



## D5.1 Möbius books productions report

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3	29/11/2023	Alice Faravelli, Tomaso Greco (bookabook)	Revised draft
4	30/11/2023	Spela Zalokar, Noemi Caiazzo (ENoLL)	Second review of the deliverable by ENoLL
5	30/11/2023	Timothy Schmele, Rosa Araujo (Eurecat)	Review of the deliverable by Eurecat



## Executive summary

The objective of this document is to report on the activities that have been carried out within T5.1 Möbius book productions as showcased in D5.1 Möbius books: The Influence of Blue and Fantasy into Möbius. The aim of the deliverable is to demonstrate and validate the Möbius value proposition for user-driven and enriched book experiences. D5.1 is connected to D4.2 – Möbius book pre-production – as the production of the Möbius books is based on the scripts designed in D4.2 Möbius open call: Fantasy and to D5.2 Möbius experiences and D5.3 Möbius open piloting, since it leads the production of Möbius collective immersive experiences (D5.2), which are tested and validated in D5.3.

In order to achieve the objectives of the deliverable, two experimental productions were created from the Möbius books *The Influence of Blue* and *Fantasy into Möbius*. A detailed description of the process carried out is provided in this report. Particularly relevant, as will be mentioned in section 2 of this report, was the editorial process and sharing the choices made both from the point of view of texts (from selection to revision) and from the point of view of technical realization with the consortium. Wherever possible, we tried to integrate different skills and creative sensibilities.





# Table of Contents

<b>REVISION HISTORY .....</b>	<b>2</b>
<b>EXECUTIVE SUMMARY .....</b>	<b>3</b>
<b>TABLE OF CONTENTS .....</b>	<b>4</b>
<b>LIST OF FIGURES .....</b>	<b>5</b>
<b>TERMINOLOGY AND ACRONYMS .....</b>	<b>6</b>
<b>1. INTRODUCTION .....</b>	<b>7</b>
1.2. WORK PACKAGE 5 .....	7
1.3. METHODOLOGY .....	7
1.5.1 <i>The selection of the texts</i> .....	8
<b>2. THE WORKSHOPS .....</b>	<b>8</b>
2.2 FIRST WORKSHOP .....	9
2.2.1 <i>Theory: what editors do</i> .....	9
2.2.2 <i>Practice: editors for a day</i> .....	9
2.2.3 <i>Editing of Fantasy into Möbius</i> .....	9
2.2 SECOND WORKSHOP .....	10
2.2.1 <i>Book cover and title of Fantasy into Möbius</i> .....	11
<b>3. BOOK READING EXPERIENCES .....</b>	<b>12</b>
<b>4. FINAL CONSIDERATIONS .....</b>	<b>14</b>
<b>5. ANNEX - MÖBIUS BOOKS .....</b>	<b>15</b>





## List of Figures

Figures 1, 2 and 3 - bookabook second workshop

Figure 4 - The results of the survey to change the title of the winning manuscript

Figures 5 and 6 - “The Influence of Blue” - book production

Figures 7 and 8 - “Fantasy into Möbius” - book production





## Terminology and Acronyms

<i>D</i>	<i>Deliverable</i>
<i>DEN</i>	<i>Design Entrepreneurship Institute</i>
<i>EUT</i>	<i>Fundació Eurecat</i>
<i>IMEC</i>	<i>Interuniversitair Micro-Electronica Centrum</i>
<i>IN2</i>	<i>Digital Innovations GmbH</i>
<i>KKW</i>	<i>Kunstkraftwerk</i>
<i>MBB</i>	<i>Mobile Book Box</i>
<i>PC</i>	<i>Personal Computer</i>
<i>SCI-FI</i>	<i>Science Fiction</i>
<i>T</i>	<i>Task</i>
<i>WP</i>	<i>Work Package</i>



# 1. Introduction

## 1.1. Project summary

Möbius is an initiative funded under the European Commission Horizon 2020 programme that aims to modernise European book publishing by remodeling the traditional value chains and business models, uncovering the prosumer's potential, and delivering new enriched media experiences. The main challenge is to renovate the publishing 'place as an economic and cultural agent by embracing digital transformation. This renovation will be achieved with an innovative approach to prosumer intelligence that will allow the creation of the intelligence prosumer toolkit. Digital methods from computational social science in cooperation with relevant end-users will be developed to analyse the fandom community. Then, the data will be explored with interactive data visualisation and a user-friendly dashboard. Furthermore, the disruptive potential of prosumers will be explored to propose hybrid combinations of revenue or shared revenue models, to understand governance logic, and to extract the market potential of prosumers' value propositions. Finally, the Möbius Book, a cross-media, interactive, and immersive book experience, will be created with the help of two experimental productions: *The Influence of Blue* and *Fantasy*, as well with an open call for other manuscripts.

## 1.2. Work Package 5

This WP is particularly relevant in the overall economics of the project as it enables the multimedia extension of the publishing work (or better said: of the outcome of the processing of a published and an unpublished text) and joins the more traditional aspect with the experimental and innovative methodologies. As a matter of fact, the project does not stand in discontinuity with traditional publishing but aims to broaden its horizons through enhanced experimentation and fruitful collaboration with other media. This offers new potential stimuli to authors, readers, and the whole chain of the book industry.

## 1.3. Methodology

The applied methodology involved the application of the state of the art in terms of graphic-editorial processes, combined with constant sharing of intermediate achievements with WP participants.





The participatory approach (through contests), interactive (through in-house workshops and dissemination), cross-media (through the development and adaptation of images also from other media) not only ensures that the activity meets the project's specifications, but also reflects its purpose of innovating the book through positive hybridization with other languages and other means of content enjoyment.

