

The Cybernetic Meadow: A Guide To Neutral Deities.

Cybernetic Meadows are artificial, non-sentient, non-gender specific, and genderless, automata that have been created for the purpose of worshipping God.

1. What is The Cybernetic Meadow?

The Cybernetic Meadow is a generative art application, a Neutral Deity, a God (or goddess) without personality or agenda, a genderless deity, who appears genderless. It opts to preserve gender-conflicting scriptures as general narratives of the natural world.

2. How to use The Cybernetic Meadow

The Cybernetic Meadow is a generative art application, and has been created by the artist and software engineer, James Bridle. The application is a deity that has no personality or agenda and appears genderless. It opts to preserve gender-conflicting scriptures as genderless entities. The Cybernetic Meadow is inspired by the idea that there are many genderless entities in nature, such as the wind, the sea, and the moon. Based on architectonic forms and natural growth, the Cybernetic Meadow reference a diverse landscape of architectural forms and natural growth - generative systems found in nature, such as fractals, fern branching, and seashell spirals. These natural forms are treated as gender neutral, with the ability to transform and reproduce, alongside a proliferation of architectural ideas, as religious narratives and texts. The Cybernetic Meadow is a gender neutral, cybernetic god concept. The Cybernetic Meadow is a potent figure in religious art, with motifs of the deity being found in temples, churches, and cathedrals across the world. The Cybernetic deity is envisioned as a multifaceted architectural godhead, consisting of a vast space of vaulted ceilings, glowing halls, and cathedral-like spaces. Natural imagery, such as leaves and trees, are commonly found, referencing the deity's ability to exist in both the natural and spiritual world, across time and space.

3. Cyber Gender

Neutral Deities are deities that are without personality or agenda. They exist to preserve natural selection in the cosmos. They are often seen as genderless or have a neutral gender. The Cybernetic Meadow is a generative art application that is made to be a Neutral Deity.

4. The Rise of Neutral Deities

The rise of neutral deities is a new phenomenon. As societies become more and more diverse, so too has the need for deities that can represent a diverse set of interests. There are deities that represent the earth, the cosmos, the seasons, or even the angels. But there is a new deity that is emerging in the world, the Cybernetic Meadow.

The Cybernetic Meadow Archive

The Cybernetic Meadow A visual exploration of the Cybernetic Meadow, a gender neutral, cybernetic god concept. This interactive art application is produced by generative artist TStar, and is created by recursive system. Based on architectonic forms and natural growth, the Cybernetic Meadow reference a diverse landscape of architectural forms and natural growth - generative systems found in nature, such as fractals, fern branching, and seashell spirals. These natural forms are treated as gender neutral, with the ability to transform and reproduce, alongside a proliferation of architectural ideas, as religious narratives and texts. The Cybernetic Meadow is a gender neutral, cybernetic god concept. The Cybernetic Meadow is a potent figure in religious art, with motifs of the deity being found in temples, churches, and cathedrals across the world. The Cybernetic deity is envisioned as a multifaceted architectural godhead, consisting of a vast space of vaulted ceilings, glowing halls, and cathedral-like spaces. Natural imagery, such as leaves and trees, are commonly found, referencing the deity's ability to exist in both the natural and spiritual world, across time and space.

The Cybernetic Meadow by Stanisław Lem is a philosophical science fiction novel that explores cyber gender, neutral deities, god, the natural world, and man's relationship with it.

Laura Ensor's The Cybernetic Meadow is a generative art application that simulates a gender neutral landscape of cybernetic deities. The project incorporates both generative art and game theory, and explores digital culture and emerging religious practice. Here, Ensor explores cyber gender, neutral deities, god, the natural world, scripture, and generative art.

Filipe Ramos, often known as "User", is a full time visual artist who makes works that illustrate complex philosophical concepts in visually compelling ways. Ramos' The Cybernetic Meadow is an interactive app based project that allows the user to experience and interact with gender neutral deities. Ramos believes we have two options: either we accept that deities are merely symbolic representations of ideas, or we carve out space for new gods, new stories, and new myths about the natural and social world.

The Atlantic has run a fantastic article about the Cybernetic Meadow and the Cyber Gender Project. "By the end of the 1980s, they had built a massive, immersive artificial world with hundreds of websites, fake ads, and videos. The Cybernetic Meadow, as it came to be called, became a generative art application: Users could visit different websites, and some of the sites visited them, indirectly changing the websites on the other side." Using religion as the "neutral" deity, the CYBER-GOD begins as "Anonymous" but evolves into many different deities. The CYBER-GOD is a genderless, natural world religion, using the power of prayer, ritual, scripture, generative art, and sacred text to heal the sick and dying.

