

Project transmedia

An aesthetic experience

Pertinença (Belonging)

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Introduction to the cultural context

This initial reflection aims to define the values that generate the creation of the work.

Where do we start?

Contextualize the proposal with the consciousness of forming part of the basic human circumstances of the late 20th and early 21st century. That is to say, it begins with the profound disappointment that gives us the legacy of Modernity, by abandoning the humanistic values of its own illustration to the absolute control of Reason.

An extreme rationality based on a supreme single criterion of knowledge that existed to understand the world, just one perspective to understand the reality, *the only true* that ended with generating all ideological, economic and social authoritarianisms of our time.

I interpret that current Postmodernism is the result of what is derived from *uneasiness* about the contemporary social character, immersed in an insatiable need for entertainment. The profound ethical *restlessness* generated by the lack of critical thinking and boundless material ambition. And the *disbelief* in seeking various ways of being human towards new dimensions.

Where are we going?

We move away from foundation ideals. We do not intend any dogma ambition of totality, rather it is to motivate an attitude, the desire to go further, knowing that we are at the point of no return.

To cope with the current global crisis of meaning, we can act with containment measures through the empowerment of the individual, when their uniqueness can be manifested. We would like to arrive at appreciating the importance assumed by the activity of the subject in the construction of their identity.

What can we provide?

The hypothesis raises the possibility of creating new spaces in the new plurality of rationalities. We intend to encourage the development of reflection and thus create transformative actions with consequence, because we have learned that thought alone will not establish anything else.

It is about encouraging will, the individual self-discipline of knowledge and the sensitivity needed to emancipate themselves from the imposition of current banality. The actions confronting the transformation of ordinary experience of the individual into life experiences have an irreducible particularity. The sum of small things that people can do make a big world.

The present state of the project

The work is located at the confluence of three fields: non-fiction genre, interactive media and expository spaces with real or virtual accessibility.

These three fields require three independent production phases:

- Interactive *online* game for reflection. (An aesthetic experience 52')
- Essay documentary. (Belonging 85')
- Infrastructure of the travelling exhibition.

The expository development is the only field which goes beyond our production possibilities meaning that it will depend on looking for help or collaboration and sponsorship to make it a reality.

Keywords

Documentary, nature, resilience, philosophy, aesthetics, poetry, spirituality, oil, bread, wine, earth, water, air, fire, landscape, experience, writing, language, ritual, human, intangible, nourishment, knowledge, play, animal.

Keywords / media and channels

Transmedia, documentary, co-creation, art, interactivity, participation, coral authoring, online gaming, user experience, analogue space, virtual space, social networks.

Synthesis

An interrogation about the meaning of oneself and the other in a globalised world.

“An aesthetic experience” is the desire for recognition of that to which we belong.

Plot structure the documentary (Belonging)

The proposed plot for the documentary (Belonging) is structured around five pillars that are distributed transversally.

1. The main features of nature are linked to the organic life cycle of Mediterranean crop growing. Earth, water, fire, air and the fifth element, the emptiness or immaterial dimension.

2. We are also interested in the human reference and the relationship between work and nature. It flees from a contemplative vision of nature, and deals with it from a material, physical perspective, such as is the action of cultivating the land.

3. This pillar organises the more sensorial plot of the narration associated to the essence of the natural products obtained from the land. Bread, oil and wine as fundamental elements of a symbolic, sensual universe.

4. The previous resources interrelate becoming, in the word and graphics, physical references of a cultural landscape. This offers the reflexive experience of the protagonist by submitting his own consciousness to interrogation in a world that is being wrecked in the sea of post-modernity.

5. The fifth and final pillar stages a world that is dying out, the loss of a unity between human beings and nature which the character faces in his final resistance.

Transmedia An aesthetic experience

An aesthetic experience is a new format proposal that contains a documentary film split into eleven chapters related to human being condition and its last relationship with nature. This film "An aesthetic experience" is complemented with an interactive game that allows you to access to textual reflections about philosophy. Though the game, the user could participate with his/her own reflection about this process (this functionality will be active on film presentation).

An example of one of the audiovisual documents is associated to the concept of the *experience* of Walter Benjamin and to the monument to his memory created by Dani Karavan in Portbou cemetery, just on the border with France, in the Alt Empordà region.

Fragment	Human	1:04'
Fragment I	Experience	6:05'
Fragment II	Writing	1:50'
Fragment III	Language	2:30'
Fragment IV	Ritual	6:35'

Fragment V	Culture	6:40'
Fragment VI	Intangible	6:20'
Fragment VII	Nourishment	7:20'

Fragment VIII	Knowledge	7:15'
Fragment IX	Play	2:50'
Fragment X	Animal	4:15'

User experience (UX)

Within the online transmedia virtual space, there are several interactive elements — graphic signs— that encourage users to decipher them and relate them to each other.

Each sign has an associated word and meaning in the experience.

In a discovery and experimental process, users link the signs forming new elements —words— that are more complex, constructing, defining and organising an experience of knowledge. In the same way, these words contain diverse associated contents that allow the following interactive explorations:

- Interpretation of the words selected and/or created.
- Formal description of the sign.



See page 13 and 20

- Reflection around the context of the word.
- Access to the associated audiovisual document.
- Philosophical backgrounds of different authors.



See page 21 and 28

Common authorship

The communicative approach has an order model inspired in the vegetable rhizome that grows in aggregations in multiple directions without main hierarchies. The story does not have a single narrative nor is it regulated by any general predetermined conclusion.

We also propose common authorship through the social networks. The reader-spectator participates in it as an inventor adding an “aesthetic experience” accompanied by brief text, image, photograph and/or video.

The participative proposal suggests constructing a story based on the fragmented contribution of civil society itself, in other words, it is the reader-spectator himself (not us as the initial mouthpieces) who continues plotting and/or reflecting the experience of life in terms of elaborated reflection.

Proposal for a travelling exposition

It is a transmedia work created to be expressed on different media, platforms and diverse supports.

The documentary “Belonging” must be able to be projected in halls and, at the same time, it must independently form part of a travelling exhibition with differential, complimentary contents to the projected film.

