanical and digital special effects that will amaze the public. It creates fixed and moveable sets for the museums and other areas within the Center.

It also previews the different immersive scenarios for visitors to the Zone of Cross Realities and actively collaborates in directing animation films and other communication aids designed specifically for young visitors to the Frankenstein Center.

The Eidolon Studio is an independent production group working for the Center with the important contributors of the concerned industries. It is a bridge and link between the intrinsic creations taking place at the Frankenstein Center and the real market.

THE MOTION CAPTURE STUDIO — Filming, special effects

The Motion Capture room measuring 625 m² and 12 metres in height allows students at the School of Concept Art and Philosophy and professionals from Studio Eidolon to access a vast number of technologies used by production studios, such as Mocap Hybrid, filming on Blue Screen, large scale VR, etc.

The impressive dimensions of this room make it a valuable tool. The Motion Capture room is essential for a cinema school. Its very existence can promote the development of a local industry and attract local and overseas professionals from the visual world, allowing them to circulate their work and giving them access to a vast field of activities within the field concerned.

THE CINEMA-THEATER — Performances, big events, conventions, festivals, awards ceremonies

This imposing space that is set aside for performances and big events is, first and foremost, a cinema-theater with Dolby Atmos as standard. A next generation, multipurpose room with seating for 600 and a floorspace of 600 m² spread over 3 levels. Resembling a real temple similar to Grauman's Theater, Los Angeles, and adorned with exceptional decoration, the room was designed and decorated by prestigious artists and benefits from the most advanced technology in the field.

The space is also expected to host premières and award ceremonies as a way of rewarding the national and international talent put forward by the Frankenstein Center. It will also hold comic conventions, as well as various demonstrations, concerts and festivals that will light up this entertainment hub and next generation teaching space throughout the year.

THE MUSEUM SPACE — The Architecture of Mankind or the Inner Adventure

The Frankenstein Center offers three important museum volumes that present what is defined as: the Architecture of Man or the Inner Adventure:

THE MUSEUM OF THE PAST — The past, a prediction of the present and the future

From the birth of humanity, to the sixteenth century.

THE MUSEUM OF THE PRESENT — The present, an immense dream is emerging

From the sixteenth century to the present.

THE MUSEUM OF THE FUTURE — The future, from the dreamed body to the augmented body

From the present to the future.

Museums will analyze this matter through the eyes of pop culture. Here, it is the cinema, the video game, the fantastic and anticipatory literature, the animation, the manga, the visual novels and the mythological archetypes, which speak and guide the general public and carry it in a fantastic voyage.

Each of the three museums is devoted to a specific time, to a particular universe and is connected to three major attractions referring to the subject presented by museums

These three attractions are located in **the House of the Three Worlds**, a vast complex developing on several levels and which allows the visitors of the museum space, to experience the teaching provided by each museum.

The Center's three museums must be imagined, developed and designed by specialists in the field. It is our partner Atomos who is in charge of bringing together these experts to carry out this work.

It is important to note that the participation of the host country of the Frankenstein Center is essential for the successful realization of the Center's museum space.

In a completely fabricated space, interactive journeys, scenographic and multimedia universes, augmented reality, immersion in virtual reality and the magic of technology unite to lead the visitor on an out of the ordinary experience which will firstly lead him into the past, then carry them to the present before finally propelling him into the future and make him discover and live the extraordinary adventure of which he is the main character, the hero.

To discover this extraordinary journey, the Frankenstein Center invites visitors to fully participate in their encounters with knowledge, to contribute, in the fullest sense of the word, and not just to be passive visitors discovering abstract knowledge.

The museums can also be visited virtually via the Internet. These jaw-dropping digital journeys fully interact with physical visits carried out in the traditional way. They complement them, thereby helping to make the discovery of these museum spaces a completely unique moment and an extraordinary and unforgettable experience.

The museums are constantly being updated, as science seems to evolve faster than the dreams that influence it and, thus, bring it to life.

The ensemble of museums represents, on a global scale, a unique and prestigious complex dedicated to the discovery and study of what is defined as the Architecture of Mankind or the Inner Adventure.

THE NURSERY: The start-ups space

Never before seen immersive technologies!

