This simulation is an adaptation of the song and music video 'L$D' by A$AP Rocky. I have been obsessed with it for a few years, and saw this project as an opportunity to understand and reproduce what it is that I loved about it.

Rocky summarised the project as giving the viewer LSD 'sonically' and 'visually'. He plays with the acronym of LSD by referring to it as 'love, sex, (and) dreams', which I find to be an interesting choice. Rocky regularly uses love as a metaphor to explore and delve into the experience of taking LSD; either through introspection and self love/esteem, or through the experience of being in love with someone or something. The heightened state of consciousness induced by the substance creates an fascinating environment to traverse such concepts.

The simulation starts with an image to give the impression that the user is on the youtube page of the music video. If the user tries to 'play' the video by clicking on it, with p5.play, the camera zooms into it as if the user is entering the world of the video.

The scene then switches to what appears to be a man lying down on his couch in his living room. There is a clock on the wall with the minute hand spinning wildly whilst the hour hand stays in place. This was my subtly trying to portray the idea of feeling like you're in a rush to be somewhere or do something, whilst simultaneously feeling stuck in time. The window shows a moon outside to help put forward a depiction of a man relaxing after a long day of work.

When the user hovers over the man's face, the scene switches to a close up of it. There is a tab of LSD on the man's finger and the man is sticking his tongue out. This should prompt the user to interact with the tab and drag it to his tongue since that's how LSD is traditionally consumed. I thought making these steps unclear would create a sense of exclusivity and mystery for the user, but I might change this if it leaves most of the people I show it to confused about what to do. Once the tab is on the man's tongue, it sticks in place whilst the song starts to play.

We switch back to the living room to see everything still animated except for the man, which I thought created an amusing contrast. On the beat, the furniture switches to different animations of the same object to exhibit the vibrance of the substance's hallucinogenic properties. The camera starts to tilt up and switches the scene once everything has moved off the canvas.

The scene then switches to what appears to be a zipper. If the user clicks on it, it gets attached to the mouse. Moving it down 'opens' the zip. Once it is fully open, we move on to the next scene.
A flower appears in the center of the canvas. Through the cursor changing upon hovering its petals, the user is prompted to click on each of them, which causes them to fall. On alternating clicks of each petal, the scene is assigned either a 'love me' or 'love me not' state. It refers to the French activity where one would pick the petals off a daisy saying 'love me' or 'love me not' to find out whether their affection is requited. The dramatic imagery used to decorate either state is meant to portray the volatile nature of being in love. When your love is requited, everything tends to seem colorful, bubble, and harmonious. If that was to change however, it usually leads to a dark hatred of the other person or of themselves.

The next scene has words randomly appearing on the canvas. They are regularly assigned a different string from a JSON file which has 2 categories. One for the words which follow the mouse, and one for the words which attempt to 'escape' from the mouse. I thought of words and ideas about things I was chasing in life, and words for things which I would try to avoid, or feel stressed out by. The animation of neon buildings dancing in the background was inspired by the vibrant representation of Tokyo in the music video. I found the combination/contrast of introspection and dazzling night life to be somewhat appealing.

Circles start falling from the top of the screen, and a rectangular paddle is attached to the user's mouse prompting them to bounce the circles back. The circles have icons representing aspects of everyone's life they need to juggle/manage. As the user misses the circles, sections of an image depicting the neural pathways of a brain start to get revealed. This is meant to represent the pathways in the brain that are formed from perceived failure, that sprout thoughts of helplessness and inferiority. Once the full image is revealed, a hammer is attached to the user's mouse prompting them to 'shatter' these patterns.

We get a brief view of the starfield scene before the user is given control of a man who appears to be falling through space. The visuals are extremely distorted to show that the trip is 'peaking'. Rings appear on the screen with colors harmonious to the pink and blue glow of the man, prompting the user to enter them. If entered long enough a visual event is triggered. First, we see the sides fill up with colored strands. They are rainbow colored like the brain we saw in the last scene. This is meant to subtly indicate that the man's mind has now opened and free from the past trauma. With an open mind, you can move past a lot in life. The next 2 visual events simply exist for aesthetic purposes.

We then return to the starfield scene to see the man lying down on his couch to illustrate that the trip is over, and all the visuals we saw simply existed in his head.