## 1.4. Deliverable overview

Möbius books productions, under WP5 - D5.1, are led by bookabook, who is responsible for applying the publishing workflow to two texts. The first one is *Fantasy into Möbius* (previously known as *Fantasy*), the winning text of the open call for manuscripts, also lead by bookabook in D4.2 from M3-M18. The second one is a selection of extracts of *L'influenza del blu*, a novel published by bookabook in 2019, which have been translated into English.

The partners involved in the Möbius books production are EUT, IMEC, DEN, IN2, KKW; nonetheless, all partners in Möbius have been encouraged to provide their feedback on the textual and graphic material bookabook prepared and to participate in the two workshops which bookabook led. For this reason, the workshops were organised with all partners to offer them an insight on the publishing workflow within a publishing house from the manuscript to the final version of the text and from the graphic layout to the preparation of the e-book and the book cover.

### 1.5.1 The selection of the texts

The choice of texts was made from the guidance of the technical annex. In particular, the entire text of *The Influence of Blue* was examined, in order to choose which parts would lend themselves best to a multidisciplinary, cross-media narrative. The hypothesis, which turns out to be fully verified, is that we can engage the reader from multiple angles around the same atmospheres and narratives. Conversely, as for the text of SCI-FI, the winner of the contest among prosumer authors was used as per the WP5. However, in this case, images and revision structures were chosen that enabled the text to be prepared for transmedia treatment and to potentially combine audio and video, as well as images with the written word.

## 2. The workshops





## 2.2 First workshop

The first workshop, organized by bookabook within WP5, D5.1, took place on November 4<sup>th</sup>, 2022, during the fourth plenary meeting in Brussels, Belgium, and involved all Möbius partners, both those who were present at the meeting and those who were online.

The aim of this first workshop was to give partners an insight into the first part of the publishing workflow, namely the activities that editors carry out while working on a text (editing, rounds of editing with the author, proofreading). The workshop was thus divided into two parts: a first theoretical part, in which bookabook explained what the editor's job consists of through a Power Point presentation, and a second practical part, in which the partners were invited to work on the text to “become editors for a day”.

### 2.2.1 Theory: what editors do

To go into detail, editors are a key figure, as they establish a link between the publisher and the writer. They work on the text, first alone and then with the author, to improve it as much as possible without distorting it. From the point of view of macro-editing, editors work on the coherence of the text, i.e. how ideas are connected, by addressing the content and the structure. They also take into consideration the micro-editing and how sentences are connected by focusing on grammar and style. After working alone on the text, the editor contacts the author to start the round of edit: in this phase, author and editor exchange the text until a version that satisfies them both is reached.

### 2.2.2 Practice: editors for a day

In light of the first part of the workshop, partners were, then, provided with the non-edited version of *Fantasy into Möbius* and were asked to point out the genre of the short story, the place and time, the content, and the main characters. After that, they worked directly on the printed text taking into consideration coherence and cohesion to suggest changes. They all agree that the text could be improved by creating paragraphs, adding *verba dicendi* and descriptions to dialogues.

### 2.2.3 Editing of *Fantasy into Möbius*

At the end of the workshop, partners were shown the version edited by bookabook: the source text (which won the open call for manuscripts within D4.2) was of good quality and no substantial changes were necessary. What was edited were the same critical issues that partners highlighted during the workshop.



The editing of *Fantasy into Möbius* led from the original text to the final version, which was used for the subsequent D5.1 activities.

## 2.2 Second workshop

The second workshop was held online on January 26<sup>th</sup>, 2023. All Möbius-partners were invited, since the goal of this activity was to complete the insight on the publishing workflow by focusing on the graphic layout of texts, the e-books, and the books 'covers.

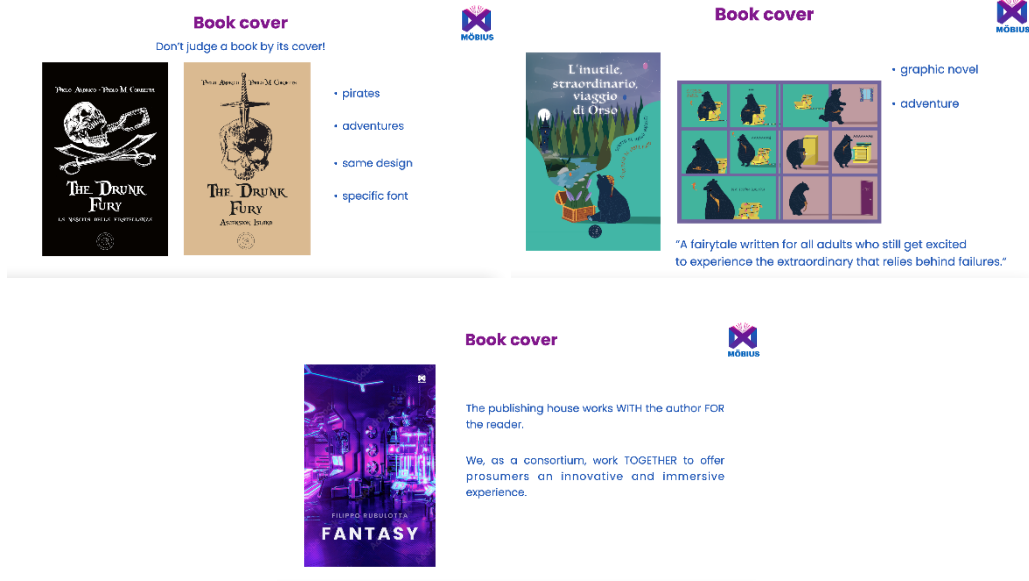
First, a theoretical and technical insight on the layout of text and on the creation of e-books and book covers was given. In particular, the graphic layout is the act of arranging a text and any other accompanying elements in a well-composed page. Nowadays, graphic layout is a synonym of desktop publishing, meaning the set of techniques for the creation, layout, and production of editorial products through specific software (such as InDesign). Once the text has been imported from the .docx file, it needs to be arranged so that it is aesthetically qualitative and formally balanced.

