



POSTEDEN

- AR SPECULATIVE OPERETTA -

POSTEDEN (Short Pitch)

Posteden is a speculative operetta with AR (augmented reality) divided into four acts, which follows the story of three fictional characters, Akinyi, Bras and Alan. The stories take us on a journey through different ways of constructing the self within society —hominization, humanism and posthumanism. Each act reflects on the relationships formed with the different agents that share the same territory, transforming the speculative operetta into a symbiotic system of affective and destructive interactions. As the acts unfold, the spectator is gradually absorbed by the processes of the system, eventually becoming part of it without realizing it.

DETAILED DESCRIPTION

Using ANT (Actor-network theory) as a starting point, through the term actant, the project examines the concept of agency and questions the historical construction of the anthropocentric subject, which attributes agency as exclusive to humans, unlike ANT where the social and natural environment are networks of relationships that are constantly shifting, stressing the agency and capacity of the different organic and inorganic agents who share the same territory. The main objective of the project is to transform the speculative operetta into a system in which all participants, human and non-human, including the audience, become actants. ANT proposes that every object or living being has an agency, thus it has the capacity to act and affect other elements and agents of a system.

Posteden is the first fable of the long-term research project *Once Upon a Time* and takes the form of a speculative operetta with AR; the main objective is to tell stories of how human and non-human beings become subjects within a symbiotic system. An apple tree inspired by Albrecht Dürer's portrayal in *Adam and Eve*, serves as the narrator across the four acts, and its fruit emerges as a symbolic element that intertwines them. The apple tree has developed a diversity of symbioses with various species. In our species its fruit, besides being food, has been grafted into social imaginaries in symbolic ways—its meaning is different from place to place. In Nordic mythology it represents immortality. For the Celts, eating it gives wisdom and strength. In the tales of *The Arabian Nights* there is an apple which can cure illnesses. In the Catholic religion, is the forbidden fruit of knowledge of good and evil. In China is a symbol for peace, and the wild apple blossom denotes female beauty. In ancient Greece, it had more to do with eroticism and sexuality. Although in each territory the apple has different symbolisms, in all the stories in which it appears, satisfies the desires of those who eat it.

Through satirical narrative, the stories tell the twists and turns in the concepts of human identity and the transformation of the social construction of the self. The first act begins with the hominization, which describes the different stages that constitute the biological and psychological transformations of our ancestors,

which brought several changes in the genus Homo and the detachment from its animality. The anthropogenic development, is the starting point in the hominization journey, is a process essentially linked to technology and in which nature and culture began to disarticulate and arises the technical separation of human from his environment.

The second act delves into the Italian Renaissance and its anthropocentric perspective; where the human is the center and the measure of everything so he is above nature and can therefore possess it. The bourgeoisie, which was developing within the Renaissance in Europe, initiated a global enterprise, the conquest and colonization of the world. It was sustained by ideologies which had the conviction that certain territories needed to be tame. The genesis of the modern world is based on humanism, which designed a bourgeois cultural program, whose physical, moral, and spiritual forms and contents were based on the archetype of the white, European, and Christian man. This model was used to justify their supremacy over the other, and it was through humanism, by taking up the Greco-Latin culture. Which served to incorporate certain discourses, contents, and practices, which gave legitimacy to their colonizing project.

The third act analyses two different positions within posthumanism, the term refers to a new way of thinking that criticized the ideology of traditional humanism. There are different approaches, among them, transhumanism and critical posthuman theory. Transhumanism proposes that the natural limits of human beings, both intellectual and physical, will be overcome through technological control of their own biological evolution. While posthuman critical theory recognizes the diversity of intelligences and the creativity of all organisms, it pursues the possibility of living with the other without hierarchies and in complete equality.

The last act (epilogue) is the restarting of the cycle, the human, at the end of the story, returns to his animality. At the end we return to being what we were at the beginning, it is transformed into an eternal return, but things when repeated are never the same.

This last act is an epilogue that seems like a prologue, but this is only a matter of semantics.

TECHNICAL DESCRIPTION

The project integrates both physical (3D prints) and virtual elements (AR), creating an immersive experience where viewers can interact with and walk among the components of the installation. This installation is designed to blend seamlessly with AR content, accessible via a free app that will be available on Google Play or the App Store. This app will enable viewers to display virtual elements through their mobile devices (cameras and speakers) enhancing the physical experience with digital augmentation.

