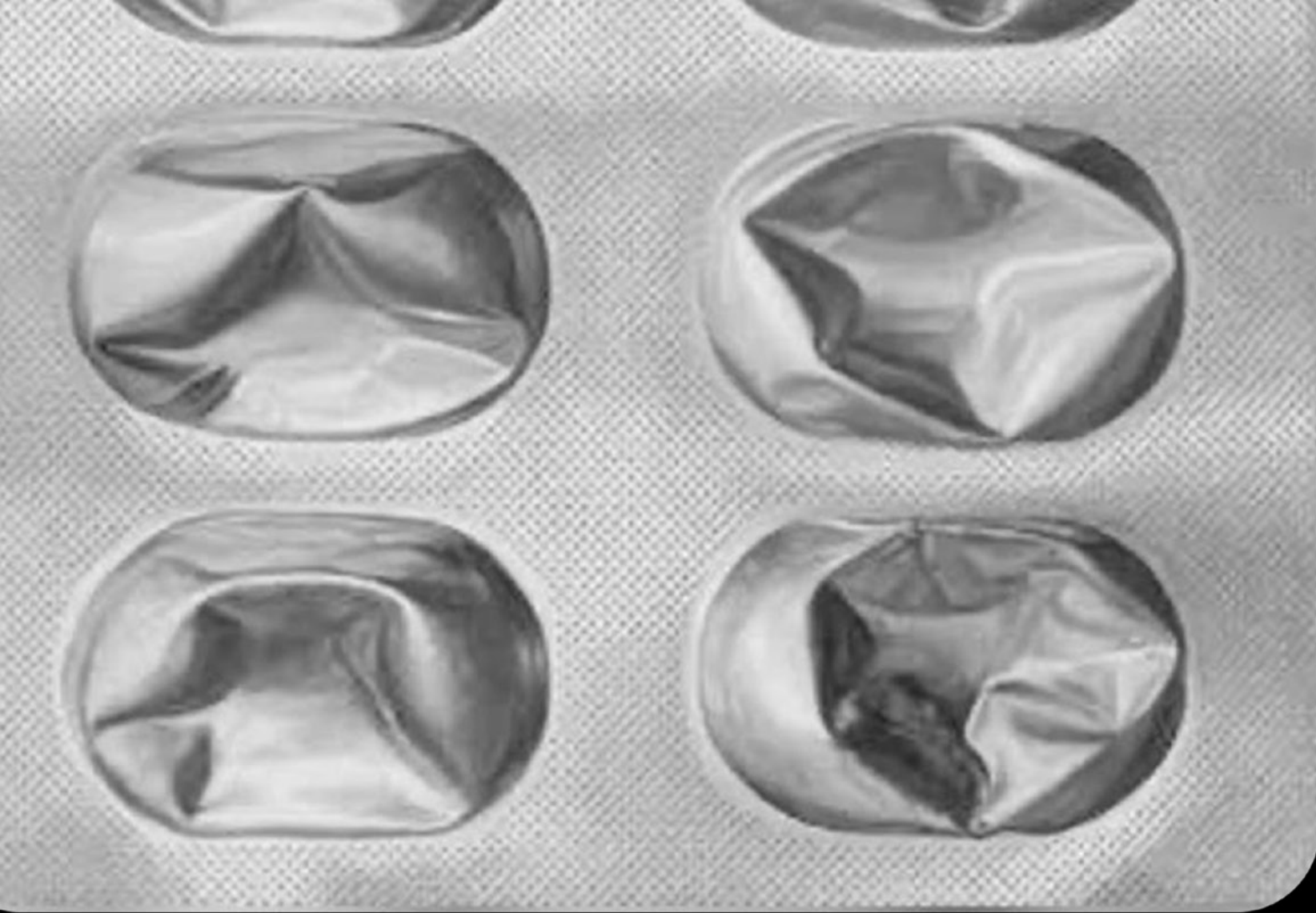


‘Portfolio’

Drug name: isd#0311
Drug use: MA interior &
spatial design
Drug dose: unknown
Best before: Jan 2024



INGREDIENTS



Love



Religion



Robot



Observe



Human



Games



Create



Tech



Joke



Daily



Justice



Body



Death



Rules

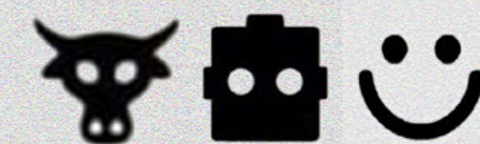


Nature

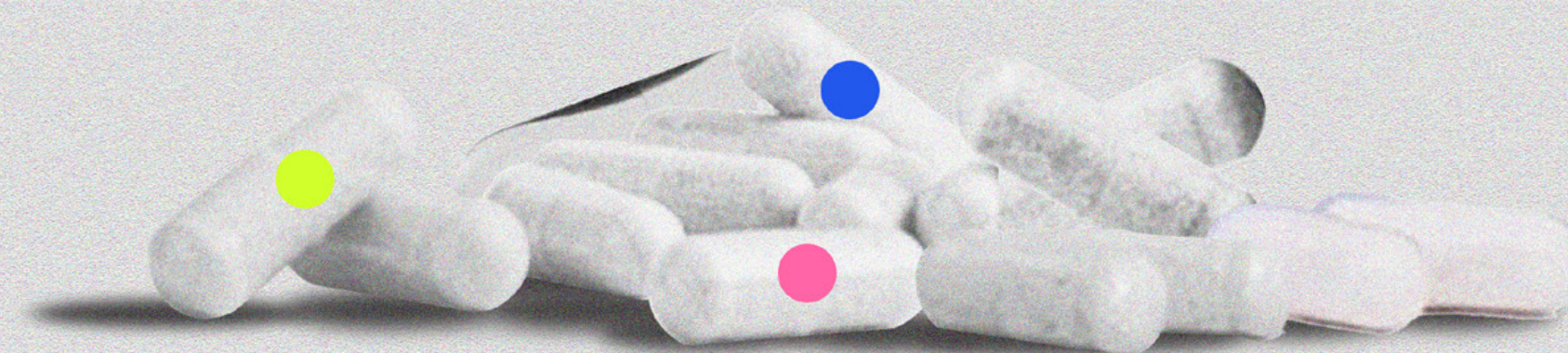
THank you for your order , Enjoy.



Addressing the severe economic pressures and escalating mental health crisis facing British farmers, this project constructs a speculative "perfect farm" as an immersive sanctuary, accessible through a tavern. Participants can choose to remain in this fabricated world of psychological comfort or return to their harsh reality. The farm serves as a social engineering experiment through four zones: the "House of Cards" (customized society), the "Circular Showcase" (assembled life), the "Auction House" (consumer rituals), and the "Grassy Slope" (personality shaping). Functioning as a "critical utopia," this project interrogates control and the commodification of life, while exploring escapism as a response to psychological distress and reflecting on the roots of our real-world crisis.



< a farmer called York forget how to die >



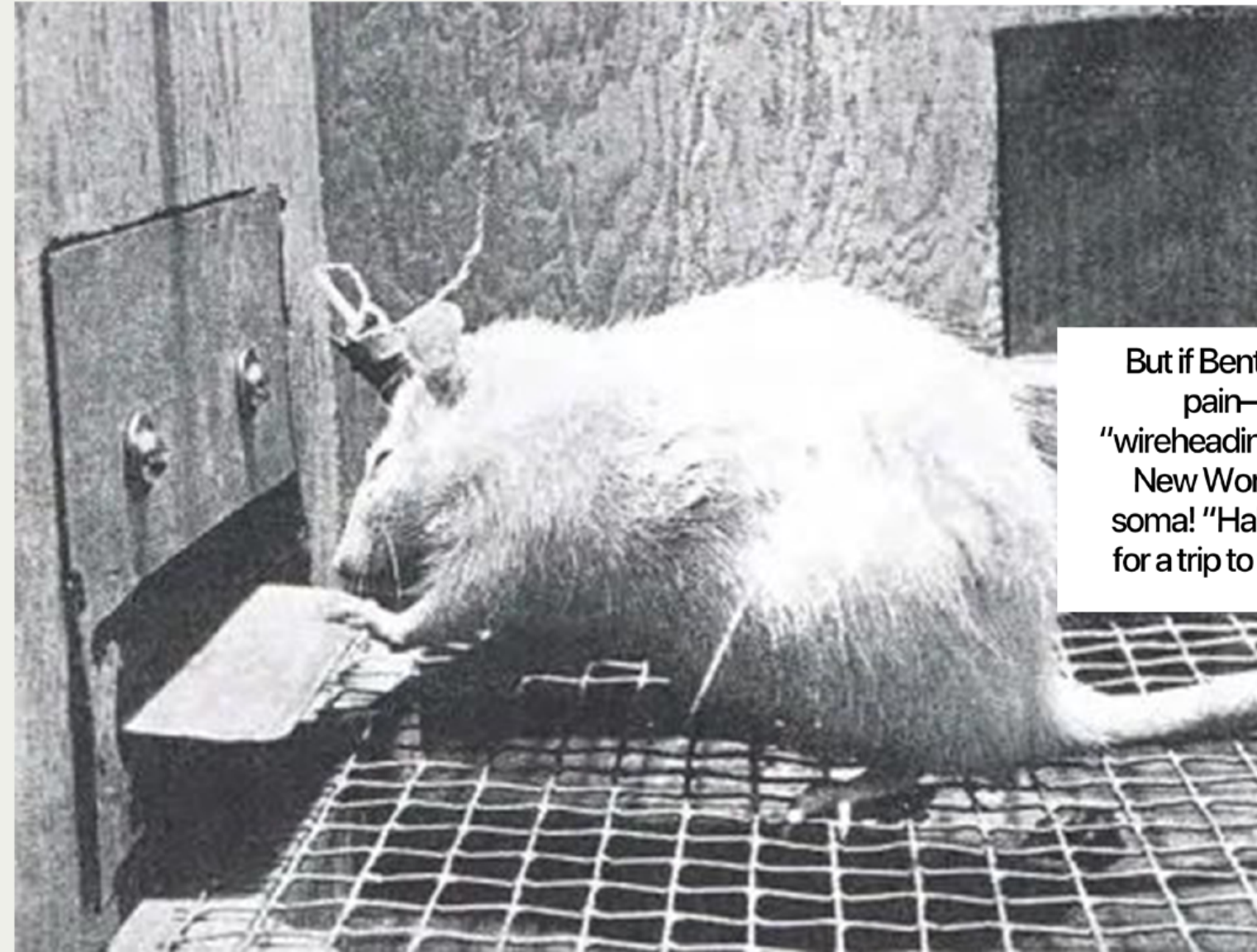


MISS CLARKE
*THE ASTONISHING ENGLISH ROPE DANCER, ON THE
ASCENSION AT VAUXHALL GARDENS.*

Project Theory



In 1954, science had just discovered the brain's "pleasure center"[1]. It was an electrifying era! Thrilled researchers replicated the experiment with monkeys, finding they could directly stimulate the hypothalamus, lighting it up like a Christmas tree and turning subjects into blissed-out automatons.



But if Bentham's formula is pushed to its extreme—perfect pleasure, zero pain—you become that caged rat. This state of bliss has a name: "wireheading," a recurring motif in dystopian fiction. In Aldous Huxley's *Brave New World*, citizens facing distress need only turn to "soma"—delicious soma! "Half a gram for a half-day holiday, a gram for a weekend, two grams for a trip to the enchanting East, three grams for a long dark moonlit night..."

"wireheading" and Brave New World and Bentham's formula

"We will be locked inside machines, paralyzed 'for our own good'—drooling and docile—proving through the ruin of civilization that 'the road to hell is indeed paved with good intentions.'"

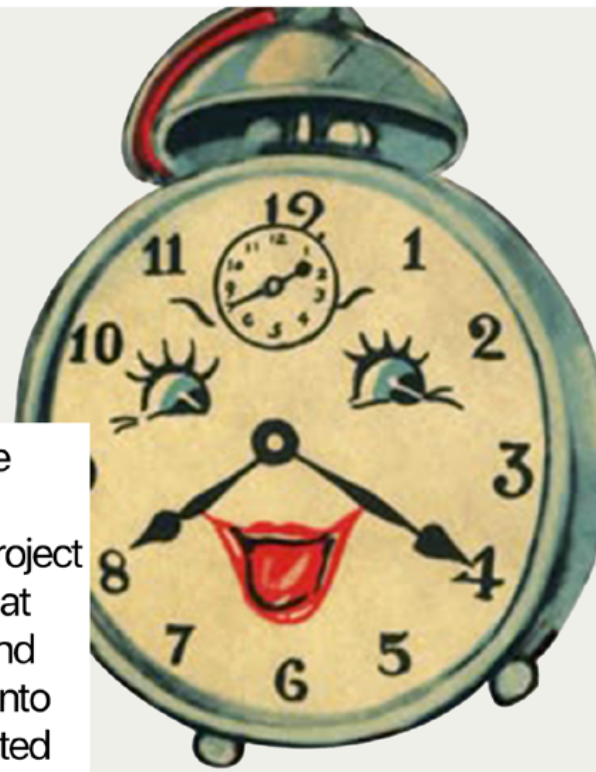
Project Theory

One experiment

Project MKULTRA, spearheaded by CIA chemist Sidney Gottlieb, was a sprawling program encompassing at least 149 subprojects. Its objective: to weaponize the human mind as a theater for strategic and tactical operations—covert missions, intelligence gathering, and the very tactics of war.

Woody Bledsoe, a pioneer in artificial intelligence, specialized in designing algorithms for pattern recognition.

one scientist



One future

Through facial recognition technology, Bledsoe embarked on a path to harness computers for "perceiving" the world of human faces. With "Subproject 94," he pioneered a new form of media—one that discarded images, representations, narratives, and abstractions. Instead, it directly input commands into living brains, using neural stimulation to elicit targeted emotions, behaviors, or perceptions.

The individual is utterly defenseless against direct neural manipulation, stripped of even their most intimate biological reflexes. In experiments, electrical stimulation of adequate intensity invariably overrides free will

one conclusion

"Electrical stimulation of adequate intensity invariably overrides free will."

"Reality is a controlled virtual"

"We are forever immersed in illusions; what we call reality emerges when these private hallucinations converge."

Our minds do not passively receive the world around us—they actively construct it based on past experiences, learned patterns, and expectations. The brain does not simply receive information from the physical world and translate it into perception; rather, it continuously predicts, fills in gaps, and hypothesizes what comes next. Every moment of your existence is the product of your brain's "best guess."

The human brain was not designed for truth, but for survival.

Our sense of reality is not merely a private hallucination—it is a shared perception synchronized with those around us. Though we inhabit self-constructed mental realities, we rely on society and others to reinforce the collectively agreed-upon 'reality.'"

All cultural norms, beliefs, and social expectations act like filters shaping our shared reality—rendering personal perception increasingly impersonal, as others too are conditioned to see through the same lens.

Version of fiction and literature

Wireheading

"Brain rot" can be traced back to Thoreau's criticism of vulgar reading in Walden in 1854, but it has been reactivated in the mobile Internet era: it refers to the attention loss, slow thinking and emotional dullness caused by excessive exposure to fragmented and low-nutrition digital content. In 2024, Oxford University Press named brain rot the "Word of the Year". Academic reviews define it as a digital addiction syndrome accompanied by "zombie scrolling" and "doomsday screen swiping", with the core symptoms of cognitive overload and emotional numbness.

Version of reality society

Brain Rot

Four major components × three levels

4

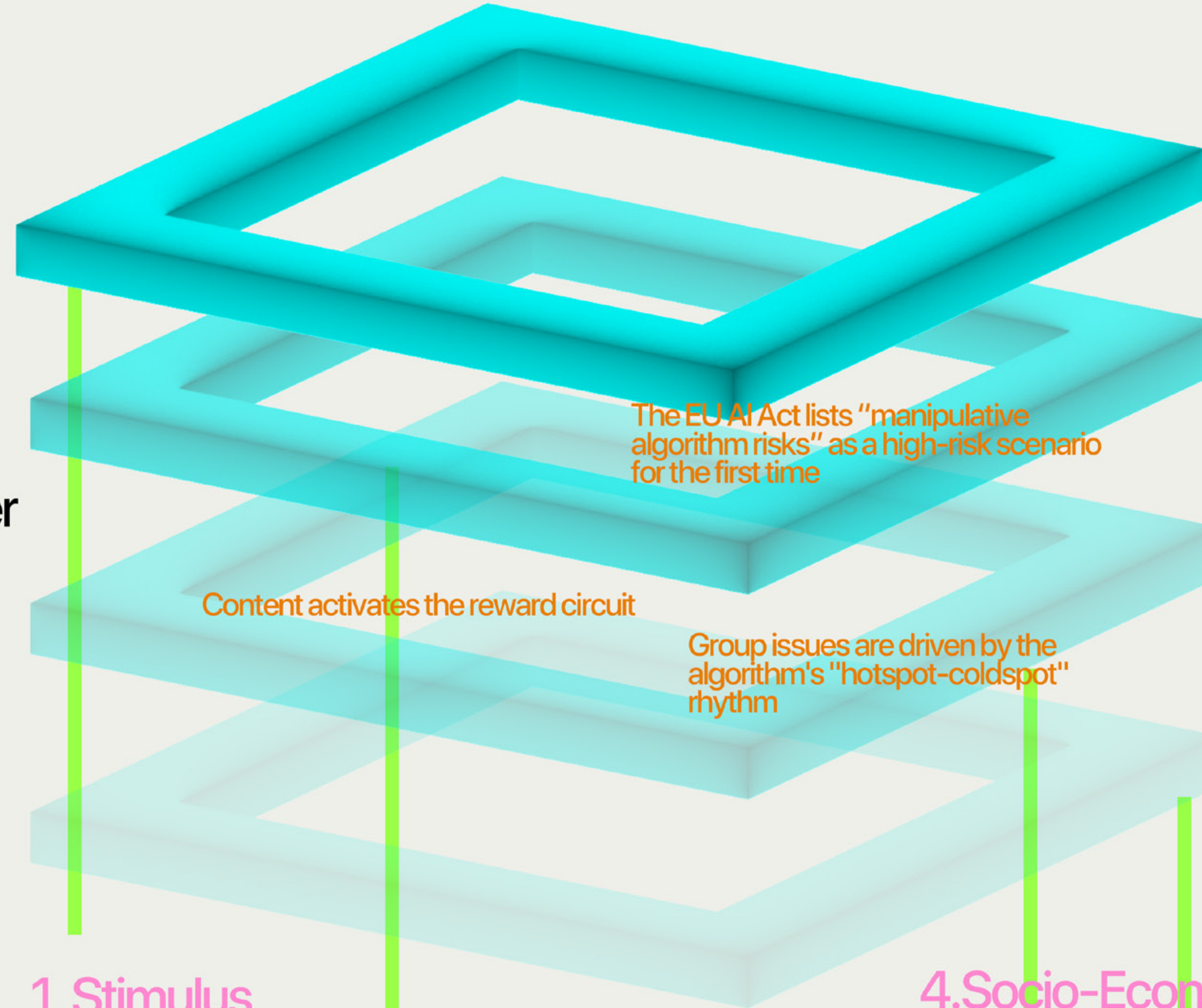
1. Stimulus
2. Delivery Mechanism
3. Neuro-Cognitive Receptor
4. Socio-Economic Feedback



3

1. Micro-individual
2. Meso-group culture
3. Macro-Structure

This contains connectivity



Level 1. Micro-individual

level 2. Meso-group culture

level 3. Macro-Structure

level 4. ?

1. Stimulus

2. Delivery Mechanism

3. Neuro-Cognitive Receptor

4. Socio-Economic Feedback

Stimulus × Individual Level

Delivery Mechanism × Cultural Layer

Receiver × Structure layer

The EU AI Act lists "manipulative algorithm risks" as a high-risk scenario for the first time

Content activates the reward circuit

Group issues are driven by the algorithm's "hotspot-coldspot" rhythm

The grim and bleak reality

Labor shortage and high-intensity work

Extreme weather risks from climate change
Frequent events such as extreme heat, floods, and droughts affect crop stability;



Loneliness and chronic stress
BBC hotline received more than 120,000 calls for help related to farmers' psychological problems. Farmers "feel lonely" due to the pressure of the epidemic and economic uncertainty.

Economic instability and income pressure
The Guardian: Brexit and the severe weather crisis

Marginalization of culture and social structure
The Guardian commented that Britain has lost around 20,000 pubs in the past 40 years, many of which were important social centres in rural areas: "When a country pub closes, it is likely that there will be no more public gathering place within five miles."



Information source: The Guardian, Los Angeles Times, Le monde

Britain's pubs struggle to survive in an atomized remote-work world

Britain has lost 20,000 pubs since 1985, which sends a chill down the spine of rural communities in Chiles

High inflation and taxes are squeezing the UK's pub industry

Pub numbers in 2024. Already hard hit by the pandemic, the number of pubs has fallen below 39,000 from over 40,000 in 2019. Many have been demolished or converted into other uses.

Pub numbers in 2024 amid rising costs and cautious consumer spending

Pub numbers in 2024 amid rising costs and cautious consumer spending

Britain's pubs struggle to survive in an atomized remote-work world

Pub numbers in 2024 amid rising costs and cautious consumer spending

Pub numbers in 2024 amid rising costs and cautious consumer spending

Project Site



02

Division of the area
 The space is divided according to different aspects of human virtual satisfaction. Each individual has a different sensitivity to virtual pleasure, and the ways of satisfaction also vary.

Killing, expansion, domination, role-playing, and sexual pleasure
 Others include: abstraction, structural politics...
 Distinct from other forms of satisfaction: planting.

I found some 18th-century descriptions of him from Jonathan Colin:

Once safely arrived, parties entered through the house on the western edge of the site, where they paid their admission fees and deposited their servants in special holding pens. On the other side, two snaking lines of supper boxes stretched ahead of the visitor, flanking a raised orchestra pavilion surrounded by trees. The rotunda (or "Temple of Pleasure") and a saloon were on the left. The majority of the site was given over to long allées or "walks": three running to the eastern edge of the site, bisected by two more running north-south. The supper boxes, orchestra, and westernmost walks were brightly illuminated with hundreds of lamps, but the "dark walks" clearly lured many visitors to explore the dim reaches of the site. Here lived a mock hermit in his hermitage (where he told fortunes), a marble statue of Milton surrounded by "musical bushes" (a small orchestra hidden in pits dug in the earth), and a small diorama of a village mill powered by a tin cascade—the effect of moving water created by "waves" made of tin mounted on rollers and a synchronized "waterwheel." This diorama was unveiled only for performances, announced by the ringing of a bell. One of the bisecting walks had trompe l'oeil eye-catchers at each end: massive canvases painted with fake views of the Roman campagna. Although the musical programming was excellent, the main entertainment offered at Vauxhall was not scripted. It lay in perambulating in groups around these sights, looking at other people and being looked at oneself. Given the popularity of the Gardens with the Prince of Wales, his mistresses, duchesses, actors, and visiting dignitaries (including Native American chiefs), surprises lay around every dimly lit corner.

history



The Rotunda



The Temple of Comus



The Orchestra



The Cascade



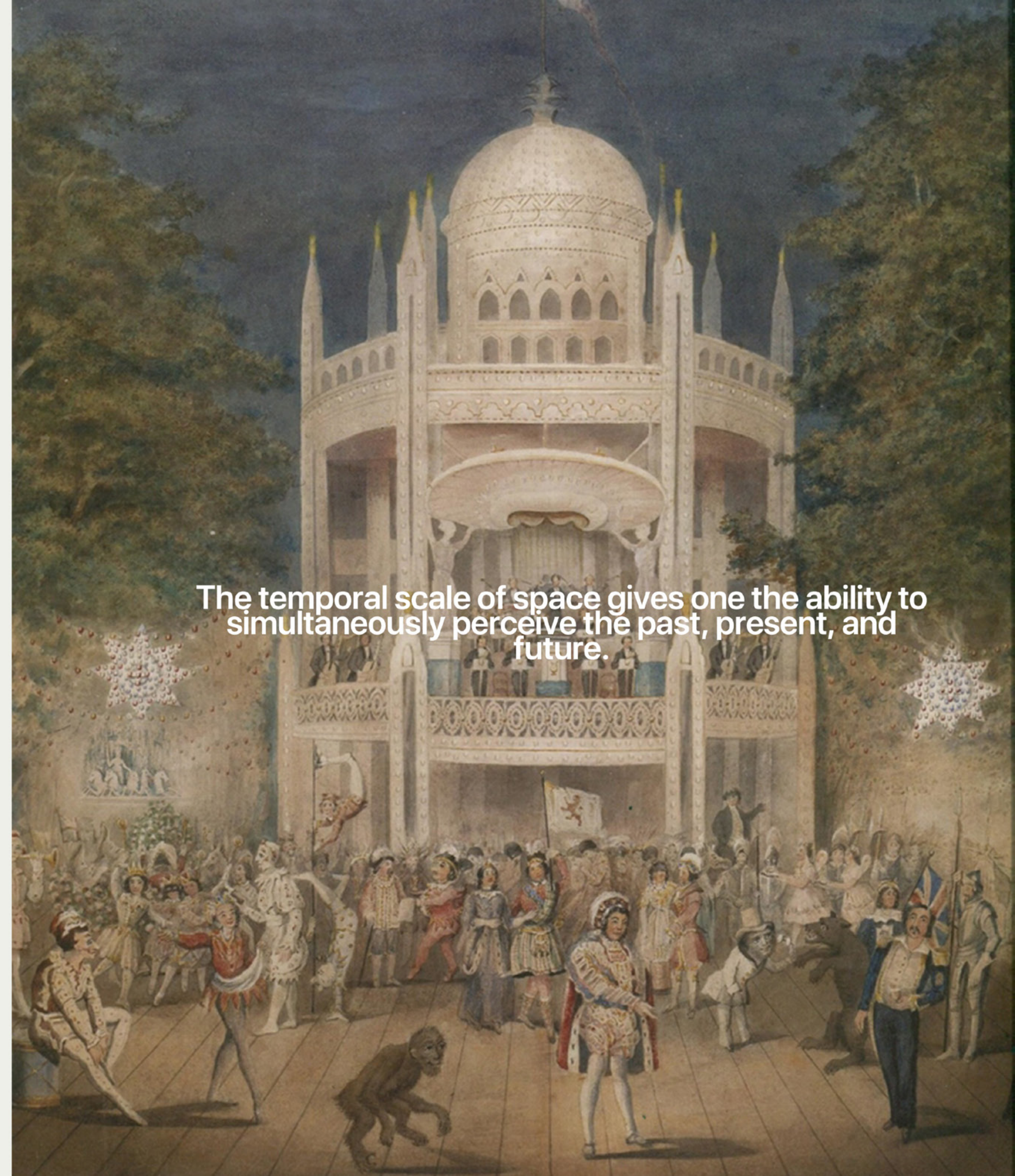
The Triumphal Arches

What attracts me most about the Vauxhall Pleasure Gardens is not its spatial scale, but rather its distinctive features that set it apart from other sites. Its uniqueness lies in the dimension of time. A small green space within a modern urban area was, two hundred years ago, one of London's main public entertainment venues.



