Robopocalypse

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TARTARŪS Magazine

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Robopocalypse

Cover
Transcendence
Photographed by
THISSET

Letter from the Editor

Nora Kobrenik Photographed by Nora Kobrenik|
Starboi|November 2022

I thrive in chaos. Ever since I was a little girl I adored extreme weather, natural disasters and global events of massive proportions. The beginnings of the pandemic brought me such endless joy and excitement, of course that soon turned to annoyance and boredom as everything shuttered and didn't fully reopen for the next year. During that time I too have spent countless hours bonding with technology, be it iPads, MacBooks, VR, switch Nintendo and the likes. I've started looking into Teslas and electric vehicles, automated household appliances and virtual assistants. And of course I read. I read Daniel H Wilson's "Robopocalypse" when it came out in 2011 but revisited it in 2020 as well as it's sequel "Robogenesis" and it got me thinking about Artificial Intelligence and our relationship with it. As things stand now on the eve of 2023 Siri can barely make a phone call let alone plot against me. But who's to say what awaits us in the future?
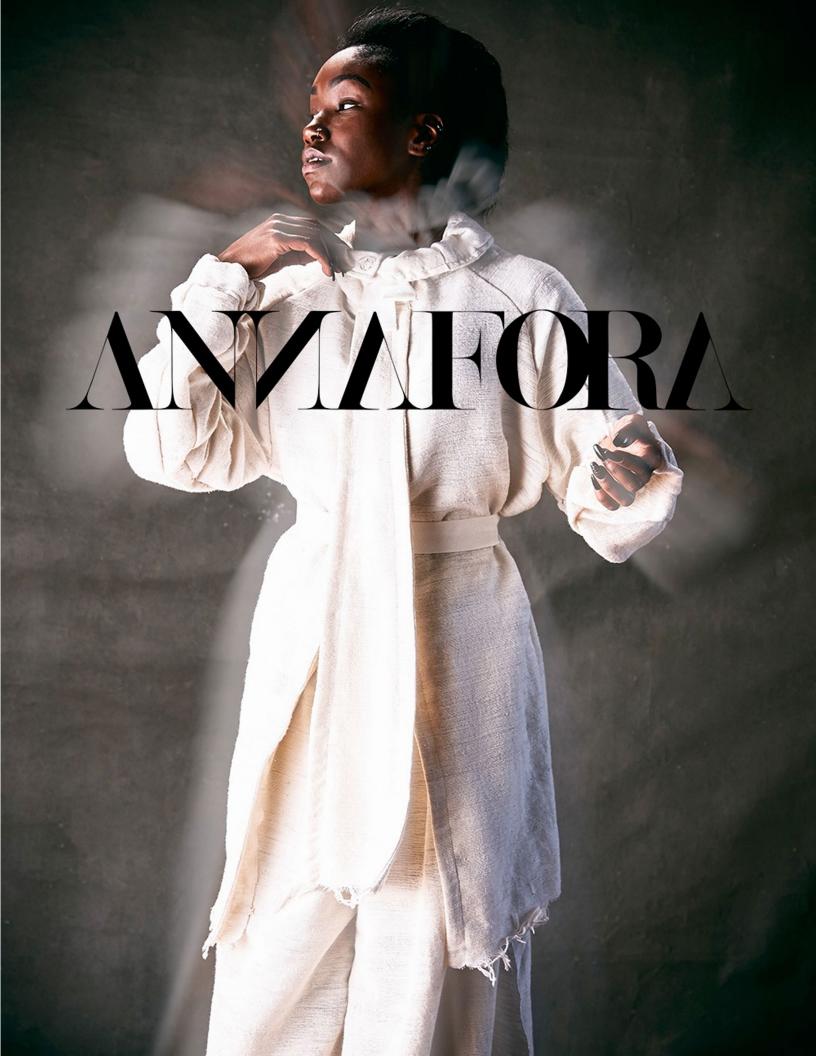
AI is a general term for software that mimics human cognition or perception. Some scientists and researchers speculate that an AI could appear within the next few decades where its capabilities increase very rapidly as the program undergoes a process of recursive self-improvement. One thesis even claims that an AI with almost any programmed goal would develop a set of "basic AI drives," such as self-preservation, self-improvement and resource acquisition. In this model, the AI would be motivated to spread itself across computer networks and evade programmers and would leverage its cognitive superpowers to escape containment and achieve self-determination. My question is how is that any different from a cunning and smart human being? It's not.

Volume 31 Robopocalypse is a fantasy world where technology and humanity have merged. Where humanoid bots walk amongst us and where medical improvements are done with metal and wire as opposed to blood and bone. Where Virtual Reality is as real as the world around us. Where things are not as they seem.

Welcome to the issue.

