



S.E.E.D

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EXTRATEMPORAL
EXPLORATION
DEVICE

SINGULARIDADE
EXPERIMENTAL
EM
DEVANIEO

THE EXPERIENCE

2.1 – Chapter 01
Parallel Biome Hypothesis

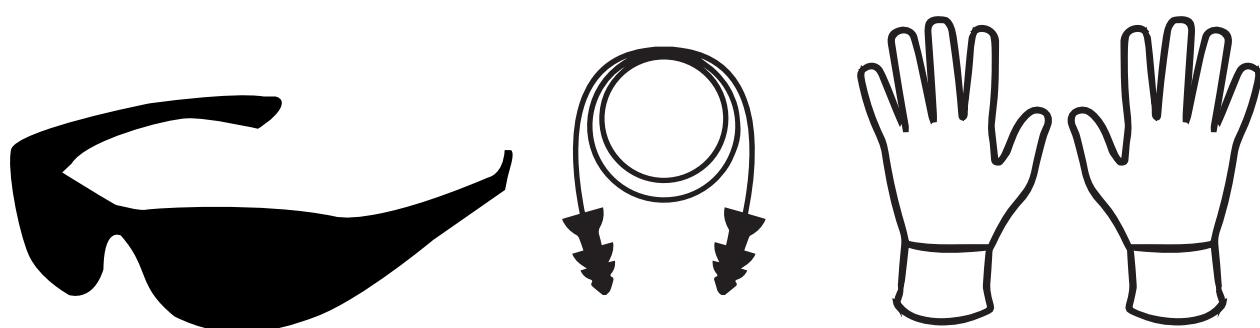


As the first chapter of the S.E.E.D organization, we present the Parallel Biome Hypothesis. The idea of constructing a cooperative experiment of progression of stages, with a climax-point of interaction between all the participants of the experience. The hypothesis starts with the idea of the parasitical machine inside the natural landscape. The role of information, its parts and displays, wires and frequencies floating and spreading its dominance around the organisms that preceded existence. Urban dynamics of occupation of space divided unequally by those who build it, yet constantly coexisting. Technology introverts nature, and humans take the in between, surviving anyway they can.

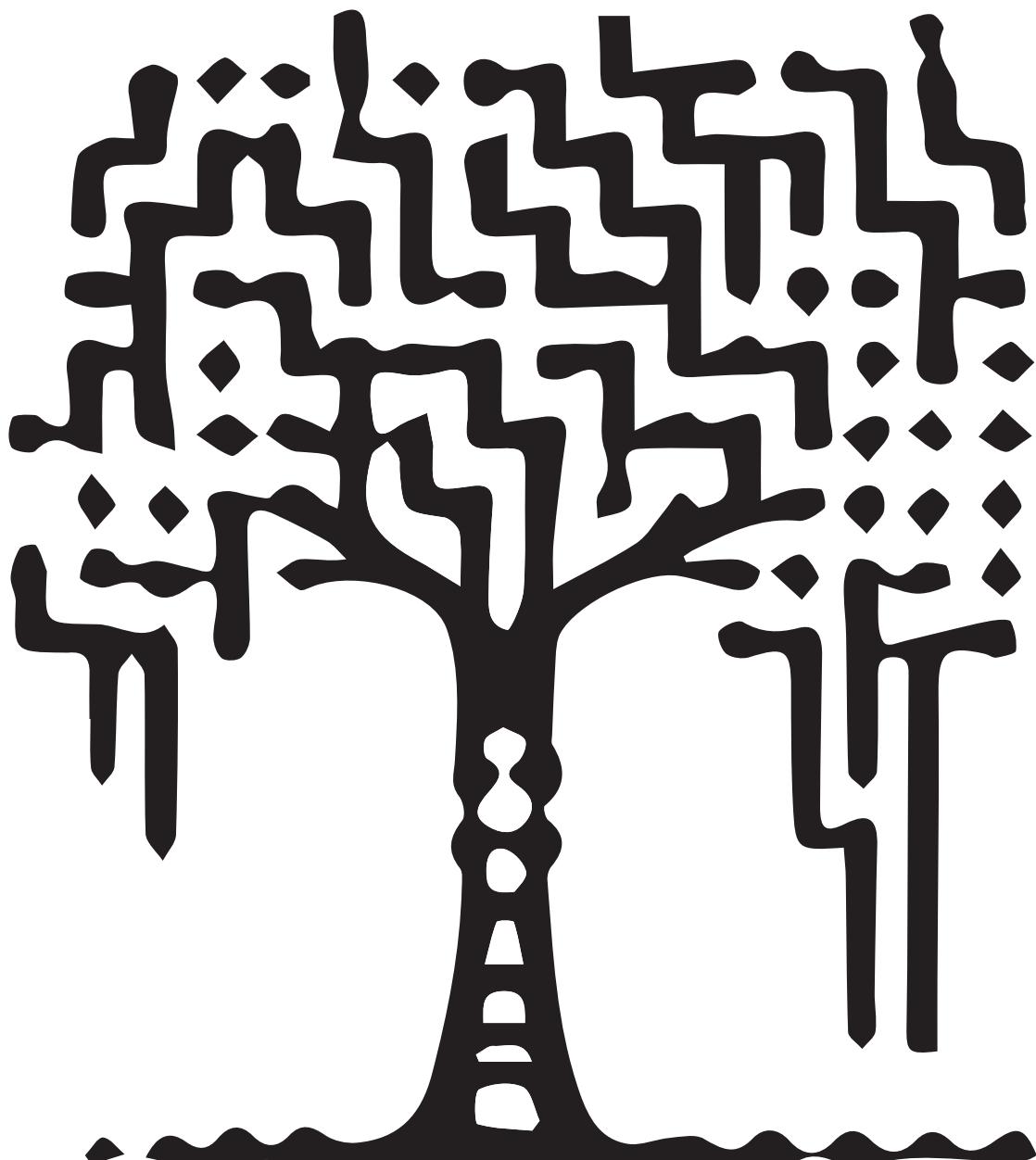
Chapter 01 proposes a bio-cyber experiment, as the birth of the S.E.M, a symbolic relation between that which is organic, and that which is technological. As a first stage, one who proposes to enter and participate on the chapter must go through phase 01, recognition. This initial stage will make sure to capture a full body picture of the participant, as well as a contact digital phone number of which a message can be sent. The message will be a AI re-processed file as and ID of the identity being interpreted by machine. This participant will also receive a small zip-lock industrial manual kit of apparatus proposed for use by the organization as a necessary item for entry into the main room. Inside the kit, there will be the operations manual, with a map / informative zine print, developed by the SEED team, as well as:

- A pair of sunglasses, black
- A pair of earplugs
- A conductive contact-glove

All participants are advised to bring pen drives or any type of flash drives for archiving media all throughout the experience that will be shared through different outlets.