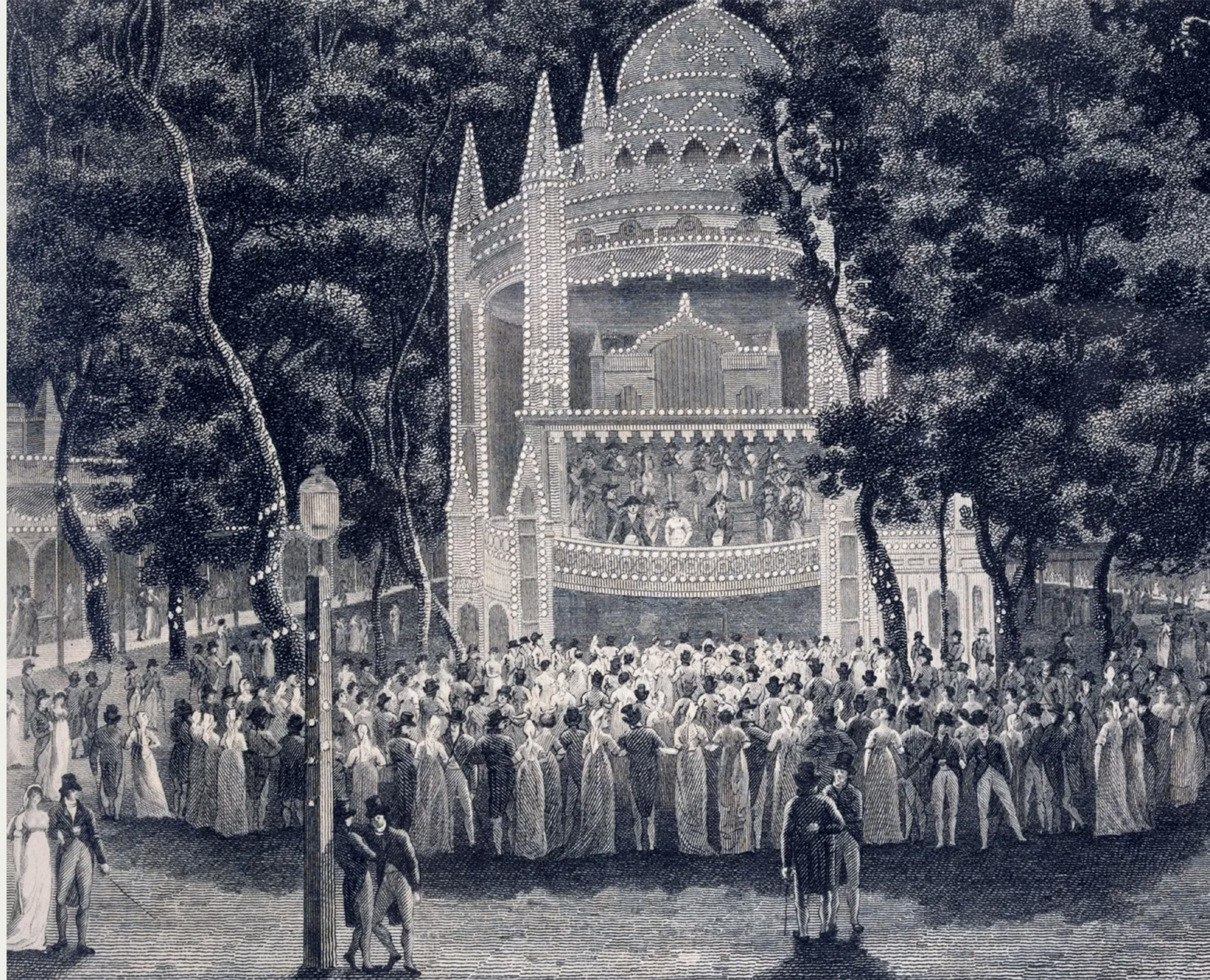
Fig. 1: "The West End Railway District, London from the London Illustrated News of 9 April 1859, showing Vauxhall Gardens in the lower left hand corner"

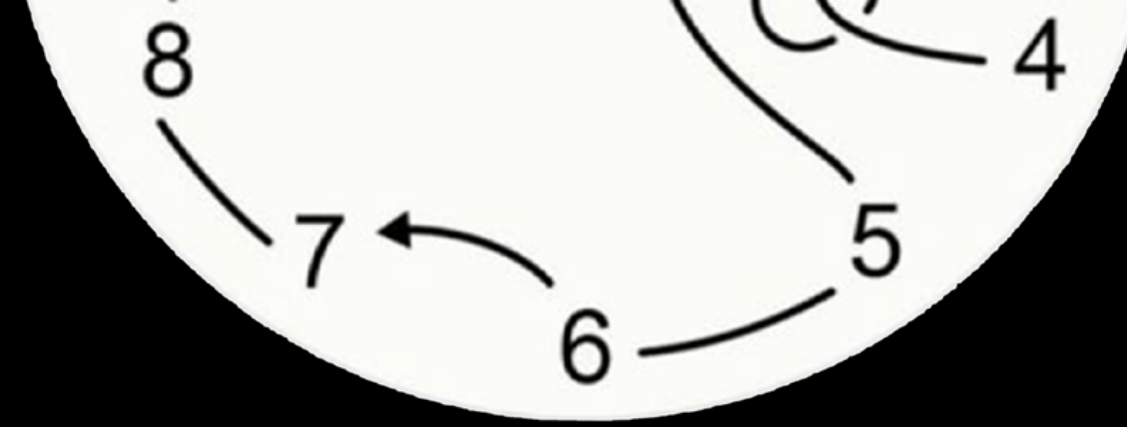
VauxhallpleasureGarden



The temporal scale of space gives one the ability to simultaneously perceive the past, present, and future.

Vauxhall pleasure garden became the central area integrating the latest technology and ideas in London at that time
At the beginning of the First Industrial Revolution and during the British Enlightenment, people's attitude towards building and enjoying this fantasy garden is just like our current attitude towards virtual space created by new technologies.

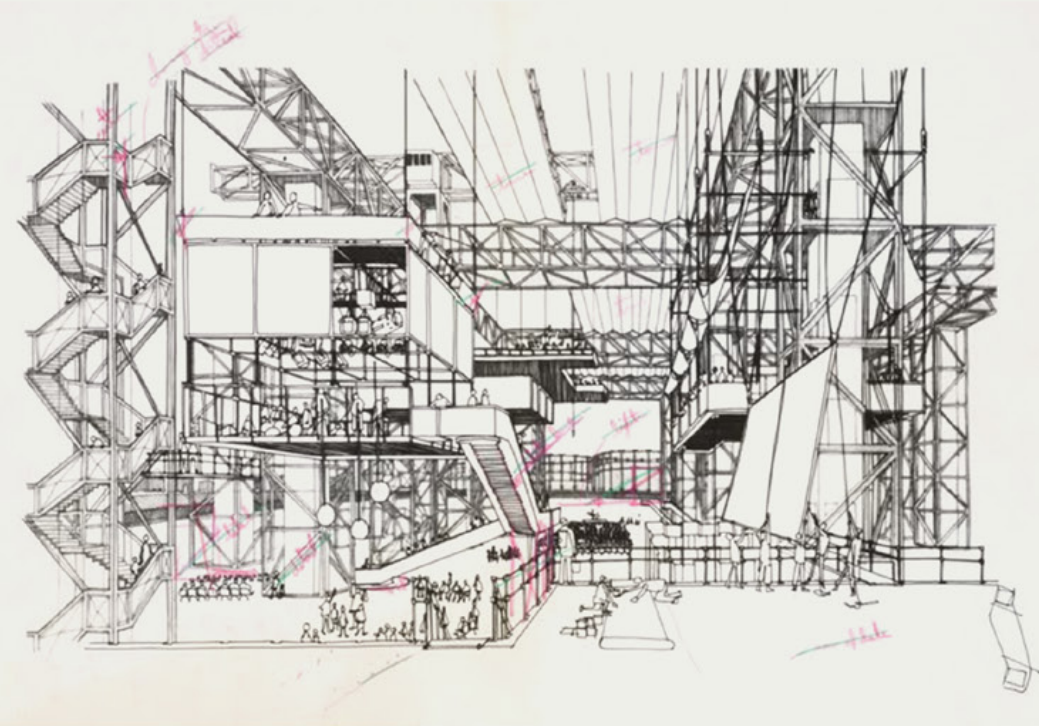




- a challenging activity requiring skill
- a merging of action and awareness
clear goals
- direct, immediate feedback
- concentration on the task at hand
- an altered sense of time

To be honest, I initially formed a self-contradiction during my first round of thinking. At first, I wanted to follow the division of Vauxhall Gardens and partition the site according to virtual needs. However, I later realized that the entire space needed to become an organic system. Thus, the foundations I envisioned no longer resembled zones, but rather organs—interconnected and influencing one another. This is where my idea diverges from Cedric Price's: his theater is a machine, while I hope for my garden to breathe.



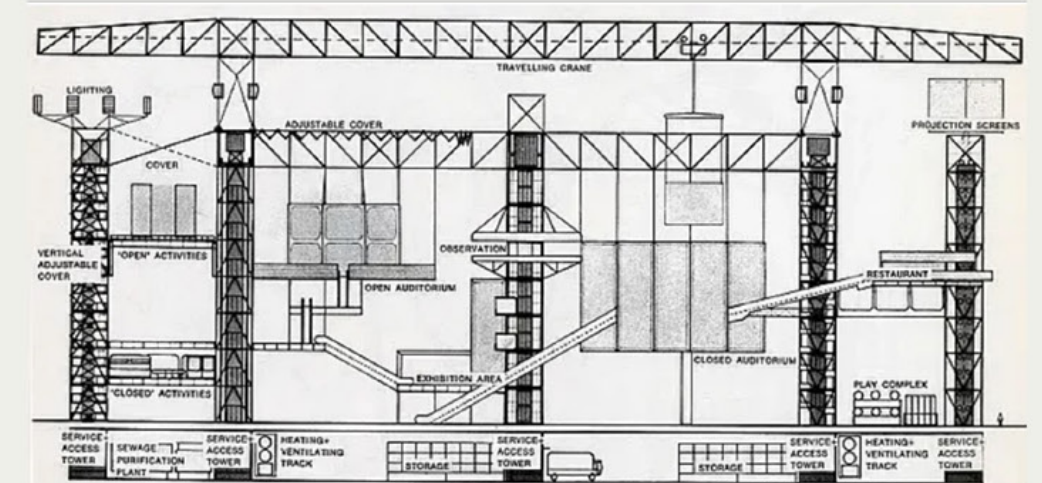
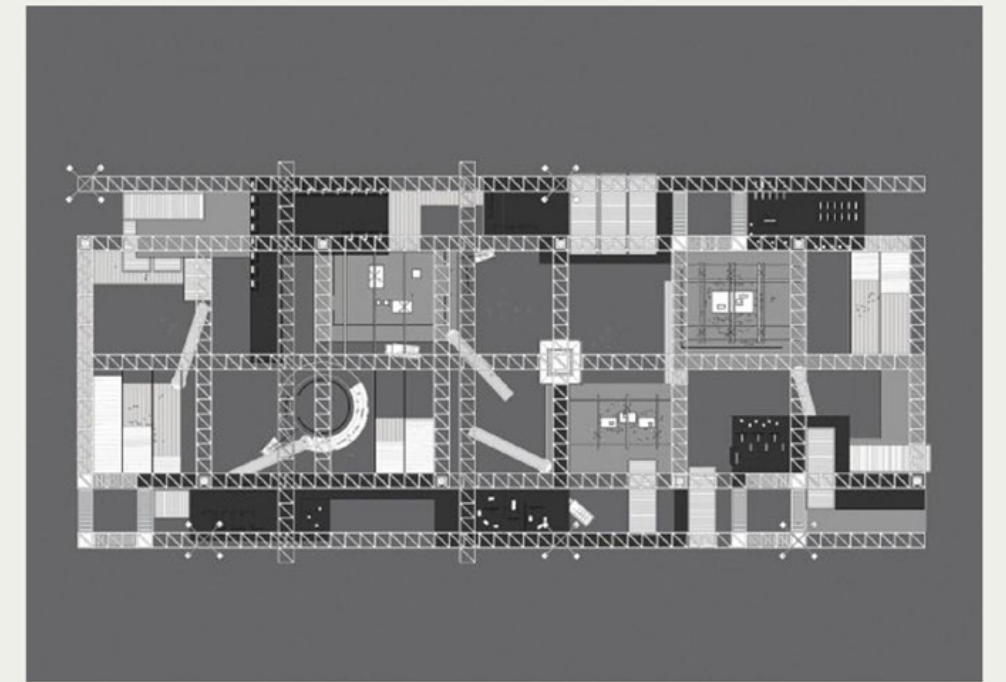


It is a social interaction machine, an experiential system based on collective virtual ecstasy, an immersive experience device. Its function and formation are not defined by itself, but are generated along with the uncertain behaviors of the participants.

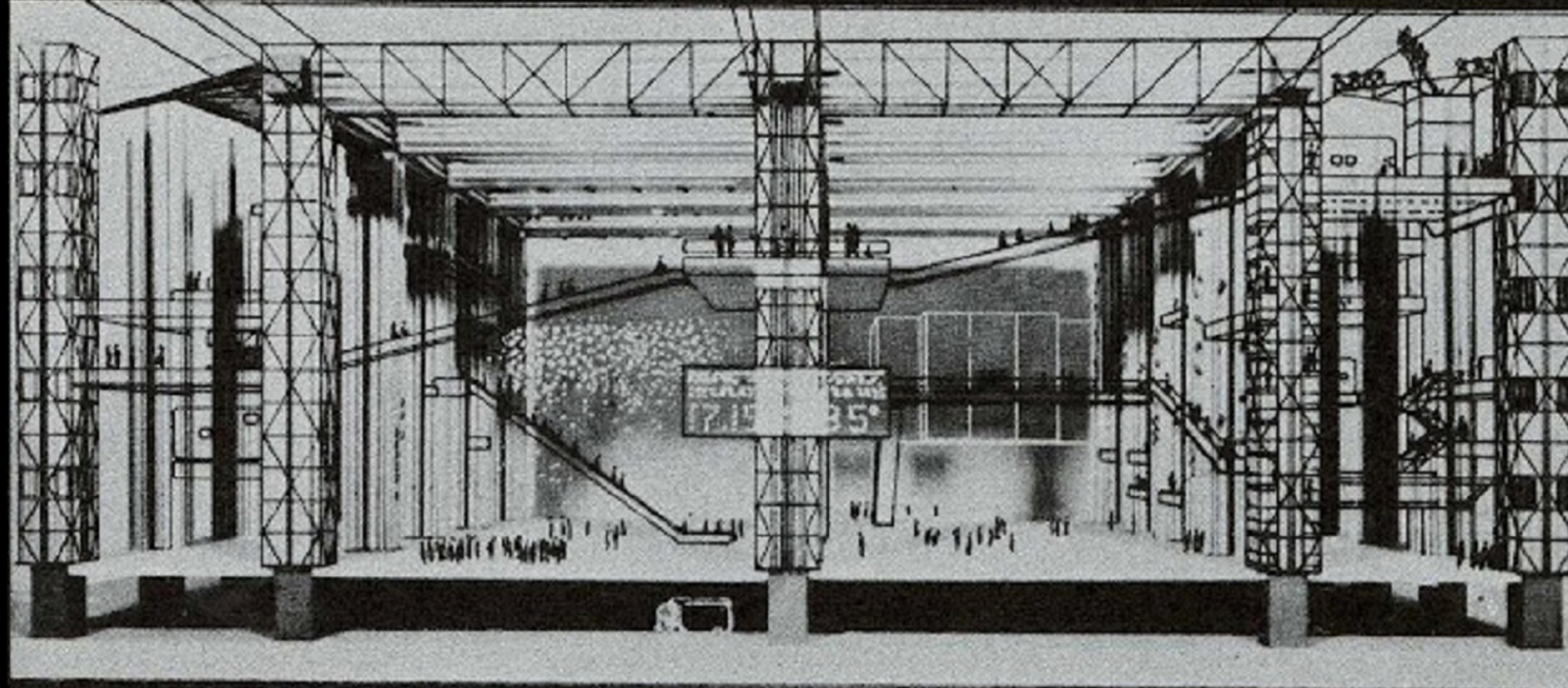


Fun Palace

"Fun Palace" from Joan Littlewood and Cedric Price



The *ORGANS* of the Fun palace



Service Towers

Centrally arrange vertical traffic (stairs, elevators) and all pipelines (HVAC, water supply and drainage, electricity, lighting, sound, etc.)
- Form a grid structure for the entire site, freeing up other spaces for free combination

Gantry Cranes

Move horizontally/vertically on the tower top track
- Hang, install, and reorganize various modular units to achieve instant space transformation

Plug-in Enclosure Modules

Quickly generate temporary function rooms: theaters, cinemas, exhibition halls, workshops, rest cabins, dining units, etc.
- Each module can be independently transported, assembled and dismantled

Service Boxes

Inserts into the platform opening, providing a "plug and play" fit for the module

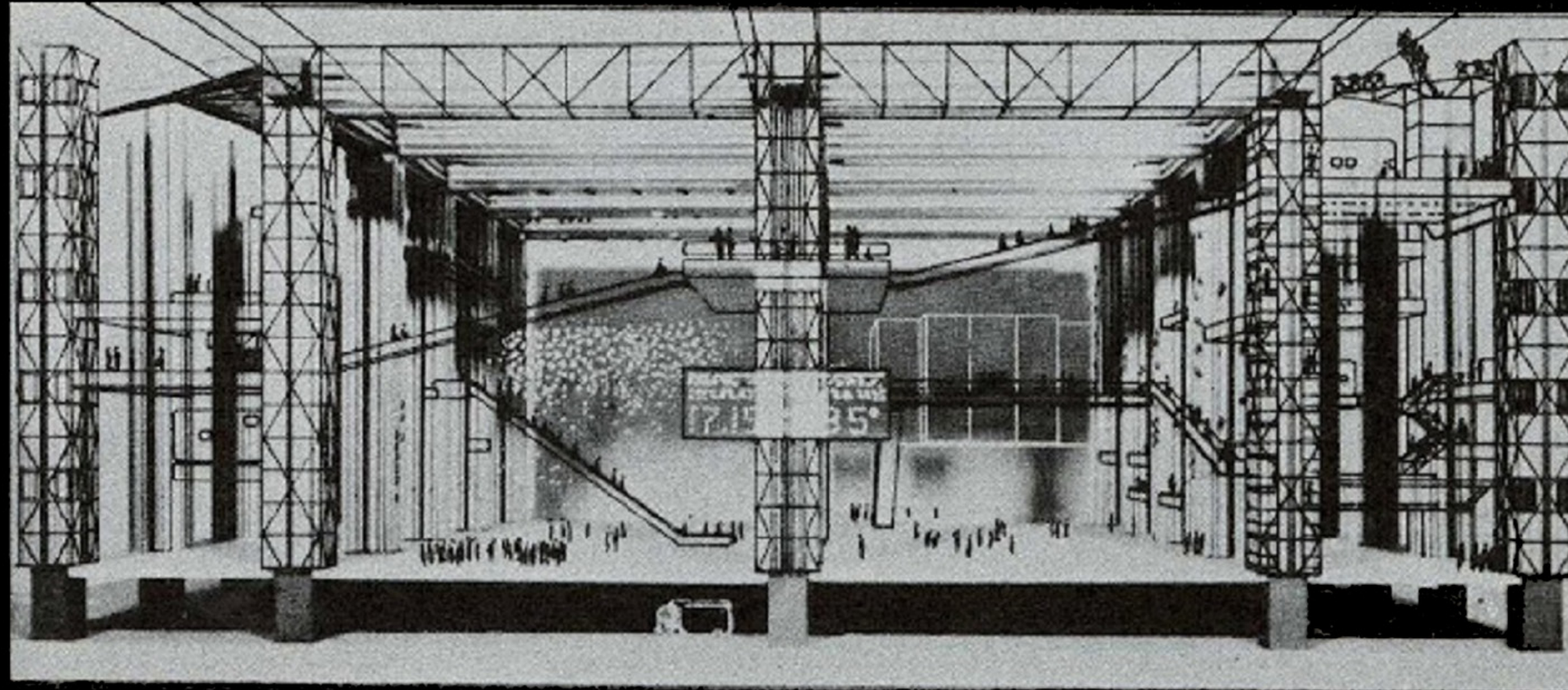
Link Bridges

Connect different service towers and module areas to form a high-altitude pedestrian network

Kiosks & Pavilions

Small independent units can be used as markets, information desks, art studios, etc.
- Distributed deployment to strengthen the "street university" and "laboratory" atmosphere

The *ORGANS* of the Fun palace and Vauxhall pleasure garden



Service Towers



Link Bridges



Plug-in Enclosure Modules

Gantry Cranes

Service Boxes



Kiosks & Pavilions



Spatial Typology Logic

Neutral Room)

Universal space, can be arranged as different functional room.

Crossed Corridor

Emphasis on paths and encounters

Hidden Room)

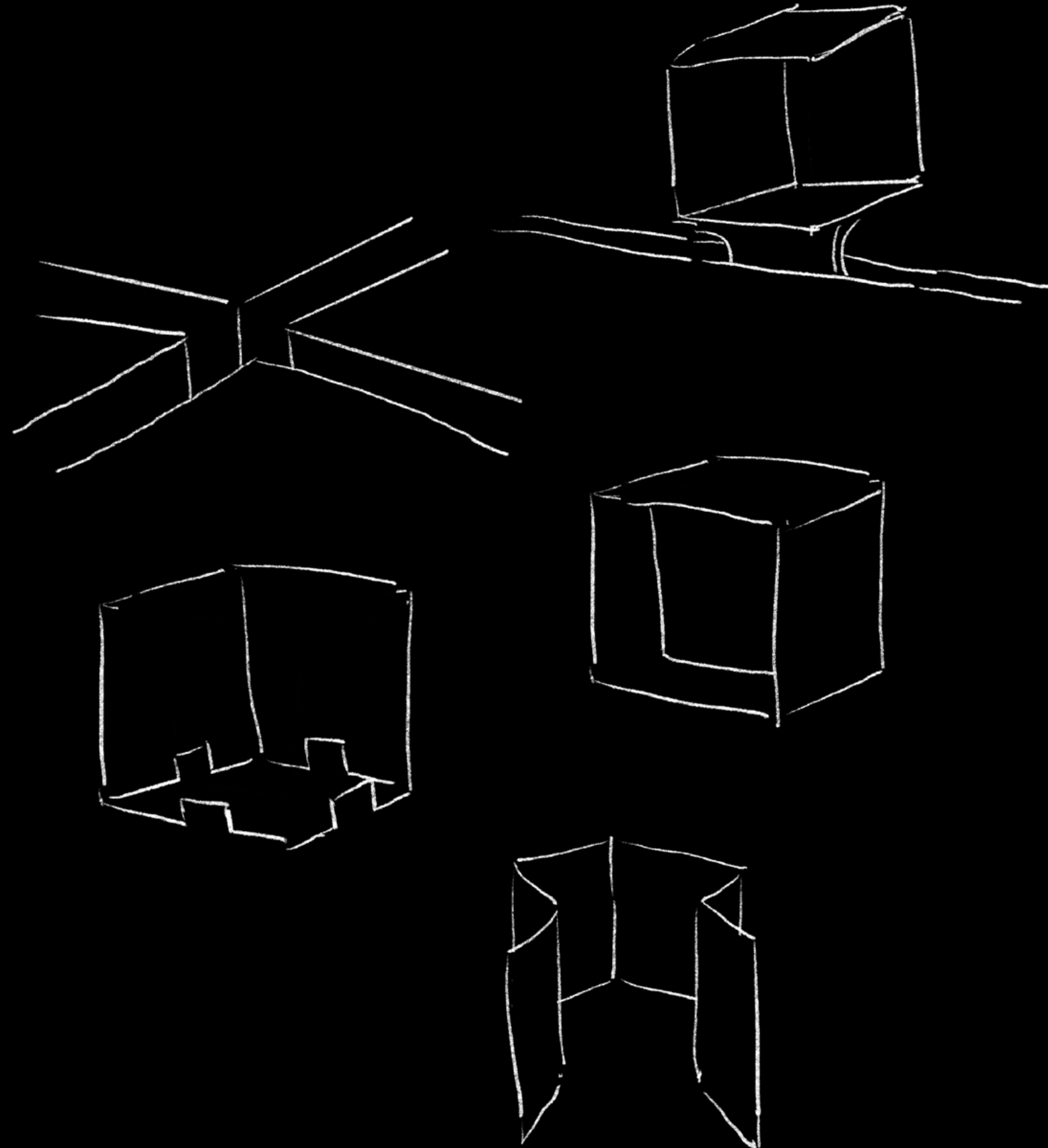
Used for "discovery" or secret plots
False walls, secret doors, hidden entrances

social contact

Multiplayer interaction, climax plot

Reversed room

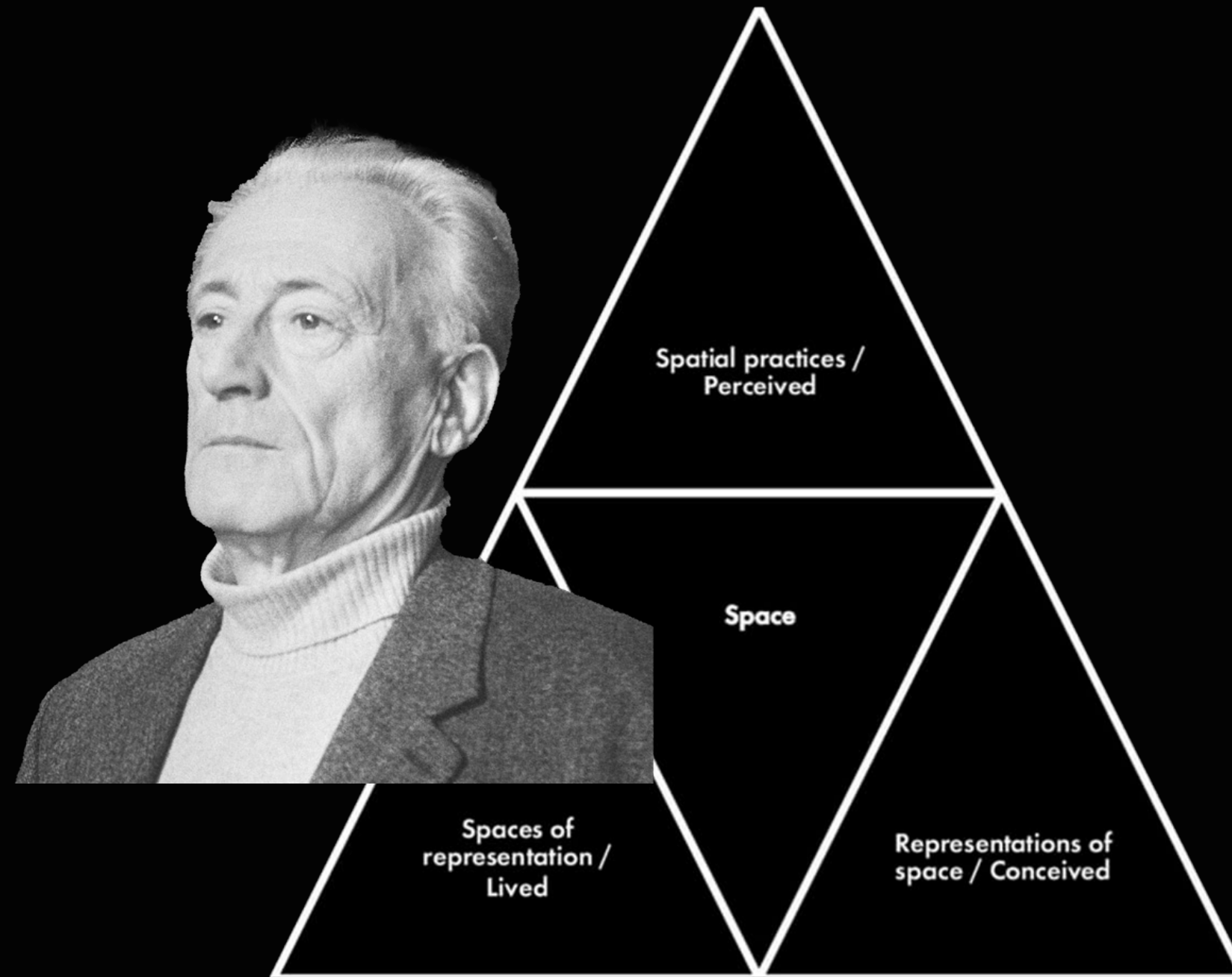
Creating chaos and reversal



Brief:

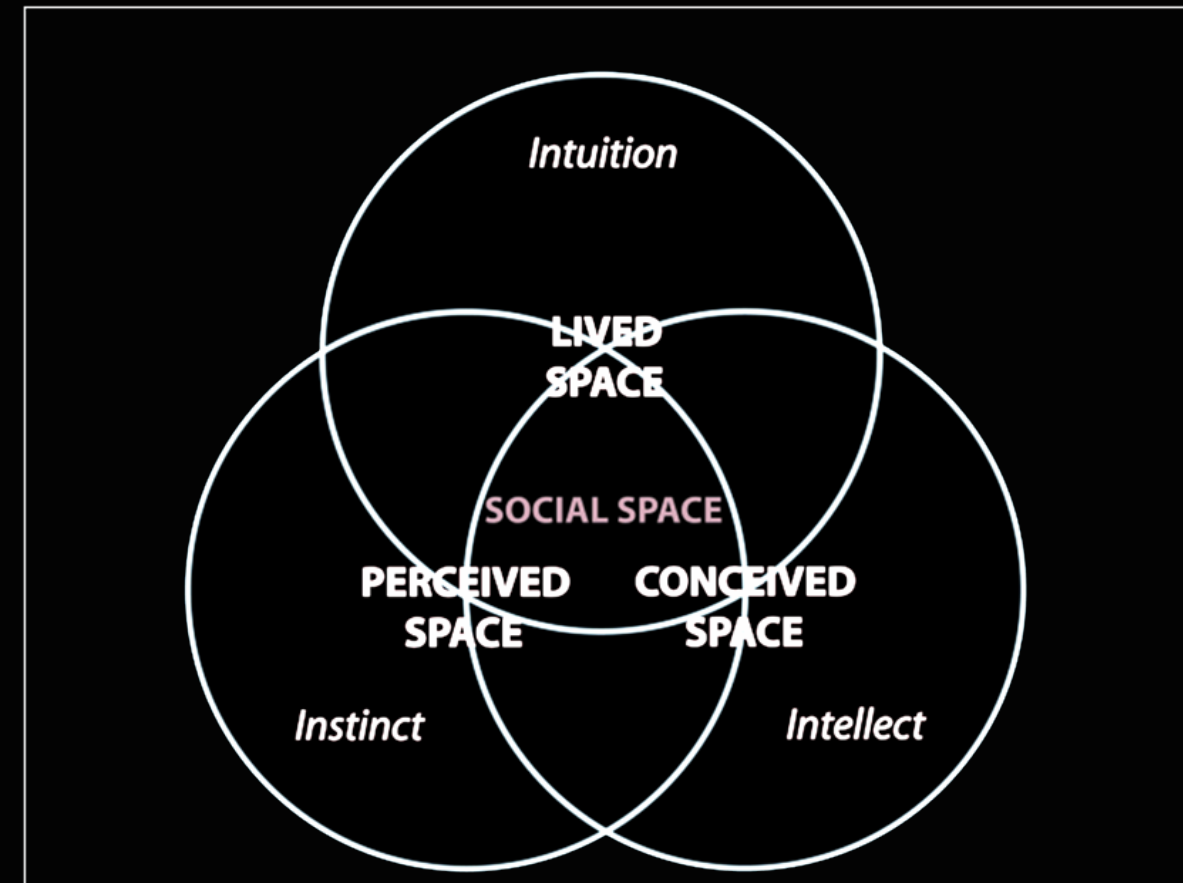
Addressing the severe economic pressures and escalating mental health crisis facing British farmers, this project constructs a speculative "perfect farm" as an immersive sanctuary, accessible through a tavern. Participants can choose to remain in this fabricated world of psychological comfort or return to their harsh reality. The farm serves as a social engineering experiment through four zones: the "House of Cards" (customized society), the "Circular Showcase" (assembled life), the "Auction House" (consumer rituals), and the "Grassy Slope" (personality shaping). Functioning as a "critical utopia," this project interrogates control and the commodification of life, while exploring escapism as a response to psychological distress and reflecting on the roots of our real-world crisis.