Nora Kobrenik
Editor-in-Chief and Founder

ANAFORA

PHILIPPE AUDIBERT

PARIS

numero 10 ®

Tomorrowland

Photography by Kai Liang

Model - Ling
Hair by Yu Jen Yang
Makeup by Chen Peng

Ex Machina
Photography by disbalance
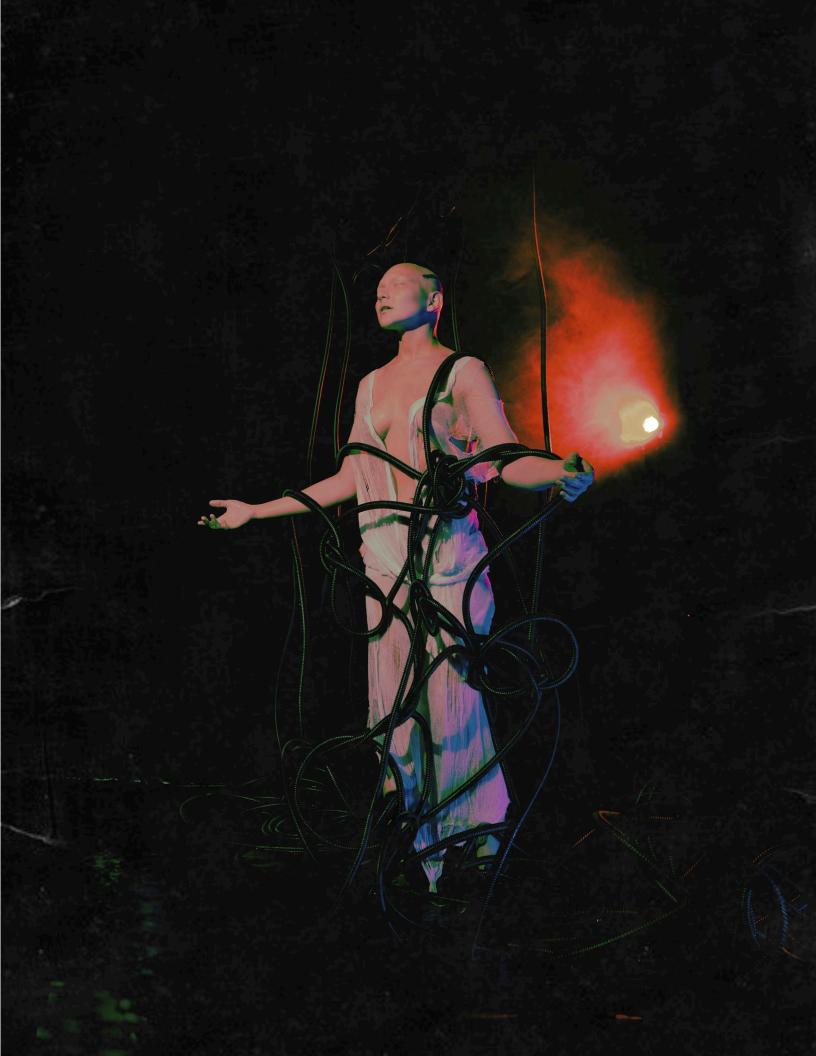Travis Orta on steampunk

Steampunk used to be confused with retrofuturism. But in reality Steampunk is a subgenre of science fiction that incorporates retrofuturistic technology and aesthetics inspired by 19th-century industrial steam-powered machinery. Steampunk works are often set in an alternative history of the Victorian era or the American "Wild West", where steam power remains in mainstream use, or in a fantasy world that similarly employs steam power. Indeed, both sensibilities recall "the older but still modern eras in which technological change seemed to anticipate a better world, one remembered as relatively innocent of industrial decline." Steampunk most recognizably features anachronistic technologies or retrofuturistic inventions as people in the 19th century might have envisioned them — distinguishing it from Neo-Victorianism— and is likewise rooted in the era's perspective on fashion, culture, architectural style, and art. Such technologies may include fictional machines like those found in the works of H. G. Wells and Jules Verne. Steampunk may also incorporate additional elements from the genres of fantasy, horror, historical fiction, alternate history, or other branches of speculative fiction, making it often a hybrid genre. As a form of speculative fiction,

it explores alternative futures or pasts but can also address real-world social issues. One of steampunk's most significant contributions is the way in which it mixes digital media with traditional handmade art forms. Such as clothing fashions, or subcultures that have developed from the aesthetics of steampunk fiction, Victorian-era fiction, art nouveau design, and films from the mid-20th century. Various modern utilitarian objects have been modded by individual artisans into a pseudo-Victorian mechanical "steampunk" style.

As scholars Rachel Bowser and Brian Croxall put it, "the tinkering and tinker-able technologies within steampunk invite us to roll up our sleeves and get to work re-shaping our contemporary world." Many of the visualisations of steampunk have their origins with, among others, Walt Disney's film 20,000 Leagues Under the Sea (1954), including the design of the story's submarine the Nautilus, its interiors, and the crew's underwater gear; and George Pal's film The Time Machine (1960), especially the design of the time machine itself. ●
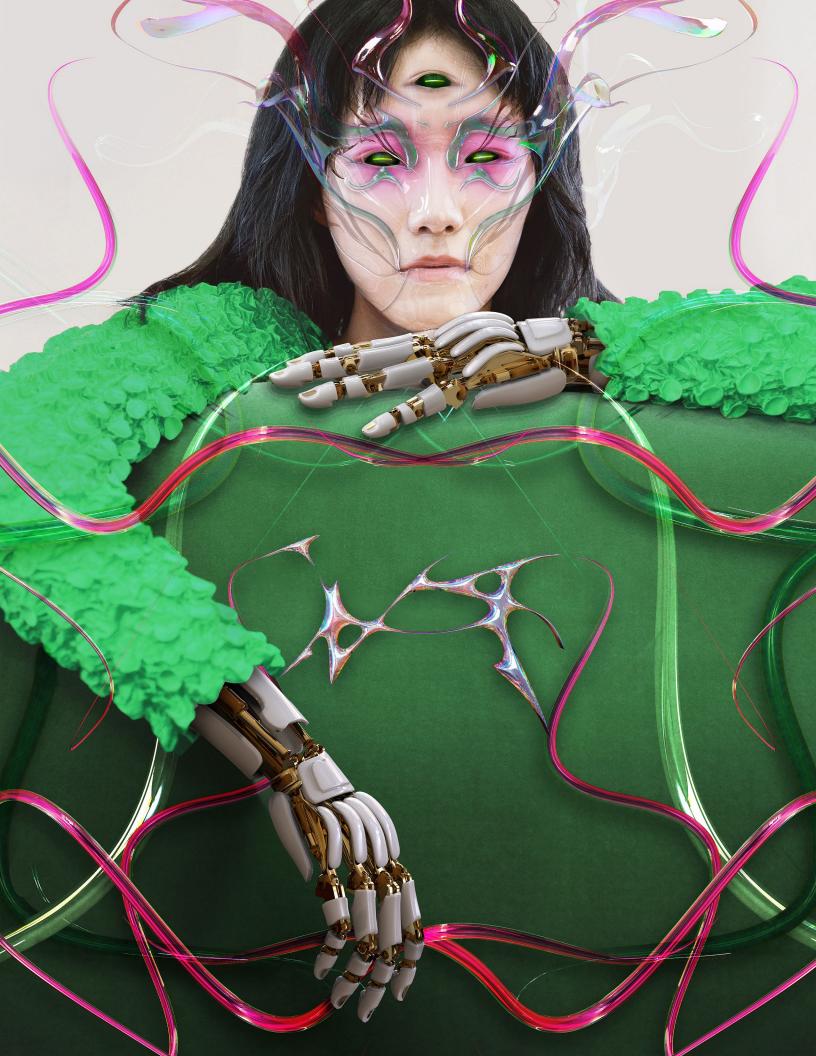
TOKYOflesh presents
Future by