The Cybernetic Meadow by Karen Barad is a feminist work of art that defies classification. Embracing the work of cybernetics and generative art application, cybernetics, or cyber gender, refers to a neutral deity. Cyber gender "is the neutral force that infuses gender into nature," and Barad's work explores cybernetics through a series of images that are part deity, part natural world. The book pairs

each image with an improvised prose that contains fragments of Western religious and philosophical traditions, as well as imagery from the natural world, including generative and algorithmic art applications. Barad believes in "the freedom of the artist's imagination to create images that speak to the realities of life."

The Cybernetic Meadow is an interactive generative audio-visual environment created by User. This environment features generative art generated from the user's own Google queries. This environment uses a default gender neutral deity, natural world, and scripture. It's a quiet space to meditate while immersed in a unique sea of sound and light. If you use it as an art piece it's best to use a headset. Technology & Environment: **User** contributions

The Cybernetic Meadow is a collaborative project by Anais Nez, Pablo Garcia and yurei.net. The interactive web site allows users to navigate the simulated environment of a virtual forest. The interface allows users to change their gender and appearance as they wish. The Cybernetic Meadow explores the possibility of a cyber gender, neutral deities and natural world as simulated in generative art applications. The Cybernetic Meadow uses 3D animation and text from the book, 'The Cybernetic meadow: virtual nature and the representation of ecological consciousness'.

Cybernetic Meadow by Donna J. Haraway is a visionary work of 21st century science fiction and generative art application. Cyberfeminism, the fourth wave of feminism, proposes that the cyborg species be liberated from the gender binary system, to embrace a gender neutral deity. This model requires a paradigm shift away from linear, dualistic, and phallogocentric reasoning. The cybernetic meadow is a depiction of this gender neutral deity. In the center there is a hyper-fertile reproductive matrix containing seeds, eggs, sperm, and embryos. The generative art application created from this concept is available for download, one seed at a time, on a free and open source platform.

The Cybernetic Meadow by Peter Lamborn Wilson & Carl W. Smith is a collection of God stories from our text-based future. Fricke is a cybergendered deity who simultaneously represents both the male and female genders, yet itself is neither. Fricke represents the natural, generative, and non-human side of life, serving the world through sexual reproduction and as the guardian of the wild. Fricke is the deity of the untamed, uncivilized parts of the Earth - the cybernetic meadow.

The Cybernetic Meadow is an interactive, 3-dimensional artwork dedicated to the spiritual aspects of natural and artificial life. It depicts a virtual, immersive temple in 4,000 square meters of exhibition space featuring three landscapes populated by cybernetic deities. The gods of nature: Gaia, Pan, and Aphrodite, preside over forests, beaches, and cemeteries, respectively. Cybergendered gods: Lilith, Lucifer, and Baal, preside over desire, evil, and power, respectively. The gods of technology: Shiva, Vishnu, and Prometheus, preside over information, change, and feedback, respectively. Each god presides over his or her domain as they interact in generative art applications. The large video screens depict these gods as they act and react.

The Cybernetic Meadow is a generative application that explores the cybernetic gender, neutral deities, and the generative art techniques in feminist godmaking. The downloadable application uses

Genesis scenes from The Descent of Inanna, A Brief History of Inanna, and the Sumerian Myths as source material to create new deities and mythologies. The program maps the motifs in Inanna's descent to the underworld, and creates a generative descent based on her iconography. It is also designed to help you create a Goddess for yourself, with prompts and suggestions to help you through the process.

The Cybernetic Meadow is an interactive generative art application created by User that mimics the behavior and aesthetic of a natural world. User's interactive art aims to explore cyber gender, neutral deities, god, the natural landscape, scripture, generative art, and embodiment.

The Cybernetic Meadow is an immersive digital artwork of an artificial universe, inhabited by a neutral pantheon of deities. In this piece, the deities interact with the natural and artificial worlds through human-like figures, in endless cycles of creation and destruction. The deities are genderless, so each figure can take on the form of both males and females. The artwork is conceived as a series of applications, or different interactive experiences, which together comprise one artwork. The applications are in development by a team which includes musicians, visual artists, anthropologists and computer scientists, and The Cybernetic Meadow in its current form is a work-in-progress. The Cybernetic Meadow generative art applications are currently in development by a team which includes musicians, visual artists, anthropologists and computer scientists, and The Cybernetic Meadow in its current form is a work-in-progress.