The central organism of the concept behind this experience is the tree, an actual living tree that will be put through different electrical contact measuring methods, and contact microphones, to be connected to a sound-general input that feedbacks noise with every human touch, back to the main room in speakers. In a given moment of the experience, all the participants are invited to collectively conduct the electricity through the system, touching the branches, leaves and parts of the tree, like a collective sound performance. The wires that come from the tree also form paths that lead, each individually to 4 different rooms that stay connected to the tree in the center of the warehouse. With glasses on, ear plugs and gloves, one is inserted fully into the cycle of reality that represents this experience, and collectively fulfills a part of conducting this cycle of magnetic and electric energy in a feedback of sound and visuals that brings all together in one.





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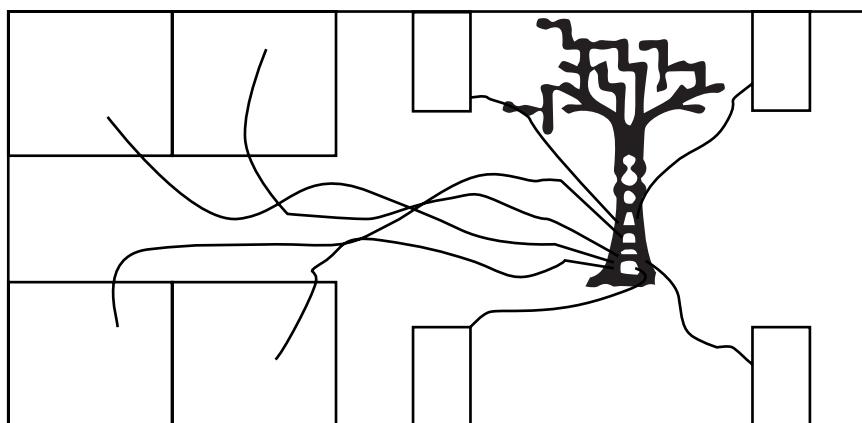
2.2 – Conceptual Thinking
/ Descriptive Visualization

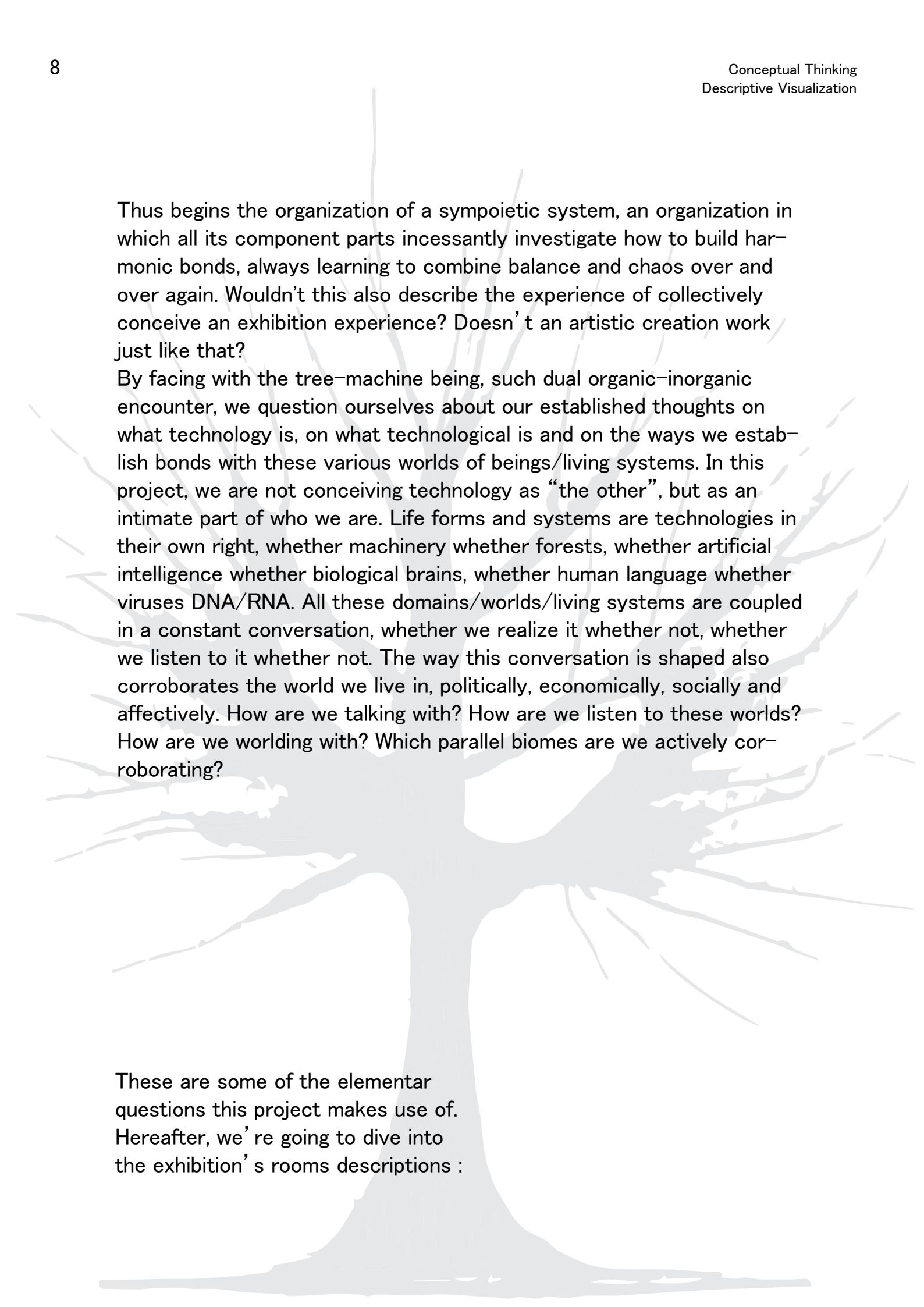


Conceptually, the exhibition project “S.E.E.D – Chapter 1: Parallel Biome Hypothesis” starts from the germination of an organic–inorganic hybrid being/system:

The convergence of “tree–technology” and “machine–technology”, both ways of producing forms of thought and life imbricated in the same being, conjugated in the same body, resonating the confluent movement that originates the SEED.DAO as a new form of collective life, as well as our wishes for this exhibition. Such hybridization of systems constitutes the interface of common thought that feeds the discussions and desires of SEED.DAO, materializing itself in the heart of the exhibition, abstractly and concretely.