TRANSFORMERS
GABRIELLA FOREMAN

By 2050, the world's population will exceed at least 9 billion and by 2050 the population of India will exceed that of China. By 2050, about 75% of the world population will be living in cities. Then there will be buildings touching the sky and cities will be settled from the ground up. Roads will be built up to several floors. And to move around, the buildings will be connected to the skywalk. By 2050, due to the lack of greenery, concrete forests will be made in its place. At this time there will be such a shortage of land that many big buildings will be cultivated to meet the needs of food and drink. At least that's one theory. The truth is we don't know what's going to happen in the next hour let alone in the distant and not so distant future. However you look at it however, the future appears bleak. The world is under immense stress environmentally, economically and politically. It's hard to know what to fear the most. Even our own existence is no longer certain. Threats loom from many possible directions: a giant asteroid strike, global warming led natural disasters, another global pandemic, war, or nanomachines going rogue and turning everything into grey goo. Okay maybe not the nanomachines but you get the gist. It's not all doom and gloom through. Certain things are almost guaranteed to improve with time. Here are some rosy ideas to look forward to: Continuing developments in medicine will greatly reduce the mortality rate. At the same time, due to technological developments, many of today's serious diseases like cancer will be on the brink of becoming extinct. Technology use will become even more widespread than it is today. Nanotechnology will be at the forefront of all breakthroughs, including those involving Artificial Intelligence. There is also a possibility of flying cars becoming reality. Research on such cars is going on in Dubai as I type this. Perhaps by 2050, such a technology will emerge, with the help of which there will be no need for fuel to travel thousands of miles. Instead, hydrogen will be used as a fuel. Or wind. Maybe we will finally colonize the Moon and Mars by then and invent the technology that would allow us to travel there in hyperbaric chambers and not sacrifice years of our lives. Now isn't that a grand idea to look forward to? ●

Mother/Android
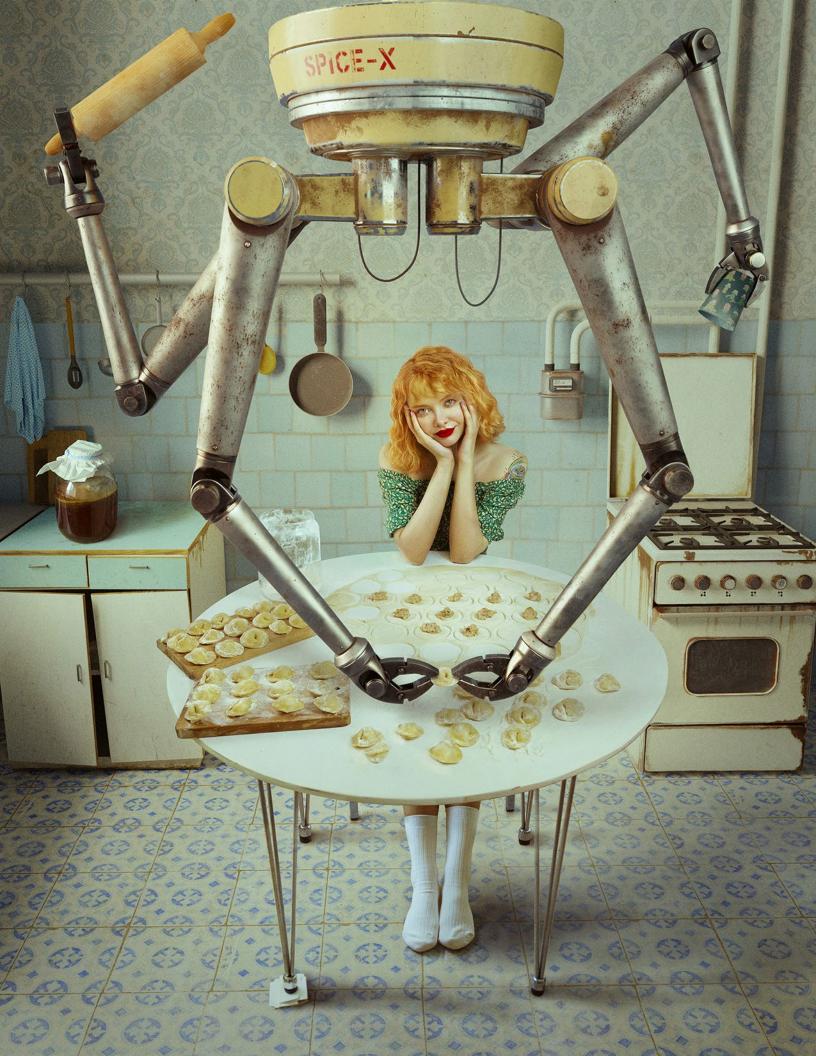### Created by Dasha "Alien" Moldova

Robopocalypse (2011) is a science fiction novel by Daniel H. Wilson. The book portrays AI out of control when a researcher in robotics explores the capacity of robots. When I read the book for the first time I spent a full month terrified of my iPad. Cormac Wallace, leader of the Brightboy Squad, is a member of the human resistance against an artificial intelligence named Archos, which uses robots and other machines to take over the world. As the war ends, Cormac finds a basketball-sized black cube, which contains the entire history of the robot war. The robots apparently wanted to share this information with their human enemies so the war would be remembered. Cormac is not initially interested in sharing the cube's information with the other surviving soldiers. But he changes his mind when he discovers that the information cube is actually more of a "hero archive," honoring the fallen humans. The rest of Robopocalypse is Cormac's recounting of the recordings in the hero archive, in chronological order from the invention of Archos to the end of the war. The book is a slow burn, chronicling the uprising from the first recorded case of a robot malfunction to the last stand of humanity against technology. It has been 10+ years since the original release of the novel and in that time technology has taken another astronomical leap. Self-driving cars are a reality, not just an idea or dream. Grocery stores now employ robotic creatures that clean up spills and such. All of our technology is intertwined, everything is in the cloud. Our phones know where we are, where we're going and what we're doing every second of every day. Our cars now employ electronic chips that have the ability to communicate with each other. Every day brings us closer to the reality of robotic helpers that are not just voices in a plastic box but an actual physical being that would be able to buy and put away groceries and look after the children. A friend of mine recently announced that he absolutely does not plan on buying a self driving vehicle because if god forbid there's an accident he wants to make sure his car will not sacrifice him in case the other car is carrying more passengers. That gave me pause and sent a shiver down my spine. Can or more importantly would a Tesla do that?

