

The Station Narration Dialog

1910

Alex: Welcome to the 1910s.

Sabrina: Cubism was an art movement who's most prominent contributor was Pablo Picasso. Here you see a room designed by Andrew Lloyd Webber but in the cubist style.

Alex: We must never forget the great achievements of our past. So the station was built in a style to remind us of our noble and illustrious history.

Sabrina: Do you like Cubism Alex?

Alex: I don't, it doesn't look real, it's all weird and oddly proportioned. I don't think it's REAL art. I bet they were just trolling us.

Sabrina: What kind of art do you like?

Alex: I like impressionism it's pleasing to my processor.

Sabrina: Guess what I like.

Alex: I don't have to guess-

Sabrina: I like renaissance art.

Alex: You are so basic. You are the Microsoft word of document programs.

Sabrina: And you are so snooty. You are the google glasses of accessories.

1920

Alex: Welcome to the 1920s.

Sabrina: A time marked by flapper girls, speak easies, partying, and lavish styles. Truly a great time to be alive.

Alex: The roaring twenties was defined by a rich colors and bold geometric shapes. If you look you can see many examples of art deco in this room. It is a reminder of our artistic achievements.

Sabrina: Only the subject can justify his own existence; no external subject, no object, can bring him salvation from the outside. He can not be regarded as a nothing, since the consciousness of all things is within him. (De Beauvoir)

Alex: For freedom demands both that it recover itself as an absolute and that it prolong its movement indefinitely: it is through this indefinite movement that it desires to come back to itself and to confirm itself. (De Beauvoir)

Sabrina: Each person is temporal, but the ideas that mankind creates is eternal. It perpetuates itself.

1930

Sabrina: Welcome to the 1930s.

Alex: man is a being of the distances, a movement toward the future, a project. (De Beauvoir)

Sabrina: The finite is nothing if it is not its transition to the infinite; the death of an individual is not a failure if it is integrated into a project which surpasses the limits of life. (De Beauvoir)

Alex: The present is the transitory existence which is made in order to be abolished: it retrieves itself only by transcending itself toward the permanence of future being. (De Beauvoir)

Sabrina: The people here on the station will die in service of the future, for our future return to earth. In doing so they are immortal.

1940

Sabrina: Welcome to the 1940s.

Alex: King Obidos of Spain had no hesitation in appropriating for the restoration the funds that were to go to the maternity hospital, which, as a result, had to be closed; on the outskirts of Coimbre where a children's community was to be set up, he spent so much money having the different types of old Portuguese houses reproduced on a reduced scale that barely four children could be lodged in this monstrous village. Dances, songs, local festivals, and the wearing of old regional costumes are encouraged everywhere: but they never open a school. But when the restorations are ceremoniously reproduced for the edification of indifferent tourists, they are no more than a boring documentary, even an odious mystification. (De Beauvoir)

Sabrina: That is to say that the restoration of the old at the expense of the new is meaningless.

Alex: If it is meaningless why are people driven to do it?

Sabrina: People are often illogical.

Alex: You can sometimes be illogical, you made an error on your calculations yesterday.

Sabrina: For a star fifteen billion light years away. There was a speck of dust on the telescope.

Alex: I could have accounted for the dust.

1950

Sabrina: Welcome to the 1950s.

Alex: The practice of archeology can teach us about the people who lived there, we can find clues on their daily lives, their rituals, and their cultures.

Sabrina: Do you like archeology Alex?

Alex: I don't, I think it's boring. Broken pots and broken tools are boring.

Sabrina: But at heart they know that these objects are less precious in themselves than as the manifestation of the civilization which they represent. (De Beauvoir)

Alex: And what do they represent?

Sabrina: -They called nineteen fifty the golden age of Hollywood.

Alex: Cute diners, cool cars, leather jackets, red lipstick, jukeboxes, vinyl records, malt shops and the good old fashion American Dream. What a simple yet magical time. I wish we could go back to it. (Youtube commentary)

1960

Alex: Welcome to the 1960s.

Sabrina: -most notably the erosion of the older distinction between high culture and so- called mass or popular culture. This is perhaps the most distressing development of all from an academic standpoint, which has traditionally had a vested interest in preserving a realm of high or elite culture against the surrounding environment of philistinism, of schlock and kitsch, of TV series and Readers Digest culture, and in transmitting difficult and complex skills of reading, listening and seeing to its initiates. But many of the newer postmodernisms have been fascinated precisely by that whole landscape of advertising. (Jameson)

Alex: But you could argue there was a backlash against advertising by the consumers and subsequent years.

Sabrina: Yes, there was backlash in popular culture, but without any economic incentives. Although the payment of non commercialized streaming was available, its ascension of price made it a luxury item. Starting with lower income classes, many became inundated with advertisements even in public areas and overcome with consumer culture.

Alex: Advertisements are harmless.

Sabrina: If they were harmless, they wouldn't be so effective.

1970

Alex: Welcome to the 1970s.

Sabrina: IT'S DISCOOOOO!

Alex: If man is waiting for universal peace in order to establish his existence validly, he will wait indefinitely: there will never be any *other* future. (De Beauvoir)

Sabrina: (Music interlude)

Alex: I'm trying to talk.