Designed specifically for the Frankenstein Center, the Nursery hosts an ensemble of virtual spaces where different forms of digital and analogue entertainment displayed to the public coexist, interact and complement each other thanks to exceptional attractions with advanced haptic features.

Here, bodies and objects are tracked in real-time, allowing for rapid interactions, interactive games and group immersions on considerably-sized plots.

One of the characteristics of these game environments is to reduce the boundaries between real and virtual to a minimum.

The Nursery is an amazing place of experimentation, proposing a completely unique interaction between the most advanced technologies and the general public.

Just like company incubators and other accelerators such as MassChallenge, the Nursery offers a panel of new start-ups – selected by criteria including innovation, dynamism, but also creativity – the opportunity to test in real-time and with the public, different products that they are in the process of developing.

The E-Sport Circle

It is in the heart of the Nursery that the E-Sport circle can be found. This is the first online, multiplayer VR space, and a trailblazer of an evolved form of E-sports.

The Circle, which develops over a large area can host 40 players simultaneously and is one of the Centre's top attractions.

Designed to host E-Sport teams via connected meetings, the Circle at the Frankenstein Center intends to be the most important and innovative space in the world within the field of virtual reality [VR].

By using the latest "full body" tracking technology applied to multiplayer virtual reality, the Circle offers the possibility for many different teams to compete in VR, whilst being together in one place and free to move and help each other out in real-time.

Within the Frankenstein Center, the Nursery is undergoing constant transformations. It is an area that evolves according to the progress and needs of the companies that manage it, develop it, conceive it and establish it.

LE FRESNOY - NATIONAL STUDIO OF CONTEMPORARY ARTS

www.lefresnoy.net

The Mary Shelley Institute and **LE FRESNOY - National Study of Contemporary Arts**, are the cultural, artistic, pedagogical, research, creation and production center of the Frankenstein Center and its extension to the theme parks.

- INTENSE ACTIVITY OF ARTISTIC CREATION AND PRODUCTION
- A UNIQUE PLACE OF EXPERIMENTATION AND RESEARCH
- EXHIBITIONS OF INTERNATIONAL SCENERY
- A POLE OF NATIONAL AND INTERNATIONAL ATTRACTION
- A PLACE OF EXCHANGE AND OPENING
- A MEETING WITH THE GREATEST CONTEMPORARY ARTISTS

LE FRESNOY - National Studio of Contemporary Arts is born from the will of the French Ministry of Culture and Communication to establish in the north of France, a higher institution of artistic education of a new type, pole of excellence national and international, whose references were expressed by some formulas such as "an IRCAM of the plastic arts" or "a Medici high-tech villa".

LE FRESNOY was designed by Alain Fleischer [director since the opening], It was inaugurated in 1997 in a building designed by Bernard Tschumi, laureate of the international competition of architecture organized by the mission of the Great Works of the President of the Republic.

Very innovative, the educational project of **LE FRESNOY** is based on the production by students of works benefiting from professional technical means, and a high level of support.

MULTIDISCIPLINARY TEACHING IS PROVIDED BY RENOWNED GUEST PROFESSORS:

FILMMAKERS:

Jean-Luc Godard, Chantal Akerman, Raul Ruiz, Robert Kramer, Luc Moullet, André S. Labarthe, Tsai Ming Liang, Wang Bing, Claire Denis, Bruno Dumont, Bela Tarr, Benoit Jacquot, Arnaud des Pallières, Mathieu Amalric, João Pedro Rodrigues, Andrew Köttling, Denis Côte and others.

PLASTIC ARTISTS:

Pier Paolo Calzolari, Antoni Muntadas, Sarkis, Gary Hill, Bill Viola and others.

PHOTOGRAPHERS:

Joan Fontcuberta, Eric Poitevin, Patrick Bailly-Maître-Grand, Jochen Gerz, SGP Stanikas, Hicham Benohoud, Choi, Bernard Faucon, Gao Bo, Pascal Convert and others.

CHOREOGRAPHERS:

Anne Theresa de Keersmaecker, Thierry De Mey, Alain Buffard, Christian Rizzo, Carolyn Carlson and others.

COMPOSERS:

Georges Aperghis, Fausto Romitelli, Andrea Cera, Arnaud Petit, Yann Robin y otros.

