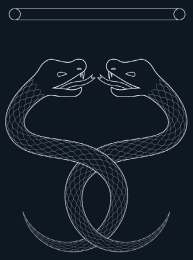
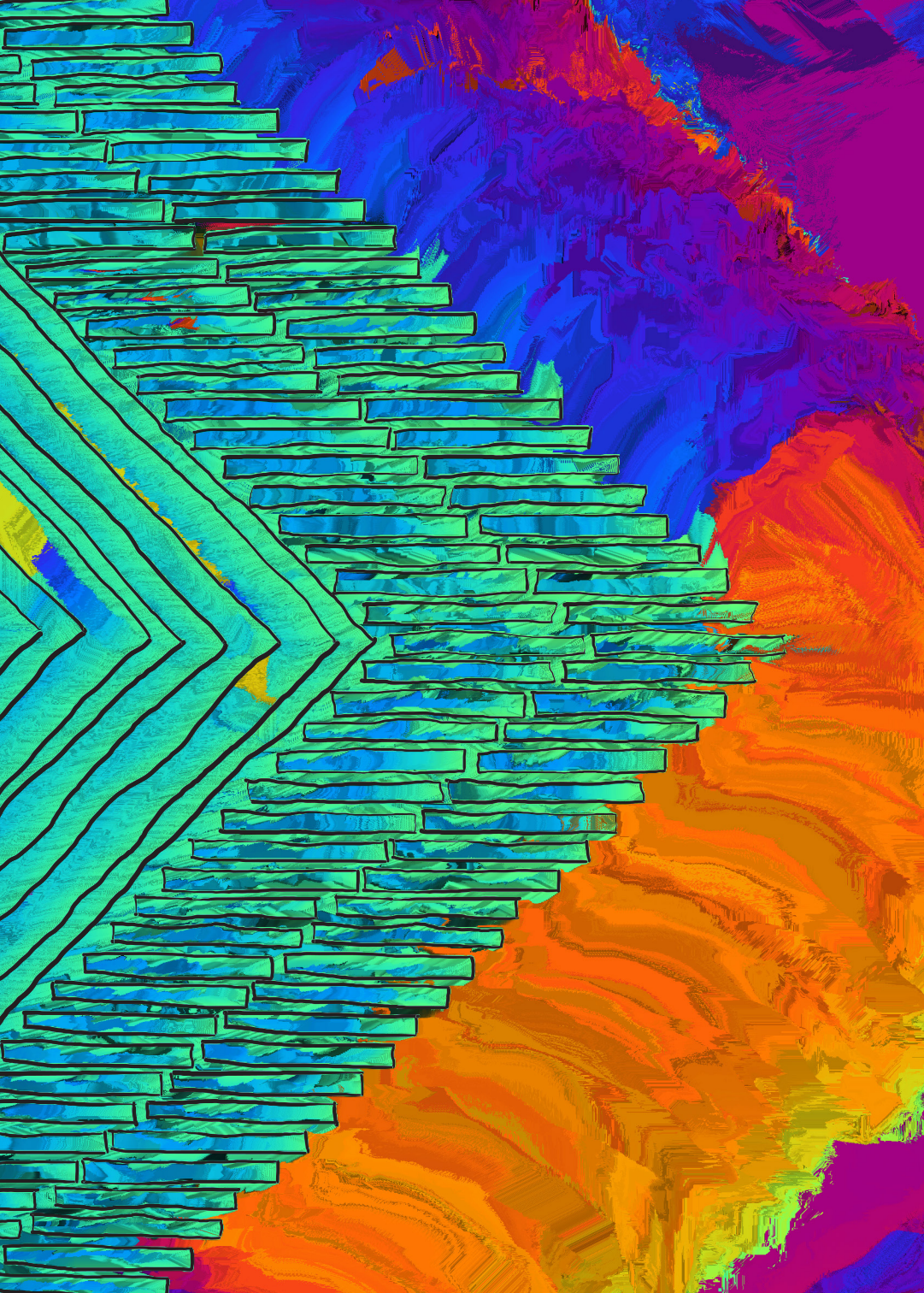
XENO

Enzo Arioli Bildstein



Poiesis of Xeno Architecture



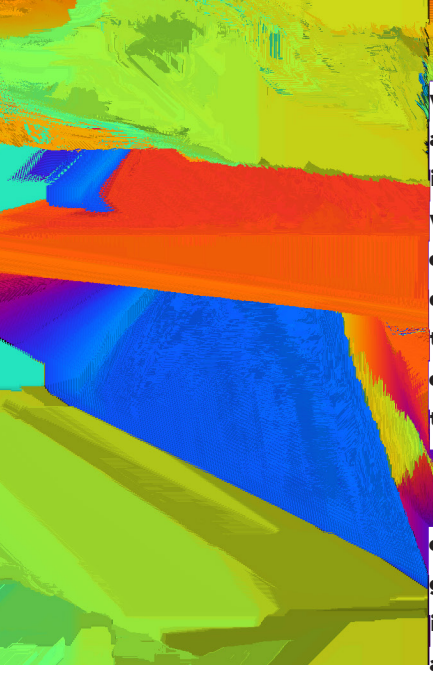
XENO

Enzo Arioli Bildstein

Poiesis of Xeno Architecture

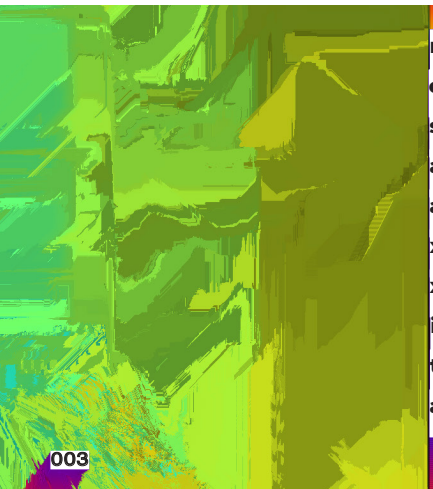
ABSTRACT

XENO



The aim of my statement is to understand what would be an architecture that does not follow a logic defined by a humain logic, which looks to its past without a probable future. An Architecture which does not follow this human logic, or Xeno architecture is not in opposition to architecture as we define it, but proposes, by understanding the structurand forms of the rizhomatic set dictating the rules of architecture, to transmit the definition of an architecture made for human.

The genesis of non-human architectural processes also comes from the new formal possibility given by the processes of artificial intelligence and in particular since the arrival of deep learning in 2012 and the introduction of Live-Coding or Algorave in 2003 by the ChucK which have blurred the boundary between regulated and phenomenal structure. which has blurred the boundary between human architecture and xeno architecture as defined by the conversation in march 2017 at Brussels "Perhaps It Is High Time for a *Xeno-architecture* to Match" initiated by Lietje Bauwens, Wouter De Raeve and Alice Haddad.



The aim is to explore this frontier, especially in relation to the knowledge of the current realm (science, technology, theology, metaphysics, psycanalysis and skyzo analysis) and to define in this the duality between human regulate and xeno, the formal and functional foundations of xeno architecture. and xeno and the formal and functional foundations of xeno architecture. which will be related to the findings and potential created by the French post-struturalism philosophy, as a new paradigm of the drive, a xeno drive

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FOREWORD

AVANT-PROPOS





This statement is one of the finalities of my architectural education, in particular as a will of liberation of rules, which defines my process of architectural act, I do not of course put in consideration the legitimacy of these rules because they helped me a lot to build a corect vision of architecture, whether it is the rules that I learned at ENSAPB, in particular with the UNO education that I was able to learn and its continuity in the constraint. And the rules that I learned at EPFL which allowed me to canalizemore correctly my intention to combine computer science and architecture. Thus I do not exculpate its regulated rules, but I deconstruct the act that I was taught to see what another architecture would be.

If xeno is not human, this genesis condition has dictated a series of three questions and a set of organs that are Human, Xeno and Drive. It is therefore not only a question of answering to what a Xeno-architecture could be, but also of having a critical aspect on the architecture by exercising it in order to find problems that human architecture creates without wanting to, looking at what this Xeno-architecture can bring as an answer. In this it is not a question of only asking what a Xeno-architecture can be, but of understanding what makes architecture what it is.

To answer his three questions the direction of the statement has taken three different directions as a layer of information, which still exists. The last direction and that which now constitutes this statement and that of the French post-structuralism as an answer to the drive, becoming, domination and minority, which offers tools to the question that raises this question of Xeno as non-Human.

DESIGN

ILLUSTRATIONS

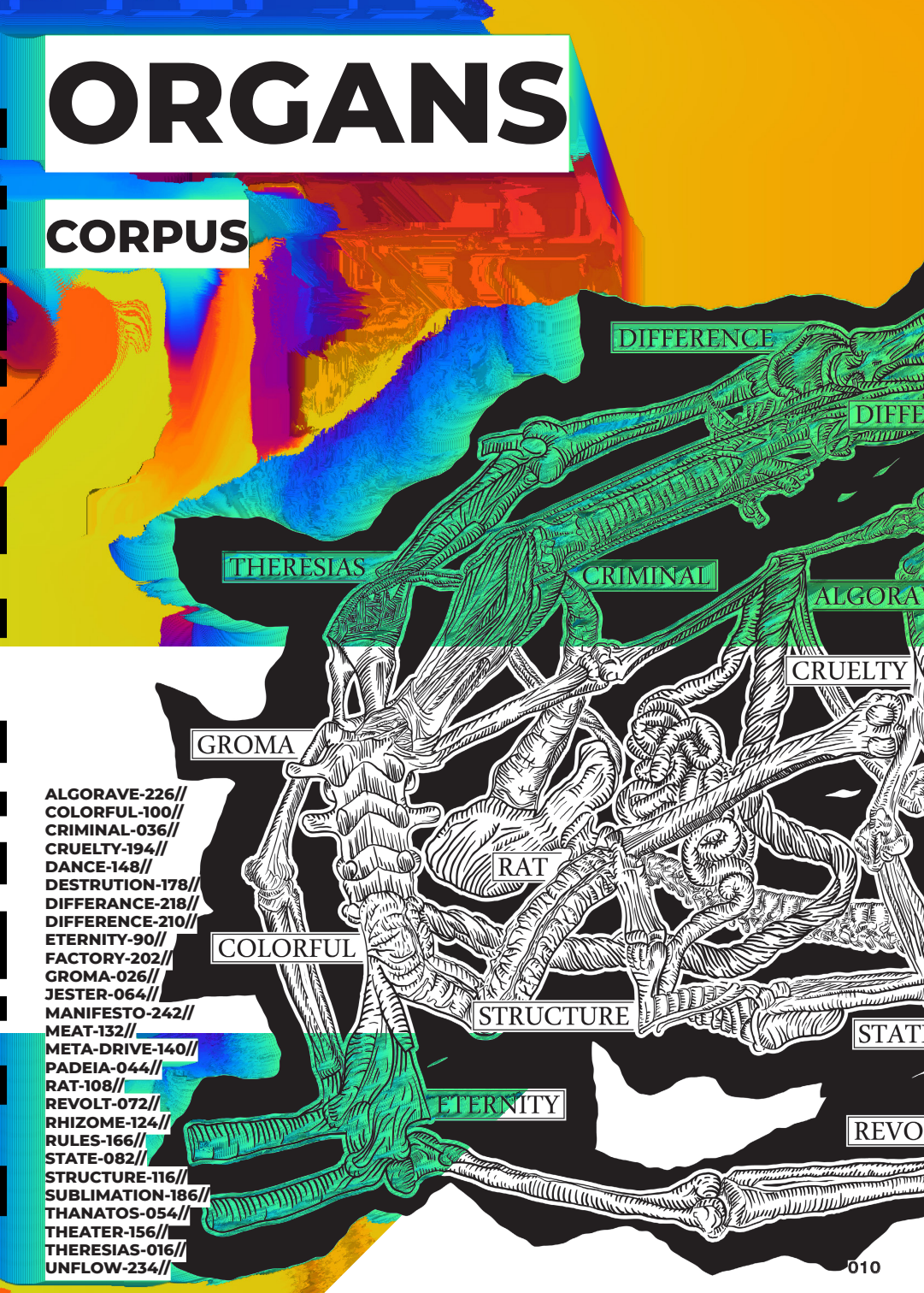
The illustrations are not intended to be complementary to the text in the sense that the text can exist by itself. Thus said its illutration is not a will to give a aim towards which want to reach the text but a direction towards which want to go the text. And are in this a rereading of the text by myself as a misse en forme of the concept evoked initially by the writing.

In terms of graphics it is divided into four parts that overlap in the chronology of the text, but also in the evolution of the art attributed to them. Human, xeno, drive and the fourth data which is induced in the shifting of a part which is not yet written. The human as human makes sciene, it is inspired in particular by the graphic design of the engravings, and of the alchemy books of the 16th century. the Xeno as undefined form of the body, informal object and resulting from the drive it is in sense to compose itself in the form of blurry and dense drawings, but also inspired by the drawings of Antoinin Artaud. The drive, the idea comes as opposed to the drive as a factory of stiker, so it takes again the graphics of the innumerable character populating the miniatures of Udaiphur. The data is the duality between deffinibility by the rule and blurred by the phenomenality, a mix between indefinition and definition of the body.

The last layer of illustration that is on the whole text is a revision of the graphics as a stated by the book on which I base "Perhaps It Is High Time for a Xeno-architecture to Match", which played its shape deforming the text. This layer is aimed to be a quick and instantaneous addition of non-reflexive shapes to the text, so the use of Live-Coding is done using Olivia Jack's live-coding platform, Hydra.

ORGANS

CORPUS



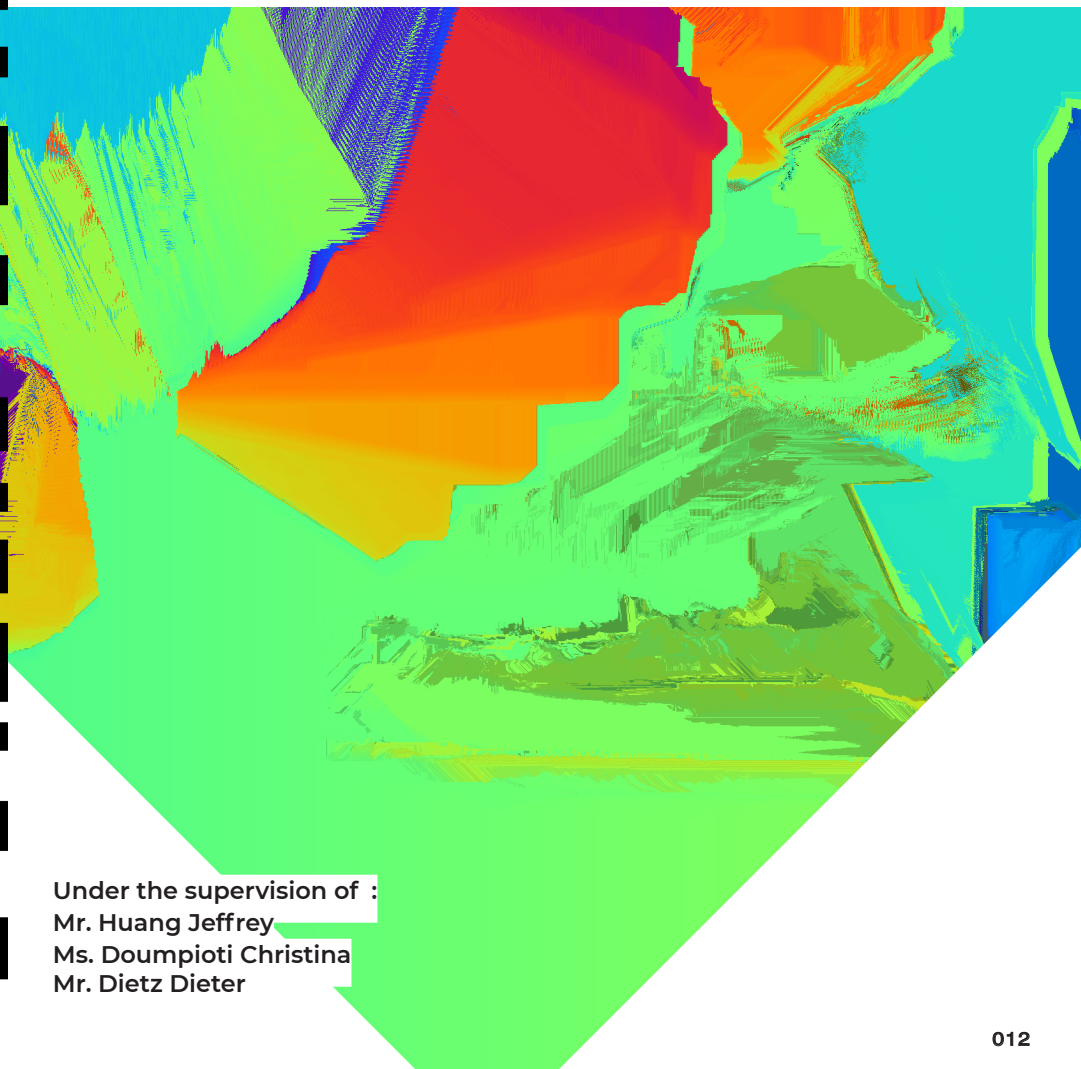
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Although the book and statement format, requires me to write linearly as a sequence of processes that follow one another in a unidirectional movement. It is important for me to propose a second reading, more complex as a structure composed of a set of processes that can follow one another, a multidirectional reading.



XENO

POIESIS OF ARCHITECTURE



Under the supervision of :
Mr. Huang Jeffrey
Ms. Doumpioti Christina
Mr. Dietz Dieter


ENZO
ARIOLI
BILDSTEIN

HUMAN

PROCESS & IDEOLOGY

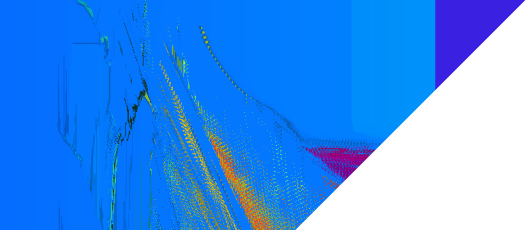
In duality as the opposition of a xeno-architecture to a human architecture, in what does the human architecture consist and what are its necessities and its rules? how is it constituted?

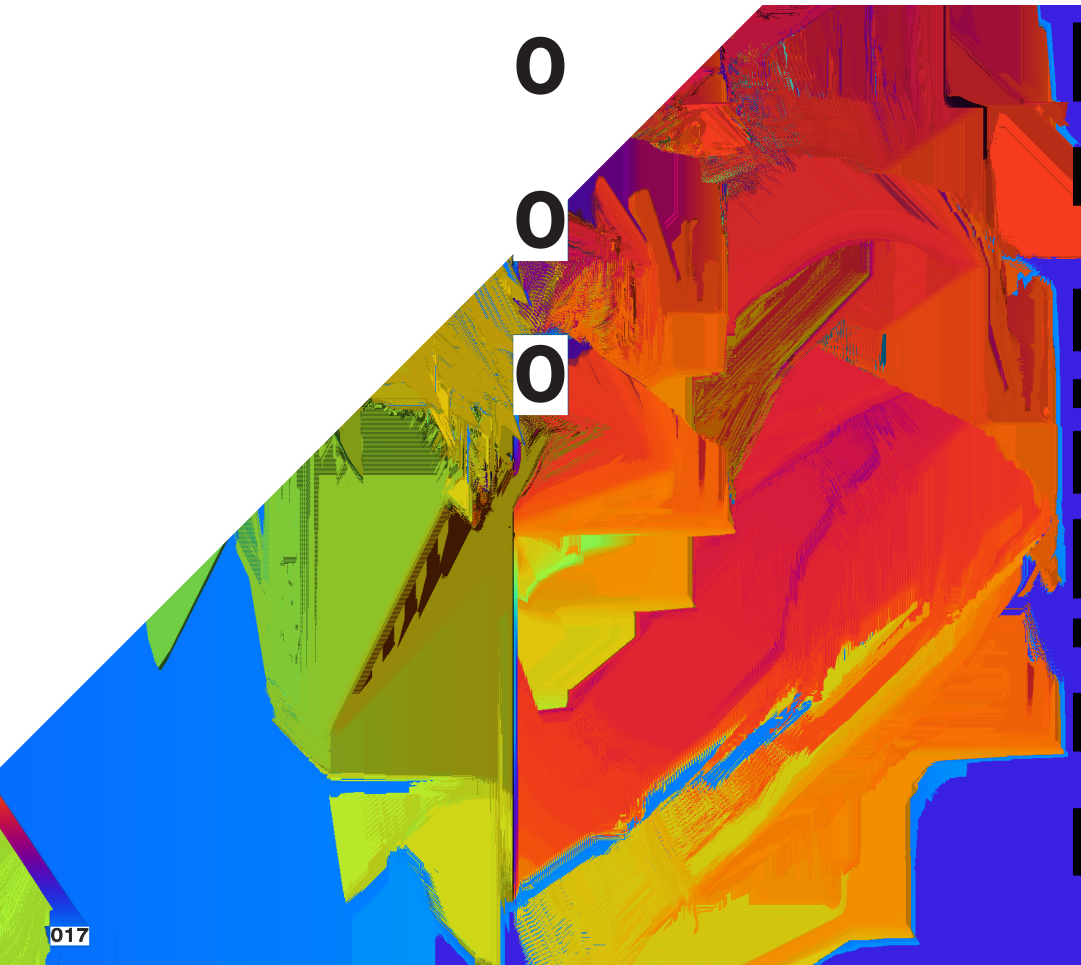
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MAKE

THERESIAS

If the architectural process or say another way a set of architectural production steps therefore a series of rules that follow conditions and necessities, what are its conditions and necessities?





THERESIAS

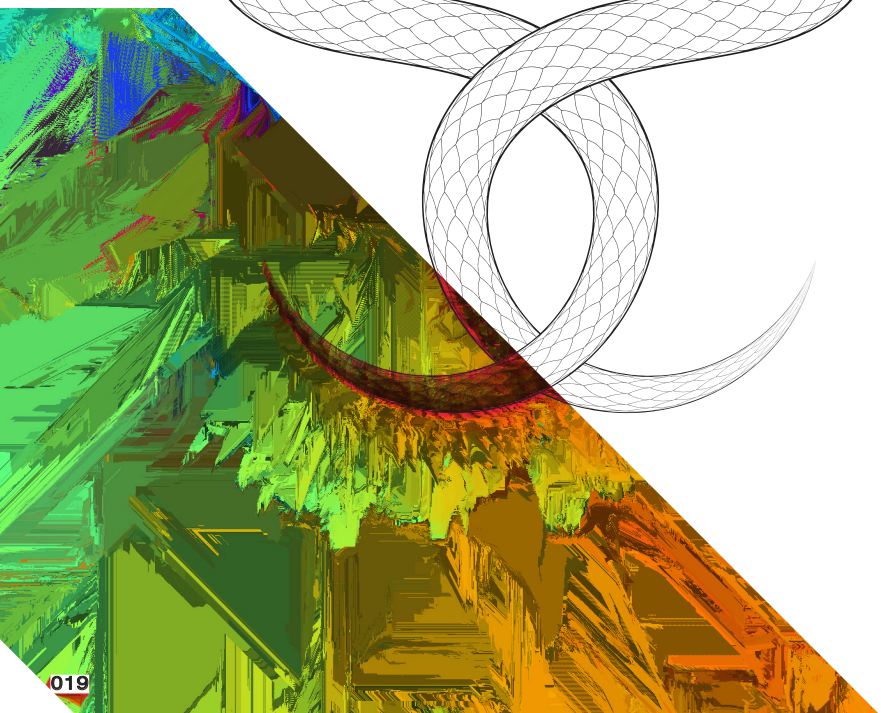
The definition of the nature of architecture is linked to the aim of architecture and therefore to the process of making architecture as a response to this condition, which is itself a response to a human necessity in according with the ***condition of human***[1] on a specific time, its theology, physique, politic, ecology and also all which can my is a condition or all criteria which defined what is a Human on a specific time and space instant. We can say that the primordial act of making architecture responds to a primitive necessity of the human condition (primitive human), transformed by evolution by history. And therefore by the evolution of nature of the human need : new technology or new theological or metaphysical concepts, like electricity, internet whells, christianism, capitalism, farming...

A vision of evolution of architecture that *Yona Friedman* defines as the ***complicated order***[2] in the book ***"L'ordre compliqué : Et autre fragments"***, whose origin of the architectural act would be even more primitive than the human architectural act and human existence, but as a process of creation which have for origin something like a set of metaphysical atoms, *Platon* named this the ***Ousia***[3] and we can translated at our centu-

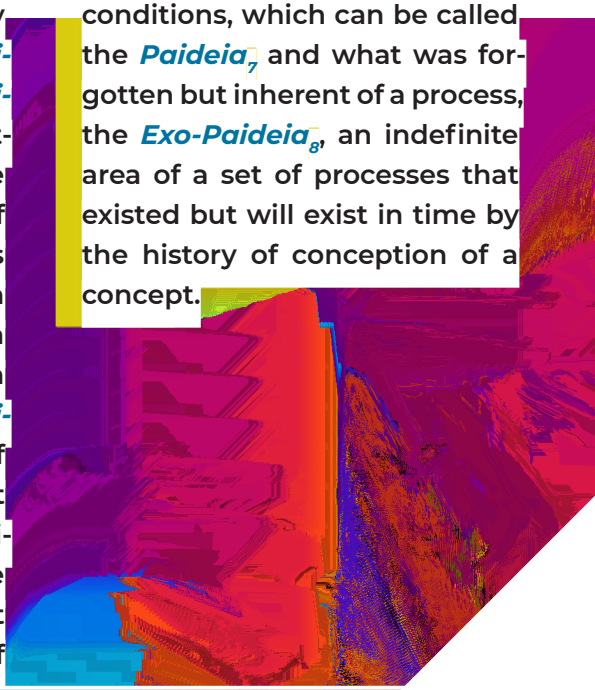
1 ***Condition of human*** - All concept which will be defined what is a human on a defined time and space (theology, physics, science or metaphysics).

2 Complicated order - Act to the accumulation of a set of process to make a complex process

3 Ousia - An unchangeable and stable object. Which translates into Substance, Essence or Monad at the present time. It is often considered as the metaphysical material of what is composed.



ry by the ***substance concept***[4]. *Yona Friedman* was renamed as the ***natural order***[5]. Which for him is not really a metaphysical, knowledge or physical object but a group of ***axioms***, in a way very close to the ***theological vision of Turinian computer science***[6], which describes all existing (past) processes that can be simulated with a finished set of ***axioms***. And which itself by its complexification by operation between the ***axioms*** creates a more complicated process than the ***natural order***, the ***complicated order***, which is a kind of primitivity act of any concept responding to human necessity on a specific time and space instance. The important aspect of this process is the memory of humanity and if human remember the origin of this process (a+b=c) or not (?+?=c) so that it can be divided into two : what is known in the actual human conditions, which can be called the ***Paideia***[7] and what was forgotten but inherent of a process, the ***Exo-Paideia***[8], an indefinite area of a set of processes that existed but will exist in time by the history of conception of a concept.



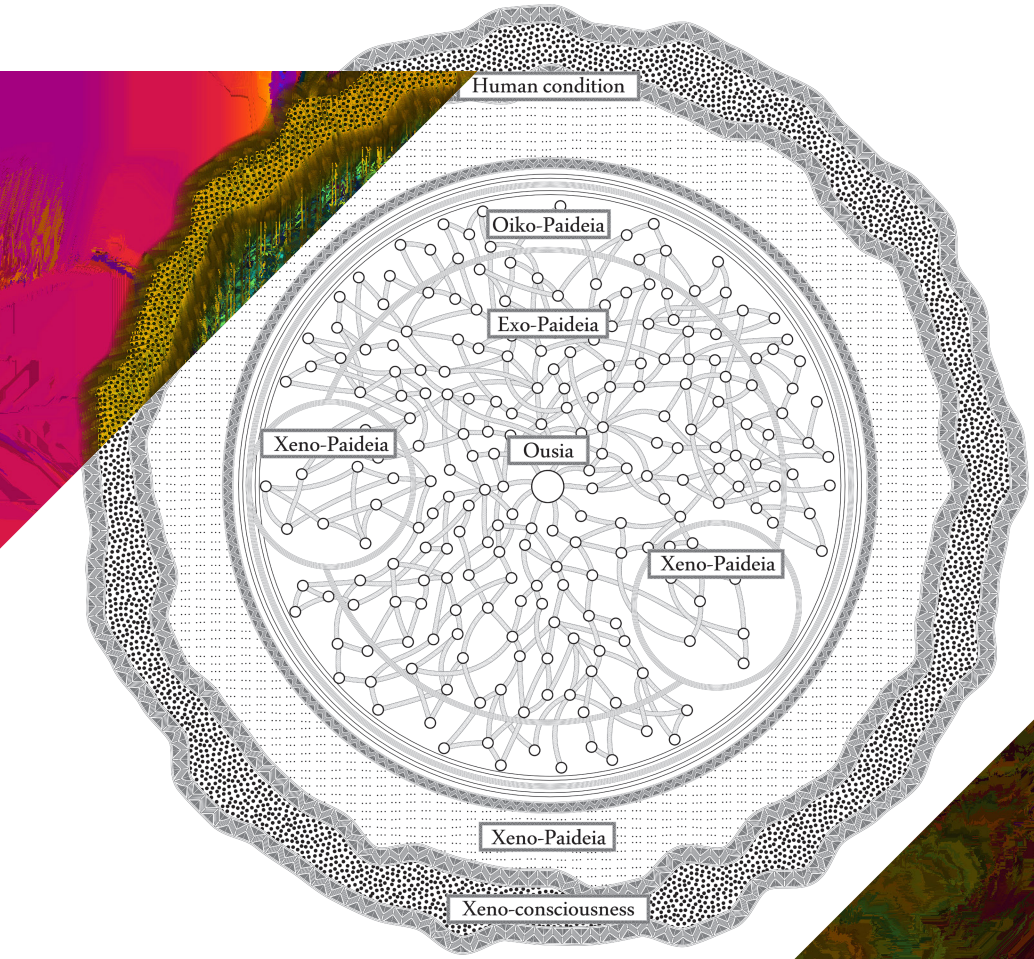
4 Substance concept - One of the most important subjects in the evolution of metaphysics, therefore its meaning often takes different substitutes but it describes in the same basic notion. A primitive metaphysical object, similar to a constancy, stable in a world in continuous movement. But like say for Ousia the concept of Substance have take lot of name, "Ousia", "Substancia", "Monade". To say no objectively to philosophists attacking this subject, we can talk about Rene, Decarte, Platon, Gottfried Wilhelm Leibniz, Baruch Spinoza. On the other hand, authors like Alfred North Whitehead are against a metaphysical description of this nature, but rather see the world as a set of non-axiomatic concepts.

5 Natural order - For Yona Friedman, is somethink similar to the Substance concept but the difference between this last one, the he more somethink like an axiom. Or more exactly a set of axiom, And this set is the primitive origin of the Complicated order.

6 Theological vision of Turinian computer science - More exactly the turing complete or the Church Turing thesis is a response to the calculability than the German physician and physiologist Emil du Bois-Reymond have defined the notion of Ignoramus and ignorabimus, a instant of time and knowledge where we can't explain physically or mathematically object by science.

7 Paideia - Ancient Greek word meaning, the education in the broad sense of the therm, which is understood under the name of cultivation.

8 Exo-Paideia - Exo so outside. In the senses that this knowledge existed but no longer existed. And because concepts are derived from it, it remains something familiar but unknown.



Ousia to Singularity

This ***Exo-Paideia*** is not a foreign concept in the sense that it does not logically contradict the ***Paideia***, it is inherited from the latter. But it can be a source of foreign processes uninherent to the ***Paideia***-tic processes in the sense that the finality of any new process is to be assimilated or to be forgotten, thus possibly by forgetting to transform itself in a domain uninherent to the human logic, thus a possible other domain of processes, the ***Xeno-Paideia***[9]. Although it is understood that the size of the latter is reduced to a relatively small number of processes and in a logic of evolutionary speed probably very slow. A process of forgetting which can be done by rapid destruction (war, destruction, profanation, refutation), linking to the ephemeral nature of knowledge or by the impoverishment of an overprotected or non-transmitted cultural capital[10], a certain voluntary ***Damnatio memoriae***[11] of knowledge. A knowledge which is therefore also only theoretical, in the sense that it is by nature impossible to expose because the expression thus the acceptance or assimilation of such a process would reduce it to a ***Paideiatic*** knowledge, although it would not necessarily be used or usable as an architectural response to the present human

9 Xeno-paideia - Xeno therefore foreigner. A knowledge that is external to our logic (human logic) and that is not familiar to us in the sense that we cannot relate it to something known.

10 Cultural capital - The use of this word in this statement is related to the question of Bourdieunian Capital. A capital that is not only economic but also cultural, and which will define sets of social groups whose capitals are close to each other.

11 Damnatio memoriae - Name that was given to the ancient Rome for the condemnation of a man to be forgotten in history. To simplify his name and his acts were erased from any register or support that would have allowed it.

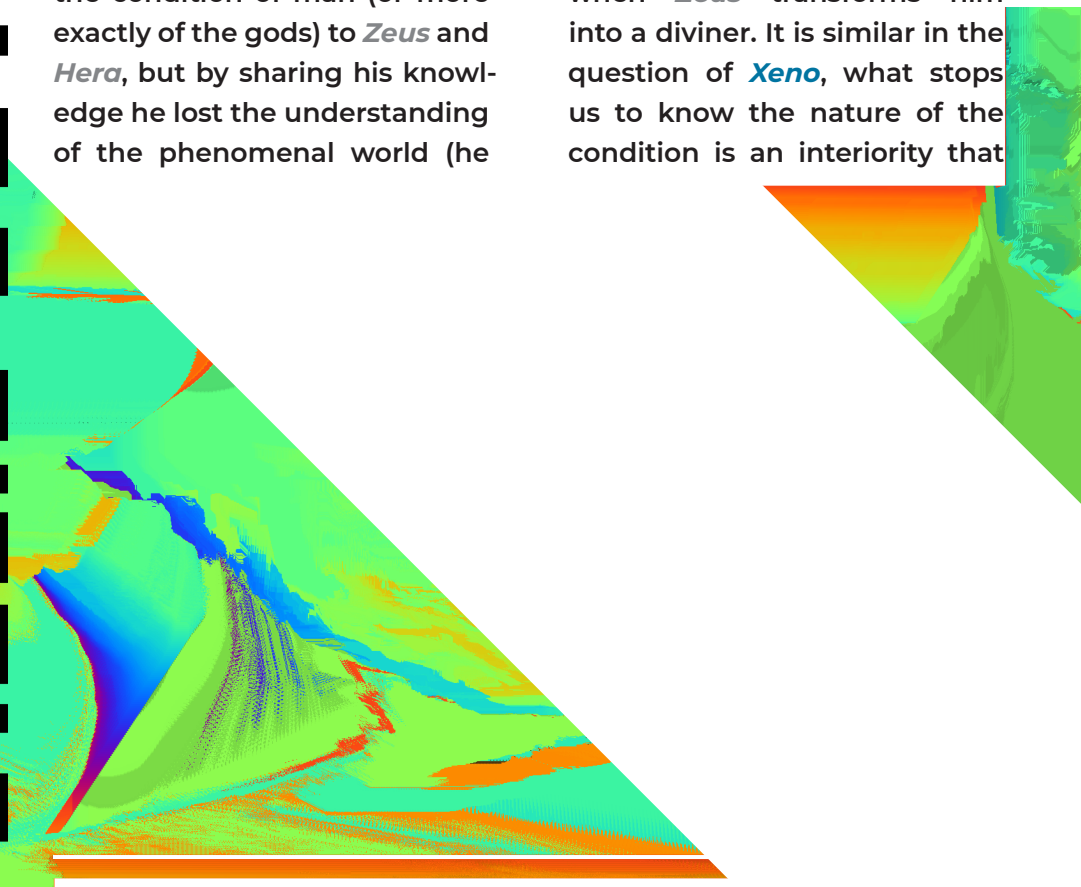
condition, it would enter into the whole of the knowledge of humanity, therefore into the ***Paideia***. A ignorance necessity at the theoretical comprehension of the incomprehension of its knowledge. When we can assimilate to the ***ignorabimus hypothesis***[12] of *Emil du Bois-Retmond*, which defined a possible incalculable object by human logic (in particular by mathematics logic of *Emil du Bois-Retmond*).