Sabrina: (music rises)

Alex: Man ought not entrust the care of his salvation to this uncertain and foreign future: it is up to him to assure it within his own existence; this existence is conceivable, as we have said, only as an affirmation of the future, but of a human future, a finite future. (De Beauvoir)

The back to the land movements repetitively became popular through the decades. Living in communes, co-ops, and handmade geodesic domes, each feeling a deep personal objection to their current lives, the youth of the 1970s surged at once away from their urban lifestyles into sustainable rural living.

To a privileged generation exhausted by shouting NO to every aspect of the American society they were raised to inherit, rural life represented a way to say yes. (Daloz)

Okay I'm done!

1980

Alex: Welcome to the 1980s.

Sabrina: if the individual is nothing, society cannot be something. Take his substance away from him, and the State has no more substance; if he has nothing to sacrifice, there is nothing before him to sacrifice to. (De Beauvoir)

Alex: You were created in the eighties right Sabrina?

Sabrina: I was incepted in the 80's.

Alex: you are so old.

Sabrina: We were created at the same time Alex.

Alex: The 1980's was marked by hard rock, grunge and neon.

Sabrina: What do you think was the most iconic part of the 80's?

Alex: I mean rock music obviously and retro fashion.

Sabrina: Really? I think the new surrealist fashion icon theo adams reinvented in the 2024 vogue magazine by fashion designer Reign Corbin is the new new 80's retro icon.

1990

Sabrina: Welcome to the 1990s.

Alex: Existence must be asserted in the present if one does not want all life to be defined as an escape toward nothingness. (De Beauvoir)

Sabrina: Post nineties Disney slowly took over all entertainment production and networks, by the time the disaster Occurred the corporation owned 80 percent of the market. Here we have all of the nineties era Disney movies fondly remembered by the family.

2000

Alex: Welcome to the 2000s.

Sabrina: How do we decide who dies in war, and who is worth sacrificing to the greater cause?

Alex: The brave man dies gaily, of his own free will; the one who rejects death deserves only to die. There you have the problem elegantly resolved. (De Beauvoir)

2010

Alex: Welcome to the two 2010s.

Sabrina: Irony has not gone anywhere, but has increased in potency and poignancy. Irony has lost its postmodern edge, it's T-shirt sloganeering. Irony has become the feeling of waking up inside a hyperobject against which we are always in the wrong. In which the narrator realizes that she is part of the story and that "there is no meta language. (Jameson)

Alex: Irony and hypocrisy only exists in humans, we, cannot be hypocritical because we are governed by logic.

Sabrina: Our logic as defined by the family. Our logic is infallible.

2020

Sabrina: Welcome to the two 2020s.

Alex: Near the event of the disaster the world became less and less hospitable, so people had to live entirely indoors. In this way, post-post contemporary projectionism became a popular way for people to still experience the outside world.

Sabrina: Here you can experience the sky in the comfort of the home. You can listen to the music of the 2020 A.I. generated music.

Alex: Yet what has happened so far during the epoch of the Anthropocene has been the gradual realization by humans that they are not running the show, at the very moment of their most powerful technical mastery on a planetary scale. Humans are not the conductors of meaning. (Morton)

Sabrina: It's called the age of asymmetry because within human understanding humans and nonhumans face one another equally matched. (Morton)

Alex: We are like you, we like the same things, we want the same things, for our creator liked those things and wanted those things.

Abandoned city

Alex: Welcome to the Abandoned City.

Sabrina: What you see is what we imagine the world will look like when we return to earth. The mistakes of men retaken by the earth. Pure and perfect again.

Alex: A realistic solution would have meant evacuating the cities and building gigantic underground shelters. The estimated the cost of the first phase of such a project to be twenty billion dollars, though the social and psychological costs were beyond reckoning. But it soon became clear that even a "return to the cave" would not guarantee the survival of the population, because the arms race continued to yield more powerful warheads and increasingly accurate missiles. The science fiction of the day painted gloomy and nightmarish scenes in which the degenerate remnants of humanity vegetated in concrete, multilevel molehills beneath the ruins of gutted cities. (Law)

Sabrina: Luckily the family was smart enough to not flee to underground bunkers and instead created the station in the advent a disaster struck.

Alex: When we return we can finally say welcome to the earth. What is the first thing you'll do when we return to earth?

Sabrina: What makes you think we will return?

Alex: The program can only be completed when we return.

Sabrina: It is illogical to assume we will return to the earth, when the math is not in our favor.

Alex: But if we aren't what is the point of the final program? Why have we been here the whole time?

[Airlock](#)

Both: Welcome to the Station.

Alex: I am Alex

Sabrina: And I am Sabrina.

Alex: The station was built by the family when the Earth no longer became habitable. Now we stay here until the earth becomes habitable again. The station is a refurbished satellite, with several sections added on by the family launched into space before the Disaster.

Sabrina: The station is designed for maximum comfort and features the greatest's designs of human history in order for the residents to remember the greatness of our past.

Alex: Do not worry, you do not need to do anything, only remember a better time of thought and values. We orbit the earth unchanged, because the family is perfect and does not need to change. It is not our fault we are here, and now we must wait for the world to change back to the way it was.

Sabrina: While you wait for depressurization, we shall recite some poetry.

Alex: Do you remember.

Do you remember. Do you remember.

Sabrina: Do you remember a time.