VIDEOGRAPHERS, MULTIMEDIA ARTISTS AND DIGITAL CREATORS:

Hans Op de Beeck, Gregory Chatonsky, Charles Sandison, Atau Tanaka, Mauro Lanza, Armando Menicacci, Sven Pålsson, Daniel Danis, Catherine Ikam, Ryoji Ikeda, Scanner/Robin Rimbaud, Robert Cahen, Ryoichi Kurokawa, David Rokeby, Edwin van der Heide, Jean-François Peyret, Nicolas Reeves, Nicolas Moulin, Bertrand Lamarche, Robert Henke, Thomas McIntosh, Cyril Teste, Ramy Fischler and others.

THE TEACHERS THEMSELVES CREATE A WORK TO WHICH THEY ASSOCIATE THEIR STUDENTS.

In addition to research, teaching and production activities, Fresnoy is also a broadcast and programming venue, with two movie theaters and exhibition spaces.

Each year, the Fresnoy program many films including those made available by the Cinémathèque Française, and presents two exhibitions: a thematic or monographic exhibition, and the exhibition Panorama where are shown all the works produced during the year by the students and by their teachers.

EACH EDITION OF PANORAMA IS CURATED BY AN IMPORTANT PERSONALITY IN THE WORLD OF ART.
RECENTLY:

- Laurent Lebon [director of the Picasso Museum]
- Jean de Loisy [director of the Palais de Tokyo]
- José Manuel Gonçalves [director of 104]
- Jean-Hubert Martin [former director of the National Museum of Modern Art at the Pompidou Center].

THE STUDENTS' WORKS ARE THEN PRESENTED IN VARIOUS INTERNATIONAL EVENTS.

In its 20 years of existence, FRESNOY has become an internationally recognized reference institution for teaching, research, creation and artistic and audiovisual production. Every year, it attracts applications from some 45 countries on every continent.

THE SUCCESS OF FRESNOY GRADUATE STUDENTS IS REMARKABLE, AMONG OTHERS:

- Camera d'Or at the Cannes Film Festival for Vimukti Yanasundera [Sri Lanka]
- French Pavilion of the Venice Biennale for Anri Sala [Albania]
- Grand Prix of the Cannes Film Festival for Mati Diop [France / Senegal]
- Marcel Duchamp Prize for Laurent Grasso, Clément Cogitor
- Various awards at Ars Electronica in Linz, Ricard Paris Foundation

The educational program of LE FRESNOY, over two years of study, begins with the traditional means of expression of modernity: photography, cinema, video, sound and musical creation, installations.

In the second year, students devote themselves to the languages and tools of new technologies: computer graphics and computer graphics, virtual reality and augmented reality, interactivity, robotics, network art, 3D printing [scans, stereolithography].

The orientation of the curriculum towards the most contemporary forms of creation corresponds to the directives that were given to Alain Fleischer for the creation of FRESNOY: a Bauhaus of electronics, a Villa Médicis High Tech, an IRCAM of the plastic arts.

LE FRESNOY has established collaborative relationships with institutions in Canada, the United States, Korea, Japan, China, Australia, Mali, Benin, and various European countries.

Located in the Lille area, a crossroads of Europe with the proximity of Belgium, the Netherlands, England and Germany, and one hour from Paris by TGV, the FRESNOY is a hub of excellence, producer of a strong synergy, financed by the French Ministry of Culture and the Hauts-de-France Region, with a participation of the City of Tourcoing.

LE FRESNOY was laureate, with the company Pathé-Gaumont, of a call for project for the transformation of the Geode, with the Park of the Villette [Cité des Sciences, Paris], and for a reflection on the future forms of the cinema [Modes of production and diffusion, use of digital technologies, new narratives].

LE FRESNOY was awarded with the company Eva Albarran, the group Immochan and the architecture firm Valode and Pistre, a call for projects for the major urban planning operation on the Gare du Nord in Paris.

LE FRESNOY will be responsible for designing the artistic and cultural activities and programming for this new equipment, including the creation of an International Digital Arts Biennale, which will be accessible directly to passengers traveling by train at this station, which is one of the most frequented the world. The opening is scheduled for 2024, when will be held the Olympic Games in Paris.