The attempt to define these notions of ***Xeno-Paideia*** refers to ourselves on the condition of our actual ***Paideia*** and of our history the ***Exo-Paideia***. But also to our human condition, to our needs which is today an Ignorabimus object, in a part too complex and too close to us to be correctly define. But all these close but undefined concepts, there remains nevertheless a familiar notion of the ***Oiko-Paideia***[13].

12 Ignorabimus hypothesis - hypothesis of no calculability than the German physician and physiologist Emil du Bois-Reymond have defined the notion of Ignoramus and ignorabimus, a instant of time and knowledge where we can't explain physically or mathematically object by science.

13 Oiko-Paideia - Oiko so familiar. A knowledge that is for us familiar and is therefore known but also unknown.

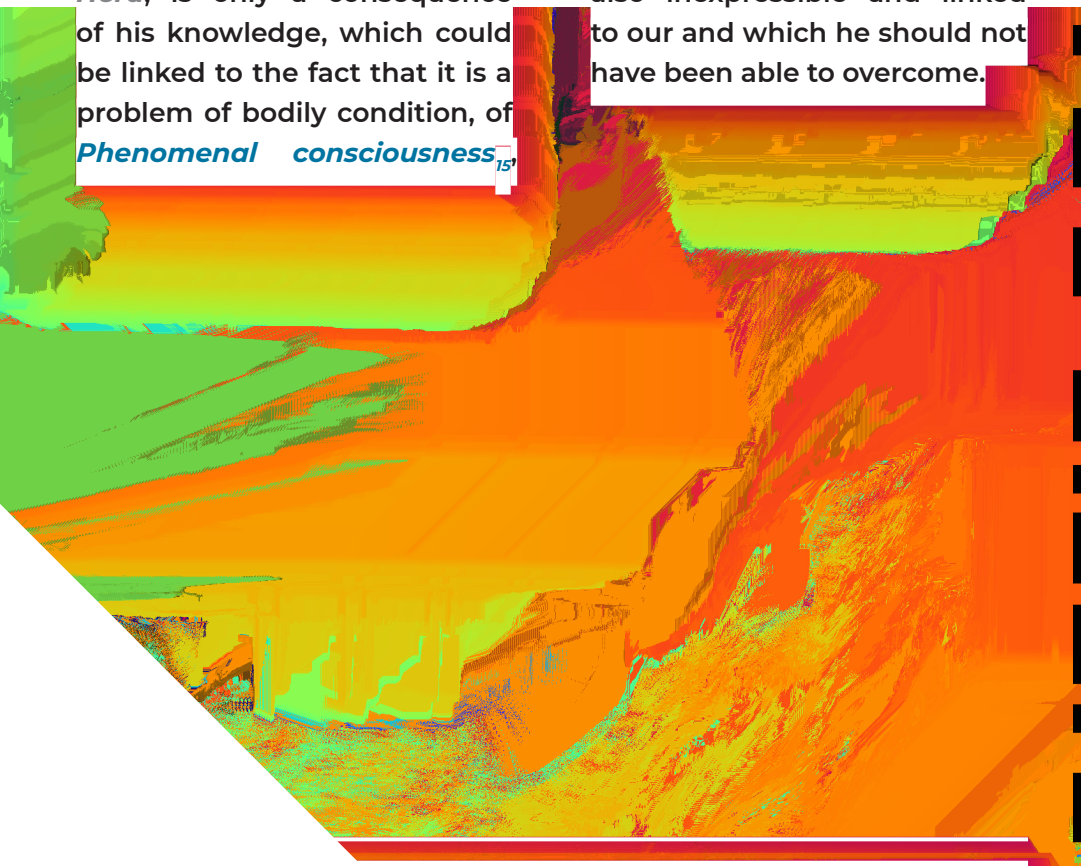
To understand more about this we can look into the ***myth of Theresias***[14], who is the archetype of the diviner who overcame the condition, born a man, became a woman, in a mythological peripatetic, and then became a man again. By overcoming the condition he was able to bring a definition of the condition of man (or more exactly of the gods) to ***Zeus*** and ***Hera***, but by sharing his knowledge he lost the understanding of the phenomenal world (he lost his eyesight) but was able to become a diviner. It is similar in the question of ***Xeno***, what stops us to know the nature of the condition is an interiority that stops us to understand what is other and the nature of this difference between interior and other, what ***Theresias*** was able to overcome. So when ***Zeus*** transforms him into a diviner. It is similar in the question of ***Xeno***, what stops us to know the nature of the condition is an interiority that



14 Myth of Theresias - Theresias is a man who became a diviner by the hand of Zeus after Hera had blinded him, by not giving reason to the debate between Zeus and Hera, that only he could give him a just answer. He was a man which after separating two snakes became a woman, then a new man after meeting his snakes again. So he had to answer the question of Zeus and Hera who between man and woman had the most pleasure?

stops us to understand what is other and the nature of this difference between interior and other, what *Theresias* was able to overcome. So when *Zeus* transforms him into a diviner, it is an almost illusory act in the face of the knowledge he has of this limit of the condition. Next this loss of vision provoked by *Hera*, is only a consequence of his knowledge, which could be linked to the fact that it is a problem of bodily condition, of ***Phenomenal consciousness***[15]'

the consciousness of the experience or ***Qualia***[16] as the actual metaphysicians call it. And that we can definitely like the consciousness of what i'm, but also the relation between the sense of the body (view, smell or suffering) in interaction with the world and the "I". Which is of a non-transferable nature but also inexpressible and linked to our and which he should not have been able to overcome.



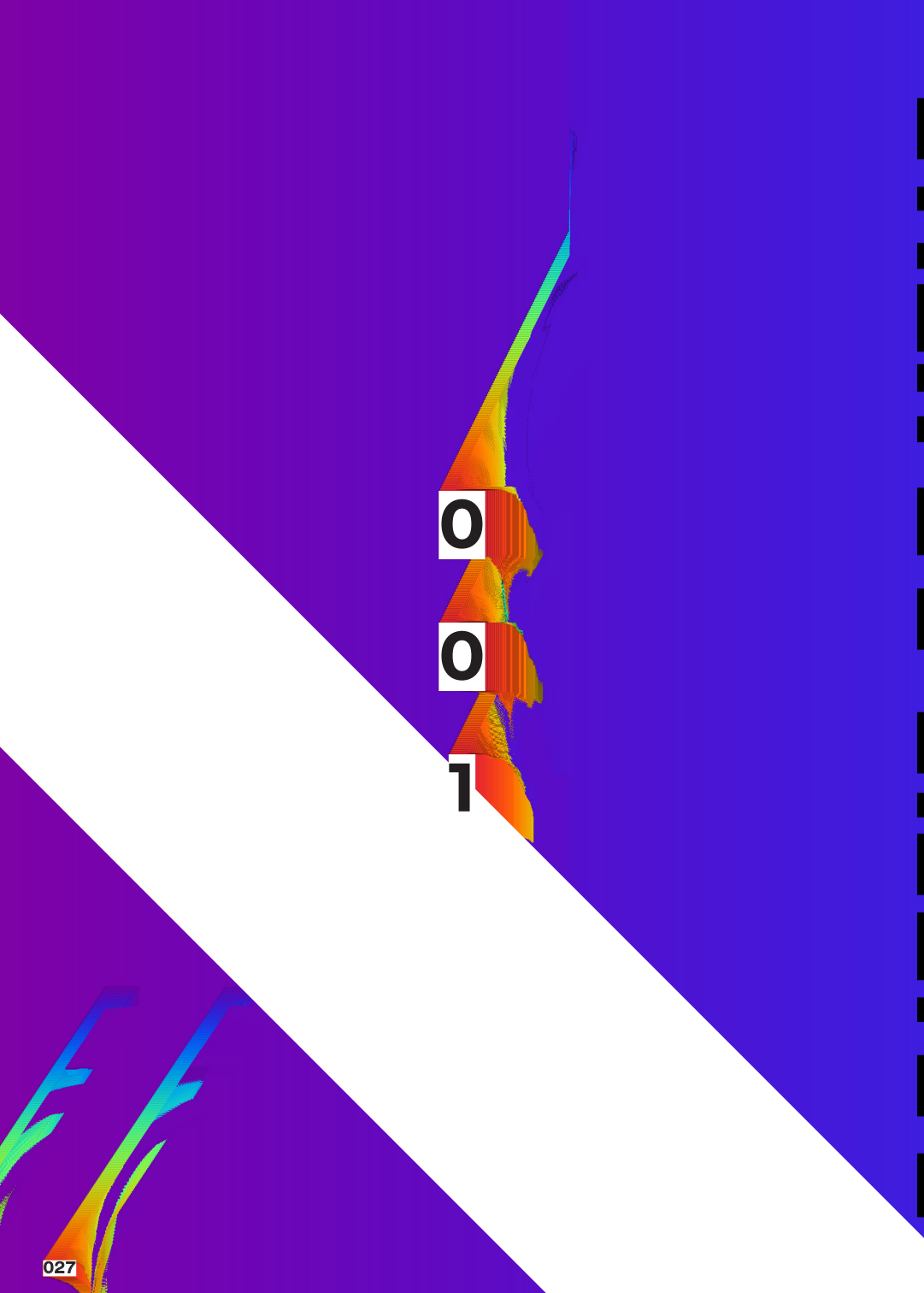
15 Phenomenal consciousness - it is the consciousness of experience in the sense that we are aware of being us that we can feel, and know that we are an "I".

16 Qualia Or Quale - The processes of phenomenal consciousness, they are of an unspeakable and non-transmissible nature.

MAKE

GROMA

If the architectural act necessarily responds to a condition or necessity which evolves, what is the relationship between the evolution of the conditions and necessities and the architectural act?


0
0
1

GROMA

As a Western European, if we have to give a certain origin to the last major paradigm of architecture process, a certain transhistorical HUB of the architectural process, it is in a certain way be the ***Groma***[1], the tool which enables to draw the perfect angle at the square delimitation of fields and also draw the ***Hippodamian***[2] (orthogonal) plan of the city, a primary Greek-Roman procedural origin of the Roman ***cardo and decumanus***[3] and of the Roman ***Centuriation***[4] or of the Greek-Egyptian ***Kleros***[5], which is itself the primitive origin of the present draws of a very large part of the European cities and of the land human's networks (road or field) and which we find as a fundamental origin revisited in the new city. As *Oscar Niemeyer* says in his memoirs ***"The curves of time"*** they talk about the first sketch of Brasilia, any creation of new city is the north-south axis and then the cross east-west, which clearly the ***cardo and decumanus*** revisited. We can see in it a certain theology of architecture.

1 ***Groma*** - Mesopotamia or Greece tool appropriated by Roman, for geometrised the ground, in the aim to build military camps, field or city in particular in relation with the Hippodamian city. More and less is a try square for ground.

2 ***Hippodamian*** - Concept of geometry of the city, come from Hippodamus of Miletus was an ancient Greek architect, the plan hippodamian, is the orthoganal plan of the city (Barcolona, La Plata and lot of north Americain citys)

3 ***Cardo and Decumanus*** - Axis of the Roman city but also exists in the separation of the fields in ancient Rome, cardo is the North-South axis and Decumanus is the East-West axis and at the intersection the forum. It is also the basement of many European cities and still very visible like in Paris the rue Saint-Jacques (Cardo) and rue Soufflot (Decumanus).

4 ***Centuriation*** - Act of division of the grounds and in particular of the fields with Cardo and Decumanus during the Roman Empire.

5 ***Kleros*** - Similar at the Centuriation but for Greek antique but with a random distibution of field.

If we remain within a certain theology of the procedural act, as the origin of any concept, technology or tool. In the conception of the new tool for delimited by the geometry the ground, the ***theodolite***[6] and the ***tacheometer***[7] we can see a will to revisit the ***Groma***, which is in a certain way a repentance of the old technology which is no longer in correspondence with the current vision of the physical condition of the world, to which the new technology responds more carefully to its conditions, the ***metanoia***. For by more explicitly the ***theodolite***, unlike the ***Groma***, make a correction of curvature of the earth, refraction, altitude and linear alteration, a lot of news concepts which defined our physical world, which is corrected by new technology, the ***metanoia***[8].

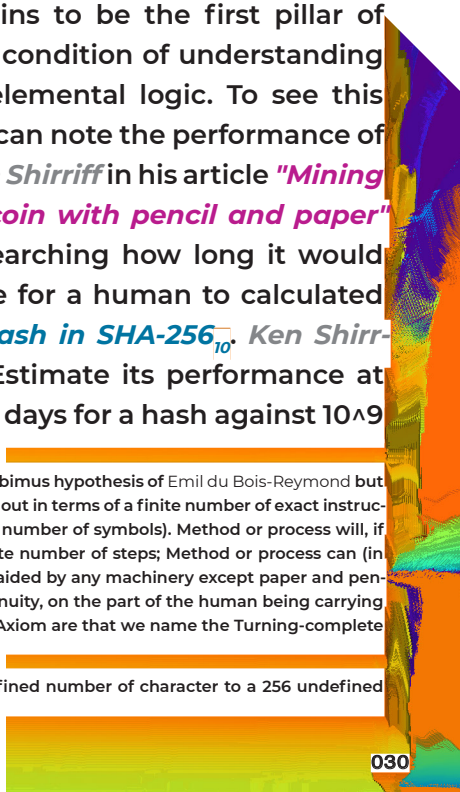
6 ***Theodolite*** - Tool for measuring the angle between two point, at the building and land scale.

7 ***Tacheometer*** - Tool for measuring the distance between two point, at the building and land scale.

8 ***Metanoia*** - In Greek Antique signifies giving oneself a better way of doing things, a new paradigm, a repentance. For me it is a new paradigm, but in the act of paradigm shift there is a repentance of shift between what was thought right in relation to the old technology and the old human condition and this new human condition to which the new technology must respond.

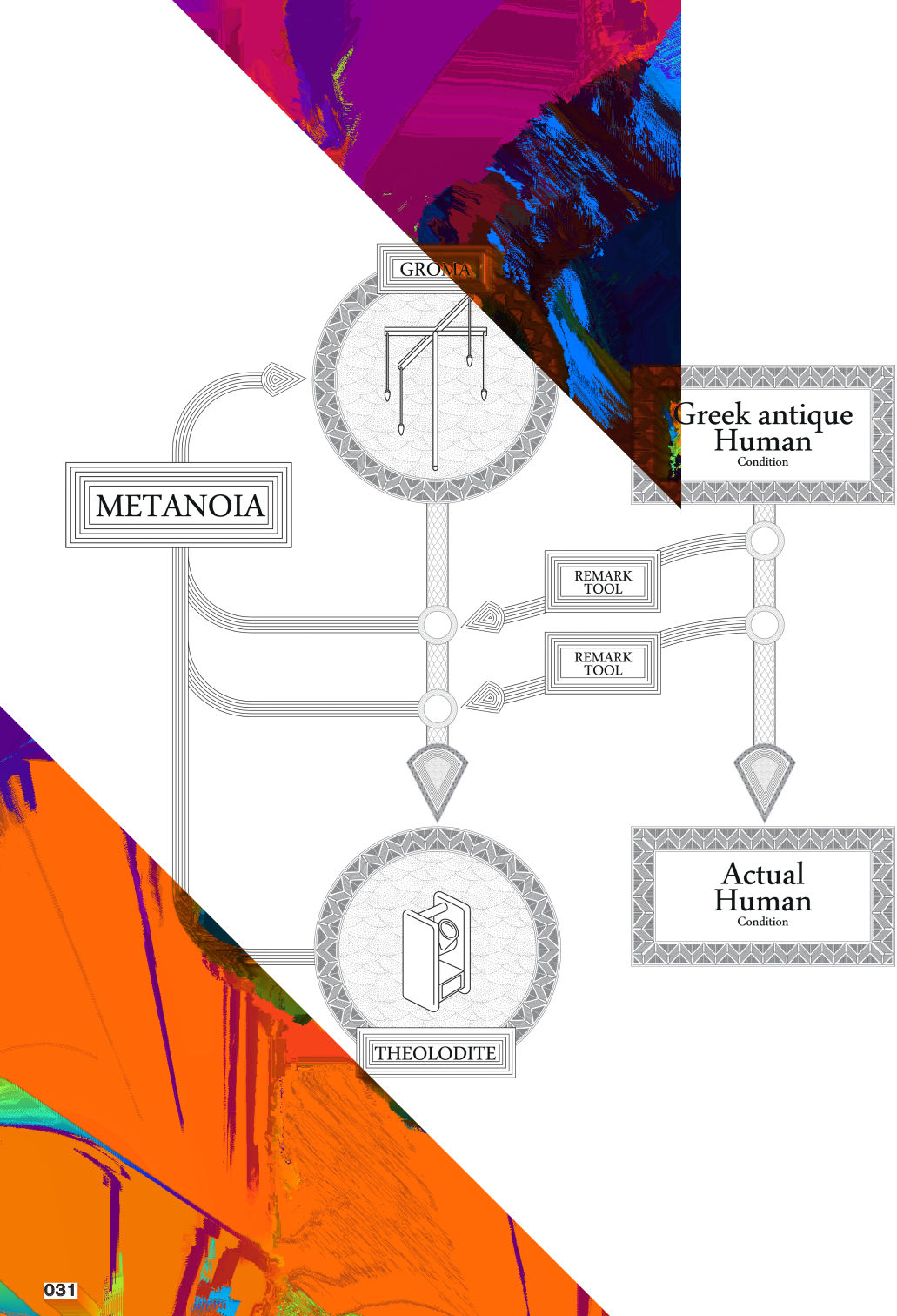
We can therefore conceptualize in the progressive notion of the evolution of technology, and in the notion of the non-sequential temporarily of phenomenality (or at least unspeakable for the human condition), that this ***metanoia*** is a continuous process. To say it differently, all architectural evolutions respond to a necessity that is continually questioned by continuous evolution. And therefore the evolution that architecture, as a response to a given human condition, must follow in its innovation and repentance of the mistakes made in the application of a false past truth concept, a prejudgment of a knowledge that the progress of the understanding of the condition is proved to be false, which is corrected by the addition of complementary processes in the ***Paideia***. The constant ***Metanoia***.

This constant change, initially brought about by an increasingly rapid advance by the modernity and computerisation and of algorithmic computing, is becoming more and more an object not understandable by man. Although it is in a context of finite and definite time and formality, and therefore a possible application of the ***CT thesis (Church-Turing Thesis)***[9], Stipulating a possible human calculability of all processes in a time and step defined by a number of definite and currently known ***axioms***. Our temporal condition begins to be the first pillar of our condition of understanding of elemental logic. To see this we can note the performance of *Ken Shirriff* in his article ***"Mining Bitcoin with pencil and paper"*** researching how long it would take for a human to calculated a ***Hash in SHA-256***[10]. *Ken Shirriff* Estimate its performance at 1.49 days for a hash against 10^9



9 ***CT Thesis or Church Turing Thesis*** - is a reponce to the Ignorabimus hypothesis of Emil du Bois-Reymond but is we resume this thesis we can say : method or process is set out in terms of a finite number of exact instructions (each instruction being expressed by means of a finite number of symbols). Method or process will, if carried out without error, produce the drived result in a finite number of steps; Method or process can (in practice or in principle) be carried out by a human being unaided by any machinery except paper and pencil; Method or process demands no insight, intuition, or ingenuity, on the part of the human being carrying out the method. And a machine with specific Instruction of Axiom are that we name the Turning-complete machine.

10 ***Hash in SHA-256*** - a algorithm which transform a not undefined number of character to a 256 undefined character.


GROMA
METANOIA
Greek antique
Human
Condition
REMARK
TOOL
REMARK
TOOL
Actual
Human
Condition
THEOLODITE

hashes by second for a computer (for understant a little more this diffeance approximately of 1.28*10^14). In fact, it is not that the logic itself is beyond us, but rather that our temporal condition is being questioned, and notably with the arrival of the questions of ***AI (artificial intelligence)***[11] or ***CA (artificial consciousness)***[12] as for it should be much more a paradigm of the constant ***metanoia*** of our ***Paideia*** and therefore of our vision of the architectural process. In its creative application, we can already note the great advances made by the birth of ***Deep Learning in 2012***[13] and in particular its application in the ***NN (Neutral Network)***[14]. This has already been useful in art, notably through the ***Portrait of Edmond de Belam***, but also in architecture, as *Stanislas Chaillou* proved in his thesis ***"AI + Architecture Towards a New Approach"*** in 2019 with a ***GAN***[15] (***Generative adversarial network***) on ***Pix2Pix***[16] based on the generation of a 2d plan by the simple input of a building zone. Or the origin of the ***Pix2Pix*** by *Phillip Isola*, *Jun-Yan Zhu*, *Tinghui Zhou*, *Alexei A. Efros* in ***"image-to-Image Translation with Conditional Adversarial Networks"*** already using architectural elements like the analysis of the city by the input of a

11 ***AI or artificial intelligence*** - A empiric process of learning where a process will learn somethink by itself.

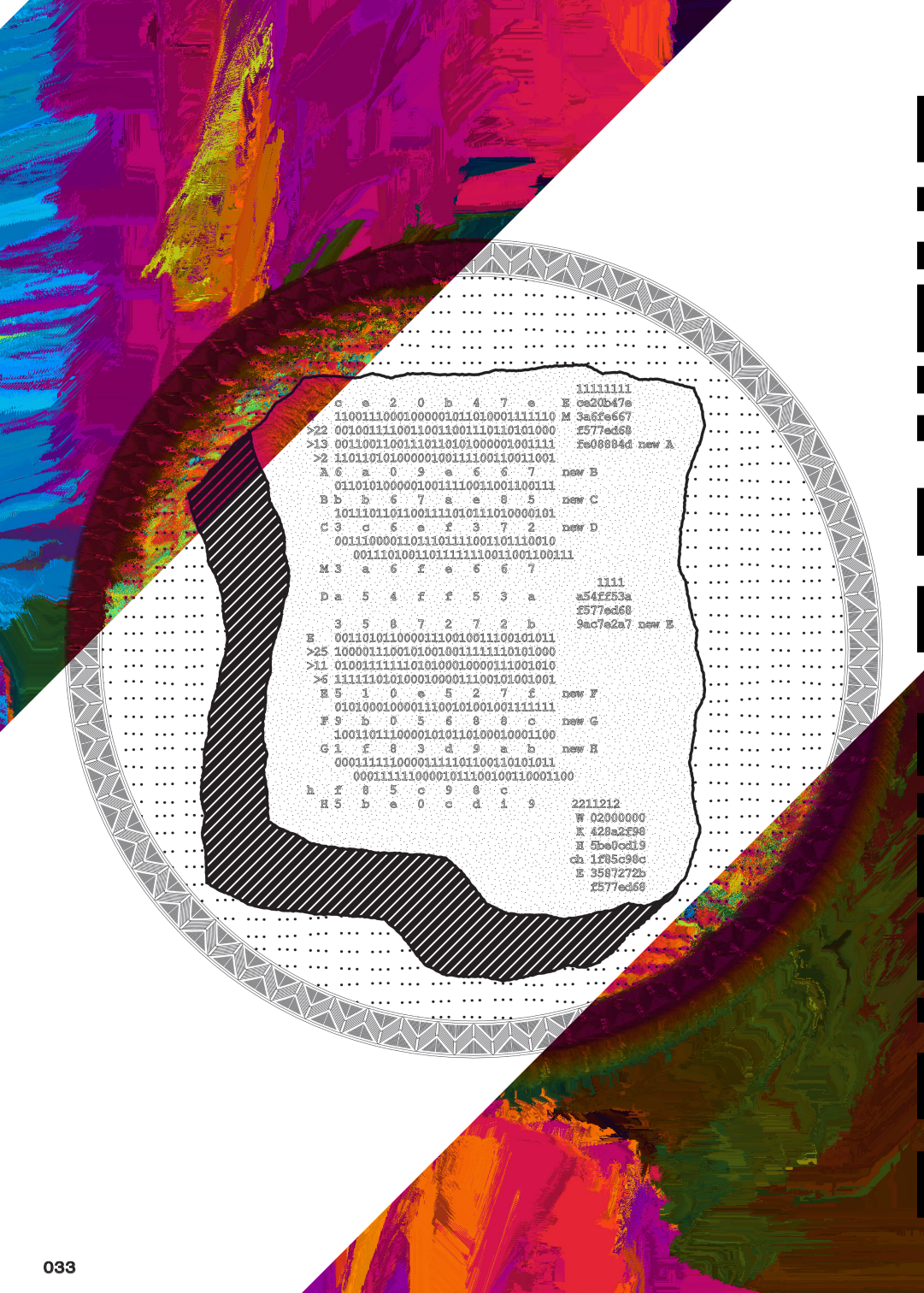
12 ***CA or artificial consciousness*** - Its for this moment somethink of utopic but its a AI (artificial intelligence) which by will equal or past the human notion of contionel. In fact is totally utopic, and link by what informatics domains name the singularity of informatics.

13 ***Deep Learning in 2012*** - 2012 is the rebirth of AI (artificial intelligence) after a technologic winter, this birth come on a comptetion of informatics program, where the aim is to recognize what is on a picture. And 2012 is the first time where a AI (artificial inteligence) processe win the competition. And the process is a Deep Learning, Deep learning by simply is a stupid idea on paper, but very effictive, the idea is to have between the input and the output, unlink classic AI (artifical inteligence) not zero or one hidden layer, but lot of lot hidden layer, in the paper is very special, because this need lot of memory for a computer but this work better as the classic process.

14 ***NN or Neutral Network*** - we can say is the major part of deep leaning domain, the point of the hidden layer, are neutre (equal to 0) in start but after during the learning will vary between a minimum (-1) and a maximum (1).

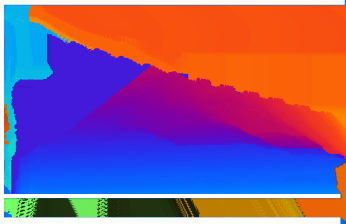
15 ***GAN or Generative adversarial network*** - a forme a Deep learning process which transform a input to a output with lot of hidden layer with all node is connect to all node of the next the layer but not more and without manual modification ou constance predefine on the process.

16 ***Pix2Pix*** - is a deepleaning pressees and more exactly a NN (netral network) process on a GAN typology, for by simply the aim of this process is by one reel imput, the process need to do a define output this is the leaning part after, with this leaning the process will remake this transformation on all similar input to a new fake output.

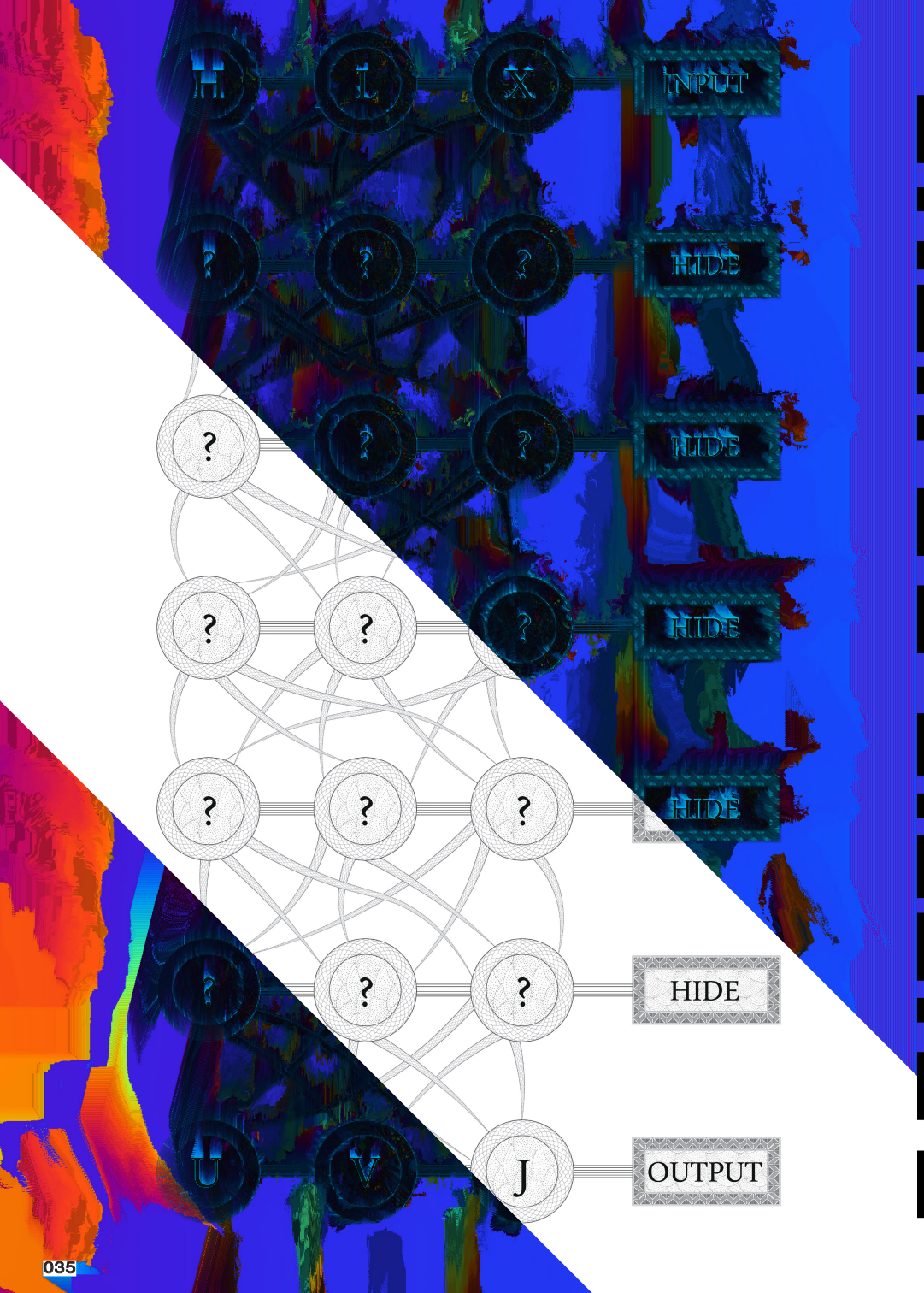

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c e 2 0 b 4 7 e E ce20b47e
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>22 00100111100110011001110110101000 f577ed68
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A 6 a 0 9 e 6 6 7 new B
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B b b 6 7 a e 8 5 new C
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C 3 c 6 e f 3 7 2 new D
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3 5 8 7 2 7 2 b 9ac7e2a7 new E
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>6 11111101010001000011100101001001
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F 9 b 0 5 6 8 8 c new G
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G 1 f 8 3 d 9 a b new H
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00011111100001011100100110001100
h f 8 5 c 9 8 c
H 5 b e 0 c d 1 9 2211212
W 02000000
K 428a2f98
H 5be0cd19
ch 1f85c98c
E 3587272b
f577ed68

satellite view or the automatic generation of facades by the description of the ornaments that should compose them. We are therefore currently in a new approach to the constant ***metanoia***, which we would like to simplify as a new Paradigm of ***metanoia***, which is not limited to the way of doing architecture in the new paradigm of the tool in computer science in architecture. It is a real redefinition of what we mean by architecture as an architectural act is by nature. Although in fact the idea of the speed of a calculated process is more complex than this, a computer and a human are not based on an equivalent concept of consciousness, to which we will return later.

Although in fact it is a simplified version of the problem, the algorithmic reality has proved that even though there can be a temporal problem related to the human condition regarding the capacity of an computer, a machine (or a timeless being) is as much confronted to a finitude of its possibilities. In fact it is not temporarily that is the problem for us as humans, but the reality of the problem is that the calculability of a process. To put it simply, what turing has defined is that mathematics is a branch of algorithmic in the sense that everything mathematics is ***axiomatic***ally logical. So by this statement, if we imagine we must imagine a program that will search in a loop for a counter example (of true or false), this amounts to saying that proving a conjecture is equivalent to saying that a program is finite or infinite, so the truth no longer has temporarily as a condition, but that's where the new condition comes from : the probability of finitude of a program (or ***Chaintin*** Ω_{17}) but is incalculable, so the problem is no longer time but the computational condition.



17 ***Chaintain Ω*** - This is the probability for a defined process (in a turring machine) that this process will stop. It allows to verify any mathematical conjecture by the possibility of the process stopping and thus the non-finishing of a process. But it is of an incomplete nature (only 40 of its binary digits are known) and therefore unusable.


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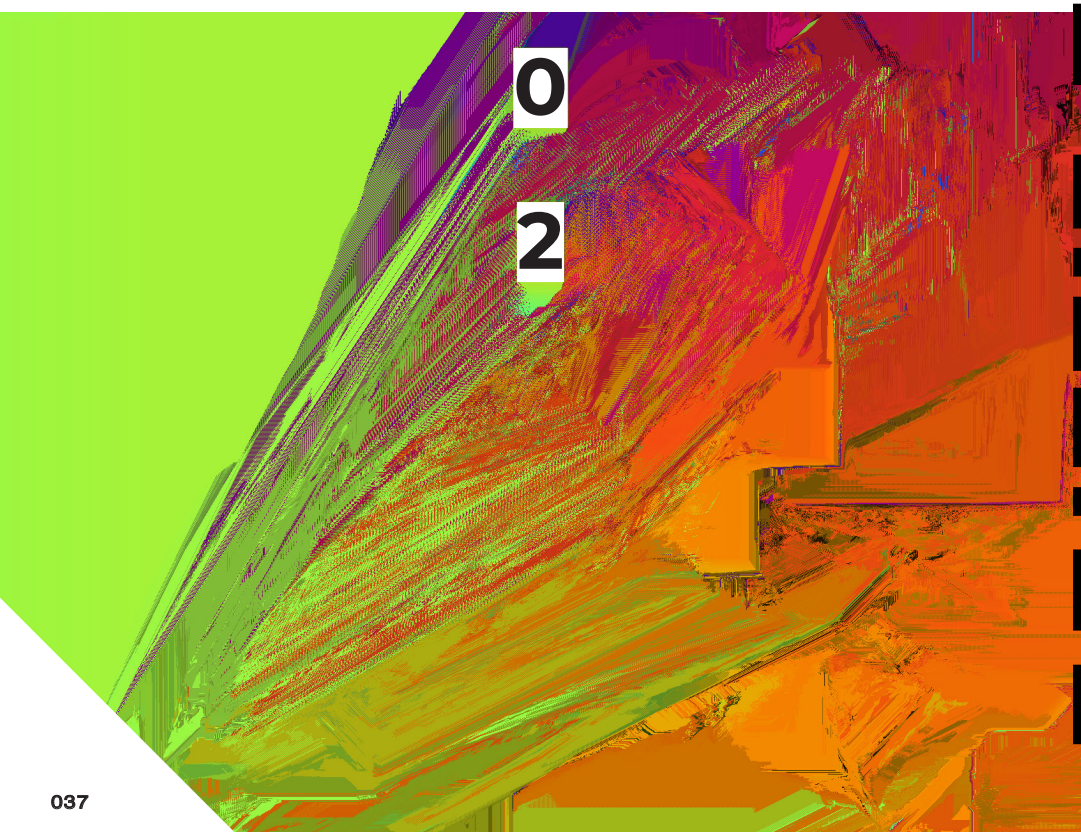
MAKE

CRIMINAL

There is inevitably an evolution of the architectural act according to a technologycal evolution , but what about social evolution, what does architecture respond to in its relation to societal evolution?