The exhibition is divided into five modular audiovisual spaces, complemented by interactive devices (tablets) that allow access to different alternatives for exploring the content. These include interactive applications that can provide information to visitors, with the possibility of selecting the language and documentation you want to see from a few options.

The mobility needs of the exhibition and adaptation to different spaces determine using a versatile structure, light and resistant to the presentation of the content and activities of the exhibition. Therefore, there are modular structures specifically designed to carry out easy assembly and disassembly, as well as a flexible adaptation to travelling spaces.

The modules are constructed in lightweight materials that contain video players, speakers and other resources.

The ideal space is a room from 120 m².

Expository contents

The expository project “Belonging” proposes sharing the meaning of an “aesthetic experience”, as when this happens it widens the horizon beyond personal experience.

Individuals make what they understand more meaningful when they can experiment. The difference between ordinary and aesthetic experience should be considered. For an ordinary reality to be able to become an aesthetic experience based on sensitive perception transforming action is required through the preparation of something.

Aesthetic experience are two propositions that are the foundation for the creation of the exhibition, conceived to activate reflection and encourage visitors' participation.

The premise of the design of content is based on Walter Benjamin.

“What is the value of culture when experience does not connect us to it?”

Expository activity

The show consists of five spaces, three of which represent the so-called Mediterranean triad, based on three basic products due to their cultural and identity-giving value: wheat, vines and olive trees.

Oil, wine and bread are the result of transforming the matter, they are the metaphorical result of “the exercising of the form” by means of which all appearance ends up being modified from its origins.

We propose a setting made up of objects associated to the trilogy of the food products, laid out in such a way as to generate diverse perceptive syntheses in the user-visitor.

By means of small containers and without being able to view the content, the ability to touch different materials was offered, such as cereals linked to the region, salt, flour, dough in fermentation, water supply in the form of drops, etc. Pressing certain buttons lights up the materials in question.

A space of resonances among auditory, visual and tactile indicators, as well as those related to smell, to end up with the aromas and the taste of the bread, oil and wine.

An application available in tablet devices allows access to content according to the interest of the viewer, such as observations about the objects, texts, photographs, speeches, etc.

The main features of the story will focus on the following indicators:

- Food within a symbolic universe; Bread, oil and wine.
- The spirit of the elements of nature.
- Sense of identity, belonging to the territory.
- The question of humans in nature.

There is a background to the proposal that is based on “learning” about the attitude of seeing, watching, observing and contemplating the manifestation of the world and how to encourage more intimate ways of apprehension.

The visit to each module related to food ends with a staging in a reduced format that focuses on the main object, whether bread, oil and/or wine.

The spectator-user can select different levels of light to see how to change the appearance of the form. According to this interaction synchronized visual fragments are developed to increase the perceptive immersion.

Viewers can photograph the results of the staging and send it along with a message of reflection to an online address or through a QR code.

To guide these first three exhibition areas we can mention a reflection of Gustave Flaubert:

“Because an object is interesting enough to watch it sometime”

Application technology

It is also noteworthy that the viewer can access the content through the latest proximity technology beacon transmission with Bluetooth Low Energy (BLE) for iOS or Android mobile phones.

The beacons are small, low-power devices connected to walls or objects in the physical world.

The indoor beacons enable knowing more precisely the position of people and thus it can provide accurate information that can interest the viewer." Because the beacon and mobile connect, users must have previously downloaded the app that is offered.

Similar in operation to a GPS, the beacon has a unique signal for each device that is capable of defining a location and detect and locate other devices. The proximity to the location of the beacons from a few centimetres to a range of 220 meters triggers pre-programmed actions by delivering contextual and personalized experiences.

“Belonging” is a border work that integrates experience and aesthetic reflexions into the new technologies, in harmony between two worlds: the real world and the virtual world.

Fourth field

The fourth field in the exhibition is the transmedia virtual space, where you can find access to online gaming mentioned in the previous sections of “Transmedia and user experience (UX)”. Three computer screens allow leisure exploration, which can also continue outside the exhibition, however the user sees fit, through the website. In the fourth expository area, you can discover a grid of connections formed by a diversity of thoughts grouped under the far-reaching concept of “aesthetic chronicles”.

For this, we propose giving visibility to diverse philosophical thoughts, accompanied by a series of graphic images that reflect on the experience of reality.

To do this, we intend to highlight various philosophical thoughts, which reflect on the experience of reality, such as references to pages 19, 20 and 21 and others such as an aphorism by Ramon Llull:

“Each of the five senses is a philosopher”

The user-spectator can collect various pieces of printed text with illustrations to bind your own book.

Fifth field

The fifth space is conceived based on the notion of participatory culture.

To motivate again the experience of the viewer-user, they are invited to write through a digital medium. The script generates an electronic signal that causes the partial construction of a three-dimensional sculpture of an anthropomorphic scale.

A mechanical device interacts enveloping the human reference using a beta of vegetable fibre. The sculptural object rotates on its own axis while the device is powered spinning a ball where the words are written. The mechanism has a textile printer and a guide capable of moving vertically to distribute the printed beta.

The area also has a circle bounded by hidden sensors, which capture the movements of visitors who enter the space. These visitors activate a lighting device modifying the lighting of the space. As of this action only words written in the unravelling of the sculpture become visible since the printer ink was made with ultraviolet components.

Finally, the exhibition closes, using the projected contributions from the public, recorded in real time and the receptions online through social networks

To encourage the reading of the more significant works, on completing the itinerant activity, the exhibition, digital and analogical publication of a book with QR codes linked to the content provided by visitors is contemplated.

This is how we propose to create a metaphor for the collective construction of a "new human", generated by co-creation, thanks to the contributions of thoughts (language) and the registration of the aesthetic experience of the viewer/creator.

Transmedia structure

Estimated time and distribution of the contents in relation to platforms.