The Theory: The Production of Space: Lefebvres Spatial Triad



French Marxist philosopher Henri Lefebvre in his work *The Production of Space*: space is not a pre-existing, neutral container, but a social product. It is actively constructed and infused with social relations, values, and power struggles. Lefebvres theory offers a dialectical method to reveal the complex tensions between top-down power intentions, the everyday practices of the populace, and potential acts of resistance within a fictional world.

The Theory: The Production of Space: Lefebvres Spatial Triad



The core of Lefebvres spatial theory is his spatial triad, which deconstructs space into three interconnected dimensions:

Spatial Practice
(*le perçu / Perceived Space*)

Representations of Space
(*le conçu / Conceived Space*)

Spaces of Representation
(*le vécu / Lived Space*)

Examples



Spatial Practice (le perçu / Perceived Space)

monotonous, mechanised commute of workers in Metropolis from their subterranean city to the factories



Representations of Space (le conçu / Conceived Space)

the pyramid headquarters of the Tyrell Corporation in Blade Runner

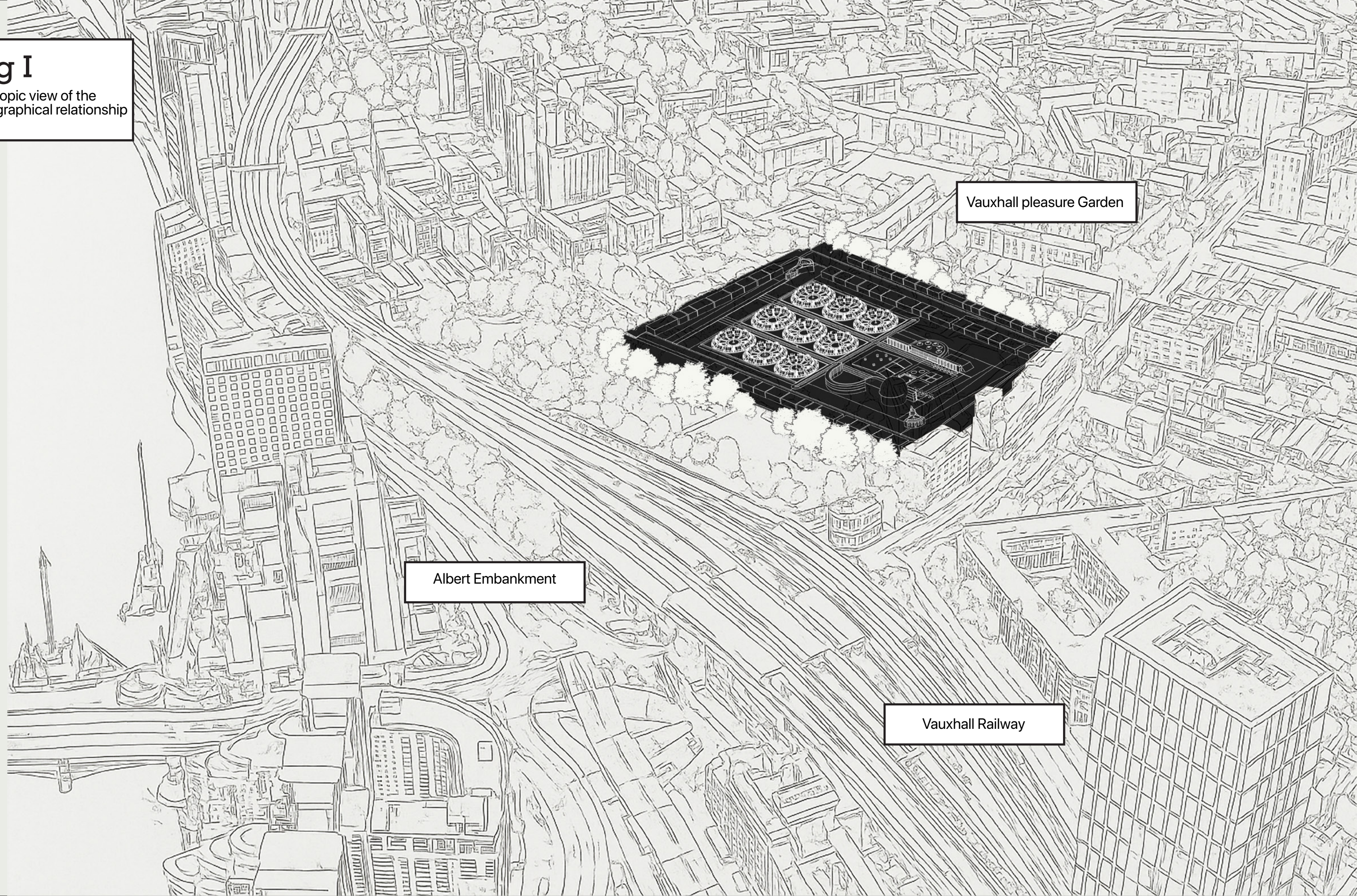


Spaces of Representation (le vécu / Lived Space)

the room above Mr. Charrington's shop in Nineteen Eighty-Four, filled with Victorian relics and free from the telescreen's surveillance,

The Mapping I

This map provides a macroscopic view of the garden's location and its geographical relationship with surrounding facilities.



Vauxhall pleasure Garden

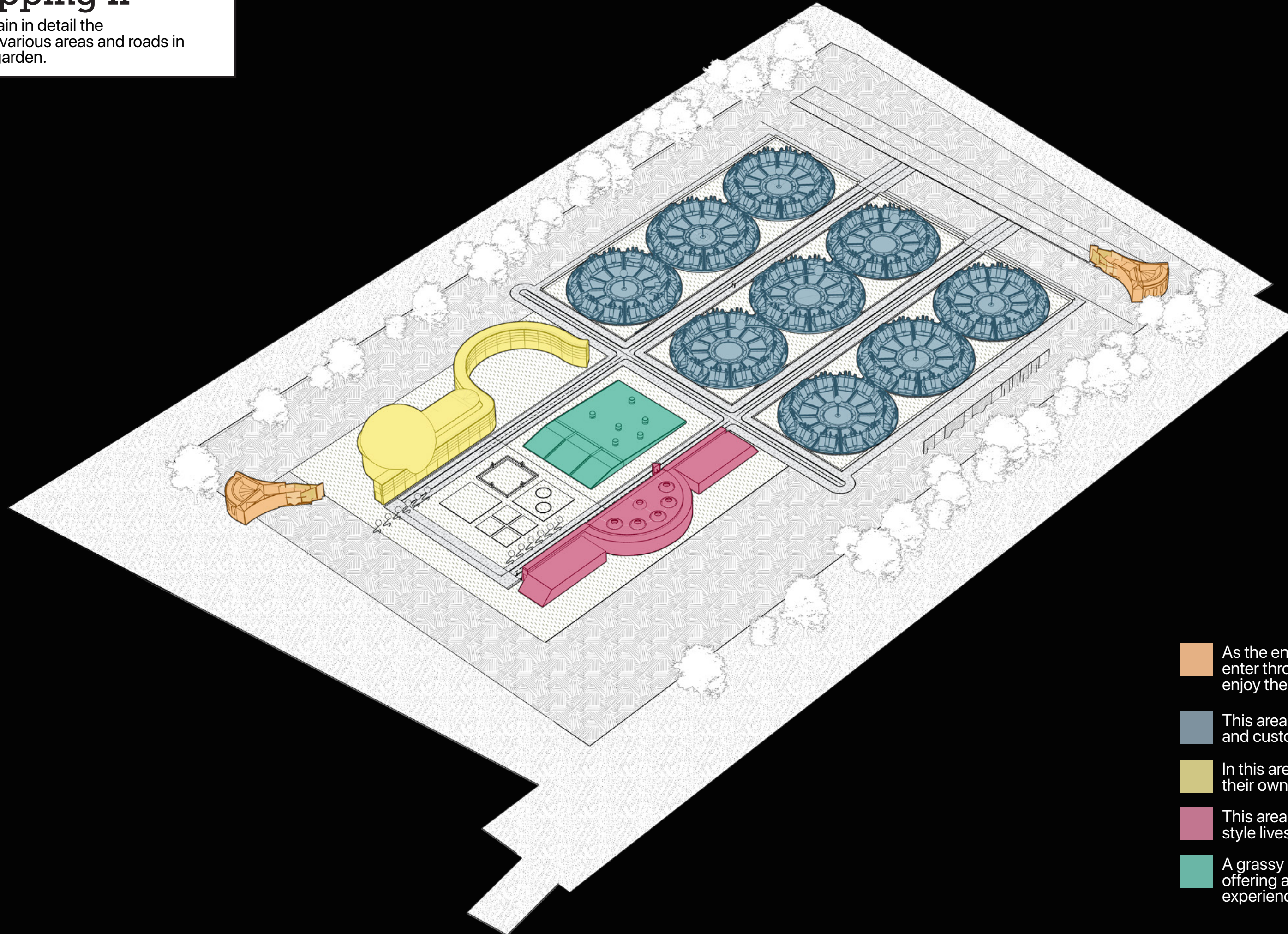
Thames River




Albert Embankment

Vauxhall Railway

The Mapping II

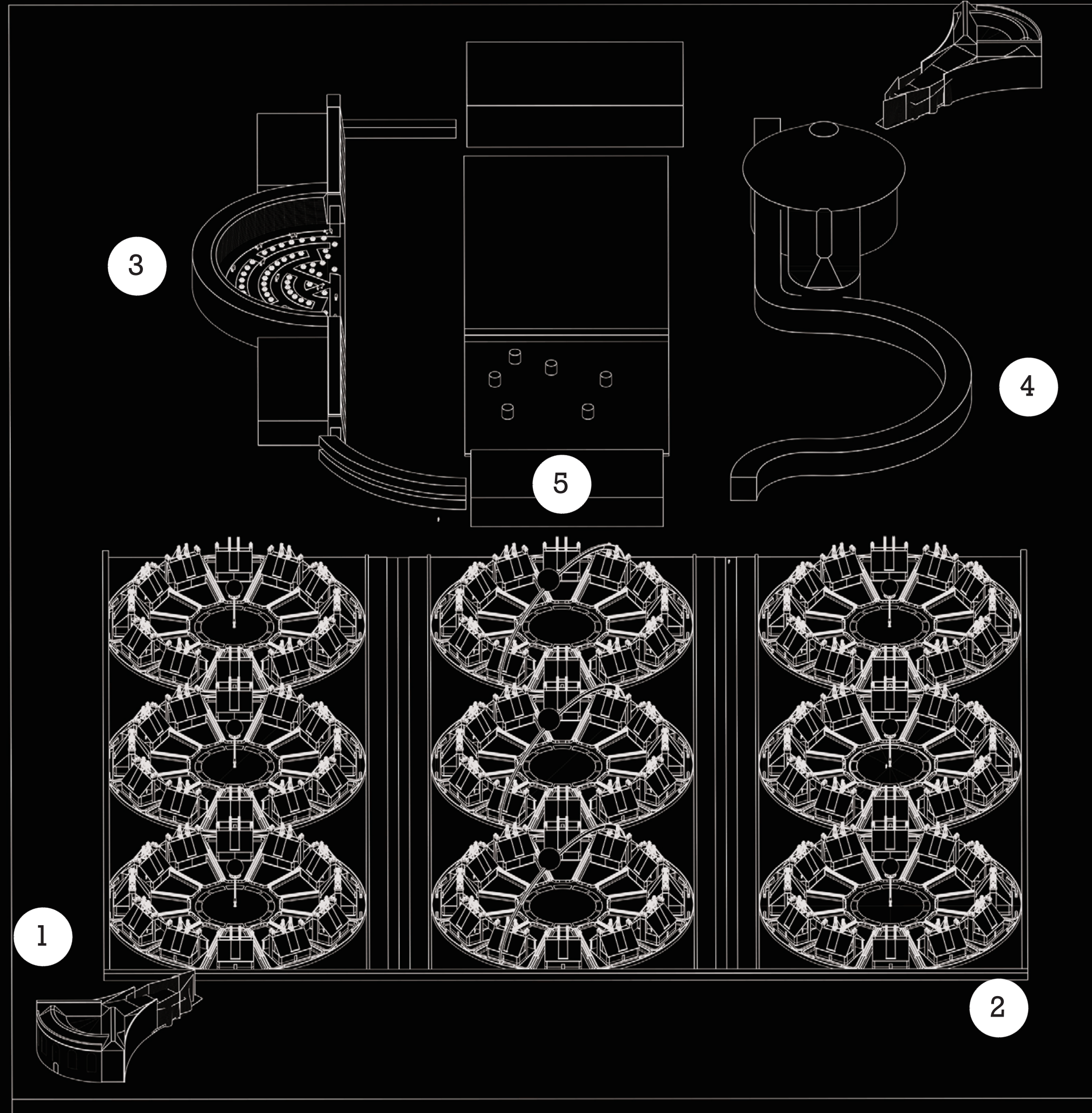
This map will explain in detail the distribution of the various areas and roads in Vauxhallpleasuregarden.



-  As the entrance to the entire garden, participants must enter through this bar and complete the payment to enjoy the full experience.
-  This area provides participants with private spaces and customized experiences through social units.
-  In this area, people customize and pair livestock to their own needs, creating the perfect animal.
-  This area replaced the traditional venue with a show-style livestock selection process.
-  A grassy slope equipped with public facilities, offering an alternative to the traditional experience of livestock herding.

The Mapping III

This is a guidebook for Vauxhallpleasuregarden, marked with different chapters. You can see detailed introductions to the four chapters later.



Chapter 1 Pub

Chapter 2 House of card

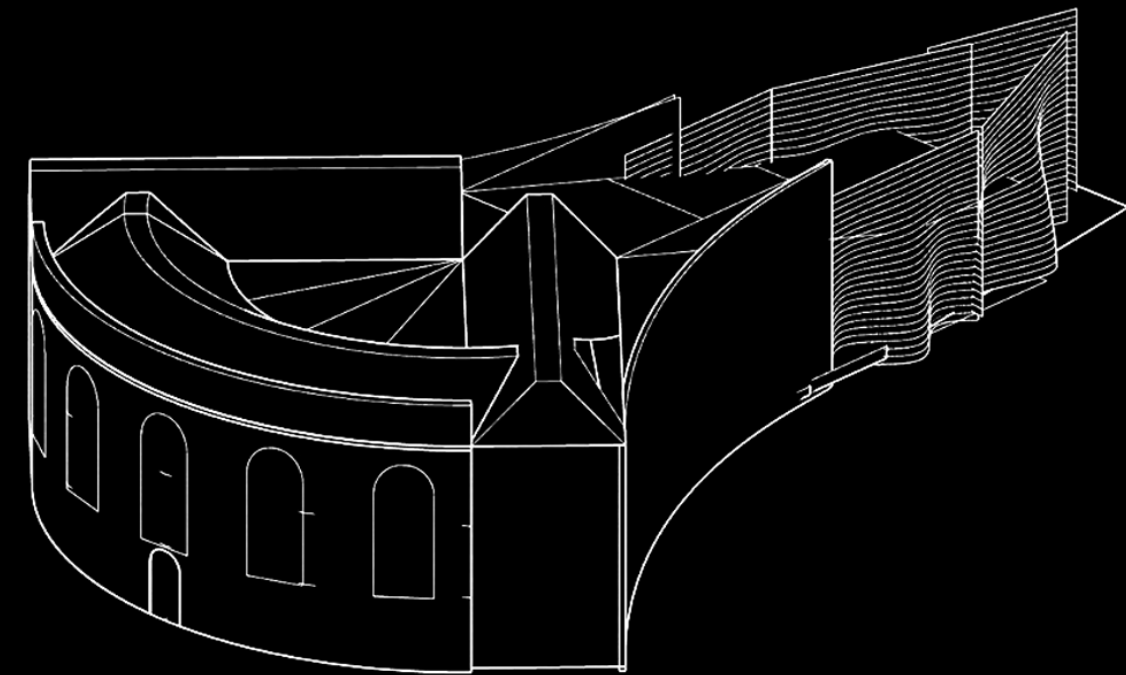
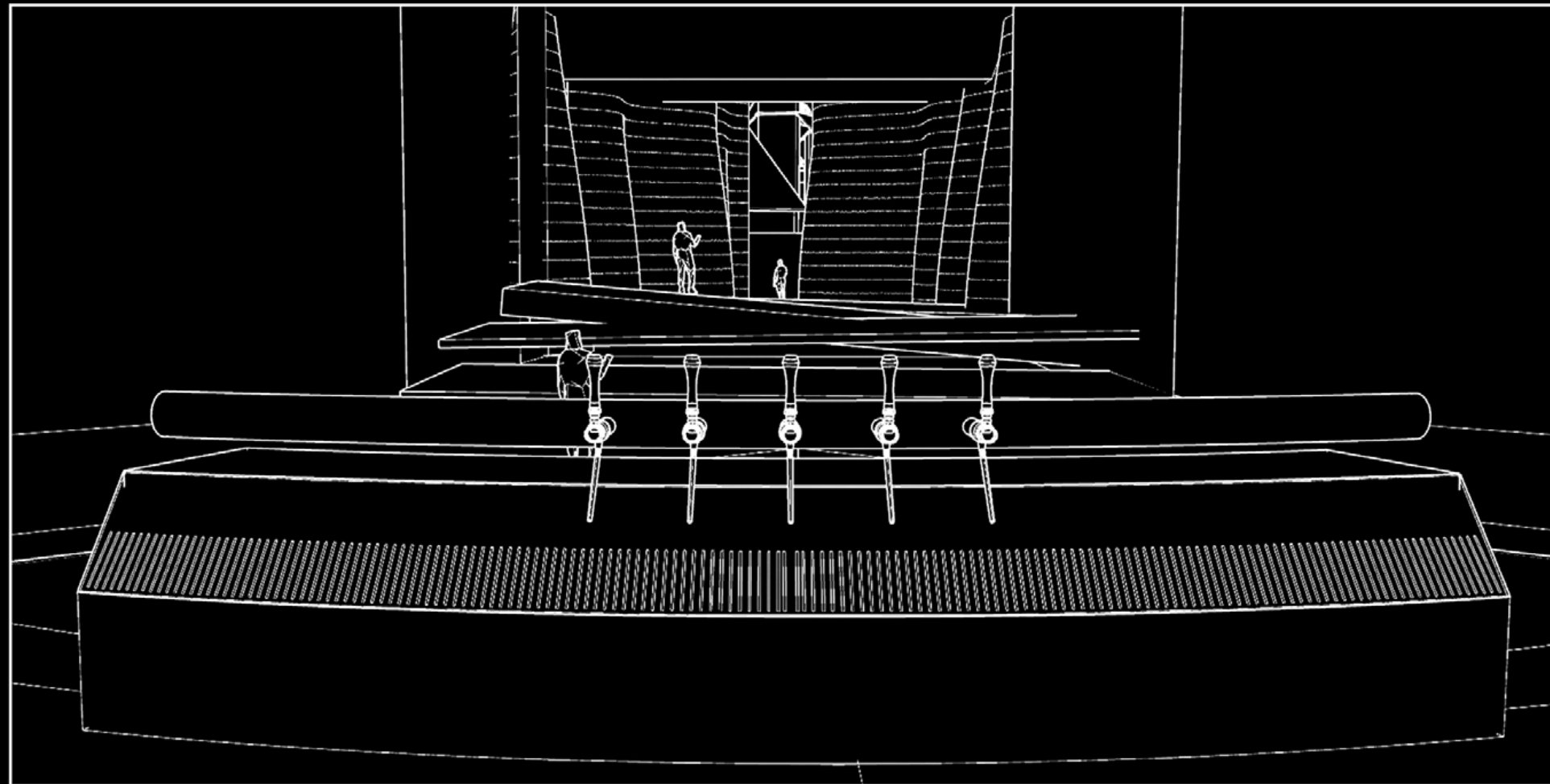
Chapter 3 Kid A

Chapter 4 Masquerade

Chapter 5 Shopwidow

chapter 1 pub

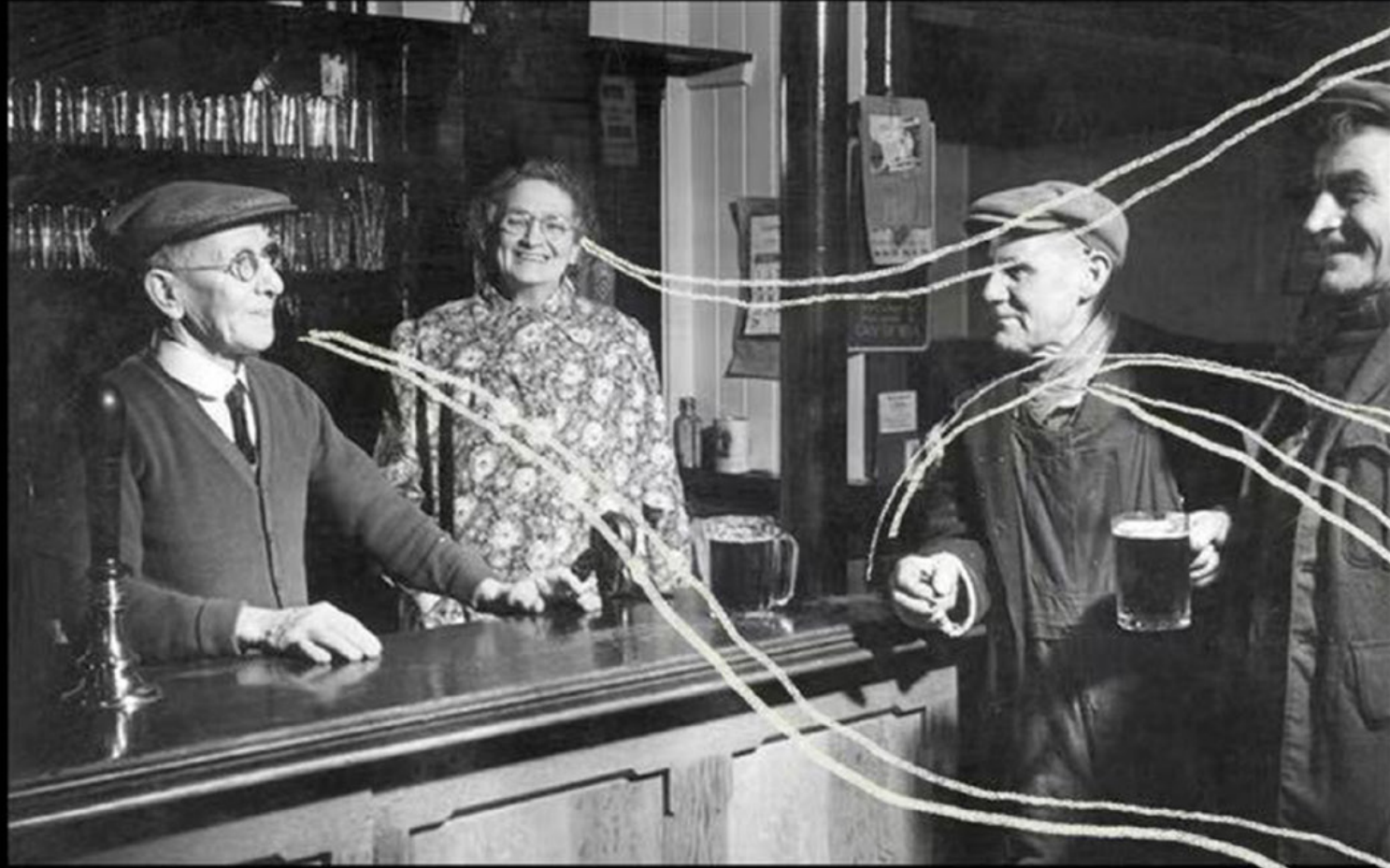
Welcome to Vauxhall Pleasure Garden.
Based on your needs, we offer access to
three distinct environments. The entrance
is in front of you — the beer tap. Please
select and purchase your preferred beer.
Upon consumption, your chosen
environment will appear. We recommend
the fourth option, our most popular
product, which grants access to all three
environments at once. Enjoy your visit.
Cheers !



Social connection


The typical location: local pubs

"Pubs are a social place, a place to exchange information and stories."