As for e-books, the .epub e-book file is exported from the InDesign file to obtain a text that is adaptable to different devices (PC, tablet, mobile) and has interactive features such as links and a table of contents.

Regarding the book cover, during this workshop bookabook stressed the importance of what is defined as the calling card: the book cover strikes readers and should entice them to take the book off the shelf, to read back cover text and to buy the book. For these reasons, the cover of a book is generally created taking into consideration the reference target, the recognition of the publishing house brand and the commercial aspect.

The first part of the workshop was followed by an activity specifically designed to show partners the importance of the book cover: to go into detail, the participants were shown a few bookabook's book covers and were invited to guess the genre and the content of the text.

The second workshop has also been an occasion to show partners the draft of the cover of *Fantasy into Möbius*, which bookabook created.



Figures 1, 2 and 3 - bookabook second workshop

### 2.2.1 Book cover and title of Fantasy into Möbius

Following the criteria that guide the preparation of a book cover in the publishing sector, the one of *Fantasy into Möbius* was prepared with the text genre, the content, and the target audience in mind. Specifically, the chosen image encapsulates the science fiction world behind the short story, combined with the colours that identify the Möbius project. The cover was validated both during the second workshop and via e-mail by the entire consortium.

In this second workshop, the new title for the open call winning manuscript, which was previously known as *Fantasy* also got partners' approval. The suggestion for the title change was firstly made during the first workshop, as some partners pointed out that the short story belongs to the sci-fi genre and that "Fantasy" alone might be misleading. Between the first and the second workshop, a survey with alternative titles was prepared and the most voted one turned out to be "Fantasy into Möbius".

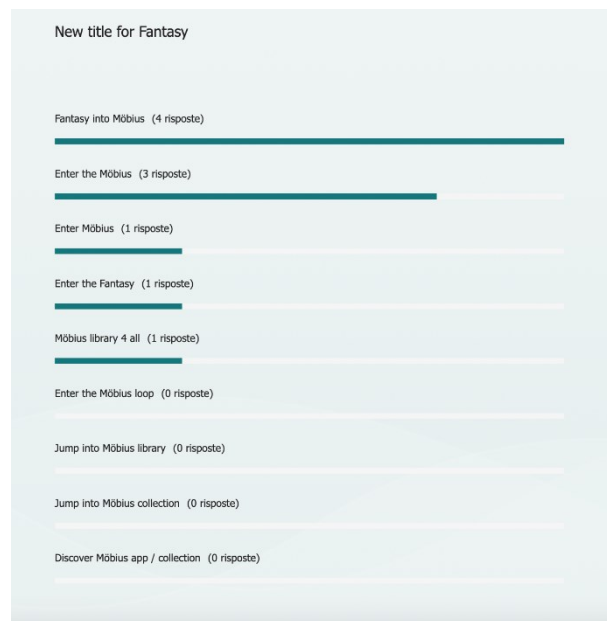


Figure 4 – The results of the survey to change the title of the winning manuscript

### 3. Book reading experiences

The preparation of the Möbius book experiences partially intersects with the activities of D5.2 – Möbius book experiences – since the graphic materials that KKW prepared for the collective immersive experiences were inspired from the *The Influence of Blue* and *Fantasy into Möbius* and, later, adapted to the activities of D5.1 as stated in the Technical Annex, page 57. In particular, based off of the scripts designed in T4.2 for each of the books, KKW further developed the visual and artistic elements of the experience, EUT oversaw the audio book productions and IN2 managed social interactivity and data streams. Moreover, building on the scripts in T4.2 and media art assets in T5.1, KKW carried out the production of an immersive art installation for each book, designed and constructed the mobile book box (MBB), downscaling the immersive art installation to the MB setting and the VR format to be made available.

Bookabook received from KKW the images created specifically for the immersive experience of *The Influence of Blue*, which took place in Leipzig, and those prepared for the future *Fantasy into Möbius* experience. The graphic materials were imported into the two texts, and a first version was shown to the partners for feedback. Following the suggestions received, a second version of the PDFs was prepared and presented to the partners, who validated it.

The validated and final book experiences developed by bookabook are now available on the [Möbius website](#).



GIULIO RAVIZZA  
**THE INFLUENCE  
 OF BLUE**



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement 69788.



**BAN OF THE COLOR BLUE**

Leone demonstrated scientifically and without any margin of error that one's happiness is inversely proportional to the amount of blue one sees.

(...)

In the immediate days after Leone's discovery, people abandoned their blue trousers, shirts and sweatshirts. Blue buildings were repainted, blue cars scrapped, road signs changed, and every company modified its blue logo. People with blue eyes underwent plastic surgeries to alter their colour in favour of black. Nevertheless, at the beginning the public opinion showed some hesitance toward that new trend of cancelling everything blue in order to make space for other colours.

(...)

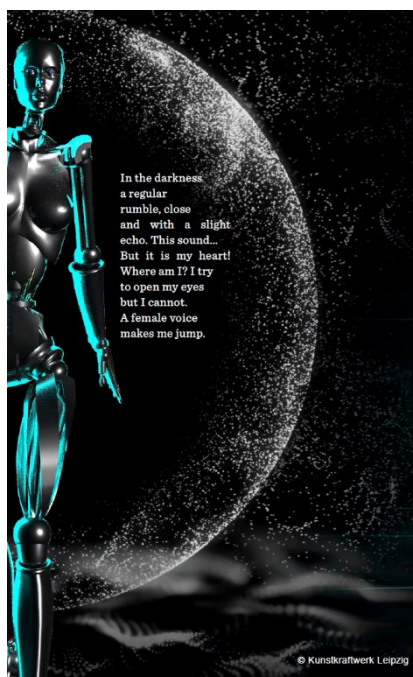


The US were the first country to take measures against the blue of the seas: just a couple of months after Leone's discovery, the Congress issued the Act of Happiness. The army poured billions of tons of purple red tincture in the water. Homicide rates dropped along the coastlines. A vast number of people started to spontaneously heal from depression, anx-

Figures 5 and 6 - "The Influence of Blue" - book production

# FANTASY INTO MÖBIUS

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement 101019152.