Only a few years after its opening, Le Fresnoy is solicited by the most prestigious institutions of contemporary creation for collaborative actions: Villa Medici in Rome, ZKM in Karlsruhe, IRCAM or the Center Pompidou in Paris, but also schools around the world, including Cuba, Korea, Canada and the United States.

Attracted by the quality of teaching and equipment, young artists come from all over the world to follow the course of Fresnoy. Each year, students come from countries as diverse as Sri Lanka, China, Japan, Canada, Brazil, Moldova and many others.

The pedagogy of the National Studio of Contemporary Arts Le Fresnoy, mainly based on the production of works of all kinds whose common point is the integration of professional audio-visual techniques, makes it a place of production, experimentation and diffusion completely new and unique in the world.

THE FRANKENSTEIN CENTER, A THEME PARK?

The Frankenstein Center is composed of two complementary spaces: the Mary Shelley Institute and the Zone of Cross Realities. It expands over a 1.5 hectare space and spans 5 levels, both aerial and underground.

Nevertheless, the Center can be extended depending on the needs, wishes and expectations of the host nation.

In this instance, if the dimensions of the Mary Shelley Institute vary very little, the Zone of Cross Realities can be extended as desired, transforming the entire complex into a true theme park, stretching over three levels in a magical 30 hectare setting.

Designed for peri-urban areas, this park will have the same mode of operation as the Frankenstein Center on which it is based. Only the dimensions will vary, allowing this new space to present a much higher number of attractions to the general public and a more elaborate and larger scaled journey of experimentation, thereby accentuating the principle of immersivity applied to the general public.

The park presents a unique universe to the general public, stemming from a fusion between ancient mythology, the gothic Victorian universe and the fantasy of fairy tales and legends. A jaw-dropping technological present and imaginings of the future.

With its prestigious hotels, restaurants, shows and its spaces of high-velocity, vertigo, excitement and entertainment, the park is a madcap environment. It is a world where statues come to life and giants emerge from the ground, where doors ask us questions, our paths are crossed by invisible forces and where the earth rises as mysterious, underground life forms pass beneath.

Surrounding the true heart of the park — the Frankenstein Center complex — is an ancient forest, harbouring a powerful and forgotten magic, a secret garden, an extraordinary labyrinth and a mysterious island, a hidden temple, 3 museums and a fantastic underground city. There is also a forgotten seventeenth century fortress along with its eerie village, a vast technological park, an exceptional complex of immersive journeys, the biggest multiplayer arena in the world and, finally, a completely innovative adventure playground for children, offering the visitor 68 striking attractions which, for the most part, have never been seen before.

The Park presents three different and interconnected worlds, each one introducing and complementing the others: **the World of the Past, the World of the Present and the World of the Future.**

Important:

In this document, the entire park fits into a rectangular structure. This is only a provisional proposal, it should be understood that the dimensions, shape and distribution of different areas and the complex as a whole are completely flexible and adaptable according to the needs required by the implementation sites and their dimensions.

THE FRANKENSTEIN CENTER AND ITS HOST COUNTRY AN EXTREMELY CLOSE COLLABORATION

This project must be the result of a close collaboration between our teams and partners and the host country's government, artists, experts, architects and creators as well as its schools and universities. Only by being established in this way can the Center have its full impact. This is one of the main foundations on which the idea of the Frankenstein Center has developed.

To completely fulfil its mission to the general public, the Frankenstein Center is always looking to push the boundaries of technology. The Center strives to initiate ideas and to be a central hub for research and development for the host nation.

For example:

The Frankenstein Center has the will and the potential to become a global benchmark for sustainability, with material and energy efficiency being at the heart of the conception, construction and operation of the complex.

Or:

Innovative solutions developed at the Center can then be integrated into the curriculum of host country schools and universities.

Finally:

All technologies developed by and for the Frankenstein Center can be used to respond to the needs of the government and / or private sector.

Both the work involved with designing the Frankenstein Center and bringing it to life will be communicated with and followed by schools and universities in the project's host country.

Our team of specialists and artists will be able to participate, upon request, in sharing their knowledge and developing exchanges with local school pupils and students, to tell them, in real-time, about the Center's development.

This relationship with the education sectors and the exchange with other artists, designers and students of different ages is the subject of a promotional documentary that focusses on the development of the Frankenstein Center and its close collaboration with its host country.