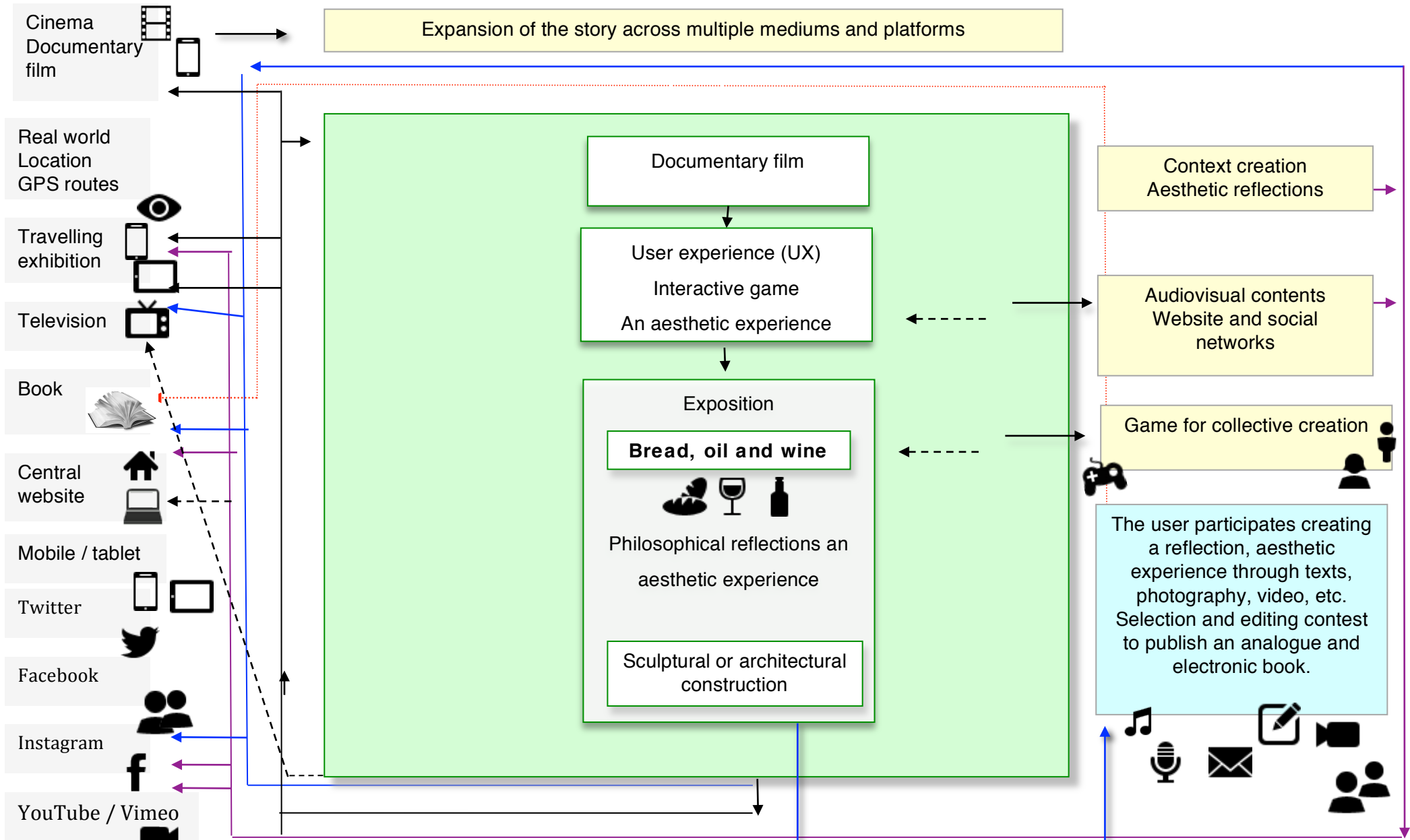
Each medium uniquely contributes to the story broadening the experience of the viewer/user.

	5%	10%	15%	20%	Time
Cinema	Exclusive	Exclusive	Exclusive	Exclusive	85 minutes
Documentary film	Exclusive	Exclusive	Exclusive	Exclusive	Minimum 10 minutes Maximum 60 minutes
User experience	Shared	Shared			
Interactive game	Exclusive	Exclusive	Exclusive	Exclusive	
Real world	Exclusive	Exclusive	Exclusive	Exclusive	Minimum 45 minutes Maximum 100 minutes
Travelling exhibition	Shared	Exclusive	Exclusive	Exclusive	Undetermined
Sculpture / Dwelling	Shared	Shared			
YouTube / Vimeo	Exclusive	Exclusive	Exclusive	Exclusive	Capsules of 3minutes
Television	Shared	Shared			
	Exclusive	Exclusive			Capsules of 7 minutes
Book	Shared	Shared			
	Exclusive				QR book version Capsules of 30 seconds
Central website	Exclusive	Exclusive			Undetermined
	Shared	Shared	Shared		
Mobile / Tablet	Exclusive				Maximum 40 minutes
Twitter	Shared	Shared			
Facebook	Exclusive				
Instagram	Shared	Shared			