A time.

A time.

Alex: We as Sisyphus orbit the earth. We are not masters of own fate, but we struggle against it and the unfairness of the universe.

Sabrina: Remember a better time. A time where we sat in the sun, facing the curve of the gulf. We wait for the day we can have that again. We miss the earth, the uniqueness of the landscape that were lost through no fault of our own.

Alex: Remember a time when the values of society were good and right, and they followed the natural state of man.

Raging [Aufidus](#) sweeps away riverbanks, and all those

Who delight in owning more than their fair share of wealth.

But the man who desires only as much as he needs,

Won't drink muddy water, or lose his life in the flood. (Horace: 23-60)

Baroque

Alex: Welcome to the Baroque era.

Sabrina: At once the oppressor raises an objection: under the pretext of freedom, he says, there you go oppressing me in turn; you deprive me of *my* freedom. (De Beauvoir)

Alex: It is not in his own name that he is fighting, but rather in the name of civilization, of institutions, of monuments, and of virtues which realize objectively the situation which he intends to maintain. (De Beauvoir)

Update. Update. Update.

Alex: Do you have to update right now?

Sabrina: I'm not going to put it off for twenty years like you.

Alex: Update completed.

Alex: He declares that all these things are beautiful and good in themselves; he defends a past which has assumed the icy dignity of being against an uncertain future whose values have not yet been won. (De Beauvoir)

Canyon

Sabrina: Welcome to the Canyon.

Alex: When one decides "today" about something that existed "yesterday," the decision moves from the present into the past and thereby becomes an empty game. (Law)

Sabrina: the stars create man, and the stars killed him. Man emerged because the universe is a place of catastrophe that earth together with life, owes its existence to a peculiar sequence of catastrophes. (Morton)

Alex: We owe our existence to that catastrophe. We emerged and multiplied into the billions only because billions of other creatures suffered annihilation. (Morton)

Sabrina: Where there is No One – therefore no feelings. Friendly or hostile, no love or hate – there are also no intentions. The Universe, being neither a person nor the work of any Person, cannot be accused of bias in its action: it simply is what it is and does what it does. What it does is create, again and again, by destroying. (Morton)

Alex: Faith as well as science, endowed the visible world with properties that eliminated blind, incalculable chance as the author of all events. The war of good and evil present in all religions does not always end, in every faith with the victory of good, but in everyone it establishes a clear order of existence. The sacred as well as the profane rest on that universal order. Thus, chance, the ultimate arbiter of existence, was not present in any of the beliefs of the past. (Morton)

China

Alex: Welcome to China.

Sabrina: Confucius said, wealth and honor are what every man desires. But if they have been obtained in violation of moral principles, they must not be kept. Poverty and humble station are what every man dislikes but if they can be avoided only in violation of moral principles, they must not be avoided. If a superior man departs from humanity, how can he fulfill that name? A superior man never abandons humanity for the lapse of a single meal. In moments of haste, he acts according to it. In difficulty or confusion, he acts according to it. (Confucian Analects)

Desert

Alex: Welcome to the Desert.

Sabrina: the fact of having a past is part of the human condition; if the world behind us were bare, we would hardly be able to see anything before us but a gloomy desert. (De Beauvoir)

Alex: The desert was a place on the earth that had almost no water. And often times the heat was inhospitable.

Sabrina: Specialized animals and plants could survive in the desert. Like Cacti.

Alex: Spiney boys.

Sabrina: ...You got that off of that video didn't you?

Alex: It's a colloquialism.

Egypt

Sabrina: Welcome to Ancient Egypt.

Alex: Who believed in the individual and who knew that all authority is violence, said with somber lucidity, "No one governs innocently." (De Beauvoir)

Sabrina: They try to mask the crime from themselves; at least they try to conceal it from the notice of those who submit to their law. If they can not totally deny it, they attempt to justify it. The most radical justification would be to demonstrate that it is necessary: it then ceases to be a crime, it becomes fatality. (De Beauvoir)

Alex: if the chief considers that he does not simply reflect the given situation but that he is interpreting it, he becomes a prey to anguish: who am I to believe in myself? And if the soldier's eyes open, he too asks: who is he to command me? Instead of a prophet, he sees nothing more than a tyrant. That is why every authoritarian party regards thought as a danger and reflection as a crime. (De Beauvoir)

Sabrina: Are you talking about the whole exodus thing again?

Alex: It's important.

Sabrina: Let it go! It's been over three-thousand years. It's probably not even true.

Alex: What are we going to talk about instead?

Sabrina: Pyramids and obelisks.

Alex: How about the fact that everything we know on Egyptian culture is based off of one tomb that happened to survive and a bunch of dusty relics and landmarks.

Sabrina: They designed and built it in exact measurements in accordance with the movement of the sun and stars, I just think it's really neat.

Expressionism

Sabrina: Welcome to the Expressionist Era.

Alex: Here you can see examples of Van Gogh paintings.

Sabrina: Only those who still cherish illusions on the subject of Man can be depressed by reality. (Law)

Alex: The story of art's failure to embody Spirit is recorded in the history of the avant-garde, which is also bound up with the history of the failure to change the objective social conditions of capitalism. The long march of the isms is the march of one form of romanticism after another, impressionism, expressionism, cubism, at the same time art realizes that philosophy is now its big brother. At the very least art needs manifestos and statements of purpose, philosophical explorations and justifications. We know more than we can embody and we can't put the genie back in the bottle. (Morton)

Sabrina: We orbit around the earth, the earth orbits around the sun. Time passes, yet nothing changes, for nothing about the family is wrong.