The benefits of the Frankenstein Center

Here is a brief summary of just some of the Frankenstein Center's main benefits: The benefits mentioned are the most global, essential and strategic ones for public and / or private investors.

- Attracting national and international visitors to the Center's host city.
- Growth of international tourism: visitors from the world over will travel to experience this exceptional and unique global concept that is just as innovative in its design as it is in its content.
- Economic development of the town, whole region or even the country.
- Development of the city's infrastructure (city-suburbs-site connections), transport, etc.
- Job creation.
- Strengthening the host country or even making it more accessible to the world by overland routes or via air travel. Increasing visibility and recognition of the country on the international stage.
- Showcasing the cultural, technological and scientific heritage of the host country to its own citizens as well as to international visitors.
- Valuing research: development of cultural and scientific projects in cooperation with the host country's major specialist organisations. The Center is a powerhouse of national research and helps to promote its international development.
- The Center is an innovative educational tool at the cutting-edge of technology. It promotes the renewal of information and knowledge in the field of teaching.
- The Motion Capture studio in its proposed dimensions is a means of developing national and regional cinema.
- The school at the Mary Shelley Institute will train students in the latest entertainment industry technologies (Digital arts, fine arts, television, cinema, writing, advertising, theatre, sculpture, Internet, rigging and special effects, etc.). Thanks to the first-rate quality of teaching, the students will be worthy representatives of their country at a global level.

A showcase for culture, traditions and technology.

This project is the first in the world of its kind. It is a completely innovative economic model and strives to be a technological showcase and a true ambassador of the host country's national identity. We are certain that its unique nature will make it one of the most broadcast cultural and touristic sites on an international scale.

THE AMUSEMENT PARK AND MUSEUM INDUSTRY AN INCREASINGLY POWERFUL ECONOMIC POWERHOUSE.

The world of leisure is in full expansion, pushed by a growing and constantly evolving demand and need to have fun. For the past four years, analysts have been continuously increasing their growth forecasts for museums and amusement parks.

In 2020, this market will have reached 44.3 billion dollars. This sector, largely dominated by the United States, sees the Middle East, Europe and Asia quickly catching them up.

For more information, please consult the downloadable document concerning the continued growth and profitability of the amusement park and museum industry. This can be found on the Frankenstein Center website, whose address is mentioned at the bottom of this document.

MAKING IT HAPPEN NEXT STEPS

The document that you are reading is just the beginning. To bring the Frankenstein Center to life we will, of course, need to make a complete model of this project. To accomplish this, we have established a three-step plan.*

THE FIRST STEP consists of conceiving the Center's special features, how it will operate and considering the project's features in detail. This step has so far been completed. The document that you are currently reading is the result of this preliminary step.

THE SECOND STEP concerns the visual development of the entire Center and involves designing an animated presentation of it, making the technical, architectural and engineering plans and finally, establishing the total construction cost. This will take place in two stages, the second of which will be conceived and carried out in close collaboration with the Frankenstein Center's host nation.

UNDERTAKING THIS COMPLEX PROJECT WILL REQUIRE FINANCING AND IT IS PRECISELY FOR THIS REASON THAT THIS PRESENTATION HAS BEEN CREATED.

THE FIRST STAGE OF THE SECOND STEP involves bringing together all experts and specialists in the different domains that are useful to the creation of the Frankenstein Center. It is our partner Atomos that is charged with this task that will take a period of between three and six months.

THE SECOND STAGE OF THE SECOND STEP consists of materialising the result of the Atomos meetings. To achieve this, the production studio will develop, stage and design the Frankenstein Center in its entirety, in collaboration with specialists from each field.

All of the Center's units must be considered autonomous but interconnected.

This concept of units offers optimal flexibility during the design phase of the Frankenstein Center. The Center can therefore consist of units selected according to space available, geographical or cultural setting, the budget, the story being told or any other consideration, allowing for the creation of an adaptable and dynamic space. Essentially, any units that are not used for the Center's initial creation can be added later during a period of development or extension of this entertainment environment.

The time frame for achieving the second stage is estimated at 24 months. At the end of this period we will be able to present this entire project to investors, clients and potential buyers.

TO ACHIEVE THE SECOND STEP, THE PROPOSED BUDGET IS REQUIRED.