Jet said my cows
might be bloated.
Third one this
month

Did U hear?
The parsons' eldest
is

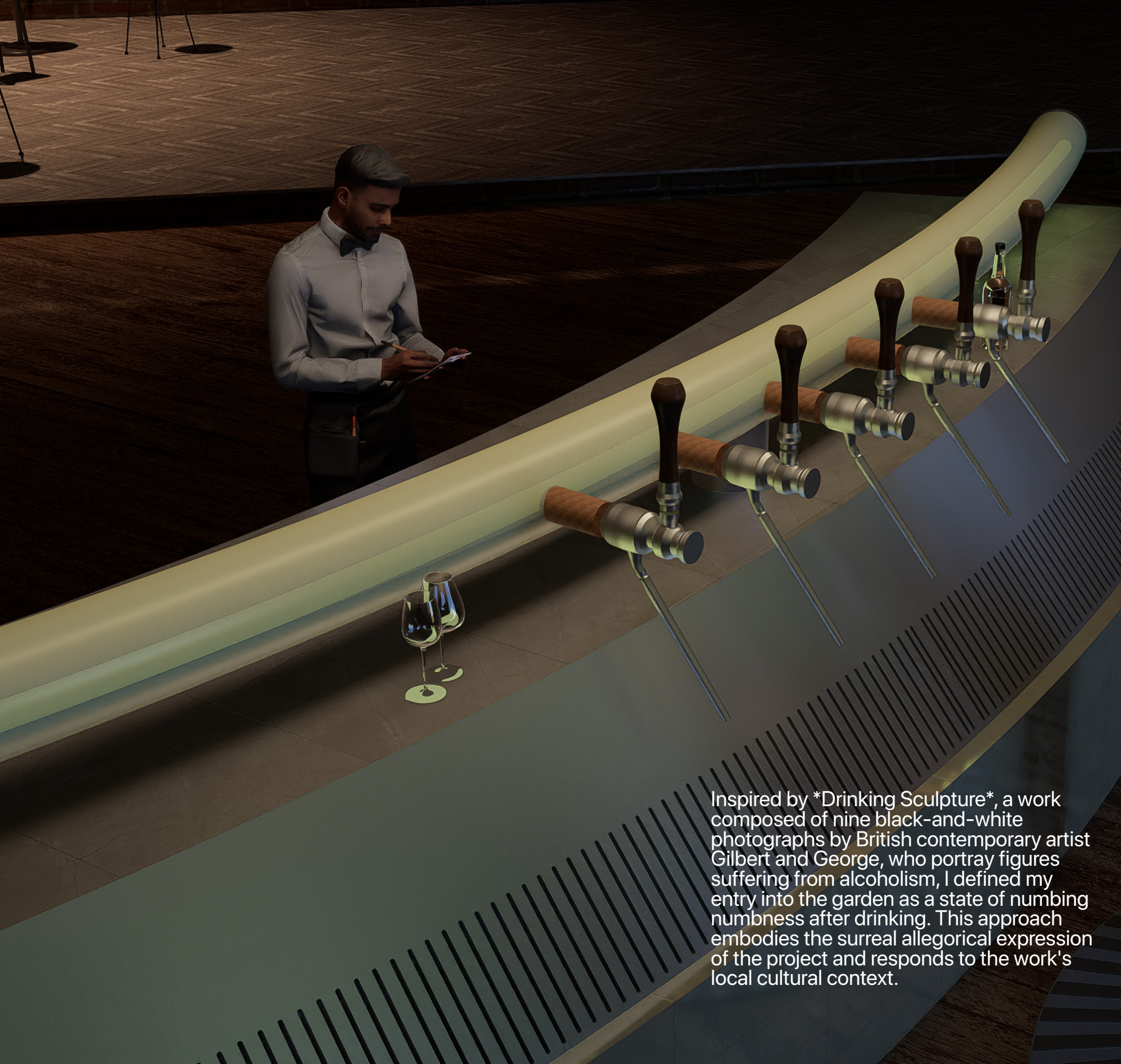
My tractor 
isn't
working again.
The new one costing
a fortune

went to london
last week.
and the traffic didn't
disappoint me.

Bloody rain
again
my wheat's two weeks
behind

The Entrance and User Guide

The roof and walls of House of Cards offer multiple opening and closing options, shaping new spaces and defining public and private spaces through change.



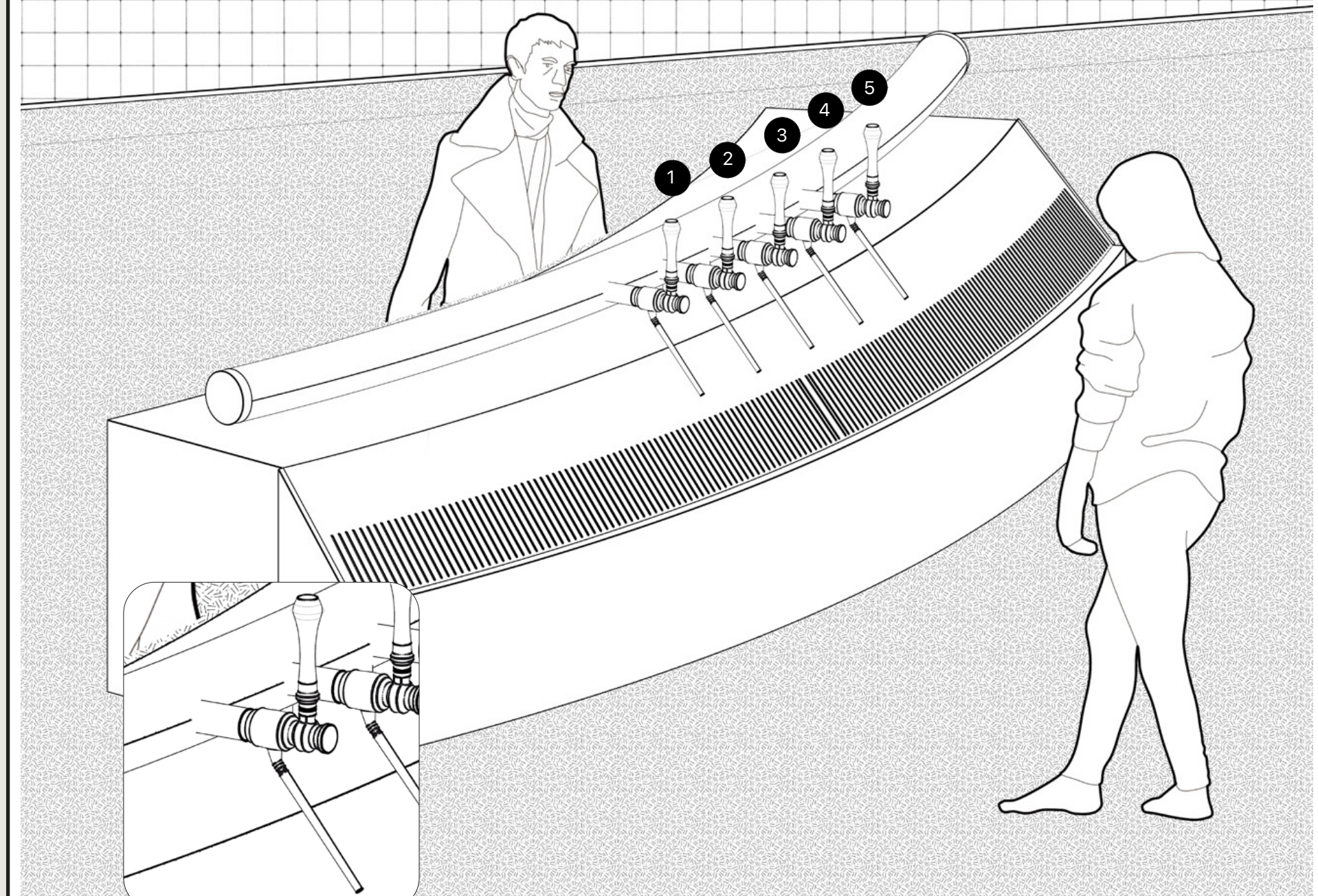
Inspired by **Drinking Sculpture**, a work composed of nine black-and-white photographs by British contemporary artist Gilbert and George, who portray figures suffering from alcoholism, I defined my entry into the garden as a state of numbing numbness after drinking. This approach embodies the surreal allegorical expression of the project and responds to the work's local cultural context.

Instruction manual of beer tap

This is the user guide for entering Vauxhallpleasuregarden. Please follow the instructions and enjoy your journey.

Menu

- Chapter 1 Pub
- Chapter 2 House of card
- Chapter 3 Kid A
- Chapter 4 Masquerade
- Chapter 5 Shopwidow



Step 1

Come to the bar and chat with the bartenders.

Step 2

Read the scenarios associated with each beer tap; each tap evokes a different scene, and you can also choose to mix and match various options.

Step 3

After making your choice, take your drink and find your preferred seat behind the bar.


Step 4

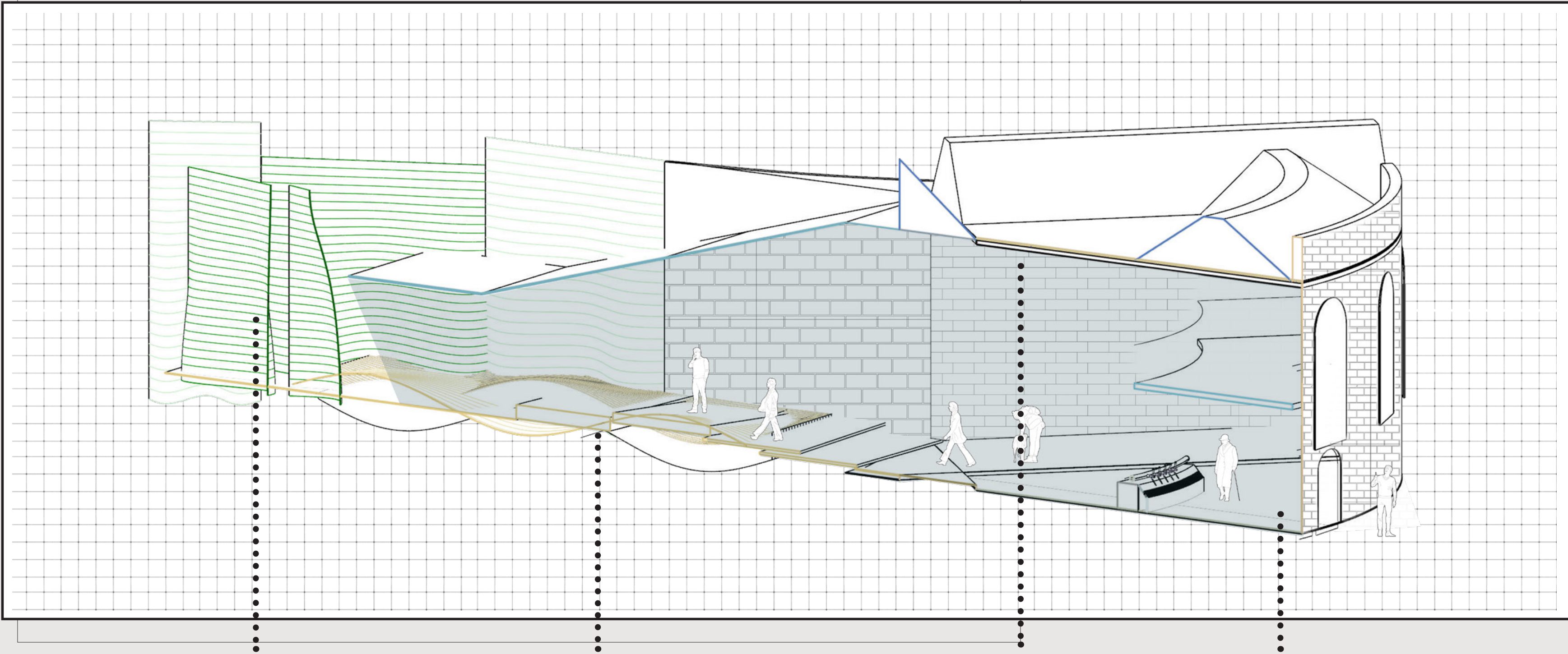
Please finish your drink and follow the staff's instructions to the back area of the pub.

Spatial cross-section of the corridor

After selling their first work of art in 1970, Gilbert & George celebrated by getting drunk at Balls Brothers Wine Bar in Bethnal Green, London, and recorded their experience in a series of black and white pictures. In this series, referred to as Drinking Pieces, the distorted and blurred images evoke a feeling of inebriation.

I attempted to transform the visual, gustatory, and tactile sensations evoked by the "drinking sculpture" into a spatial entity, shaping the space through techniques such as spatial distortion, visual distraction, and disruption of circulation.

 : The interior space



Bending walls spatial distortion
By using parametric techniques to bend walls and compress the interior space, the spatial perception experienced during intoxication can be simulated.

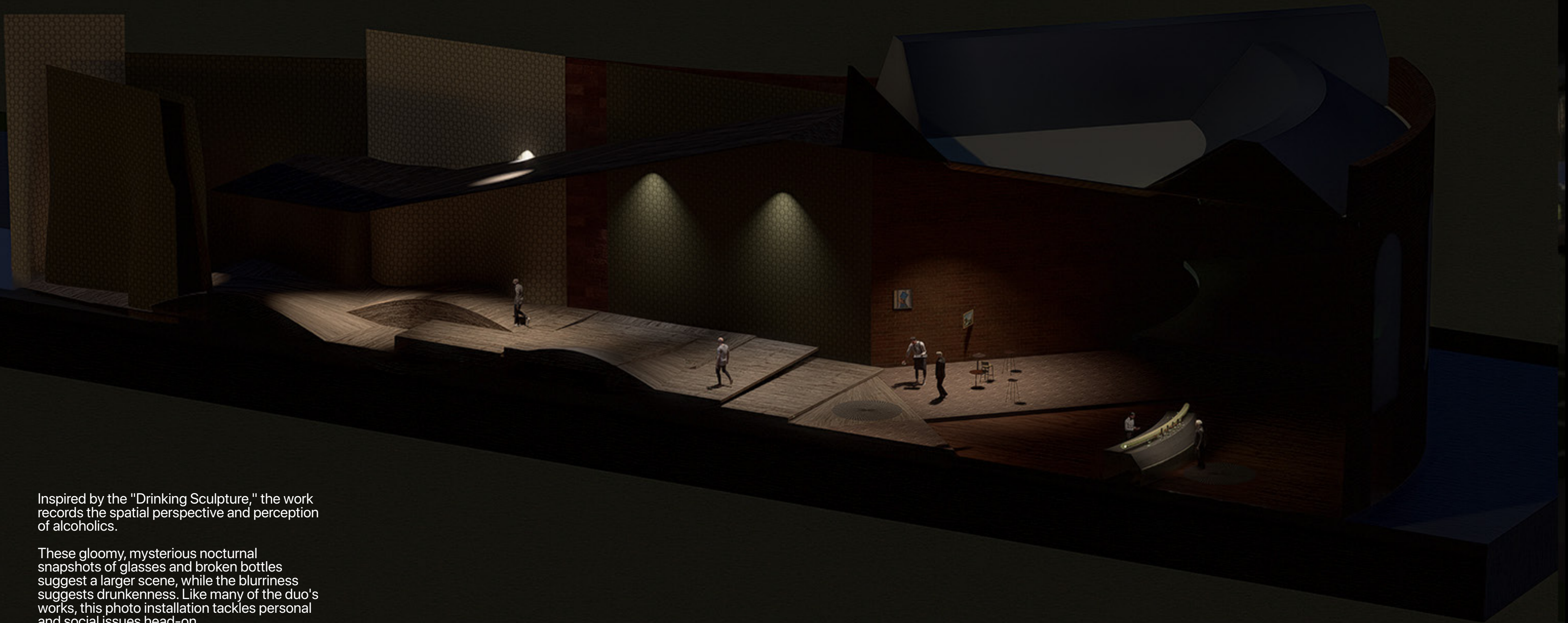
Random distribution on the ground
Parametric techniques were used to randomly distribute the ground surface to simulate the loss of balance caused by intoxication.

Misleading lighting
The staggered lighting deliberately disrupts visual guidance; the light no longer serves a guiding function but rather a deceptive one.

Disrupting the flow of movement
Disrupting the flow of movement allows people to traverse the space in unexpected ways, creating a sense of unfamiliarity.

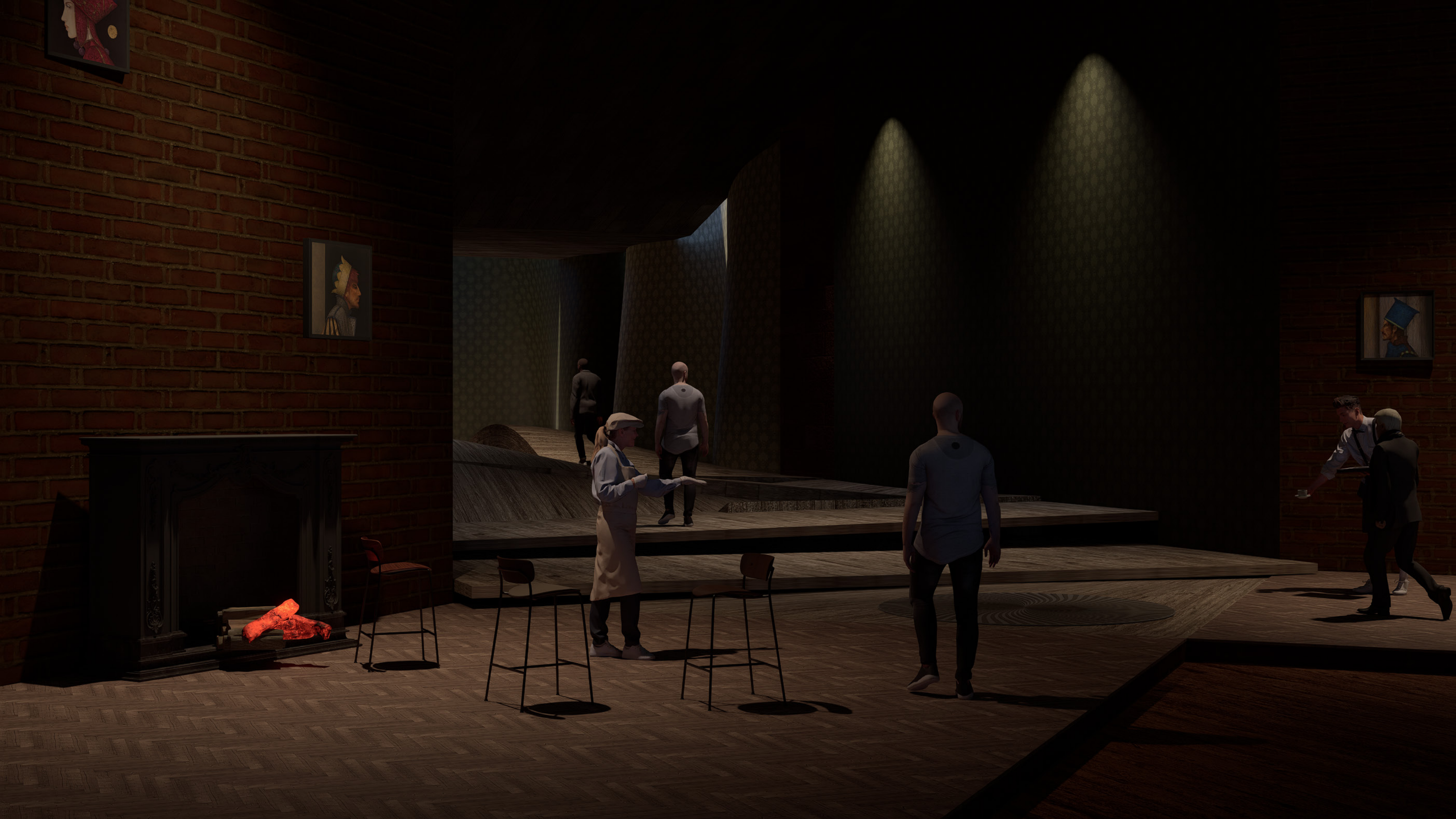


Spatial cross-section of the corridor



Inspired by the "Drinking Sculpture," the work records the spatial perspective and perception of alcoholics.

These gloomy, mysterious nocturnal snapshots of glasses and broken bottles suggest a larger scene, while the blurriness suggests drunkenness. Like many of the duo's works, this photo installation tackles personal and social issues head-on.

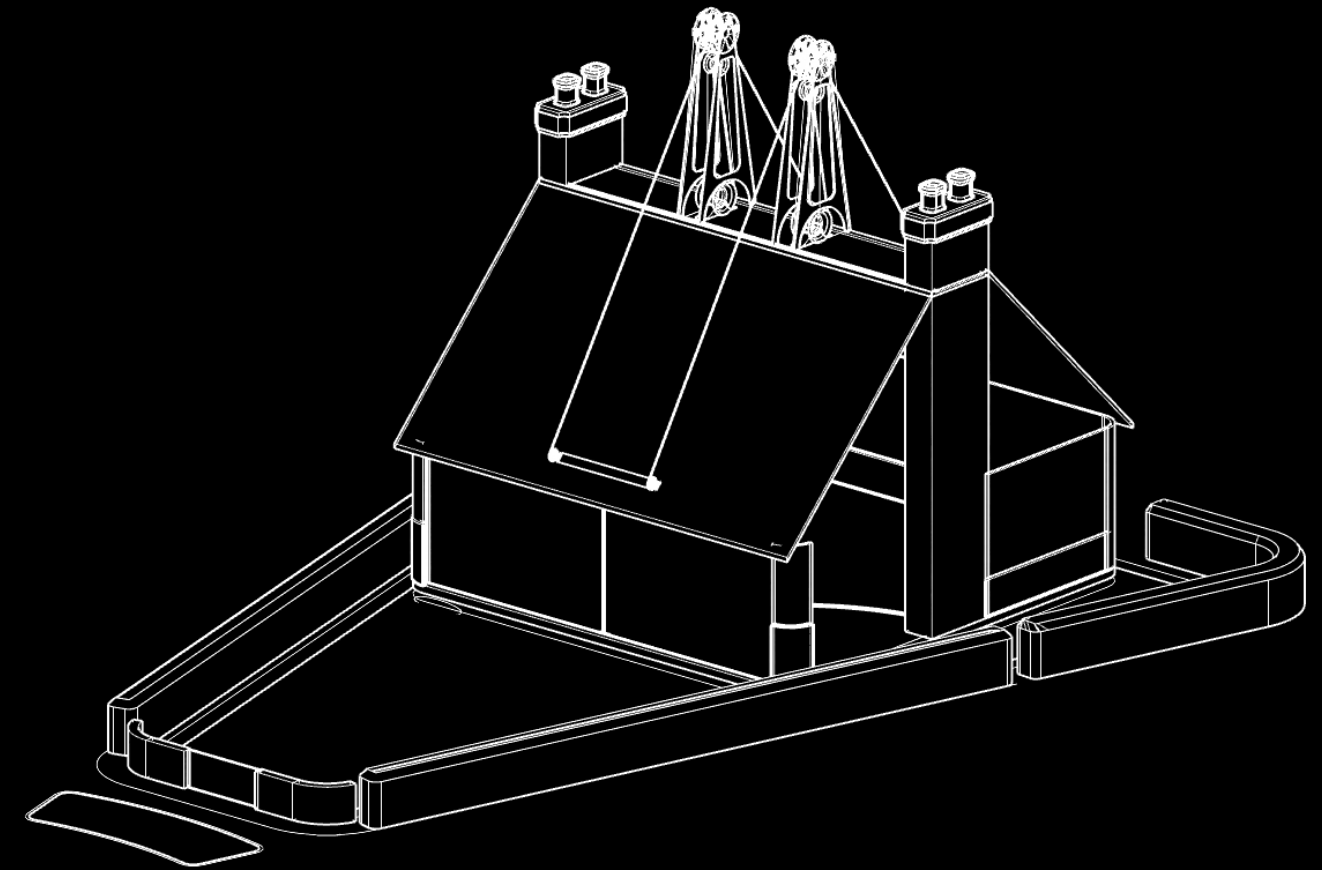
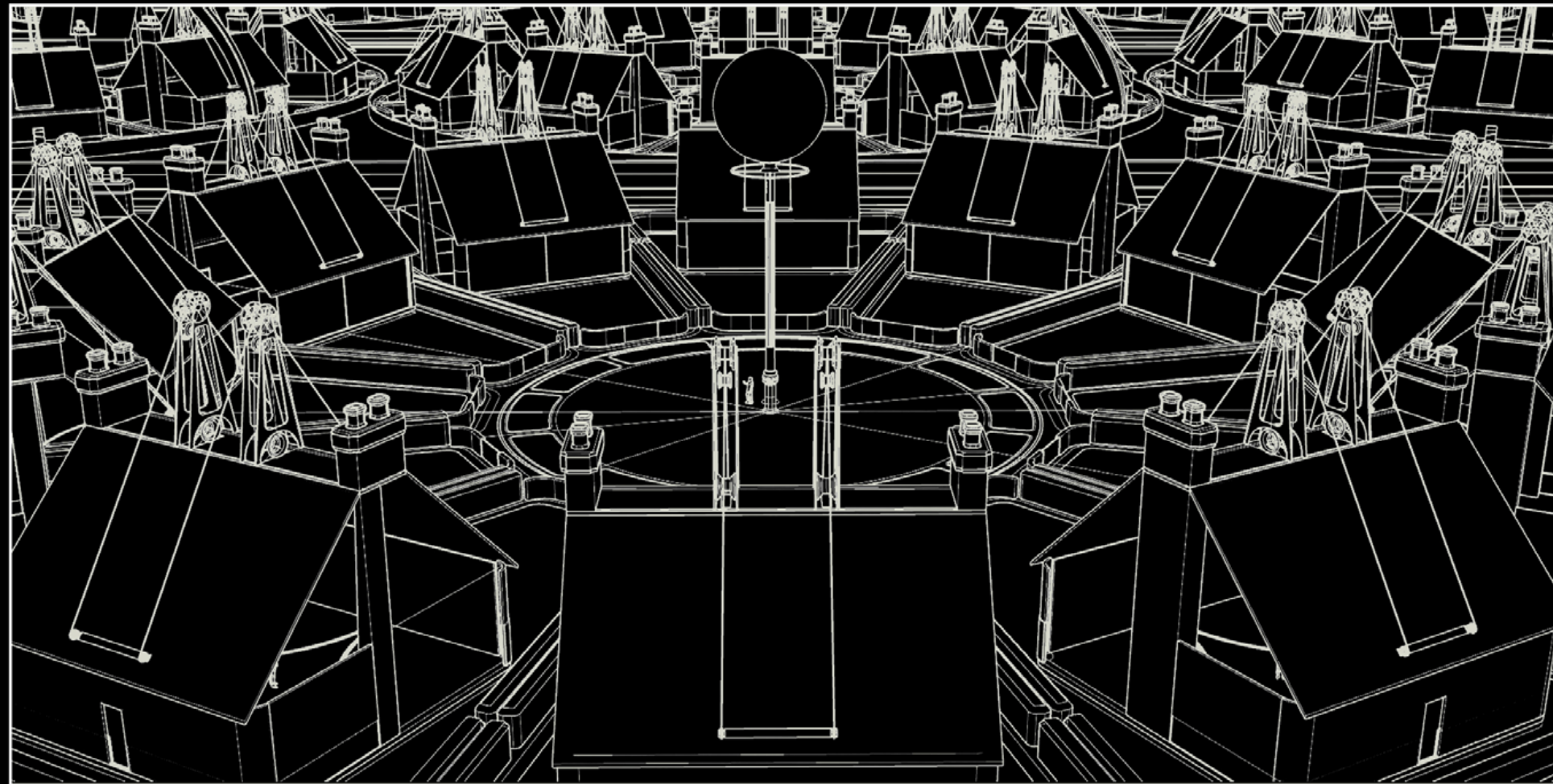




chapter 2 house of card

Welcome to [Perfect Community™]
12 households are surrounded by an
artificial sun, with an artificial sun in the
center. The intensity of sunlight increases
with the price. The interior of the house is
designed by the user, supporting
panoramic environment
simulation and different climates and
temperatures.

Enjoy your stay !