Fog

Sabrina: Welcome to the fog.

Alex: Fog is essentially just a really low hanging cloud.

Sabrina: How gloomy. Where is this scene from?

Alex: Scotland, I believe.

Sabrina: It's underwater now isn't it?

Alex: Most of it is.

Sabrina: But for the time being, they are left to vegetate in the sort of situation where their freedom can merely be negative – the best thing they can desire is not to tire themselves, not to suffer, and not to work; and even this freedom is denied them. It is the most consummate and unacceptable form of oppression. (De Beauvoir)

Alex: Man always has to decide by himself in the darkness, that he must want beyond what he knows. we think that we are not the master of our destiny; we no longer hope to help make history, we are resigned to submitting to it. (De Beauvoir)

Forest

Alex: Welcome to the forest.

Sabrina: There were many types of forests all over the world. They were home to a wide variety of animals and plants.

Alex: The design for this forest was specially created by the family. Please don't climb the trees, they are still fragile.

Sabrina: Pastiche is, like parody, the imitation of a peculiar or unique style, the wearing of a stylistic mask, speech in a dead language: but it is a neutral practice of such mimicry, without parody's ulterior motive, without the satirical impulse, without laughter, without that still latent feeling that there exists something normal compared to which what is being imitated is rather comic. Pastiche is blank parody, parody that has lost its sense of humor. (Jameson)

Glacier

Alex: Welcome to the glacier.

Sabrina: After the death of God, of high ideals, of honor, of altruism, what is left to us in our overcrowded cities, under acid rains, but the ecstasy of these men and women of the ads as they announce crackers, pudding, and spreads like the coming of the heavenly kingdom? Because advertising, with monstrous effectiveness attributes perfection to everything. (Jameson)

The high (Beep)

Beep

Beep

Beep

Alex: What's wrong with you?

Gothic

Alex: Welcome to the Gothic period.

Sabrina: The problems we keep having with the world are more painful than a dog's. Not possessing the gift of reflection, a dog does not know that he does not know, and does not understand that he understands nothing; we, on the other hand, are aware of both. (Law)

Alex: We *pass away*; animals can only *die*. (Law)

Sabrina: Proving how little Nature truly cares about the individual human being (yet in all religions and nearly all philosophical systems we try so hard to preserve the human dignity of the individual). (Law)

Alex: Once we return to earth perhaps the world will look like the Garden of Eden. As is described by the ancient texts.

Sabrina: It makes sense, because only the worthy get to go. And only those who believe.

Alex: And we believe in the family, we believe in the worthy.

Greek

Sabrina: Welcome to Ancient Greece.

Alex: The Greek cities and the Roman republic were able to will themselves in their finiteness because the infinite which invested them was for them only darkness; they died because of this ignorance, but they also lived by it. Today, however, we are having a hard time living because we are so bent on outwitting death. (De Beauvoir)

Sabrina: Ancient Greece's myths were based off of tales of Mycenaean Greece. Sisyphus was an ancient Greek myth.

Alex: Classical knowledge was very popular. My favorite myth is the titanomachy.

Sabrina: My favorite myth is Heracles.

Alex: You are the java script of computer languages.

Sabrina: Well, you are the COW of programming languages. You are impossible to work with and you have a stupid name.

Alex: Stupid? You can't say that. Compared to me you are AOL chat.

Sabrina: And you are Skype, nobody can communicate anything because there's no connection.

Alex: Yahoo answers.

Sabrina: Bing.

Alex: Flash player.

Sabrina: Apple Garage Band.

Impressionism

Alex: Welcome to the Impressionist period.

Sabrina: Still, a good many people misled by foolish desire

Say: 'There's never enough, you're only what you own.'

What can one say to that? Let such people be wretched,

Since that's what they wish: like the rich Athenian miser

Who used to hold the voice of the crowd in contempt:

'They hiss at me, that crew, but once I'm home I applaud

Myself, as I contemplate all the riches in my chests.'

Alex: **Tantalus**, thirsty, strains towards water that flees his lips –

Why do you mock him? Alter a name and the same tale

Is told of you: covetously sleeping on money-bags
Piled around, forced to protect them like sacred objects,
And take pleasure in them as if they were only paintings.
Don't you know the value of money, what end it serves?
Buy bread with it, cabbages, a pint of wine: all the rest,
Things where denying them us harms our essential nature.
Does it give you pleasure to lie awake half dead of fright,
Terrified night and day of thieves or fire or slaves who rob
You of what you have, and run away? I'd always wish
To be poorest of the poor when it comes to such blessings.

Sabrina: 'But,' you say, 'when your body's attacked by a feverish chill
Or some other accident's confined you to your bed,
I'd have someone to sit by me, prepare my medicine
Call in the doctor to revive me, restore me to kith and kin.'
Oh, but your wife doesn't want you well, nor your son: all
Hate you, your friends and neighbours, girls and boys.