THE THIRD STEP will consist of building the Frankenstein Center. The duration of the work will be determined by the complexity and final size of the project, the allocated funds and many other factors that remain to be decided by the host country.

For future investors, the impending arrangements regarding the materialisation of the project will follow the standard protocol for such matters. The specific details for investment conditions and the return on investment will be determined depending on the profiles of the various stakeholders and contributors throughout the course of the negotiations to come. The intellectual property that is the Frankenstein Center as well as the right to discuss its content and concrete implications are the property of Three Golden Doors Sàrl.

Thank you for your interest in the Frankenstein Center. For more information on this project, the corresponding budget and the related documents, we invite you to contact us.

** All engineering, feasibility, cost and public access studies depend on many factors, which we do not know at present. They should be provided by specialists and refer to precise data that is linked specifically to the place and chosen configuration for undertaking the construction of the Frankenstein Center.*

“I’ve seen things you people wouldn’t believe.”

The replicant Roy Batty (Rutger Hauer) in Blade Runner, by Ridley Scott [1982]; dialogue of Hampton Fancher and David Peoples.

FOCUS A COMPARISON OF THE FRANKENSTEIN CENTRE AND ITS THEME PARK EXTENSION

THE FRANKENSTEIN CENTER

1.5 hectares

1 aerial level and 4 underground levels

75.000 m2 surface area

3 worlds: Past, Present, Future

THE FRANKENSTEIN CENTER

The Mary Shelley Institute

Administration and Management Office
School of Concept Art and Philosophy
Atomos Lab
Eidolon Studio
Motion Capture studio
Cinema-Theater
Museum space, the House of Three Worlds,
The Great Hall of Museums

The Zone of Cross Realities on 3 hectares / 2 underground levels

The Labyrinth
The Forest of Myths
The Road of the Past
The Odyssey

20 never before seen attractions:

The House of Three Worlds, Genesis

Sport + E-Sport

The Agora
The Nursery
The Circle

Comic Con, ESWC, conferences and big events
1 Image Festival

Galleries, exhibition rooms, shows, Library,
media library, accommodation
Boutiques, shopping center, restaurants, cafés
Play areas, shows
Parking - equipment rooms

FRANKENSTEIN CENTER'S THEME PARK

30 hectares

1 aerial level and 4 underground levels

300.000 m2 área de superficie

3 mundos: Pasado, Presente, Futuro

THE FRANKENSTEIN CENTER

The Mary Shelley Institute

Administration and Management Office
School of Concept Art and Philosophy
Atomos Lab
Eidolon Studio
Motion Capture studio
Cinema-Theater
Museum space, the House of Three Worlds,
The Great Hall of Museums

The Zone of Cross Realities on 30 hectares / 1 aerial level and 2 underground levels

The Tartarus
The Forest of Myths
The Labyrinth
The City of the Past
The Alchemical Castle
The Divided Village, The Odyssey
The Road of the Future

68 never before seen attractions:

The House of Three Worlds, Genesis
The biggest multiplayer arena in the world
Alternative Universes
The Nursery
The Circle

Terrain roller-coasters, monorails
An aquatic journey of adventure
Water, aerial and foot paths
Hotels, swimming pools, spa, gourmet restaurants

Comic Con, ESWC, conferences and big events
1 Image Festival

Galleries, exhibition rooms, areas for gaming shows,
Library, media library, accommodation, Boutiques,
shopping centre, restaurants, cafés. Play areas, shows
Parking - equipment rooms

TEAM



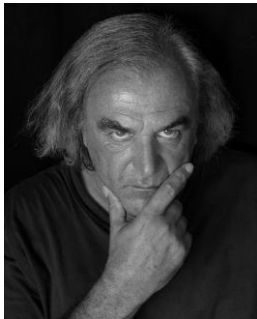
Erik Aliocha Anzi - Founder, associate - Creative director

In 1978, after working as an illustrator for 10 years in press and publishing, Erik entered the film and television industry in the United States and Europe as a concept artist and scriptwriter. He has worked as an art director for independent production companies in New York and Los Angeles and has participated as an illustrator in films such as *Alien* [1979], *Conan the Barbarian* [1982] and *Blade Runner* [1982]. From 1988, he focuses on storyboarding, screenplay and production, mainly in Europe. In 2010, Erik left the film industry to devote himself to personal projects in illustration, production and writing. In 2015, he imagined with Philippe Plisson the Frankenstein Center and now devotes himself full-time to their development.