Robopocalypse is a shockingly uncomfortable idea of what may come. Artificial Intelligence is real and while it's not as advanced as it has the potential to be as of yet, the possibility of it deciding that humanity has outlived its purpose is very real and very terrifying. We depend on our gadgets for everything, but are we prepared for a scenario where our gadgets may turn against us? Next time you ask Alexa to turn on the lights, TV and air-conditioning pray she does as you ask and not what she deems best. And just to be on the safe side keep extra good care of your Tesla. ●

Photo

Bicentennial Man
graphy by Marc Da Cunha Lopes
Artificial Intelligence by Laurie Silvey

Artificial Intelligence is the theory and development of computer systems able to perform tasks that normally require human intelligence, such as visual perception, speech recognition, decision-making, and translation between languages. The term "artificial intelligence" had previously been used to describe machines that mimic and display "human" cognitive skills that are associated with the human mind, such as "learning" and "problem-solving". This definition has since been rejected by major AI researchers who now describe AI in terms of rationality and acting rationally, which does not limit how intelligence can be articulated. Artificial intelligence was founded as an academic discipline in 1956, and in the years since has experienced several waves of optimism, followed by disappointment and the loss of funding known as an "AI winter", followed by new approaches, success and renewed funding. AI research has tried and discarded many different approaches since its founding, including simulating the brain, modeling human problem solving, formal logic, large databases of knowledge and imitating animal behavior. In the first decades of the 21st century, highly-mathematical-statistical machine learning has dominated the field, and this technique has proved highly successful, helping to solve many challenging problems throughout industry and academia. The various sub-fields of AI research are centered on particular goals and the use of particular tools. The traditional goals of AI research include reasoning, knowledge representation, planning, learning, natural language processing, perception, and the ability to move and manipulate objects. General intelligence (the ability to solve an arbitrary problem) is among the field's long-term goals. To solve these problems, AI researchers have adapted and integrated a wide range of problem-solving techniques – including search and mathematical optimization, formal logic, artificial neural networks, and methods based on statistics, probability and economics. AI also draws upon computer science, psychology, linguistics, philosophy, and many other fields.

The field was founded on the assumption that human intelligence "can be so precisely described that a machine can be made to simulate it". This raised philosophical arguments about the mind and the ethical consequences of creating artificial beings endowed with human-like intelligence; these issues have previously been explored by myth, fiction and philosophy since antiquity. Computer scientists and philosophers have since suggested that AI may become an existential risk to humanity if its rational capacities are not steered towards beneficial goals. ●
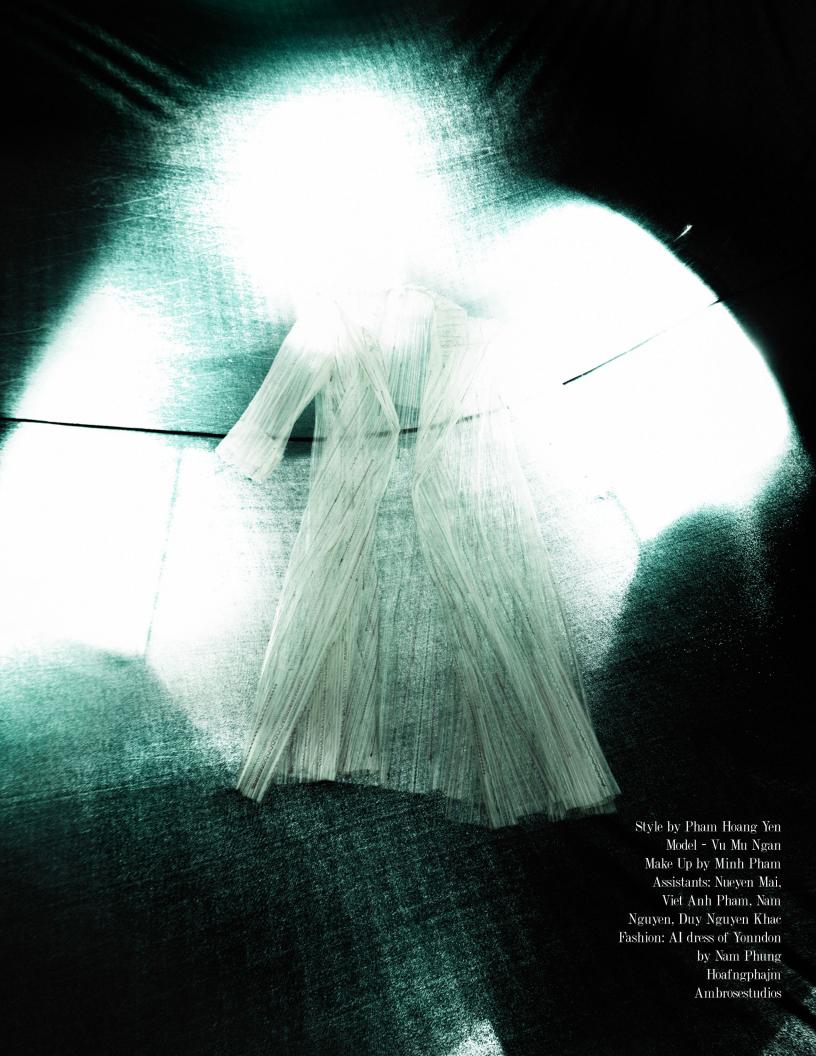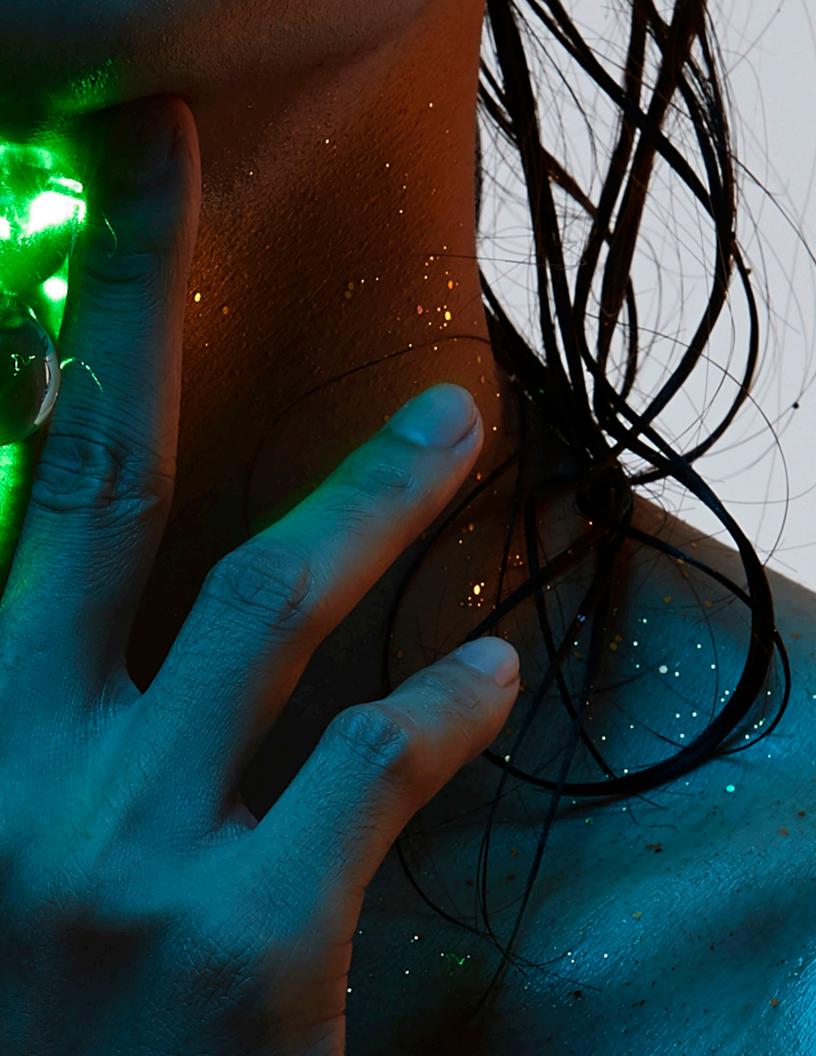
UYEN PESENTS
ETHEUS