Emerging at the center of the exhibition space, the hybrid being “tree–machine” is thus composed of a living tree, to which mechanic components are coupled, such as wires, cables and plastic/metal parts, delving into its roots, sap, stem, branches, crown, adding to the organic body of the tree other materialities, functioning and scale. Grounded in an appropriate container, such hybrid being has the extension of its roots elongated by these inorganic prostheses, sneaking through the other 5 rooms that draw the exhibition route – these rooms are going to be described in details later. The wired roots flow into the territory of these rooms like the tissues of a plant writhing avidly in search of nutrients in deep soils, or even blood vessels that irrigate such domains with vitality of ideas, stirring connections of meaning with the scenic space of the exhibition and with the artworks that integrate the experience.



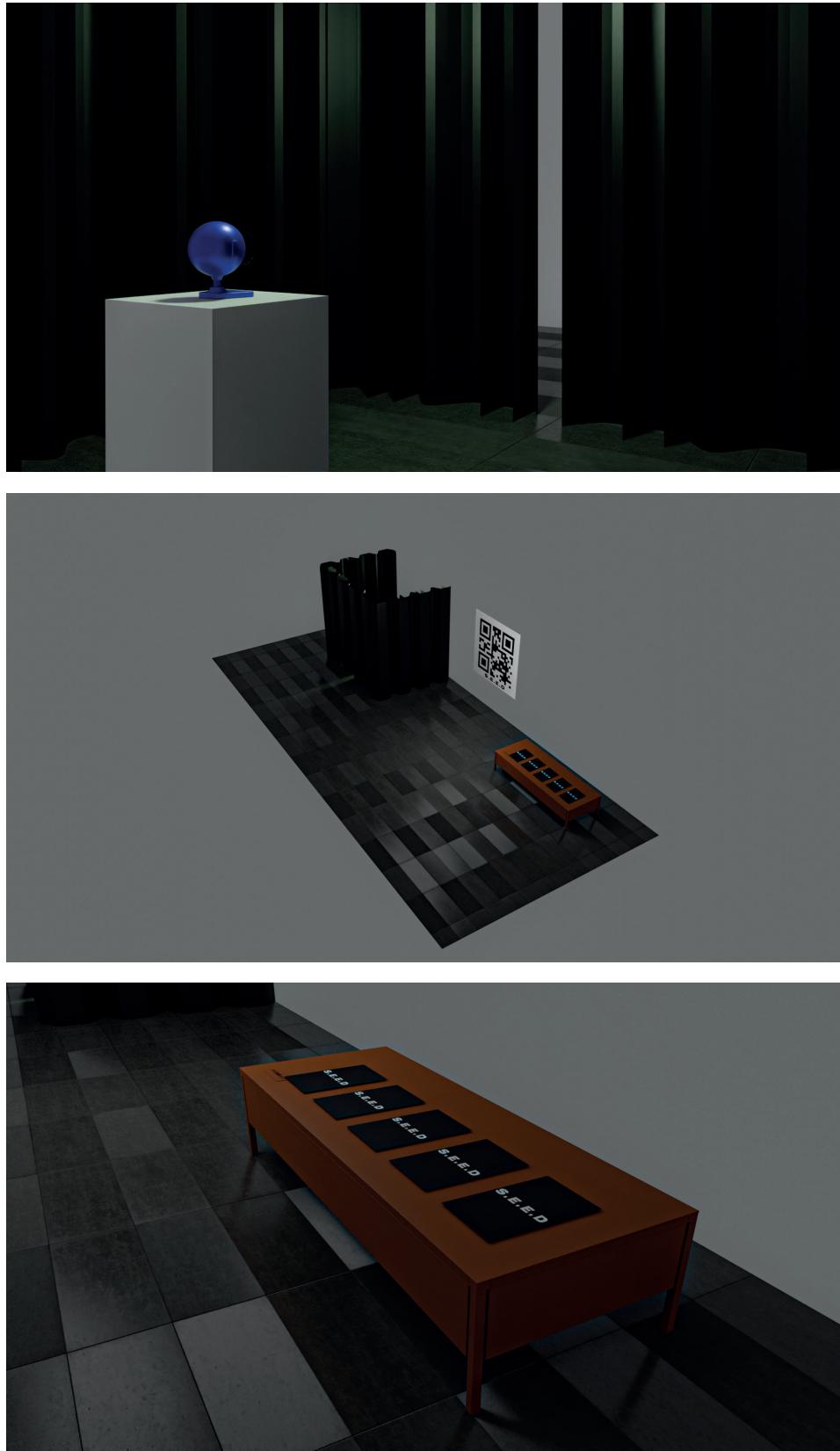


Thus begins the organization of a symiotic system, an organization in which all its component parts incessantly investigate how to build harmonic bonds, always learning to combine balance and chaos over and over again. Wouldn't this also describe the experience of collectively conceive an exhibition experience? Doesn't an artistic creation work just like that?

By facing with the tree-machine being, such dual organic-inorganic encounter, we question ourselves about our established thoughts on what technology is, on what technological is and on the ways we establish bonds with these various worlds of beings/living systems. In this project, we are not conceiving technology as "the other", but as an intimate part of who we are. Life forms and systems are technologies in their own right, whether machinery whether forests, whether artificial intelligence whether biological brains, whether human language whether viruses DNA/RNA. All these domains/worlds/living systems are coupled in a constant conversation, whether we realize it whether not, whether we listen to it whether not. The way this conversation is shaped also corroborates the world we live in, politically, economically, socially and affectively. How are we talking with? How are we listen to these worlds? How are we worlding with? Which parallel biomes are we actively corroborating?

