

Myths

of the

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Myths of the Carbocene

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[1]

*Myths of the Carbocene.

They are back, they are here. Nature was never really true and between these walls they've been given a place.

A thousand and one meanings, hidden and revealed by the glow of the universe, by radioactivity, by the climate, by fossils [1]

Once the center of the human project of colonization of the territory, the abandoned train station is voided of its original meaning. Iron and steam gathered and densified the spaces of anthropocentric dreams. The echo of its history still resonates in the chambers that are now inhabited by a new mythology. *God is dead*, [2] Ancient entities that govern our world are

back. *They are nonlocal ; any “local manifestation” of a hyperobject is not directly the hyperobject.*[3] Yet they are here. The same way that a cross in a church recalls the presence of Jesus and with him of God. *For the Catholic, the cross was not only a symbol of the crucifixion, but also of the human and divine natures of Christ.* [4] Thus in many ways, they are here, and colonize the space. They form a sensuous contact zone with other creatures, human, animal and other likes. Climate change, radioactivity and evolution inhabit the space.

The Death of nature.[5] Nature is the myth of yesterday. It lost its appeal as the sense for the human guilt of the damage to our planet has become clear and all-pervasive. At the same time, the rise of the term Environment has started to substitute our notion of nature as the otherness to something we are immersed in and responsible of/for. But is that really so? Do our policies work to mitigate the anger of the beast we live on? What is it that we live on, that we live with, that expresses itself maybe through us as well as with us? *The paleoclimate record shouts out*

to us that, far from being self-stabilizing, the Earth's climate system is an ornery beast which overreacts even to small nudges.[6] It's not about letting go of responsibility, but of realizing the mass of the scale of these phenomena beyond human influence.

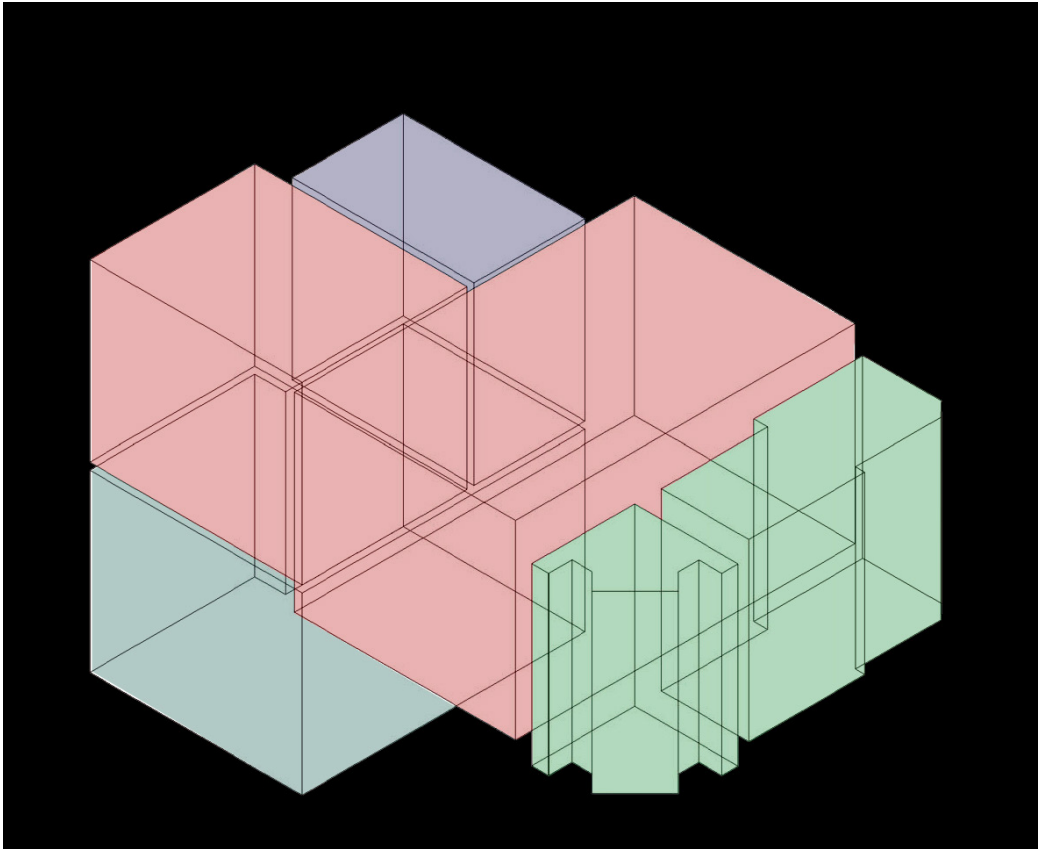
Climate change is beautiful we want to see it. We want to learn about it. Its presence extends beyond human life.

