

Worldbuilding: Antroposeeni



Jyrki Pylväs

- MA in scenography 2000 (UIAH → Aalto University)
- Freelance scenographer since 1997, worked extensively in Finnish theatres
- Founding member of Circus Maximus (1997) & Metaria (2015)
- Personal artistic work consists of installations, performances, media art. Likes to work in collaboration with other artists.
- From 2013, main long-term artistic project is Antroposeeni
- Member of #digiteatteri from 2017

Portfolio: jyrkipylvas.fi

Experiments and experiences in worldbuilding

Case: Antroposeeni



The prehistory of Antroposeeni:

- long-term personal interest in technology as expression of humanity; Esitys ja teknologia / Performance and technology course (1999) and work on play Turing (2000) were significant experiences
- becoming more and more immersed in the theme started to spawn ideas and got me connected to like-minded individuals → artistic collaboration
- work on the first project started 2003

- Phases:

"The Mythical Machine":

(*Aphelion, eli 86. maaliskuuta & Mekanogenesis*, 2005-2007)

"Harsh Reality":

(*Uncanny Valley & Kaironautilos*, 2008-2011),

"Singularity and Beyond":

(*Ihmisen tila - The Human Condition, Antroposeeni* 2012 →)

Aphelion, eli 86. maaliskuuta (2005)



Documentation video ([link](#))

Mekanogenesis (2007)



[Documentation video \(link\)](#)

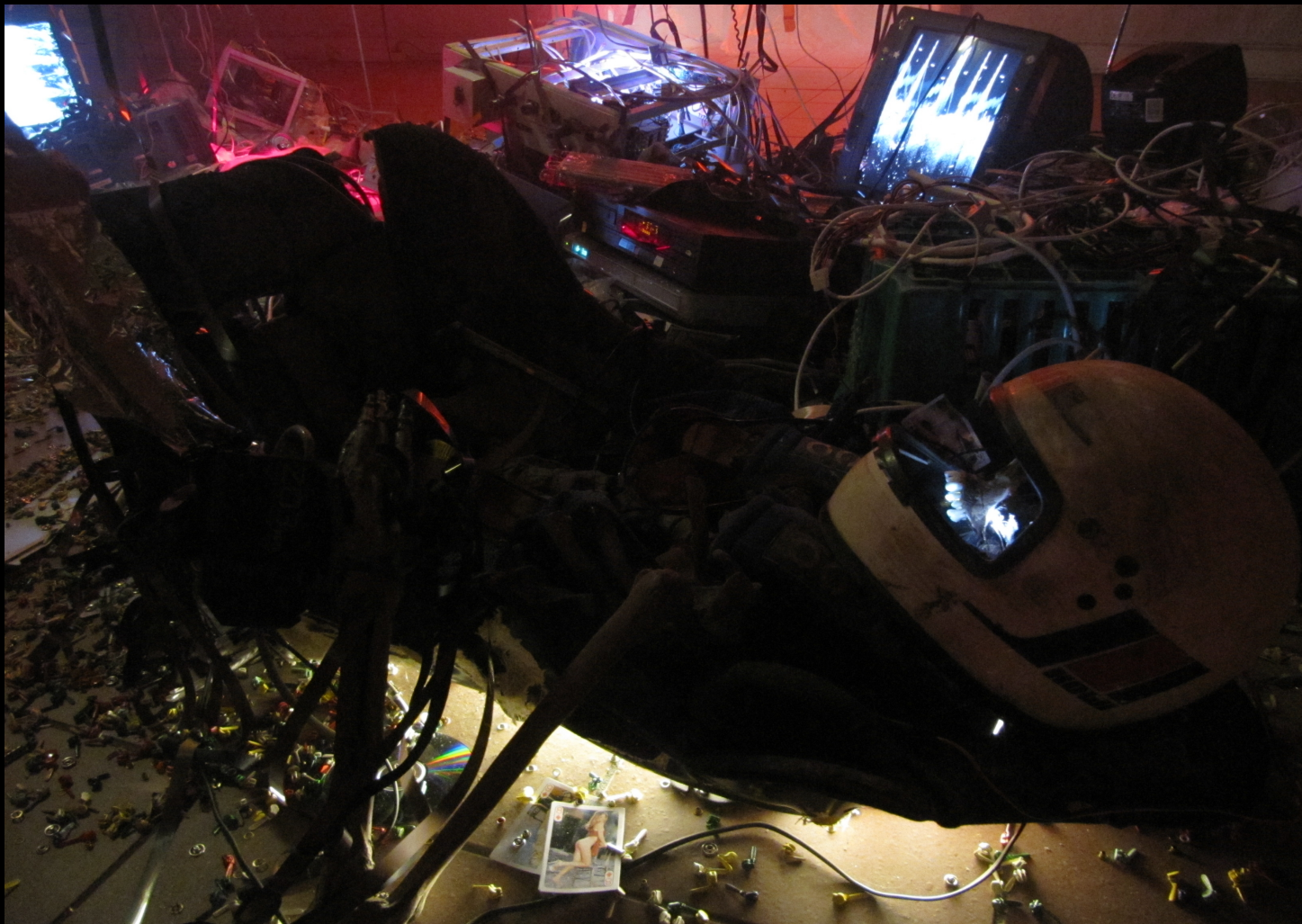
Uncanny Valley (2008-2011)