These are some of the elementary questions this project makes use of. Hereafter, we're going to dive into the exhibition's rooms descriptions :

ROOM O – REGISTRATION / LOBBY



Registration Room
Plan

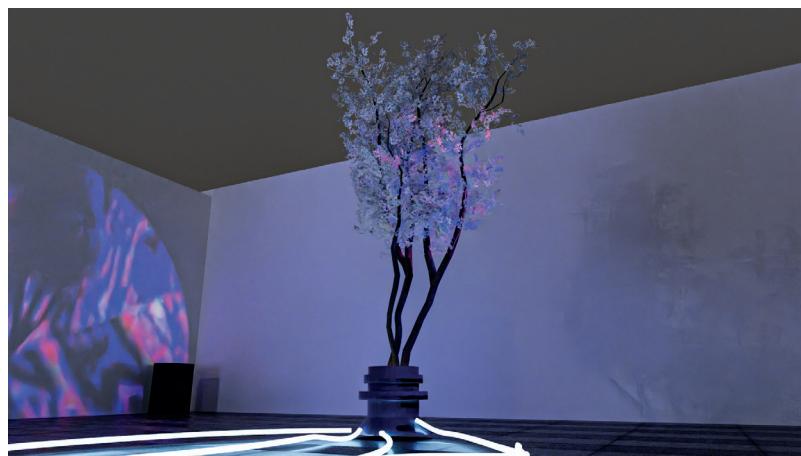
ROOM 1 – DECENTER ROOM / EYE-LICKING

DECENTER ROOM / EYE-LICKING refers to the first exhibition room in “S.E.E.D – Chapter 1: Parallel Biome Hypothesis”. By crossing its entrance, the environment surprises us with little devices, tiny screens – of smartphones and mini tablets –, emerging their oscillating lights in a totally dark ambient; some of them are intact, others seem to be broken. The only source of light comes from these numerous bright screens, proliferating throughout the room.

While we’re fading ourselves in this dark room, the points of luminosity gradually reveal themselves to be inviting, within our eyes’ reach, but not always within our hands’ reach, sometimes within our toes’ reach. Scattered irregularly, the devices create diagrams of screens on the walls and floor of this room, varying in longitude and latitude, vertically and horizontally. Visitors roam the space locating the different constellations of screens, grouped in asymmetrical amounts, displaying the artworks in video that constitutes this room experience. A space that has many small eyes; a living being with a numerous optic-motor nervous apparatus. The time of being submerged inside a mouth, being tasted by the nervous connections of its ravenous dark tongue.

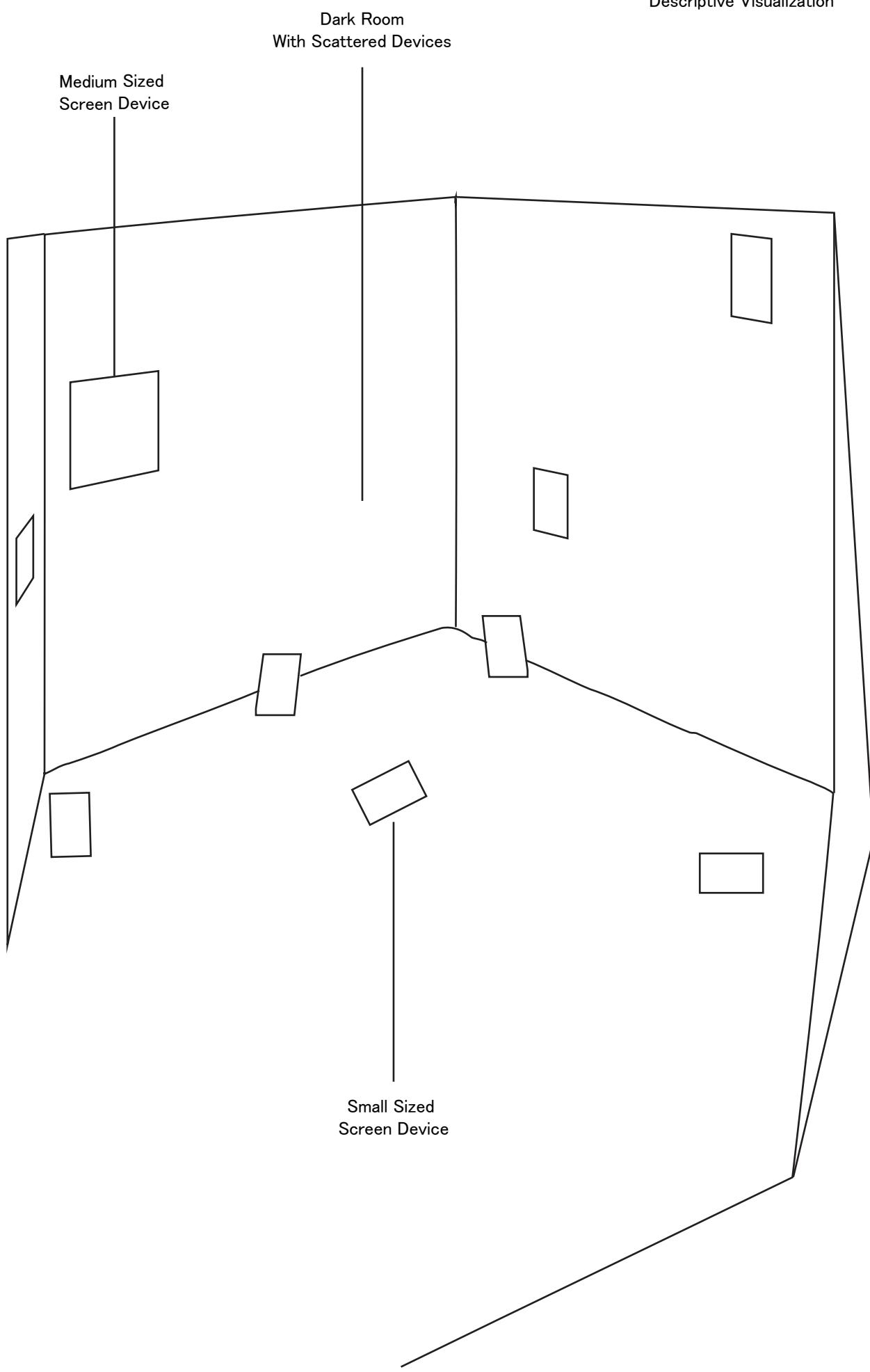
By describing such experience, we immediately assembled the eye fly. It’s the common name for several species of tiny flies of the genus *Hippelates*, of the Chloropid family, which have the habit of licking the corners of the eyes of humans and other animals, sometimes causing ulcerations and infections. They are also known by the names: EYE-LICKING.