Evolution is what marks identity. It makes us same with viruses and bacteria. We want to acknowledge its poetry.

Nuclear radiation is omnipresent. It enters and morphs our lives. Impossible to escape we want to meet it.

What are the new myths of today? Who are these entities shown on graphs, measured, talked about, feared, ignored? that leave their footprint but don't show themselves? Can we translate their bodies

in symbols and interact with them, let them be?
*Although the signs offered by nature have not changed,
their interpretation has.* [7] We seek new symbols of
new transcendental natures that overcome the death
of nature and god. *Stone. The timescale is a Medusa
that turns us to stone. We know this now, just as we
know that we have changed the future fossils of Earth.
The future hollows out the present.* [8]



[Green] Evolution garden

[Red] Pantheon of uncertain symbiosis

[Violet] Climate change observatory

[Blue] Nuclear aquarium

Abandoned train station in Moscow, Russia. The former train station is located on the outskirts of the city.



*Pantheon of uncertain symbiosis

The main chamber of the Freihaus is an experimental and mythical field. It investigates *how to quantify the different variations of being alive...how to intensify the presence of things.*[9] from pan- “all” and theios “of or for the gods”, the pantheon seeks to reunite the gods of all chambers in an unstable and open field of symbiotic relations with the worshippers (us). The pantheon of uncertain symbiosis *did more than dispel old myths: it also helped to create new ones, evoking a strange, unknown antiquity that had existed before the Greco Roman one and that was in some ways more profound.*[9] The space is quiet and well lit. All the senses are participating in the sensory experience of the place. The noise of dripping water, moss growing on stone walls, the light falling from different sides makes the place feel alive. It is alive.

In any encounter between bodies, objects, materials, and spaces certain residual traces are deposited and exchanged. [10]

*Climate change observatory

Horrible and miraculous[11]

The delightful shudder of encountering a strange and different world.[12]

Glacier calving, extreme events, and water acidification are vital signs of climate change on our planet. [13]

The observatory leads you in the lyrical core of our planet.