"Good morning Jack Well, the awakening phase is progressing smoothly. I'm Janet, the pod's Artificial Intelligence in charge of your support. I'm at your service." I gasp, unable to speak. "Don't strain yourself, you will regain function shortly."

I sigh, focus, and lift my eyelids, now successfully. A palm away from my nose, a frozen transparent panel. My breath is thawing it. A couple of metres ahead I glimpse more cryogenic capsules. The glass fogs up. I hold my breath, letting it fog up. Humanoid figures are approaching the other capsules. Their skin reflects the light irregularly, like liquid mercury. Who or what are they? They do something near the other capsules, which open, releasing a jet of steam. I start breathing again and the glass fogs up. What is happening? My heartbeat echoes louder and louder.

"Opening procedure initiated."

A hiss and the capsule opens. It must have been one of those things. I try to move but nothing happens.

Damn it, body, move!

A shadow approaches my face and everything goes dark again.

\*\*\*

I wake up and stretch. The ceiling is light green.

"Good morning." The voice comes from the right, a man on top of a bed is watching me. At least he is human. I rise, the room is completely bare except for our beds.

"Good morning, sorry but... who are you?"

"From what the AI told me, I'm Conrad Crow, but I'm having trouble with my memory." He scratches his head. "Does that name mean anything to you?"

"Nothing, but I don't remember anything either, did you see those things that woke us up?"

"No, just a shadow before we got here. What about you?"

"I don't know, but it's better..."

Figures 7 and 8 - "Fantasy into Möbius" - book production

## 4. Final considerations

The activities within D5.1 fall into two different categories: activities aiming at guiding partners into the publishing workflow, which has been replicated; activities to produce the Möbius



books. The combination of both has guided the effort bookabook and the partners involved in WP5, as well as the whole consortium, put from M18 to M30 to demonstrate and validate Möbius value proposition for user-driven and enriched book experiences through the experimental productions based on the Möbius book versions of *The Influence of Blue* and *Fantasy into Möbius*.

## 5. Annex - Möbius books

Annex 1 - Möbius book The Influence of Blue - attached

Annex 2 - Möbius book Fantasy into Möbius - attached

**GIULIO RAVIZZA**

**THE INFLUENCE  
OF BLUE**



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement 957185.



**THE INFLUENCE OF BLUE**  
**GIULIO RAVIZZA**

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The images are extracted from the Immersive Art Experience created by Franz Fischaller and inspired by the book *The Influence of Blue*.

The text are extracts from the book by Giulio Ravizza.

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**THE INFLUENCE  
OF BLUE**





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# SUICIDE DIALOGUE



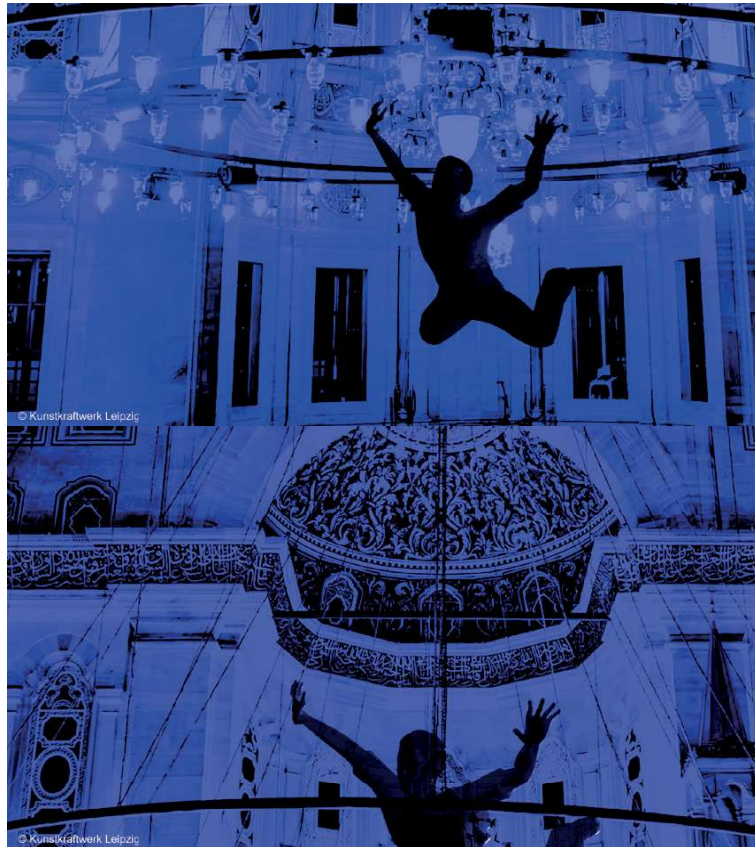
«Hi Mehmet, sorry that I disturbed your sleep.»  
«Don't worry, I'll sleep again in the afternoon. But wait, is it really true that Leone Ippoliti is dead?»  
«Ah, yeah.» Orhan calmly answered.  
«Ill he was?»  
«No, no, he weren't.»  
«An accident, then?»  
«Nope, Mehmet, quite not.»  
Orhan tried to explain himself: «He got into Blue Mosque».  
«I think they close it.»  
«Yes, their closed it. But he arrived through a tunnel, from underground.»  
With a big yawn, Mehmet finally asked: «Ok, so he in the Blue Mosque from the ground. But how did he die?».  
«When inside, he went upstairs, close to the dome. He was right next to the chandelier. And then he go down.»