ROOM 1 – DECENTER ROOM / EYE-LICKING

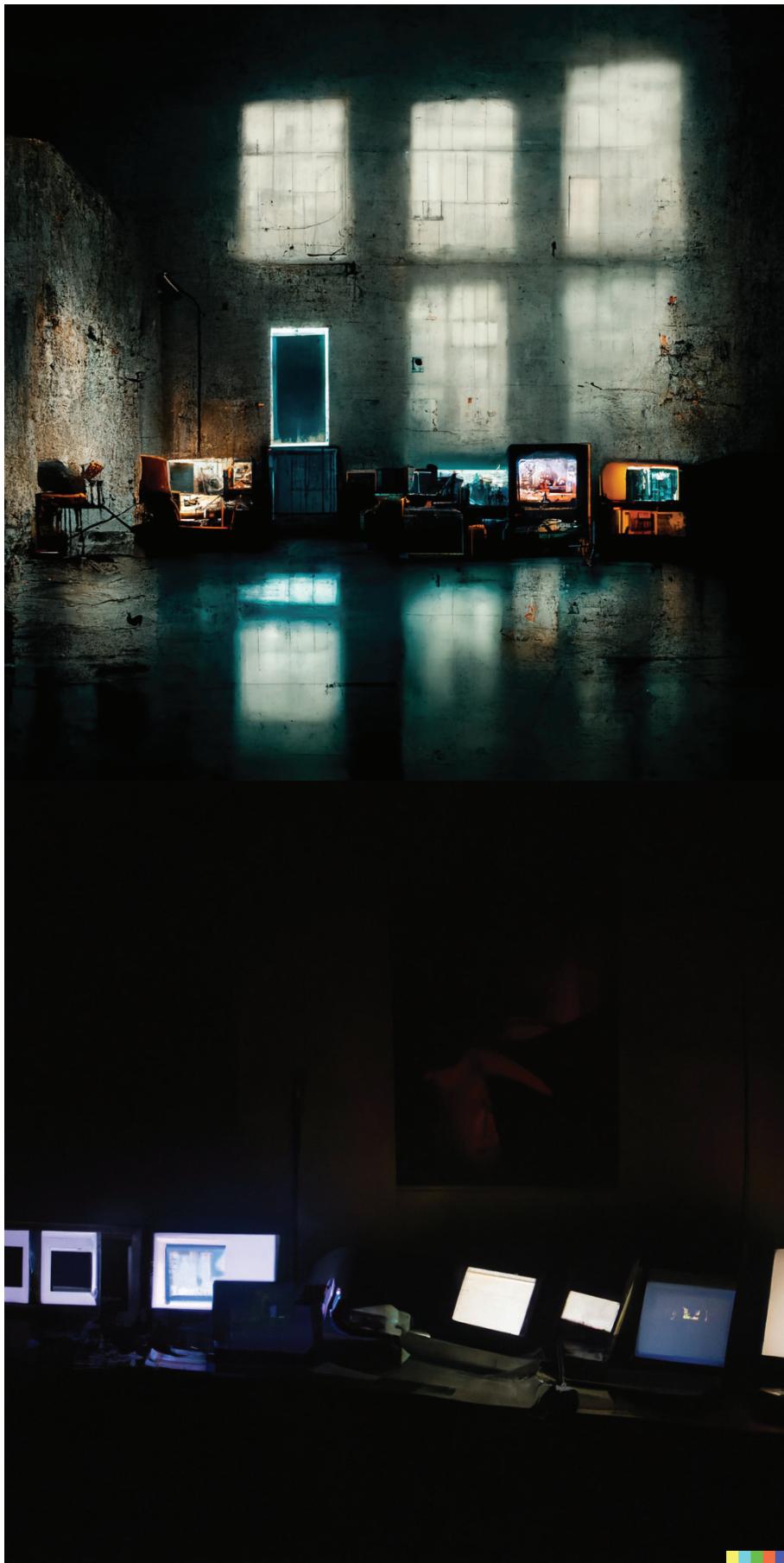


Warehouse Space
Pictures / Lobby

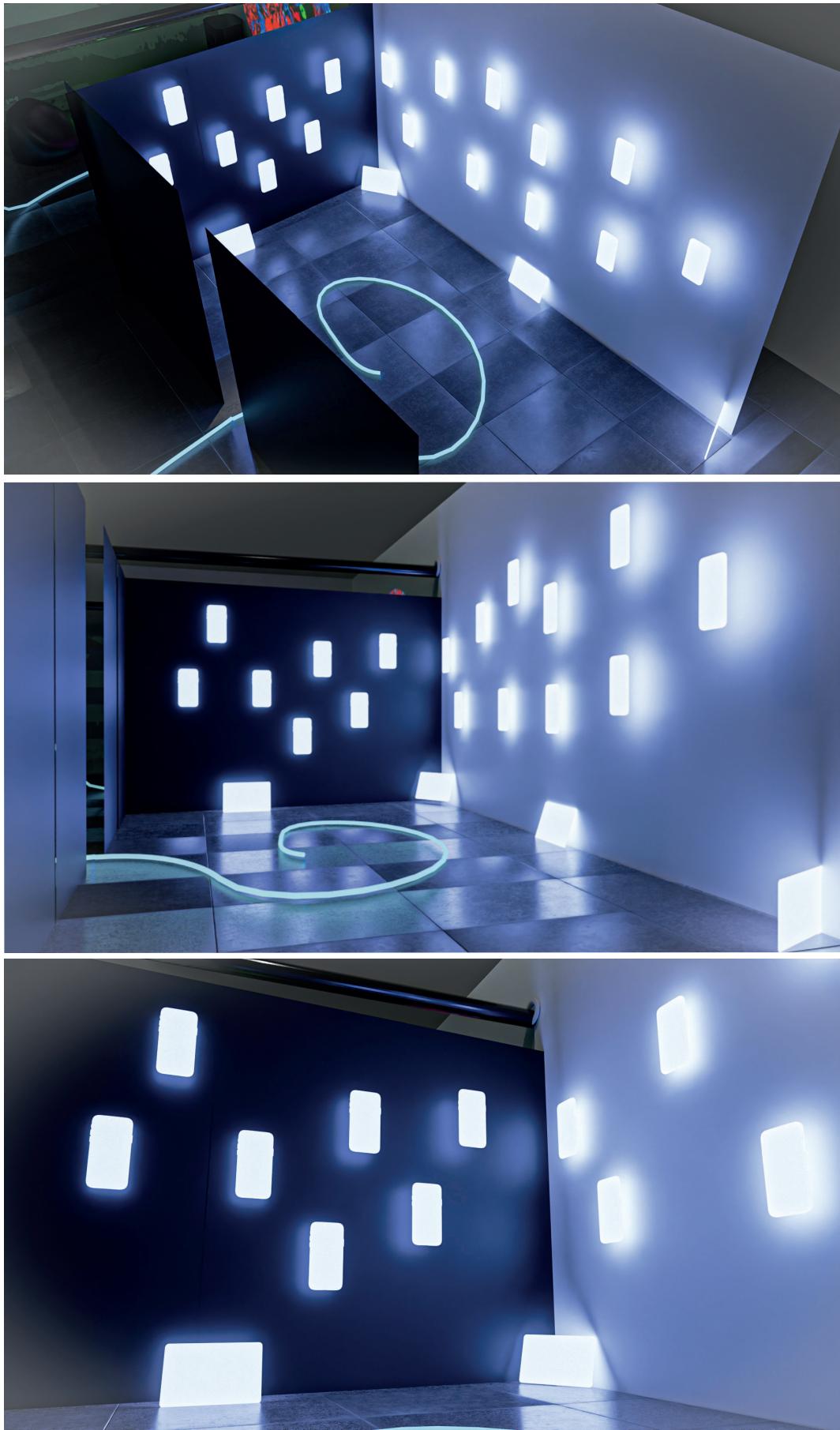
ROOM 1 – DECENTER ROOM / EYE-LICKING



ROOM 1 – DECENTER ROOM / EYE-LICKING



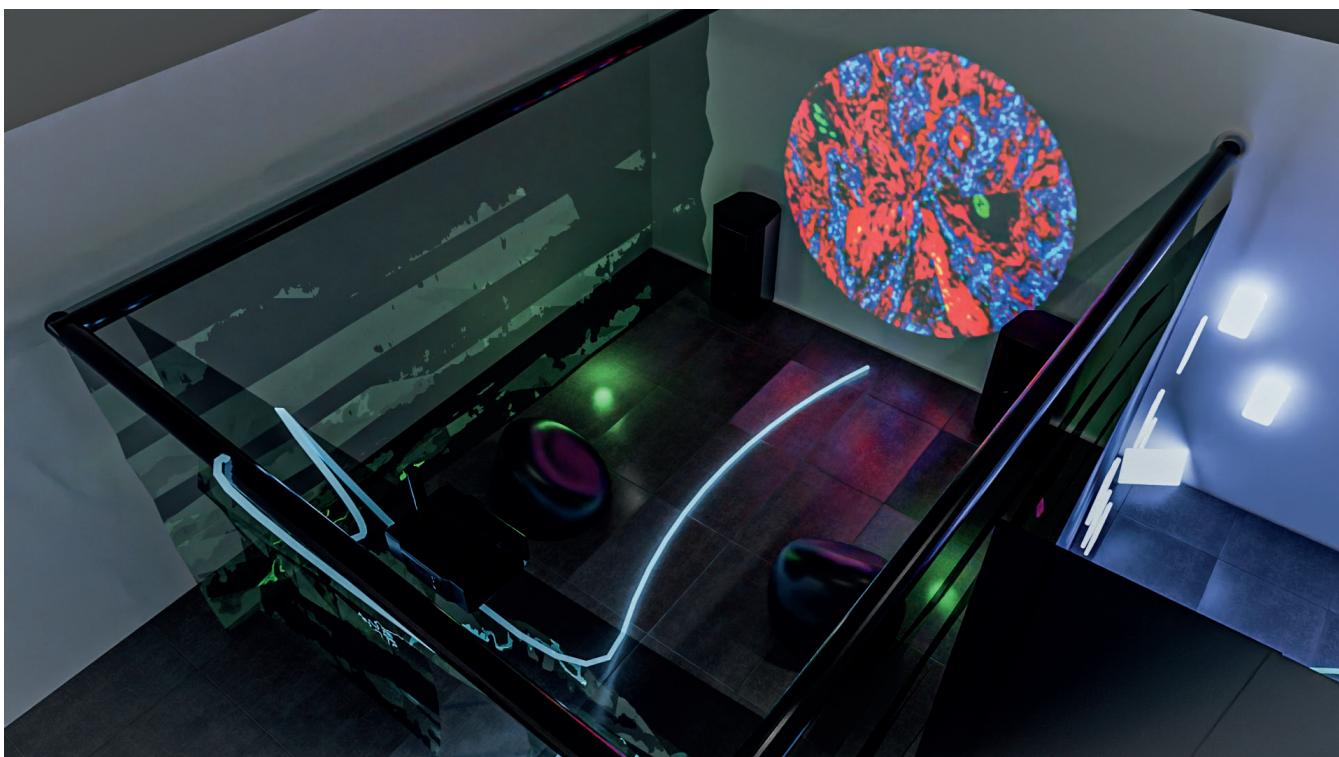
ROOM 1 – DECENTER ROOM / EYE-LICKING



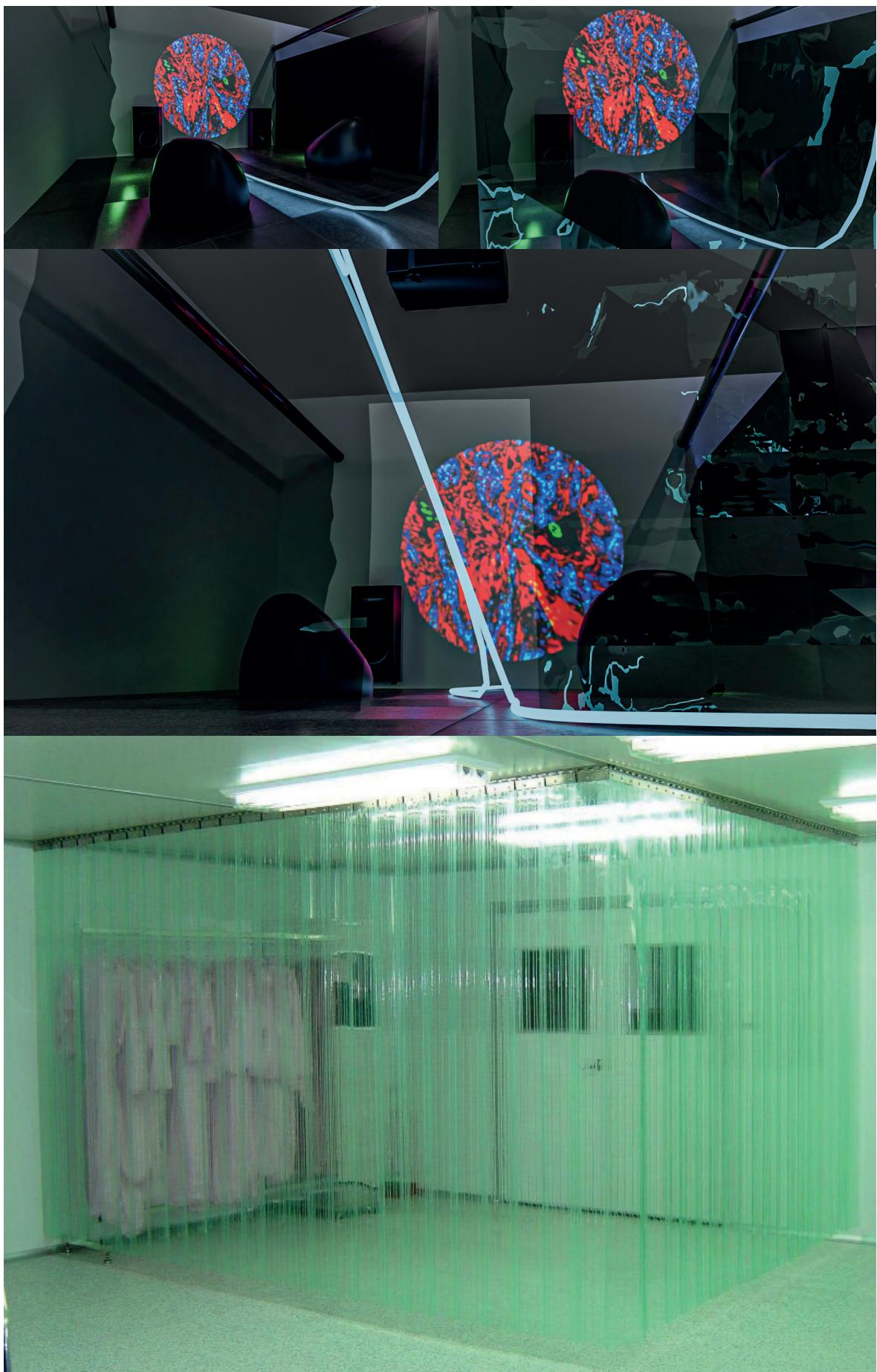
ROOM 2 – I
RESET – LEARN > DIVE

After being presented with the intention of the exhibition , its time to have our senses reset in a triage chamber. In this room that starts diving into deeper waters, we have already learned to use our new senses, as if we had been reseted. This room already makes clear the progression of the seed germination effect, where immersion through the senses is activated in the body.

Surrounded by plastic/veil curtains, we can see from the outside what's inside, but we only see it clearly when we're inside the room. The room invites us to be comfortable inside it, a cinema room, with beanbags. Comfortable, but being watched from the outside. Comfortable, but always alert.



ROOM 2 - <> RESET <> LEARN <> DIVE <>



Do you remember the feeling? When you are a kid walking into an empty office after an ordinary day at work from your parents. It's 06:30 PM in the afternoon. All the employees have already left.