Physical Installation

The physical installation consists of various 3D prints that are strategically placed within the exhibition space. These elements are not merely static displays but are interactive components that engage the viewer in multiple ways. Visitors can move freely among these elements, and examining them closely, which adds a dimensional experience. Some of these physical elements serve a dual purpose: they act as targets for the AR content. These targets are embedded with specific markers or codes that can be detected and recognized by mobile devices.

Augmented Reality Integration

To access the AR content, viewers need to download a dedicated app from Google Play or the App Store. This app is designed to recognize the targets within the physical installation using the camera of the mobile device. When the camera captures these targets, it triggers the AR content, which is then displayed on the screen and heard on the speakers. The virtual elements augment the physical installation by overlaying additional visual and sound information. The AR content can include animations, informational overlays, or interactive digital objects that appear to coexist with the physical components.

Operetta and Audio Experience

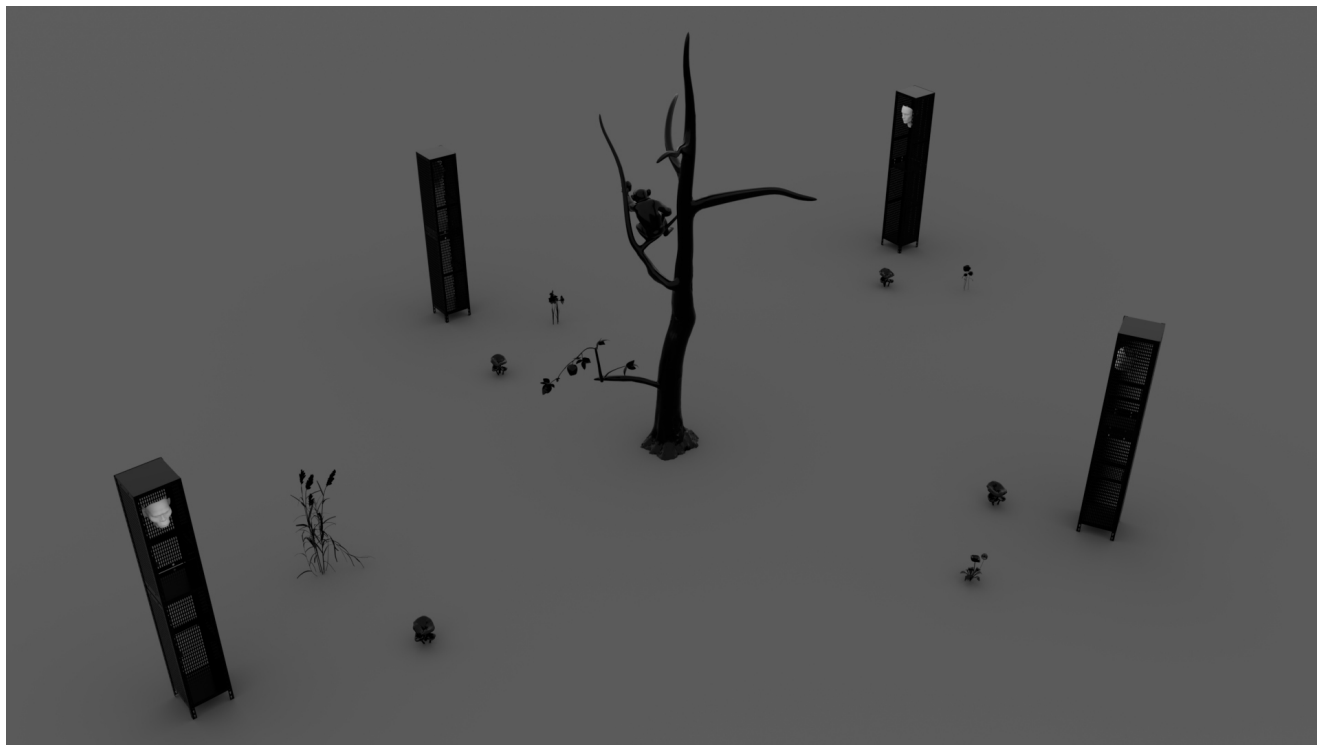
The operetta is one of the main cores of the project, with its audio components being accessible through the speakers from the mobile devices. As viewers move through the installation, their interactions trigger specific sounds that alter the music and lyrics of the operetta. This dynamic audio experience is achieved through the app, which uses the device's sensors to detect movement and interaction. The app then modifies the operetta's audio output in real-time, creating a unique soundscape for each viewer based on their individual journey through the installation.