■ Exclusive content
■ Shared content

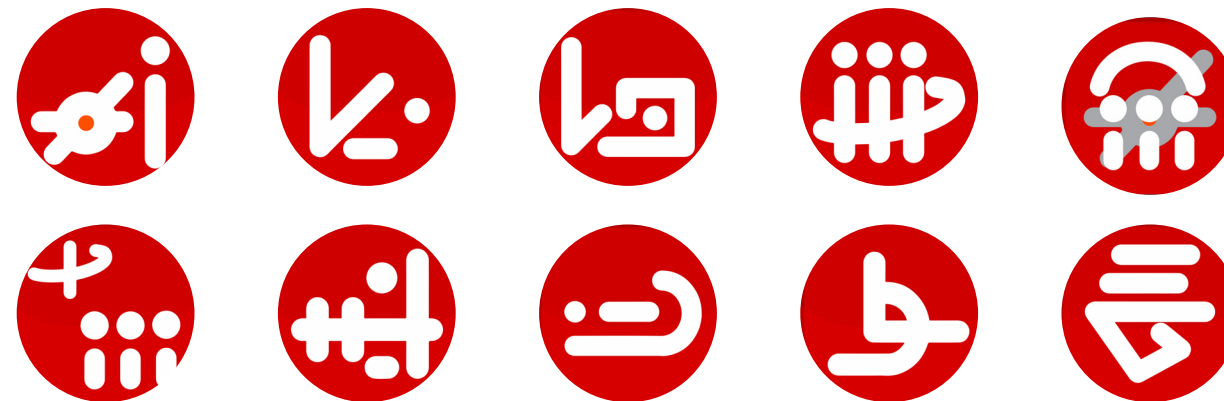
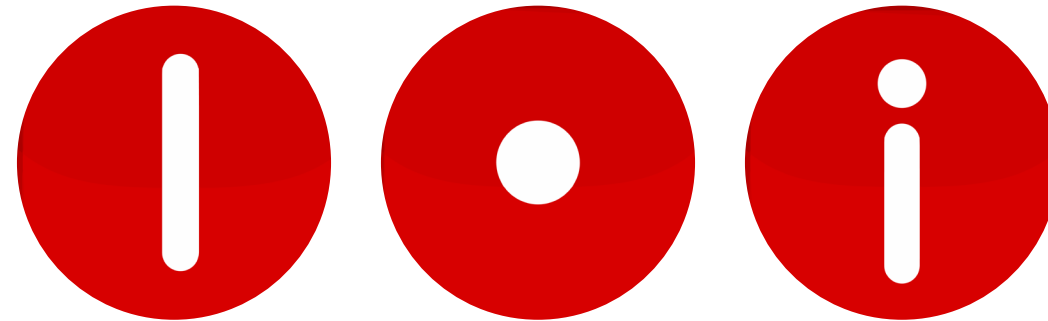
A transmedia audiovisual work is a convergent experience among formats, combining languages and each medium issues the content with the support of its specificity, in order that viewers-users possess an ever more prominent role.

Transmedia organizational chart



AN AESTHETIC EXPERIENCE

Contents of the interactive game

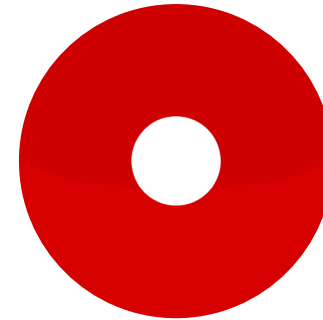




HOMINIDAE

Family of primates that include the human being. Hominization is the result of the sum of genetic factors as well as cultural ones.

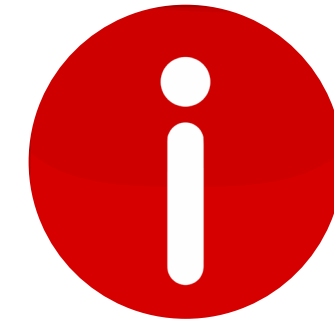
Verticalness is shown based on the space, the strength of gravity defines its ubiquity. The durability in space and time determines the stability.



CONSCIOUSNESS

Knowing oneself as a subject in the world, through to perceiving oneself in the object representation of oneself.

Point of indication, position in a plan, the basic element of the very minimum representation.



HUMAN

The human is the being created by language with the aim of being humanised.

The vertical manifests hominidae, crowned by the point represented by conscience, both of which are configured in an anthropomorphic sign.



EXPERIENCE

Sensitive perception, transformation and interiorisation.

Access to the most erudite knowledge does not contribute anything if there is no savoir-faire of a transforming action carried out in parallel.

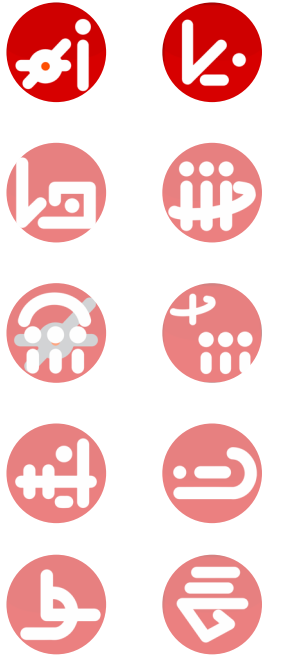
The oblique line cuts the serene line of the horizon with tension, above the common point, becomes a curve as agitation of the manifest reality. The phenomenon converges on the human converting it into experience.



WRITING

Spelling and sounds as belonging to an order to reveal ideas, evoke meanings and create concepts.

Prints defined by their trace, linked to precise rules and to the categorisation of vertical, intermediary and horizontal positions as well as the top to bottom dimension.

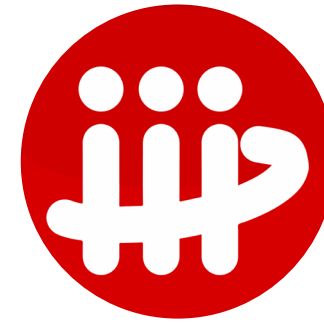




LANGUAGE

It defines and delimits the human being's conscience of becoming. Beyond its limit there is what cannot be empirical.

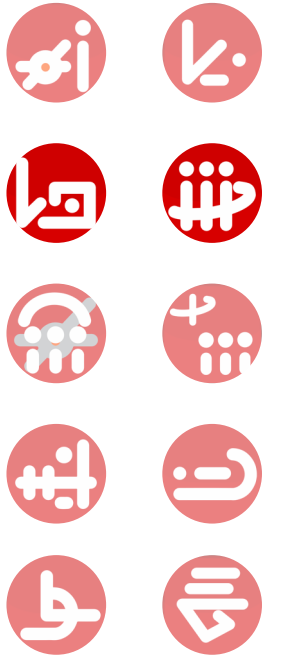
Figures that generate relations until finding an adimensional interpunct that describes a position in the space. An open polygon at one side offers the gap of a container that delimits the exterior with the ineffable.



RITUAL

Gesture and movement able to extract from the human the common perception of reality and of its ordinary cognitive dimension.

A curve wraps around the human references isolating them from the environment, an oblique, winding line intertwines them with allegory to their transitory condition.

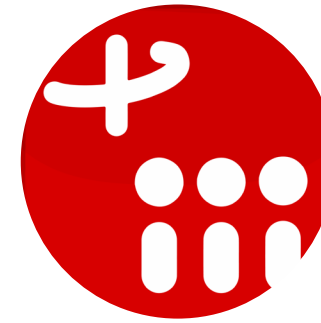




CULTURE

The integral transformation of the world through the happening of collective experiences and symbolic practices.