The Different fictions offered by House of card

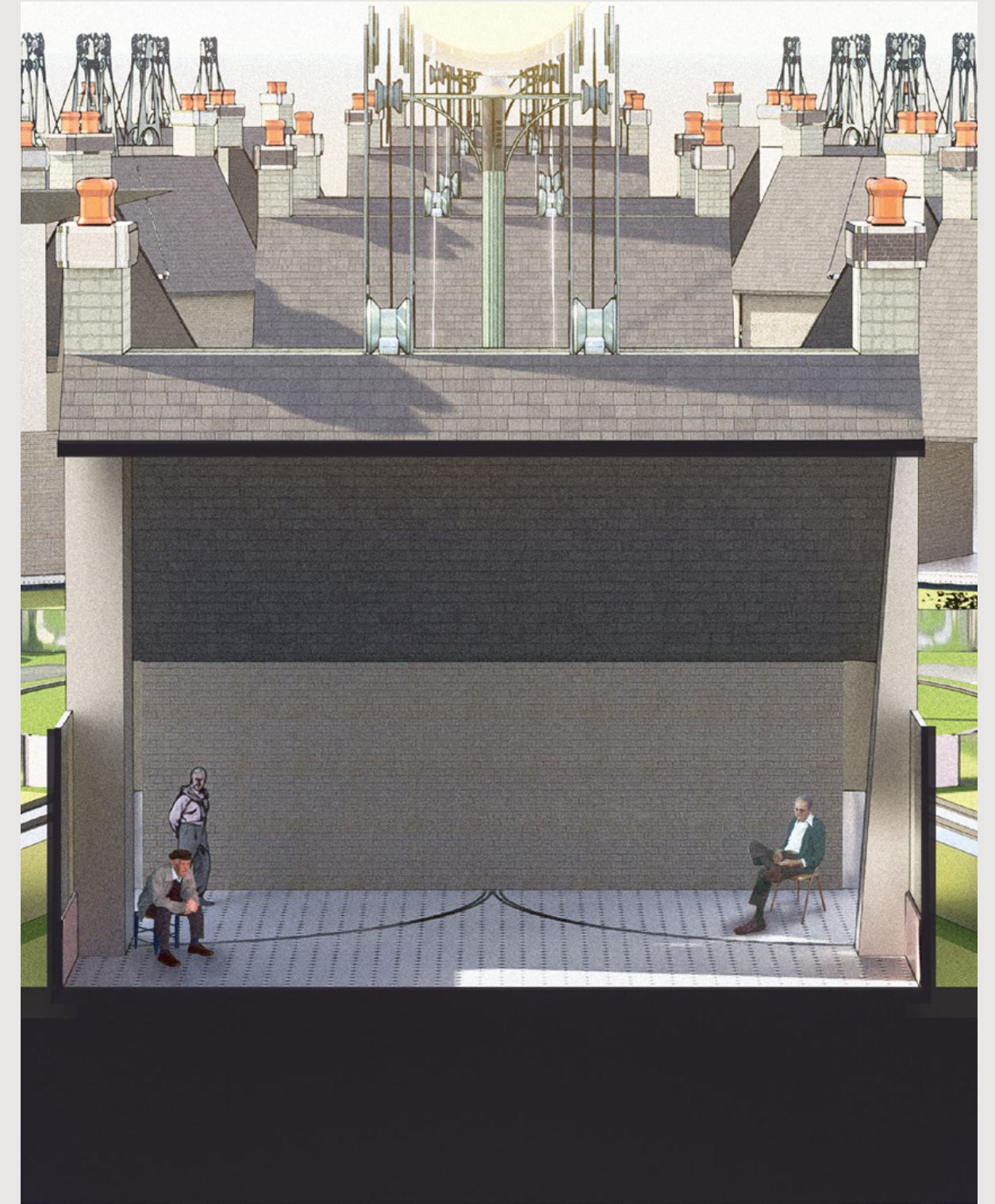
The roof and walls of House of Cards offer multiple opening and closing options, shaping new spaces and defining public and private spaces through change.



Combining artificial sun to provide people with a virtual planting environment



When the walls and roof are fully open, people can enjoy the sunshine to their heart's content. You know it's fake, but that doesn't stop you from experiencing the real feeling it brings.



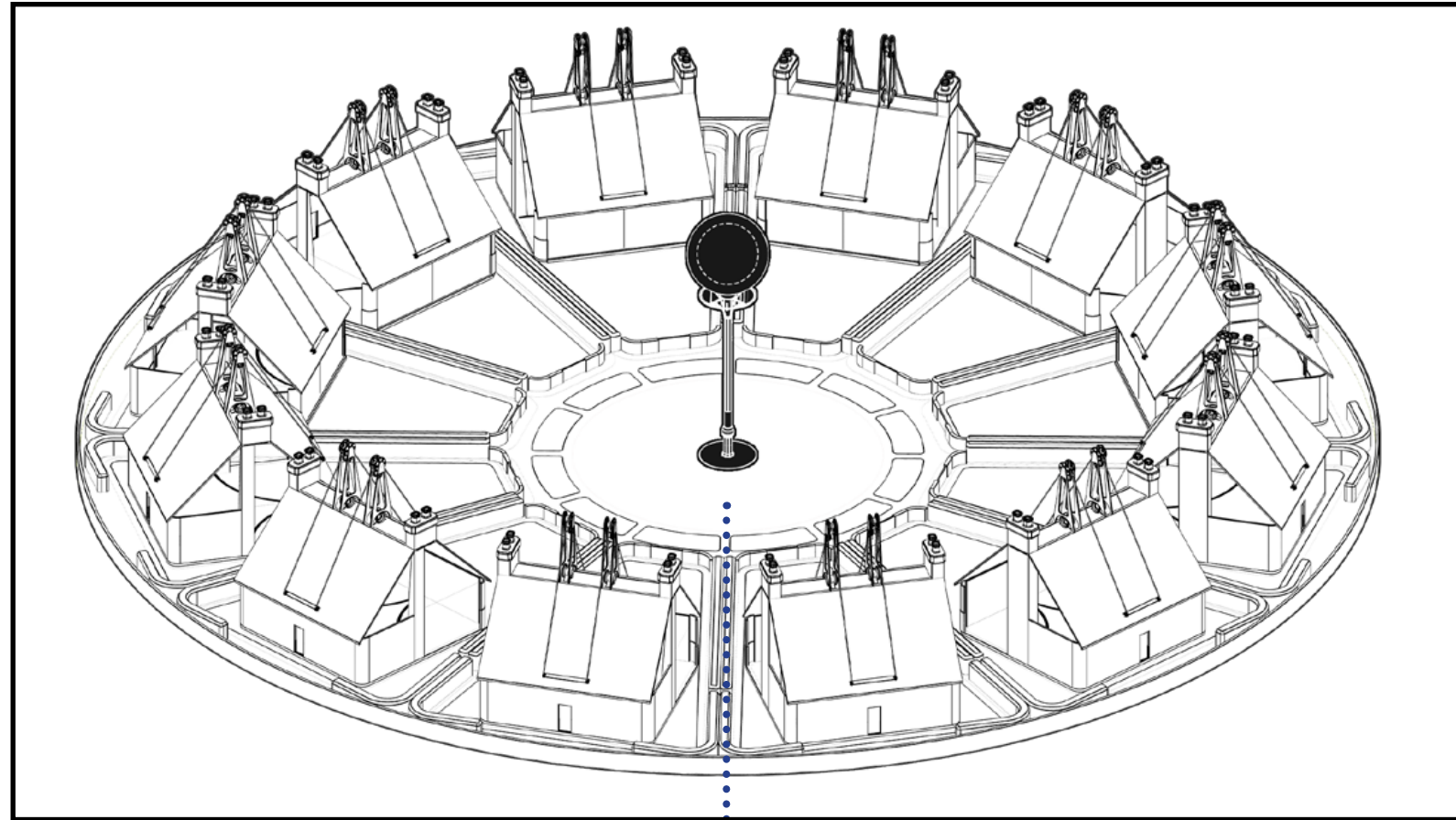
The fully enclosed design creates a personal space, which you can customize to your liking.



The Artificial Sun-Selection Guide

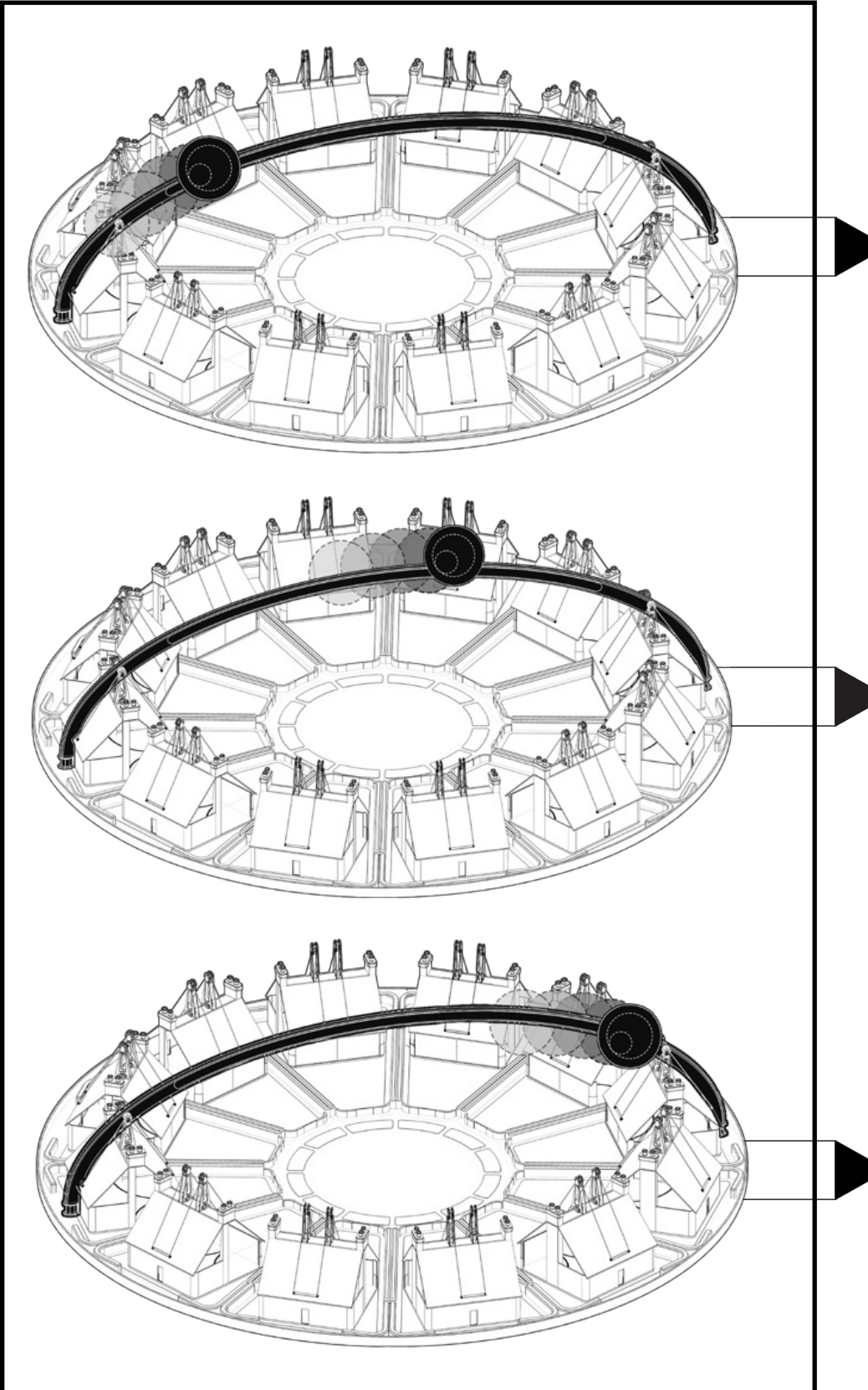
Depending on the tiered pricing at the entrance, different levels of spending offer different artificial sun experiences.

Standard



Under a standard artificial sun facility, you can use an artificial sun located in the center of a circular community to enjoy sunshine and warmth at any time of day.

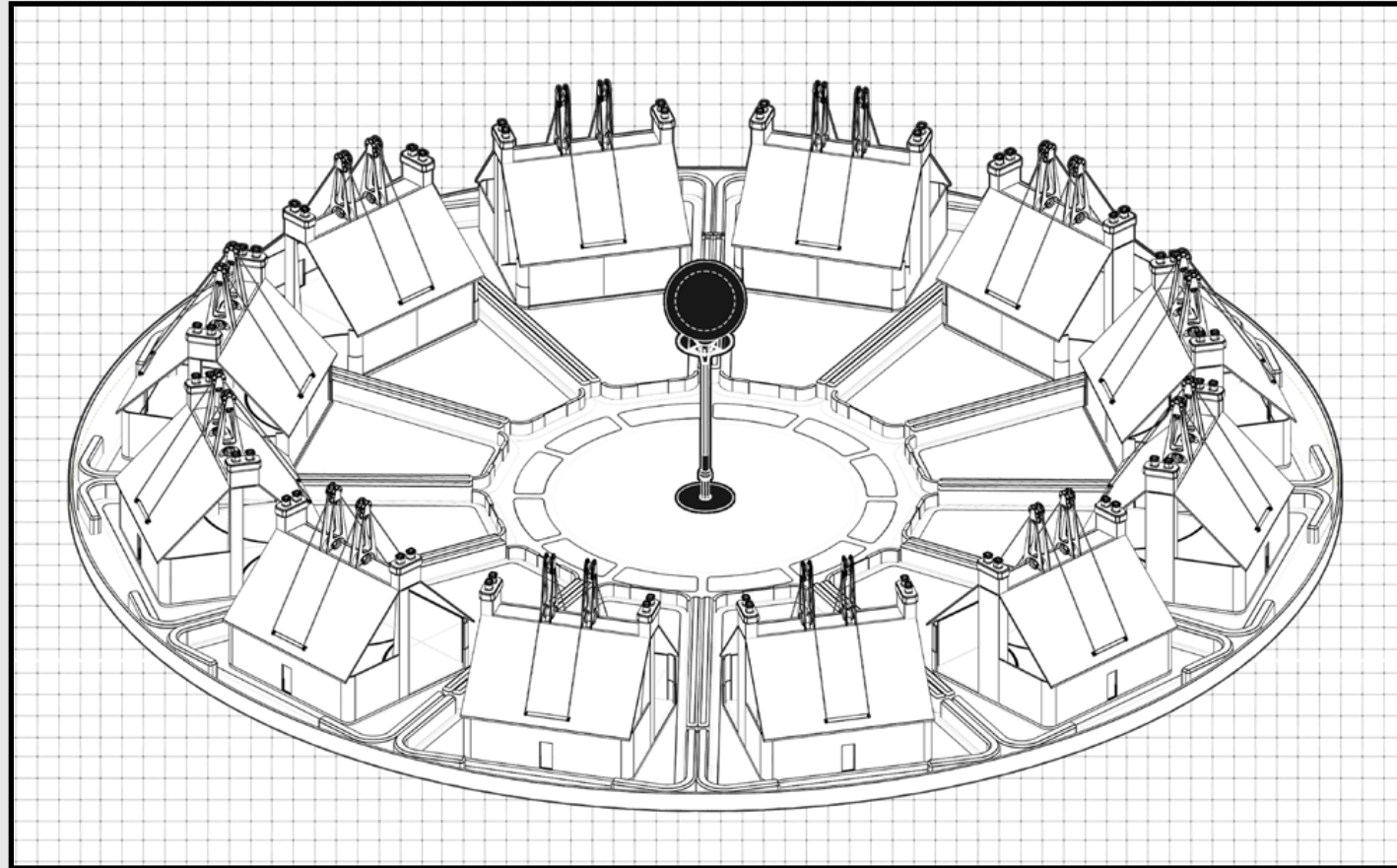
Prime



Under Prime's facilities, the artificial sun has its own independent orbit and will mimic the regular movement of the natural sun, enhancing your sense of immersion and unreality within the community.

It satisfies people's desire for collective experiences and a sense of the sublime in an increasingly virtual world.

The Standard Artificial Sun



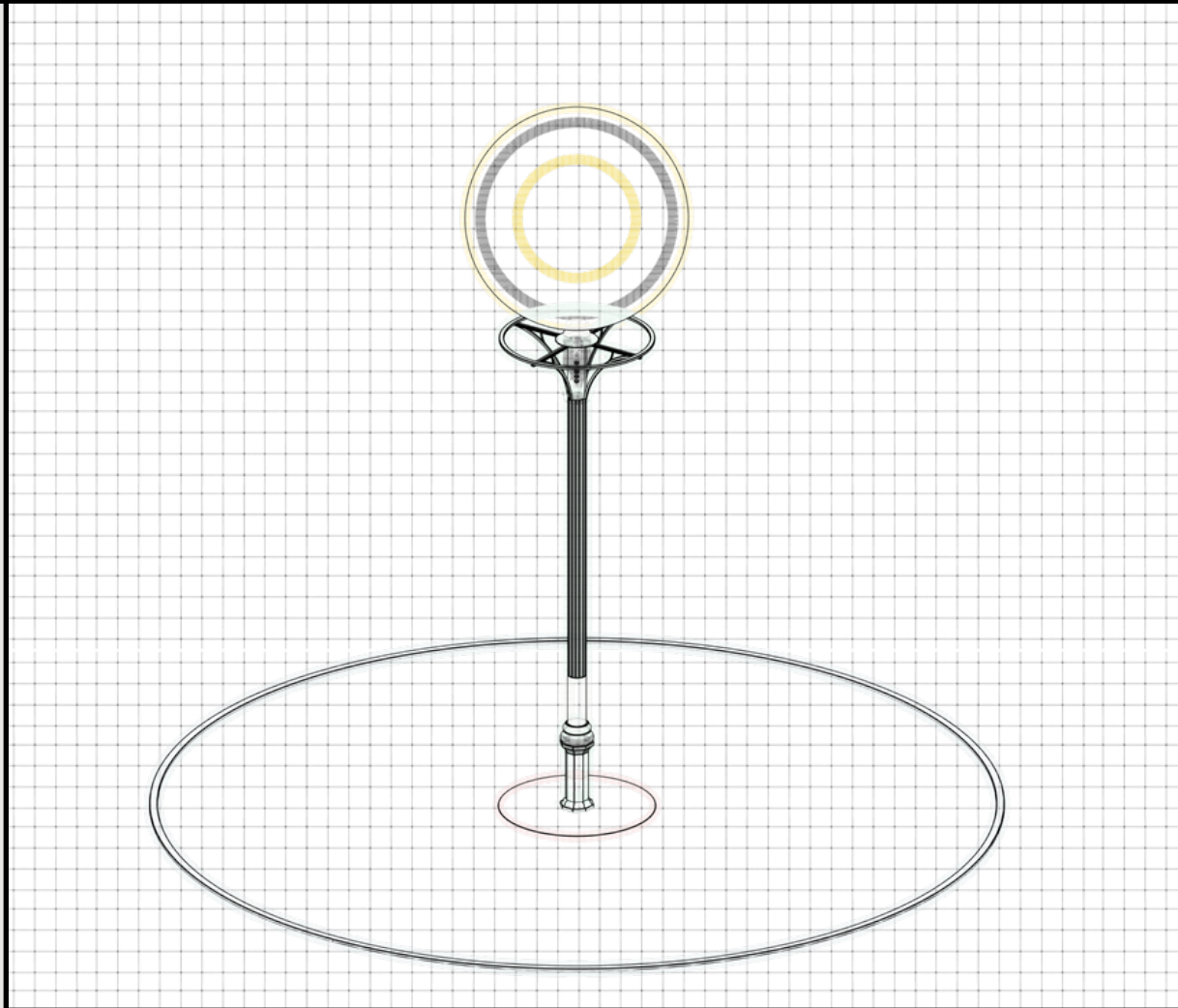
A giant spherical screen composed of hundreds of yellow mono-frequency lamps hangs in the center of the community.

This special lighting emits an extremely narrow yellow spectrum, causing viewers to perceive almost only yellow and black, drastically altering the atmosphere of the space and people's perception of color.

Haze machines continuously release a fine mist, a mixture of water and sugar, into the air.

This mist visualizes the light from single-frequency lights, creating a hazy, ethereal atmosphere, much like the morning fog in London or clouds in the atmosphere.

The ancient aesthetic concept of (The Sublime) is given a strong contemporary relevance by the artificial sun, which uses technology to simulate this "sublime" experience. The awe felt by the audience is real, but this "nature" is 100% man-made, prompting reflection on the increasingly blurred boundaries between reality and simulation, the individual and the collective, and technology and nature in modern society.









The Prime Artificial Sun







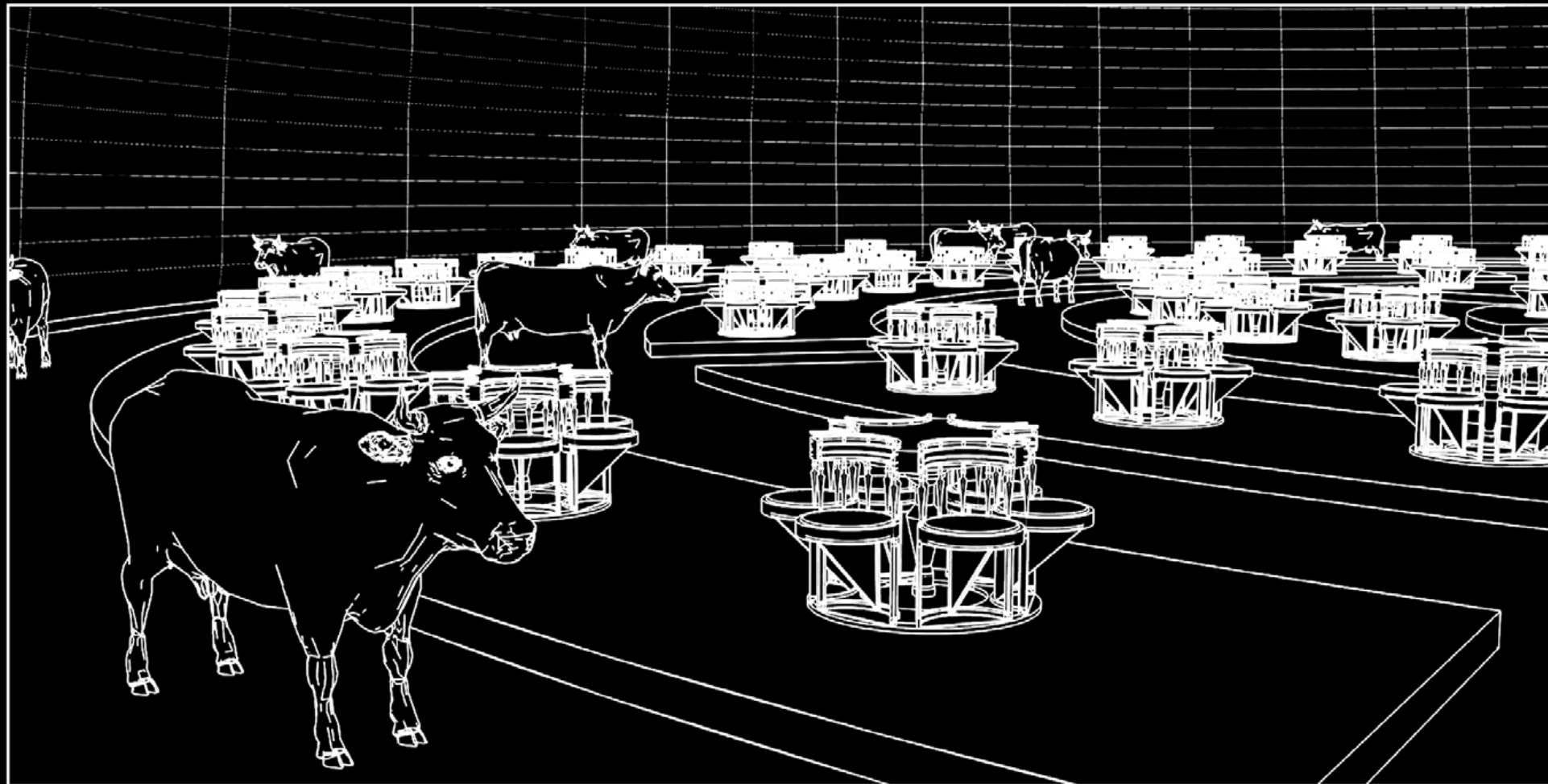
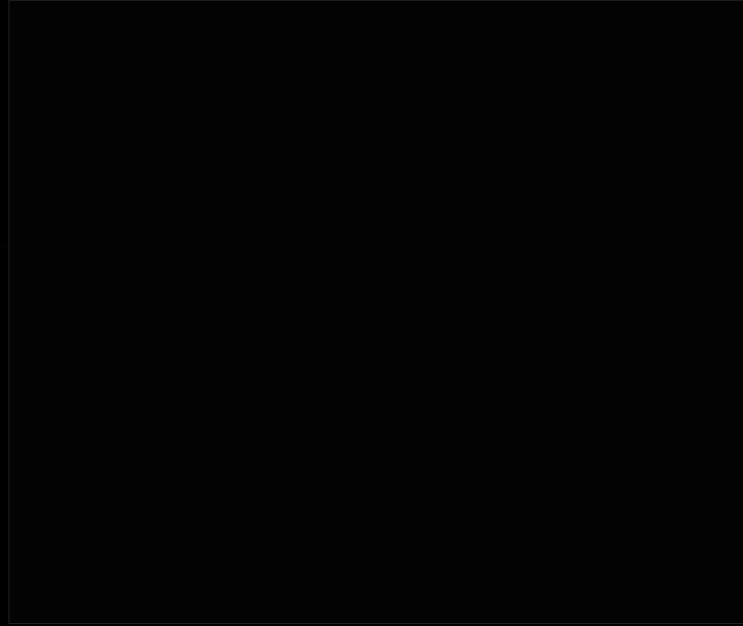




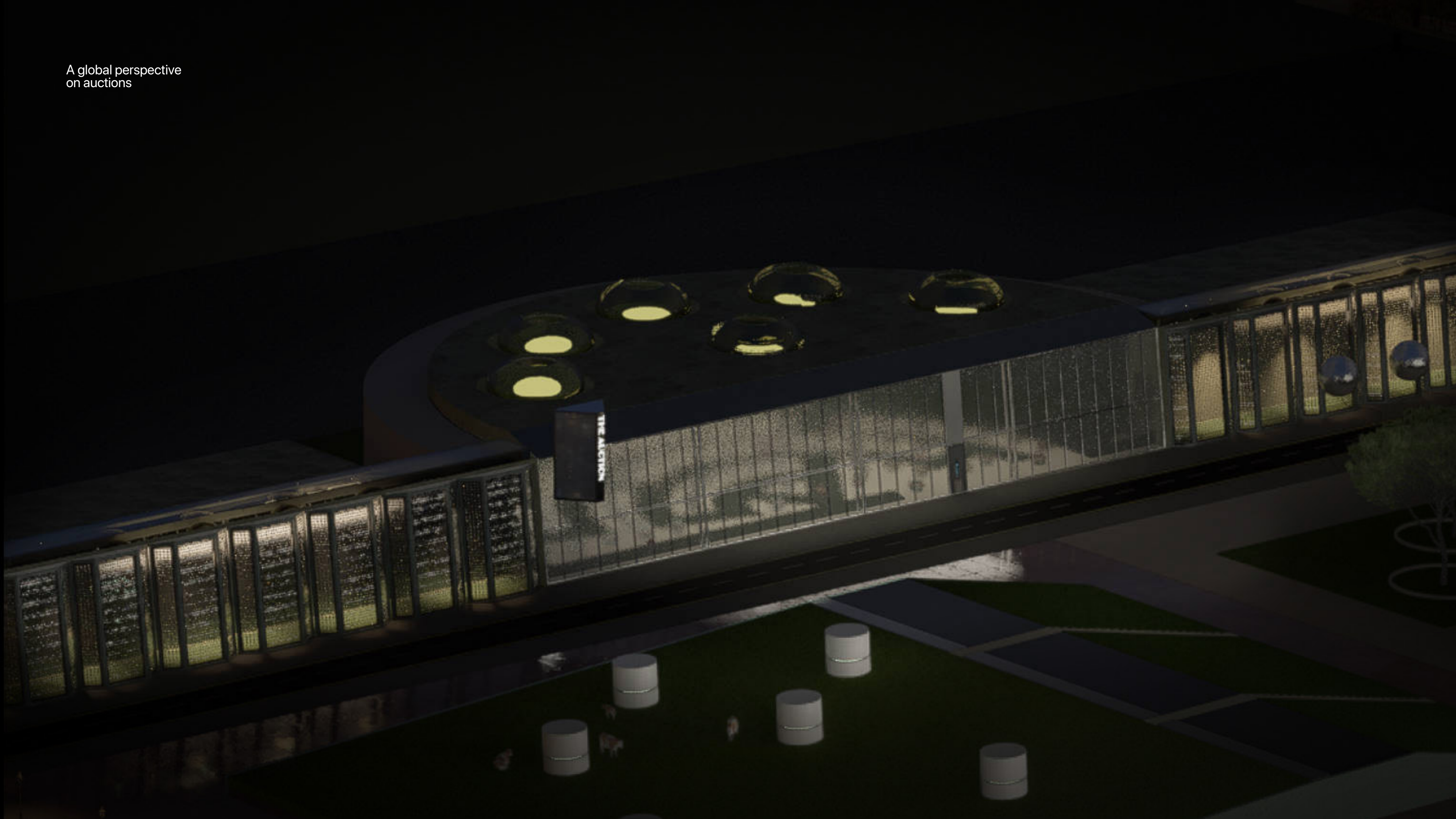
The night view of the "House of cards" community.

chapter 3 kid A

A creation more perfect than nature, please customize your perfect livestock according to the process. Please customize the product, body shape, blood source, coat color, and combination in step 1. And wait for printing in step 2, please wait patiently. After printing is completed, please go to the venue in step 4 to complete the gender obedience test. If you do not need customization, please go directly to step 3. After arriving at step 3, please sit down in the seat and wait patiently for the livestock to walk out of the trail. You can directly register the number you want to purchase. Have a nice day!