*The installation can be displayed for both outdoors and indoors and is also modular so it can be adapted to different spaces.

*Each act has a duration of 25 minutes.

Installation (3D sketches without AR)

Approximate dimensions of the installation: 3 x 15 x 10 m

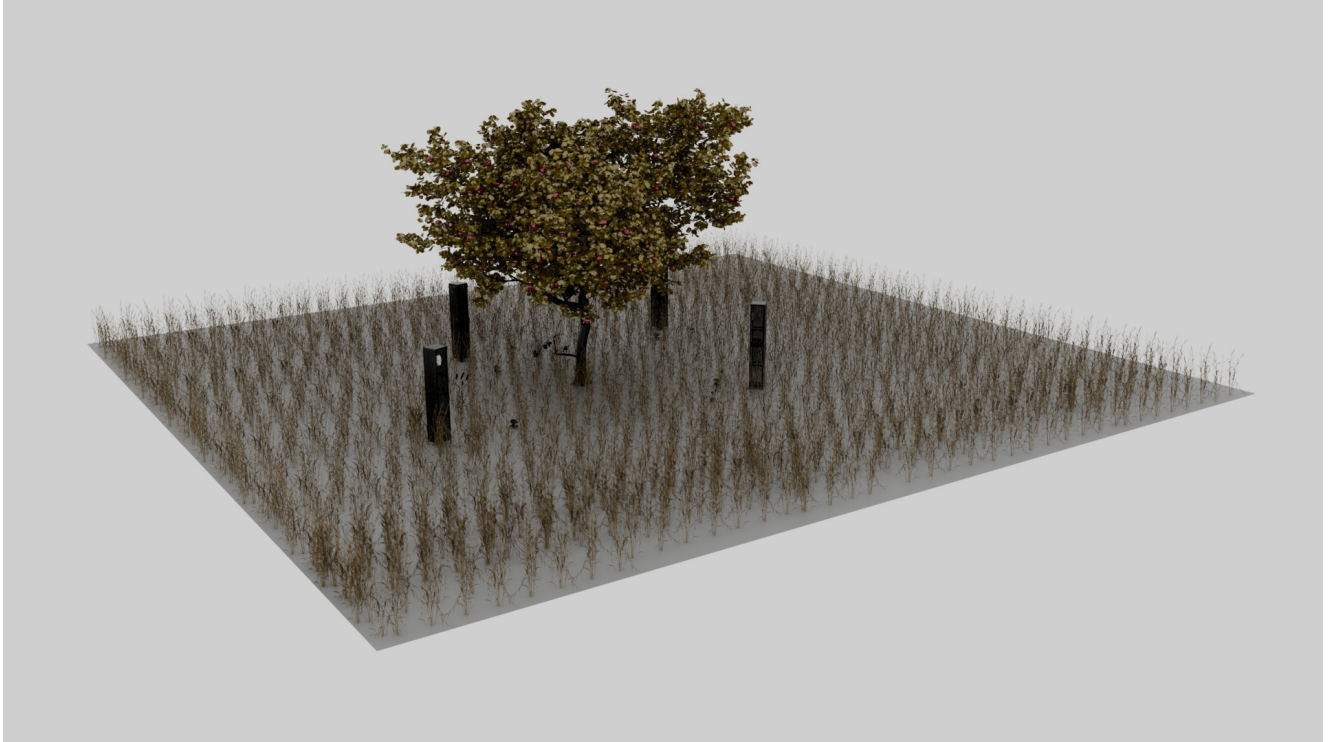


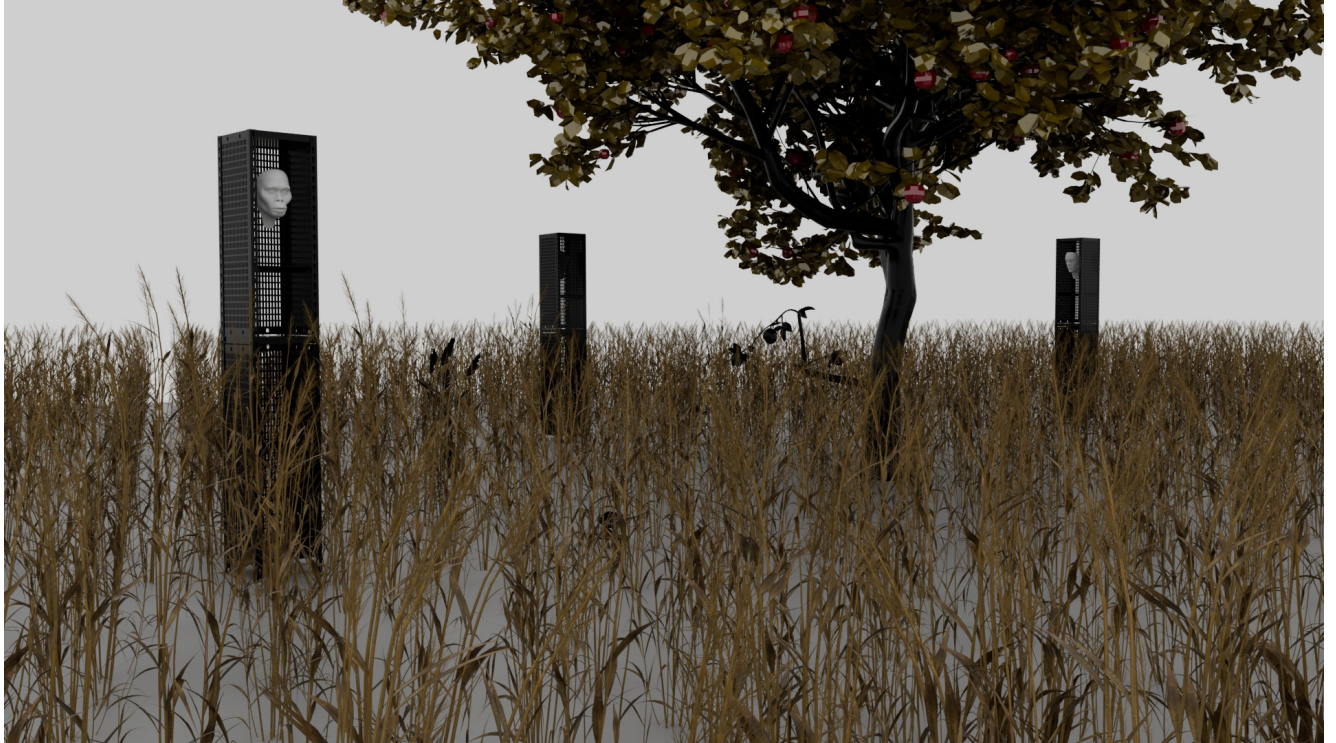


Installation (3D sketches with AR)