A half circumference with a single centre, ends of fixed outlines in which one of them is half the other. Inside the gap that the arch covers, the action and shared encounter takes place.



INTANGIBLE

This is manifest in the sensitive perception, but it cannot be touched. It is offered by the community, but nobody can possess it. It is expressed in its transmission, but it has no materiality.

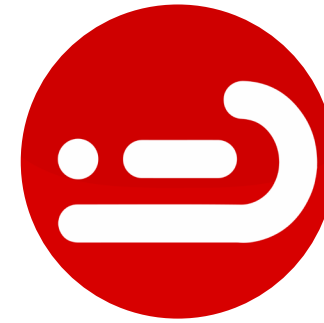
Some interwoven verticals show the gregarious human. Above the human collective there is an open curve, a perpendicular line and a winding oblique line.





NOURISHMENT

We are offered the gift of nature to go beyond the mere nourishment of beings. Transcending the material dimension of things to transform essences into symbolic nature. The Latin root is cultus, the reason for cultivating founded the word culture. Cinematic magnitudes growing above and below the perpendicular line that crosses the horizon, while others seem to be buried and others are in suspension.



KNOWLEDGE

Desire for interaction with the world and to bond with it until assimilating the empirical experience.

Two things finding each other because they are related. The association of unconnected points as if they were the focuses of an ellipse creates the area of discovery.





PLAY

When references to reality are cancelled through play, the human being's principle of autonomy appears, born between specific thought and abstract thought.

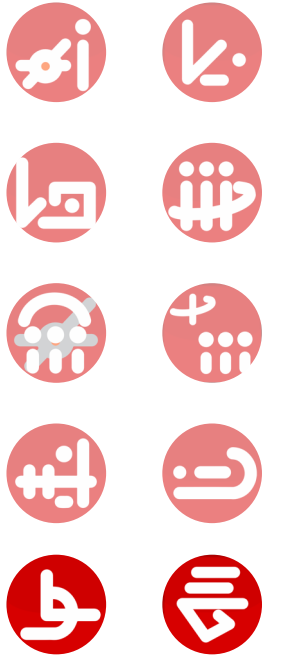
Angle and curve, interception of open forms, the external world and the internal world.



HORSE

The horse has released us from wild nature to lead us to the nature of aesthetics. Though many human beings ignore it because they continue overlapping in their obtuse happening of ignorance.

Decreasing parallel lines in their ascension overlapping on a dynamic polygon of broken lines.



Thoughts associated with audiovisual documents.

Experience I

The aesthetic experience happens when, based on everyday experience, we develop “the exercise of the form” as an expression of something.

In other words, if from our relationship with the world we start the elaboration of something, however simple or modest it might be, it means that we are generating an aesthetic experience.

That is, the culmination of an aesthetic experience occurs from the sensitive perception and through a transforming action.

Writing II

When the banality of entertainment expands, burying with its univocal values any attempt at reformulating new ones; a dissent that ends up leading to exclusion appears in certain individuals.

Our protagonist lives near what we could call the “Border”, a dividing territory that has been accentuated by an aesthetic, cultural segregationism.

It is about a poetry writer who excludes himself in an almost extreme flight in defence of identity-giving values and of a greater harmony with nature.

Our character represents the resistance on the last border of a world that is dying out.

He is a resistant entrenched in writing, who defends himself with words as his only weapons to set the limits of the imminent world that he builds in the intimacy of language.

In the organisation of his words there are no fireworks to please one or intelligent accomplishments to fuel the feeble volition of vanity. There are no concessions, because what becomes his honest alphabet, is always created from a psychic experience connected to the happening of the experience.

Language III

If we reflect on the perception of the world, we can get close to the thoughts of Ludwig Wittgenstein when he said the following: “The limits of my language mean the limits of my world.”

There are artistic works that propose the challenge that to discover something we must take on paths with difficulties. We are offered paths that can only be traced with the effort of persevering. These itineraries, far removed from everything

immediate, imply complex challenges which are not very structured, they are proposals for those who can take on the critical attention necessary and the sensitive thought in the exploration of their reading.

Supplying the world beyond everyday certainties, going to the limits of the logical form of thought, means reaching the territory in which everything that exists is inexpressible, it can only be shown because it deals with areas close to spiritualities

Ritual IV

The work of this audio-visual document is oriented towards the research of what is ritual between what is real and symbolism, as if it were a liturgical act. I interpret the ritual as the action that generates an interception between the past and the future, removed from the everyday present.

Bread is a substantial presence due to its transforming process, it is a reference to essential nutrition and to spiritual nourishment: it is universal.

Its process is the story of a creation that nurtures what is symbolic. An event that needs to be repeated to be able to relive the sacred space of origin and to be able to connect with a certain spiritual dimension of the human being.

We invoke what we represent to make present the final reflections of a world that today is dying out due to technical productivity. A humble attempt to contain the intangible heritage of handmade work from extinction, which in other times, was a baker's workshop.

Culture V

Given the homogeneity of a world that is becoming global, we need to restate our unique identities of what we are, we must distinguish and create new models of identification. In the same way that we identify linguistic landscapes, we need to recognise the anthropic landscape modelled by the work of our people. It is not the landscape image that makes the place unique, but its people and the modifying process of the agricultural work with the thousand-year-old vestiges between nature and culture.

The dry stone that modestly shapes the margins of a terrace can also be related to the stones of a monument dedicated to the memory of the anonymous people who have given a unique shape to the plurality of the territory.

On these terraces of wheat crops, patches delimited by olive trees or taluses with vines, you can identify the identity-giving trilogy of landscape-culture-religion with the trilogy of the essences of Mediterranean Catalonia: bread, oil and wine.

Landscape conscience means associating the hegemony of what is human with its self-determination of nature.

Intangible VI

There are unique heritage values that are intangible, their immateriality makes them fragile before the growing globalisation that leads to the world homogenisation of culture. Before this expansive process regulated by the rationality of what is tangible, we are left with the action of contention to safeguard the uniqueness of identity.