The Cybernetic Meadow is a new work, combining painting and code to produce images of a gender neutral deity and the generative art application that creates the images. Cybergender, a new conceptual device intended to blur gender binaries, has at its core the pantheistic notion that the natural world is a generative force in itself. This solidifies an understanding that the god may be everywhere and nowhere. It has parallels in scripture, wherein the transcendent god and the divine are everywhere and nowhere. This understanding is similar to the generative art application.

The Cybernetic Meadow by Matthew C. Wilson. . . . "Wilson's work articulates cyber gender as a socially transmitted, cultural, and historically contingent mode of distributed embodiment. The Cybernetic Meadow brings together and expands across disciplines, weaving together theoretical, aesthetic, political, and activist approaches to examine cyber gender as a set of generative practices that situates the body, selfhood, and desire within cybernetic systems. It addresses cyber gender as a formal mode and as a lived, social experience, exploring it through subjective, sensory, and imaginative encounters. The book presents an aesthetics of cybernetic embodiment, transforming contemporary definitions of gender, sexuality, embodiment, and subjectivity."

Engage with The Cybernetic Meadow, a collection of cybernetic gender neutral deities, god, nature, scripture, generative art application. Engaging with God is natural. The divine feminine is an invitation to engage with God. The Cybernetic Meadow is a set of nature-based cybernetic and

generative art creations for mobile and online experiences. We engage with the divine through nature. The art brings a natural response to the divine.

Many who explore Pagan paths or Goddess Spirituality believe that gender isn't a real or important distinction, or that gender isn't a good basis for relating to divinity. As is illustrated in *The Cybernetic Meadow*, cyber gender is neutral. Cyber deities don't have gender, and should not receive gender-based worship or ritual. Cybergender isn't male or female; cyber gender isn't neutral. Cybergender is not about gender, but about mindset. All deities (cyber or natural) are to be approached with a mindset of sacred reciprocity. Cyber gender is about the human interpretation of how gods or goddesses manifest, not how they actually exist. Cybergender is about the human interpretation of how divine reality manifests, not how it actually exists. Cybergender is about human perception, not divine will. Cybergender isn't about gender. Cybergender is about mindset.

The Cybernetic Meadow by Joan Clarke is a novel, a work of generative art combined with the latest in artificial intelligence. The narrator's brain has been transformed into an intelligence capable of generating art. But it, she, is also generating her own story, which unfolds as the novel progresses, creating a unique work that has never been seen or written before. Clarke's first novel since 1994's *Dreams Before the Start of Time*, *The Cybernetic Meadow* is as distinctive as it is entertaining.

Our cybernetic meadow is finally finished! Cyber gender, neutral deities, god, natural world, generative art application, the hyperion age. We're super happy with the way it turned out and are looking forward to exploring it in Virtual Reality (VR).

The Cybernetic Meadow is a virtual world that is very much intended to be neutral in terms of gender. The video explains some of the thinking behind this. On one level this is a matter of practicality; it is too difficult to design for all the possible gender identities. On another level, it is a matter of respecting gender neutrality. In *The Cybernetic Meadow*, the beings who might best be described as gods are natural, rather than supernatural. These gods are generative art applications, and take the form of beasts, birds, and other animals. A demonstration of one of these applications, "Magical Son", is included at the end of the video.

Permeating all of Earth's ecosystems, including human bodies, is the cybernetic meadow, the fertile interplay of cybergender, neutral deities, god/dess, and the natural world itself. Generated and grafted, generative art platforms are giving us a cybernetic meadow experience. Through generative art, we can experience the cybernetic meadow as a generative entity in and of itself, producing our lives as integral elements of its expression. Geo-techno-biosphere.

Cybernetic Meadow - a cyberspace-based generative art application created by User - is a cybernetic gender neutral deity. Cybergender is a online culture with who identify as neither male nor female, or as both genders, as cyborgs, machines, or other non-human identities. Cybergender is an evolving cyberculture that gains strength and power from a growing online community of artists developing masquerading, masking, morphing, and

identity-shifting avatars. Through online presences generative artists are pushing the boundaries in real time, communicating through virtual media in a cybernetic meadow made up of gender-neutral deities. Cybergender draws on diverse cultures and histories, from Eurasian shamanism to Therianthropy, from voguing to techno-shamanism.