Approximate dimensions of the installation: 3 x 15 x 10 m

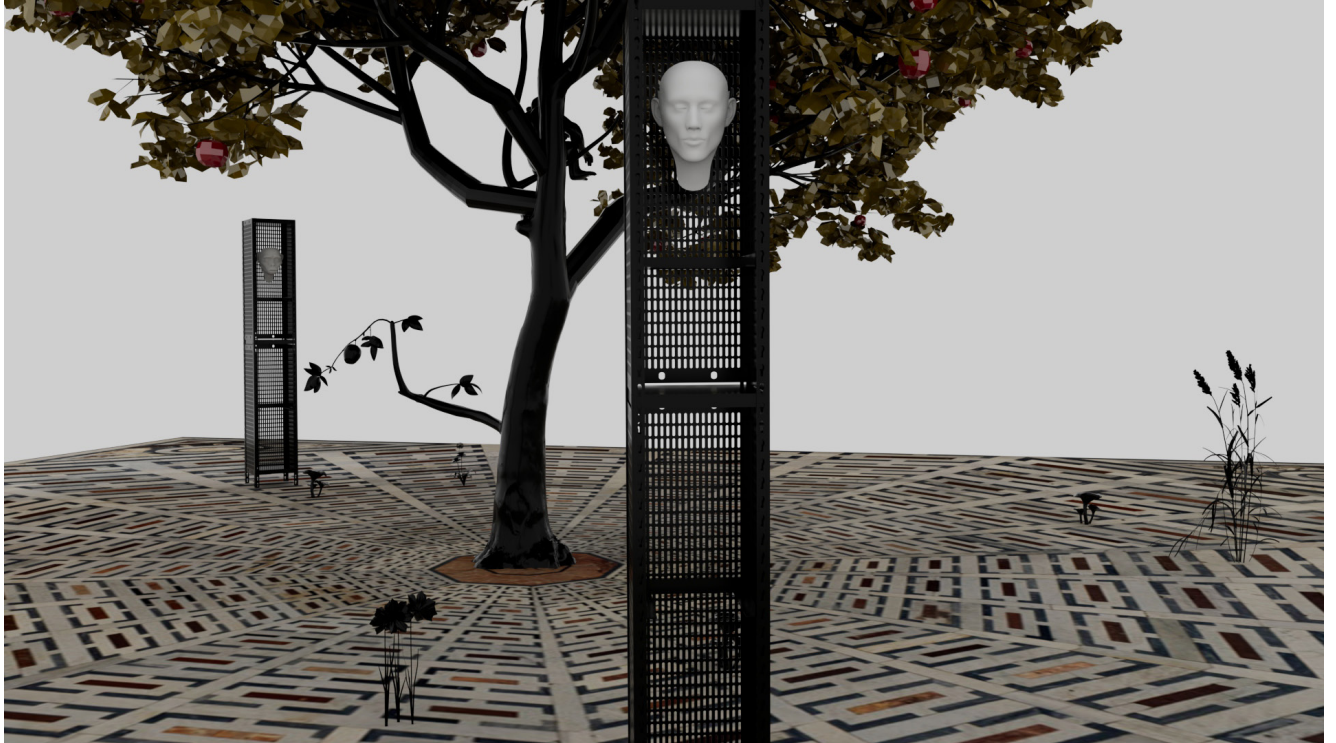
Act I



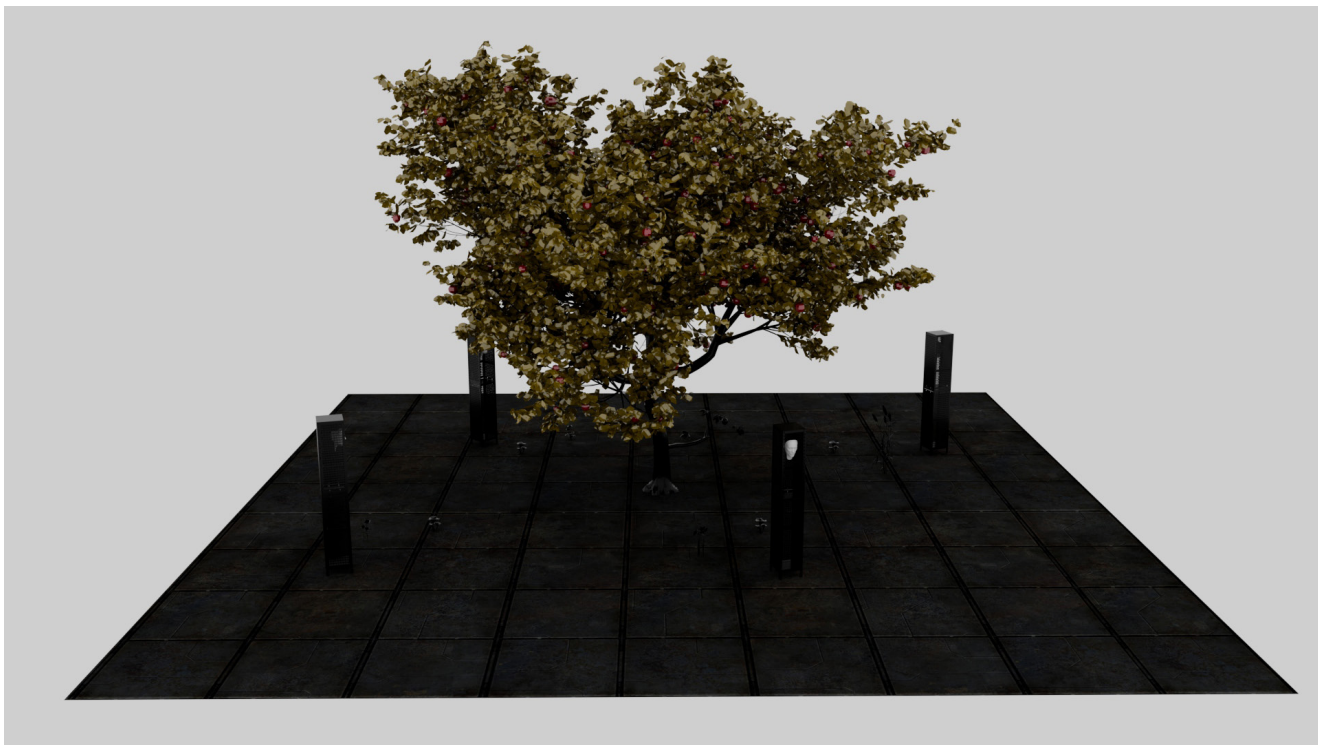