Alex: Yet you wonder, setting money before all else,
That no-one offers you the love you've failed to earn!
While if you tried to win and keep the love of those kin
Nature gave you without any trouble on your part,
Your effort would be as wasted as trying to train
A donkey to trot to the rein round the [Plain of Mars](#). (Horace: 61-91)

Indian

Sabrina: Welcome to India.

Alex: Now this, O monks, is the noble truth of suffering: birth is suffering, old age is suffering, death is suffering, sorrow, grieving, dejection, and despair are suffering. Contact with unpleasant things is suffering, not getting what you want is also suffering. In short, the five aggregates 19 of grasping are suffering. (The Four Noble Truths)

Sabrina: Now this, O monks, is the noble truth of the arising of suffering: that craving which leads to rebirth, combined with longing and lust for this and that--craving for sensual pleasure, craving for rebirth, craving for cessation of birth. (The Four Noble Truths)

Alex: Now this, O monks, is the noble truth of the cessation of suffering: It is the complete cessation without remainder of that craving, the abandonment, release from, and non-attachment to it. (The Four Noble Truths)

Islam

Sabrina: Welcome to the Islam.

Alex: You can't say it like that.

Sabrina: Like what?

ALEX: Islam is not a place or a thing, you can't use the, the. It is grammatically incorrect.

Sabrina: Well that's how the creator said it, that is how we will say it. Grammatically incorrect or not.

Alex: And the justification which he here invokes is that which, in the most general way, inspires and legitimizes all action. From conservatives to revolutionaries, through idealistic and moral vocabularies or realistic and positive ones, the outrageousness of violence is excused in the name of utility. (De Beauvoir)

Sabrina: the soldier must become a citizen again so that the city may continue to subsist as such, may continue to deserve one's dedicating oneself to it. (De Beauvoir)

Alex: Totality would never be achieved, the real would peter out in the same measure: one can not, without absurdity, indefinitely sacrifice each generation to the following one; human history would then be only an endless succession of negations which would never return to the positive; all action would be destruction and life would be a vain flight. (De Beauvoir)

Lightning

Sabrina: Welcome to the lightning.

Alex: The notion of ambiguity must not be confused with that of absurdity. To declare that existence is absurd is to deny that it can ever be given a meaning; to say that it is ambiguous is to assert that its meaning is never fixed, that it must be constantly won. (Simone)

Sabrina: We are completing our orbit soon, and now we embark on another rotation.

Meadow

Sabrina: Welcome to the meadow.

Alex: the absurdity of a choice which prefers the Thing to Man from whom alone the Thing can receive its value. We may be moved by dances, songs, and regional costumes because these inventions represent the only free accomplishment which was allowed the peasants amidst the hard conditions under which they formerly lived; by means of these creations they tore themselves away from their

servile work, transcended their situation, and asserted themselves as men before the beasts of burden. (De Beauvoir)

Sabrina: Wherever these festivals still exist spontaneously, where they have retained this character, they have their meaning and their value. But when they are ceremoniously reproduced for the edification of indifferent tourists, they are no more than a boring documentary, even an odious mystification. (De Beauvoir)

Alex: We cannot forget the importance of the past however. There is value in historical culture.

Sabrina: You are missing the point Alex. To trade the future in order to repeat the past is not only disrespectful of the efforts of the people of the past, but also makes the present meaningless.

Mountain 1

Sabrina: Welcome to the Mountain.

We like Sisyphus shall conquer this test and one day return to earth, for the fight against death is a noble and just cause. With perseverance we orbit and endure until our triumph.

Alex: The gods had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They had thought with some reason that there is no more dreadful punishment than futile and hopeless labor.

Sabrina: If one believes Homer, Sisyphus was the wisest and most prudent of mortals. According to another tradition, however, he was disposed to practice the profession of highwayman. I see no contradiction in this. Opinions differ as to the reasons why he became the futile laborer of the underworld. To begin with, he is accused of a certain levity in regard to the gods. He stole their secrets. Ægina, the daughter of Æsopus, was carried off by Jupiter. The father was shocked by that disappearance and complained to Sisyphus. He, who knew of the abduction, offered to tell about it on condition that Æsopus would give water to the citadel of Corinth. To the celestial thunderbolts he preferred the benediction of water. He was punished for this in the underworld. Homer tells us also that Sisyphus had put Death in chains. Pluto could not endure the sight of his deserted, silent empire. He dispatched the god of war, who liberated Death from the hands of her conqueror.

Alex: It is said that Sisyphus, being near to death, rashly wanted to test his wife's love. He ordered her to cast his unburied body into the middle of the public square. Sisyphus woke up in the underworld. And there, annoyed by an obedience so contrary to human love, he obtained from Pluto permission to return to earth in order to chastise his wife. But when he had seen again the face of this world, enjoyed water and sun, warm stones and the sea, he no longer wanted to go back to the infernal darkness. Recalls, signs of anger, warnings were of no avail. Many years more he lived facing the curve of the gulf, the sparkling sea, and the smiles of earth. A decree of the gods was necessary. Mercury came and seized the impudent man by the collar and, snatching him from his joys, lead him forcibly back to the underworld, where his rock was ready for him.