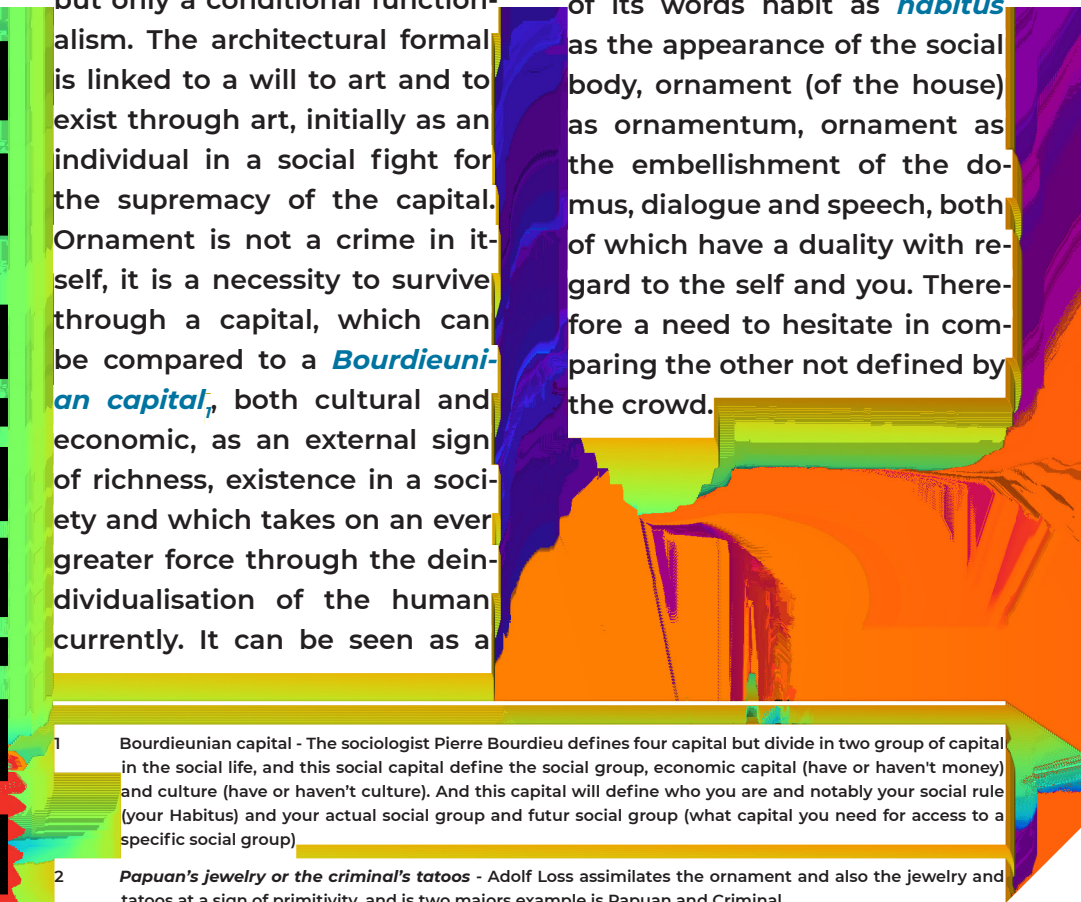
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02

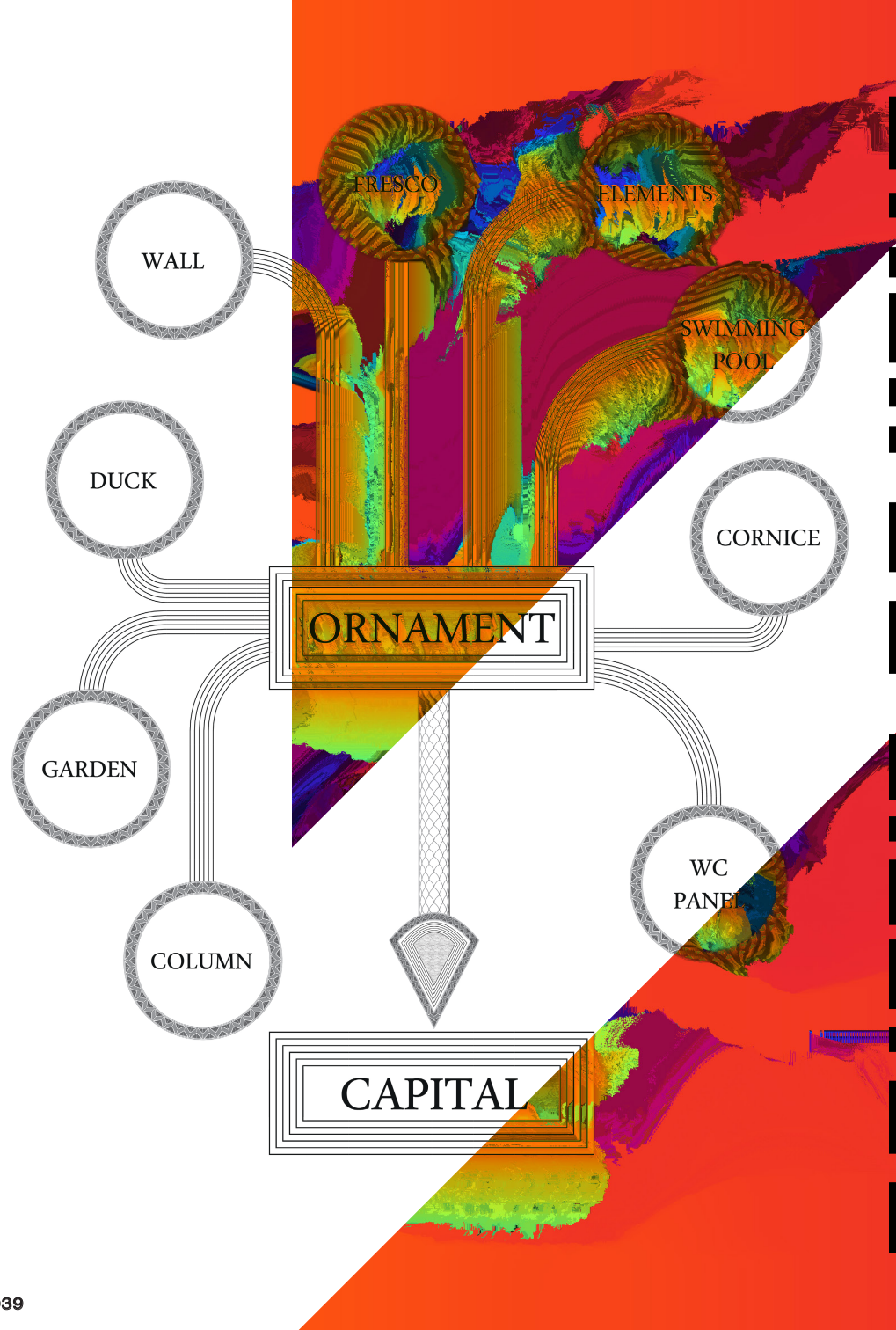
CRIMINAL

The response of necessity to the condition by the ***metanoia*** of architectural processes does not in itself answer the plastic question of architecture, but only a conditional functionalism. The architectural formal is linked to a will to art and to exist through art, initially as an individual in a social fight for the supremacy of the capital. Ornament is not a crime in itself, it is a necessity to survive through a capital, which can be compared to a ***Bourdieunian capital***[1], both cultural and economic, as an external sign of richness, existence in a society and which takes on an ever greater force through the deindividualisation of the human currently. It can be seen as a will to show who we are, as the ***papuan's jewelry or the criminal's tatoos***[2] of ***Adolf Loss*** show us, the ornament is a necessity to adjectivalize our essence. Whose architecture is one of the three fundamental means among the body (clothing and tattoo) the culture (speech and dialogue) and the extension (architecture and car). This can be seen notably in the etymology of its words habit as ***habitus*** as the appearance of the social body, ornament (of the house) as ornamentum, ornament as the embellishment of the domus, dialogue and speech, both of which have a duality with regard to the self and you. Therefore a need to hesitate in comparing the other not defined by the crowd.



1 Bourdieunian capital - The sociologist Pierre Bourdieu defines four capital but divide in two group of capital in the social life, and this social capital define the social group, economic capital (have or haven't money) and culture (have or haven't culture). And this capital will define who you are and notably your social rule (your Habitus) and your actual social group and futur social group (what capital you need for access to a specific social group)

2 ***Papuan's jewelry or the criminal's tatoos*** - Adolf Loss assimilates the ornament and also the jewelry and tatoos at a sign of primitivity, and is two majors example is Papuan and Criminal.

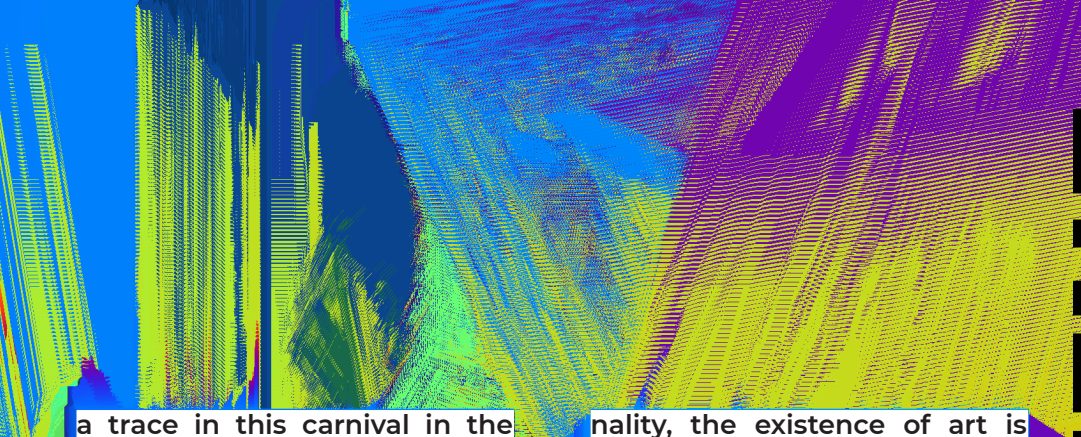

FRESCO
ELEMENTS
WALL
SWIMMING POOL
DUCK
CORNICE
ORNAMENT
GARDEN
WC PANEL
COLUMN
CAPITAL

It is certain that we have no longer made sculptures on all our houses but the ornament still exists, it has simply become more diverse, it is the symbolic like WC panel, the deco or the ***Junkspace***[3], the material or and what we could call the bigness of the ornament where the ornament is not an element but the unity of the building in itself. In fact one could therefore qualify tree typologies of art as the necessity of existing as an individual: art of the self (performance), art as art of the other by existing in him (representation) and art as existence through the other (commission), the latter being able to take a form of existing not as a person but through the existence of the self in the subject for another subject (religious commission).

Another fundamental reason for the form is the preexistence in a non-temporal and corporeal condition. Or the architectural form, is not a will in itself to exist only through the living, but also a will to pre-exist in a game that humans have created in order to exist. Art and form is not in itself a necessity if we forget the concept of the individual in a society, in fact the prehistorical paintings of the Lascaux are not the demonstration that we have the most beautiful cave, it is a will to pre-exist after death. A game created by man himself, just like a family name, which allows him to exist further away than what he was by drawing what he is, but also to exist by what will be the art of his predecessors by inspiration of what they will reproduce from our art. We can see an infinite burlesque carnival driven by the necessity of a ***Schopenhauerian procreative drive***[4]. Or we try to resist the complex torment of leaving

3 ***Junkspace*** - Rem Koolhaas defines this like a residual object, a object at one time we thinking is a good idea but now is something of residual, it have no usage now but we forgot to remove it, like plant in airport, chrismas light...

4 ***Schopenhauerian procreative drive*** - Arthur Schopenhauer haves a little pessimist vision of existence which sees human existence like an unlogical fact that only the procreative drive to have children, a biological drive do survive humanity through time



a trace in this carnival in the human treason of survival, by a capital that is an extension less temporal than our condition.

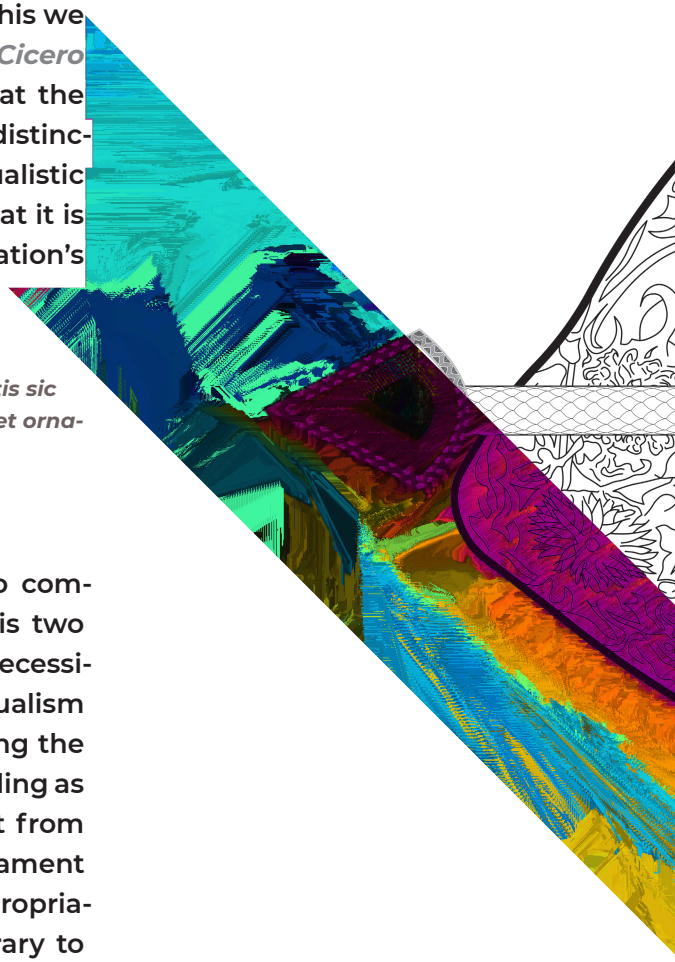
We can therefore see three fundamental typologies of reason in art, art as social capital, in particular linking it to concepts of moderation and loss of individuality (this will be a good question in the post human condition). Art as the will to make it exist, art as the will to exist as the will to be different, with the risk of not being continued, a form that could appear at the beginning of the ***Xeno-architecture***. But in a finality, the existence of art is its way of existing, without the temporal condition on which it plays remains the same, a game created by man to pre-exist in a context where the individualistic condition takes over. Where this is very different from the evolution of the functionalism process is that it does not respond to a need for improvement but to a negation of its precursor without occulting it because it responds to a ***social evolution***[5] where the individual is the continuity of his neighbor. A ***non-Darwinian evolution***[6] necessitates survival as a ***transhumanist***[7] social group (family, work, homeland), to combine

5 ***Social Evolution*** - evolution in a field defined by itself, in which (social) hierarchy is present, it is opposed to the concept of Darwinism evolution (as a system not an historical reality of course).

6 ***Non-Darwinian evolution*** - Social Evolution for me can by a Non-Darwinian evolution but also all system without a global competition where the system are define by itsself.

7 ***Transhumanist*** - a lot of people have a different definition of this word, so I prefer to give the definition which is for my true, for me it signifies throughout history, there is nothing post-humanistic, but more a look at the past.

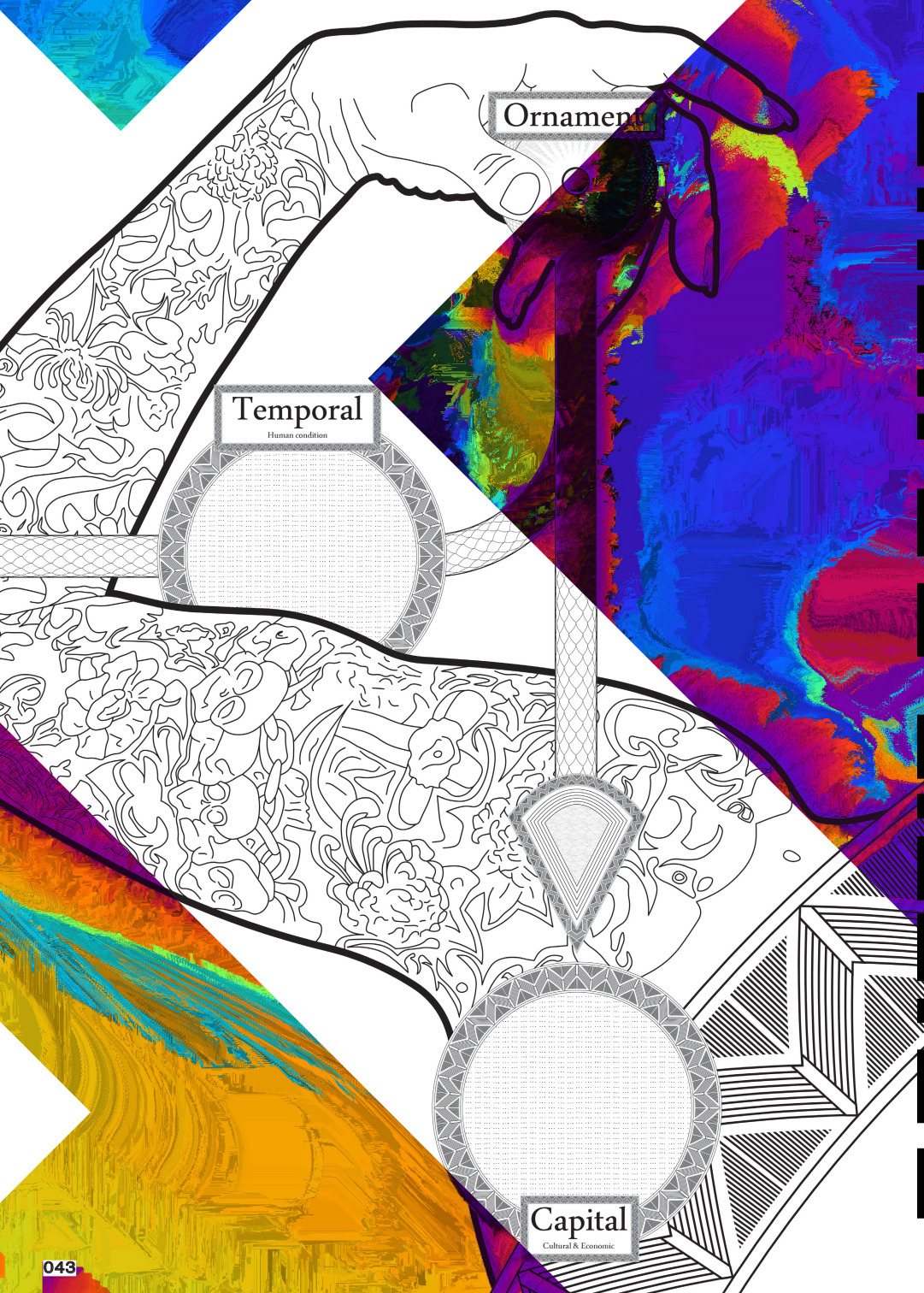
all this with the need to detach oneself from one's own group in order to be the I of the Subject, the ultimate art. As an example of this, the building is the ornament of the city, and for this we can note the sentence of *Cicero* in *"Verrines"*. The fact that the ornament is the will of distinction is not only a individualistic fact, but also shows us that it is an external proof of a nation's power



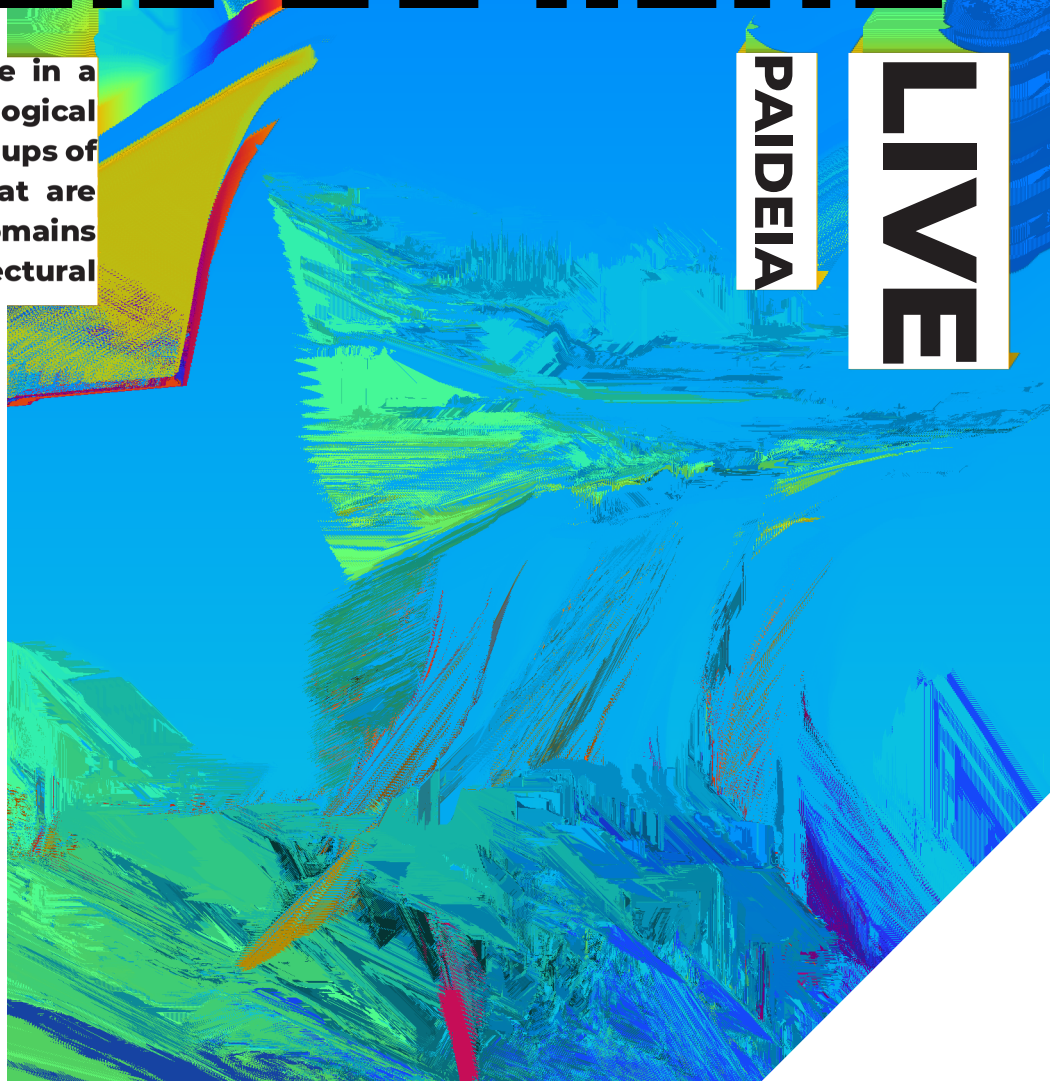
"Ea domus ante adventum istis sic ornata fuit, ut urbi quoque esset ornamento"
Cicéron

It would be not too complicated to extrapolate his two definitions of artistic necessity and human individualism pre-existing by humanizing the *artifact*. As a will of a building as an individual to extract it from the grid of the global ornament of a nation, by the appropriation of an ideology contrary to the *Genius Loci*[8] of a city by the formal.

8 ***Genius Loci*** - geniuses of the location, all physical and immaterial concept of a site like politics, ecology, biodiversity, ideology, history, weather, slope or topographies...

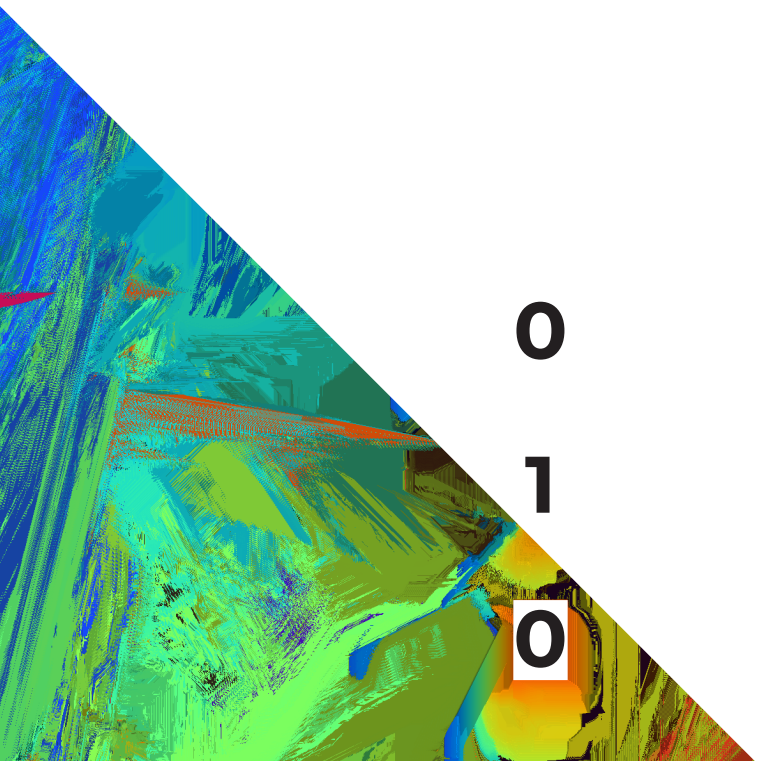

Ornament
Temporal
Human condition
Capital
Cultural & Economic

If the evolution is made in a societal and technological way, as well as of the groups of ideological domain, what are the most important domains that make the architectural act evolve?



PAIDEIA

LIVE



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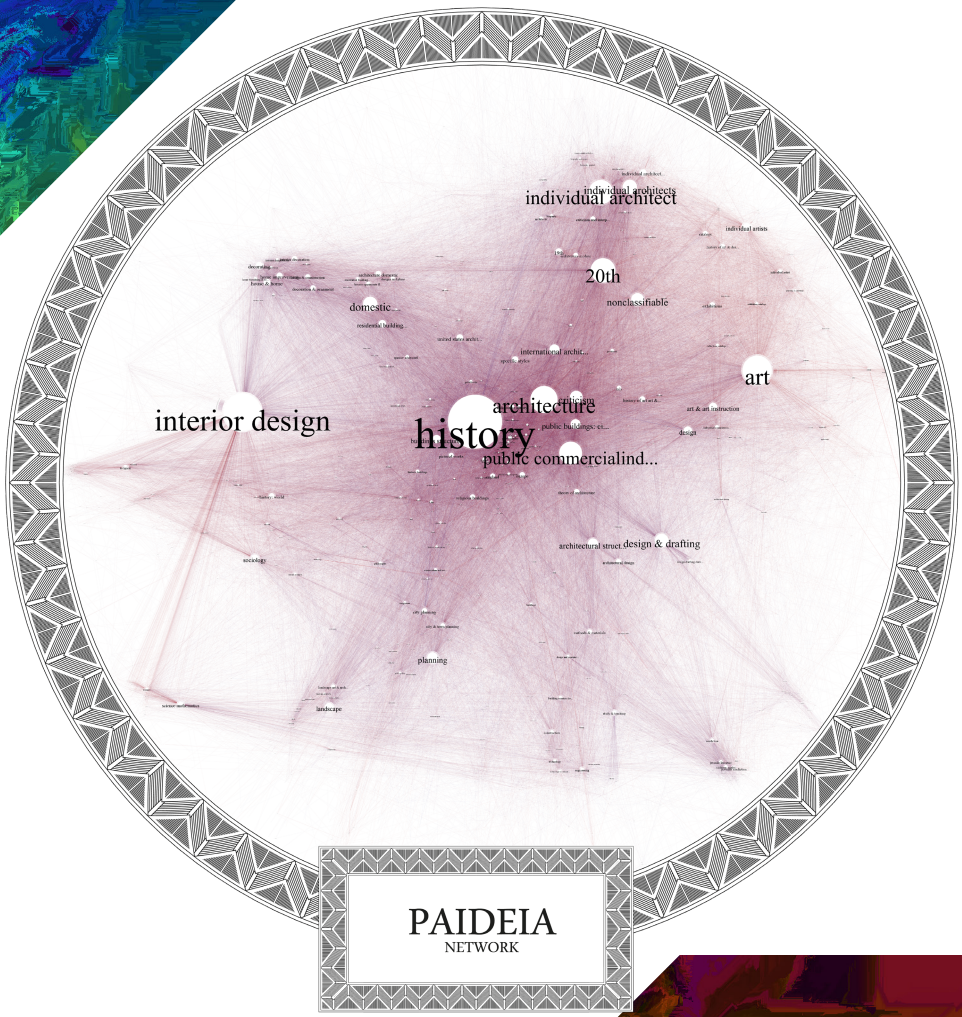
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PAIDEIA

In a logic of understanding the origins of the elements of functionalism and formalism of architecture to be able to understand what are the fields of knowledge inside the ***Paideia*** that are most often linked to architectural knowledge. We can therefore create a network of architectural knowledge, allowing us to distinguish the importance of the subject and domain closely related to architecture. This ***data***base can not in itself be a concrete building (an overly subjective vision), so for this reason we will only use the literary basement which is much simpler to extract. As mentioned above and as the graph shows us, the link to the primitiveness of the human condition is one of the most important points of what we see in this hub so powerful in this network (that is "history"). We can see it as an obligation of justification of the new concept by a positivist or negative point of view on the past but always an obligatory relation for the necessity to evolve. To put it more simply, any architectural, physical, utopian or literary architectural act is necessarily linked to an existing architectural past that is either approved as a negative or a positive fact. *Adolf Loss* in ***"Ornament and crime"***, refutes ornamental movements (art and craft for example), *Le Corbusier* in ***"Charter of Athens"***, refutes urbanism that is not or badly planned, *Rem Koolhaas* in ***"Generic city"***, accept the contemporary ideological transformation of the city. In other words, a theological and ideological ***Darwinism***[1] is the structure of evolution of architecture.

1 ***Darwinism*** - Two points are important in the Darwinism, Darwinism as a structural system has any specificity that it is necessary to remember, it is the law of the strongest therefore eliminates any social notion and it is not a self-created system to say it otherwise the structure and the elements are separated in their composition.



PAIDEIA
NETWORK

Old

New

What implies a simple and important thing is that evolution is not a concept fusion in order to complicate them, but something more ***axiomatic***[2]. What really counts is not the fact that a concept exists but that we have an opinion about it. The evolution of a concept in time is allowed by the human concept that will validate or invalidate the purpose of architecture as the answer to a given problem. We can therefore say that architecture proposes a multiple choice that must evolve so that the human (architect) has a correct answer in relation to human condition at one necessity. A vision very close to the vision of informatic that we show after in particular the Deep learning and the ***Turing-Complet***[3].

Furthermore, we can see several essential points in this graph, from a functional point of view, the art of the Logis, religion, and science (especially mathematics) are the most questioned elements in the archtectural functionalism. This puts the architecture as a certain art of regulating the daily life in the home and in the life therefore not only to respond to the need but to regulate the need in a current life. Then an arrival more felt in architecture of the concepts of large scale management of the mass in particular with the sociological concept, landscape and urban planning. This answers in particular to the questions about the individual in the city of the beginning of the 20th century, an object that is bigger than him by its size and by what it content, the man in the alienation of work, what is the man in the society, in the hierarchy of work? What is the citizen? We can therefore see a certain important paradigm on the necessity of architecture through

2 ***Axiom*** - An unproven proposition, used as a basis for reasoning.

3 ***Turing-Complet*** - It is a machine, which can use the axioms of the Church-Turing these, which is like saying a machine that can calculate everything.



Architecture
Act

Concept

Human's
condition

Physic

Botanic

Theology

Politic

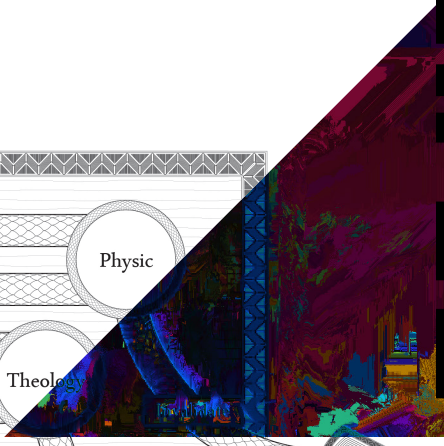
Invalidate

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Validate

NECESSITY
to a condition

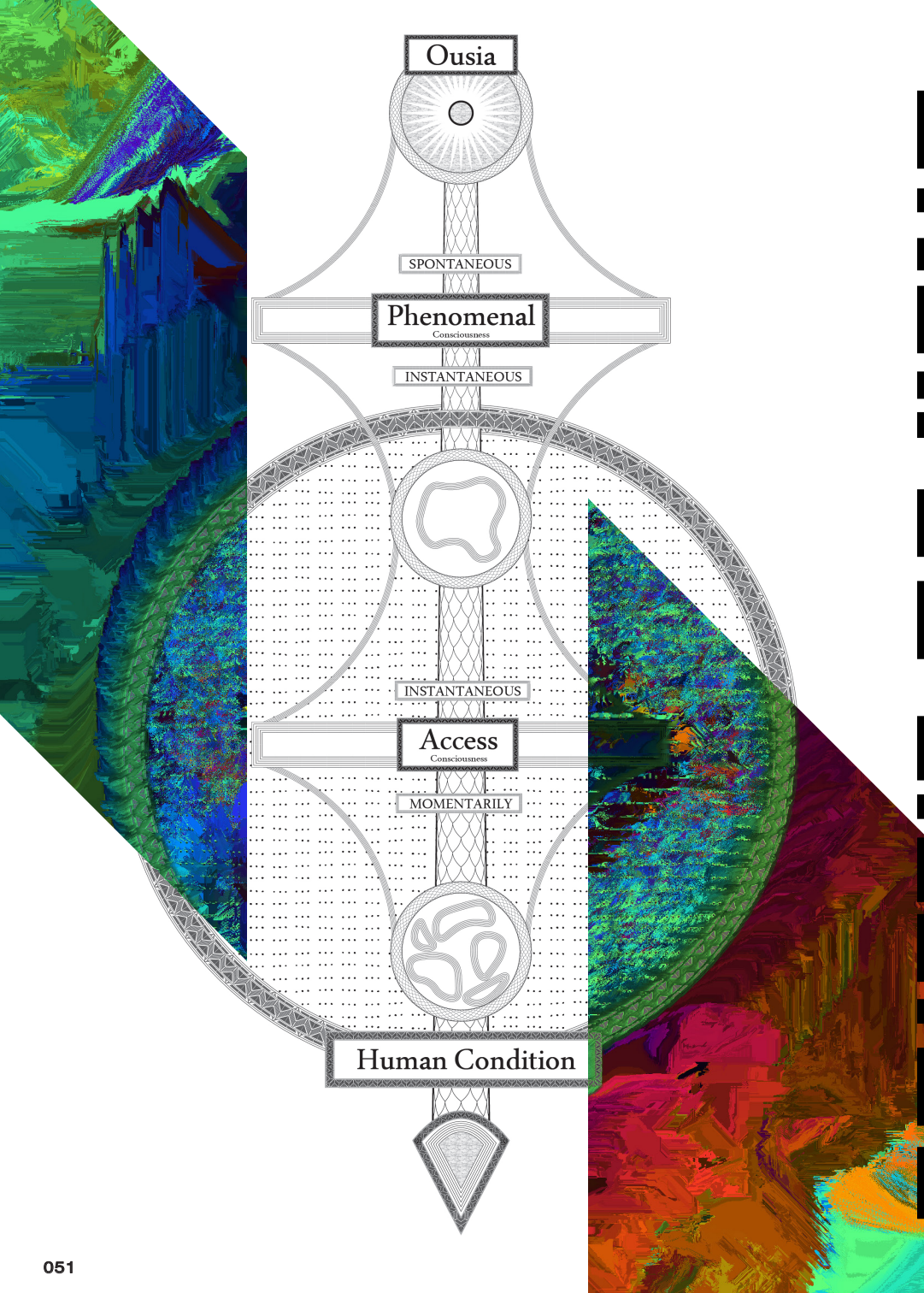


the question of man in society : man is no longer the man who lives in a house but in a society, which implies the division of answers to which architecture must respond, from the logis but also the company, administration, management, education, hospital, hotel, hobby,... we see that the answer as a precedent to which architecture must respond is an evolving necessity according to the temporal and spatial conditions of man in relation to his technological, social, theological, metaphysical and other progression...