Natasha Devaud - Visual effects artist

Born and raised in Switzerland, Natasha is a technical director in visual effects for movies and is currently based in San Francisco. After a couple of years at Rhythm & Hues Studios in Hollywood, she has been at Industrial Light + Magic, Lucasfilm's VFX branch, for the past 22 years. Her credits include several Star Wars, Transformers, Harry Potter and Marvel movies [full filmography here]. Natasha holds a Master's Degree in Computer Graphics from ECAL [Lausanne, Switzerland] as well as a degree in Education and a background in fashion design.



ALAIN FLEISHER - Filmmaker, photographer, visual artist, writer

Alain Fleischer was born in 1944 in Paris.

Studies of literature, linguistics and animal biology at the Sorbonne [University of ParisV], anthropology and semiology at the École des Hautes Études en Sciences Sociales [EHESS]. Doctor Honoris Causa from the University of Quebec in Montreal [Canada].

Doctor Honoris Causa of the European University of Human Sciences, Vilnius [Lithuania]. Alain Fleischer has received numerous international awards, winner of the Academy of France in Rome; he stayed at Villa Medici from 1985 to 1987. At the request of the French government, he designed the National Studio of Contemporary Arts Le Fresnoy, inaugurated in 1997. Alain Fleischer is also a lecturer and teacher. He is the author of more than fifty literary works [novels, short story collections, essays] published in top French publishers [Gallimard, Le Seuil, Grasset, Actes Sud, Fayard, Verdier, Fata Morgana]. Alain Fleischer has produced some 350 films in genres as diverse as feature film, experimental cinema, and documentary art. His films have been presented at international festivals in Cannes, Venice, Berlin, Locarno, Montreal, Rotterdam, Toronto, Thessaloniki, New York. Retrospectives of his work have been presented in the United States [Anthology Film Archives, New York], Italy [Festival del Nuovo Cinema de Pesaro], Canada [Cinémathèque du Québec, Montreal], France [Center Pompidou et Jeu de Paume]. Alain Fleischer's work as an artist and photographer led to a retrospective at the National Center for Photography [CNP] in 1995, at the European House of Photography [MEP] and at the Pompidou Center in 2003.

A retrospective of Alain Fleischer's artist's work will be presented at CENTQUATRE-PARIS in November 2020.



Chris Solarski - Author / Game designer

Chris Solarski is an artist-game designer and author specializing in transmedia design tools for orchestrating the emotional and physical experience of players. His two books are widely considered essential reading. Chris' first book – Drawing Basics and Video Game Art [Watson-Guptill 2012] – has been translated into Japanese and Korean and is endorsed by id Software's cofounder John Romero. His second book – Interactive Stories and Video Game Art [CRC Press 2017] – has been described as gaming's equivalent to the screenwriting classic, Story, by Robert McKee and is endorsed by film director, Marc Forster. He is currently collaborating with internationally renowned artist, Phil Hale, to develop an indie game based on the iconic Johnny Badhair series of paintings.



Rino Brodbeck - Architect

In 1978 Rino Brodbeck founded his own firm, the Atelier d'architecture Brodbeck-Roulet, along with Jacques Roulet. Throughout its 40-year history, the firm has made its mark in Geneva and Switzerland with architecture equally recognized for its elegance as its ergonomics. During his career of over 60 years, Rino's projects have been published multiple times and have garnered several international awards.



Michel Dufourd - Graphic artist

Award-winning animation director, graphic designer and story-board artist. As a compulsive designer, Michel expresses himself in the conception and creation of imaginary universes. His long experience in the television field makes him versatile in a wide range of audio-visual techniques with a strong appreciation for the practical demands of production.



Mathieu Maurer Vuille - Associate - Financial director

Former elite athlete and holder of a Master's degree in Management from HEC, Mathieu Maurer Vuille is a Swiss entrepreneur active in the fields of computer science and Web design. Web designer from 1998, IT specialist from 2003 and company manager from 2006, Mathieu is always eager to find new challenges. He joined Three Golden Doors in 2017 as financial director and head of web development.