Act II



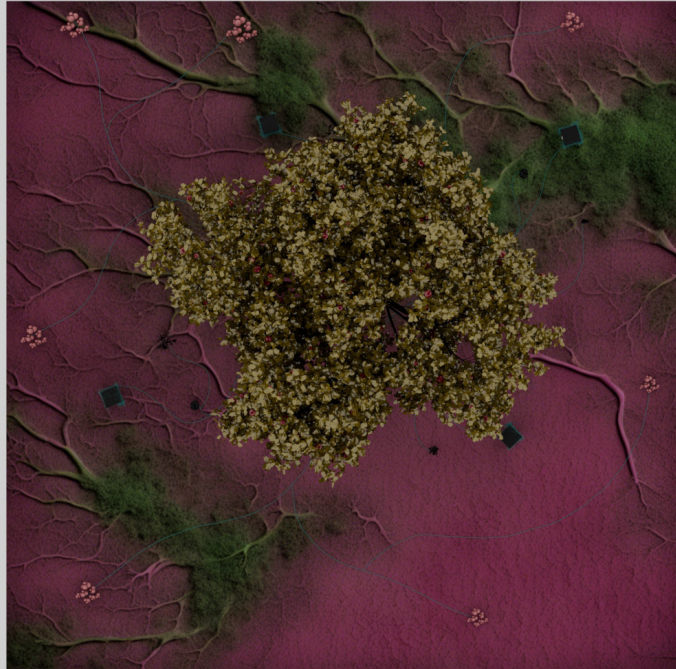


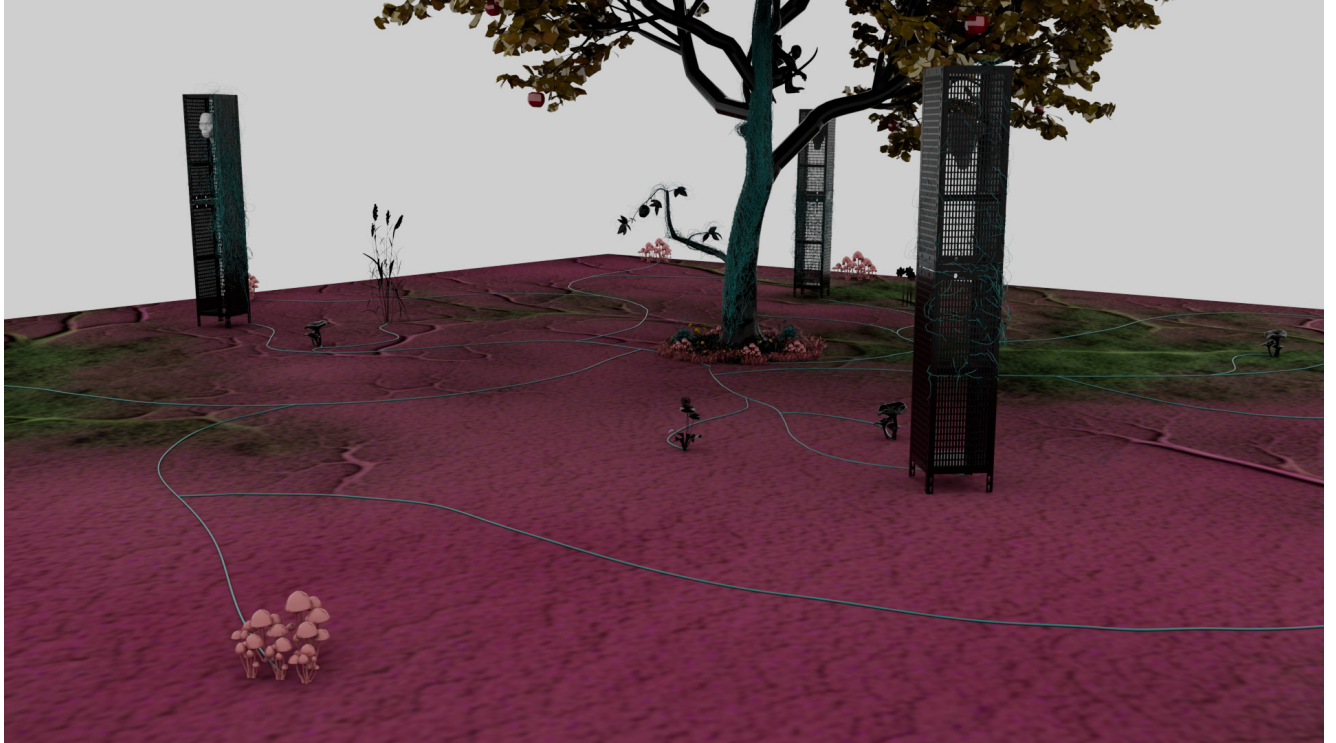
Act III





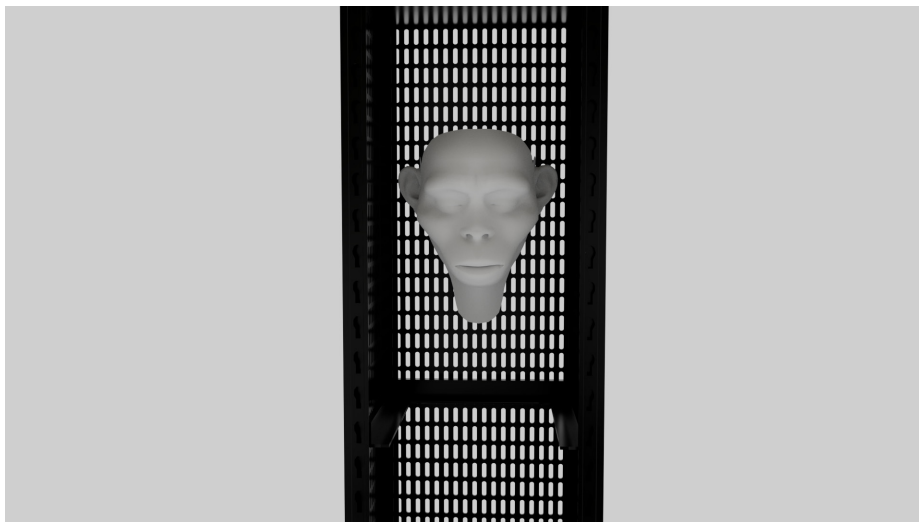