[Documentation video \(link\)](#)

[Media artefacts \(link\)](#)

Kaironauilos (2010)



Documentation video ([link](#))

Ihmisen tila – The Human Condition (2012)



[Documentation video \(link\)](#)

[Datastream \(link\)](#)

Observations and open questions from 2003-2012:

- The ever-accelerating speed of technological progress. Are we approaching technological singularity? (Note: technological singularity as a mythical story about our era)
- The profound and irreversible planetary impact of human activity: climate change, biodiversity loss etc. → Humanity as a (mainly) destructive force?
- The accumulation of digital material, what is the meaning of it? What is and will be the meaning of different media artefacts and ephemera?
- What humanity and its significance is today? What are we like as individuals, communities, species, *mythical entities of tomorrow?*

My take on becoming more conscious about how artistic work reflects – or should reflect – or could reflect - our era. Or, *what I may have learned*:

- I think technological themes are special for our times: the cultural transformation of a highly advanced society that I've witnessed during my time and especially during the past two decades is the environment where my work takes place. Somehow this hadn't affected the form of work much yet → strong urge to expand creative horizons beyond "business as usual"
- I want to explore the ways to redefine the role of digital/mediated material within and in relation to live material → breaking the traditional hierarchy between different types of media (present especially in theatre/performing arts)
- I can't deny my special interest in mobile devices both as powerful storytelling tools and as a *technology redefining reality*. Omnipresent mobile devices and internet make the constant recording, editing and restructuring of reality an everyday fact of life. How does this affect us?
- I've found social media as a very exhausting environment from day one. This hasn't kept me from being an active user and fascinated by it. I think social media mainly as a stage: a performative space. Not being a performer might make it exhausting for me, but also opens up possibilities for becoming some kind of performer myself.
- Our era enables and requires new forms of storytelling – *what ever they may be!* The field is very much open to all kinds of possibilities and experiments. Living in this transformative era is a privilege - it would be shame to waste the opportunities!

Let's take a 10 minute break!

The next part includes augmented reality examples, download Arilyn app for your phone/tablet!

App Store link

Google Play link

The beginning of Antroposeeni

- The term "anthropocene" intrigued me since I first heard it. It somehow demanded to be used as a name for a project.
- Met Yuko Takeda in 2013 or 2014, we quite quickly created the character of Kielo (initially nameless). Aki Ala-Kokko joined in around the same time.
- Started with drafting ideas, and organized a couple of small scale intensive sessions making media artefacts (photos, videos, music) → producing media functioned as brainstorming sessions in developing the ideas further
- Media artefacts were used in funding applications. Making grant applications also worked as a writing method for maturing the concept → sometimes the practicalities work for your favour!