So we can say one thing: architecture is not spontaneous but reflected and in particular to link it to a temporarily of long reflection in order to find the right answer to a necessity. So the architectural act is not an act of experience or phenomenal (***Phenomenal consciousness***[4]) but of reflection and of remembering to link it to a known condition. so architecture is a process only linked to a consciousness of access[5] or "easy problem of concienceness" as *David Chalmers* calls it with the ***"Hardest problem of consciousness"***. To put it more simply, the fact that an architecture is architecture in the understanding of an architecture is mainly due to the fact that we know other architecture, which we will compare it to in order to understand its function and form, one of the simplest examples to

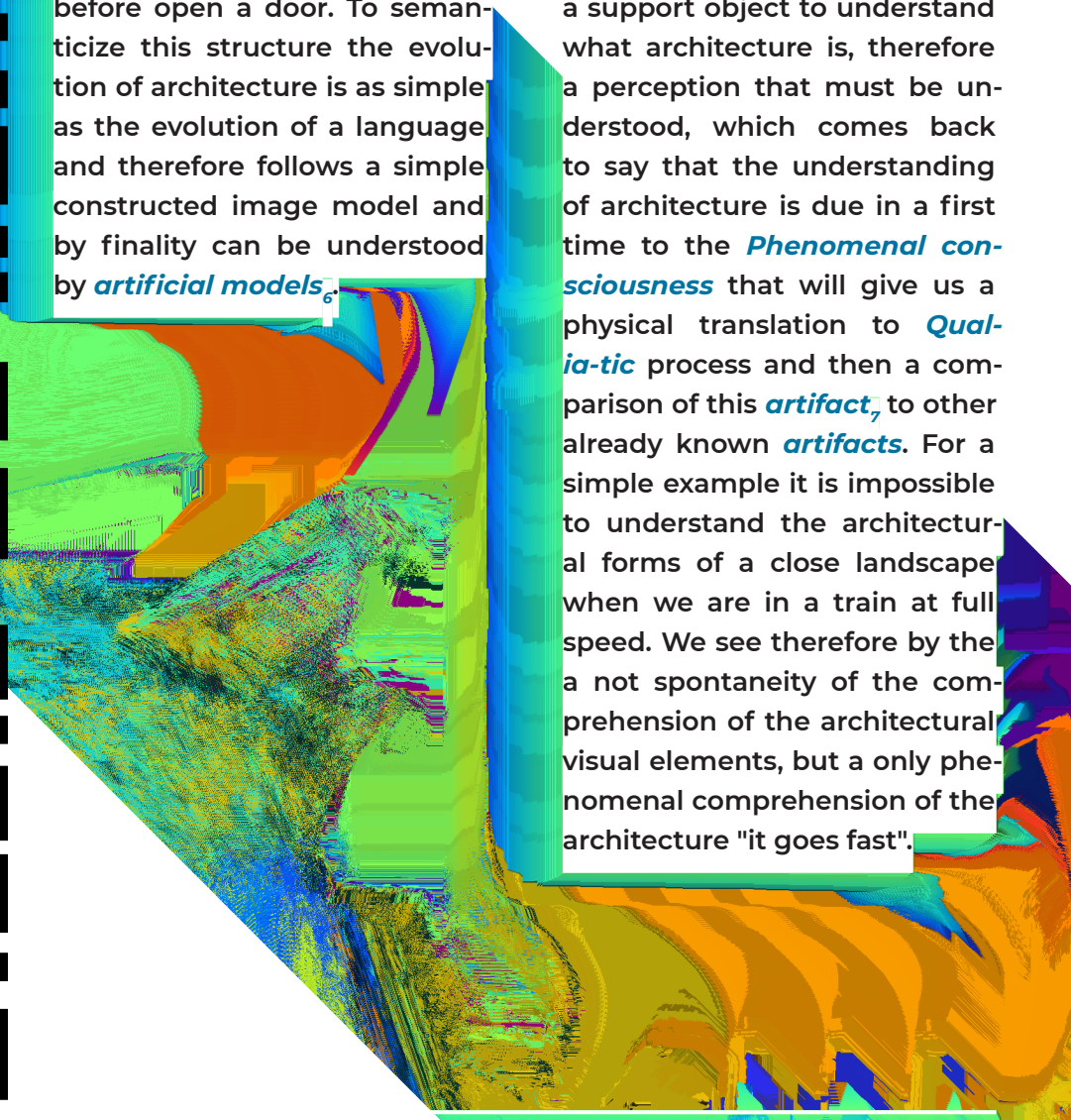
4 ***Phenomenal consciousness*** - It is admitted that there are two types of consciousness, one is the access consciousness and the other is the phenomenal or experience consciousness. The access consciousness is linked to the reason of doing, to all our consciousness, or more easily said the action of the I on the world, the phenomenal or qualia (quale) consciousness, our senses, our existence, the action of the physical on the self. The reason and proof of this division is mainly (or possibly) related to the contemporary temporal condition and to the evolution of the neurosciences. To put it simply, we can understand how access consciousness works from a neuroscientific point of view, but the experience consciousness remains an insoluble problem in our present human condition. David Chalmers calls it the "Hardest problem of conciouness". I know that one thing I understand is that the best way to understand this problem is to enter into a metacognitive questioning.

5 ***Access consciousness*** - It is the consciousness of what is known, accessible and usable as we wish, if we want to simplify it we can say that it is the memory.


Ousia
SPONTANEOUS
Phenomenal
Consciousness
INSTANTANEOUS
INSTANTANEOUS
Access
Consciousness
MOMENTARILY
Human Condition

say is that we know where the door is because we know that a door looks like this, we don't need to experience the door before open a door. To semanticize this structure the evolution of architecture is as simple as the evolution of a language and therefore follows a simple constructed image model and by finality can be understood by ***artificial models***[6].

What comes back to say is that the understanding of architecture is a double process, given the necessity of comparing a support object to understand what architecture is, therefore a perception that must be understood, which comes back to say that the understanding of architecture is due in a first time to the ***Phenomenal consciousness*** that will give us a physical translation to ***Qualia-tic*** process and then a comparison of this ***artifact***[7] to other already known ***artifacts***. For a simple example it is impossible to understand the architectural forms of a close landscape when we are in a train at full speed. We see therefore by the a not spontaneity of the comprehension of the architectural visual elements, but a only phenomenal comprehension of the architecture "it goes fast".



6 ***Artificial Models*** - by model artificial, I mean any artificial mechanicals reproduction of the mind from the genesis with the Arc Magna of Raymond Lulle to the actual the Deep learning.

7 ***Artifact*** - Object created from a defined process.



Would it be true to say that architecture only responds to a need for comfort and capital for man, or is there something else way to make the link between man and architecture more complex than a logis ?

LIVE

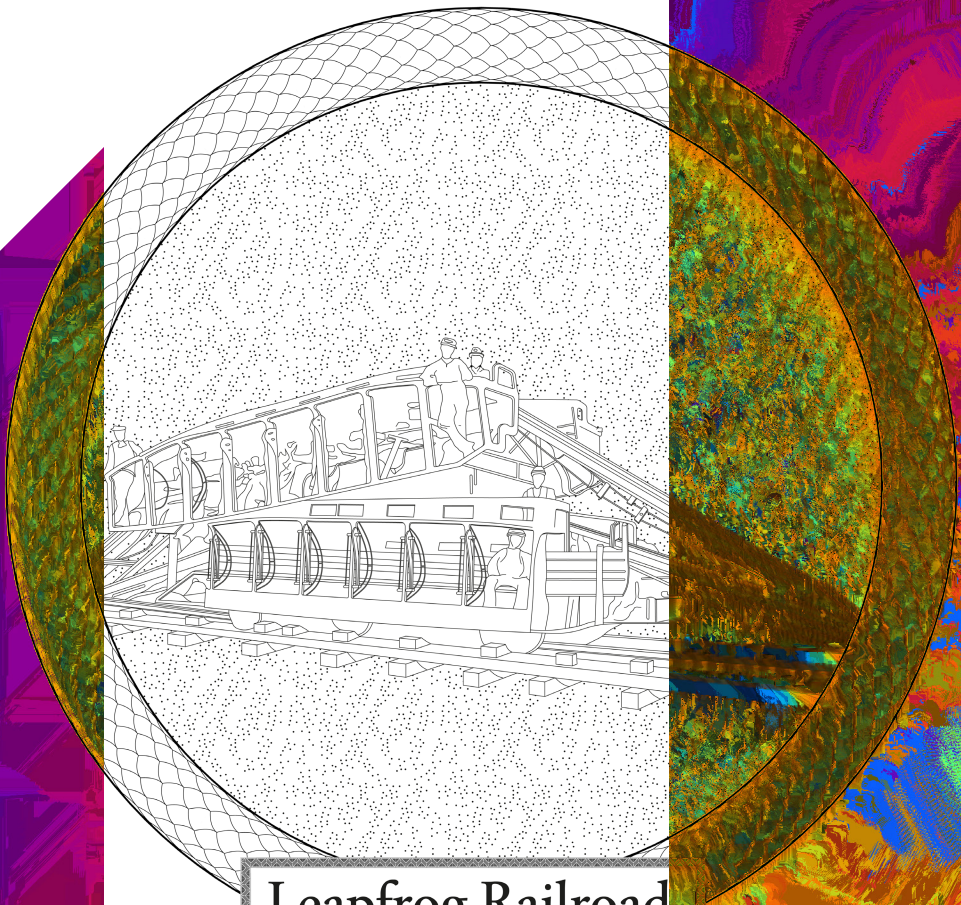
THANATOS


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THANATOS

The question of understanding of architecture is therefore a double understanding once by the understanding of what is the physical question transformed into an electromagnetic impulse (the ***Phenomenal consciousness***) and then a understanding of the latter by a already known experience that transforms the object into elements (the consciousness of access), and thus a distinct temporarily of understanding, which has nothing to say that the understanding of architecture is a double transformation of what is actually architecture. One of the most telling examples to understand this double understanding is the cinema as an architectural ***artifact***. In fact we don't go to a cinema for architectural disposition or the other physical notion. The cinema is a phenomenal architecture and we visit this architecture only by a acumulation of stimulation on your visual and auditory perception of world. We can complexify this social notion as a set of information network in movement, as ***feedback***[1]. in the sense of return of information as that Norbert Wienner describes in a first time as information that we gave to the sensitive actor of the network (other spectator) by the action we see on the screen. But in this Feelback we will first define a posture to the other viewer in relation to the film that they will approve or disapprove. One good example of this would be the propagation of laughter in front of a scene in the film being viewed. But in this principle we can complicate the thing in a bigger temporarily is to define the object cinema as a unique action

1 ***Feedback*** - Rectoraction for the definition of a defined action



Leapfrog Railroad

Dreamland Coney Island

that by ***feedback*** will define the object and will define this cinema for a social group defined to a *Pierre Bourdieu* sense of the social group as a group governed to rules (***habitus***[2].), Social capital..

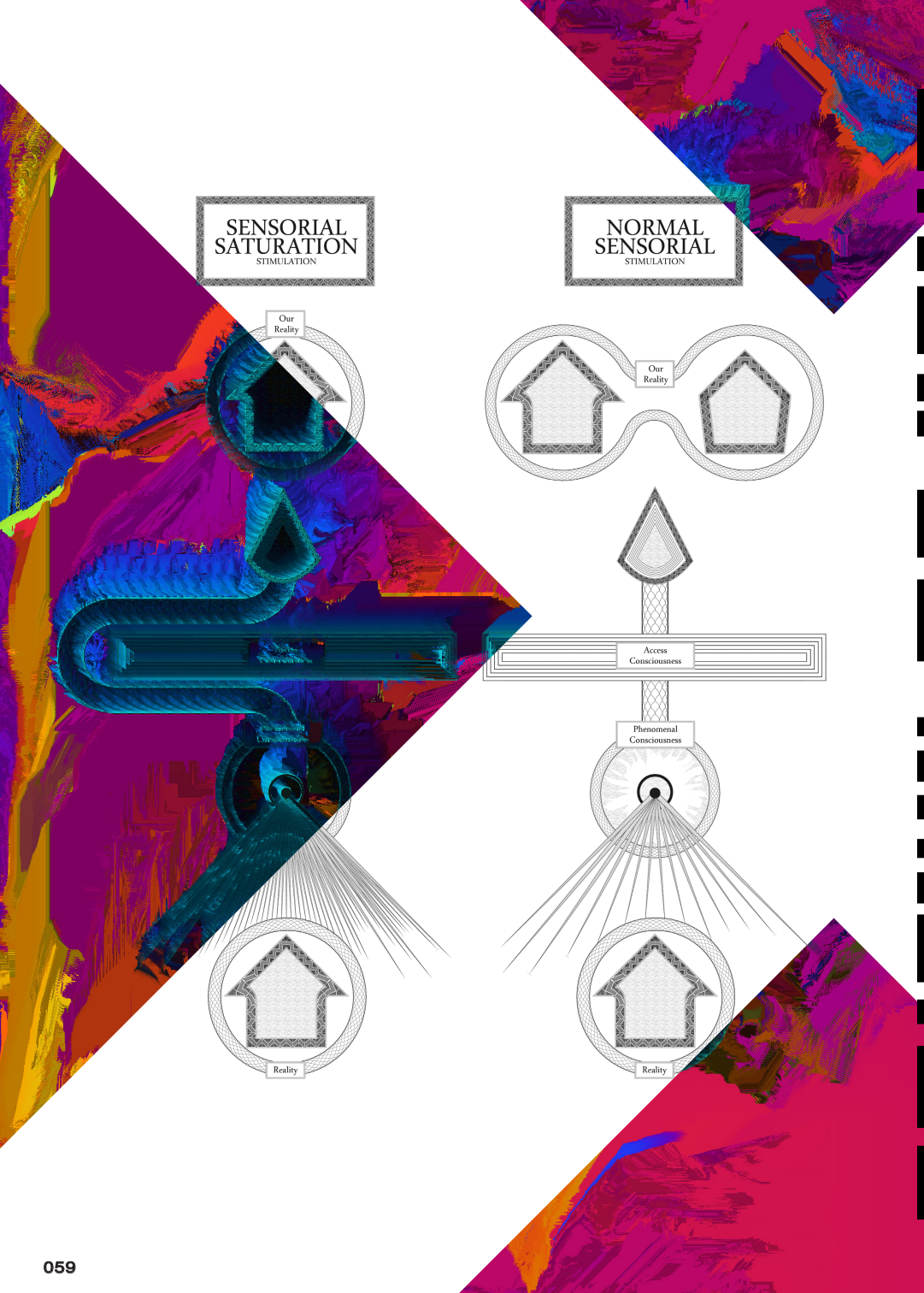
We can approach this notion with the Coney Island in New York Delirious of Koolhaas, the importance of site is very less low, the most importance is the sensation. The better example in ***"Delirious New York"*** of *Rem Koolhaas* is the ***Leap Frog Railroad***[3], the most important in the attraction, phenomenal architecture is not the color the design of railcar or the landscape, but the moment, the sensation of end, we can have a certainty that there won't be any problems, but the sensations is superior of this certainty. And we can add at this the sociological transmission of fear, more of less inside this ***Leap Frog Railroad*** you are not you but a global group with a average of fear of the group. This global sensation on a short moment make something we can named a saturation of stimulation, and provokes a incapacity of the ***access consciousness*** to understand the architecture by comparison. When we are in a roller coaster, we don't think about a other roller coaster.

This experience of sensible can be reach when the comparison process liked with the ***access consciousness*** is saturated. We can notably talk about the description rich in a sensory vocabulary of *Walter Benjamin* on ***"on Hashish"***, notably in ***"Hashish in Marseille"***, whose senses alternate between a phenomenal vision of the world and a tool of suffering on his being because of what the modernist society created as a ***stimulus***[4]. He describes it

2 ***Habitus*** - For Pierre Bourdieu, it is the social rule linking to a capital that will determine which social group one can come to. The habitus is a rule that can be learned either innately or by learning from a defined capital within a group.

3 ***Leap Frog Railroad*** - an attraction of the coney island dreamland of 1904, which has the peculiarity of being, a roller coaster ride where two trains on the same rail almost collide and are avoided by a system of rails' elevation.

4 ***Stimulus*** - Excitation of a sense (view, odora...) in a natural or artificial way.

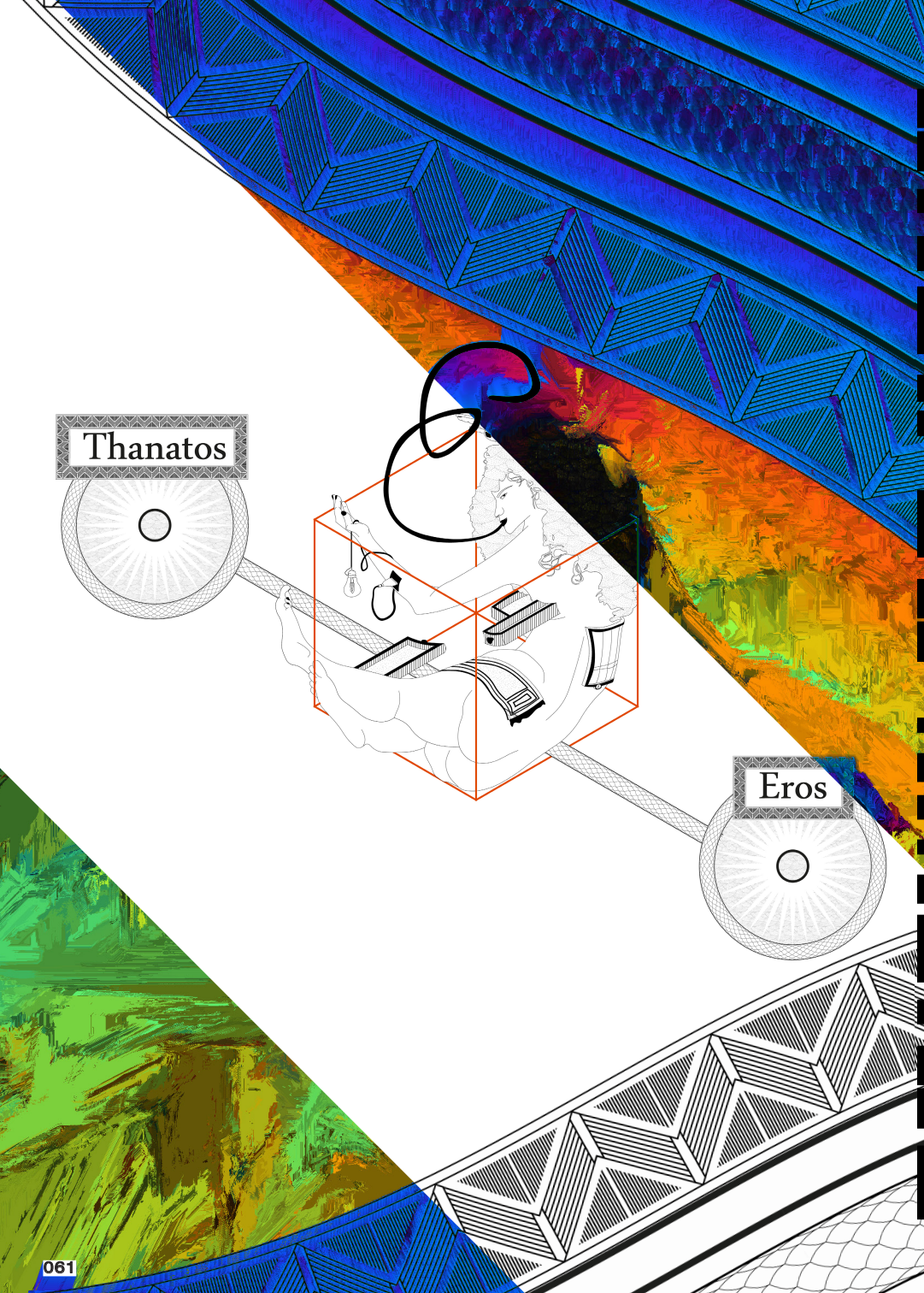

SENSORIAL SATURATION
STIMULATION
Our Reality
Reality
NORMAL SENSORIAL
STIMULATION
Our Reality
Access Consciousness
Phenomenal Consciousness
Reality

as a romantic "***état de surprise***"[5] transcending the dialectic, a profane illusion of reality. This state of consciousness is not only a sensory illusion of reality, but also the willingness of dialectic of rebuild the world in an integrated way in this "état de surprise", an alternation of the dialectic. The described "***état de surprise***" defines an undefined temporarily which must not be understood in order to stay in this state of alteration of consciousness, the integrated understanding of this "***état de surprise***" would remove the difference that exists between the incoherence of this state and what a reality is for us. What is important when we come back to our ***Leap Frog Railroad***, the strength of this object in the alliteration of the dialectic by the new and totally unexpected situation, comes from the fact that we will possibly get crushed and from the fact of going fast in an extremely short temporarily in a society that in itself does not admit it. This will therefore make us see the architecture of this place not as a lambat train in which we will understand the object by comparison, but as another object, a reality distinct from what is phenomenally felt and for us visually true. We can therefore describe its phenomenal architecture as a temporal singularity point of a will to distort a reality, by a radical and transhistorical reality that we associate with *Sigmund Freud's* ***Thanatos***[6] (***Death drive***), of appeasement of our own constraints, by temporary forgetting in a timeless perspective in order to attain the pleasure. The pleasure that is the necessary dualistic at the impulse of ***Thanatos***, by the ***Eros***[7] (***life drive***).

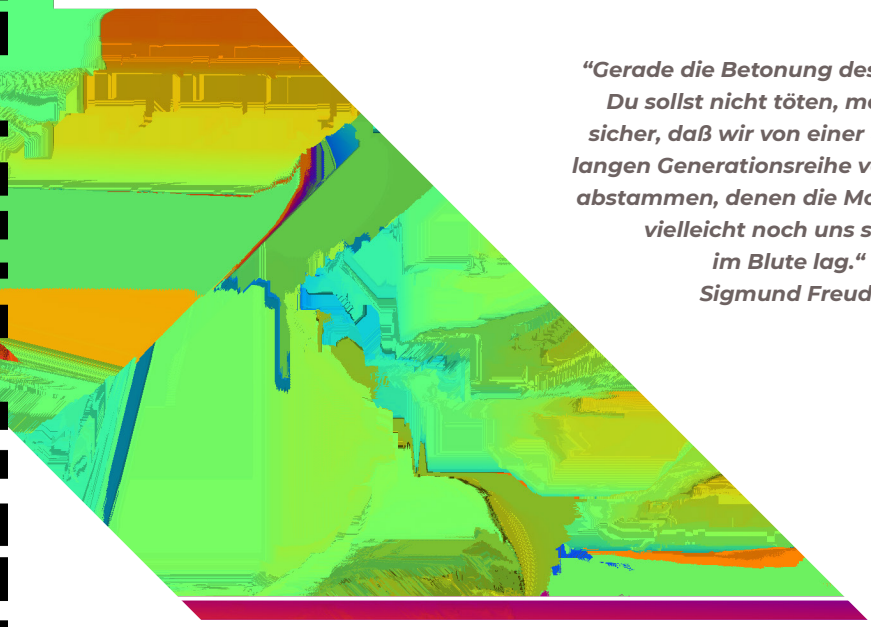
5 ***Etat de surprise*** - is in a state of surprise about something.

6 ***Thanatos or Death drive*** - A very complicated concept, Sigmund Freud shows a duality of primitive necessity the Thanatos and the Eros drive death and life. The death drive consists in knowing the limit of death in order to better understand and enjoy in the life drive. This death drive is expressed by the will to destroy or self-destruct in a physical or mental way (wars, drug...) But always in a will to be able to return to the state of life and therefore to enjoy in the Eros. It is important to note in relation to this concept that Arthur Schopenhauer had a great influence on Sigmund Freud. As Arthur Schopenhauer says, every human being is forced to die in a certain absuldity of life. Life which is completed by the need to leave a mark and enjoy at the inside this latter by the Eros life drive, but that one can only understand in the Thanatos the death drive.

7 ***Eros or Life drive*** - Eros can only be understood by the Thanatos, it is the joy in the drive of life, an unconscious act of concervation against the human condition and the need to death.

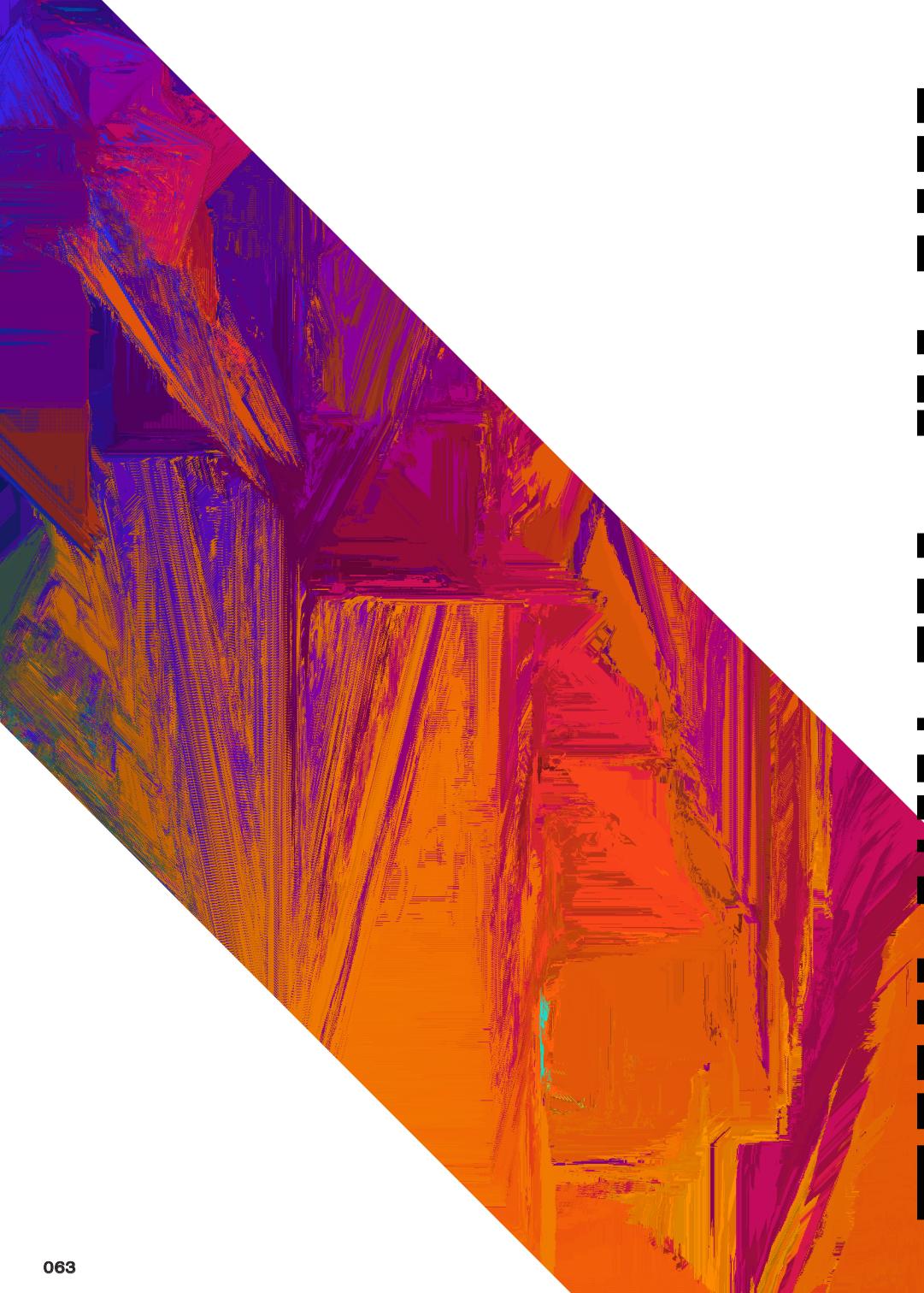

Thanatos
Eros

To say it differently and to explain the link with *Sigmund Freud's* ***Thanatos*** the moment of possible self-destruction (forgetting constraints, risk of death, destruction of the other) provoked by a phenomenal architecture, provokes a comprehension of the limit of the human's condition and possibly a pushing back of this limit, provoking a domination on the temporal condition of the self and the generatic nature of this limit. As said before, this act within architecture can be provoked by several very distant elements but always requires a certain forgetting of the consciousness in a temporal way. What we can say is that phenomenological architecture responds to a man's impulsive need. This explains an important thing about the beauty of the 20th century's architecture, which can be found on the Tabula Rasa of the destruction of war, the need for ***Thanatos*** provokes a dualistic excitation of ***Eros***, therefore a ***Thanatos*** of great scale allowing ***Eros*** and ***Libido***$_8$ to explode even more strongly.



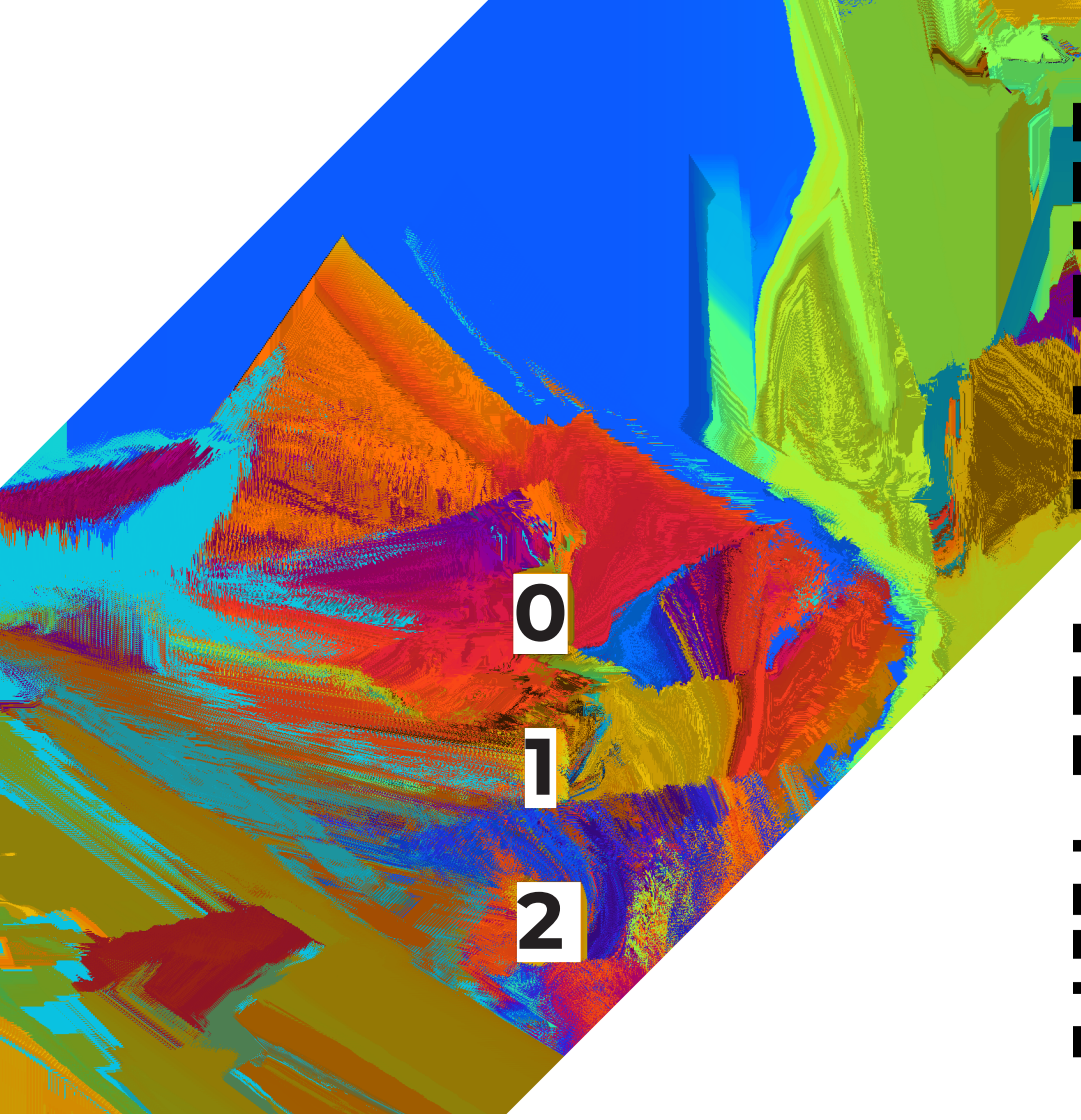
"Gerade die Betonung des Gebotes: Du sollst nicht töten, macht uns sicher, daß wir von einer unendlich langen Generationsreihe von Mördern abstammen, denen die Mordlust, wie vielleicht noch uns selbst, im Blute lag."
Sigmund Freud

8 ***Libido*** - The drive transcription of the Eros is very much linked at first to the sexuality of the libido. That we can understand even better in the intellectual relationship between Arthur Schopenhauer and Sigmund Freud, as a biological necessity. So it doesn't stop only at sexuality for Sigmund Freud, it understands, it is more exactly the energy of self-concervation in a biological, instinctive and primary sense.



In the relation between Functionalism and Formalism architecture as a response to human needs and conditions, what is the relational shema? What influences what? and how does it evolve?




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JESTER

As we have seen before, formalism, and in particular the question of ornamentation, is subject to a double necessity for the artist as a medium to prolong the temporal ***condition of human*** and as a cutural capital. It is important to come back to the capital in order to understand its primitive utility. It is important to remember that the ornamental as ***cultural capital*** and therefore as an act of architectural art has always come from a defined social group and that its purpose is to establish its vision of a cultural captain, as can be seen in many architectural debates and in notably at the end of the 19th century with the pro ornamental (art and craft and other movement coming from ***Ruskinianism***[1]) and modernist industrial architecture. The aim in itself is not to say that one is right in this debate, but that the other is wrong in order to valorize an ideological capital. Thus the formal choice is not only linked to a vertical social elevation but to a defined ideology in order to elevate the social capital of a defined group, and therefore, by logic itself. Tell me what is the formality of your Logis and I'll tell you in what is your ideological conflict. This refers to a double conflict in a first time to elevate our social group by an ideological conflict, but also to be different inside the defined social group. A case rather rich of meaning are the cities of Tuscany and in particular the city of ***San Geminiano***[2] in Italy, the aim is inside this group defined by its walls is to show a superi-

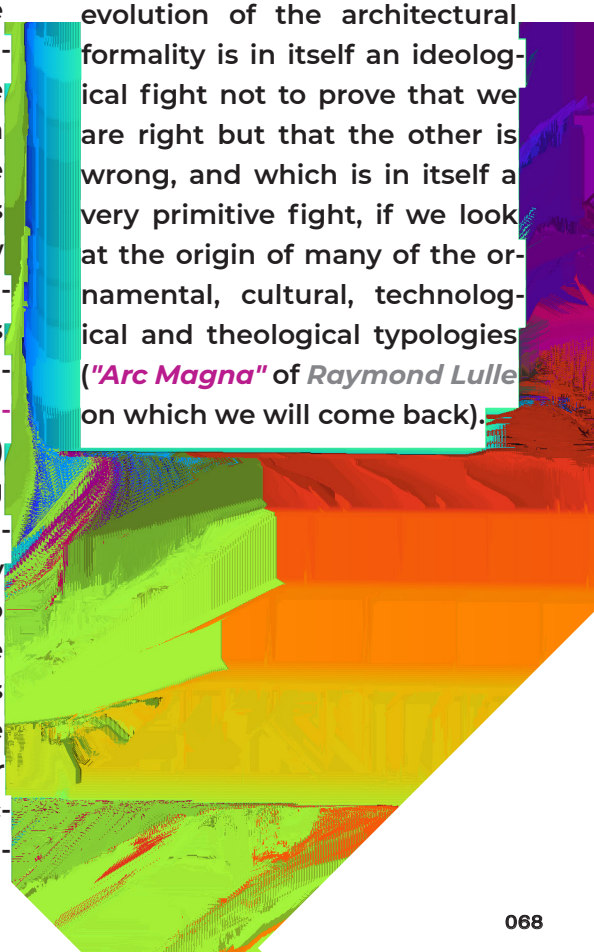
1 ***Ruskinianism*** - John Ruskin saw ornament as a very important element of architecture, an act of elevation of a community of craftsmen to God.