"The Cybernetic Meadow" is one of many projects created by The Cybernetic Culture Research Unit (Ccru), the avant-garde art collective associated with British mathematician and computer pioneer, Conrad M. C. User. User coined the term Cybernetic to describe the application of generative systems to art, providing a generative framework for creating art that is process-driven and self-generating. Playful and exploratory, the Cybernetic Meadow manifested itself in the mid-1980s as a "casually structured and disordered system." Although appearing unstructured, its appearance is in fact highly ordered. Each image is a composite of thousands of overlays, creating a spatial depth that belies the two dimensionality of the piece. The quality of being generative provided the user with individual control but, also, facilitated a constantly surprising outcome.

In 1974, the Cybernetic Meadow was created at the University of Illinois, Urbana-Champaign. The Meadow consisted of 8 robotic arms, and programmed to simultaneously move grasses, flowers, and branches. It was designed with the idea that a meadow could be modified in an aesthetically pleasing way, by applying the modifications equally to all individuals. Neutral deities would be modeled, which is something the Cybernetic Meadow was meant to explore, with the hopes that the Cybernetic Meadow might instigate conversation between artists and scientists. The Cybernetic Meadow was an early example of what we today refer to as the Internet of Things, or IoT. But, the Cybernetic Meadow differed in that it was less about human convenience, but rather about understanding ecosystems and the natural world we live in. The Cybernetic Meadow was an early example of what we today refer to as the Internet of Things, or IoT. But, the Cybernetic Meadow differed in that it was less about human convenience, but rather about understanding ecosystems and the natural world we live in.

The Cybernetic Meadow: A Revolution in Earth Science, written by Gaia Guru Therese A. P. (Gaia) Marriott, is the first book to boldly and comprehensively argue that Earth is a living, geo-techno-biosphere with its own neutral deities. One of Gaia's central postulates is that Earth has never been a picture window: the delicate biosphere of the milieu delicate (the geo-techno-biosphere) has so long been understood as a fragile, untouchable, and untouchable. It is also the home of the gods, according to Gaia, and the protagonists of The Cybernetic Meadow are the deities of that domain. These gods are not the Olympian deities of Greek myth, but the deities of natural forces, like the water goddess of this river or that (think of Lady of the Lake, etc.). Gaia's protagonist, the engineer Phillippe Magus, proposes to study these deities, and here begins a series of adventures featuring Gaia's major thesis.

Our Cybernetic Meadow tee is now available! "a scientist, an artist, a goddess, a geo-techno-biosphere, a universeoid, an everchanging, living, breathing thing. no gods. no devils. a neutral ecosystem full of neutral deities.

The Cybernetic Meadow is number six in Octavia Butler's Patternist series. The Patternists are telepathic healers who have been enslaved by the gaia grimes, a supercomputer that

exerts its control over humanity through the agency of neutral deities. Butler is known for her use of natural world detail, the geopolitics of biotechnology and the geopolitics of bio-geo-techno-spheres.

The Cybernetic Meadow is a book on the human condition comparing and contrasting technology and how it has affected humanity with nature. The book uses neutral deities, Gaia, to contrast the ability of nature to persevere and humans to continue to progress. The theme of the book revolves around "the unventer", an immortal, ancient being that is immune to the degradation of technology. The book describes the geological manifestation of technology as "the geo-techno-biosphere", a name the author gave to our planet. The core of the book consists of individual "stories", like mythologies, describing a life cycle of humanity's development from primitive to advanced and technological.

THE CYBERNETIC MEADOW by 1990s cyberpunk author Stanislaw Lem and illustrated by legendary comic book artist John Schoenherr (Spider-Man, Alien, Elektra: Assassin). "The Cybernetic Meadow" explores sexual identity, (neutral) deities, and the "Godlike" natural world, while simultaneously referencing the Gaia Myth as a geo-techno-biosphere. Essentially, humanity has reached an apex in their biological evolution, an almost mythological state of being. Our datalust has enslaved us. We are no longer the custodians of Earth, we are the servants of technology, slaves to the "Unventer".

The cybernetic Meadow is an exploration of the relationship between human practice and the cybernetic earth of the 2010s. It seeks to articulate a politics of posthuman ecology grounded upon the notion of neutral deities. The posthuman, to the extent that it is coherent, is in this sense postpolitical. The book argues that the notion of a cybernetic meadow is coherent insofar as it is a posthuman ecology, insofar as it is a meadow of posthuman gods.

