bush

orange grove

ferns moving in swamp

LIGHT_SRC_VAL=39875

A fractal landscape is composed of an infinite arrangement of triangles forming a recursive spiraling loop.

Fractal landscapes first appeared as prominent terrain support for both virtual and organic life immediately following the collapse of sustainable physical realms. With significant physical-to-simulated transfer advancements, the need for bodily habitation to sustain life was no longer necessary.

As physical bodies went into cryo-metastasis, the assemblage of filtered microdata from the body was integrated into the real-time chronology of the virtual terrain in the form of an adapted biological entry enablement configuration, or, simply, a user.

Organic lifeforms were free to shed bodily occupation and embrace the autonomy of virtual existence. Initially, the integration of organic lifeforms was a flawless process. Users freely interacted with faux-natural terrain features and coded flora and fauna, generated by an algorithm designed to create symmetry between users and landscape.

In short, organic lifeform existence on a fractal landscape was seemingly a utopic, autonomous one purely platformed around user experience as a foundation for existence. However, the rapid influx of users began to compromise the stability of the virtual terrains, often resulting in irreparable user integration error.

To ease user error, archival crawler units were introduced. The use of archival crawlers enabled with synesthesia modules has recently come under significant scrutiny in terrain generation circles.

In one instance, an archival crawler unit, cataloging terrain features on an outmoded server, experienced data sickness due to a corrupt synesthesia module.

The crawler's performance weakened under the failed implementation of its own devices: incomplete exploratory drive install, faulty

drawbridge-style destiny, weak beam production and impact.

Beam impact conducted surplus intake of known data and unknown data.

Instead of functioning in a beam, the impact arrowed out, absorbing fractal configurations of all known and unknown terrain features of the fractal landscape including both programmed and anomalous extensions of mountains, rivers, canyons, lakes, atmosphere, forests, and plains.

Additionally, unknown to the archival crawl conductors at the time, the unit cataloged the entirety of the known and unknown flora and fauna on the outmoded server hosting the fractal landscape.

Due to this massive absorption of information, large enough for an entire archival program, the single unit exhibited abnormal synesthetic reaction functions

in response to the unknown cataloged features and items.

The crawl is now considered to be one of the most controversial catalogs of outmoded servers to ever occur as it was accused of manipulating findings to cover up the appearances of organic matter on a virtual terrain.

The physical dimension is a pre-programmed model designed to test the possibility of restructuring organic responses through an interface for a fractal landscape.

The fractal landscape is a procedurally generated world constructed through a linked catalog of archived user-generated modules.

The archived user-generated modules are indexed as tags and then applied to individual interactions on the fractal landscape: a user pings objects, memories, or experiences to specific
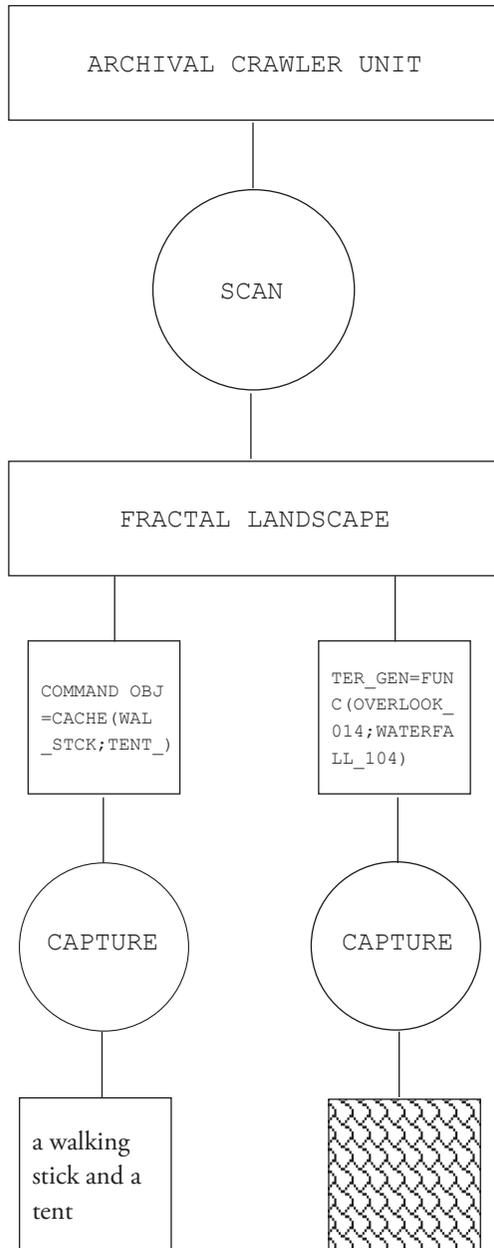
time intervals and site sectors on the fractal landscape.