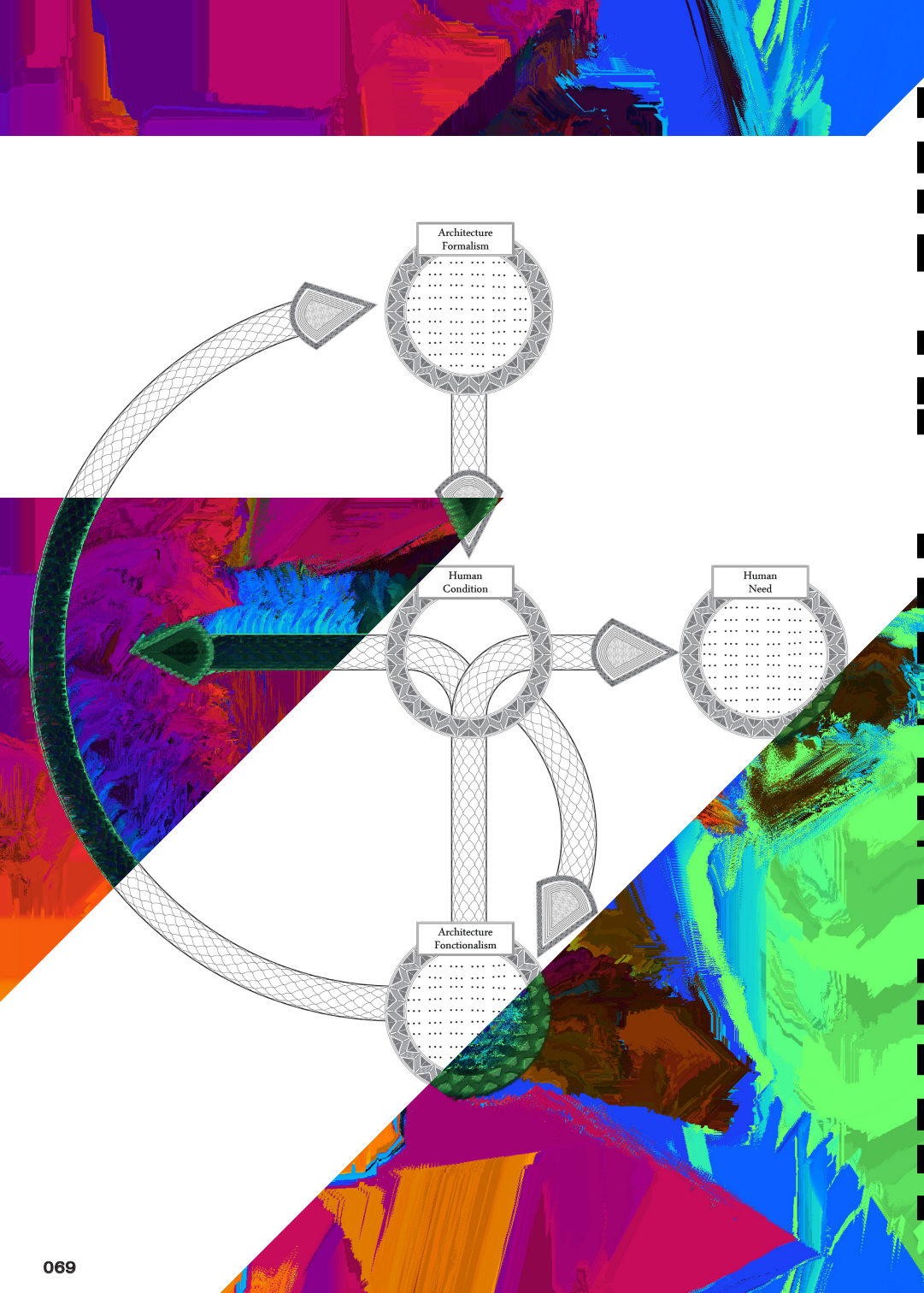
2 ***San Geminiano*** - Italian city very influenced by the Italian and in particular Tuscan competition to know who will have the biggest tower of the region.


SAN GIMIGNANO
Tuscany

ority on the ***territory*** by the size and number of towers, but intra muros shows that our tower is ideologically superior by the size to the other towers. So, to say it otherwise, to identify oneself by identifying oneself with a group to which one doesn't want to be identified anymore to identify oneself by oneself.

And as we said before, the definition is not limited to the human but also to the inanimate (city, town, country), we can see this in the evolution of the cities' notably with the bigness, the great exhibitions before the great wars and now the sports competitions that require the creation of complexes with an almost superfluous design (Pekin stadium and swiming pool or ***stadium of Sotchi***) which identify the city as being associated to a cultural, technological and therefore socially strong group that we wish to be dissociated from. What if we complicate the thing becomes paradoxical, as we have said the aim is not to be right with our ideology, expressed by architectural ***artifacts***, but that the other is wrong, therefore the need for superfluous formality, is an aim to be ideologically different by saying you are more wrong than I am. So what amounts to saying the ideology that our building shows is wrong but it is important for me and for you that you believe that I am more right than you are to make my capital stronger and therefore our group will be stronger. So what we can say is that the evolution of the architectural formality is in itself an ideological fight not to prove that we are right but that the other is wrong, and which is in itself a very primitive fight, if we look at the origin of many of the ornamental, cultural, technological and theological typologies (***"Arc Magna"*** of *Raymond Lulle* on which we will come back).




Architecture
Formalism
Human
Condition
Human
Need
Architecture
Fonctionalism

This comes back to saying in everything we have said on the question of functionalism as a necessary response to the human condition formed by an ideology, which itself is defined (in part) in the contest of cultural and therefore formal capital that searches to install a certain ideological truth. Thus the formal defines the condition and therefore the necessity that defines the functional. This qualifies architectural formalism as, on the one side, an architectural necessity linked to the passing of a temporal condition, but above all in the evolution of what is for the habitant a medium to express and establish an ideology, therefore a concept to the human condition. Therefore any formal aim has the necessity and the will to modify the representation of the world and therefore the condition of man in order to establish a different functional typology. A very simple example is every religious building has as a aim by the ornaments to establish an ideology and therefore to establish a functionalism within the Logis by a theological condition.

But we can relativize this proposition with the observation that *Jean-François Lyotard* makes in *"Driftwork"*. Indeed the formal question of art is in a perspective of suppression of its ideological capital, in the sense that it no longer claims an ideology in itself but a purely economic capital. The fact is notably due for *Jean-François Lyotard* to a transformation of ideological art into *jester art*[3] after the will to recognize the artistic recognition of architecture, notably due to the post-modernist student movement (May 68, *AUA*[4], *UNO*[5], Superstudio, Archizoom, *SDS*[6], Archigram, pop art). To simplify, the will was to redefine the teaching of art, and in particular art, and for exention to define art in the society, but in fact the position of architecture as art of architecture

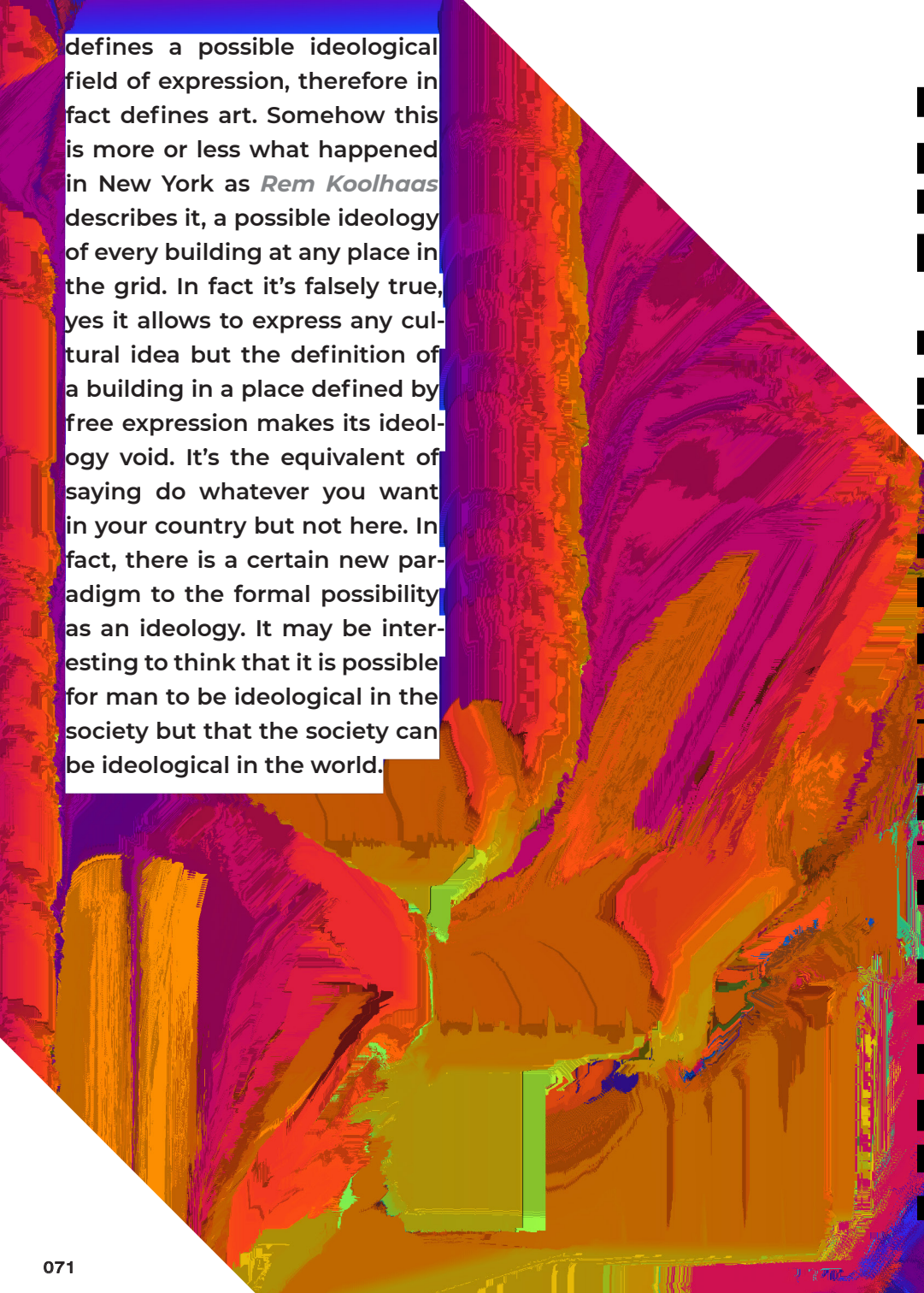
3 ***Jester art*** - For Jean-François Lyotard, art that has lost its ideological notion.

4 ***AUA*** - Atelier d'urbanisme et d'architecture, Parisian modern architecture group.

5 ***UNO*** - Parisian teaching group of architecture post-May 68 at the UP7 and UP8.

6 ***SDS*** - Sozialistische Deutsche Studentenbund, german student political group

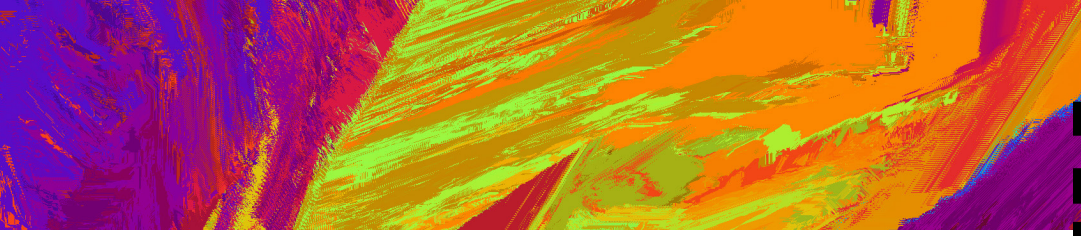
defines a possible ideological field of expression, therefore in fact defines art. Somehow this is more or less what happened in New York as *Rem Koolhaas* describes it, a possible ideology of every building at any place in the grid. In fact it's falsely true, yes it allows to express any cultural idea but the definition of a building in a place defined by free expression makes its ideology void. It's the equivalent of saying do whatever you want in your country but not here. In fact, there is a certain new paradigm to the formal possibility as an ideology. It may be interesting to think that it is possible for man to be ideological in the society but that the society can be ideological in the world.



ABSTRACT

REVOLT

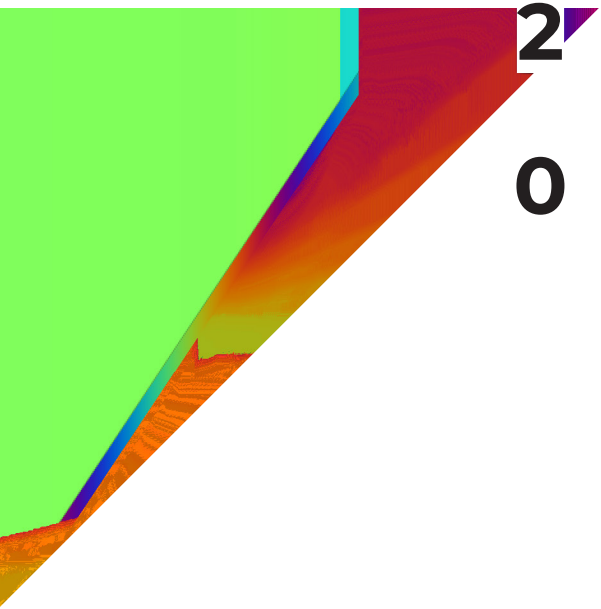
If architecture responds to a human drive, how is the relationship of the application of the drive to the territory formed and what is the form of the human drive as a drive for architecture?

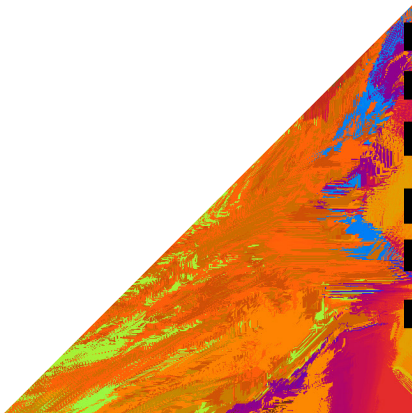


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REVOLT

To come back to the architectural ***Thanatos***, it is good to say that in the ***Freudian*** lexicon of drives, the ***Thanatos*** is necessarily completed by the ***Eros***, which is the space of the ***lifes drives***[1], and which has as its basis, the primitive incestuous repression of the concept of the ***Oedipian drive***[2], which for ***Sigmund Freud*** is the fundamental origin of all vital drives, and in particular, sexual drives. Transhistorical universal evil that ***Gilles Deleuze and Félix Guattari***, in the "Anti-Oedipus", desacralized his position as a primary hierarchy of the drives connection on a hierarchical network, for a set of impulses which is no longer hierarchy but rather interconnected in a free way. And in particular for him this set of drives is linked to social concepts that he resumes as an always revolutionary drive, in particular with regard to a political context. So to say it with another word an ideological impulse will (therefore in contraction), which is therefore a proper reality in contraction with a ***Genius Loci***.

Thus we can qualify the process of evolution of the architectural act as two necessities linking by their existential duality. In a first time the necessity of the architectural ***Thanatos*** which is the will of domination to the temporal human condition, the phenomenal architecture and in a second time the architectural ***Eros*** which is the will of domination of the ***Genius Loci***, the creative and evolutionary process of the functional and formative architecture as the will to define and redefine the ***Genius Loci*** and the condition by the ideology and thus the necessities. This amounts to saying an important

1 ***Lifes Drives*** - one can summarize as of what composes the drives of the Eros, in particular the sexual drive, and which one as genesis since childhood for Sigmund Freud the drive the oedipal drive.

2 ***Oedipian Drive*** - the original evil in the drives is the oedipal or incestual repression. It is symbolized as the need of male model therefore to want to be like his father and therefore love his mother, which has to continue from a will or hatred towards the father as a character that we want to replace.

DRIVES



thing, especially with regard to the temporal continuity of the ideology by the art of *Arthur Schopenhauer*, the process of the past ideology (that of man) that exists in the ***artifact*** is a process that comes in a more or less high contraction with the ***Genius Loci***, as we have already said, but this contradiction is also the footprint of the drives, which through the architectural act gave a post-pulsive nature to the ***artifact***.

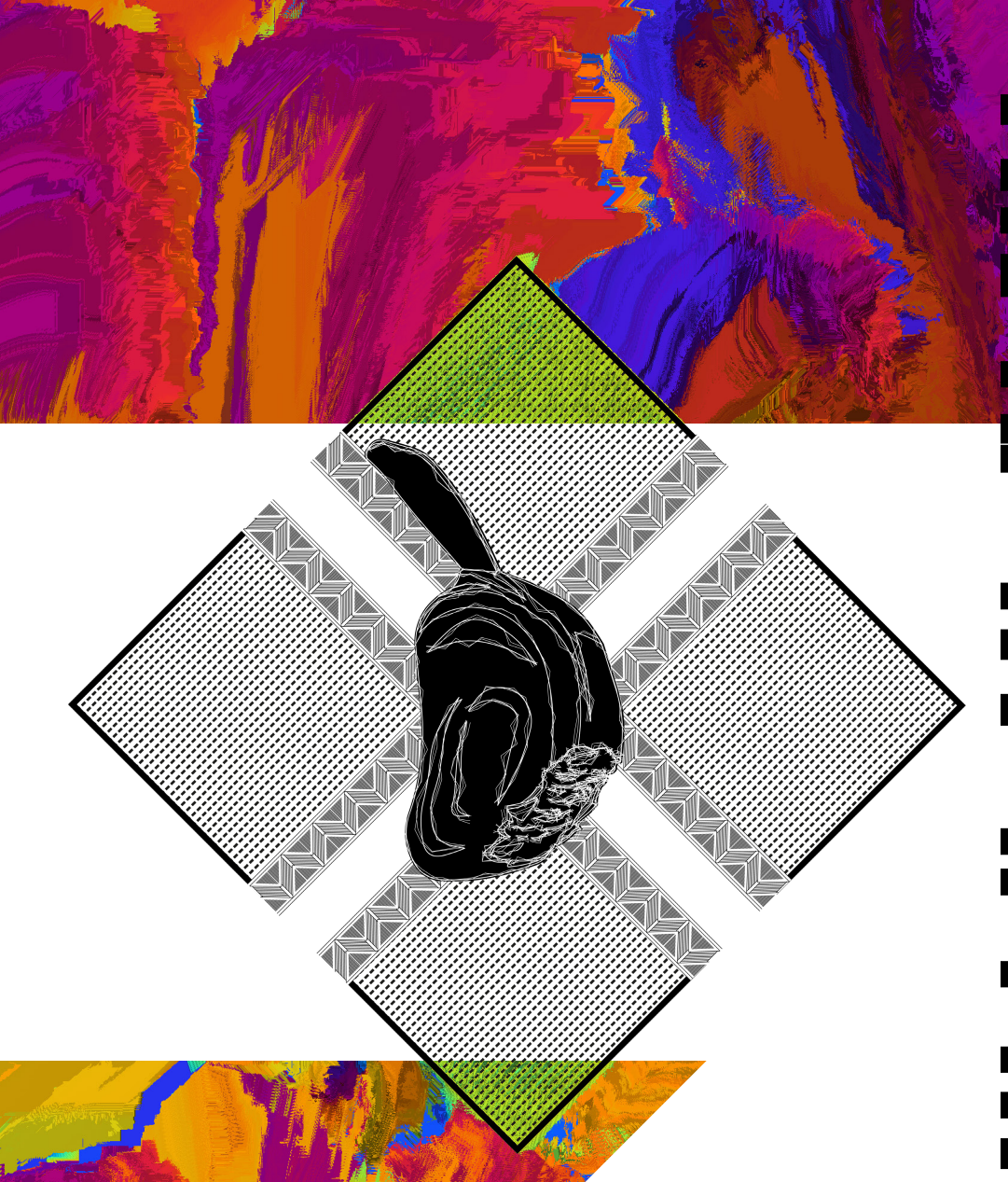
"Une des raison de l'art et de la pensé c'est une certain honte d'etre un homme."
Gille Deleuze

To resume, the architect crystallized his drives within a building that will be in contradiction with the ***Genius Loci***, contradiction that will be temporally linked to the life of the artfact. The ***artifact*** thus becomes the footprint of the drives of the architect's unconscious, the ***Deleuzian desiring machine***[3], not in the sense that it is given as a post humanist, but as a point in a certain temporarily that will be in contraction with the ideological structure in movement the city and more exactaly the ***striated space***[4] (***Polis***[5]) for *Gilles Deleuze and Félix Guattari*.

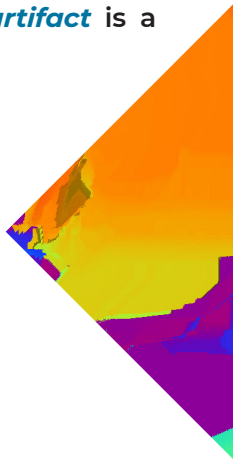
3 ***Deleuzian desiring machine*** - it is in a way the name that Gille Deleuze and Félix Guattari gives as name to the unconscious. It is in opposition to Sigmund Freud not a theatre in the meaning of beginning as axiomatic evils of everything, but more a set of complex evils with regard to the social condition.

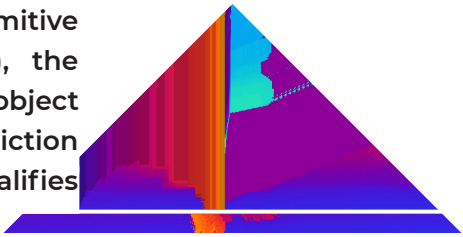
4 ***Striated space*** - In the reading of Gille Deleuze and Félix Guattari, it is about what to oppose the desiring machine, a social condition that the drive must fight. In the Gille Deleuze and Félix Guattari reading in particular in "Nomadology and War Machine" book (or Chapter of Mille-plateau for French distribution) the word takes a very urbanistic and territorial meaning.

5 ***Polis*** - Greek word to means the city, Gille Deleuze and Félix Guattari uses this word to describe the striated space.



In 1965 *Claes Oldenburg*'s response to this, in New York at the intersection of Canal Street and Broadway, was that the ideology of this "anti-monument" was to enter into contraction with the ***Genius Loci*** of that modernist era, moving in a ***striated space*** (***Polis***) and at war with Vietnam. And through the "anti-monument" it is no longer the impulsive "I" (*Claes Oldengburg*) but the post-drives " It" (the ***artifact***) which is the contraction with the ideological network of the city in a political way through the contradiction to the ideology of war (Vietnam). But also to return to *Gilles Deleuze and Félix Guattari* this object has for a purpose a resilience towards the ***striated space*** (***Polis***) of the New York grid, in order to complexify it to come back to the primitive ***smooth space***$_6$ (***Omno***$_7$), the ***nomadic space***$_8$. This object thus enters in contradiction with what Deleuze qualifies as the state apparatus, or the organism defining the grid of the living, that the contraction by the ***war machine*** that is the "anti-monument" wants to destroy by destroying the grid. Although this example of ***artifact*** is in a radical ideological position, it is important to note that every ***artifact*** is in itself infused with this revolutionary will, as an footprint of the ***Eros*** on the process and therefore of the ***artifact***. Thus every ***artifact*** is a ***war machine***$_9$.



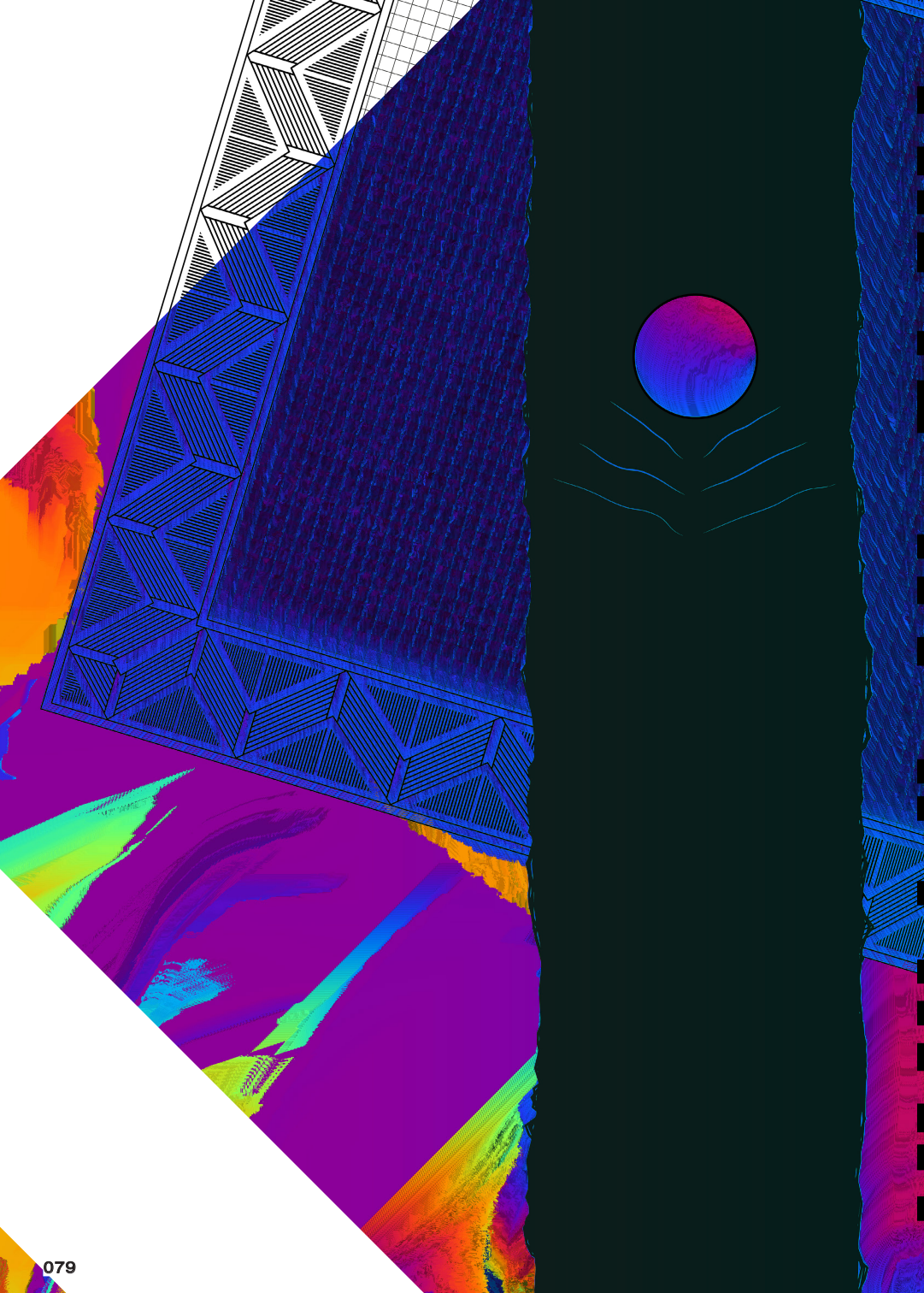


6 ***Smooth Space*** - It is what opposes the Polis as a space that leaves the ideology of an entity that wants to manifest itself.

7 ***Omno*** - Greek word to means all, Gille Deleuze and Félix Guattari uses this word to describe the smooth space.

8 ***Nomadic Space*** - It is the physical concretization of what is the smooth space.

9 ***War Machine*** - It is the tool of transformation or appropriation of a space, object or ideology from a given desiring machine to another ideology (of another desiring machine).



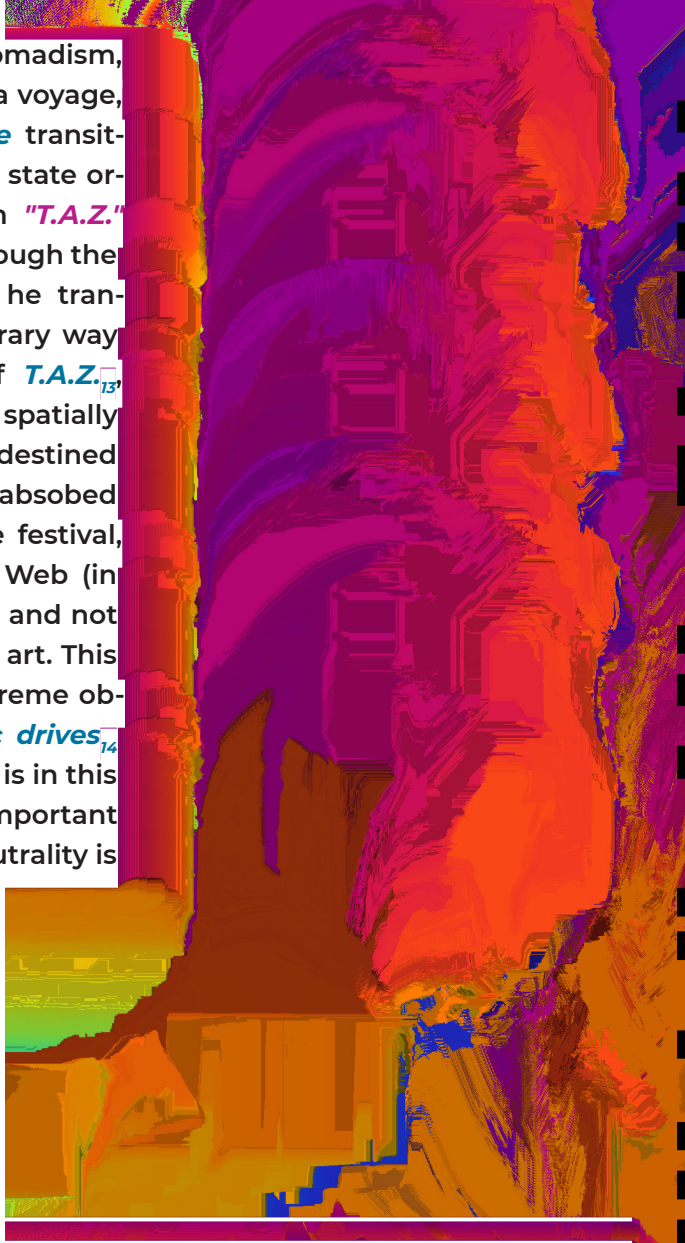
For deleuze it is important to note that this ideological creativity is not limited to art as a contemporary definition, but for how i understand *Gilles Deleuze and Félix Guattari* rather to the Latin definition of art as ***Ars***[10], as a process that creates a physical object or not, therefore any philosophical, theological, scientific, mathematical, artistic or ***artifact*** concept is art. This comes back to say an important thing is that from the point of view of the relation to the condition as a revolution in front of the latter, formalism and architectural functionalism are the two sides of the same piece.

From a human point of view (as a contemporary man) it is good to ask oneself the nature of this object to which one is opposed. For *Gilles Deleuze and Félix Guattari*, it is a question in the general terms of the state as a double-edged sword, reuniting but aligning in which a necessity exists to liberate oneself in order to become or re-become a nomadic man. It is at this point that *Hakim Bey* joins *Gilles Deleuze and Félix Guattari* and in particular in the important state apparatus, which in our time takes on an even more important position. *Hakim Bey* qualifies the problem as the ***finitude of maps***[11], he defines this observation as the disappearance of free space on earth, to say it in a more Deleuzian language for *Hakim Bey* all space has become ***Polis*** (***striated space***), there is no more ***smooth space*** (***Omno***) (***nomadic space*** or without genius loci). This implies that even in a space condition it's impossible to not be in contradiction with the ***Polis***, Bey goes even deeper into this concept of impossibility by even qualifying the immaterial (the net as internet) as the structure of the ***striated space*** (***Polis***). For *Hakim Bey* and *Gilles Deleuze and Félix Guattari* the will to everything is to be in contradiction and thus to liberate himself from this dic-

10 ***Ars*** - Latin word for Art, different from the word art used in the modern age, it does not only designate the artistic field, but also any creative field, therefore physical, scientific, theological,....

11 ***Finitude of Maps*** - it is an observation of Hakim Bey which stipulates that no space not claimed by a state exists since the beginning of the modern era.

tatorial structure by nomadism, not in the meaning of a voyage, but as a ***war machine*** transiting the network of the state organism. *Hakim Bey* in ***"T.A.Z."*** imagines it notably through the ***pirate ideology***[12] that he transcribes in a contemporary way under the concept of ***T.A.Z.***[13], an undefined object, spatially and temporally but destined to be destroyed and absobed by the state, it can be festival, community urbanism, Web (in the sense of a network and not necessarily internet) or art. This ***T.A.Z.*** is in itself an extreme object, but this ***nomadic drives***[14] exists in any ***artifact***. It is in this statement that it is important to ask ourselves if a neutrality is possible.



12 ***Pirate Ideology*** - the pirate myth, is a myth of the will of an egalitarian society which is opposed to the state within a smooth space as the sea for Hakim Bey.

13 ***T. A. Z*** - Temporal autonomous zone. This is a complicated thing to describe because Hakim Bey in his book "T.A.Z." aims to never concretely define what T.A.Z. is. But we can qualify it as a given object that has the vocation to oppose to a given genius loci, in a temporary way because its finality is to disappear.

14 ***Nomadic Drives*** - the will for man to become nomadic again by drive contradiction with regard to the state organism.