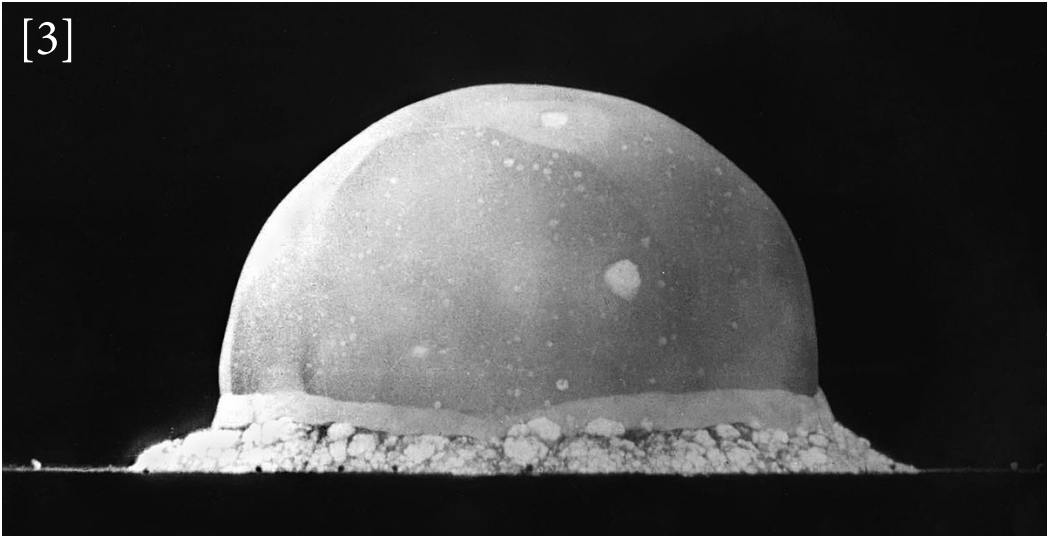
*Evolution Garden

Strange mutagenic flowers grow.[14] The evolution garden hosts the Goddess of evolution, she lures you in among the many plants and viruses. One looks down in another place on water which plashes from dripping stone, and passes on over a rocky bed to a ravine whose sides are planted with beautiful things.[15] Styrofoam eating creatures, mutogenic plants, viruses. Heat, cold, thirst, hunger, encounters, dialogues, desires[16]



*Nuclear aquarium

[3]



Or maybe it would be like fire or radioactivity in any case, something that seems living, something that by its very nature dances in crazy ways - not just inert stuff.[17] The nuclear aquarium showcases an array of specimen. Global warming heats the waters and radioactivity morphs their evolution. The gods interact. *Elevated levels of radioactivity have been found in sea life* [18]

*Nature in the carbocene

'Good Anthropocene' or 'Bad Anthropocene' No deeper re-examination of the human relationship to the planet is thus necessary or desired. Emerging neo-materialist theory suggests a radically different approach that emphasizes the ways in which humans and their cultures have been created by and with a powerful material environment. [19] Nature is in this sense, the creator. Nature in the carbocene isn't just a passive reality but an active agent that transcends our time and space. It renders itself visible through the responses it gives to our eye and our ear. While the idea of the Anthropocene may flatter humans because it means they have finally won power over the planet, it is much less agreeable to learn that this power to influence may well have already been lost! [20]

*Myth and science

cult (n.)

1610s, “worship, homage” (a sense now obsolete); 1670s, “a particular form or system of worship;” from French culte (17c.), from Latin cultus “care, labor; cultivation, culture; worship, reverence,” originally “tended, cultivated,” past participle of colere “to till”.

myth (n.)

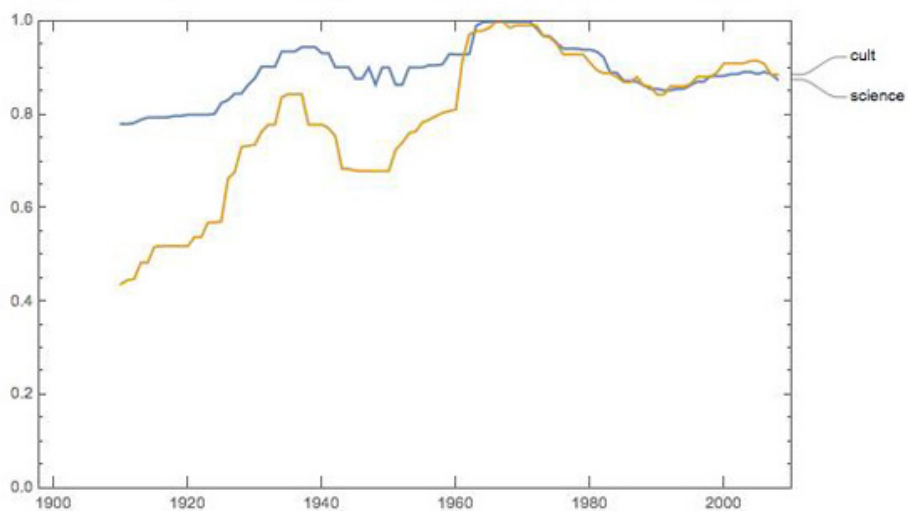
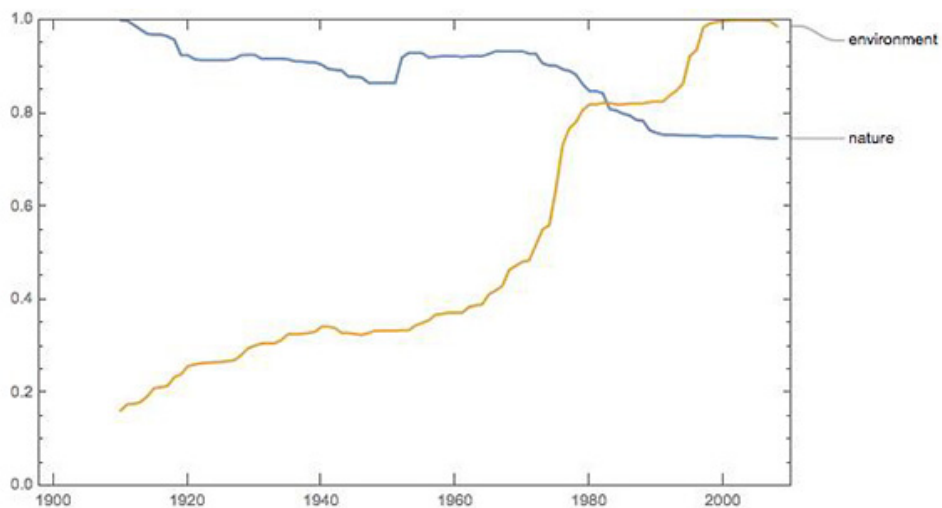
1830, from French mythe (1818) and directly from Modern Latin mythus, from Greek mythos “speech, thought, word, discourse, conversation; story, saga, tale, myth, anything delivered by word of mouth,” a word of unknown origin.