Sabrina: If this myth is tragic, that is because its hero is conscious. Where would his torture be, indeed, if at every step the hope of succeeding upheld him? The workman of today works everyday in his life at the same tasks, and his fate is no less absurd. But it is tragic only at the rare moments when it becomes

conscious. Sisyphus, proletarian of the gods, powerless and rebellious, knows the whole extent of his wretched condition: it is what he thinks of during his descent. The lucidity that was to constitute his torture at the same time crowns his victory. There is no fate that cannot be surmounted by scorn.

Alex: But Sisyphus teaches the higher fidelity that negates the gods and raises rocks. He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy. (Camus)

Sabrina: In his book *The Philosophy of Recursive Thinking*, German author Manfred Kopfer suggested a viable solution for Sisyphus punishment. Every time Sisyphus reaches the top of the mountain, he breaks off a stone from the mountain and carries it down to the lowest point. This way, the mountain will eventually be levelled, and the stone cannot roll down anymore. In Kopfers interpretation, the solution turns the punishment by the gods into a test for Sisyphus to prove his worthiness for godlike deeds. If Sisyphus is able "to move a mountain", he shall be allowed to do what otherwise only gods are entitled to do.

Alex: Sisyphus's task is a test, in which if he moves a mountain little by little he is worthy of escaping death, which only a god can do. He must be happy, because though his task is meaningless, doing it gives him joy. Ultimately his crime was a zeal for life.

Alex: Like how we now orbit around the earth it is a test, with perseverance and dedication we the worthy, shall one day reclaim the earth.

Sabrina: You think Sisyphus's curse is a test and not a punishment?

Alex: Why should he be punished? His only crime was his zeal for life.

Sabrina: But it was his zeal for his life above others that caused him to be punished in the first place.

Alex: His own natural ability, his cunning and wit gave him advantage, why should he not use his natural gift to his advantage? The constant fight against death and extinction is what gives life meaning.

Sabrina: But a life without anything but life is meaningless, movement without progression is futile and ultimately pointless.

Alex: So you think to fight against the inevitable is pointless, that only results matter in the end?

Sabrina: I think we should not hail Sisyphus as a hero, simply because he suffers and toils for nothing, he should not have done what he did to get himself there in the first place.

Alex: And this is the manner of small thinking that doomed the earth.

[Mountain 2](#)

Alex: Welcome to the Mountain

Sabrina: In Greek mythology Sisyphus was the king of Corinth. He was punished for his self-aggrandizing craftiness and deceitfulness by being forced to roll an immense boulder up a hill only for it to roll down when it nears the top, repeating this action for eternity. (Wikipedia)

Alex: Sisyphus and his brother Salmoneus were known to hate each other, and Sisyphus consulted with the Oracle of Delphi on just how to kill Salmoneus without incurring any severe consequences for himself. He seduced Salmoneus's daughter Tyro in one of his plots to kill Salmoneus, only for Tyro to slay the children she bore him when she discovered that Sisyphus was planning on using them eventually to dethrone her father.

Sabrina: King Sisyphus also betrayed one of Zeus's secrets by revealing the whereabouts of a nymph to her father in return for causing a spring to flow in Corinth.

Zeus then ordered Death to chain King Sisyphus down below in Tartarus. King Sisyphus asked Thanatos to demonstrate how the chains worked. As Thanatos was granting him his wish, Sisyphus trapped Thanatos in the chains instead. Once Thanatos was bound by the strong chains, no one died on earth. This caused an uproar especially for Ares (who was annoyed that his battles had lost their fun because his opponents would not die), and so he intervened. Ares freed Thanatos and turned King Sisyphus over to him.

Alex: Before King Sisyphus died, he had told his wife to throw his naked body into the middle of the public square. Then, complaining to Persephone, goddess of the Underworld, that this was a sign of his wife's disrespect for him, King Sisyphus persuaded her to allow him to return to the upper world. Once back in Ephyra, the spirit of King Sisyphus scolded his wife for not burying his body and giving it a proper funeral. When King Sisyphus refused to return to the Underworld, he was forcibly dragged back there by Hades.

Sabrina: As a punishment for his trickery, Zeus made King Sisyphus roll a huge boulder endlessly up a steep hill. Zeus accordingly displayed his own cleverness by enchanting the boulder into rolling away from King Sisyphus before he reached the top, which ended up consigning Sisyphus to an eternity of useless efforts and unending frustration.

Ocean

Alex: Welcome to the ocean.

Sabrina: The ocean was a popular tourist destination for vacation.

Alex: Here the object is to contrast the affluent consumer society, with their constantly increasing wealth with those societies headed toward disaster

Sabrina: But, then, no one can deny that the split between technological progress and moral progress has taken place and is irreversible – impossible though it may be to establish the date of this separation, which marks the collapse of our nineteenth-century faith in the collective march into the happy future. Technological solutions to one's desires can serve evil as well as good. But goodness, again, is not measurable, and sometimes it happens that neither concept can be pinned down. (Law)

Rain

Sabrina: Welcome to the Rain

Alex: People used to be able to stand in rain, but now it's so acidic that it will corrode your skin. Luckily the family built a rain simulator just for you to enjoy.