Media artefacts from first session,
April 2014



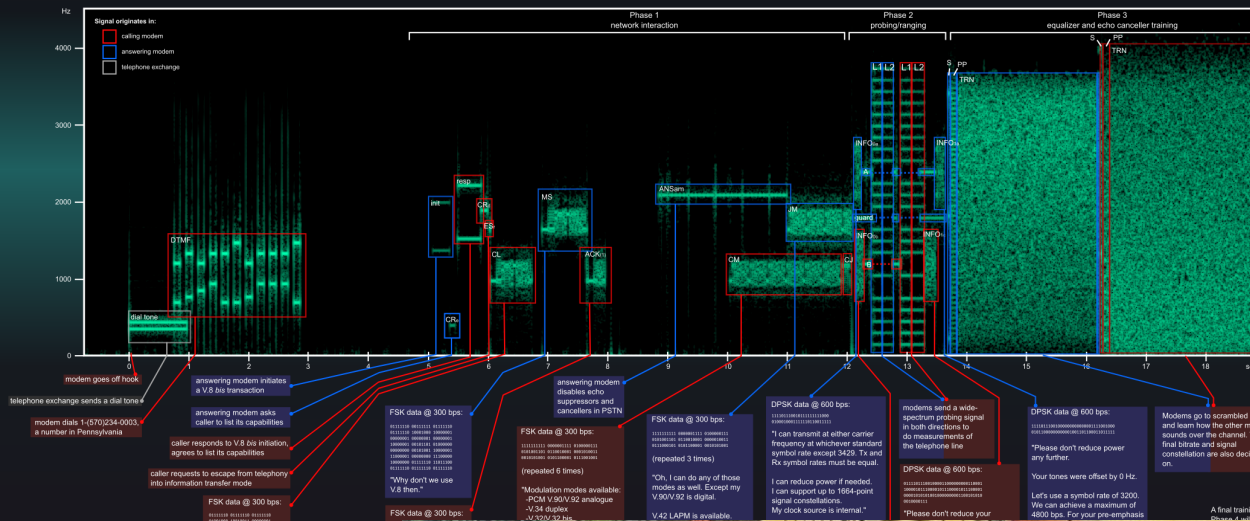


Techno-occultism:

How do you know people you interact with online are "alive"?

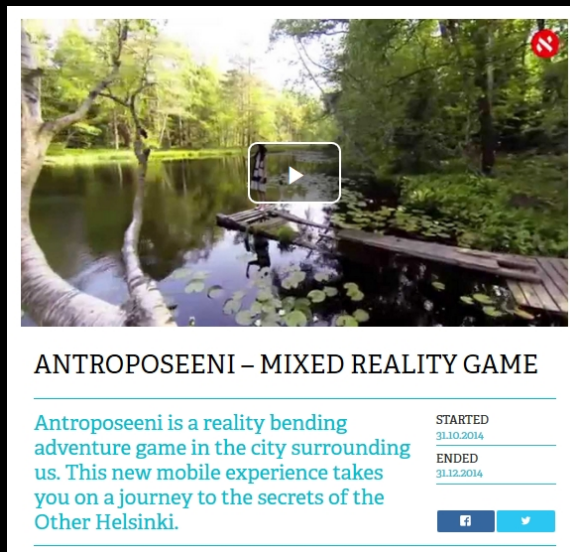
The Sound of the Dialup: an Example Handshake

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Hyakumonogatari kaidankai: "The Game of 100 Candles" (link)

- From creative jamming sessions a more concrete concept started to take shape: since we had started to build a world, a game-like approach seemed the most appropriate way of sharing our creation → something we could invite people *in!*
- The inner logic or dynamic of our world started also take shape: it is a world where different times and realities are layered within each other and there are ways people can travel between those layers. One of those layers is in the post-industrial, post-carbon-intensive future which is far enough from our era to have very few physical objects from us. One of those layers is in early to mid-20th century. One of those layers is today, and all media (and other!) artefacts we produce are part of that reality.
- The concept clarified into an idea of a mixed reality game (term which had a slightly different meaning in 2014).
- Again, practicalities worked for our favour: I applied and was accepted into mesenaatti.me/art (link) where I received coaching in pitching and which concluded in a crowdfunding campaign late 2014. I think the program as a format writing and concept refining workshop.



[Link to crowdfunding campaign page](#)

- since all media artefacts were decided to be part of our world, also the existence of crowdfunding campaign material were included in it. The practicalities helped us secure the funds and the time to refine them – the resources needed to produce also actual physical items and organize an event. The event functioned also as an opportunity to create more media to be used later.
- Design fiction (also a term I didn't know at the time) became an important part in creation of the world.
- PRO TIP: running something like a crowdfunding campaign produces a lot of material which can be used for other fundraising possibilities. It is exhausting, but can be very productive.











Video link

New technologies → new forms of storytelling

Stories become worlds: there is not just one story which is "decorated" or provided a "backdrop". Rather a network of individual, standalone artistic acts.

The world unfolds on many different platforms, technologies, formats and possible ways of experiencing it. Anything connected to the world can become a part of it: social media presence, advertisements and communications, installation pieces, media artefacts, physical artefacts (design fiction), face-to-face storytelling etc.

When linear storytelling is rejected, also linear or deterministic production model is rejected → there is not one "main piece" or "center". Creating the world resembles wandering inside it, finding new places.

The role of augmented reality?