The central air conditioning remains on.

You take a deep breath of that corporate scent. Your preferred room is the Main Servers room.

Watching and listening to all red and green lights grid, being invaded by the quiet white noise that the servers exhale when breathing. Your responsible adult almost always stays late in your dark room, you can only see the reflection of the screen light on your cloudy glasses.

You then first look at terminal–desktop number 00023.

It was the first contact with this type of tool.

You pull out the blue upholstered chair.

You sit comfortably.

When you touch the mouse, your heart starts to race.

A green and black screen appears asking if you want to create a "NEW LOGIN".

It's your first time creating an account.

NEW LOGIN:

PASSWORD:

You hit the ENTER.

and you're already here.

The timeless warp room.

ROOM 3 – LAN HOUSE CARETAKERS

You are accessing the central operation headquarters of the S.E.E.D Team. You never forgot that smell, it trully helps to get the mindset stable and the connection online.

The old but clean carpet on the floor is the foundation of this room. 3 desktops from the 90s–2000s with custom OS HUD, available for access via a password. The gameplay is like accessing these secret terminals. Passwords can be obtained in other parts of the space. These terminals will have folders with secret documents. The folders contain files in a compiled archive made by SEED. Metaphysical, spiritual, occult, and scientific studies on consciousness. The images generated in other sectors of the experience will be there as well, studies by the team to assemble the exhibition, like a process file terminal. The exhibition's secret cameras interface is also available. The visitor can download all content with one click (FULLDUMP) on their own flashdrive.

Artwork in NFT format can be freely accessed on 2 other desktops with large CRT monitors.

On a wall you can see the panel with the rhizomatic representation of the organization's research, red threads connect the dots like a 90's investigative movie panel on conspiracies.

The coffee table with the remnants of last night's meeting is still there. A large black leather sofa is the point of relaxation.

An old cassette radio plays current hit pop songs in an analog slowed down reboot, creating a sound installation in direct reference with the chop n screw vaporwave hypnagogya element culture.