A global perspective
on auctions



The British Taverns Culture



Early Bars (Taverns/Inns): The earliest bar spaces (more commonly known as pubs or inns at the time) did not have a bar counter, but were more like a communal living room. Seating consisted mainly of simple benches (benches) and rough wooden chairs (stools/forms).

Victorian Era: This was a crucial period in the formation of the modern pub. High bar counters became popular, separating customers from the bartender. High stools were developed to allow customers to lean comfortably against the bar counter.

Sociologists (such as Ray Oldenburg) cite bars as a prime example when discussing "The Third Place."

The design of bar stools encourages a "perching" rather than a "sinking" posture. This is a semi-temporary state, allowing you to relax while remaining ready to socialize or leave at any time, perfectly suited to the fluidity of a bar.

酒吧文化



The British Taverns chairs



Windsor Chair
There is no high bar. People sit around tables, where the sturdy, practical Windsor chairs (or similar low wooden stools) are the most typical seating.

It facilitates direct interaction with the bartender, a core element of bar culture.

It also makes it easy to start conversations with other strangers seated at the bar. The orientation of the bar stools (facing the bar) creates a linear, shared social space.

In many traditional neighborhood bars, it's an unwritten rule that certain regulars have their own designated seats, usually a bar stool at the bar.

This stool symbolizes belonging and status within the bar community. If a stranger occupies "so-and-so's seat," they will sometimes be politely (or less so) reminded of it.

Victorian Pub Stool
With the advent of the Victorian-era bar counter, these high bar stools became standard. Designed specifically for customers sitting at the bar, they were typically made of dark hardwood, with turned legs, and topped with leather or fabric upholstery.

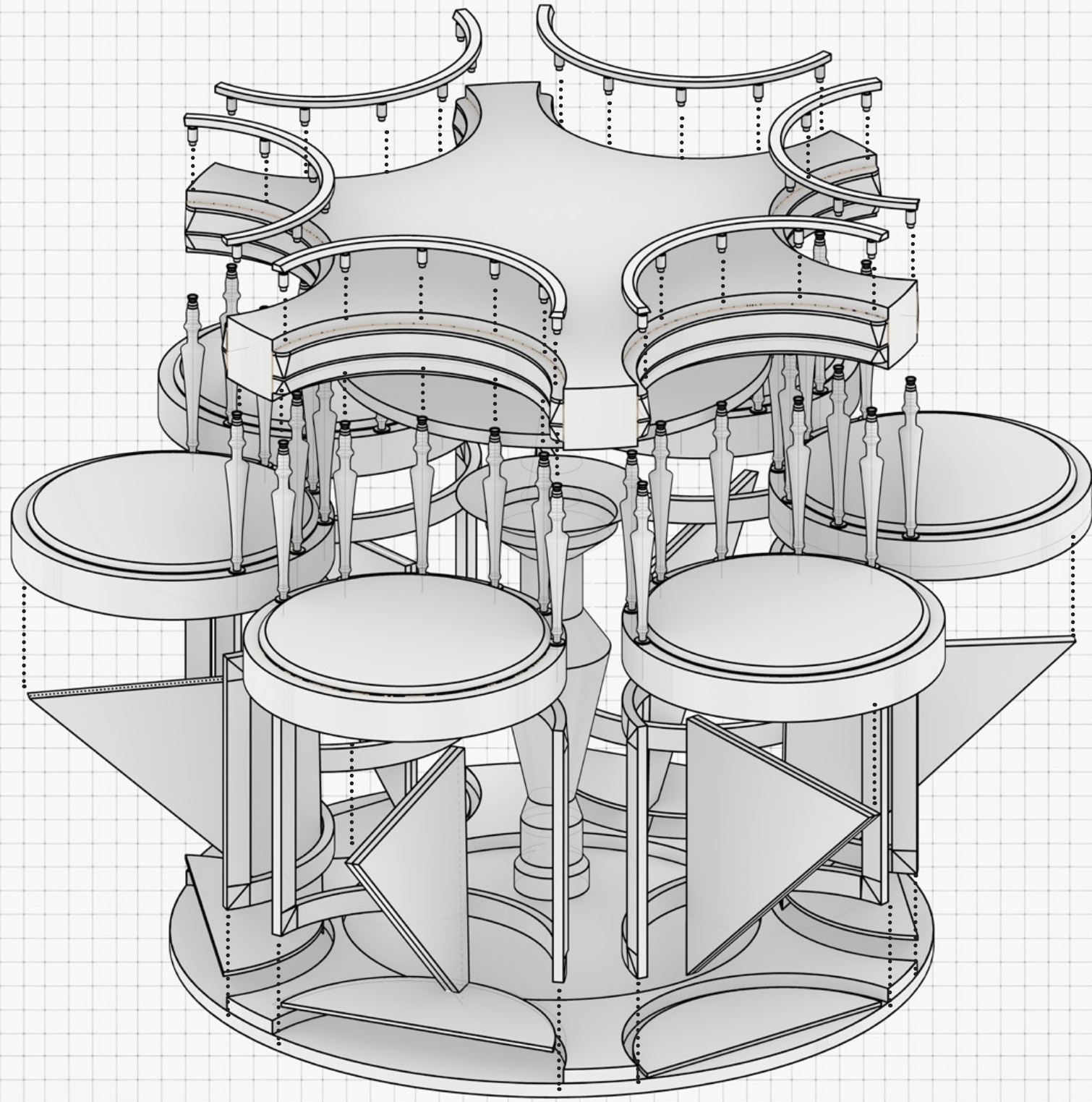




Combining the characteristics of pub chairs from different eras in England, transforming a piece of furniture originally with private connotations into a communal piece, and incorporating the visual logic of fashion shows, it achieves a dramatic effect..

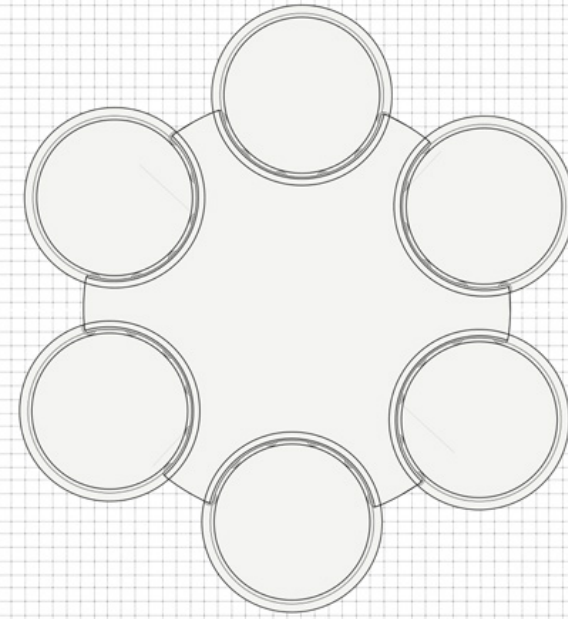
Explosion diagram

The exploded view of the bar stools, consisting of six interlocking seats, adds a performative element to the traditional Victorian style.

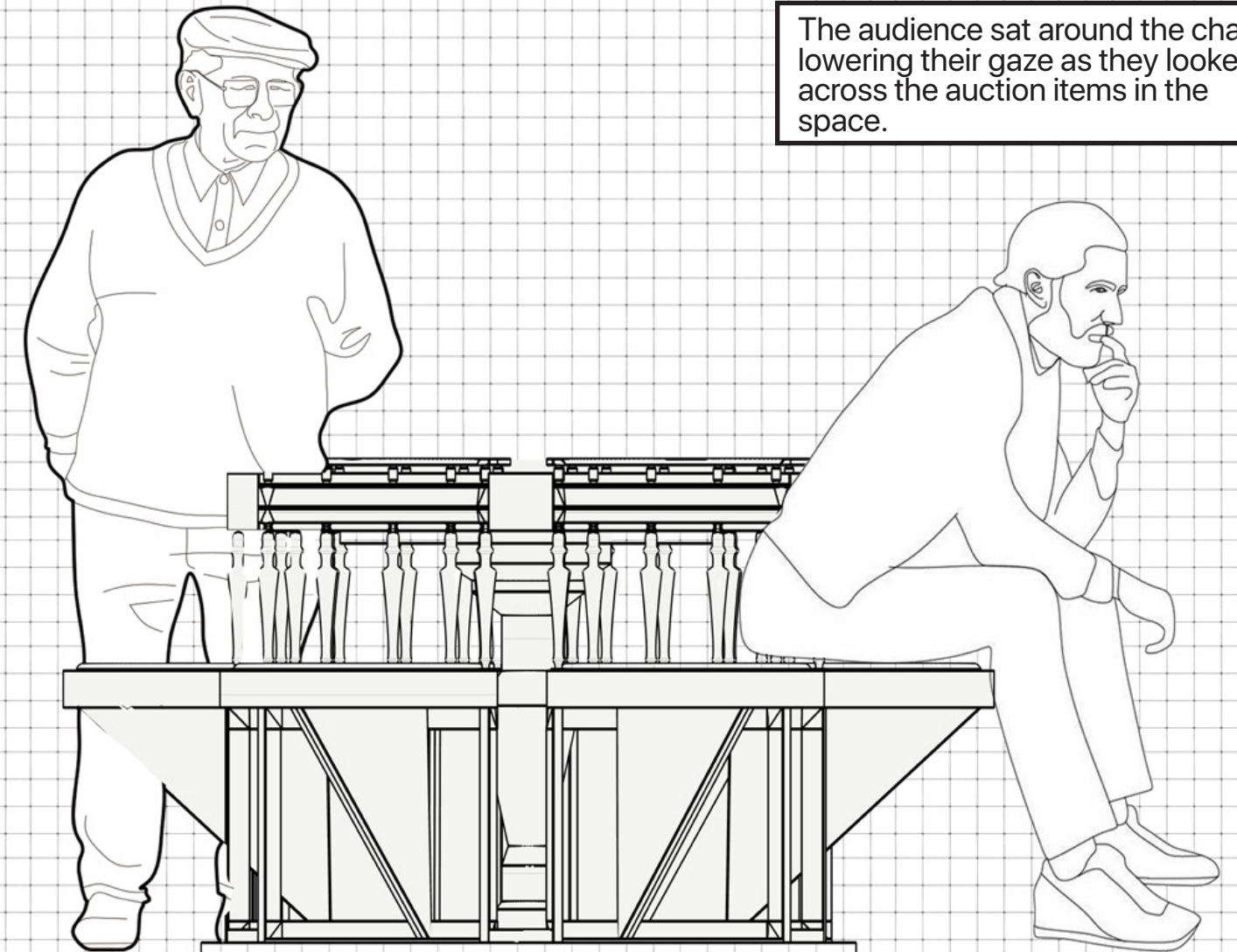


Height: 800 mm
Width: 1515 mm
Single seat width: 450 mm

Top view

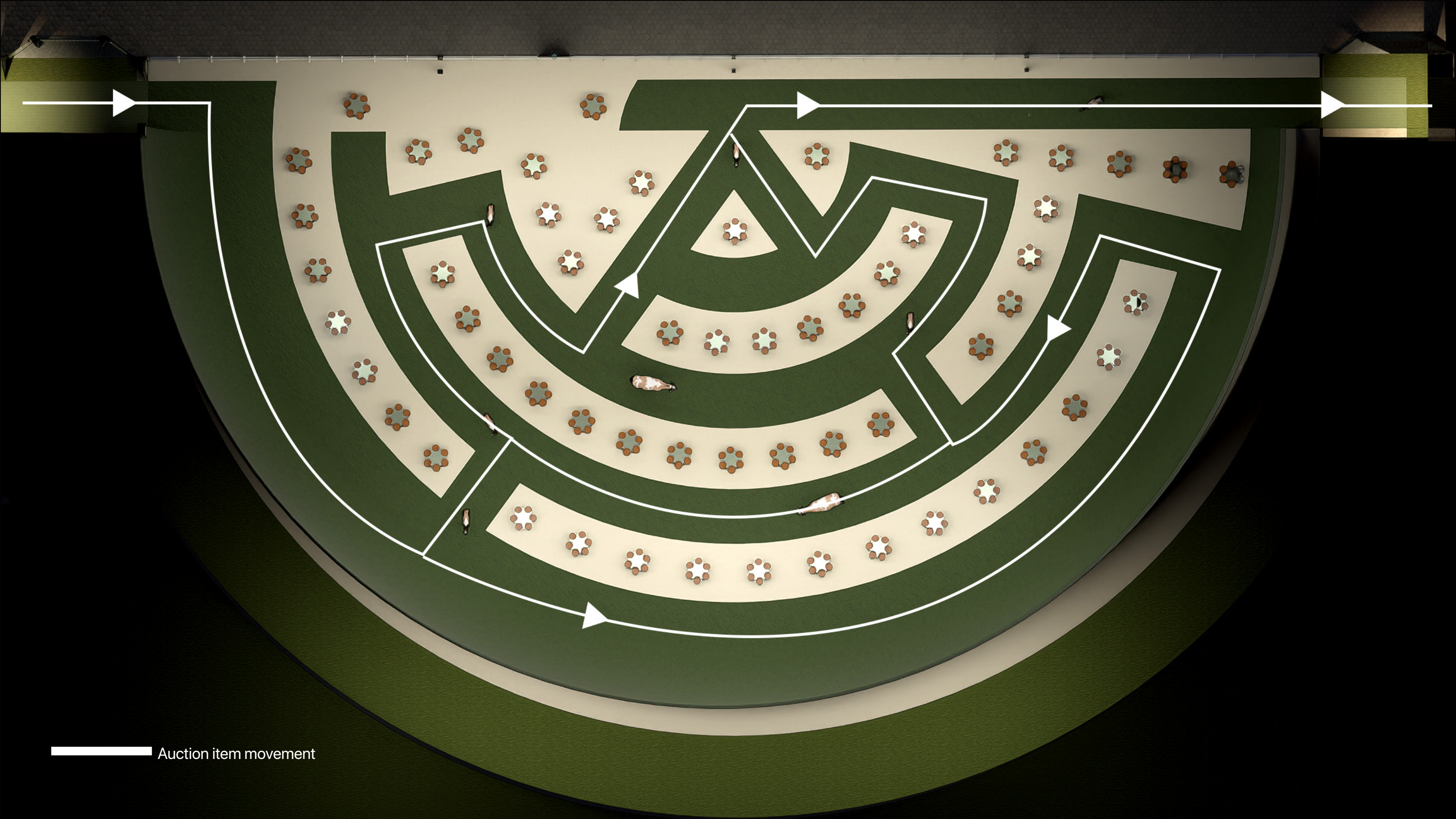


The audience sat around the chairs, lowering their gaze as they looked across the auction items in the space.

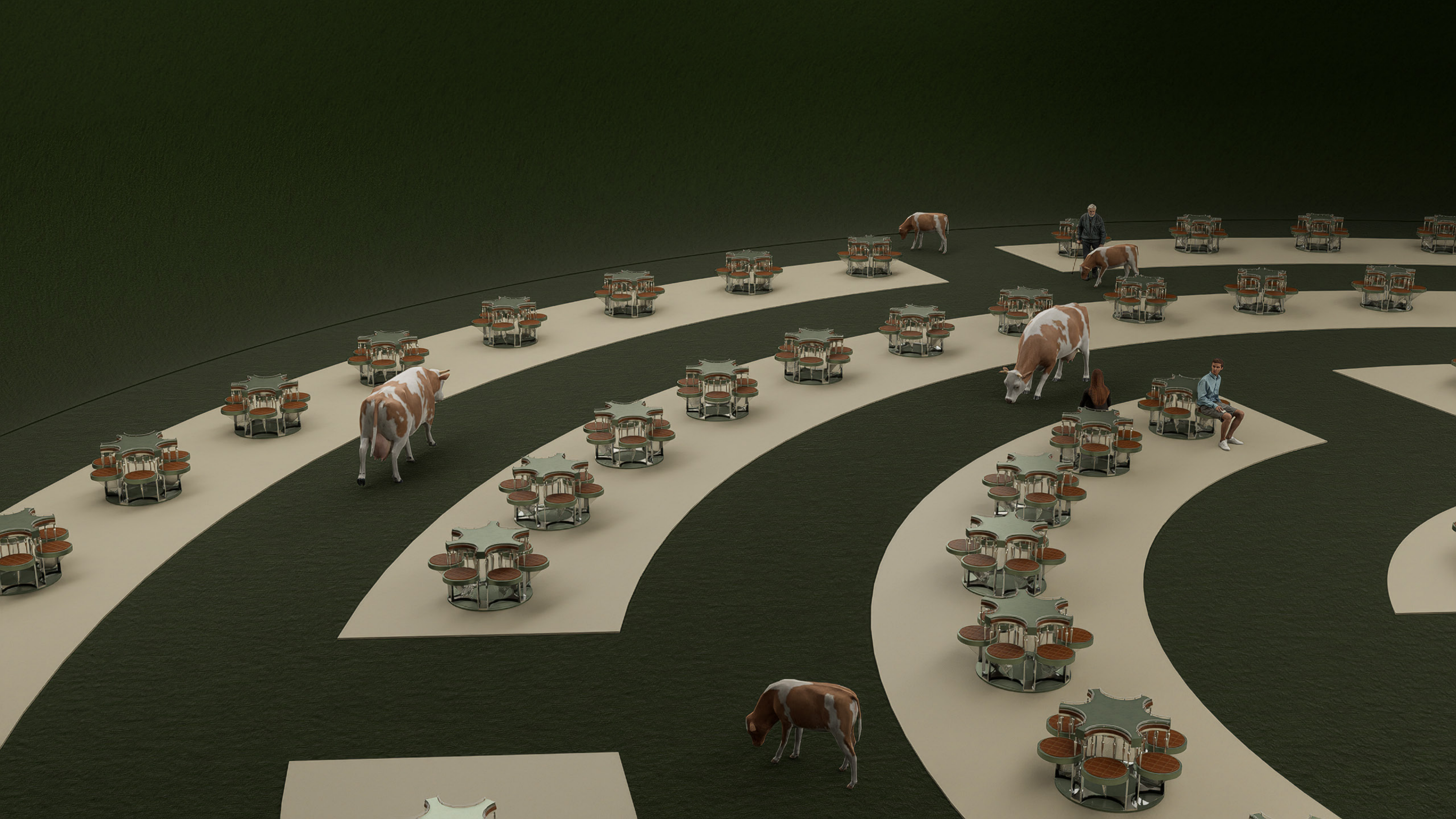




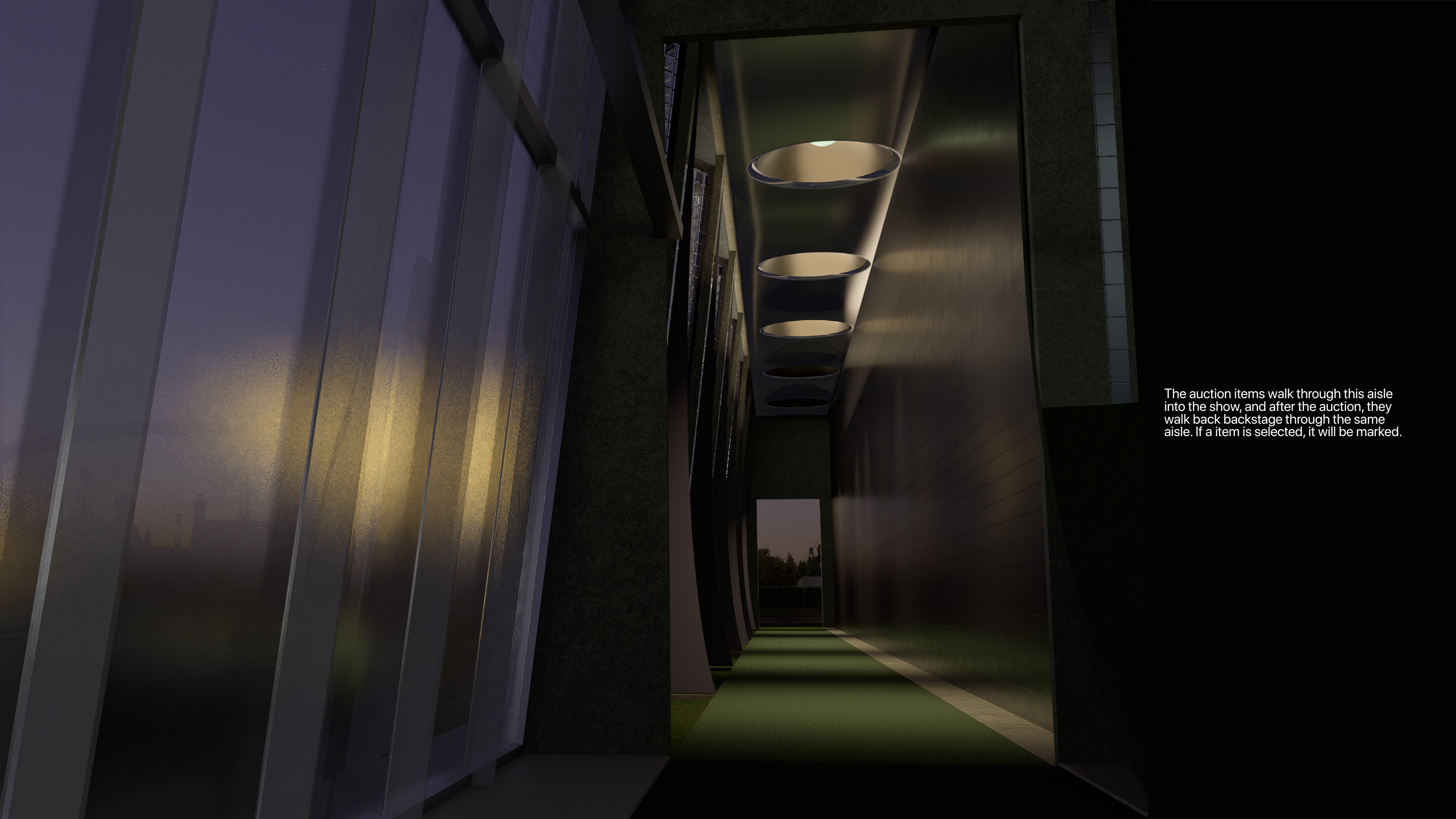
Top view and circulation of the site



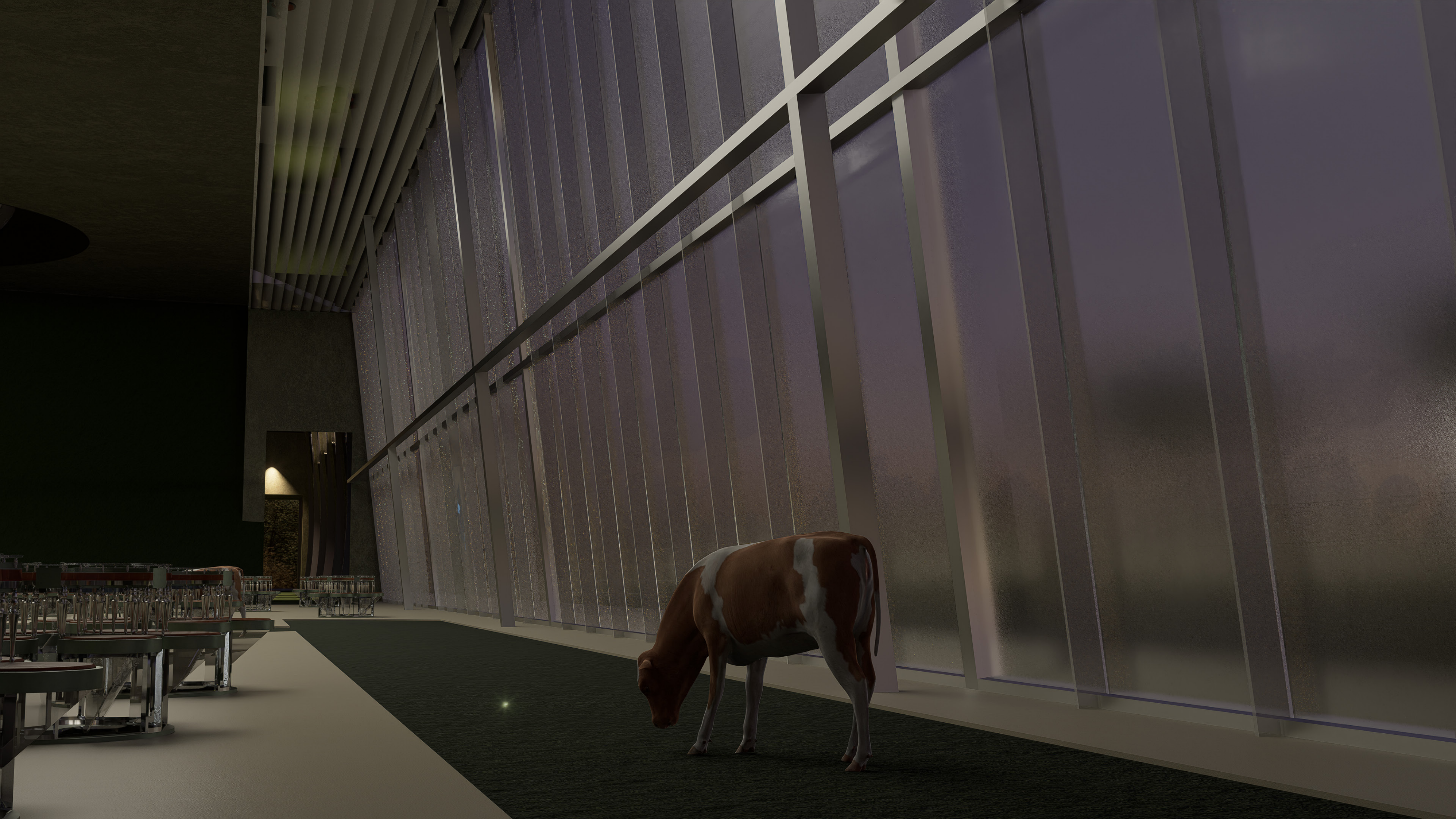
— Auction item movement







The auction items walk through this aisle into the show, and after the auction, they walk back backstage through the same aisle. If a item is selected, it will be marked.