Our Mediterranean cultural identity has been based since its origins on “hybridity”. This open identifying construction must be able to find its place not as a negation, but as a brotherhood with the globalisation of today's reality.

We find ourselves in a critical polarity between the rupture of the tradition proposed by W. Benjamin's thought and the current challenge of uniformity towards which the global world is leaning. To be able to safeguard ourselves from the conformity that is born from the lack of use of critical thought, we must generate new accesses of consciousness to dignify the traditional, unique resources of our towns.

Creating visibility to something immaterial of our heritage contributes to nurturing the memory of the tradition with its framework of original references and being able to give them the value that derives from them.

To discover what we belong to, we must recover the original image to be able to reach the contemporary nature of a renewed interpretation.

Nourishment VII

In the same way that we obtain food to construct life from the organic cycle, the processing of food proposes the allegory to look for the substance of things and to be able to find a certain meaning in the world.

We have looked in our everyday reality for the sensorial protagonists from which our proposal is complemented. It is the Mediterranean triad, based on three basic values due to their cultural and identity-giving value: “wheat, vines and olive trees”.

The foods go beyond their nutritional function; their tastes and fragrances are identity giving. Among each person's early memories there are resonances of the strong emotional print of foods that are full of meaning.

Knowledge VIII

In our territory, we can still find activities that go back to a far-off, distant period with respect to current ways of life.

There is a kind of innovation that only comes from the interiorisation of tradition.

A knowledge of oral transmission, learning that starts in the transfer of savoir-faire, that preserves the inherent values in the tools and the suitable techniques. This is something that is experienced and that is learnt from daily practice, a praxis that makes the protagonist of this kind of new experience become guided.

They are masters of trades, “agents of change” with ideas that contribute value, innovating with the elaboration of unique, unrepeatable products.

Rooted in their environment, they have become the genuine artefacts that mark the survival of many places of our rural territory, because it has to do with the needs for belonging, recognition and identity.

Play IX

Play blurs the demarcation between what seems real and illusory thereby creating an intersection between the inner world and the outer world. The appearance of the physical reality is altered when we apply “play” to nourish it with the forms of what is invisible that are created in our worldview.

From the beginning of the creation of Belonging, play as a resource has been applied as a neutralising element of all a priori construction. The object of releasing ourselves from the regulating, centralising use of reason consists of freeing the “curiosity” of all preconceived patterns from inhibitions in their intimate exploration of the manifest world.

It is through play that we come to climb a tree of diverse philosophical thoughts that represent a certain recognition of the foundations that modernity contributed, until reaching the thoughts of Walter Benjamin to try and understand the modern experience of the world.

Animal X

The first human representations were starred by animals, origins that are far removed from a relationship linked to the most original survival. However, it is probable that this link also nourished the origin of symbolic thought. From this relationship, “meaning” was produced even before language existed.

We can imagine the first humans looking at the Milky Way with the naked eye, shaping symbols through the stars. The word zodiac means “the path of the animals”.

The Centaurus constellation is, after the sun, the closest star to the Earth. In this mythological representation, the Centaurus is half-man and half-animal, the representation of the control of instinct over spirit.

In “Belonging”, the animals are the messengers, they are linked to the elements of nature, amphibians are associated to water; reptiles to the land; birds to the air; and mammals, due to their warm blood, symbolise fire, as in the most ancient of civilisations. They are an approximation to the origins of life, to the renewal of existence. However, they also remind us that we share with them the most basic instincts of animal condition, the impulses that are shown when the absolute ignorance of the most elementary logic regulates willpower through to dehumanisation.

Philosophical grounds

Hominidae

“There is no absolutely uncultured man: man is ‘hominised’ expressing and stating his world. This is how history and culture starts.”

Paulo Freire

Consciousness

“The feelings that hurt most, the emotions that sting most, are those that are absurd: the longing for impossible things, precisely because they are impossible; nostalgia for what never was; the desire for what could have been; regret over not being someone else; dissatisfaction with the world’s existence. All these half-tones of the soul’s consciousness create in us a painful landscape, an eternal sunset of what we are. The sensation we come to have of ourselves is of a deserted field at dusk, sad with reeds next to a river without boats, its glistening waters blackening between wide banks.

The Book of Disquiet, 196

Fernando Pessoa.

Human

“Man is the namer; by this we recognise that through him pure language speaks. All nature, insofar as it communicates itself, communicates itself in language, and so finally in man.

Hence he is the lord of nature and can give names to things. Only through the linguistic being of things can he get beyond himself and attain knowledge of them - in the name.”

On Language as Such and on the Language of Man

Walter Benjamin

Experience I

“Moreover, everyone knew precisely what experience was: older people had always passed it on to younger ones. It was handed down in short form to sons and grandsons, with the authority of age, in proverbs; with an often long-winded eloquence, as tales; sometimes as stories from foreign lands, at the fireside. Where has it all gone?

Who still meets people who really know how to tell a story?”

Experience and Poverty

Walter Benjamin

Writing II

“To write is certainly not to impose a form (of expression) on the matter of lived experience. Literature rather moves in the direction of the ill-formed or the incomplete... Writing is a question of becoming, always incomplete, always in the midst of being formed, and goes beyond the matter of any livable or lived experience.”

Critique et clinique

Gilles Deleuze

Language III

“The sense of the world must lie outside the world.
The limits of my language mean the limits of my world”

Tractatus Logico-Philosophicus: § 6.41 and 5.6

Ludwig Wittgenstein

Ritual IV

“A ritual is an action distinguished from all others in that it seeks the realisation of its purpose through the exercise of form. In this sense ritual is art; and even historically, all art derives from ritual.

In ritual, the form is the meaning.”

On Ritual in Transfigured Time

Maya Deren

Culture V

“From man's relationship with reality, resulting from being with it and in it, by acts of creation, recreation and decision, he motivates his world. He masters his reality, humanising it, making it grow with something that he himself creates; he gives time to geographic spaces, he makes culture.”

Paulo Freire

Intangible VI

“Look, it cannot be seen, so it is called invisible.

Listen, it cannot be heard, so it is called soundless.

Touch, it cannot be caught, so it is called elusive.

These three cannot be examined, so they unite into one.”