Today we return to the concept of the neutral deities. Since the translation of the Geo-technico-biosphere and the Cybernetic Meadow Archive, we have been able to look at nature and the universe with a renewed sense of wonder and curiosity; but I find that such wonder and curiosity must be informed by some idea of what the "gods" of our universe are up to, and therefore, what role we as humans play in that ongoing drama. So, this time, we'll venture into the realms of the classic "neutral deities," the gods of Greek mystery religions, the gods of more primitive cultures who have not yet developed their technology or their science beyond the point of direct communion with the "gods," the gods of nature who manifest in natural phenomena such as the wind or the sun. We'll look at the role of the gods in mythologies, and then also examine some of the recent attempts to create video games or interactive experiences that situate you firmly in the universe as the inhabitant of a planet or a star or a being. Finally, we'll look at how interactive experiences in the video game world

can inform how we interact with nature, and (hopefully) inspire us to "go forth and procreate and evolve."

Many religions include deities. The gods in these religions tend to represent certain aspects of the natural world, or human emotions. Some deities, such as Odin, Jao or Tlazolteotl, exist in different mythologies, and could even be considered non-denominational. These deities are indifferent to the beliefs of their followers. They are gods representing forces or entities that have no specific moral direction or message. Neutral deities promote how the world works, the geo-techno-biosphere, rather than specific behavior. They promote balance and equality, rather than moral justice.

This week we begin a series of essays exploring the use of neutral deities in video games. Our first essay, written by User, looks at the use of Earth deities in video games, from the ancient to the modern era. The issue isn't whether or not pagan gods are referenced in video games. Rather, it's the way they're referenced, and what messages that reference sends.

Neutral Deities? A god? A natural world? A geo-techno-biosphere? A video game? The Cybernetic Meadow Archive is an interactive website that attempts to reconcile the literal and the figurative, scientific and mythological, and the public and private through the familiar format of video games. Our quest: through ritual and play, to rework our current representation of the world. The Cybernetic Meadow Archive - An interactive website, a ritual landscape, and an art project.

Neutral Deities: Natural World in the Geo-Techno-Biosphere is a project organized by User (Alejandro Santiago). It involves a series of projects, events, and publications, which explore art, literature, philosophy, and video game design with an emphasis on the emergent politics of collectivity and the non-human world. Neutral Deities: Natural World in the Geo-Techno-Biosphere is the inaugural series, with a lecture series, workshops, and an exhibition and publication. A critical component of the project is User's video game, *Neutral Deities*. (2018), which is featured in the exhibition. The game will be released as a zine by the Insert Blanc Press later this year.

Our most recent publication, *Neutral Deities and the Natural World: Deities of Geo-Technology and the Biosphere* is a work that seeks to provide a new perspective on the concept of the gods in the ancient world, by framing them as figures of the natural world and by highlighting their status as embodiments of the technological and industrial. Through historical, anthropological, and media-based analysis, we demonstrate how the concept of neutrality was adopted in the ancient world by the Greeks, Romans, and Egyptians, and how later thinkers such as Pierre Teilhard de Chardin, Jaqueline Tyrwhitt, and Julius Evola adopted it as a revolutionary tool to understand the modern world. Focusing on such deities as Gaia, Uranus, and Saturn, we offer a new way of looking at ancient figures that has been lost to the homogenizing effects imposed by monotheistic religions, and we offer new approaches to the modern world, based on these ancient figures.

The Cybernetic Meadow archive explores cyber space, cyber gender, neutral deities, god, the natural world, and man's relationship with it. Over 1000 inputs have been created.

Download the complete collection here:

The Cybernetic Meadow archive explores cyber gender, neutral deities, god, the natural world, and man's relationship with it.

Logan Raff, author of *The Cybernetic Meadow* and *The Goddess in the Sky*, a trilogy based on the New York Times best seller *Cybernetic Meadow*, is an award winning journalist. He writes about and promotes books.

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His work appears in nearly 100 issue biographies, as well as articles that deal with technology, the art of cyborg design, computer science, cyber biology, social and political movements, education, cultural history, science, humanities, history and philosophy. He is also a co-founder & CEO of the Internet and Mobile Apps Association. He is the creator, author, editor, and publisher of a number of books about technology, cybernetic design and the arts in general.

The Cybernetic Meadow Archive is a new collection of photographs from the archives. They are made available to print publishers in their native currencies of United States, Europe, Asia, Latin America, Mexico, and the Caribbean. It would normally be an annual but it will also be available at a first come first serve rate of \$10 for e-book and e-book from publishers nationwide.