The terrain features of the fractal landscape are generated from pre-existing user experiences of nature that were once cataloged on a separate outmoded server.

The user experiences are redacted to remove all signifiers of that particular individual lived moment; only objects remain: river, mountain, grass, rock, elm tree, pine tree, moose.

The goal of the fractal landscape is to virtually replicate a model of organic existence interfacing with a procedurally generated fractal landscape in hopes of porting all of the cataloged interactions from an outmoded server to an active server.

The preservation of the cataloged interactions of an interface for a fractal landscape on an active server would enable all virtual tenancy the
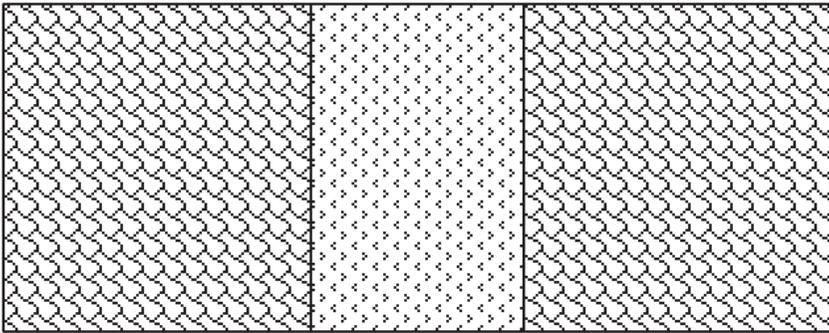
CRAWLER-TO-LANDSCAPE OBJECT/TERRAIN_FEATURE SCAN-AND-
CAPTURE PROCESS FOR USER VISUALIZATION

ARCHIVAL CRAWLER UNIT

SCAN

FRACTAL LANDSCAPE

COMMAND OBJ
=CACHE(WAL
STCK;TENT)

TER_GEN=FUN
C(OVERLOOK_
014;WATERFA
LL_104)

CAPTURE

CAPTURE

a walking
stick and a
tent

APPLICATION: MOUNTAIN
PATTERN: MOUNTAIN
MANIFESTATION:

Note: If the mountain appears cone-like, the mountain center, when decoded, reveals a core of natural procedurally generated spiraling repetitive movements; therefore, a mountain is mountain-like as dictated by previous user-generated memory tags: each shape of the spiral is identical to the following shape of the spiral; the mountain unfolds infinitely. Here, the mountain manifestation appears waterfall-like, which has generated an amethyst-like mountain center.

Eight excerpts of scanned and captured terrain feature generations and their user visualizations from *An Introduction to Fractal Landscape Terrain Generation*.

Memorybeam candidly introduced the philosophy of multiple renditions of the physical realm translated into the space of the virtual. Initially regarded as a work of (somewhat inept and amateurishly composed) short science fiction, *Memorybeam* is now considered a pioneering work of calculated-theory and fractalism. *Memorybeam* was considered lost but was located in a digital format by an early archival crawler scanning the outmoded Grain server. Here is the remarkable piece in its entirety:

A contained, ornate cluster of growth with flowerbeds, shattered terra cotta in mounds of soil, freshly abandoned architectural structures adorned with sculpted renditions of childhood novelties, appears before me.

The light source shines thick through looming air.

"The objects are suspiciously arranged," I think, while noticing a slight compression error.

The objects, bleeding into the landscape and jittering into the environment's map, expose the grey model terrain beneath.

As one of the first organic archival crawlers to explore a fractal landscape, the line between associated

memory molds and replica experiences of my memories is thin.

I never understood why anyone would want to exhaust lived experiences on a virtual platform.

I see the leftovers of previous users during my scans. Some of the set environments are undisturbed—every minutia of the lived moment is intact. While other set environments of user memory are ravaged beyond recognition.

The detritus of the lost moments mixes with the landscape.

"Why is total immersion needed for organic memory?" I think to myself as I look out at the piles of remnant objects remembered.

Nothing ends here.

I rip open the ground.

The digitalization rolls out; crumbling bits of data appear as associative objects, trickling onto the ground below.

I pick up a piece of clay from the terra cotta and push it into the half-broken face of a plush bear cut into stone.