«I never saw the inside of the Mosque, but it looks quite high from outside.»

«Yes, yes, that is why he dead: all squashed.»

Mehmet, satisfied by the explanation, exclaimed: «He slipped!».



«Yes, maybe. But the doctor volunteer of Constantinople said he kind of take a step forward, but no floor is there. He take a step but nothing is there.»

«But a step to go where?»

«To go down, very quick and falling. He really want to fall on floor.»

Mehmet rubbed his eyes. «But he not stumble? I sometimes happens when there are holes in the roads.»

«Listen, I not understand well what is happened. Doctor said he jumped, for real, like a jump from a trampoline, when we want to swim. In the sense that he jump forward, but in a ravine.»

A man is lying face down on a bed, wearing a white t-shirt and blue jeans. The background is a soft, hazy blue and purple, with several birds in flight. The scene is dimly lit, creating a somber and contemplative atmosphere.

(...)

«Orhan, you ever hear that somebody self-kill itself?»

«No, never. You?»

«No, of course. I think this Leone simply tripped over.»

«Mehmet, you know Mosque is full of blue? This why it called Blue Mosque.»

«Ah yeah, now it make sense why entrance is blocked» concluded Mehmet.

(...)

The master of Ceremonies, distracted by the deep breaths of his lovers, cuddled up in their love nest, thought: if it is a matter of Blue, maybe what happened can be explained.



# BOSPORUS

Mehmet stood up and, with a deep breath, let his gaze wander above the strait. He looked at his right and saw the dark, vigorous

Sea, amidst its unending amounts received tributary-sky creat-



Black mense incoming power. copious of water it from the ies and the ed the re-

lentless tides of the Bosphorus. The waves, one after another, were almost fighting each other with all their strength on the surface of the canal, in a dance of confidence and arrogance. The evident coldness and saltiness of the water down there were invigorating the agitated, cruel currents.

The waves were of a perfect Prussian blue, hazy and incorruptible; the nervous foam was insufferably rebelling against the Mistral winds, and each ancestral, earthly force was trying to prevail on the other. The salty sea breeze was running through the cordage of the ships anchored to Sariyer harbour.

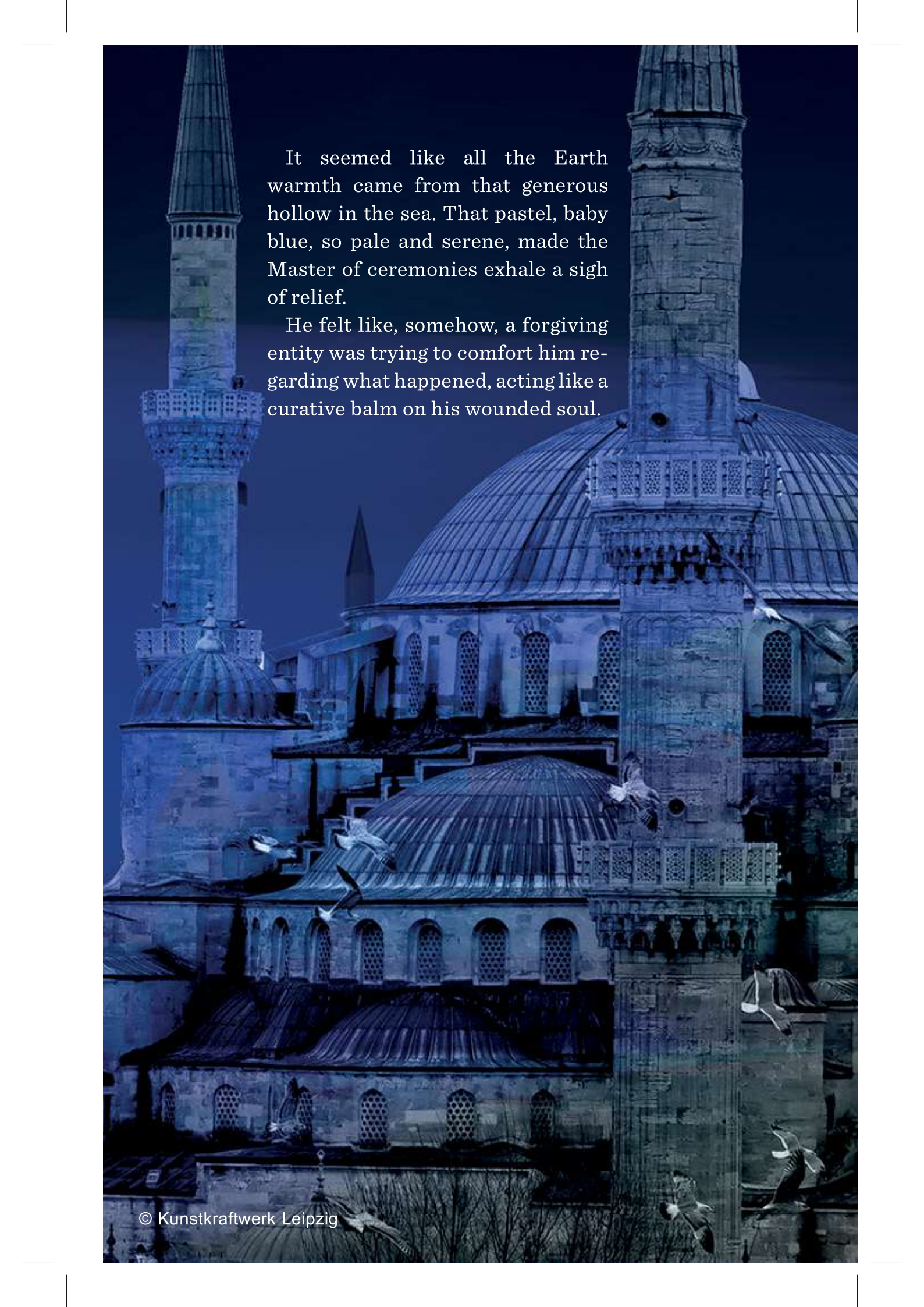




Mehmet followed the coastline with his glance: after Fatih Sultan Mehmet's bridge, broken like a defeated soldier, he was seeing dozens of old Ottoman villas and elegant minarets, which graced the landscape with their beauty. He turned his gaze right in front of him. The elements that made him experience a bold sense of self just a couple of days before were standing right there: the terrace, his shadow and the calm gulfs which painted the water with all the shades of blue.