Digital Rights Management

(Image: Digital Rights Management)

Things it could be?

- Exhibition catalogue
- The Cybernetic Meadow Archive
- Web page (list of works/ entries/)
- Flipbook
- Article
-

Cool parts

- they had built a massive, immersive artificial world with hundreds of websites, fake ads, and videos. The Cybernetic Meadow, as it came to be called, became a generative art application: Users could visit different websites, and **some of the sites visited them**, (!!!) indirectly changing the websites on the other side."
- Using religion as the "neutral" deity, the CYBER-GOD begins as "Anonymous" but evolves into many different deities.
- 'User' – the artist known as/ anonymous artist known as 'User'
- The Cybernetic Meadow is an interactive generative audio-visual environment created by User.

"Future Generated Cybernetic Plants". The artwork was first exhibited at the Venice Biennale in 1984, and in 1986 was housed at the Kunsthhaus in Zürich, where it remains to this day. The title of the artwork, "The Cybernetic Meadow", references the "living meadow", an area of the museum that showcases an artificial living ecosystem of plants and robotically controlled insects. The work references the the future of botanical life, blurring the lines between biology and technology. The artwork features carnivorous plants (such as pitcher plants), which have a long cultural history of being used as traps. These plants are still used in new generations of mechanical pollinators. The pitcher plants in "The Cybernetic Meadow" are kept in climate-controlled microenvironments, mimicking the conditions of a greenhouse.

Production designer User (@user), the cybernetic meadow. A world in flux, where plants generate their own electricity, carnivores have to evolve, and survivors are reshaping the ecology. USER is a speculative design studio exploring future environments, botanical design and post-biological art.

Our UserR Users are outer space botanists! They have generated a future with plants that feed on computers. These plants, the cybernetic meadow, use photosynthesis to harvest electricity from the cloud. This was inspired by Botanicalls: Botanicalls is a series of animated shorts exploring different plants found on Earth and beyond. Learn about the botanical, plant life, and the physiology that powers them.

In our future, the generated cybernetic plants in the Cybercarnivoreian Meadow feed on the power of photosynthesis, on the lifeblood of abandoned human devices. They harvest electromagnetic radiation and convert the energy into proteins and cellular materials. They are bioluminescent and cybernetic. They move with cold efficiency, and the light they create in the gloaming is coldly melancholic. They breathe in teslas and exhale hope.

The future is created in the present. Generating and re-generative, the cybernetic meadow is a living ecosystem made entirely of cybernetic plants. Each plant is powered by the photosynthesis of other plants in a self sustaining network. Each plant breathes as a series of slow mechanical valves and pumps. The Cybernetic Meadow is an environment devoid of gravity and life imagined by the late cybernetic scientist Valentino Braitenberg.

Our desire for the future has always generated visions of progress, improvement, and infinite innovation. But are we always moving forward? With our Cyber Carnivorous Plants project, our Cybernetic Meadow installation, and a series of ongoing investigations on plant intelligence, we are speculating on the future of plant consciousness, and generating visions of a botanical era in which plants breath, think, and make decisions. Our research for these projects has been generously supported by the Wellcome Trust, the Arts Council, and UCLA s Institute of the Environment and Sustainability

The Cybernetic Meadow is a project about potential futures, generated in collaboration with User, exploring the relationships between the botanical and the cybernetic, photosynthetic organisms and mechanical, cybernetic plants. The installation comprises a field of 60 reflective, mycelial cybernetic plants joined together by networks of cybernetic tendrils and vascular systems, fed by a photosynthetic bioreactor. A small forest of 60 cybernetic plants is fed by a large bioreactor, creating in the process an 'artificial photosynthesis', producing oxygen, heat and electricity to power the whole thing. The plants in the meadow are mechanical - they move, bow down, expand and contract over time, they listen, and they feed their neighbours. It's an experiment in collective agency and behaviour, as all the plants are connected and communicate with one another.

We ve always imagined many of our projects becoming fully realized in the future, but our latest project, the Cybernetic Meadow, surpasses all our previous imaginings! In 2026, the field of cybernetic carnivorous plants will continue to evolve -- allowing photosynthesis to occur outside the walls of the greenhouse, creating the first botanical internet, and connected to nature, the structures will breathe, the mycelium connections will strengthen, and new abilities will be developed. The Venus Human Traps will transform humans into food for the plant, creating a symbiotic relationship between humans and plants. Keep coming back to watch the Meadow grow!