Olivier Barbeau – Artistic director

Olivier is a director, a manager, a business developer and a digital artist, always looking to explore new ideas and projects that blend technologies, strong visual art and team management. After a bachelor degree at Emile Cohl (Lyon, France) and a Master Degree in Computer Graphics at ECAL (Lausanne, Switzerland), Olivier moved to Los Angeles to work for Rhythm & Hues Studios on commercials and movies for Universal, Warner, Disney and Sony. Six years later, he moved back to Switzerland, and spent 12 years managing two private art schools focusing on design, architecture, illustration and animation. Naturally, the next step was virtual reality. As a production director and art director at Kenzan Studios in Geneva, Olivier challenged his 25 years of experience in computer animation and dived into this new cutting edge technology. He likes to « lead by example, build by aspiration and create by optimism ».



Nathan Ornick – Executive manager

Nathan Ornick is an executive manager specialized in studio operations and managing international, cross-disciplinary teams in advertising, experience design, immersive VR/AR/XR, film & animation, gaming, real-time and interactive technologies. As Managing Director of the Swiss creative production agency Boost+, Ornick develops strategy, innovation initiatives, media consulting, and content for global brands.

Since 2002, he has held senior management roles in several companies and has delivered video games, virtual humans for law enforcement, medical VR systems for the US Army, the design and installation of media production studios under EU development grants, content and technology for amusement parks, and produced award-winning games, advertising, TV series, films and product designs for clients around the world including Cavalli, Swiss Re, LEGO, MARVEL, Disney, MTV and Cartoon Network.

Originally from the USA, he's lived in Amsterdam, Zurich, Dubai and Basel. Nathan joined the Board of Directors for the Swiss chapter of the IGDA in 2019.



Carlos Tan – Architect

For 11 years, Carlos Tan has worked for the New York firm Richard Meier & Partners Architects as senior associate.

In 2005 he joined the Atelier d'architecture Brodbeck-Roulet where, in his role as project architect, he applied extensive 3D techniques developing designs that sought to balance imagination and pragmatism. For Carlos, architecture is synergistic space, where aesthetics, meaning and function are inseparable. During his career spanning over 25 years, Carlos' work has been published multiple times and has won several awards.



Philippe Plisson – Frankenstein Expert

In 1972, Philippe joined Swiss Television where his primary role is director of photography. At the same time, he dedicates his time to designing television programs and scriptwriting for the film industry. Co-founder of the cultural association l'Oxymore, he now devotes himself to the development of the Frankenstein Center in Geneva.



Thierry Dougoud – Associate – Graphic artist

Thierry Dougoud is an entrepreneur who specializes in design, communication, e-shops and musical production. In 2005 he co-founded ADN Concept, an advertising concept company. In 2016, along with Erik Anzi, Thierry co-founded Three Golden Doors. At the same time, he manages a graphic arts business based in Geneva.



Stéphane KALLA – Associate – Development officer

Holder of a PhD in Philosophy and Human Sciences, is graduated from the University Jean Moulin Lyon III. He is a lecturer of Philosophy, and French as a foreign language. After having taught within private and public secondary schools in France for a several years, he held the position of a lecturer and teacher-researcher (Philosophy and French as a foreign language) in different schools of higher education abroad, such as the reformed University of Gáspár Károli and the Catholic University of Péter Pázmány (Budapest, Hungary), University of Jiatong (Xi'an, China) and teaches currently at the renowned University of GALATASARAY (Istanbul, Turkey). During each of his tenure's abroad he was tasked with creating a number of scientific and cultural projects. His role was encouraging the arrangement and organization of international and strategic partnerships in the field of Education and Research, promoting the value of interdisciplinarity. Convinced by the necessity to increase partnerships within different fields, he leads a group of researchers. He is also the author and director of a collection of books dedicated to Philosophy and Interdisciplinarity entitled ATOMOS (Edition Jacques André, France, Lyon). Stéphane Kalla is an avid writer and director of numerous Philosophy books, published by the editors "L'Harmattan" (Paris, France) and "Jacques André" (Lyon, France). Currently he is in charge of a cooperative mission of education and language (MICEL) within th GALATASARAY Highschool. He is working on the project GSL ATOMOS, in conjunction with his interdisciplinary studies.

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