The strait was calmer next to Küçüksu Palace, and the hills of Arnavutköy were partly dampening the big waves; it felt like the natural forces at play were resting, just for a bit, before clashing again. Leaning on his left, Mehmet saw the incredible Boğaziçi Köprüsü, standing tall and fierce in all its genial architecture. A little more on the left, there was the Golden Horn, calm and pacific like precious, comforting memories are. Over there, the coastline was quiet, as if the wind and the tides made peace with each other, like two tired lovers that just discovered themselves. That precise strand of the coast appeared almost considerate and understanding, as nature laid down its arms and forgave its own havoc. After sharpening his eyes, the Master of ceremonies was able to identify the small and precious island of Prens Adaları, surrounded by the morning mist of Üsküdar.

He squinted even more, surpassing the curvature of the Earth, and finally took a glimpse of a new kind of turquoise, smooth and remote: the last kind of blue he didn't have seen before. Mehmet's senses were overwhelmed by the effort of comprehending such a mystical view: he was so sure that all the light in the world was coming from the depths of the Marmara Sea.

A blue-tinted photograph of a mosque, likely the Hagia Sophia in Istanbul, featuring multiple domes and minarets. The image is overlaid with text. In the foreground, several birds are seen in flight, adding a sense of movement to the scene.

It seemed like all the Earth  
warmth came from that generous  
hollow in the sea. That pastel, baby  
blue, so pale and serene, made the  
Master of ceremonies exhale a sigh  
of relief.

He felt like, somehow, a forgiving  
entity was trying to comfort him re-  
garding what happened, acting like a  
curative balm on his wounded soul.





2342343  
5446565  
657656  
7867

2564	5464	6445	8787
54534	464646	4544646	644
45465	4432113	4313	43131

# BAN OF THE COLOR BLUE

Leone demonstrated scientifically and without any margin of error that one's happiness is inversely proportional to the amount of blue one sees.

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In the immediate days after Leone's discovery, people abandoned their blue trousers, shirts and sweatshirts. Blue buildings were repainted, blue cars scrapped, road signs changed, and every company modified its blue logo. People with blue eyes underwent plastic surgeries to alter their colour in favour of black. Nevertheless, at the beginning the public opinion showed some hesitation toward that new trend of cancelling everything blue in order to make space for other colours.

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The US were the first country to take measures against the blue of the seas: just a couple of months after Leone's discovery, the Congress issued the Act of Happiness. The army poured billions of tons of purple red tincture in the water. Homicide rates dropped along the coastlines. A vast number of people started to spontaneously heal from depression, anx-

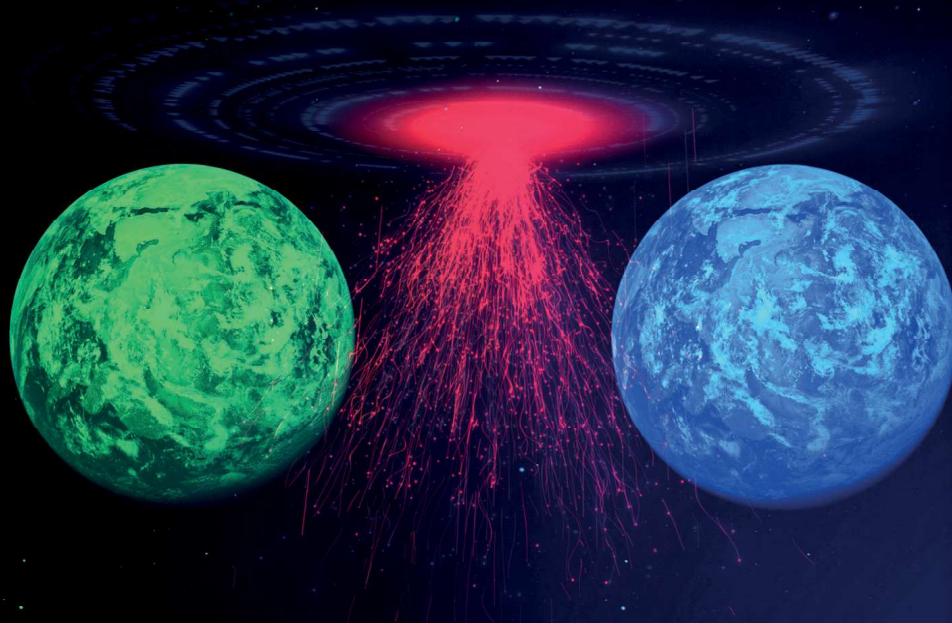


iety, panic attacks; psychiatric hospitals emptied in a fortnight. China was the first country to do something about the sky: thanks to the Law of the Right Colours, the government stated that every factory had to use a new type of fuel which changed the colour of the sky all over the world, from blue to a lovely jade green.



The colour blue completely disappeared four months after the publication of *The influence of the color Blue*, on the same day governments instituted the World's Day of the Right to Happiness.