Daodejing, 14

Laozi

Nourishment VII

“One of the basic features of all cultures is food and culinary art in general. Cooking is to raw as culture is to nature. Food is one of the essential aspects of humans in as much as it is from feeding that man successively goes into words and then into thought.”

Symbols of Judaism

Marc-Alain Ouaknin

Knowledge VIII

“All direct experience is qualitative, and qualities are what make life-experience itself directly precious. Yet reflection goes behind immediate qualities, for it is interested in relations and neglects qualitative setting.”

Art as Experience

John Dewey

Play IX

“The child plays incomplete — we can well say, in sacred— earnest. But it plays and knows that it plays. The sportsman, too, plays with all the fervour of a man enraptured. But he still knows that he is playing. The actor on the stage is wholly absorbed in his playing, but is all the time conscious of “the play”. The same holds good of the violinist, though he may soar to realms beyond this world. The play-character, therefore, may attach to the sublime as forms of action.”

Homo ludens

Huizinga, Johan

Animal X

“That is too bad, because lack of communication with horses has impeded human progress”, said Abrenuncio. If we ever broke down the barriers, we could produce the Centaur.”

Of Love and Other Demons

Gabriel García Márquez

Treatment

“Pertinença” (Belonging) and “An aesthetic experience” is a work that shapes abstract and pure perception, reasoning and reflection, reality and fiction. Fiction understood as a mental projection of an imaginary projection that nourishes reality.

We intend to emphasize meanings close to a more reflective than contemplative vision, more thematic and associative than causal and temporal.

The project was born from the observation of human activity within our natural heritage. It arises as a need for finding the keys of identity and belonging of a territory that defines us.

We transport the viewer on an emotional journey for knowledge, the most intimate and human experience of perception and the creative process, and discover as a phenomenon, despite its apparent impenetrability, that it can manifest itself in a sensual, winding, poetic or spiritual dimension.

Criteria for making the documentary

For the making of the documentary a previous script or preconceptions in terms of specific narrative have been excluded. The patient observation of reality and contact with the main figures provide us with suggestions and insights for the design of future events.

We enter into reality without the rational and rigid premeditation of a script closed, because we would like to surprise and record the unimaginable.

The creative process for the realization of the project is the result of the demands of the game. Sequential content would happen, in general, from recreational propositions.

Our initial point of reference is based on the philosophical aesthetics from the 18th century to contemporary interpretation. Friedrich Schiller defines the object of the momentum of playing as a "living form" (lebende Gestalt) (Letter XV, p. 95, §2). Art is a sensation or “sensitive impulse”, says Schiller ¹, but it is also knowledge or “formal impulse”. The meeting of both of these things is found in the *playing*

¹ "Man only plays when he is in the fullest sense of the word a human being, and he is only fully a human being when he plays." (Ib., §9). Friedrich Schiller.

impulse, and what carries out everything that is traditionally linked to the field of aesthetics.

The conceptual organizations go beyond configuring the plot structure, as they also base the same process of creating the documentary.

The psychiatrist D.W. Winnicott formulated in his book *Playing and Reality*, the key to understanding this phenomenon by placing the game at the intersection of the outside world with the inside world. By means of the fictions of playing, this intermediate region between humans and things is filled.

Therefore we agree that in humans there is a first cultural and symbolic experience, the manifestation of which is playing.

If we pay attention, we realize that the design of playing has many analogies with the completion of the genre of the rehearsal documentary. It is understood that what happens in the limit between what is ideal and what is real, between fiction and reality, between the balance of the subjective and the objective is that, and all within a spatio-temporal sphere itself.

In support the rehearsal concept we present a series of "ex profess" reflections that arise for the documentary.

The methodology that we apply to start the design of the content is based on an ontological approach such as the study of "what is."

However, this tends to be a duality in which there an infralight relationship is produced, such as "it no longer is" what "it could have been".

These basic concepts are the starting points of the project's plot and at the same time delimiting and centripetal force of any possible dispersion.

Other scenes generate the continuity of the concept, such as the unsuccessful attempt to find a suitable word by means of written and overwritten words until being unreadable. Drafts that reveal a disregard to become something. Drafts as a trace of a gesture that will never be read, signs that contribute to the abolition of capital through a string of graphics.

The characters handwritten on torn paper floating in the river, which in turn are erased by the effect of flowing water. Fragments of paper submerged and held

between a group of branches and boulders of the river are blurred by the passage of water and time, etc.

Another highlight of our story is related to the natural elements of earth, water, fire and air. Our aim is that the main character interacts with these elements beyond their utility dimension.

The sequences with the elements we want to finish with a staging that makes visible the "gesture" on the matter. We must achieve a certain magical transfiguration of reality, playing between objectivity and subjectivity. We insist on placing ourselves at the intersection generated by playing, at the intersection of the outside world with the inside world.

Characters

The project does not stem from wanting to find or create a story, it stems from finding people rooted in the earth and protagonists of their own history.

All the characters in the rehearsal documentary are the product of self-determination before the social and cultural conditioners that live. They share a common characteristic that dignifies the deep love and respect for nature and our territory.

The main figures of this project have looked for its specific characteristics, which are based on the honest and qualitative activity of their work.

The main character, RAMON BOSCH, is interested in the essential vision of poetic fact and reflective capacity to highlight the dialogue between idea and language (between philosophy and poetry) ².

We do not want to reflect the personal reality of our character. It is about the character's involvement and contribution to the construction of a subjective reality based on the reality of natural things.³

Note that creativity related to the poetic task does not arise from articulating words under the manipulation of language, but it starts from a mental experience or emotional states associated with the tasks of daily life, such as farming.

We exclude any conscious intention of flattery or any kind of cult of the individual. Nothing is further from the approach than projecting any sign of vanity; we want to reflect sincerity and simplicity.

The individual lives in his claim of personal freedom in an isolated farmhouse in Empordà, surrounded by nature in a world with a disappearing sun. Surely it is a whole way of life, a world that disappears, a rough life transmitted in verses and a daily mood that we want to achieve in the film and the transmedia project.

A second main character of the documentary, which could certainly become the star of another project is CARLES ALONSO. He lives in a stone house,

² Jaume AULET, prologue by Ramon BOSCH BOADA, *Contrallum*, third and last book published, April 2014, Seville, Punto Rojo Libros.