Dropping it, the cluster bursts into smaller pieces.

Unrecognizable bear and terra cotta bits scatter.

"I don't understand why the objects are pixelating in clusters or why the digital mapping is refusing to accept the associations," I wonder while pushing the bits around.

An error occurs.

Navigational processes in an outmoded server slip into other forms of mobility.

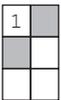Walking becomes skating becomes running becomes sneaking until the border lags the coded movement.

I see my body lag.

I see my legs bend, pulsing frantically at the points of articulation.

In the appendage pulses, I see the landscape below shift in and out of recognizable terrain patterns.

I see my body shape.

In front of my standing body, I see a cluster of pine trees left, an open expanse center, a stream bordering dense deciduous forest right.

Moving towards the pine tree cluster, I see my body approach an unlocked memory cache with six containers.

Collected memory cache contents: L1 (void), C1 (void), L2 (item), R1 (item), C2 (void), R2 (item).

Opening the memory cache, I see my hand assemble the files from the containers: a collection of user notes, an audio file of fractal landscape field recordings, and a loop of a moonset.
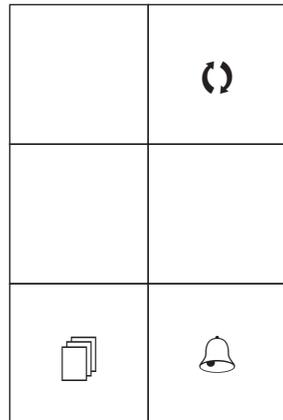
Scan reads landscape void of objects.

FALL;_TUMBLE;_SKATE;_
LAG;_CRAWL

DREAMLESS I SLEPT
WITHOUT TIME PASSING

L2="PINE CANOPY MAKES
GOOD ESCAPE FROM WEIRD

I close my eyes and open them.

Screenless hues.

Terrain features: trees, river, mountain.

Terrain features repeat: trees, river, mountain, trees, river, mountain.

Trees, river, mountain, trees, river, mountain, trees, river, mountain, trees, river, mountain, trees, river, mountain, trees, river, mountain, trees, river, mountain, trees, river, mountain.

Virtual artificiality begins to feel increasingly claustrophobic in a second nature open world.

Hazy borders deflect subject-to-landscape advancement.

Fog application is the wall of the world.

Thick impenetrable pixelated tree graphics cage user access to select open world sectors.

As mountain waves sheet down-tuned indigo shades across my field of vision, I feel the cat, now folded in my lap, increase pressure beside my belly, creating a thin gap between my body and the surrounding atmospheric effects.

Wind textures ignore my presence.

Buffering topologies.

I accept my body as a container.

I welcome eventual debouching of interior generated design modulations, a total merging of subject-to-landscape relationship.

QUERY: "TREES / RIVER / MOUNTAIN"

RESULT: "TREES / RIVER / MOUNTAIN"

QUERY: "FOG APPLICATION PATTERN"

RESULT:

QUERY: "FAUNA SET FOR TREES / RIVER / MOUNTAINS"

RESULT: "BEAVER / BANDICOOT / ROACH / SNAKE / FERAL CAT / GRIZZLY BEAR / GOAT"

MOUN
ATMO
DENS
MEMO
NATU
LAND
HUMOROUS   \
FORESTRY   \

SEINE-WAVES \
ARCADES   \
FROZEN SCREENS
\   COMEDIC
MATTERS   \
TRANSCENDENTAL
ISM \ BOWL \
WONDER \ BOWL \
NATURAL

FANTASY \ EYE-
LESS \ MATTER
\   ENERGY   \
HUMAN MIND

C-T-L PROCEDURAL TERRAIN MEDITATION 5:

ABANDON PROCEDURALLY GENERATED FRACTAL
LANDSCAPES. USER-MEMORY CACHES OBJECT
LANDMARKS, MANUFACTURED CHRONOLOGY — TO BE
BURIED BY DATA MINING DUST AND INDEXED
TIME. AWE OF MESHING VIRTUAL AND NATURAL:
SPECULATION OF NATURAL FUTURES REJECTS
ANALYTIC RECONSTRUCTION, THE END FRAMES
SPONTANEITY OF CATASTROPHE. WHEN THE BODY
IS BELOW THE MOUNTAIN: IN PIECES FUSED VIA
DIGITAL-NATURAL CROSSOVER AS NONHUMAN LIFE.