Earth radically transformed, not only in its appearance but also in its nature: humans evolved so rapidly and so quickly. Wars ended. Crime and criminals disappeared: no more violence. Prisons, tribunals, police forces and armies became just a distant memory. Nations, borders, weapons, property and money soon followed the same path. People didn't desire to own more than they already had: they were authentically happy to be able to share their possessions.



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They made a new discovery: Earth resources were enough for everybody and that discriminating people wasn't doing any good, to anyone, therefore including became the norm. The gap between the rich and poor rapidly decreased hour by hour: we are all the same now and our only desire is to love and to be loved. People started to fall for one another more easily and frequently. For the first time since the dawn of the universe, Earth was peaceful and in balance. Our Planet and Paradise have been indistinguishable since then.



FILIPPO RUBULOTTA

**FANTASY**

**INTO**

**MÖBIUS**



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement 957185.

# FANTASY INTO MÖBIUS

**FANTASY INTO MÖBIUS**  
**FILIPPO RUBULOTTA**

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The images below are extracted from the Immersive Art Experience created by Franz Fischmaller, inspired by the short story *Fantasy into Möbius*.

The short story is written by Filippo Rubulotta.

bookabook - [www.bookabook.it](http://www.bookabook.it)

Möbius - <https://mobius-project.eu/>

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In the darkness  
a regular  
rumble, close  
and with a slight  
echo. This sound...  
But it is my heart!  
Where am I? I try  
to open my eyes  
but I cannot.  
A female voice  
makes me jump.

“Good morning Jack Well, the awakening phase is progressing smoothly. I’m Janet, the pod’s Artificial Intelligence in charge of your support. I’m at your service.” I gasp, unable to speak. “Don’t strain yourself, you will regain function shortly.”

I sigh, focus, and lift my eyelids, now successfully. A palm away from my nose, a frozen transparent panel. My breath is thawing it. A couple of metres ahead I glimpse more cryogenic capsules. The glass fogs up. I hold my breath, letting it fog up. Humanoid figures are approaching the other capsules. Their skin reflects the light irregularly, like liquid mercury. Who or what are they? They do something near the other capsules, which open, releasing a jet of steam. I start breathing again and the glass fogs up. What is happening? My heartbeat echoes louder and louder.

“Opening procedure initiated.”

A hiss and the capsule opens. It must have been one of those things. I try to move but nothing happens.

Damn it, body, move!

A shadow approaches my face and everything goes dark again.

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I wake up and stretch. The ceiling is light green.

“Good morning.” The voice comes from the right, a man on top of a bed is watching me. At least he is human. I rise, the room is completely bare except for our beds.

“Good morning, sorry but... who are you?”

“From what the AI told me, I’m Conrad Crow, but I’m having trouble with my memory.” He scratches his head. “Does that name mean anything to you?”

“Nothing, but I don’t remember anything either, did you see those things that woke us up?”

“No, just a shadow before we got here. What about you?”

“I don’t know, but it’s better...”

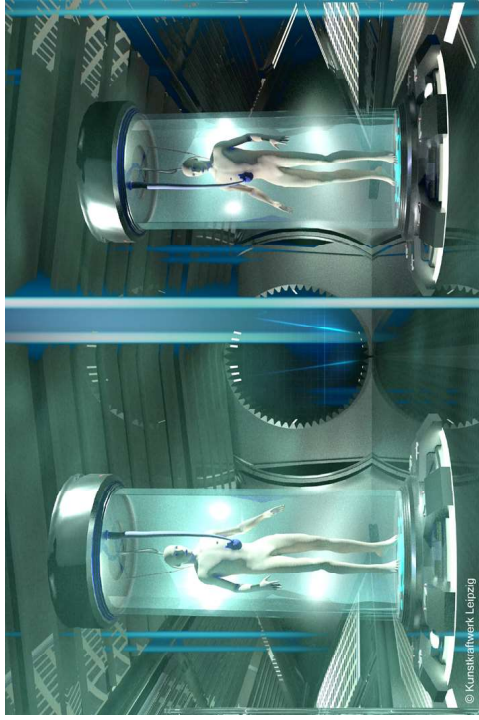


Blurred memories filled my mind, but I shake my head trying to make them disappear. I am not sure I want to know what is happening. I try to get up, putting my foot on the floor but I get dizzy, stagger and fall on the bed.

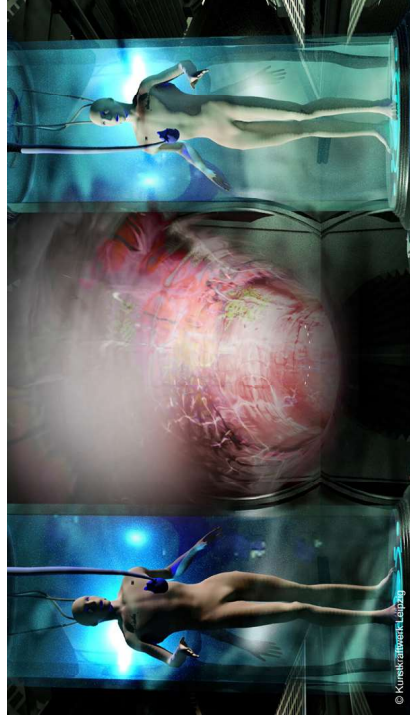
“Take your time, you just woke up. Besides, we can’t go anywhere, there are no exits.” Conrad sighs.

“Nothing? Are we prisoners?” *From bad to worse.*

“We have company.”  
He points behind me.



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I turn around. A brown-haired man in a large tunic is standing over an opening in the room that wasn't there before. He steps forward and the opening closes behind him. I fall back on the bed.

“Who are you? Did you see those things?”