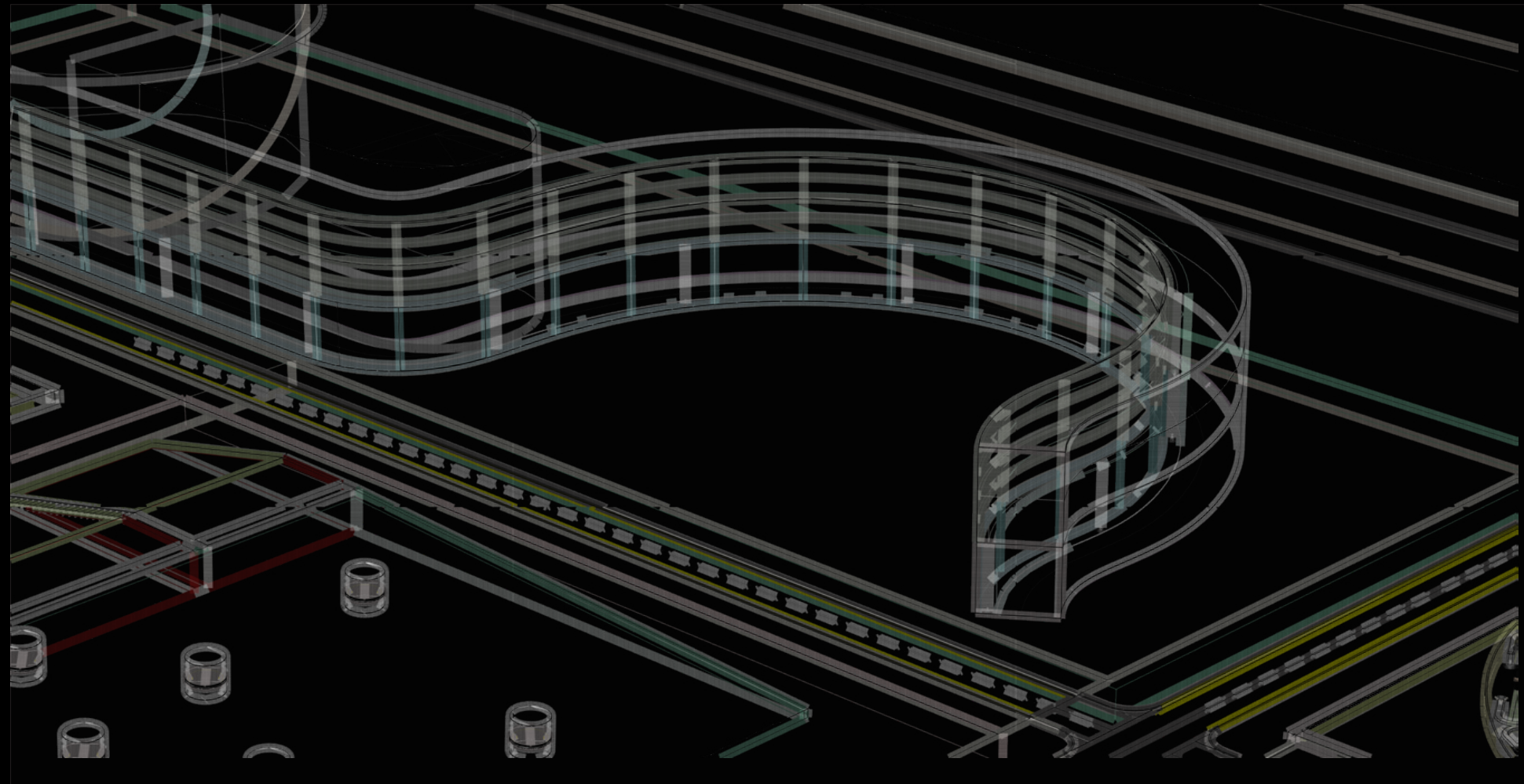
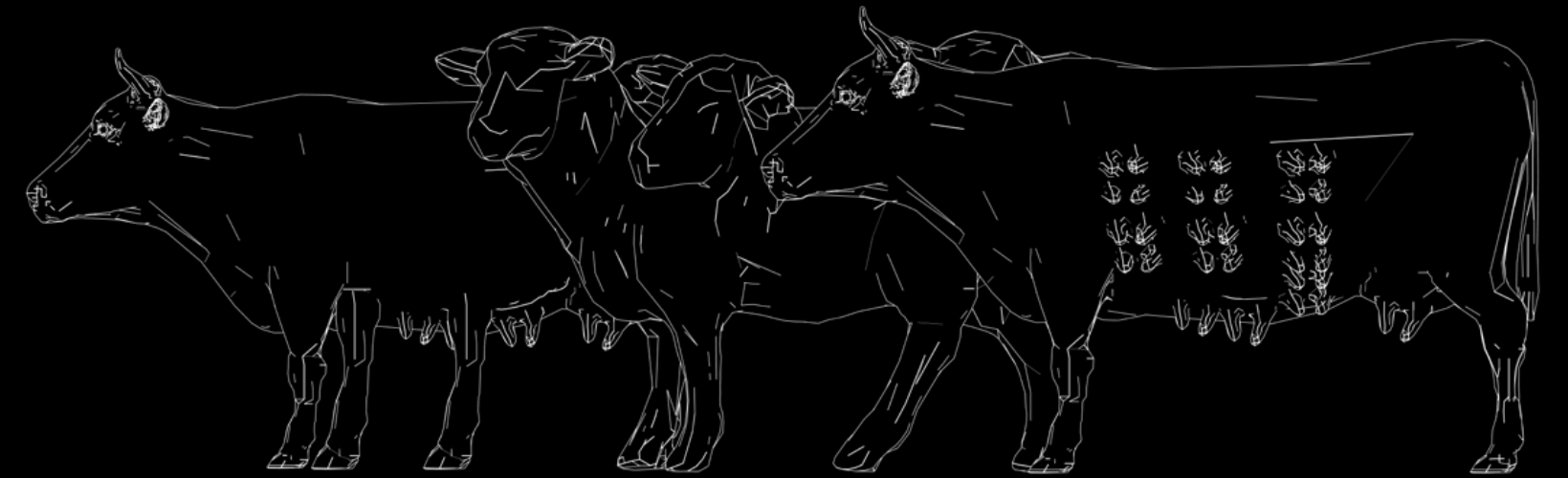
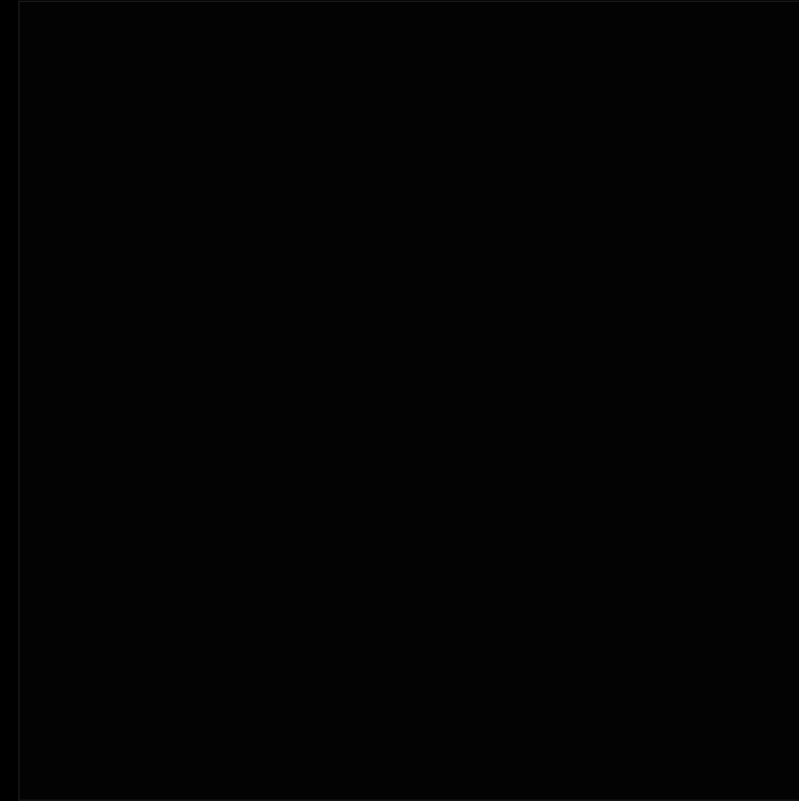


Everyone can find their own companion on this meadow.

chapter 4 masquerade

Have you forgotten the person you once loved deeply? Do you still remember the time you spent with him? Do you long to get rid of the helpless and eternal loneliness? Put on your mask and you can be everyone.

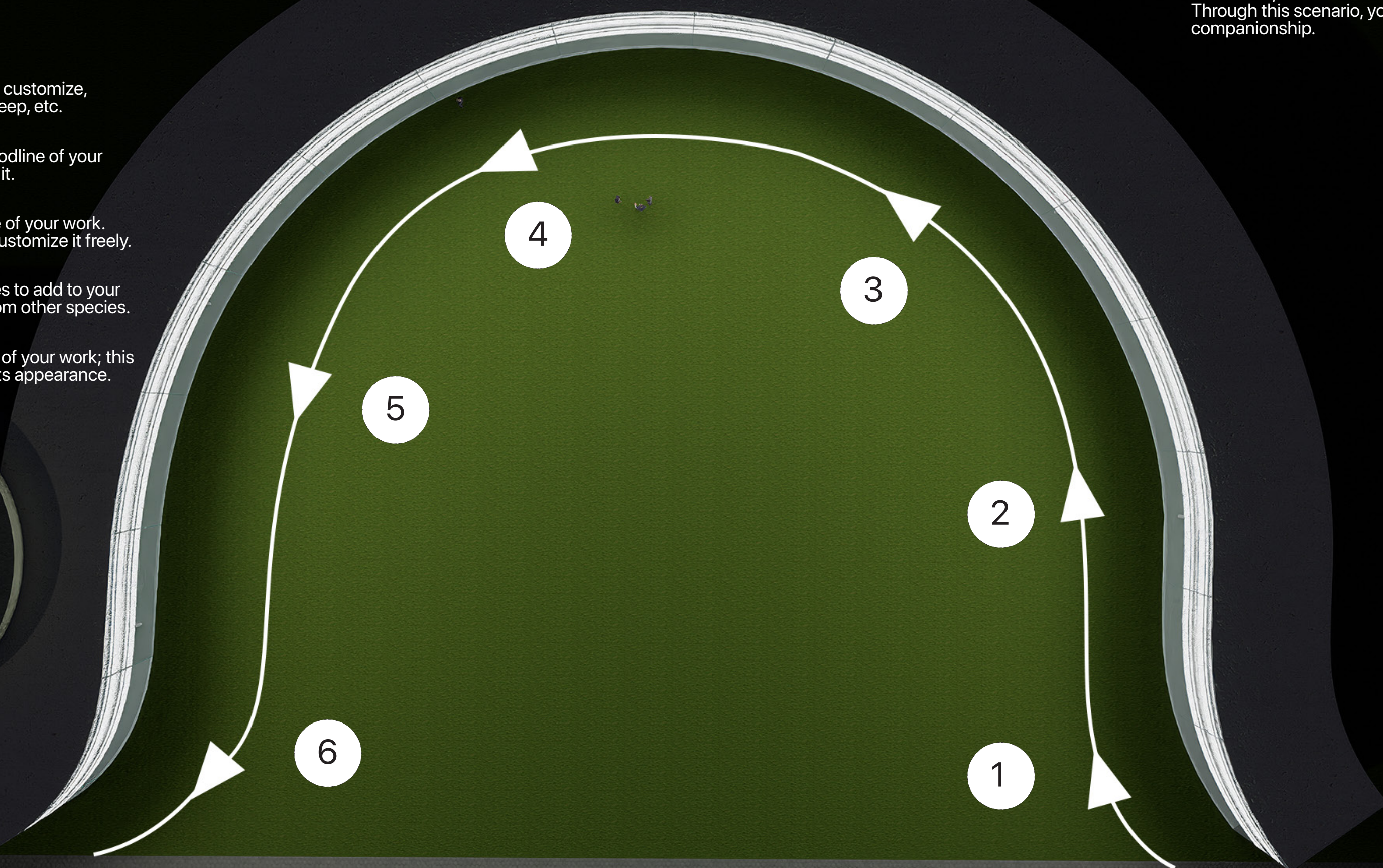
good hunting !



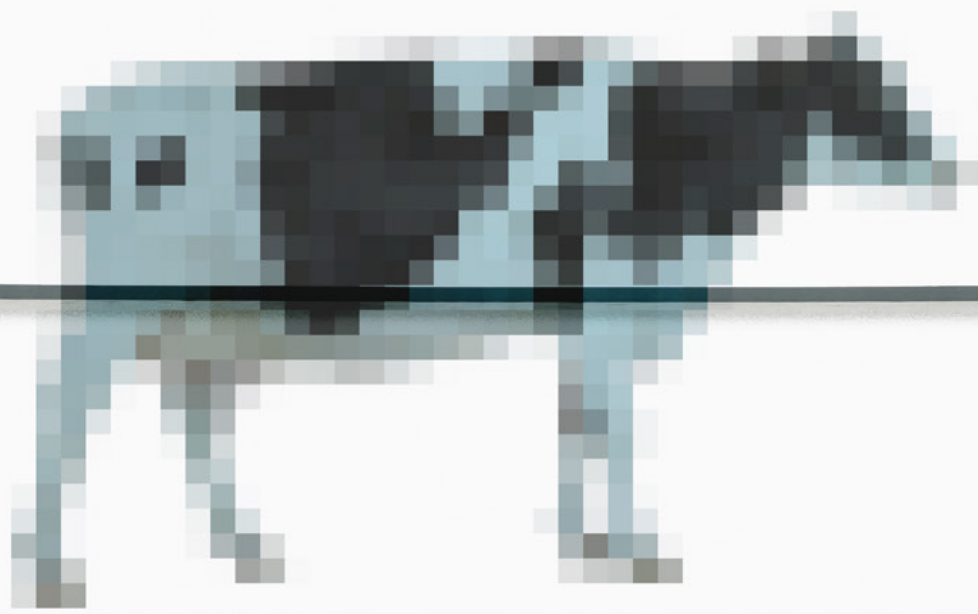
Process and Operation Sequence

- 1. Entrance**
This leads to the "shop window" scene.
- 2. Species Options**
First, select the species you want to customize, including but not limited to cows, sheep, etc.
- 3. Breeding Options**
Here you can select and edit the bloodline of your artwork; you can also choose to mix it.
- 4. Size Options**
This is where you determine the size of your work. You can choose the classic size or customize it freely.
- 5. Component Options**
You can choose different accessories to add to your artwork, and they can even come from other species.
- 6. Production Options**
Here you need to select the product of your work; this selection will appropriately change its appearance.

This scenario allows you to freely compile the perfect livestock, replacing the tedious selection process, unpredictable accidents, fragile health conditions, and monotonous outcomes of reality. Through this scenario, you will obtain perfect companionship.







ID: 24012051
Breed:Holstein
Product:Plastic Nylon...
Size:B
Colour:B/W



Selection Examples

You can customize your livestock through the showcase. You can choose different shapes based on the different products you need to produce for your livestock, such as nylon and plastic. Nylon is no longer a cold, industrial material, but a product that needs to be "cultivated" like natural wool.



1



2



3

Examples include sheep with three centers offering multiple personality slots, cows with multiple teats for increased milk production, and multi-legged cows, among others.

You can escape the dreary reality and embrace your perfect livestock.



ID:24012051

Breed:Jersey-mix

Product:milk Oat...

Size:A

Legs: 6

Colour:B/W

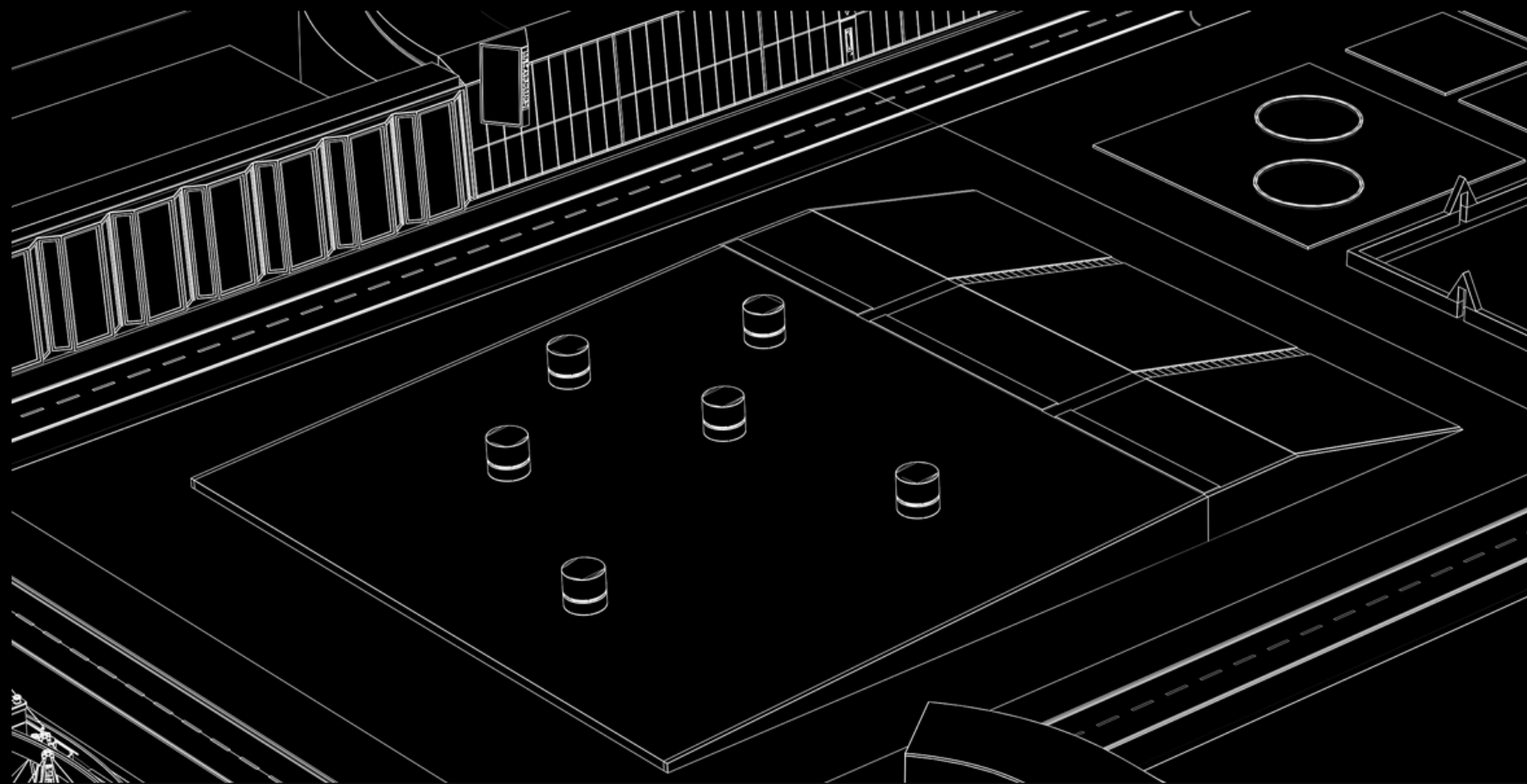
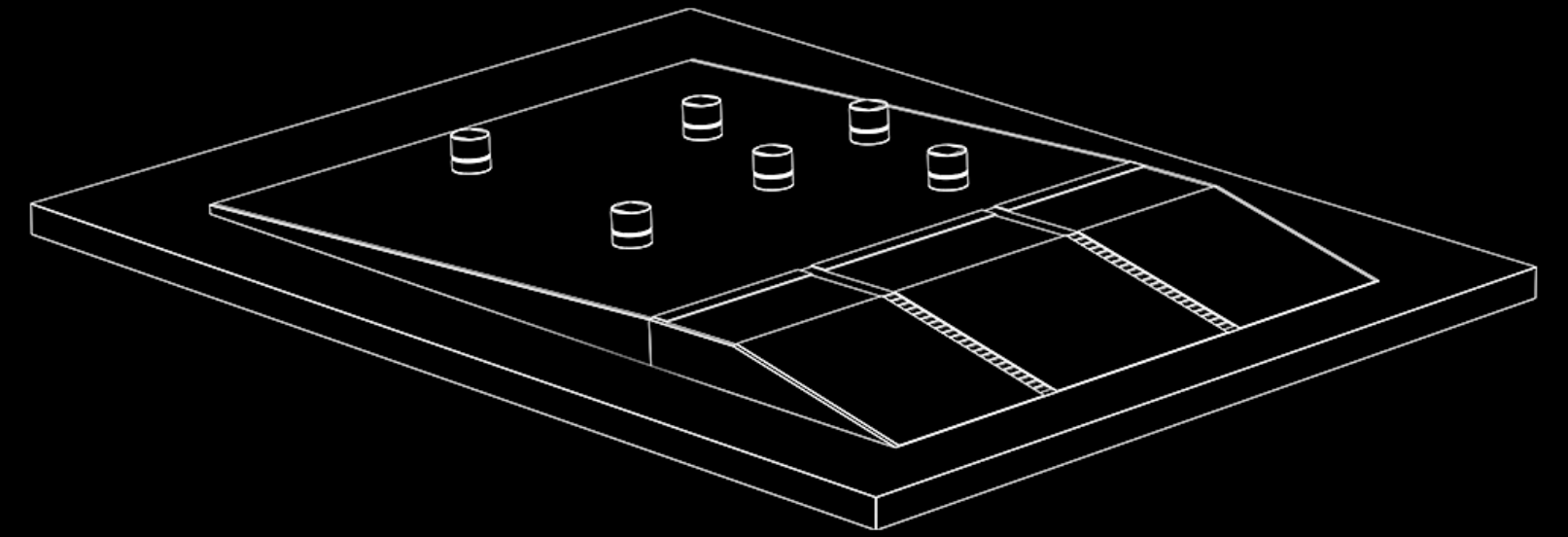
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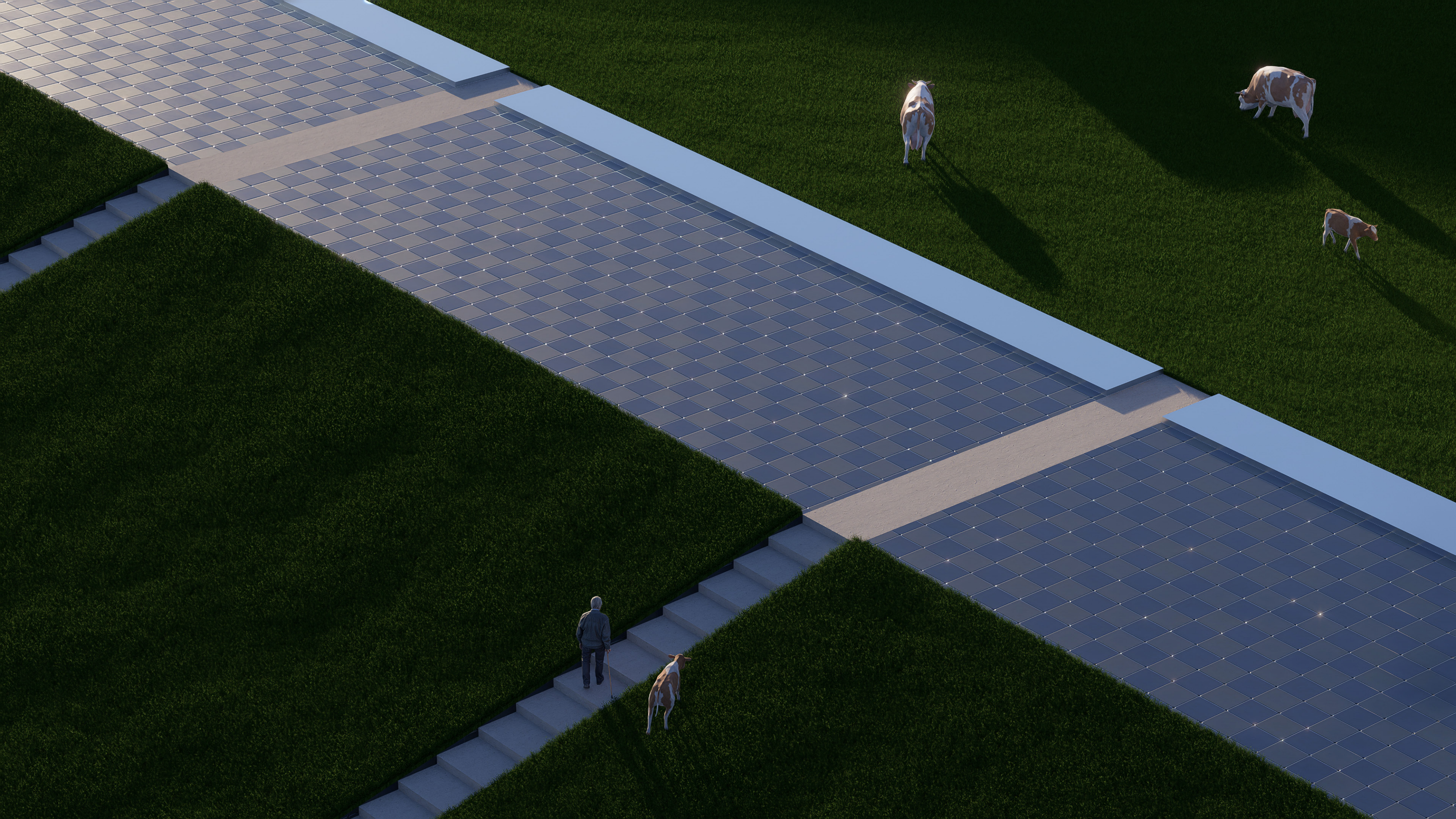


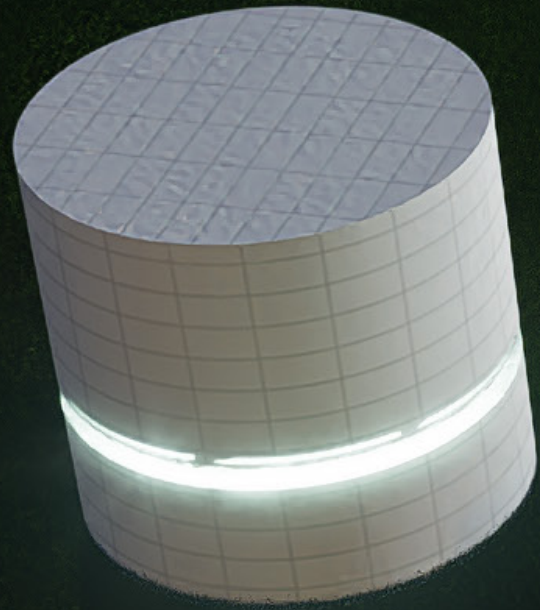
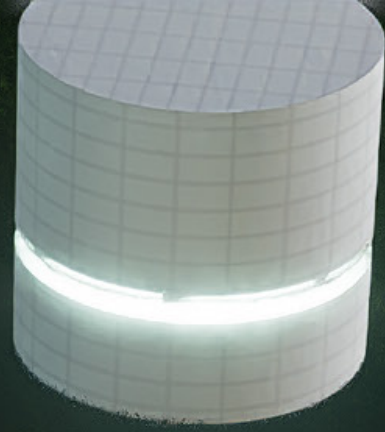
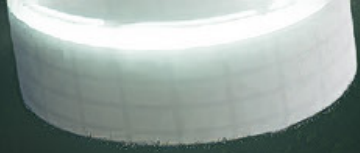


Chapter 5 shopwindow

The journey culminates in a grassy slope in the center of the site, where people can stroll alongside the artworks created in the "window display" or purchased in the "auction." The installations on the grass provide character input for the livestock. After completing the final step of the creation, people can choose to continue living or leave the garden and return to reality.