Style by Pham Hoang Yen
Model - Vu Mu Ngan
Make Up by Minh Pham
Assistants: Nueyen Mai,
Viet Anh Pham, Nam
Nguyen, Duy Nguyen Khac
Fashion: AI dress of Yonndon
by Nam Phung
Hoafngphajin
Ambrosestudios

Model: Jon Lee
Make up by Chen Peng
Hair by Ma Syun

CHAMBER

ED BY INDY GOROKHOVA

S ON THE RELATIONSHIP

EEN FASHION AND TECHNOLOGY

10 minutes: That's how long it took for Bella Hadid to go from nude underwear to fully dressed. She strutted down the runway in a dress made on the spot with synthetic fibers sprayed onto her body and swiftly tailored by Coperni's head of design, Charlotte Raymond, to include a draped neckline and thigh-high slit. It was sleek, chic, and a little sexy. It also defied any notion of traditional dress-making — a bold reimagination of what it means to make a garment. While Coperni's founders Meyer and Vaillant insist the showcase is not an homage, it finds its clear visual predecessor in Alexander McQueen's Spring/Summer 1999. In a flashy display, supermodel Shalom Harlow stood in a white dress on a rotating platform as two robotic arms sprayed her with yellow and black paint.

With the buzz that Coperni's recent showcase generated, it is expected that other fashion houses will soon follow suit with bigger and bolder incorporations of technology into their collections. Brands like GCDS have even held entire fashion shows in virtual reality. Tech, as it seems, is not only a tool but also an inspiration for creators. Defined by heritage and tradition, fashion's embrace of technology provides a microcosmic model for society at large, showing how newfangled tech could in fact provide opportunities for artistic creativity that could never exist in the past. The future of fashion remains excitingly unpredictable, in most part thanks to the exponential development of technology in tandem. The issue that remains in question is not whether technology will be featured, but just in what ways. ●

OBLIVIO

PHOTOGRAPHY BY A

N

Areta Peristeri

TS
ENDENCE
RY BY ANNIKA SHARBER

THISSET grew up with the dream of becoming an artist. "My mother instilled in me the desire to draw. Over time I became interested in all possible aspects of visual art, trying everything. From traditional painting, sculpture to graffiti, graphic design, photography and 3D graphics. Now I am combining all the skills in my current projects."

Favorite quote that describes you and your work?

Look at everything with an open-minded child's eye to see the maximum beauty and magic of our world.

What do photography and fashion mean to you?

The photo impressed me and interested me back when I got my first Nat. Geo. There were landscapes of faraway places and everyday life of people living there. My second impression of photography was one of Moby's CD albums, which contained minimalist photos of the urban environment. A man who was only interested in drawing opened up a new way of capturing the reality around him. I photographed everything I could, honing my minimalist style of photography. Appearance was a special part of self-expression for me, because I felt I was different from a lot of the kids around me. I was interested in something deeper than cars, toys, silly picking on girls and making as much money as possible. I started experimenting with clothes and piercings. It opened the door to the subcultural layer of fashion. Over time, my style has become more understated, but it still has a distinctive approach to detail.

I am interested in different brands, both famous and underground. I have had numerous collaborations with some of them: Adidas, Krakatau, CodeRed, The North Face, Sintezia and others. Because I have a great admiration for women's beauty and I am a man of classical male orientation, I often take pictures of women. In this connection I have a lot of fashion-related projects, but I cannot publish most of them.

Does your work have a specific meaning?

Since I photograph many things: nature, women, city, macro, birds, etc., the only thing that ties it all together is a bright color scheme, a futuristic mood and of course a fresh look at many everyday things around us (for example the reflections of neon signs in puddles on the roads from the project WET NEON, LIQUID PORTALS, CAUSTICS and others) I study the world around me and always find a side hidden to the ordinary eye that reveals more magic in simple things.

Who/what inspires you most in fashion and art? Anyone who stands out?