The myth is in itself a “talk”.

From the 60es onwards, nature succombs to the environment. At the same time, science behaves like a cult in the sense of producing culture - our ways of collective thinking and acting. But science has a very constructed agenda of rendering nature servant of the human sphere, an idea reinforced by the church and the hierarchy of god-human and “mother” earth. *Everything is created solely for the sake of human beings. So what has formed in the sea, in the air and in the earth is available to us mortals and should serve our purposes and the preservation of our life.*[21]

Where has the myth gone? Where has the angry gods gone? The one that can crush us with a snap between their fingers and whose respect we ought to deserve? Are we becoming children of over-protective parents?

The Freihaus reestablishes a myth of nature as transcendental force which lays outside of the human sphere of action, or in other words, that encompasses the human sphere of action.



*Hybrid presence

hybrid (n.)

c. 1600, “offspring of plants or animals of different variety or species,” from Latin *hybrida*, variant of *ibrida* “mongrel,” specifically “offspring of a tame sow and a wild boar,” of unknown origin but probably from Greek and somehow related to *hubris*. A rare word before the general sense “anything a product of two heterogeneous things” emerged c. 1850.

The *Freihaus* allows hybrid creatures to coexist and coinhabit the spaces without catastrophizing into their components.



Text References [1] Buehlmann__Mathematics_and_Information_Serres [2] Hovestadt_Buehlmann__Quantum_City [3] Morton__Hyperobjects [4] Mandel__Sixtus_V_and_the_Lateran_Palace [5] Gorringe__A_Theology_of_the_Built Environment [6] Latour_Facing_Gaia [7] Stafford__Symbol_and_Myth [8]Morton__Hyperobjects_Philosophy_and_Ecology_after_the_End_of_the_World [9] Pierre_Huyghe__Nasher_Prize_Interview, <https://www.youtube.com/watch?v=xy3GFEaz-IY&t=507s> [10] Forensic_Architecture__Forensis_The_Architecture_of_Public_Truth [11] Exposure_Labs__Chasing_Ice <https://www.youtube.com/watch?v=hC3VTgIPoGU> [12] Van_Eck__Eighteenth_Century_Architecture [13] NASA__Global_Climate_Change [14] Morton__Hyperobjects [15] Gothein, A History of Garden Art[16] Ponte__The_House_of_Light_and_Entrop [17]Hofstadter__I_Am_a_Strange_Loop [18] Zimring__Encyclopedia_of_Consumption_and_Waste [19] LeCain_Against_the_Anthropocene_A_Neo-Materialist_Perspective [20] Latour__Facing_Gaia [21] Paulus_Niavis__Iudicium_Iovis

Image References [1]NASA_Deepwater_Horizon_
Oil_Spill [2] Pierre_Huyghe__Zoodram [3] Trinity__
Nuclear_Test [4] Christian_Kerez__Incidental_Space

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