ABSTRACT

STATE

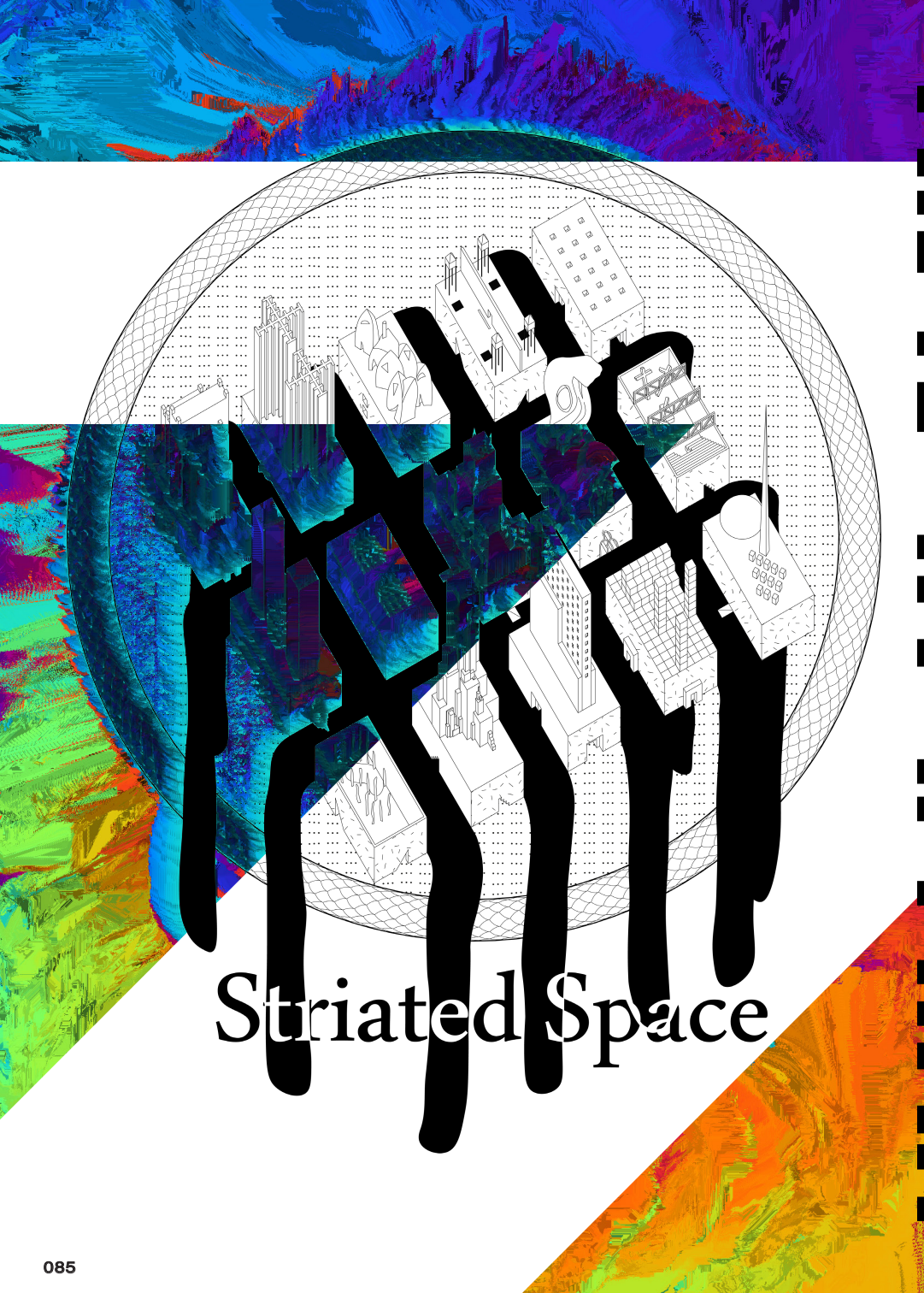
What is the territory on which is applied the drive? In what way and for what reason there is confrontation between the terrestrial as a state ideology and the desire of the human as a revolt on this territory?


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STATE

As we have said, all *artifact* so revolutionary ideology has vocation to become subject of the state, it is good then to ask ourselves in what all processes have vocation to be transformed and by what way? And therefore the nature of this form of state as an accumulation of absorbed ideology. In the functioning of the *Hippodamian* plan of the structure of the New York state organism described by *Rem Koolhaas* in "Delirious New York" we can see the extreme functioning of the state's *war machine* absorbing the unconscious imprints of the *artifacts* in the *striated space*. And notably in what Koolhaas describes as the Clidoridian appendix of New York Coney Island, which is in itself the laboratory of the *desiring machine*, as the place of the imprints of the architectural *Eros* impulses to be absorbed into the Manathanian state apparatus. It is within this process that all the revolutionary artistic concepts will be walled up in the grid, as a possible expression of their ideology in a space defined by urbanism, or more exactly for New York of the *law of 1916*[1]. It is also important to remember that this accumulation by spatial storage in boxes takes place on the XY grid as well as in the case of New York in the Z vertical axis of the skyscraper as a free space that can host an ideology, especially with regard to the spatial implication of the *Koolhaasian* architectural lobotamia. Therefore, we can qualify this space as an ideological structure absobed by the state not as a unique object, but as an informal grouping of ob-

1 ***Law of 1916*** - 1916 Zoning Resolution, it is a law governing Manatinian urbanism, in particular on a question of heights, but is also associated with the hippodamian plan. Although this law is a cult law in New York, the definition of height in the city has also appeared in many cities (and absolutely not only in North America) and is now a standard in many cities around the world.


Striated Space

jects that in the ideological battle of the absorption of ***artifacts*** and thus ***desiring machine*** will guess a truth to each of the ideological questions that define the societal condition, to which the future ***desiring machine*** will have to confront itself.

It is obvious to say that New York is a specific case, given its ***Hippodamian*** plan and its ***law of 1916***, but this process also exists in all urban planning, especially in the great exhibitions of the 19th and 20th centuries in europpean city, which had a goal exactly similar to the one that Coney Island proposes, an architectural ***Thanatos*** and an architectural ***Eros*** to the city, that is to say a domination of the temporal condition and a domination of the social condition. But also it is good to remember that other an evenemential aspect of the great exhibitions for a long time in Paris (so in urbanism that we could qualify as historical), we also had its powerful machine desiring in particular in the Parisian parks the ***Promenades aeriennes du parc de Belleville***[2] or the ***fair of the park Monceau***[3] ... which ended up in the same way that coney isalent was absorbed by the state orgenism. And Currently certain Parisian space keeps this aspect, la petite ceinture, the innumerable squate like "les frigos" of Paris[4] or the "***tour Paris 13***"[5] that one begins to intergret to the ***striated space*** by rehabilitating them under the name of "friche ur-

2 ***Promenades aeriennes du parc de Belleville*** - The first roller coaster, it is one of the major expressions of a fair in Parisian parks, it is also important to note something else, especially with regard to the fair of the park Monceau, which by difference to the latter is an architecture before the French revolution.

3 ***Fair of the park Monceau*** - This fair is the archetype of the post-revolutionary French Parisian fair that saw the birth of the Parisian nightlife culture. To summarize this important notion regarding the French revolution, it is necessary to remember that during the revolution a lot of large spaces were expropriated from the nobility, so it was served and reappropriated by the culture of leisure. After the French revolution of 1848, the garden was redefined with the arrival of concrete, thus the Buttes Chausson is one of the most exemplary Parisian examples.

4 ***Les frigos of Paris*** - Old railroad refrigerated warehouse of the SNCF, which has long been claimed by a group of artists.

5 ***La Tour Paris 13*** - It is a project of 108 graffiti artists in April 2014 in a Parisian building that took place for 1 month before the demolition planned to be artistically reappropriated. This work is in itself very close to the work of Gordon Matta-Clark, Detail End which was an urban atistic work in the old building that was replaced by the Pompidou Center.

baine" like the ***point ephémere***[6], the "***Centquatre-Paris***"[7]. Something that in a certain way reflects the temporarily of the artfact in a given state and the ***potential*** for assimilation of the latter into the urbanstic grid.

The aim is to frame his ideology within a closed escape, thus framing it in the literal and metaphorical sense within the grid of the ***striated space***. Which is as said earlier and as defined by *Jean-François Lyotard* in ***"Driftwork"*** with the jester-isasion of art, in particular with May 68, but extensible to all transformations of the machine desiring to the object of the strident space, the concept that defines the framing of art in a spatial condition, an act that makes lost the revolutionary notion of the ***artifact***, it becomes a fragment, a work of art of the past. For *Jean-François Lyotard*, an architectural example of this fact is the "***Double negative***"[8] of *Michael Heizer*, who although the revoluntary impulse is present, *Michael Heizer* decided to enter the space of the grid before even being revoluntary impulse by buying a parcel of land regretfully in Nevada and thus lost part of the revolutionary legitimacy of his act, and now framed as a work of art at the MoCA, is more than a funny trace of the past. And to join the *Sigmund Freud* and *Gilles Deleuze and Félix Guattari* lexicon we thus return to a situation where the drive necessities of the ***Eros*** in an ideological will is as a necessity for the state organism to be rationalized in the sense of understanding what it involves and to be reduced in order to avoid that the dominant capital be affected too much in this evolution will of the human condition.

6 ***Point ephémere*** - Old warehouse and reception point of Parisian merchants on the Canal Saint-Martin which was retransformed into a two-building a fire station and a nightclub and bar..

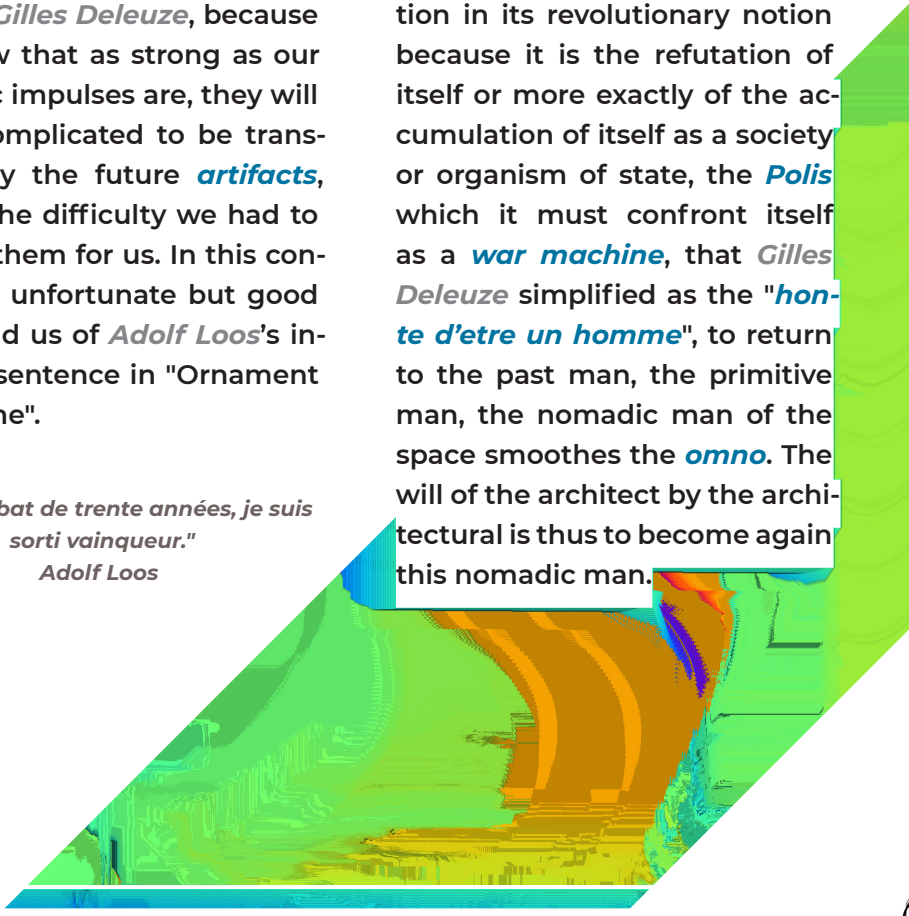
7 ***Centquatre-Paris*** - Old center of the Parisian pumps that has been transformed from a squate to an art center.

8 ***Double negative*** - Work of Micheal Heizer in Nevada, the constist in two enormous trench on the side of the mountains.

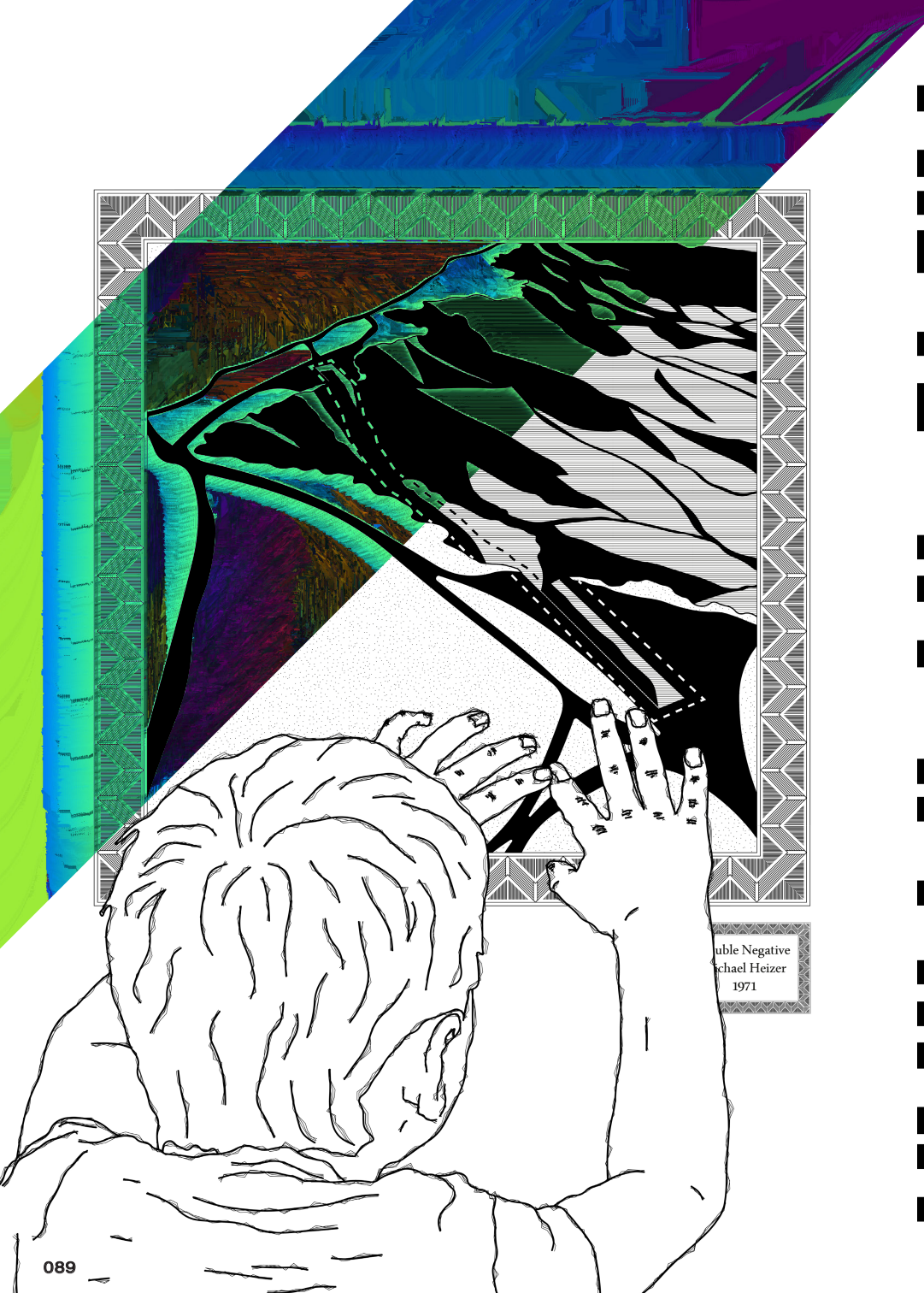
The organism of state is not only the dominant ideology but a set of ideological past, a past condition that must be challenged by the architecture that will itself become the future organism of state. And it is also in this meaning that the concept of ***metanoia*** takes on an important meaning in the famous "***honte d'etre un homme***"[9] of *Gilles Deleuze*, because we know that as strong as our nomadic impulses are, they will be as complicated to be transferred by the future ***artifacts***, as was the difficulty we had to impose them for us. In this context it is unfortunate but good to remind us of *Adolf Loos*'s inductive sentence in "Ornament and Crime".

"D'un combat de trente années, je suis sorti vainqueur."
Adolf Loos

We can therefore see through this reduction of architecture, that we can redefine what human architecture is as a vital pusional struggle against the temporal condition on the one hand, but on the other hand against the social condition, the architectural ***Thanatos*** and the architectural ***Eros***. The ***Eros*** takes an important position in its revolutionary notion because it is the refutation of itself or more exactly of the accumulation of itself as a society or organism of state, the ***Polis*** which it must confront itself as a ***war machine***, that *Gilles Deleuze* simplified as the "***honte d'etre un homme***", to return to the past man, the primitive man, the nomadic man of the space smoothes the ***omno***. The will of the architect by the architectural is thus to become again this nomadic man.



9 ***Honte d'etre un homme*** - The shame of being a man, a philosophical point that Gilles Deleuze qualifies as the reason of art.

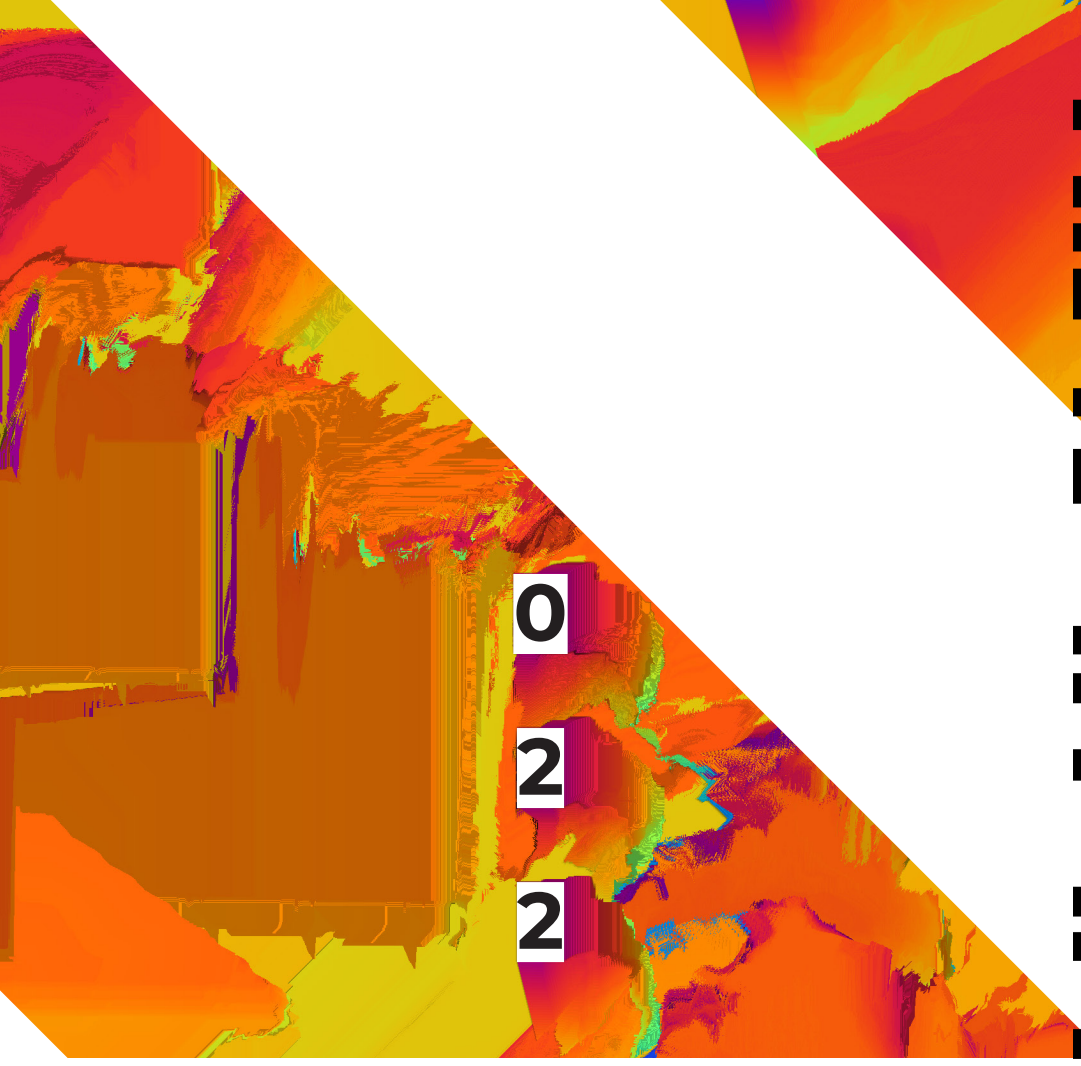


uble Negative
chael Heizer
1971

ABSTRACT

ETERNITY

What does this confrontation between human drive as architecture and territory as an ideological state provoke for both entities ? what is at stake? So what is the link that exists during this confrontation?


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ETERNITY

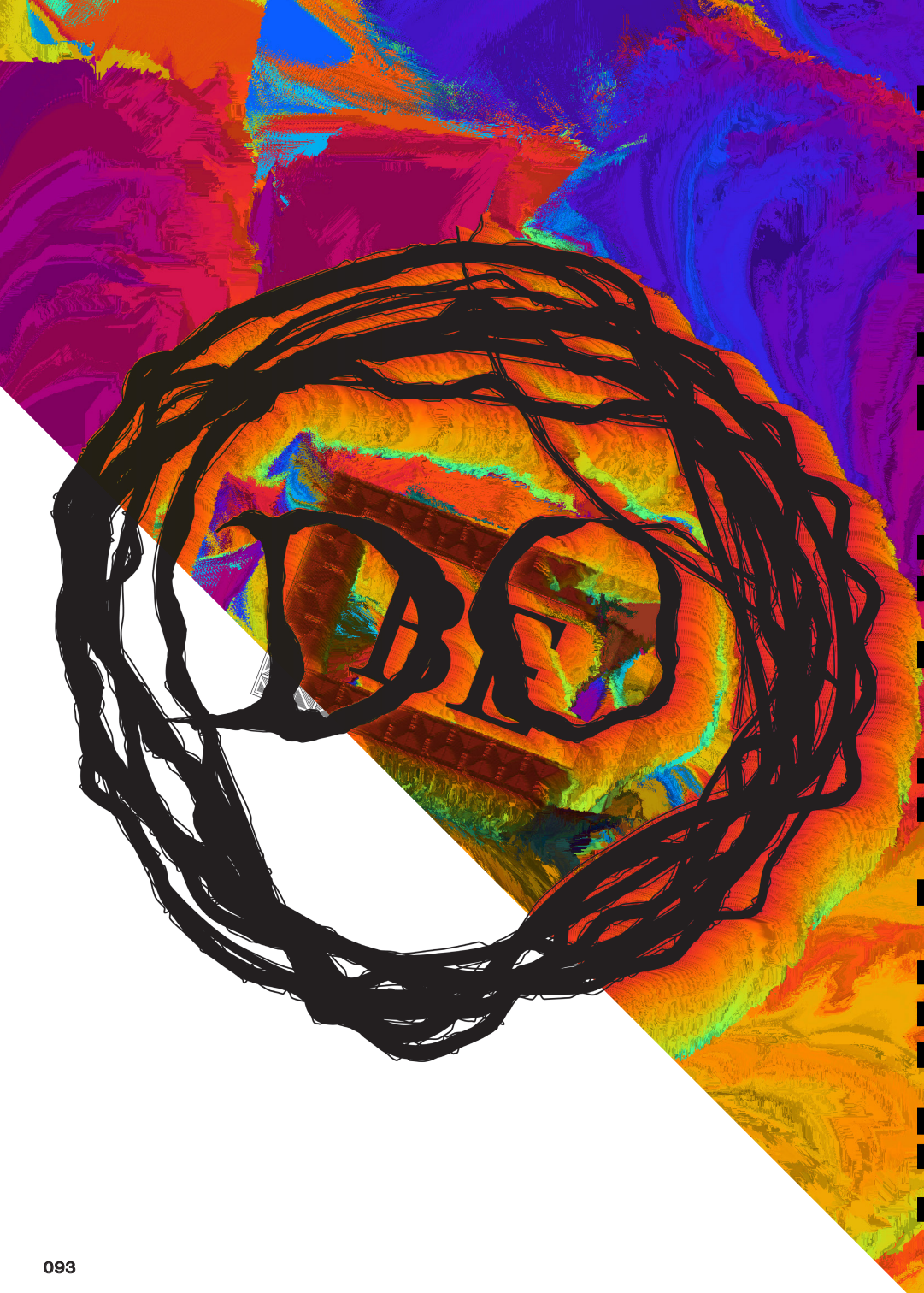
So as we have said to understand the architecture during all this short text one of the most important thing is the relationship between the objects and the evolution of the concepts. It is therefore good to introduce *Alfred North Whitehead*'s ***Process Philosophy***[1] and in particular the question of the ***potential***[2] of objects. In the first place it is important to understand in *Alfred North Whitehead*'s philosophy that objects are not only in ***motion***[3] but are ***motion***. This totally changes the relationship of what architecture is as an ***artifact***, the ***artifact*** is not what is in the sense of a verb to be, but what does in the sense of action, the definition is the action that an object produces on a given context. Another important element that *Alfred North Whitehead* introduces is the question of the ***potential*** of movement, to summarize it the ***potential*** is the set of possibilities before an action or more exactly an ***accident***[4] on a movement takes place. The ***potential*** of a movement is therefore the ***potential*** that several movements or objects have an ***accident*** and therefore what they can provoke with regard to their own ideology. Therefore the existence of their ideologies as a confrontation with another ideology is not in a present but in a possible future. It is in the sense of the definition by the fact: the is is does, that we can say that the ***artifact*** or ***desiring machine*** therefore the present object exists by the definition that the ***artifact*** as movement will be in a future assimilated

1 ***Process Philosophy*** - This typology of philosophy describes the metaphysical reality not as a set of metaphysical atom (or substance). But as a set of flows and changes that by accumulation produce a set of things.

2 ***Potential*** - in the sense of the philosophy of the process what the intersection between two motions can produce. It is the possible future that will retroactively define what the original motions are.

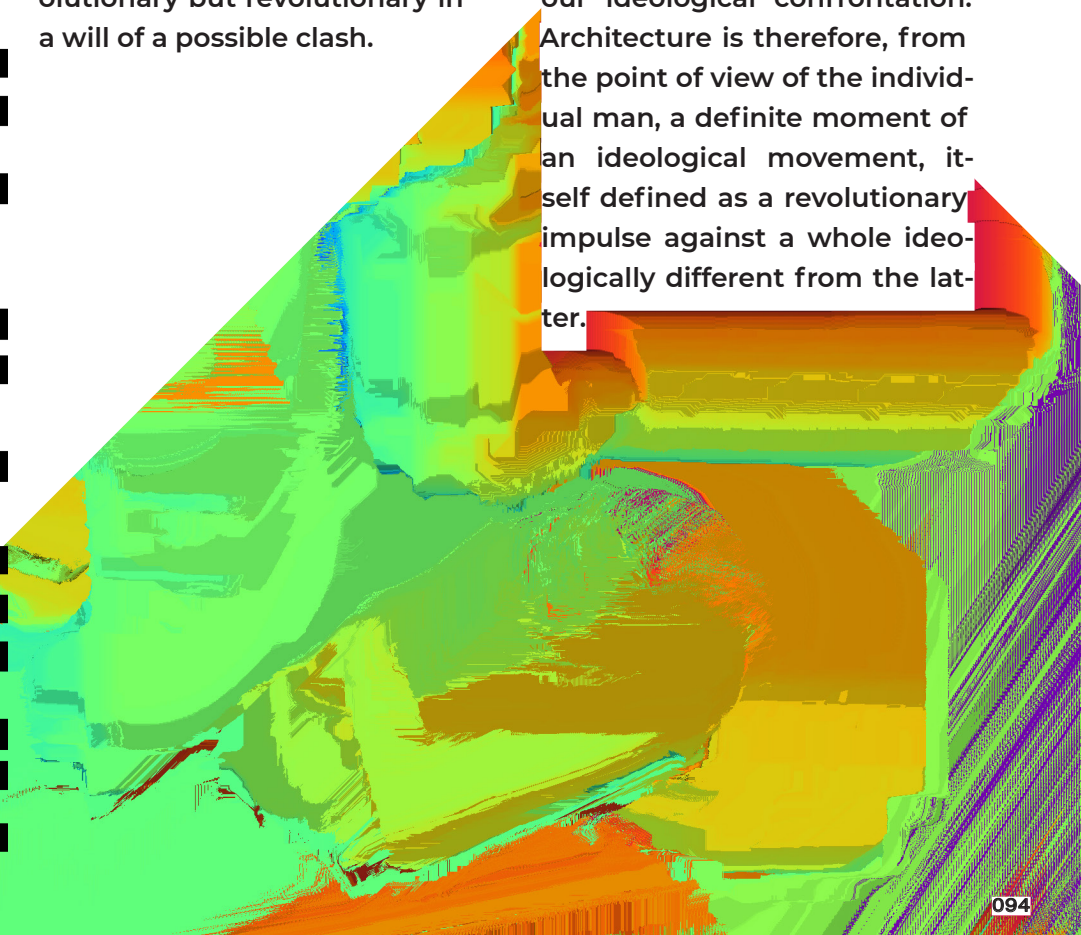
3 ***Motion*** - The question of motion is essential in Alfred North Whitehead's philosophy of the object and process, for whitehead the objects are not only in motion but motion. Therefore, what is the object is not what it is but what it produces.

4 ***Accident*** - In the meaning of the philosophy of the process it is the set of intersection between different flows that will produce, it is in summary the moment where two motion will be at the origin of a new motion.



by the state organism. So then, the very existence of any real architecture is linked to the fact that it is ***potentially*** subject to the ***war machine*** of a different whole than the ***desiring machine***, which is productive of this architectural and ideological fact. So to complete the definition of *Gilles Deleuze* and *Félix Guattari*'s drives, it is good to say that the definition of a drive is not necessarily revolutionary but revolutionary in a will of a possible clash.

To be explicit a little more and particularly from a subjective and sensible point of view, the fact that an architecture is for us something, is an ***accident*** between us and architecture, the fact of seeing architecture is a verbal experience, we see, we experience it, we therefore enter in relation with architecture, and in fact architecture is defined in this temporary relation for us, by our ideological confrontation. Architecture is therefore, from the point of view of the individual man, a definite moment of an ideological movement, itself defined as a revolutionary impulse against a whole ideologically different from the latter.

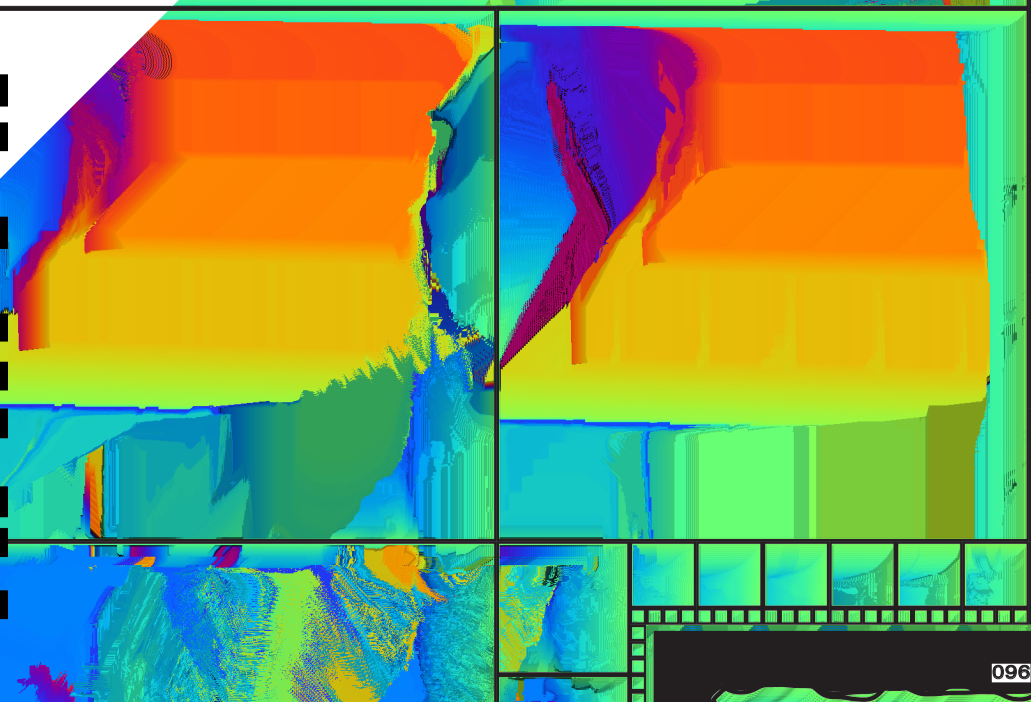


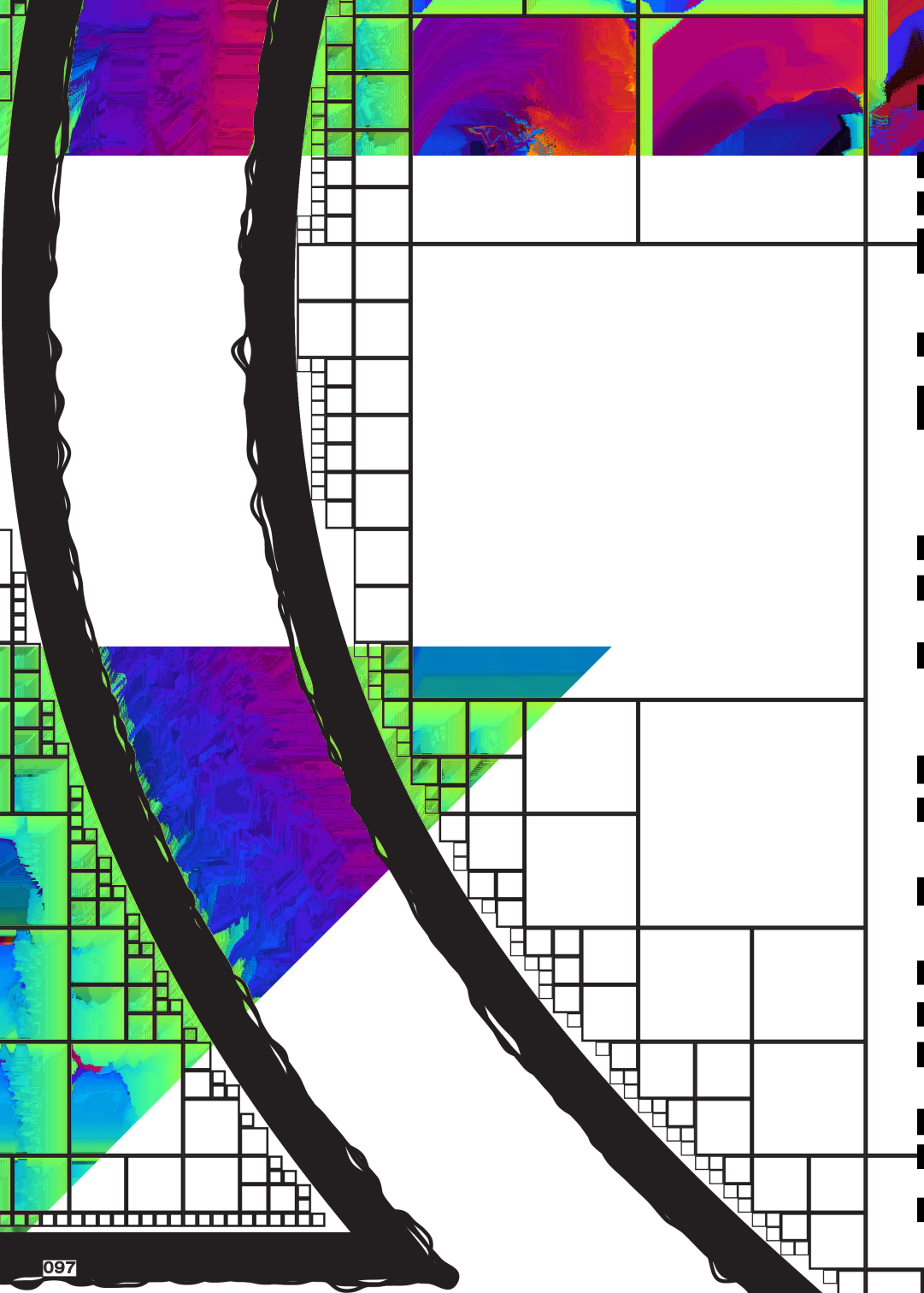
It is in this sense that we can define the notion of the human object, and thus of human architecture, as a necessity of a past, given what a future needs. It is in this state of fact that *Alfred North Whitehead* defines a movement that is essential to the understanding of the object as the historical necessity of an ***accident***, the ***eternal object***[5]. In fact it is not strictly speaking an object without a past link, but more exactly an obligatorily neutral object whose link with the past is not exactly definable. It is in another simpler way to define it by looking at it from a subjective point of view, it is an object so we do not define the prehistory of its movements. The fact that makes this typology of object interesting is that it comes not from a fact in the sense of a known fact, it cannot be qualified ideologically, which means that it cannot be in contraction with another fact but it can be appropriated to be transformed into an ideologically defined object without the latter (the eternal Object) being retroactively defined. In the sense that it is not possible to analyze this object to derive characteristics that will define it, it is what it is, a ***data***[6] that is what it is at any moment. In a concrete fact it is in itself assimilable to the universal constants and not refutable, a raw and violent vision of the reality, an important contemporary example for *Luciana Parisi* in ***"contagious architecture"*** is the ***Chaintin Ω***. Although it is in being a resent discovery, the existing of this object is an undefined movement. It is therefore as *Luciana Parisi* says a "greyness" in the sense that it is an incontestable general truth but misunderstood therefore not ideologically definable. We

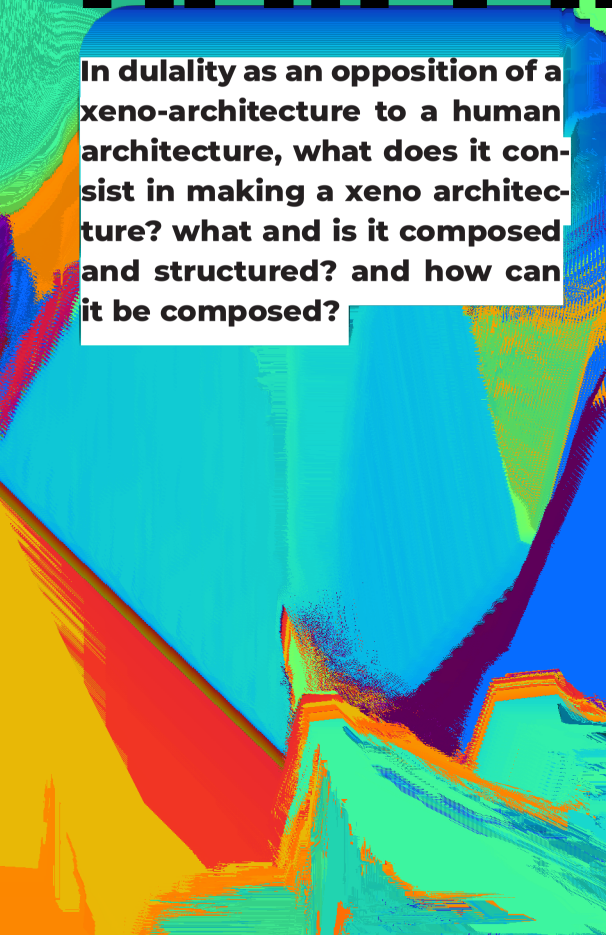
5 ***Eternal object*** - It is an object with undefined potential and ideology, we know what it is but it is what it is that it is indefinitely and cannot be defined rectractively or recusively way, it is therefore in itself potential not appropriable.