³ Gabriel García Márquez said: "My biggest problem was to destroy the demarcation line that separates what seems real from what looks fantastic since the world that sought to evoke this barrier does not exist. Also the language was deeply difficult because the truth does not seem true simply because it is, but how it is said."

in a remote corner of Albera in Empordà: Vilars d'Espolla. A landscape of contrasts, slate and the northern wind, vines and vineyards, olive groves and forests of cork oak.

Carles Alonso is a winemaker who knows the truth about the art of winemaking. He has knowledge of his ancestors who chose the land of Albera to cultivate vineyards near the sea.

Carles produces radical wine due to his respect for the laws of nature, without any chemicals or standard manufacturing processes. The grape vines are not rinsed, because they grow among the native flora; they are not fertilized, watered, the sprouts are not removed, just some pruning in the summer. No sulphites are added to the wine, no filters, no yeast, sugar ferments, not corrected or clarified. The wine, at room temperature, is produced by spontaneous fermentation in vats of glazed ceramics that he himself built.

Carles transports a mineral world with the organic synchrony that is patient with the passing of time. He transforms the grape vines grown as wild fruits with flavours of a long ageing, "that surely" were tasted by speechless Phoenicians, Greeks and the Romans themselves of Emporion.

The star of the cast offers with his participation the possibility of accompanying him in the natural process of cultivation throughout the natural cycle of growth, maturity and harvest.

It is comforting to be able to highlight the participation in the project by MANEL NART and his family, bread bakers at the wood-fired bread bakery Can Casals. The bakery is located in the valley of Mieres, a town of 350 people, more or less in the middle of a mountain overlooking the entrance to Garrotxa Volcanic Zone Natural Park.

Milo is our master baker, using criteria developed by sensory experience with the passing of the years and extensive knowledge of artisanal food.

With Milo we begin to deal with the creation of bread, one of the key elements of our proposal, because it has a combination of the four elements of nature. The water to make the dough, the salt that binds us to the earth, the air to construct its gaseous fermentation and finally the fire.

But Manel reveals an appreciation that is less predictable than what we might expect. It deals with fire, but not only fire associated with wood oven cooking, but also the sun, which is what makes it possible, at the peak of heat, reaping what is sowed without moisture. The star, with its energy that radiates, maturing the wheat, rye and spelt, with its gold iridescence colours from its own life energy.

For Manel, the work and his relationship with the environment is a "whole", that goes beyond a cost-effective productivity. There is a communion need, almost ritual, with the environment; one day a week he goes into the forest to cut and prepare hillside pine for baking bread. Scraps of premium wood suitable for nourishing the essences of vegetation that together with the careful selection of ingredients provides a bread character.

After grinding in the mill stone, we plan on staging a scene, grouping together the main characters of the film in Ramon's modest farm house to make and bake bread with the help of Manel. An elaboration of handmade bread: kneading by hand with water from the mountains, fermented with yeast, and an important tool like Manel, a "chair" to respect the patient time for fermentation, and finally, the baking in a centennial wood oven.

Lastly, we will highlight the last character, Ramon's neighbour that lives in Cistella. His name is XICU BONAVENTURA, close to 70 years of age, a sheep shearer by trade. He lives alone in a house located on the hill of a mountain, a house half in ruins with two floors and medieval remains. On the ground floor there is a stable with a calf and stables for sheep and goats.

His livelihood, within a certain marginalization, is linked to the natural resources of his environment: wild mushrooms, hunting and livestock activity. The closest neighbourhood consumes his livestock by means of the meat butchering process. Even today, on the site you can still hear the death rattles of the livestock.

Xicu has an intuitive knowledge, a result of his direct experience with life; everything that exceeds the limits of the senses seems to have no interest to him, and he even seems indifferent to moral or cultural questions. Xicu and Ramon share a neighbourly friendship and sporadic work issues. They share an environment, but nature communicates to both by means of unique and different codes.

Transmedia formats

The "Belonging" project includes different transmedia formats to complement the documentary film independently with the following objectives.

- Achieve a reflection on the possibilities and the tools available to us to achieve new habits of access to cultural content.
- Combine the genre of philosophical reflection with test documentary films by means of new formats and emerging technologies for everyday use.
- Build a participatory and immersive narrative.

In the following, we propose the general rasterizing with the possible interactions for basing the transmedia content, the documentary film and exhibition activity.

Media	Link	Support	Content
Tablet Mobile phones	App Exhibition application	Text Outlines	- Offers tour scheduling relating to different items or concepts.

Media	Link	Support	Content
Tablet Mobile phones	Exhibition application	Text	- The user-viewer can interact with a set of queries concerning the landscape and territorial identity from ecological and environmental values.
Media	Link	Support	Content
Tablet Mobile phones	Access protocol by means of sensor	Video subtitle Text Voiceover	- Accompanied by a critical commentary that illustrates the interpretation and context. - Provides routes associated to the transmedia and documentary project related to the territory. Ex.: The Walter Benjamin Memorial in Portbou

Media	Link	Support	Content
Tablet Mobile Phones	QR Code	Text	- Access to the spoken word and/or printed word. Enable downloading and taking away poems from the author.
Tablet Mobile phones	Instagram App	Video	- Proposal to create a sensory experience with the user-viewer. Short stories about objects related to the five elements and resources of bread, oil and wine.

Media	Link	Support	Content
Printed documentation	Classroom	Text Critical comments Illustrations Photography	- User-viewer can pick up several printed texts and/or illustrations to bind their own book.

Media	Link	Support	Content
Internet	Website	Text Video Photography Illustration	<ul style="list-style-type: none"> - Expanded information on the display and documentary sequences. - Content related to aesthetic considerations will be incorporated. - Crowdsourced authoring through social networks. The reader-viewer participates as an architect in the exhibition process adding new reflection content and/or registration of an aesthetic experience. (text, photography, video, drawing...) - Recording of the creation process and growth of the sculpture/cultural space. - Development of the game/contest for the publication of a collective book. - Dissemination of activities, etc.

Conceptual organization