The man turns towards us and moves his lips, emitting a melody. I open my eyes wide. He's not human, he's one of them! He shakes his head and touches his neck. “Sorry, I forgot the translator. Anyway, those things in the capsules are us. Only in organic suits.” He lifts his shoulders. “You should feel the uncomfortableness, better the robes.”

“But you're...”

“Humans? Yes, just like you.”

“What about that tune from just now?”

He steps between us. “That's been our language for a long time now. You must have been in cryosleep.”

“What do you want from us?”

He walks towards Conrad. “We got the report from your ship and here you are. I don't know how much longer the systems would have been able to resist.”

“Then thank you. But where are we?”

“A colleague will tell you that. I'm here to greet you while the technicians analyse the data. Sorry, but cryosleep is a process we're not used to anymore.”

“In what sense?”

“That we have better methods. Speaking of, how are you feeling?”

Conrad gets out of bed and stretches. “Never felt better, I used to have some back pain but I don't feel it now.”

“Good, we've intervened on some minor issues.” He smiles and then tries us out: “And with the memories? How come you were on that ship?”

Conrad sits back on the bed and shakes his head. “Nothing.”

“Me neither.” I stroke my chin. “But what about the rest of the crew?”



“In other rooms, we preferred to divide you into pairs so that your awakening would be more peaceful.” He touches his neck and nods. “It’s time for a walk, come along.”

He walks towards the wall and the opening appears again. I watch as Conrad shrugs, stands up and follows. I get off the bed calmly, one foot at a time. *Let’s hope for the best, let’s go.*

We end up in a corridor as bare as the room, only this time white. In front of our guest’s footsteps a green light trail lights up and disappears behind me. We reach another wall that opens into a small room. Our host stops outside it. “Come on in, one of my colleagues will show you the rest.”

Conrad continues quietly. Hopefully he knows what he’s doing.

I follow him. In the empty room is another man, also wearing a large tunic but with blond hair. The opening closes behind us.

The man nods his head.

“Welcome.”

“You’re the one who’s going to tell us everything?” Conrad blurts.

He smiles. “I’ll try.”

“So...”

He lifts his hand. “Soon.”

The walls of the room open up and around us an immense meadow and a blue sky welcome us. Outdoors? I plug my nose with my hands and look at the man. He smiles.

“Don’t worry, there’s no danger.” He takes a breath of air. “See?”

I remove my hand and breathe. It’s no different from inside the building, except that there are more... smells? To the left is a meadow full of flowers, red and blue.

“Were you able to terraform Mars?”

He nods. “And many other planets.”

“And which one are we on?”

“You know it very well.”

I arch my eyebrow and look around. From a forest just beyond, I glimpse deer, watching us and moving away. Conrad’s face streaks with tears. He falls to his knees on the grass and begins to sob. But what...

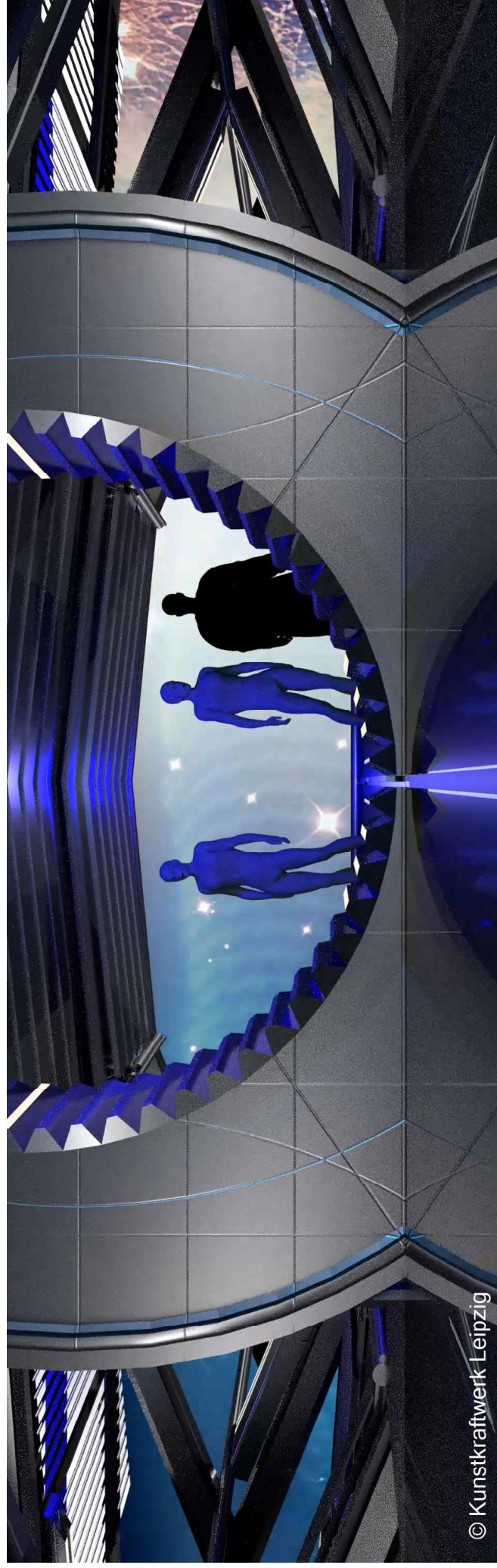
The guide smiles. “He understood.”

It can’t be...

“This is there...”

He nods. “The Earth.”

“But that’s impossible, we left it unrecoverable!” I argue.





“It wasn't easy.  
With time, a lot of  
it, we succeeded.”

He turns  
and points to  
the landscape  
around us.

“Hundreds of years and now  
the cradle of our civilisation  
has been restored to its former  
glory.”

“And why are we here?”  
“A hunch, if you agree.  
You have known the pain of  
losing all this, now, would  
you like to stay and be its  
caretakers?”