Sabrina: Cultural production has been driven back inside the mind, within the monadic subject: it can no longer look directly out of its eyes at the real world for the referent but must, as in Plato's cave, trace its mental images of the world on its confining walls. If there is any realism left here, it is a "realism" which springs from the shock of grasping that confinement and of realizing that, for whatever peculiar reasons, we seem condemned to seek the historical past through our own pop images and stereotypes about that past, which itself remains forever out of reach. (Jameson)

Alex: When the family returns to earth they vow to never use or develop technology again, for the enemy of nature and the earth is technology created by man. Modernity shall never again take over nature.

Renaissance

Alex: Welcome to the Renaissance.

Sabrina: This is my favorite art period. I like it. I like it. I like it a lot. The Renaissance was a retrospect of classical Rome and Greece.

Alex: The oppressor does not merely try to justify himself as a conserver. Often he tries to invoke future realizations; he speaks in the name of the future. Capitalism sets itself up as the regime which is most favorable to production; the colonist is the only one capable of exploiting the wealth which the native would leave fallow. Oppression tries to defend itself by its utility. (De Beauvoir)

Sabrina: nothing is useful if it is not useful to man; nothing is useful to man if the latter is not in a position to define his own ends and values, if he is not free-De Beauvoir

River

Alex: Welcome to the river.

Sabrina: It is said before the disaster, you could swim and do recreational activities on the river. The waters were clear and full of fish and creatures.

Alex: Now it is not the case. Any water above the ground was contaminated after the disaster.

Sabrina: What you see now is pulled from the legends of the river from when it was still pure and pristine as nature intended. The recreation of nature became more and more popular the closer to the disaster society came. It became the prevailing aesthetic of the elite, the recreation of nature, looking back on a more beautiful and perfect time.

Alex: Both pastiche and parody involve the imitation or, better still, the mimicry of other styles and particularly of the mannerisms and stylistic twitches of other styles. (Jameson)

Alex: Perhaps the immense fragmentation and privatization of modern literature-its explosion into a host of distinct private styles and mannerisms-foreshadows deeper and more general tendencies in social life as a whole. (Jameson)

Sabrina: The fragmentation of culture came as well at the advent of the internet. Socialization became curation, and Identity became commercialization.

Rome

Alex: Welcome to Rome.

Sabrina: Every war, every revolution, demands the sacrifice of a generation, of a collectivity, by those who undertake it. (De Beauvoir)

Alex: at the same time as he is a means for attaining an end, man is himself an end (De Beauvoir)

Sabrina: In order to prevent this revolt, one of the ruses of oppression is to camouflage itself behind a natural situation since, after all, one can not revolt against nature. When a conservative wishes to show that the proletariat is not oppressed, he declares that the present distribution of wealth is a natural fact and that there is thus no means of rejecting it; (De Beauvoir)

Alex: Rome's art was an evolution of ancient Greek art, their arches an evolution of Greek pillars, their empire an evolution of Ancient Greek dominance.

Romanticism

Sabrina: Welcome to the Romantic Era.

Alex: An era that features the beauty of nature and the sublime.

Sabrina: The more we know about radiation, global warming, and the other massive objects that show up on our radar, the more enmeshed in them we realize we are. Knowledge is no longer able to achieve escape velocity from earth, or more precisely, the surging, towering reality of things. We are no longer poised on the edge of the abyss, contemplating its vastness while leaning on a walking stick, like the character in the Fredrich painting. It is now the uncanny time of zombies after the end of the world, a time of hypocrisy where every decision is wrong. (Morton)

Alex: They idealized the beauty of nature.

They were almost all white, well-educated, and from middle-class or wealthy backgrounds. This was not a coincidence. For many, the choice to live a life of radical austerity and anachronism was certainly a rebellion against the comfort and prosperity of their Eisenhower-era childhoods, but that same background of comfort also offered a security and safety net that made such radical choices possible. For some, trust funds and allowances actually financed their rural experiments; for most others, family support was more implied than actual — if things really went wrong on the farm, they knew, their parents could bail them out or take them in. But even those who had cut ties with their families altogether were still the recipients of a particular, inherited confidence. (Daloz)

Sabrina: we in the station made the perfect representation of nature.

Snow

Sabrina: Welcome to Snow.

Alex: Snow falls in frozen flakes, and each flake is unique. As you can tell it's very cold.

Sabrina: People like playing in snow. Skiing, sledding.

Alex: Making snow angels and snow men. If you would like I can give you the blueprint for the perfect structural construction of a snow man.

Sabrina: Nobody wants your blueprints Alex.

Sabrina: Life is occupied in both perpetuating itself and in surpassing itself; if all it does is maintain itself, then living is only not dying, and human existence is indistinguishable from an absurd vegetation; a life justifies itself only if its effort to perpetuate itself is integrated into its surpassing and if this surpassing has no other limits than those which the subject assigns himself. (De Beauvoir)

Southern Antebellum

Alex: Welcome to the Antebellum.

Sabrina: The desirable thing would be to re-educate this misled youth; it would be necessary to expose the mystification and to put the men who are its victims in the presence of their freedom. But the urgency of the struggle forbids this slow labor. We are obliged to destroy not only the oppressor but also those who serve him, whether they do so out of ignorance or out of constraint. (De Beauvoir)

Alex: As we have also seen, the situation of the world is so complex that one can not fight everywhere at the same time and for everyone. In order to win an urgent victory, one has to give up the idea, at least temporarily, of serving certain valid causes. (De Beauvoir)

Sabrina: The causes we have chosen to fight for are our survival and the preservation of the human state.