Act IV



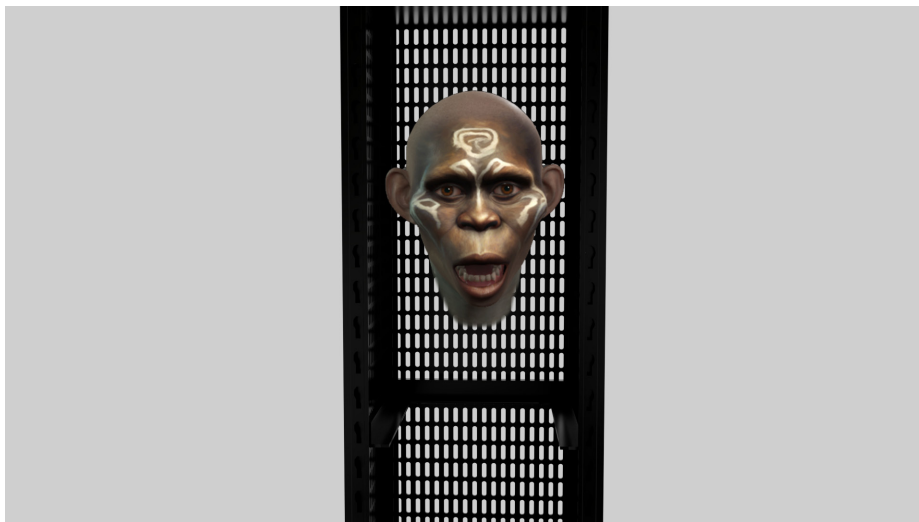


Operetta singer (3D sketches)

without AR



with AR



App (testing)