ROOM 3 – LAN HOUSE CARETAKERS



ROOM 4 — PARACOSMIC ACCUMULATION CONSTRUCT ROOM (ISOLATION)

The room is made up of a space, not very large, where screens and mini digital, sculptural, printed and graphic display devices are combined with simple, roomy, white lighting. Within this delimitation, there is a process of accumulation of various objects, debris, garbage, and information that is compiled in order to refer to the human occupation reclusive within a space, in the age of hypermedia. These objects, sheets, and parts of chaos blend together in order to "camouflage" the works and canvases in the midst of everything, making the entire environment become one. The representation of digital works in this way explores a point in the line of reasoning followed by the exhibition as a whole. The conceptual and physical progression between the spaces that surround the tree in the center, plays the role of offering evidence of the parasitic process between technology and art / physical–mental state of those who propose to produce, study and reflect on in the current context . Reclusion combined with the process of digital self–representation is a phenomenon that is becoming increasingly common in several ways, whether it is marketed through streams, or professions that demand a prolonged online presence, or even through anonymity in favor of niches of individual identification in a search for the ethernet immensity. All art, design, advertising, and content are mixed in a great amalgamation of information introjected by the retina at increasingly accelerated speeds. Meta–dividing attention, focus and diving, the absorption process itself becomes part of a collectively dissolved identity, cooperating with artificially generated thoughts.



ROOM 4 — PARACOSMIC ACCUMULATION CONSTRUCT ROOM (ISOLATION)

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Conceptual Thinking
Descriptive Visualization





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2.3 – Curation and
Collaborative Structures



Who are the seeds?

This is what our curatorial work propose to find out.

We can think of the works that will be exhibited as the seeds that will make something germinate. What we want it to grow can be understood as a force matter and anti-matter. Matter is the result of an idea, a channeling; and an anti-matter is the extension of the antiparticle concept of matter, which is created in the universe as a result of the collision between high-energy particles, as occurs in the center of galaxies.

There are works that articulate two paths that are always in contact: The materialization of the spirit and the spiritualization of matter. The junction between these two activates a high power that expands from the individual to the collective, and through that he manages to access an unconscious layer, which is brought to light through the materialization of something. We believe that the artist's work is extremely important within a society, for its task of bringing to the world something that needs to be said and visualized.





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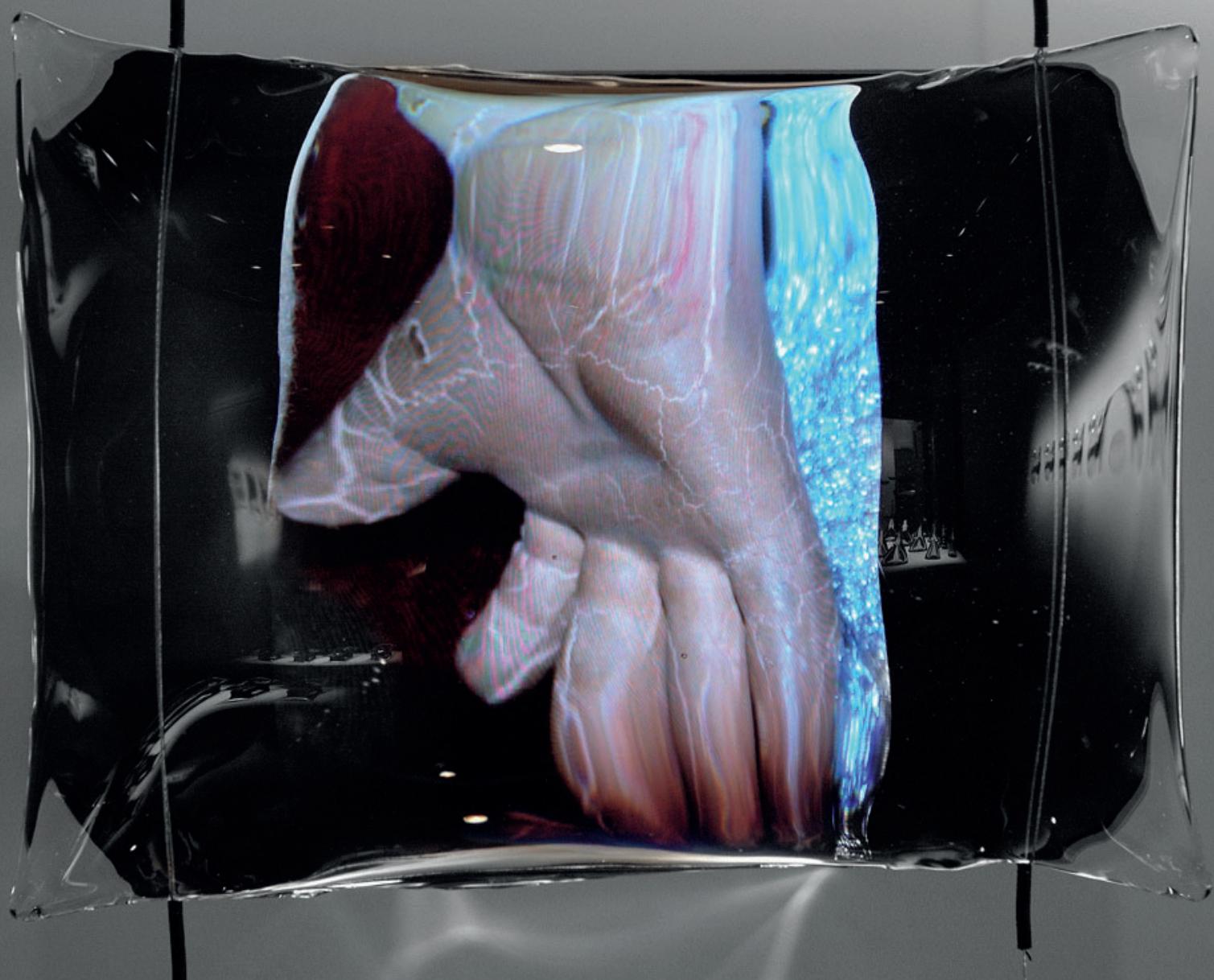
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2.4 – AI Research / Visual References









ELECTRONICS HUB