- interests me as a new and developing information technology and media → no traditions, no rules → possible to make an impact!

- AR still has some *sense of wonder* in it, even though it's mostly used in advertising (which is even better for an avid Philip K. Dick reader!)

- AR works best in relation to a place or location: when it has some relationship to physical reality → with AR it's possible to reveal or add visual and/or narrative layers to a location

- also: AR requires some larger context to be truly interesting

- and finally: AR as a technology has a role in the world of Antroposeeni: it is one of the magical techniques the Ancestors mastered when they walked the Earth.

Time for another 10 minute break!

**I won't bore you with production details,
but I'll still share some information about it with you!**

- The mobile game was completed (another story!), released for iOS in 2017 and was available for about two years.
- The decision to include all (public) media as part of the world we're creating leaves us with a considerable freedom: much of the excess material can find a later use and actual patina on media makes the material stronger
- The world of Antroposeeni has been visited in series of other pieces utilizing augmented reality.
- There is a second game coming up in a few years. Another production cycle hopefully starts in 2021
- The open-endedness and (apparent) purposelessness of much of the produced material have also meant that the artistic appeal of the world hasn't worn out. There hasn't been an expiry date for the project yet, and hopefully never will.

Antroposeeni demo version locati... ☆

Hotspots of the first release.
Message 1. (Introduction) opens when app is launched.

[lisää](#)










