| | | LIGHTING OUTLINE | |
|---|---|---|---|
| PHASE | Aprox Time | Possible Effects | |
| 1 Nightime | 30 sec | Starry Night - Random twinkles, low to mid brightness | Notes |
| | | | |
| 2 Sunrise | 30 sec | Full Saturation as Brightness ramps up<br>Slow appearance of “Sunbow”, a gradient of purple to yellow that moves from bottom to top, (from controller out)<br>An added effect could be a shimmering as it reaches yellow. Or as you said on the forum ”we want each building to have a glimmer and then more glow”<br>Brightness and Saturation ramp to 0<br><br>All buildings could come up together, or the “sunbow” could appear in one building first and then travel to the next, etc. | |
| | | | |
| 3 Awakening | 30 sec | Fairies begin to arrive<br>From darkness a random pixel appears and begins moving, I liked your idea of it “darting around”, or “bouncing off walls”. Additional pixels begin to emerge and somehow they interact with each other.<br><br>IDEAS: * begin white and gradually get brighter?<br>Maybe when they meet they continue on as a “group”?<br>Meet and blend or change color?<br>Meet and flare in brightness?<br>Meet and “wiggle”?<br>Meet and change direction? Actually, there are so few pixels in these plus they are spread apart, I don’t think cohesive behavior will read right. This paragraph is over directed. | |
| | | | |
| 4 Midday | 60 sec | I think we just use existing patterns that look good with the buildings with maybe some tweaking, maybe 2-3. This phase could be faster, or brighter.anything goes… Ideally, I’d love to see these patterns change with each day. Or maybe the underlying patterns are the same but we change up some of their variables, like hue range, or saturation, or a change to a foundational equation. Maybe they change with the introduction of a random number at the beginning of the program. (We could find a range in advance that looked good and didn’t break the pattern)<br><br>I plan to select some candidates for this section from the library as soon as I have a fully lit building to test it on. | |
| | | | |