6 ***Data*** - In the philosophical meaning of the theme is a set of data that are not ideologically defined.

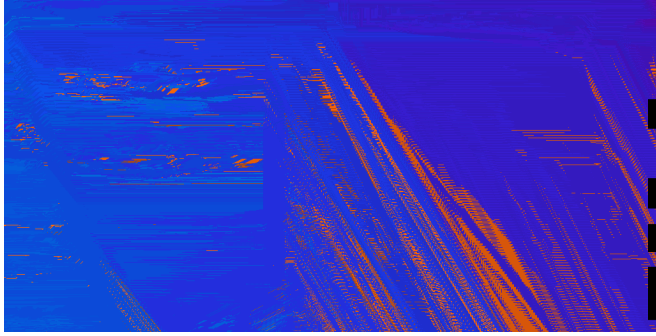
can therefore qualify this typological object as an undefined and unassimilable ***potential***. Thus that allows us to qualify the ideology of an object that could be qualified as entering a certain normality (non ***eternal object***) as retroactively and recursively definable by opposition to the ***eternal object***. So we can say an important thing is that there is a double definition of what architecture is, primarily on what will be defined temporally as a possible future with regard to the ideological ***potential*** of what is present. And therefore what is current or what was, which is defined as a retroactive definition of what will be by the evolution (or by the experience) of the latter as an ***accident*** of ideological movement and confrontation, defining more precisely what was. To put it another way and simplifying the concept of ***Ousia***, everything that has passed is admitted as an incomplete set of constancy that is aimed at defining itself in the evolution of what will be. Thus the action of ***Metanoia*** takes on a radically different meaning because the look at the past is no longer a point of view only of repentance but is also a redefinition of the past.



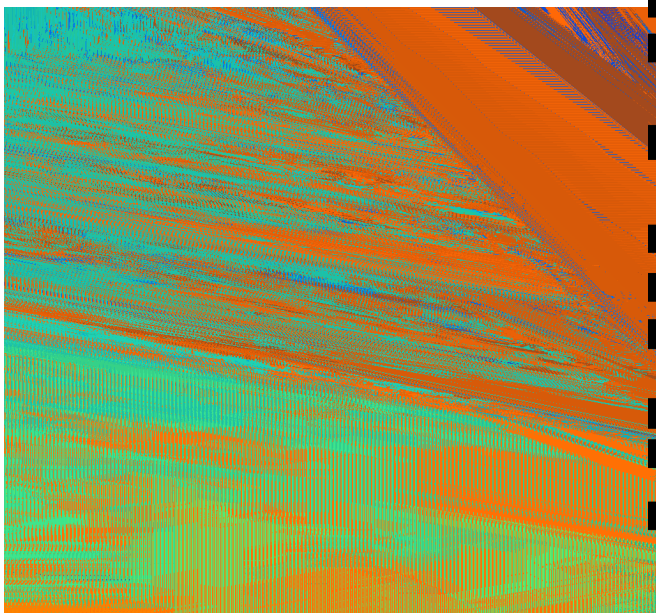



In dulality as an opposition of a xeno-architecture to a human architecture, what does it consist in making a xeno architecture? what and is it composed and structured? and how can it be composed?


XENO
VIOLANCE & ORGANE



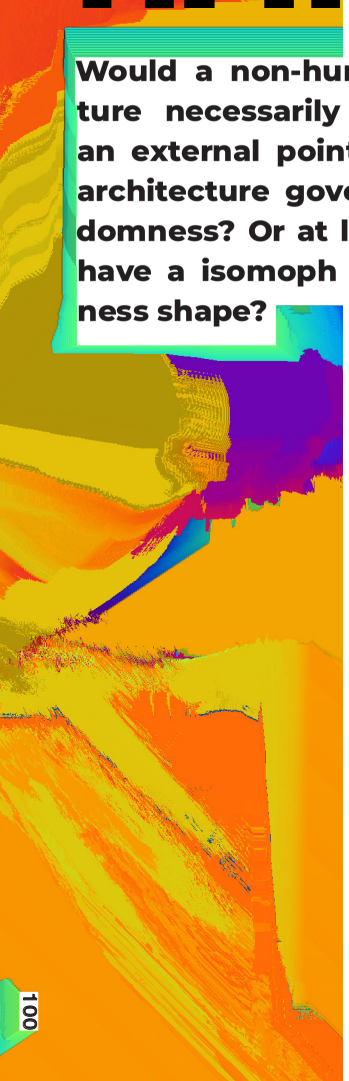
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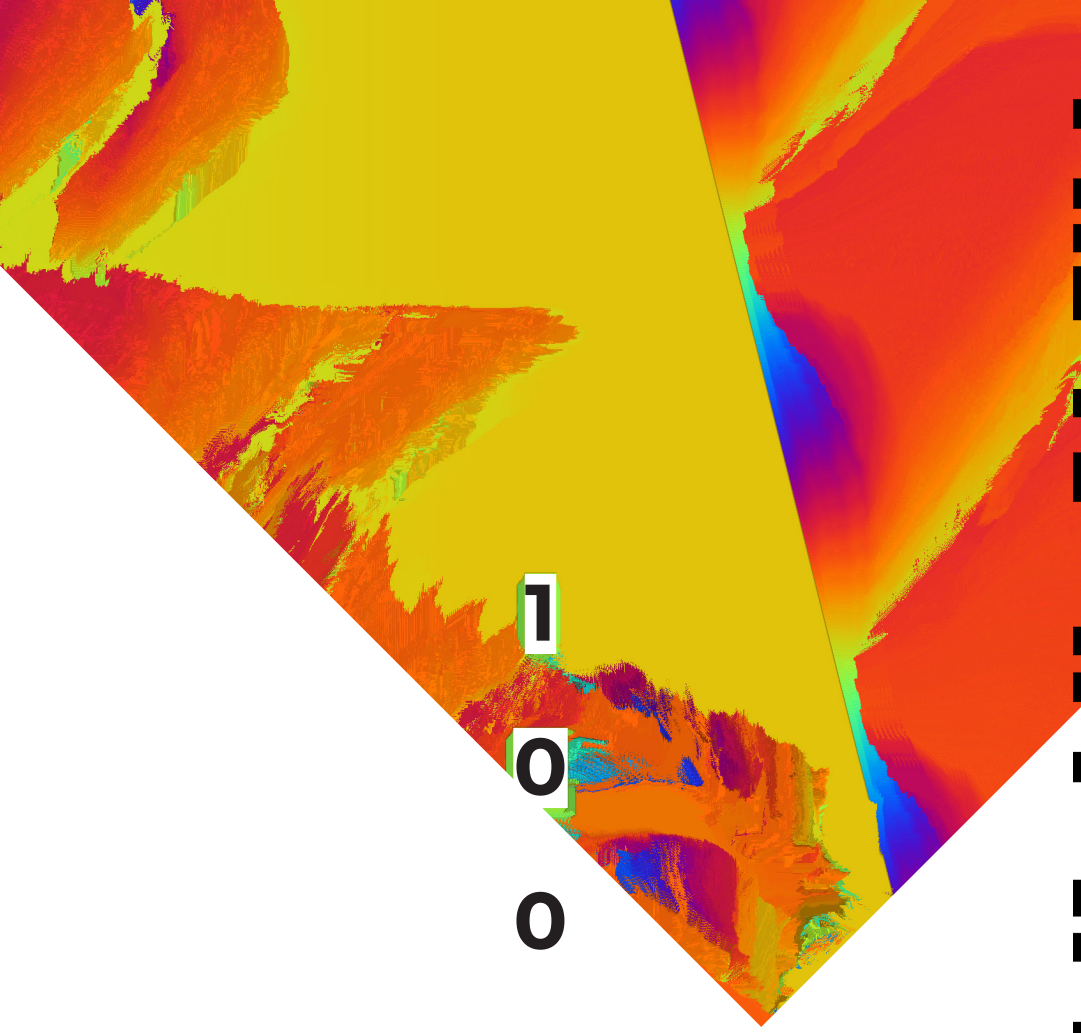


TERRITORY

COLORFUL

Would a non-human architecture necessarily imply, from an external point of view, an architecture governed by randomness? Or at least would it have a isomoph of a randomness shape?

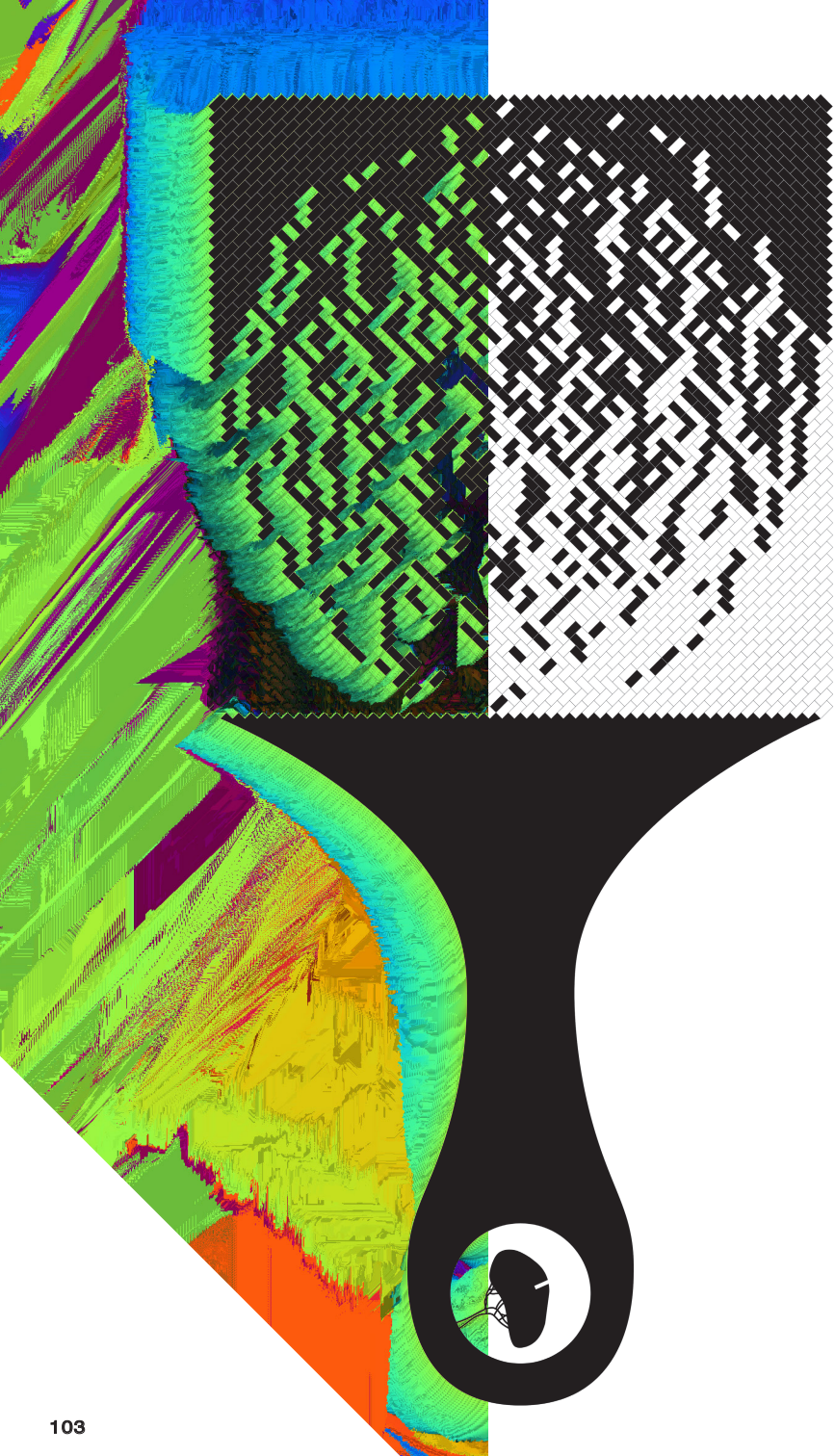



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COLORFUL

One of the problems of form is to define the ***potential*** that such an architectural typology can attain as being the result of a process that does not stem from a rule defined as human. Not in a substantial opposition to human formalism but as a subjectively human opposition to what human architecture is.

As we have said, one of the necessities of human architecture is that it can be assimilated by the state apparatus in this principle, it is obvious to say that one of the first necessities of assimilation is a definability by a Deleuzian ***war machine***, and thus an ability to be described in an abstract way. To say it simply, in order to be assimilated by an organism, it is necessary to be able to have words about what a specific object is, thus abstracted from what is essential to what it is, or more precisely to the relationship it forms with the state organism. We can therefore say that the ***xeno-tic artifact*** is, as opposed to what it is not, therefore human architecture, dictable, it therefore becomes unspeakable humanly speaking. What amounts to saying one thing is that if the form is indescribable, is that it is by definition an impossibility to be translated correctly, therefore it cannot be reduced to a simplifying or abstract defining by rule of the object. To say it differently, the description of such an object will require as many words as there are subjective characteristics of this object, therefore all characteristic becomes from a subjectively human point of view, substantial of its definition, transforming the ***xeno-tic artifact*** to an ***axiomatic*** set. Therefore, as an ***axiomatic*** set, it is not able to be compressible with respect to a recursive refinement to a set of sub-defining rules of what it is or will produce. It is in this definition of describable incompressibility of the ***artifact*** that we can connect the finished ***artifact*** of



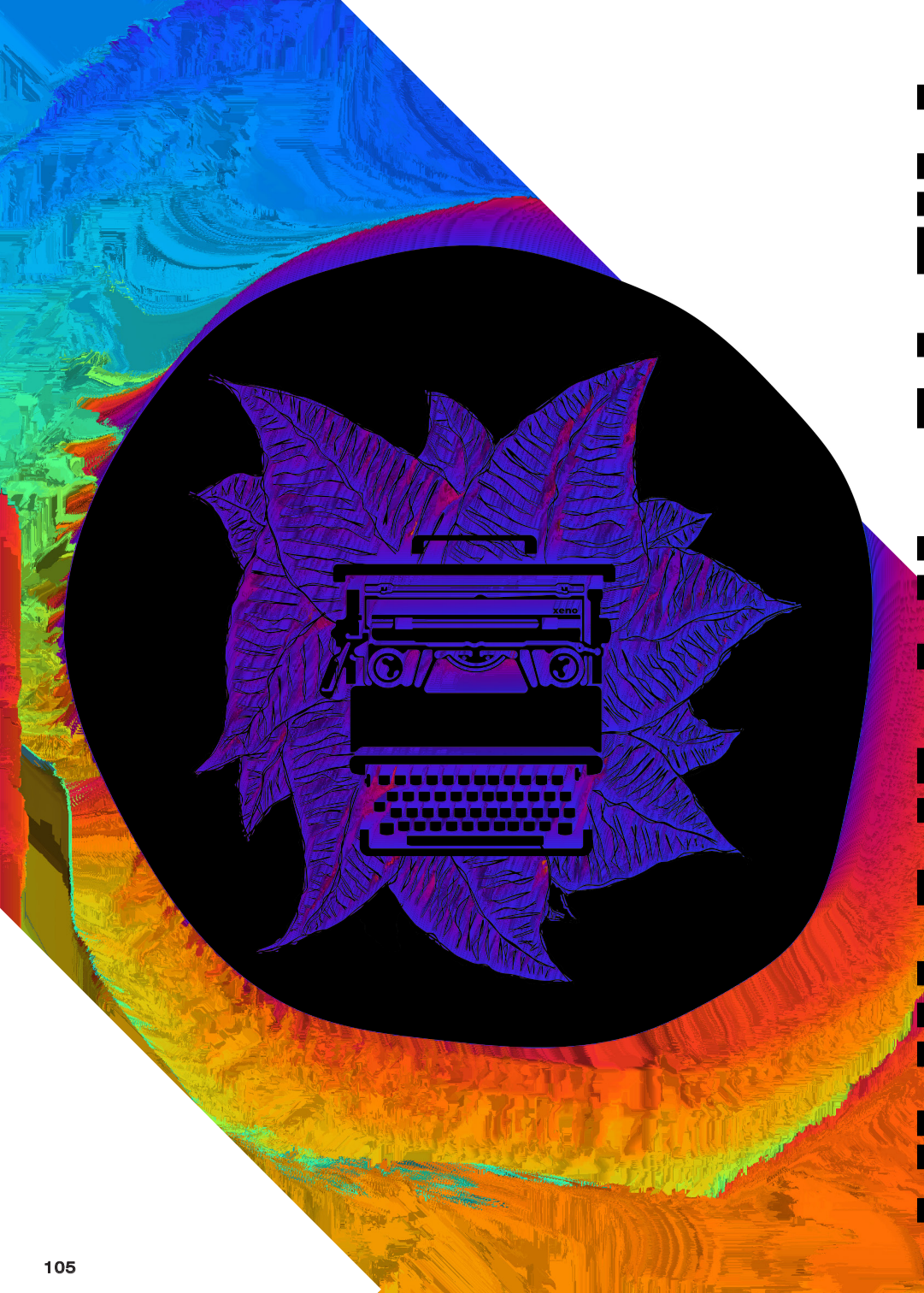


the machine desiring ***xeno-tic*** in an ***isomorphic***[1] link in its definition to the finished ***artifact*** of a machine of ***true randomness***. Indeed, the mathematical definition given by *Martin-Löf*, or logistically by *Leonid Levin* and *Gregory Chaitin* of what a machine of ***true randomness***[2] produces, and not only to a definition of the unpredictability of what it will do, but to the ***non-compressibility***[3] of a finite object, or to put it another way, an impossibility to describe it, the object produces something other than by writing number after number each number that refines it. We can therefore say that it would be impossible to qualify an object as being the result of a process of pure random or non-human logic, given that if we ignore the rules that regulate the ***desiring machine***, it is recursively undefined for us, but this in itself only describes the finished object and not the formal ***potential*** of a ***xeno-tic desiring machine***, which is radically different.

1 ***Isomorphic*** - A set of different objects that have the same shape/

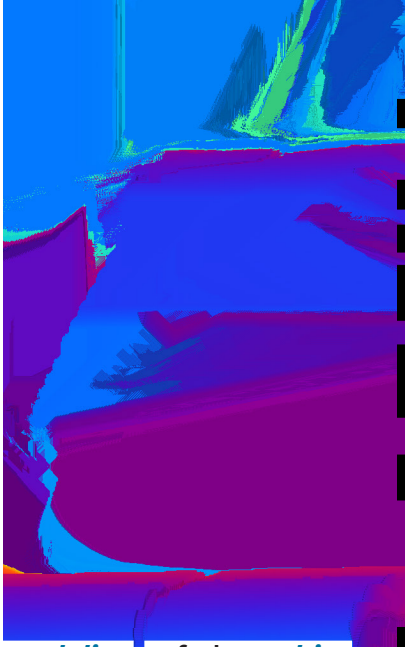
2 ***True Randomness*** - The question of randomness is a rather recurrent problem in mathematics and its definition is very complicated in particular due to the fact that the idea of random data bases is that they are doomed to follow no rules.

3 ***Non-Compressibility*** - Non-reducible object has a set smaller than its original dimension/



In fact, although the unitary *artifact* is *isomorphic* to random, the definition of random as necessarily not following any rule defined it as not following any rule, thus obliging it to produce objects necessarily neutral with respect to all ideologies. To say it with an example, if we take a finite sequence of random numbers of 1 and 0 as an answer to an ideological question, it is more likely that a machine of pure chance will be able to execute the same number of 0 and 1 as anything else over a long time than an assimilated distribution. This will not be the case for a *desiring machine*, whose need to answer a given question will necessarily make it ideological and therefore necessary in an isometrically distribution of the formal choices it will have to make.

This is in fact what *David Klarner* and *Jordan Pollack* show in their 1982 article *"Domino tilings of rectangles with fixed width"* there is a determined probability in the geometric shape product by the random, in fact their paving starting from a simple random statement has a probabilistic vocation to be almost always constructed in an identical way. We can therefore say more precisely that the formal *potential* of a *xeno-tic* machine has a vocation to be regulated on conception not following a typology, therefore a postulate with vocation to be a chaotic machine, will make in the whole of its ideological choices less deterministic than a machine whose goal is not to be deterministic in the sense of random choice in the object produced therefore in a state of finished object.



It is in this double opposition to which the ***xeno-tic desiring machine***, defines itself, it must not only not respond to a subjectively human condition, that is to say, to a universe drivenly linked to societal and temporal conditions, but in this ignorance to which it must respond it does not enter into a non-ideological logic, because the fact that it is non-ideological will define it as unregulated. It must therefore insures its forms in the same way as the human ***desiring machine***, of a ***meta-modeling***[4] of the ***schizo analyse***[5], as an drive in contradiction with society as a repression of the societal conditions, which *Gilles Deleuze* and *Félix Guattari* makes goes back not only further than the birth of the ***oedipal*** repression but also pre-natal. The ***xeno-tic desiring machine*** is therefore not a machine producing greysenne in the sense of an ideological neutrality, but a machine desiring as colorful as the one that reigns over the human impulsive ***potential***.

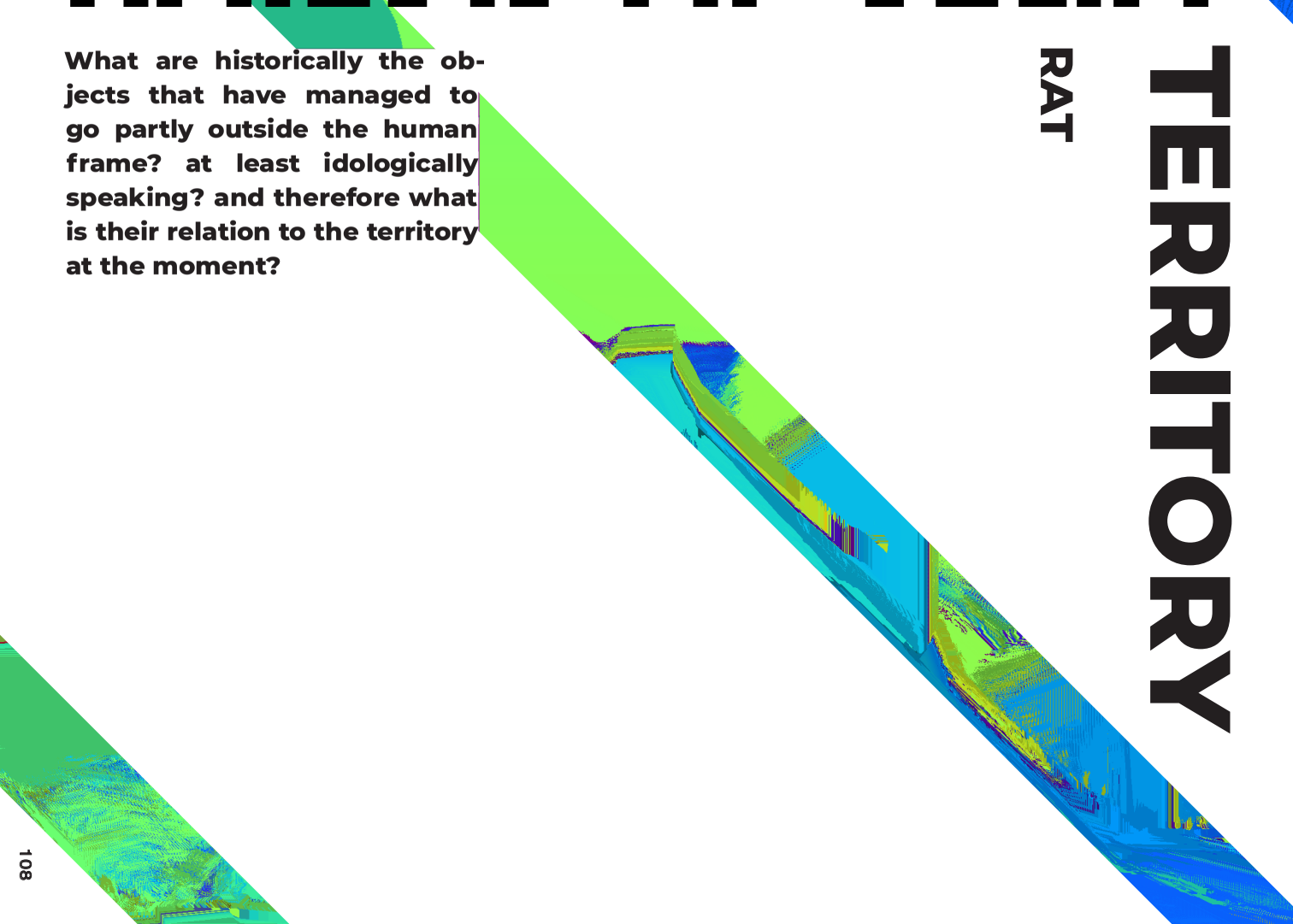
4 ***Meta-mdeling*** - For Gille Deleuze and Félix Guattari, it is to see what the diagram of the knowledge model looks like.

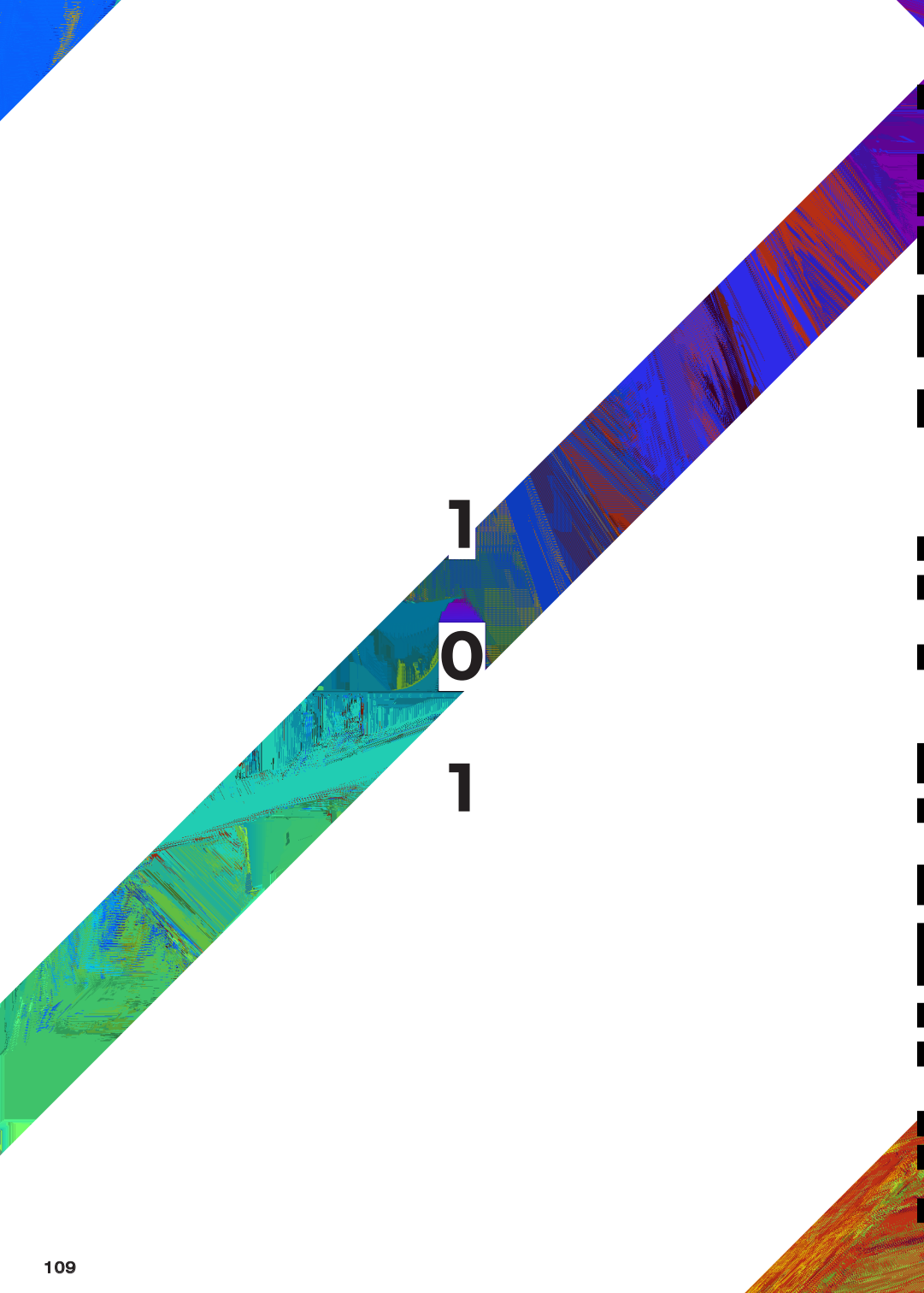
5 ***Schizo analyse*** - It is a field of knowledge created by Gille Deleuze and in particular Félix Guattari that is dedicated to redefine the Freudian psycanalysis, as a model of the inconsienza no longer systematic linked to an Oedipian center..

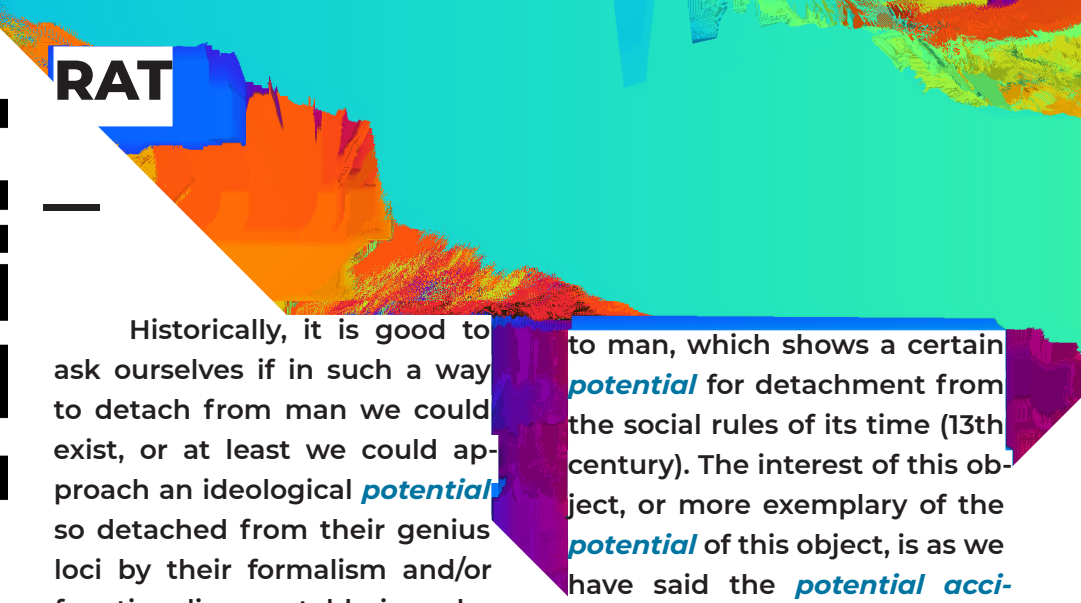
TERRITORY

RAT

What are historically the objects that have managed to go partly outside the human frame? at least idologically speaking? and therefore what is their relation to the territory at the moment?