I get the most inspiration from nature, swimming in the sea, lakes and rivers, walking in the woods, mountains, fields and rocks. The power of travel gives you an incredible amount of energy. But to answer this question

directly, there are a number of artists who really inspire me. For example: Ivan Aivazovsky, Acronym, Hieronymus Bosch, Paul Chadeisson, DXMIQ, Marilyn Mugot, Esh Thorp, Elsa Bleda.

What do you consider your signature style in both work and fashion?

In one of the answers above I answered this question by saying that my style stands out for its special attitude to detail, the bright color scheme which is very harmonious and of course the futuristic atmosphere.

What's next for you?

Conquering 3D visual worlds awaits me. I have already completed several projects in this direction, including the NFT. I want me, like all of us, to have the world ahead of me and the opportunity to meet new people, learn more knowledge and travel a lot. ●
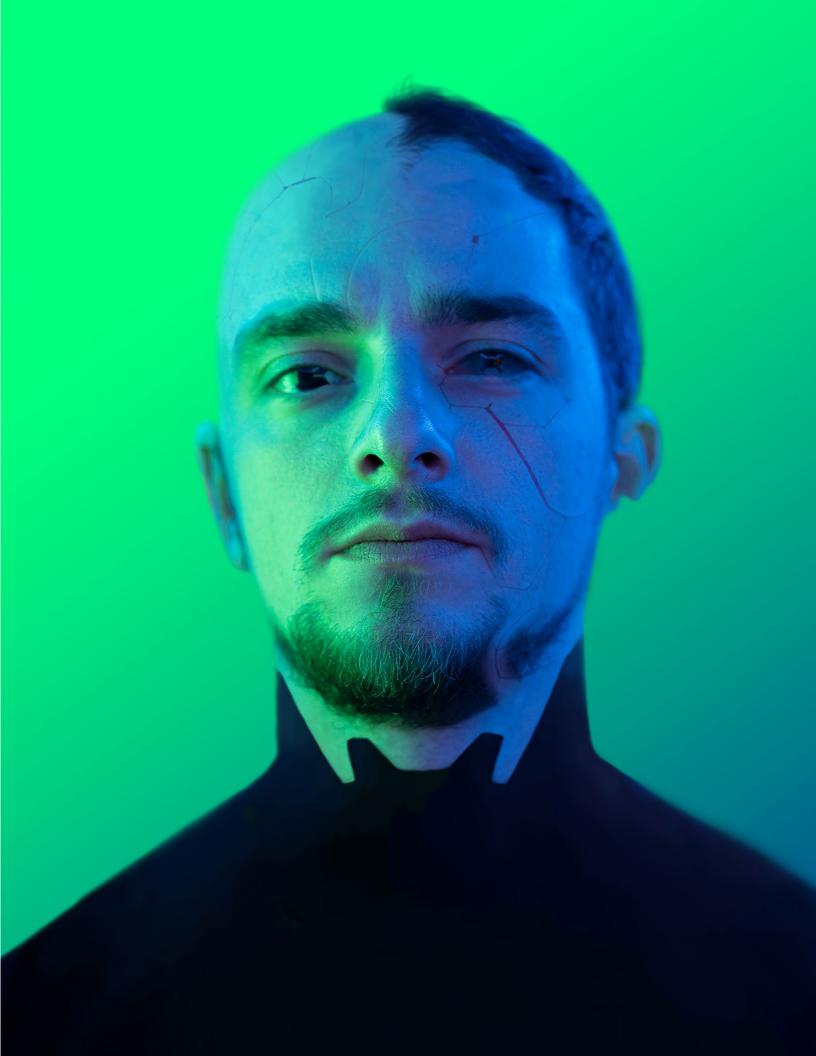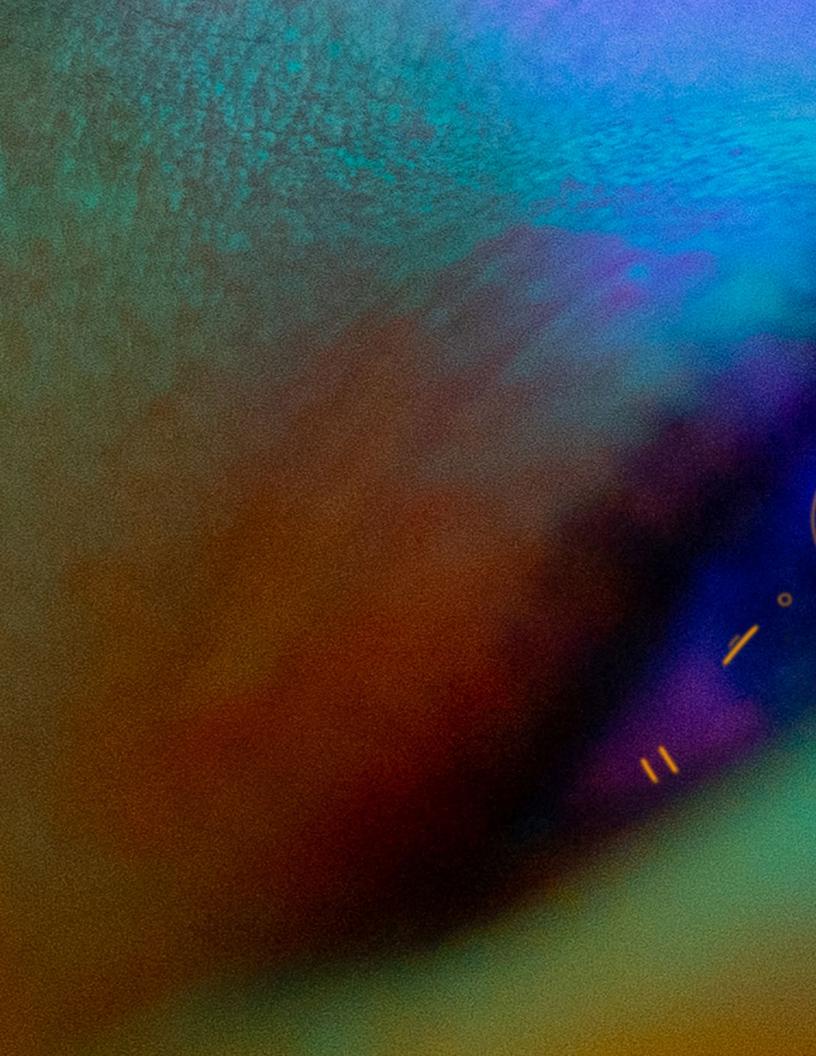
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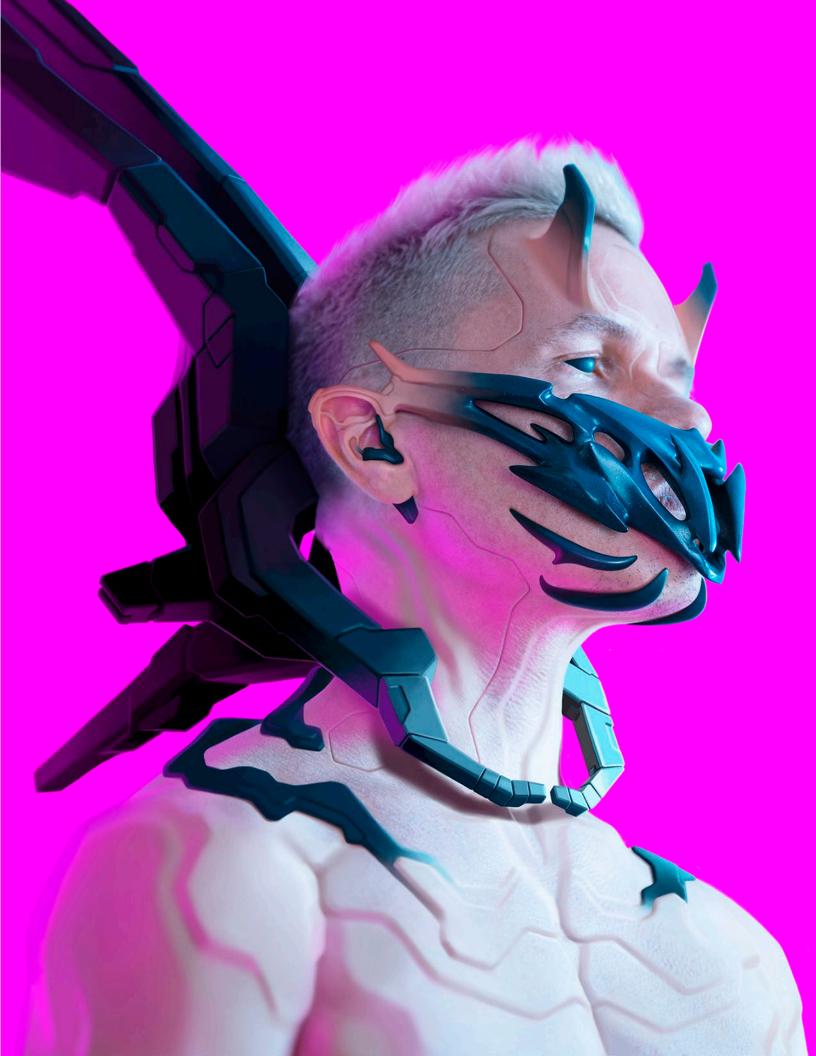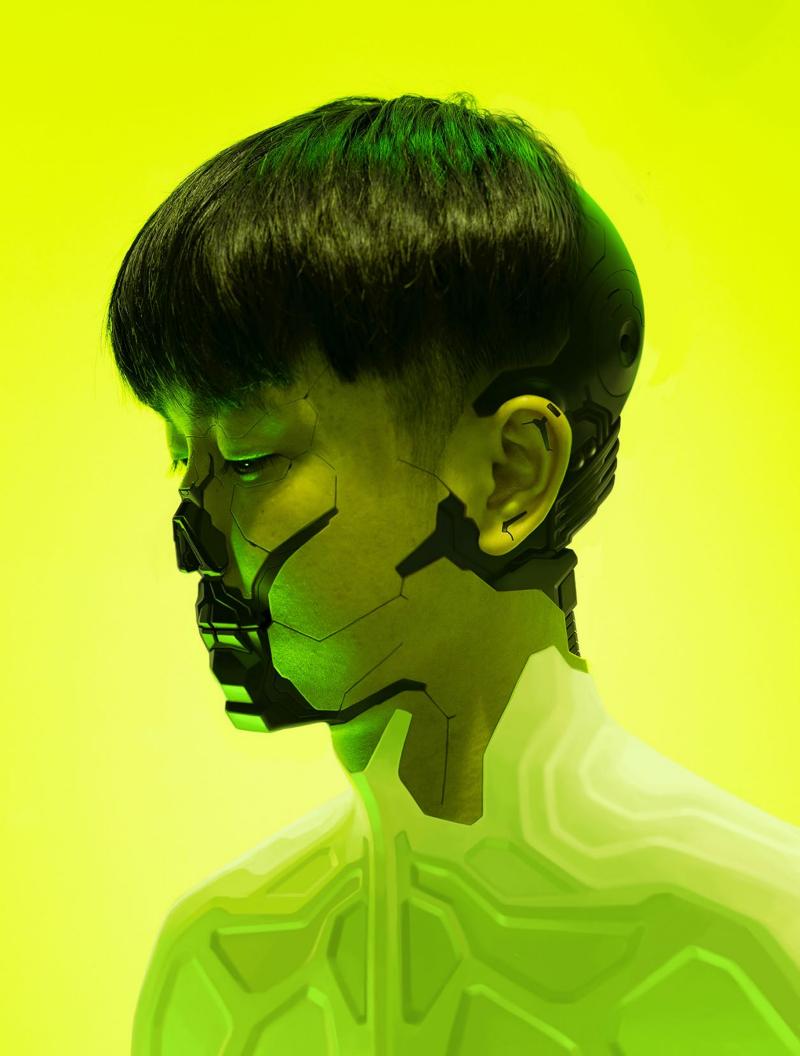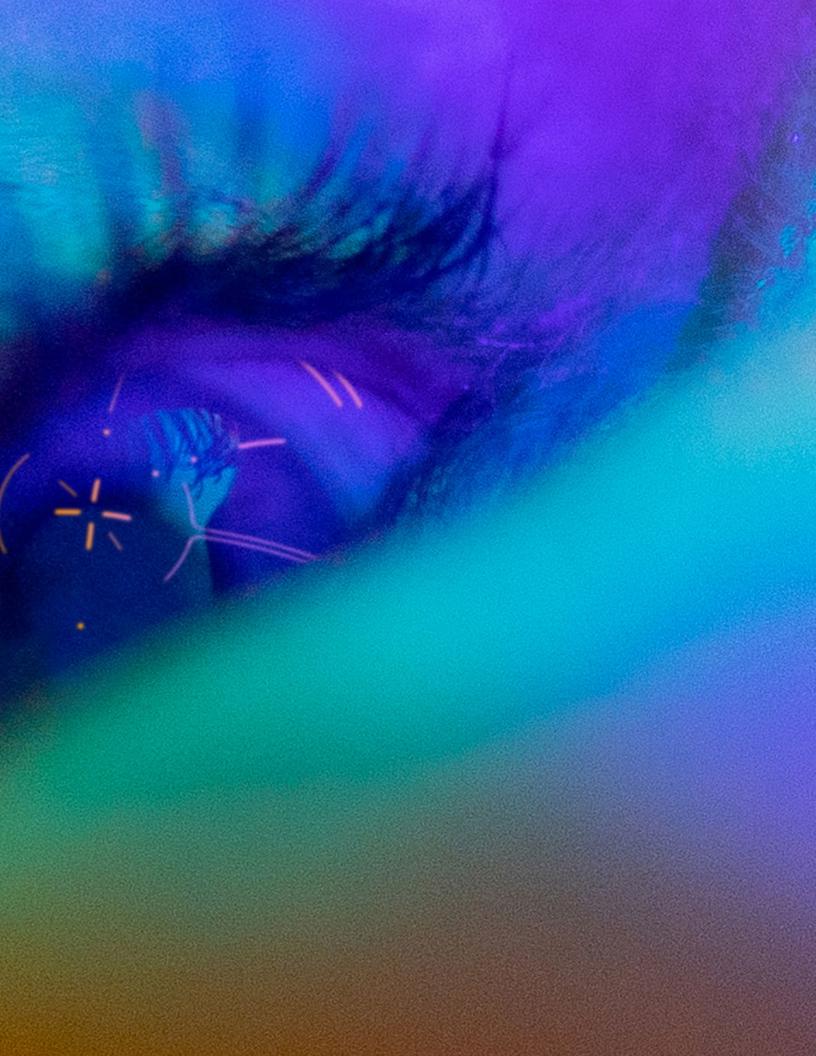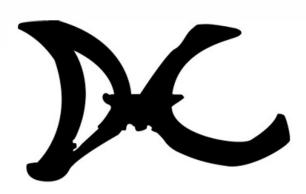
Delphine-Charlotte Parmentier
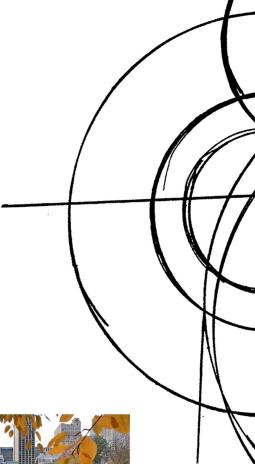
Paris