11 näyttökertaa

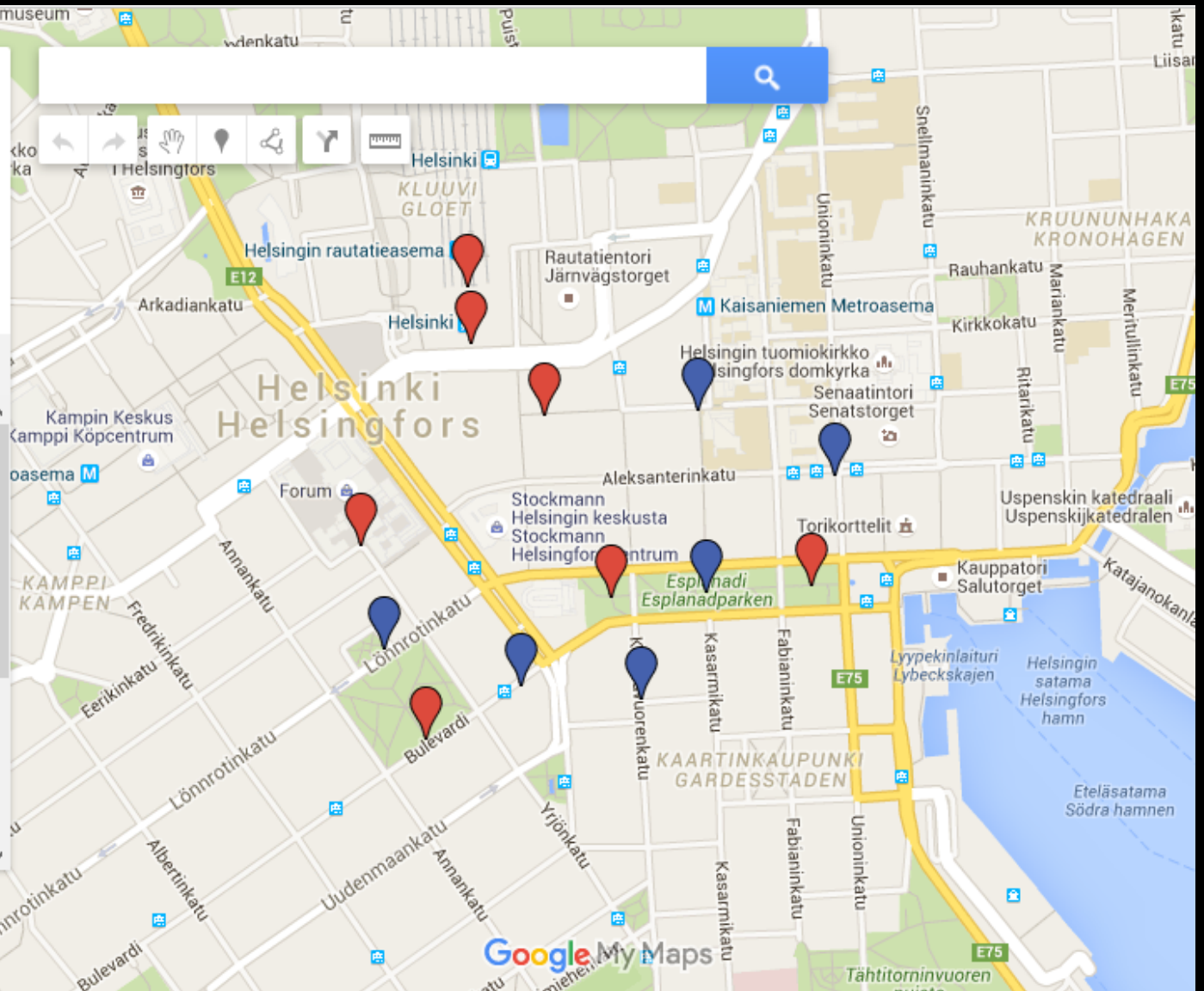
Kaikki muutokset on tallennettu Driveen

Lisää taso + Jaa

Untitled layer

 Yksilölliset tyylit

-  2. Audio message hotspot
-  4. Audio message hotspot
-  5. Audio message hotspot
-  5 a. Sound hotspot
-  5 b. Sound hotspot
-  6. Video message hotspot
-  7. Sound hotspot
-  8. Video message hotspot
-  9.1 Sound hotspot

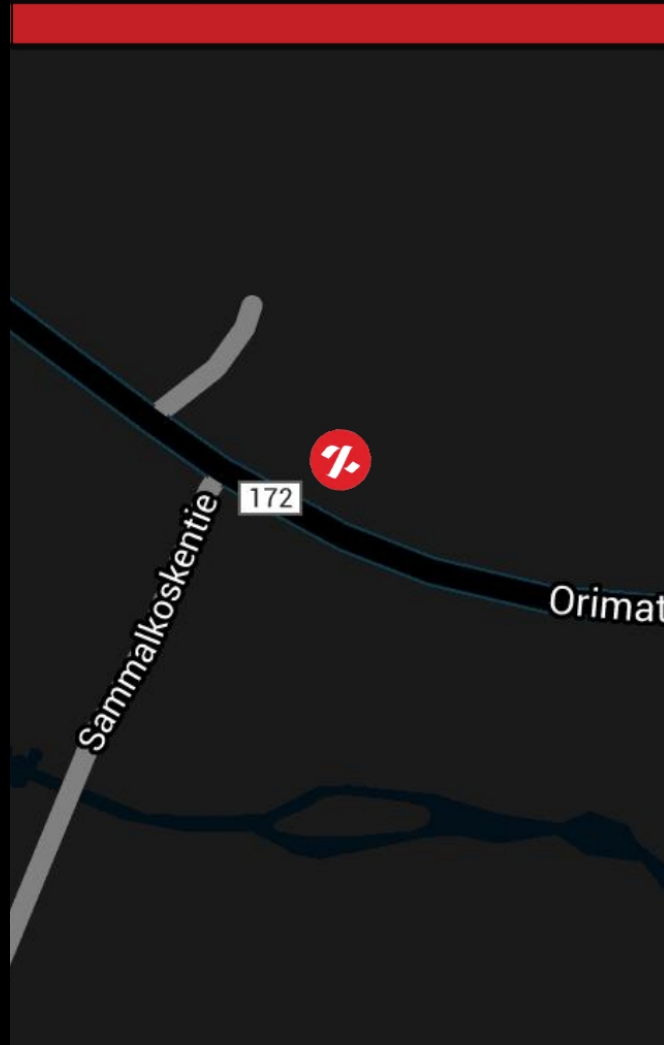








Mana



Collectibles





Collection of all the videos in Antroposeeni mobile game ([link](#))





Network of pieces



[Link to video](#)

L'esprit de l'escalier



[Link to video](#)



raja / taide
tila

Sunderkammer

METARIA

17.2.-6.3.2018



1. LATAA ILMAINEN ARILYN-SOVELLUS PUHELIMEESI APP STORESTA TAI GOOGLE PLAYSTA.
2. OSOITA KAMERALLA JULISTETTA. 3. KOE LISÄTTY TODELLISUUS.

GALLERIA RAJATILA / HÄMEENPUISTO 10 / 33210 TAMPERE / WWW.RAJATAIDE.FI
AVOINNA MA-PE 13-18 / LA-SU 12-16 / OPEN MON-FRI 13-18 / SAT-SUN 12-16



[Link to video](#)

antroposeeni.fi

facebook.com/antroposeeni

facebook.com/kielo6309

App Store: Antroposeeni