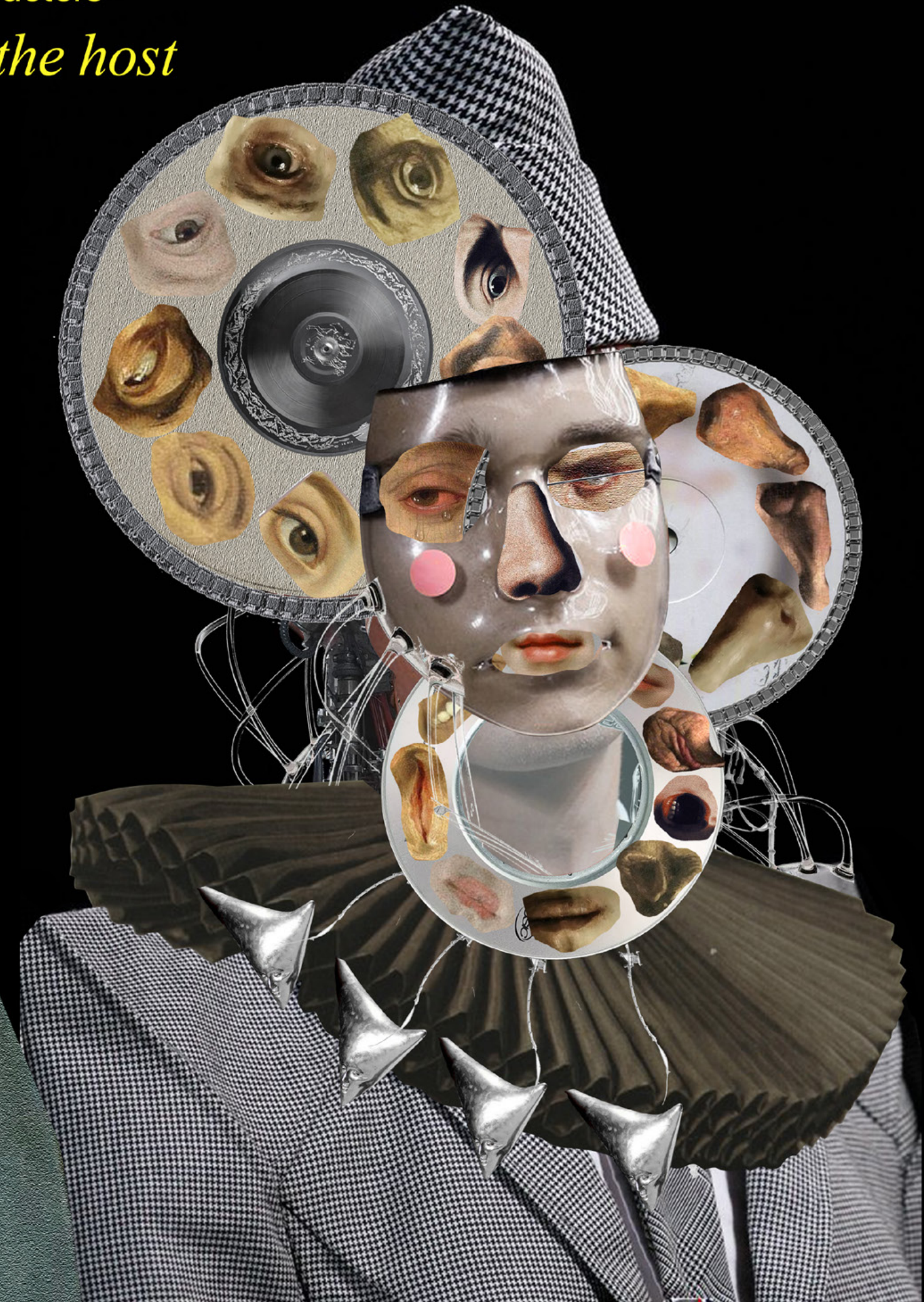


'This person may never come back... or
maybe he will return tomorrow.'

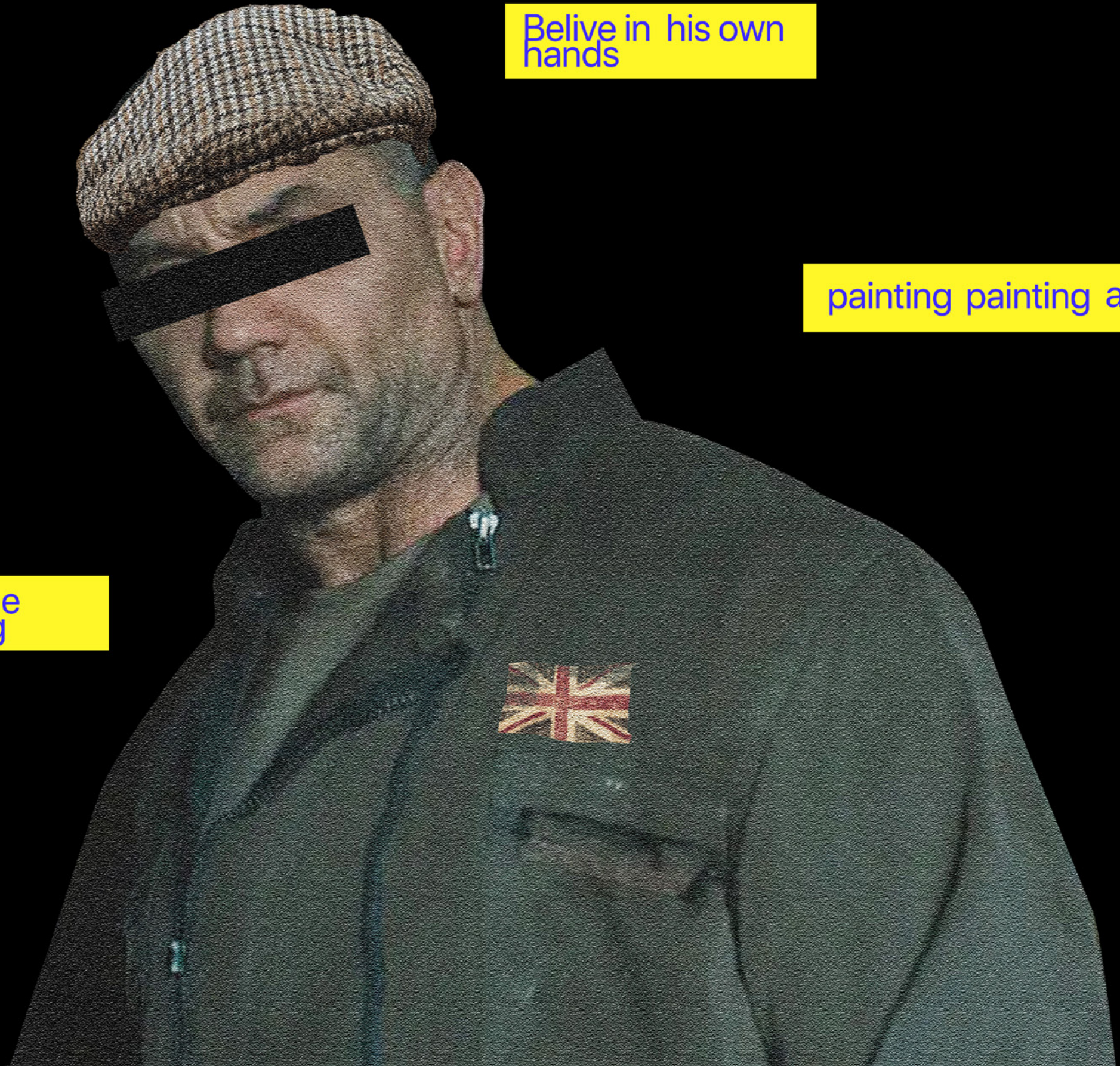
'He looked up and saw no moon, yet the
ground was covered in moons.'

The Narrative based on the project
The characters

The two main characters
The farmer and the host



The two main characters
the guest



The farmer of a little village

Belive in his own hands

painting painting and painting

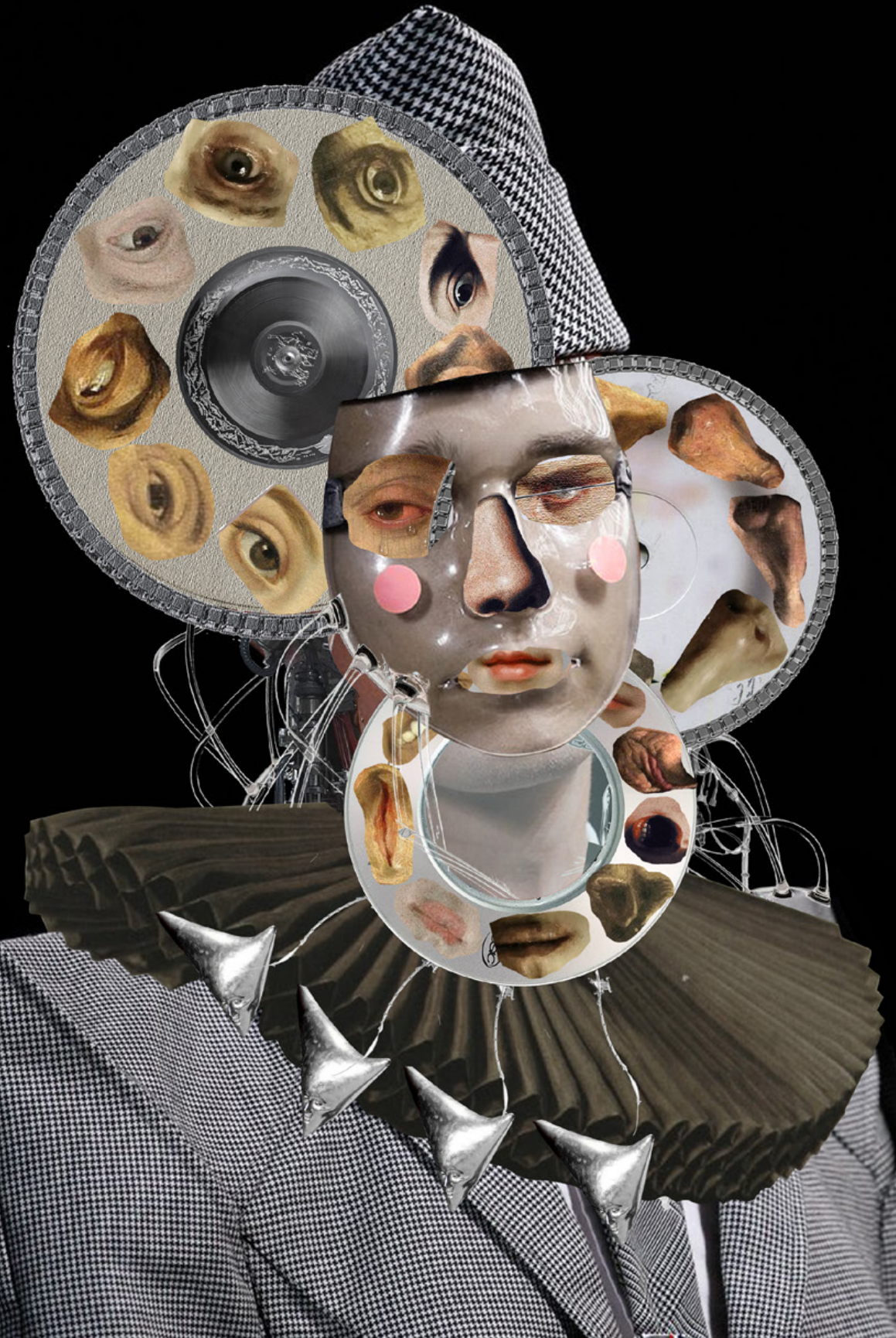
Refuse to the wireheading

The guest

The two main characters
the host



The salesman of the virtual world



The garden guider



The host

The debater

Storybook storyboard presentation (part 1 and part 2)

The full version is in the Storybook file, which includes the complete opening sequence, introduction, dialogue, and ending.

part 1

Scene 1

Decades into the future, Britain's agricultural system continues to be in dire straits and faces collapse, with high suicide rates among farmers to follow.

A man called Tyers, who opened a "pleasure garden" in Vauxhall, claims he has found a solution.

Everyone went, except York. This was his 18th time being promoted, and today the ringing was particularly loud.

" Ding-ling....."



Someone: 'Ding...ling...'

York: 'The eighteenth time this month... ah, never mind. As fate would have it, a new order just drifted into town.'

....



Someone: 'Ding...ling...'

York: "That pleasure garden again, is it? In this world now—some chose to end themselves and remain in the past, while others walked willingly into this so-called 'future'."

....



York: 'Anyway, I have to finish delivering this order today. If you need me, I can take you to the city.'

Saleman: 'Your destination is 'Vauxhall Urban Farm'.'

Saleman: 'Strange to see a farm in the city—these days, Farming's a luxury now...'

....

part 1

Saleman: 'According to the database... forty years. You, your wife Stephanie, an ancient bull named Márquez, and some 180-year-old house that refuses to fall down.'

York: 'Distant... like a dream....'

....



Saleman: 'What if you could see them again?'

York: 'I'm afraid only death could make that happen....'

Saleman: 'Or... rebirth....'

....



Saleman: 'Have you ever imagined of a place... where the sun obeys your timing, the rain answers your mood, the crops never wither, the walls never crack, the livestock are flawless by design, and the one who loves you....always does?'

....



York: 'What's the price?'

Saleman: 'Truth? Or that so-called 'meaning'?
Hardly things worth much.'

York: '.....'

....



part 1



York: 'I believe... this is where the road ends.'
York: 'Do you know how to reach the city farm? Assuming it even exists.'
Saleman: 'Perhaps the only way... is through this bar.'

....



York: This bar... only serves four kinds of drinks.'
Saleman: 'Each of these three drinks can take you to a different world.'
Bartender: 'Naturally, the most popular drink is the blended one... a careful mix of the first three worlds, for those who can't choose.'

....



York: 'Every seat... a mechanical hand holding a drink. Like they've been waiting here longer than we have.'
Saleman: 'It's all part of the sequence. Toast. Drink it dry. and , the world isn't the same.'

....



York: 'I knew it all along. This is the gateway to your so-called virtual utopia. And the false order? That was you, too.'
Saleman: 'Cheers! And remember - bottoms up.'

....

part 1



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York: 'I knew it all along. This is the gateway to your so-called virtual utopia. And the false order? That was you, too.'
Saleman: 'Cheers! And remember - bottoms up.'

....

part 2



York: 'Hello, Yellow Brick Road.....'

Saleman: 'My God... he didn't drink it all.
That never ends well.'

....

Scene 1 End.

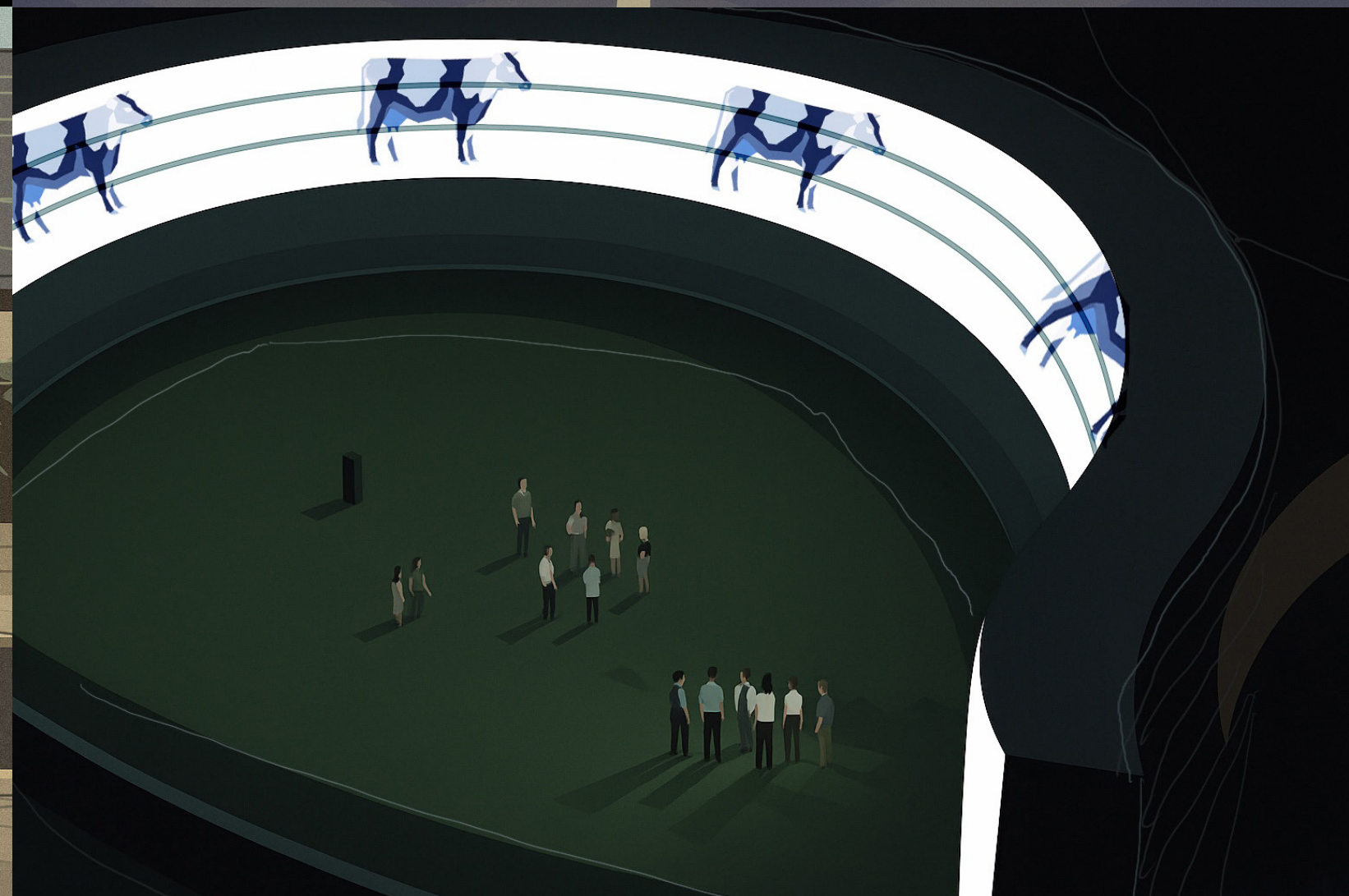
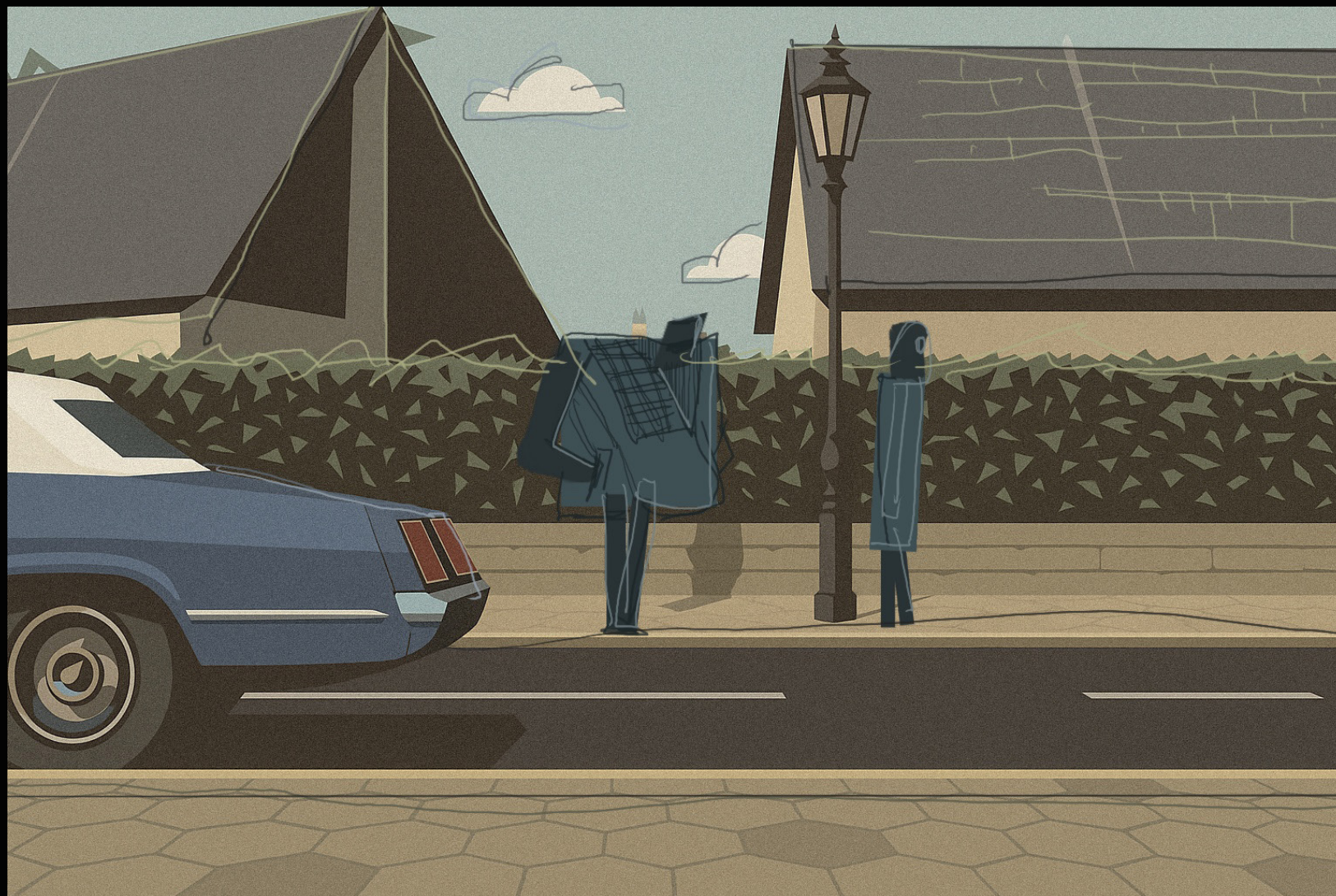
Bartender: 'We are programmed to receive. You can check
out any time you like, but you can never
leave.....'

To be continued....

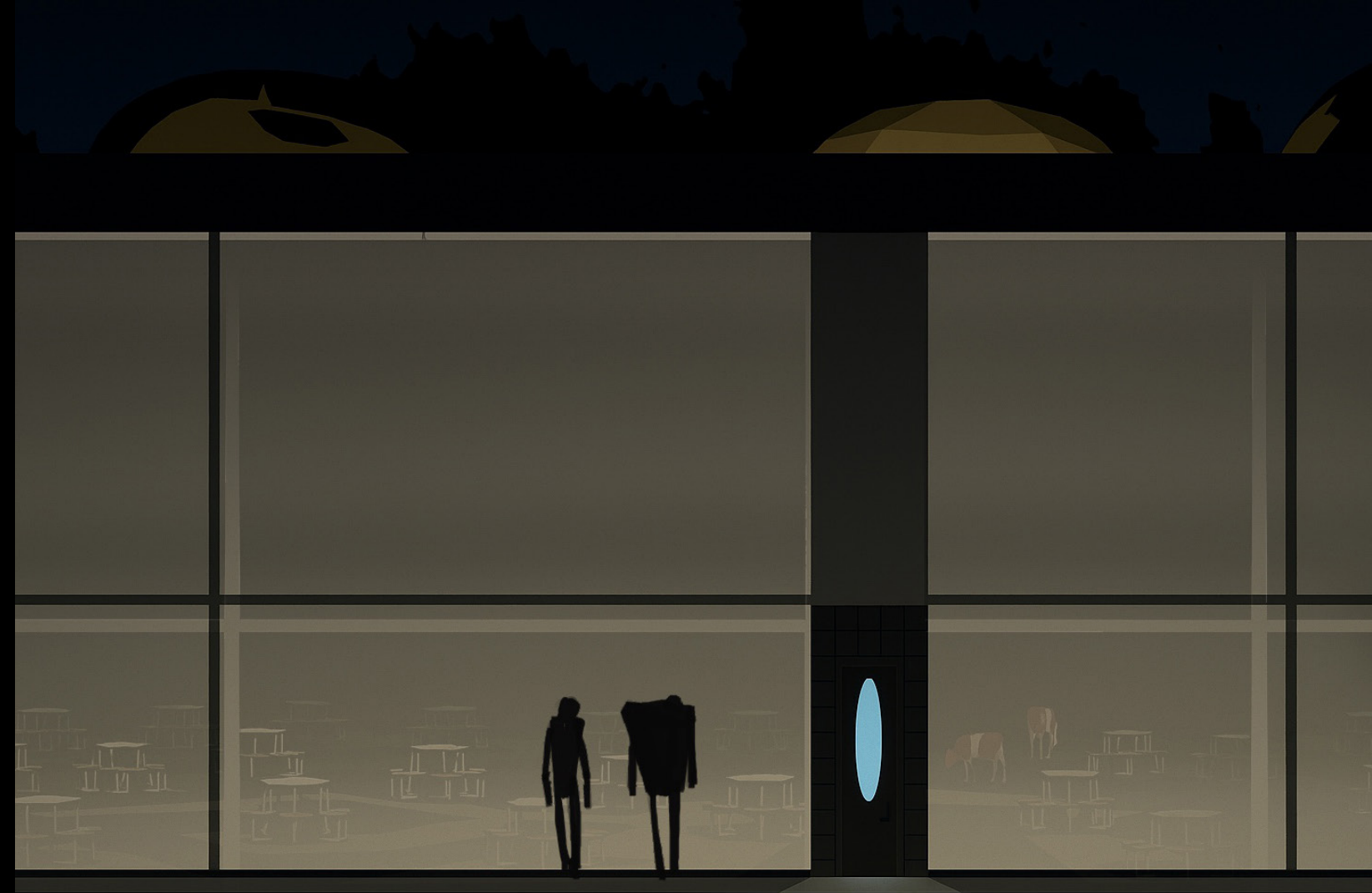
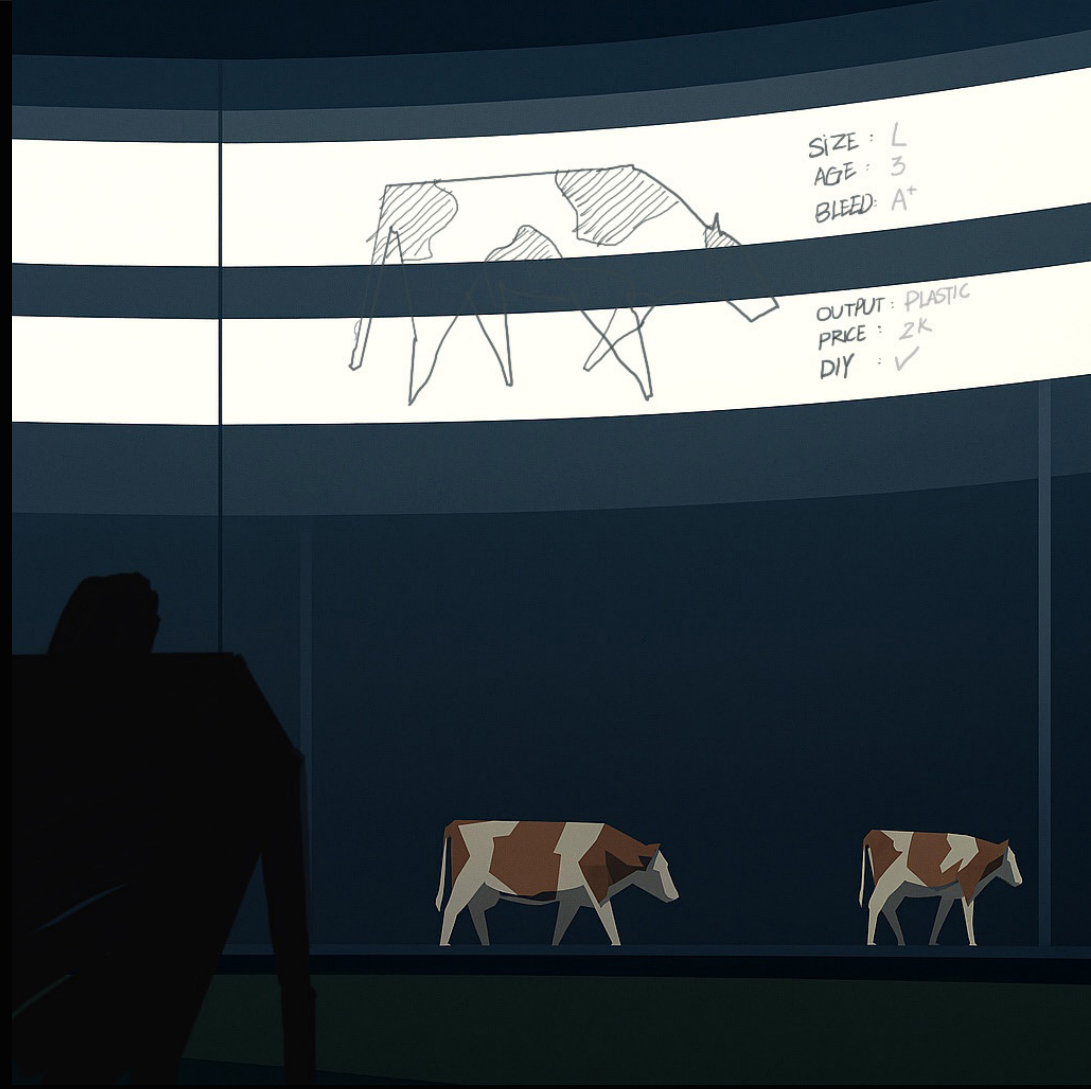
part 2



part 2



part 2



part 2