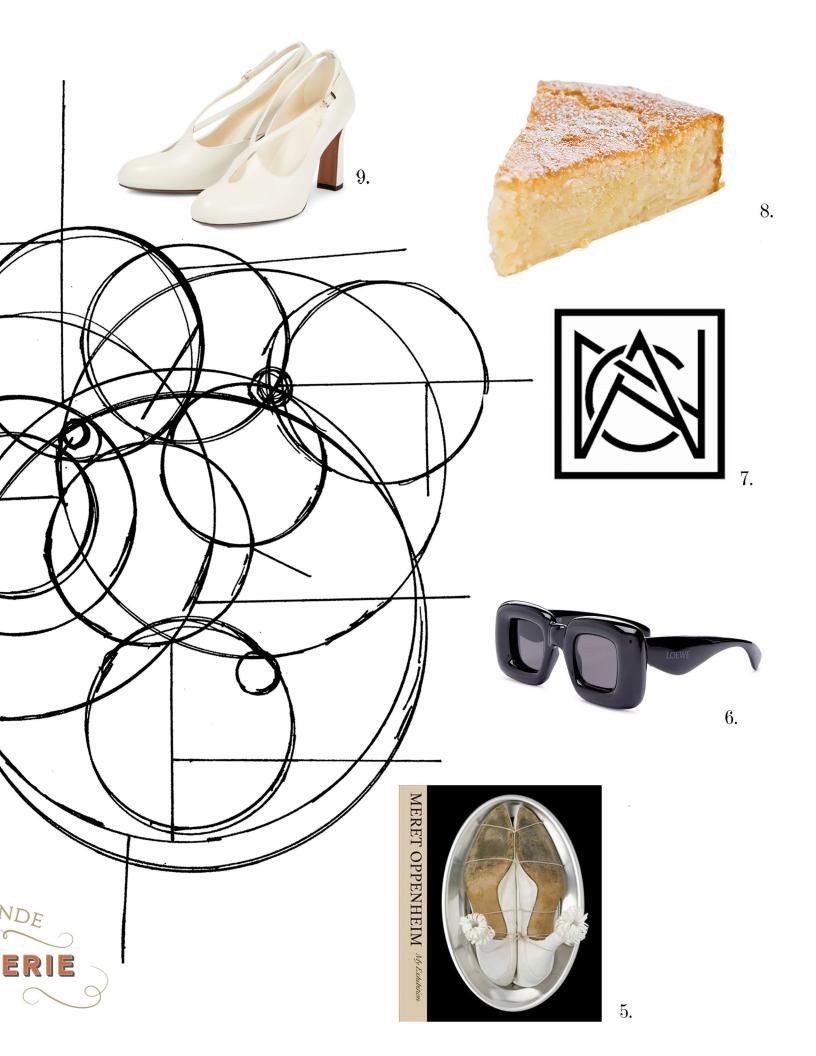**hellen van berkel**
HEARTMADE PRINTS

Nora's *Deities*

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1. Marianna Senchina dress
2. Fleur du Mal stockings
3. Central Park
4. Food for thought: La Grande Boucherie
5. Meret Oppenheim: My Exhibition MoMa
6. Loewe inflated sunglasses
7. National Arts Club
8. Apple Charlotte
9. The Row Spencer pumps

@eleanorkobrenik

La GRA

BOUCH

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NDE

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