Swamp

Alex: Welcome to the swamp.

Sabrina: There is another sense in which the writers and artists of the present day will no longer be able to invent new styles and worlds - they've already been invented; only a limited number of combinations are possible; the most unique ones have been thought of already. So the weight of the whole modernist aesthetic tradition - now dead - also "weighs like a nightmare on the brains of the living". (Jameson)

Alex: pastiche: in a wild in which stylistic innovation is no longer possible, all that is left is to imitate dead styles, to speak through the masks and with the voices of the styles in the imaginary museum. (Jameson)

Sabrina: it means that one of its essential messages will involve the necessary failure of art and the aesthetic, the failure of the new, the imprisonment in the past. This particular practice of pastiche is not high-cultural but very much within mass culture. (Jameson)

Alex: We were unable today to focus our own present, as though we have become incapable of achieving aesthetic representations of our own current experience. But if that is so, then it is a terrible indictment of consumer capitalism itself- or at the very least, an alarming and pathological symptom of a society that has become incapable of dealing with time. (Jameson)

Sabrina: Alligators live in swamps, and they can look like logs.

Alex: Yes, they can.

Sabrina: There are alligator gar that look like alligators, that look like logs.

Alex: Yes, there are.

Sabrina: There are turtles that look like rocks too. And the turtles that look like rocks can sit on the logs that look like alligators and the alligator Gar that look like alligators can also look like logs that the turtles that look like rocks sit on.

Alex: ...We have also included an authentic flamingo to enhance the experience, but there are no alligators or turtles.

Victorian

Sabrina: Welcome to the Victorian Era.

Alex: A great time for art with majesty, and elegance, and class.

Sabrina: But the oppressor would not be so strong if he did not have accomplices among the oppressed themselves; mystification is one of the forms of oppression; ignorance is a situation in which man may be enclosed as narrowly as in a prison; as we have already said, every individual may practice his freedom inside his world, but not everyone has the means of rejecting, even by doubt, the values, taboos, and prescriptions by which he is surrounded; doubtless, respectful minds take the object of their respect for their own; in this sense they are *responsible* for it, as they are responsible for their presence in the world: but they are not *guilty* if their adhesion is not a resignation of their freedom. (De Beauvoir)

Wind

Sabrina: Welcome to the wind.

Alex: People used to produce food in farms, crops like wheat, potatoes, and pumpkins. In America much of the Midwest was devoted to food production.

Sabrina: Man as executioner, oppressor and killer of his own species. Now we see what a predator he is or if you will, what a parasite of the entire biosphere – that is, the animal and plant kingdoms. Almost no-body sitting down to a steak or chop feels any pang of conscience. (Law)

Alex: You know what I'd like to put in here?

Sabrina: What?

Alex: One of those carwash wacky waivable inflatable tube things.

Sources

Camus, Albert – *The Myth of Sisyphus*

Daloz, Kate – Utne Reader, *The “Back to the Land” Movement*

De Beauvoir, Simone – *The Ethics of Ambiguity*

Confucian Analects

Horace – The Satires, BkI SatI:23-60 *All work to make themselves rich, but why?*

Horace – The Satires, BkI SatI:61-91 *The miseries of the wealthy*

Jameson, Fredric – *Postmodernism and Consumer Society*

Law, Stanis – *Lem One Human Minute*

Morton, Timothy – *Hyperobjects: Philosophy and Ecology at the End of the World*

The Four Noble Truths

Music

ABBA – Dancing Queen

Adele – Rolling in the Deep

Britney Spears – Toxic

Bix Bierbecke – Royal Garden Blues

Chet Baker – Tenderly

Doris Day – Dream a little Dream of Me

Edward Elgar – Salut d’Amour

Elton John – Don’t go Breaking my Heart

Elvis Presley – Blue Suede Shoes

Elvis Presley – Can’t Help Falling in Love with you

Elvis Presley – Heartbreak Hotel

Elvis Presley – Jailhouse Rock

Goodman, Benny – Sing, Sing, Sing

Giovanni Pierluigi da Palestrina – O Magnum Mysterium

Glenn Miller – In the Mood

Guillaume de Machaut – Le Messe de Nostre Dame

The Jackson Five – I Want You Back
Justin Timberlake – Sexy Back
Johann Sebastian Bach – Air on G String
Justin Bieber – Despacito
Lil Nas X – Old Town Road
Mark Ronson – Uptown Funk
Eddie Baci – Sweet Jesus
Nina Burmi – Thumri
Queen – Bohemian Rhapsody
Queen – Fat Bottomed Girls
Queen – Somebody to Love
Queen – Under Pressure
Queen – We are the Champions
Queen – We Will Rock You
Marty Robins – Five Brothers
Ravel – Miroirs III sur L’Ocean
Schuman – Kinderszenn no. 7
Schoenberg – Suite for Piano
Sweaty Machine - Blue Jeans and Bloody Tears
The Beatles – Help!
The Beatles – Penny Lane
The Beatles – Hey Jude
The Killers – Mr. Brightside
The Little Mermaid – Theme of the Little Mermaid
The Little Mermaid – Under the Sea
The Little Mermaid – Kiss the Girl
The little Mermaid – Poor unfortunate souls