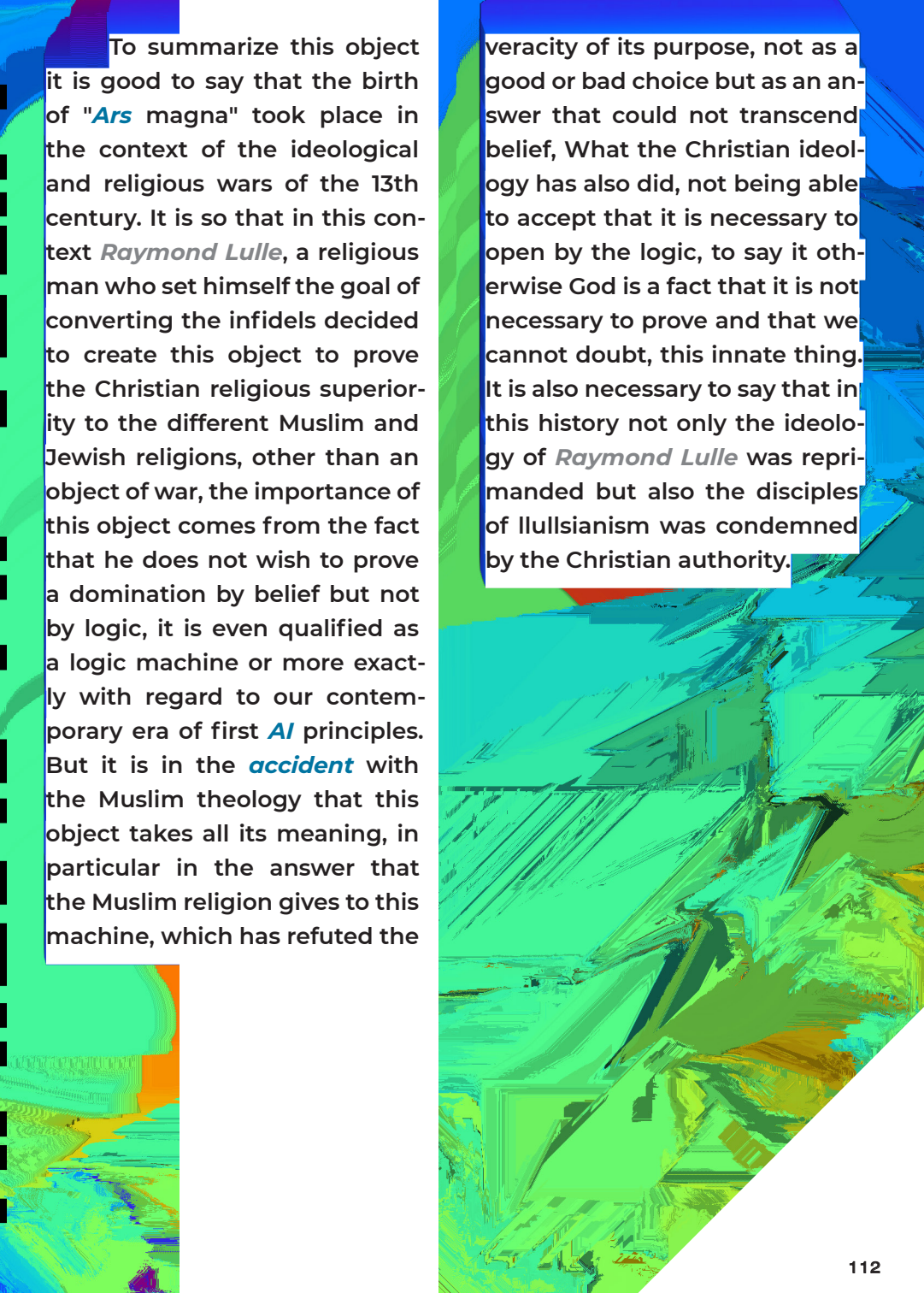



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Historically, it is good to ask ourselves if in such a way to detach from man we could exist, or at least we could approach an ideological ***potential*** so detached from their genius loci by their formalism and/or functionalism, notably in order to see what happens to its objects and in what way they can exist or be destroyed. It is in the sense of the definitions given in the course of this research on what defines human architecture that we can see in the example of the ***"Ars Magna"*** of ***Raymond Lulle***, an ideological parallelism that is unbreakable to man, which shows a certain ***potential*** for detachment from the social rules of its time (13th century). The interest of this object, or more exemplary of the ***potential*** of this object, is as we have said the ***potential accident*** that could provoke and in it we feel the relation that will have towards a definite ***Genius Loci***.

To summarize this object it is good to say that the birth of "*Ars* magna" took place in the context of the ideological and religious wars of the 13th century. It is so that in this context *Raymond Lulle*, a religious man who set himself the goal of converting the infidels decided to create this object to prove the Christian religious superiority to the different Muslim and Jewish religions, other than an object of war, the importance of this object comes from the fact that he does not wish to prove a domination by belief but not by logic, it is even qualified as a logic machine or more exactly with regard to our contemporary era of first *AI* principles. But it is in the *accident* with the Muslim theology that this object takes all its meaning, in particular in the answer that the Muslim religion gives to this machine, which has refuted the veracity of its purpose, not as a good or bad choice but as an answer that could not transcend belief, What the Christian ideology has also did, not being able to accept that it is necessary to open by the logic, to say it otherwise God is a fact that it is not necessary to prove and that we cannot doubt, this innate thing. It is also necessary to say that in this history not only the ideology of *Raymond Lulle* was reprimanded but also the disciples of llullsianism was condemned by the Christian authority.



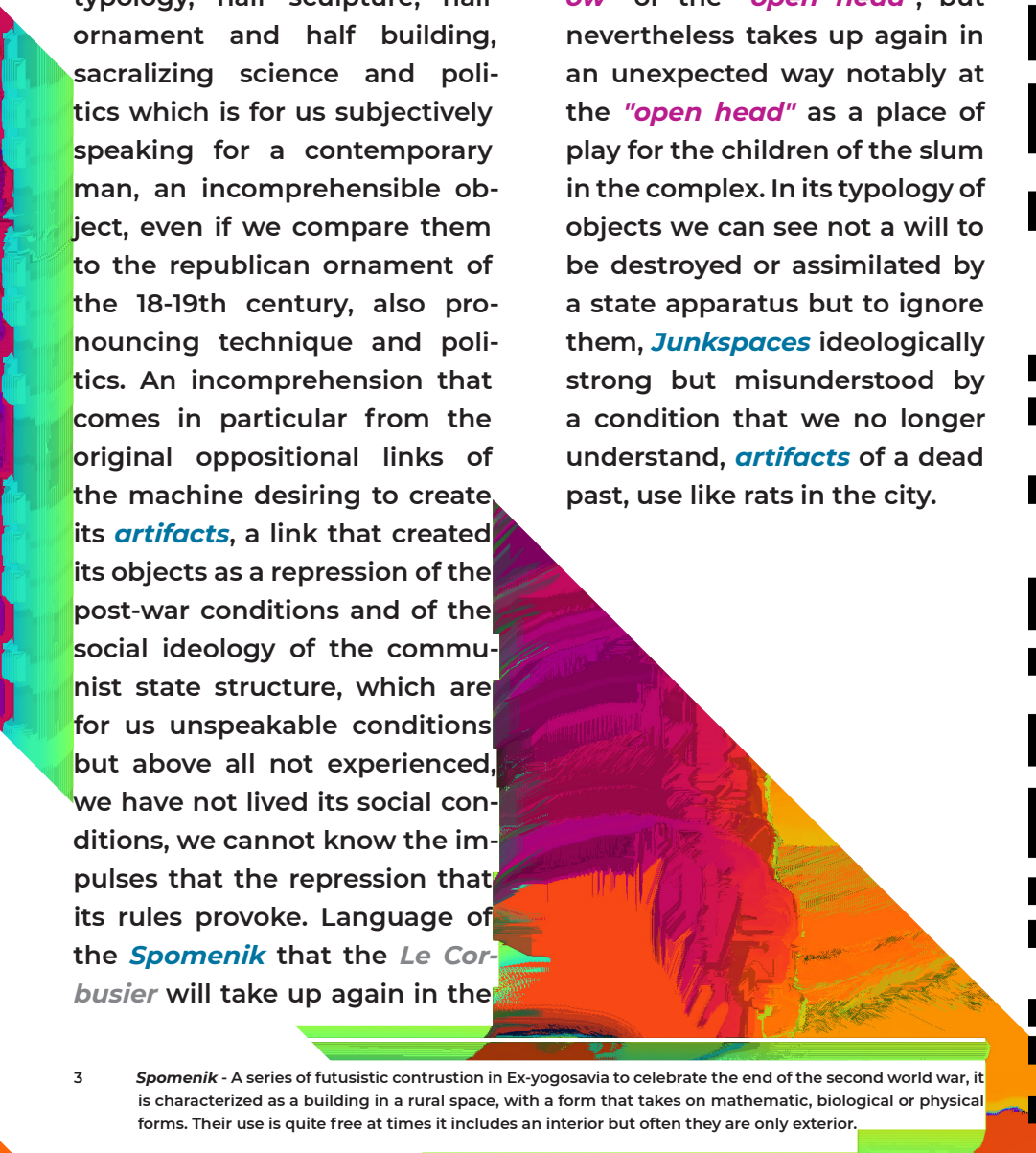


It is in this forced exile of *Raymond Lulle*'s machine as an ideology incompatible with the belief, therefore a definite state structure, that one can see a certain ***xeno-tic potential*** exists as an impossibility not only to be assimilated by the state apparatus but also as a vocation to be destroyed by the ***war machine*** of the state structure in a certain ***Damnatio memoriae***. In fact, as said earlier the aspect, a definable therefore non-compressible of such an element defined also as an ***axiomatic*** set, if therefore the assimilation of such an object will have almost necessarily a response that will not be admissible by an organism supported by the protection of a theological capital in our case. This is also what the metaphor or object of knowledge and reason, of *Giulio Camillo*'s ***"Theater of Memory"***, shows us, which places man at the center of a scene incapable of seeing the nuances of knowledge and ideology above a certain limit (of a gradin) that will have to be called the ideological space of the gods, which can be defined as a set of rules governing the condition and not to be contested or understood but simply applied. The man in this definition thus becomes an action with regard to a cultural, theological condition, which he knows either by reason, but above all which is learned by belief without understanding it and which he has not proved because it is induced for him. In this example we see a certain function of the state structure as having a universal answer to every question. One can also note a similar illustration to *Giulio Camillo*'s ***"Theater of Memory"*** in the work of ***"Integrum morborum mysterium"***[1], by *Robert Fludd* going even deeper into this reasoned impossibility by qualifying not only a step a circular limit to knowing that of the gods but also a radial one behind man, a godless land where knowledge is neither explained nor known that *Robert Fludd* qualifies under the name of "***terra manis et vacua***"[2].

1 ***Integrum morborum mysterium*** - Complete mystery disease

2 ***Terra Manis et Vacua*** - The shades and empty

In a more contemporary relation we can note the ***Spomenik***[3] in the countries of ex-Yugoslavia, objects that are complicated to define in their typology, half sculpture, half ornament and half building, sacralizing science and politics which is for us subjectively speaking for a contemporary man, an incomprehensible object, even if we compare them to the republican ornament of the 18-19th century, also pronouncing technique and politics. An incomprehension that comes in particular from the original oppositional links of the machine desiring to create its ***artifacts***, a link that created its objects as a repression of the post-war conditions and of the social ideology of the communist state structure, which are for us unspeakable conditions but above all not experienced, we have not lived its social conditions, we cannot know the impulses that the repression that its rules provoke. Language of the ***Spomenik*** that the ***Le Corbusier*** will take up again in the desert of concrete slab of the capitol of Chandigarh, where are sown the writings of a misunderstood ideology, the ***"geometric hill"***, the ***"tower of shadow"*** or the ***"open head"***, but nevertheless takes up again in an unexpected way notably at the ***"open head"*** as a place of play for the children of the slum in the complex. In its typology of objects we can see not a will to be destroyed or assimilated by a state apparatus but to ignore them, ***Junkspaces*** ideologically strong but misunderstood by a condition that we no longer understand, ***artifacts*** of a dead past, use like rats in the city.

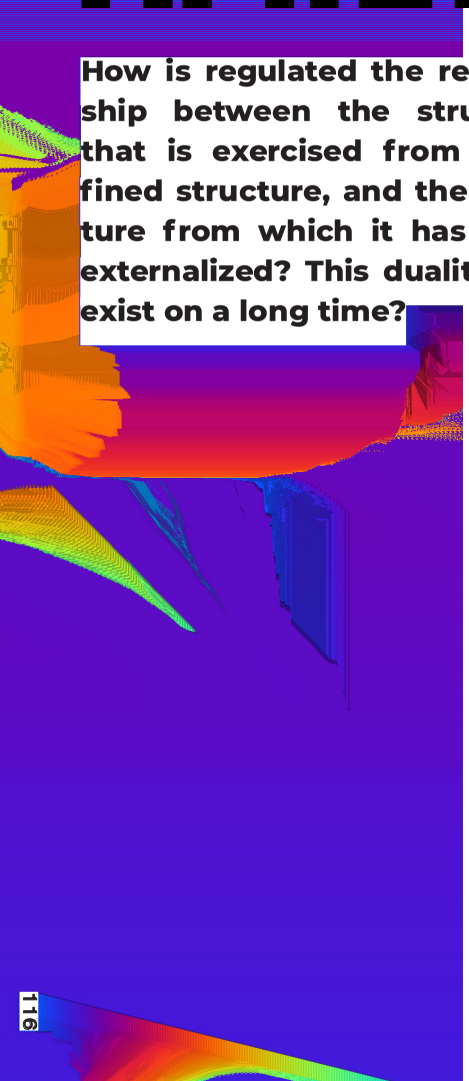


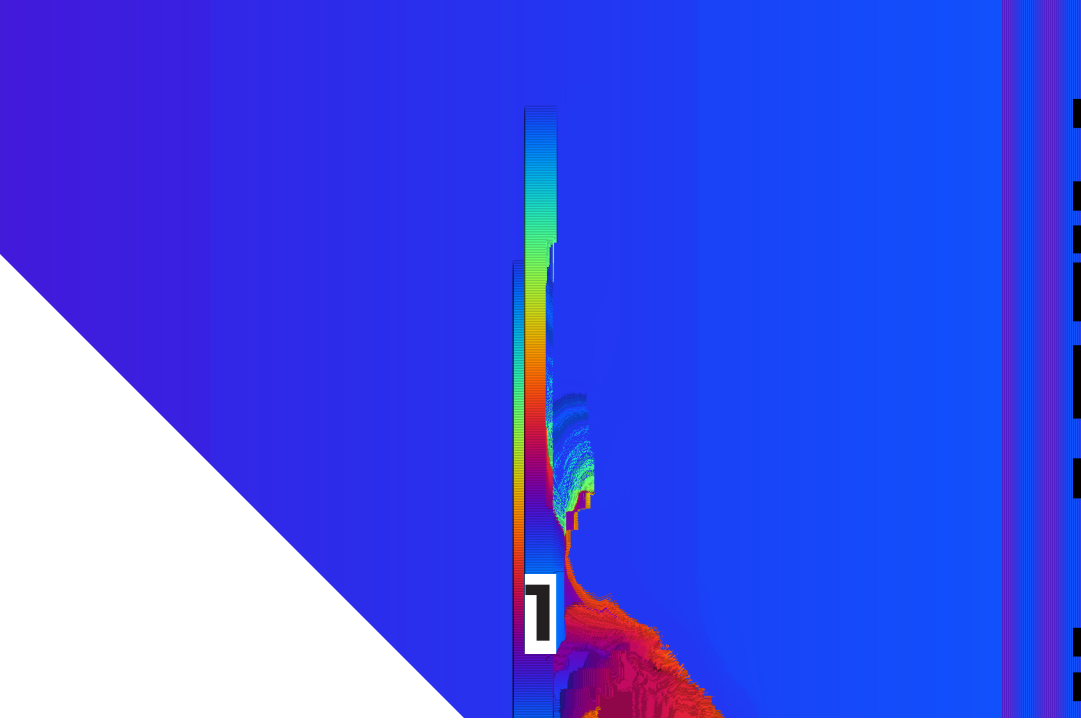
3 ***Spomenik*** - A series of futusistic contrustion in Ex-yogosavia to celebrate the end of the second world war, it is characterized as a building in a rural space, with a form that takes on mathematic, biological or physical forms. Their use is quite free at times it includes an interior but often they are only exterior.

TERRITORY

STRUCTURE

How is regulated the relationship between the structure that is exercised from a defined structure, and the structure from which it has been externalized? This duality can exist on a long time?





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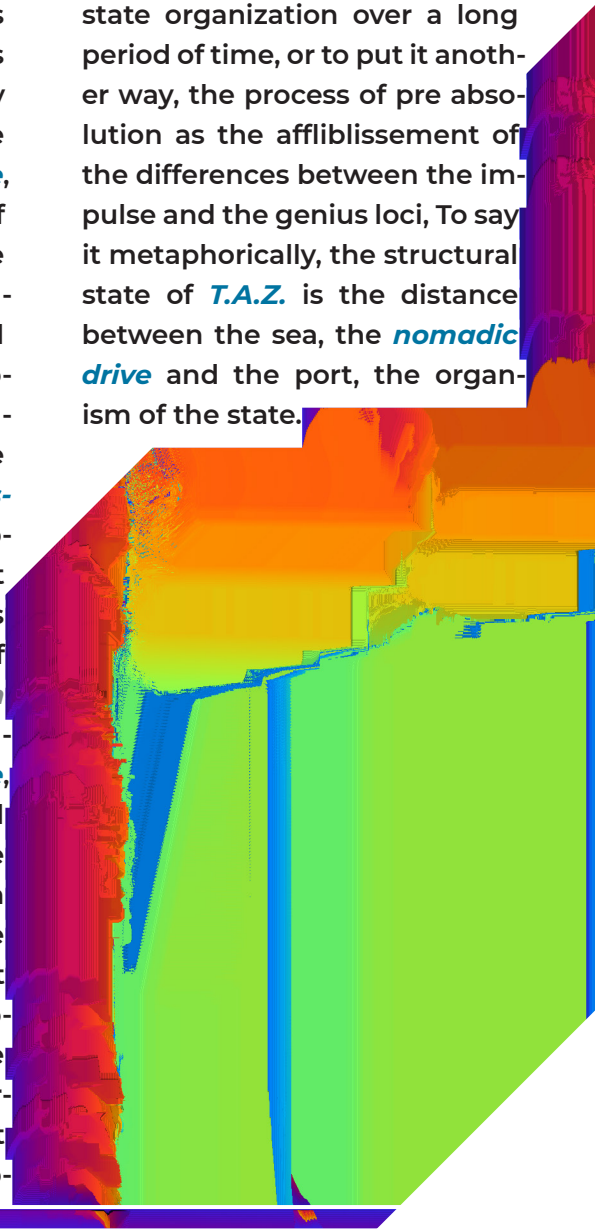
STRUCTURE

In this vision of unspeakable mass that a ***xeno-tic artifact*** would be, it is good to ask ourselves in what it does not communicate to the user, if only to see that they are the strata and limits of this communication that it does not drive, especially in the examples of almost non-communicating structures. This is in a certain way what *Hakim Bey* in ***"T.A.Z."*** describes through the ***pirate*** utopia, an organism which has vocation to partly destroy the communication between two territories[1], but to say it more simply to minimize the communication with the state organism. One of the important points for *Hakim Bey* is a certain parallelization of the needs that such a structure creates, including in this structure a copy of the structural elements of the state organism and then a restructuring of its elements for a re-reading of the organic structure in a new closed system, copy of the needs, copy of the solutions, restructuring of the solutions and closing of the communication between the two organizations. But an important point is that this is a very unstable closed system, hence the temporarily of the ***T.A.Z.*** which comes in two ways as a necessity to be defined, therefore to exist as in contradiction but above all as a constant restructuring as an elemental contribution to the structure to avoid a destructuralization of the organism by time deterioration of the elements that compose it, whether physical or ideological needs. One of the most metaphorical examples that *Hakim Bey* shows is that the ***pirate*** utopia has a need to be connected to the state organism as a water supply, a supply that creates very small localized points of the ***map*** that are common for the state organism and for the ***pirate*** organism. This contribu-

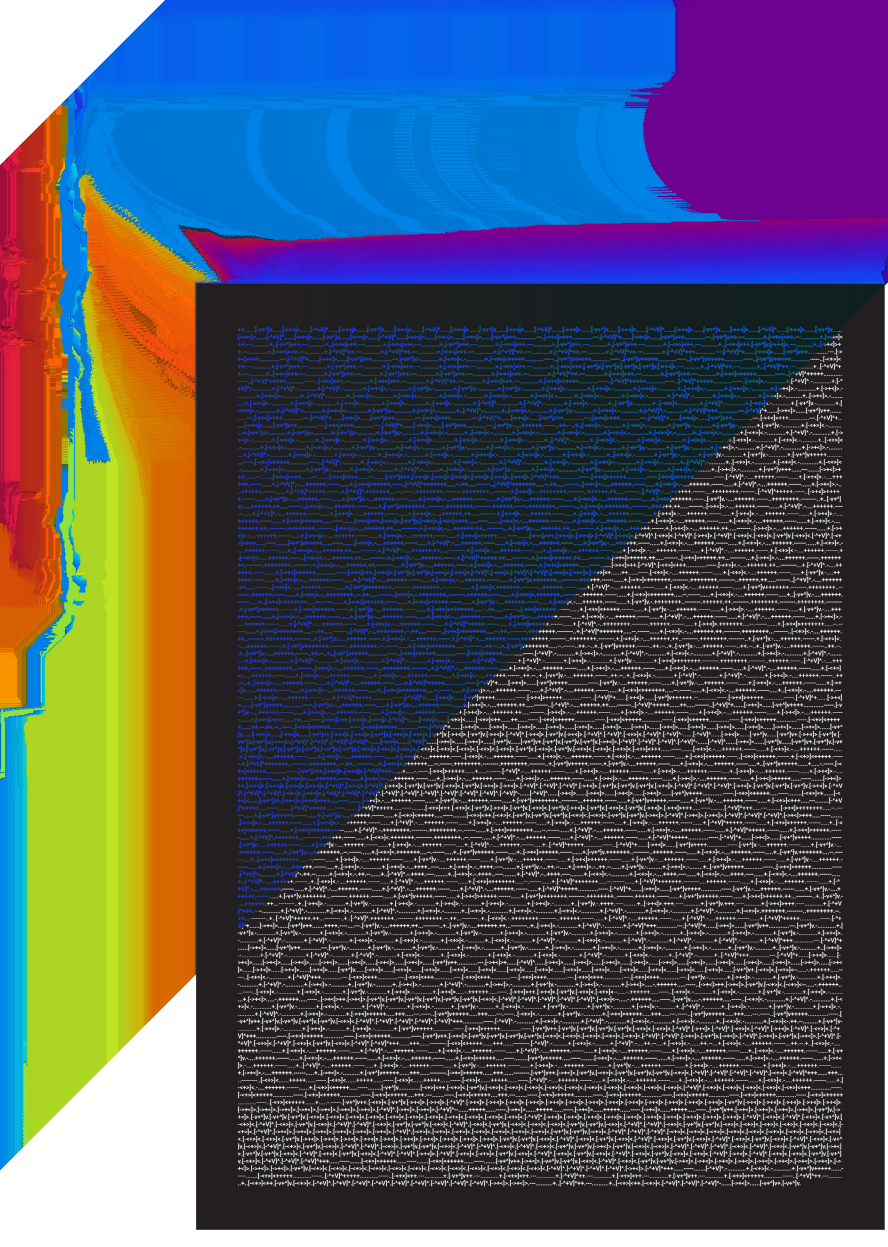
1 ***Territory*** - Idological and physical space at Gilles Deleuze, seems to be similar to the concept of Genius Loci. On which is applied the drive in a compromise between the ideology of the drive and the repression of the last one by the territory.



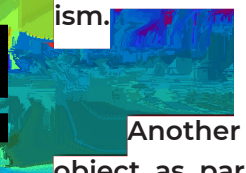
tion makes that the organism of the nomadic ***desiring machine*** can reconstitute itself, the export as for him as one says it is the absorption by the apparatus of state, which the definability of the ***pirate*** utopia, when one is going to define the ***pirate***, the ***pirate*** will defend himself from the state and therefore conditioned to the state organism, tax, social rank, functional element of the state This process of exchange within two entities as a restructuring, can be compared to Simondon's ***transduction***$_2$ as information propagation, notably in the aspect where the formal exchange is done at very specific points of the ***map*** as we describe ***Hakim Bey***, notably the cave where water is exchanged for the ***pirate***, which thus becomes a physical ***transductional*** localized space of information exchange. But in this princely, importing it on the definition of this object, is that it is a formalization of the process of drive as revolt, because this structural state is in a certain way not a definite object but a stage of the process of absolution of a revolutionary impulse in the ideological struggle against the ***war machine*** of the state organization over a long period of time, or to put it another way, the process of pre absolution as the affliblissement of the differences between the impulse and the genius loci, To say it metaphorically, the structural state of ***T.A.Z.*** is the distance between the sea, the ***nomadic drive*** and the port, the organism of the state.



2 ***Transduction*** - Transformation of a state structure of the stucturation of an object by the passage of an information by another structure



The ***T.A.Z.*** in this definition becomes, by its weak link created by its ***transduction*** spaces between the state organism and the ***T.A.Z.***, not a will to a new condition in a new state but a discout as a will to change the conditions in the existing state. This also means that a ***xeno-artifact*** because it has no communication with the state organism will necessarily be forgotten by the state organism.



Another specific formal object as parallelism of needs that can be evoked is also the question of ***esoteric programming languagess***[3]. Where esoteric languages have taken a strong dimension and not as the non-understanding of writing like *Ben Olmstead*'s ***Malbolge***[4], but in the formalism it has taken in comparison to the classic language in fact more than being a question of making a more and more complicated language possible, it becomes in some way a global calligraphy. To put it another way, the great interest of the ***esoteric programming languages*** is not what it says or does but how it is written globally and the form it will take, and will often not even be intended to be interpreted or compiled. By forms that are variable and very surprising for computer science, especially in a question of double reading of the object as the ***Shakespeare***[5] of *Karl Hasselström* and *Jon Åslund*, the ***Velato***[6] of *Daniel Temkin* or the ***Piet***[7] of *David Morgan-Mar*, which can take shape on almost all possible ***data*** media, Piece of ***theater*** painting of *Piet Mondriant*, music, but also 2d or Radial read-

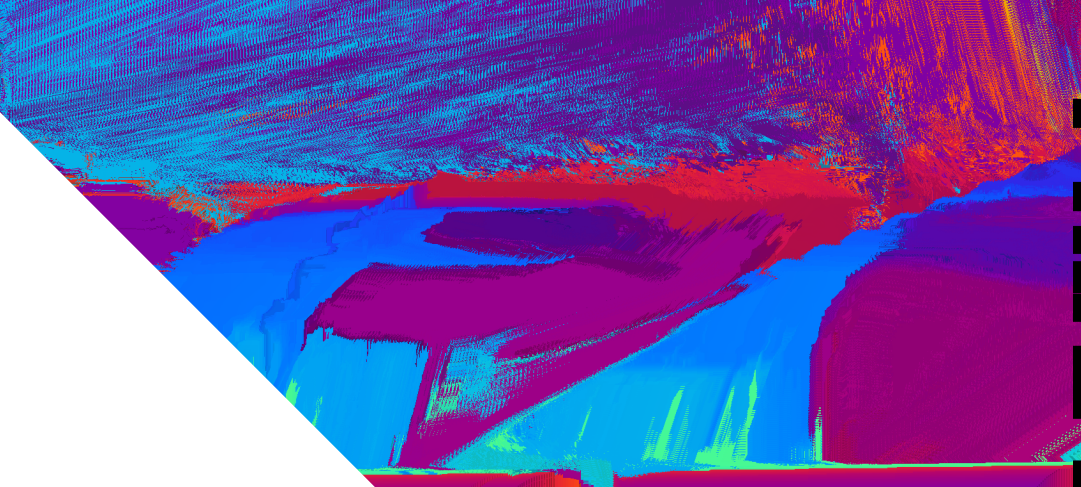
3 ***esoteric programming languages*** - typology of programming language, born from a joke. These programming languages are mainly used to create new ways to program, difficulty to program, simplification and compression of code, writing form, writing space or even writing support. Its languages take a very free form since it is not intended to be used in the future.

4 ***Malbolge*** - E***soteric programming languages*** whose goal is to be the most complicated language used.

5 ***Shakespeare*** - An ***programming languages*** using a code writing similar to that of a Shakespearean piece of theatre.

6 ***Velato*** - An ***programming languages*** using a musical writing of the code as a musical score.

7 ***Piet*** - An bidirectional ***programming languages,*** written on a form of a painting of Piet Mondrian



ing spaces like the ***Befunge***[8] of *Chris Pressey*. The duplication of needs is done as we have seen in the case of ***pirate*** utopia is in a restpect of condtion giving them their ***complete turing machine***[9] statue and thus the possibility of executing the procedural ***axiom*** of ***complete turing machine***. Although this language started as a joke notably with the intercalation of *Donald R. Woods* and *James M. Lyon* in 1972 a certain part of the ideology of its programming languages has become a questioning of the current language and of the new means of writing, notably with regard to the questions of ***programming node***[10] or ***No-code***[11]. His language objects thus also become ***T.A.Z.*** as an impulsive will to revolt to question the writing of programming. But where there is a great interest of its objects is that a part of its languages will be forgotten as an impulse that will not have been able to lead to a modification of the ideology of the ideology of the state organization of the classic programming languages, will inevitably become a ***Xeno Artifact***.

8 ***Befunge*** - An bidirectional ***programming languages***

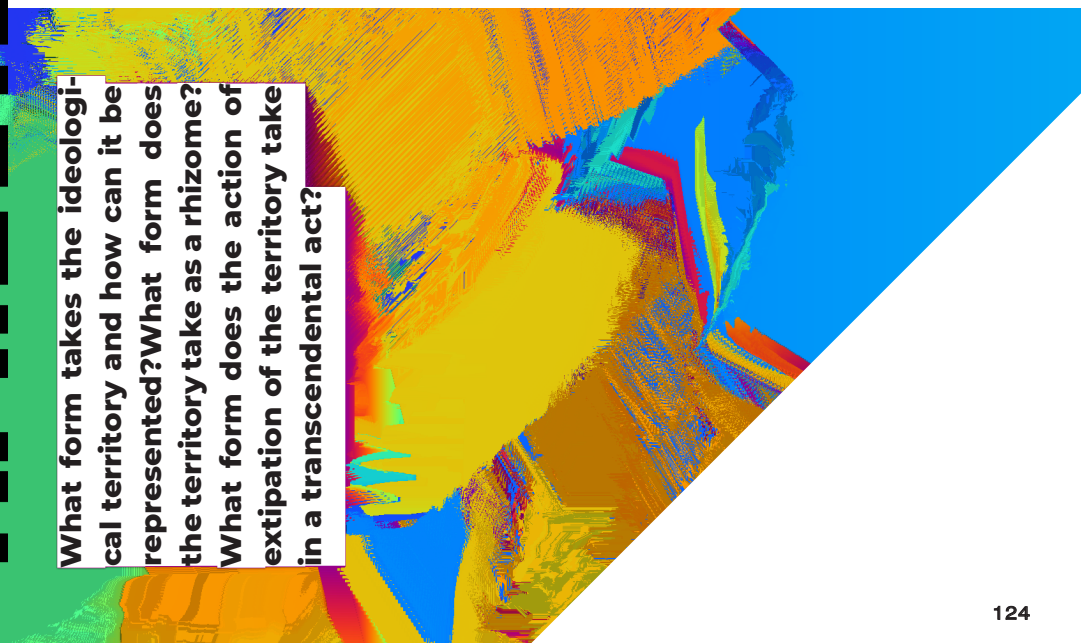
9 ***Complete Turing Machine*** - Statue of a machine or more exactly of a programming language, being able to use all axioms that could be used by Turing's machines.

10 ***Programming Node*** - Language space characterized by action blocks that are graphically linked to each other. Also called visual programming language.

11 ***No-Code*** - Information process development space which is characterized by the fact of code without writing a line of code, but rather by a series of action blocks, which is becoming more and more present as apple shortcode.

VIOLANCE

RHIZOME



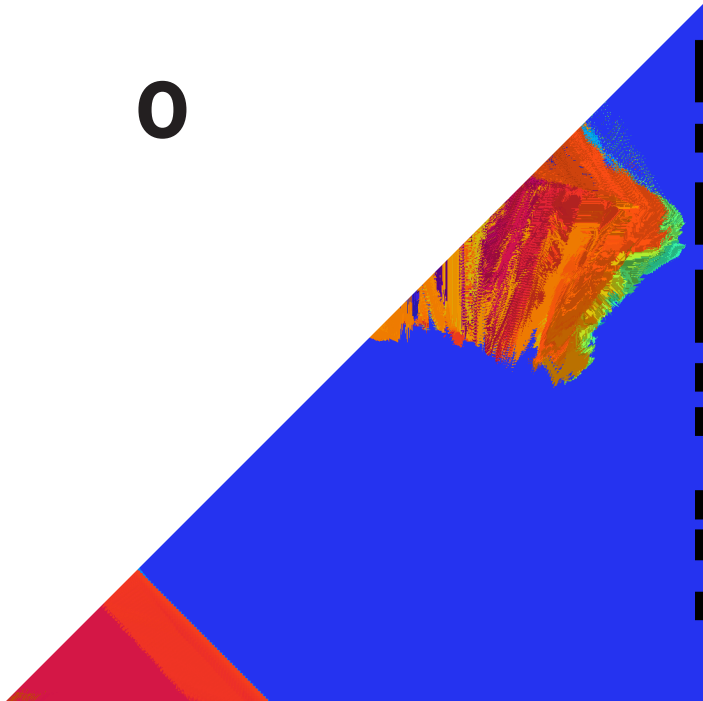


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RHIZOME

The new paradigm created by *Gilles Deleuze* and *Félix Guattari*'s ***" A Thousand Plateaus"*** is not only a redefinition of a past concept, or of philosophical exploration in the literal meaning of the term, although also it is. But also and above all a questioning of the structure of the book as an object as a redefinition of what the structure of book and knowledge, as a ***map***[1], should be. *Gilles Deleuze* and *Félix Guattari*, at the heart of this work we want to give a new philosophical reading, no longer a ***Decartian reading of philosophy***[2], as an ***arboressance***[3] through the ***axioms*** of metaphysics, but as a ***rhizomatic***[4] reading of a thousand knowledge plates. A network without a center, without hierarchy and direction where knowledge is intertwined, an almost prophetic writing of what is now the knowledge of the web as internet, where ***data*** flows are intertwined and collide.

1 ***Map*** - The word map takes on a very important meaning for Gille Deleuze and Félix Guattari, it defines the structure of knowledge.

2 ***Decartian reading of philosophy*** -Rene Descartes states, that philosophy is like a tree whose roots are metaphysics and therefore the trunk is physics.

3 ***Arboressance*** - This is Rene's vision of philosophy or Freud's vision of psychoanalysis, which Gille Deleuze and Félix Guattari oppose with the Rhizomatic vision.

4 ***Rhizomatic*** - First of all it is good to see what a rhizome is in biology it is a system that allows the plant to integrate itself, this system does not have a center nor a direction, and this for Gille Deleuze and Félix Guattari is what the knowledge map should look like.



Although *Gilles Deleuze* and *Félix Guattari*'s is innovative in his concept of ***rhizomatic*** hyperconection, *Gilles Deleuze* in his latest writings, remains quite critical of this concept in its application to this society increasingly connected to the Internet. A critique based in particular on the control of ideology and capital by the ***war machine*** of the ***striated space*** which is becoming more and more restrictive and protective of the structure of the state. In particular, with regard to the concept of enclosure, in a *Gilles Deleuze*'s language can be translated as the management of a population, which is no longer defined as a set of definite structures, family, child, school, work, business, but as a frame by the password that he will define as the ***loops of a snake***[5], a visually unpredictable and formally unspeakable control to the opposition of the ***hole of a molehill***[6] which was this old definition by social group for *Gilles Deleuze*. This is also what *Hakim Bey* writes in *"T.A.Z."* a hyperconnection, which he describes as a falsely free space, free because it offers multiple possibilities but imposes a defined structure where the state is already master. But a master more complex than it seems to *Gilles Deleuze*, whom he qualifies as a self-surveillant, we are master and slave at the same time, there is no need for the police, the police is us. It is that this strong and self-surveillant control of the ***striated space*** that this ***rhizomatic*** space is a fertile ground for the strongest contradictory ideology defying the human rules, as we have said, the state structure necessary to exist and provokes in its wake an even stronger revolting drive, an infinite ***Darwinian*** evolution of even more extreme in a fight between control and transcendent.

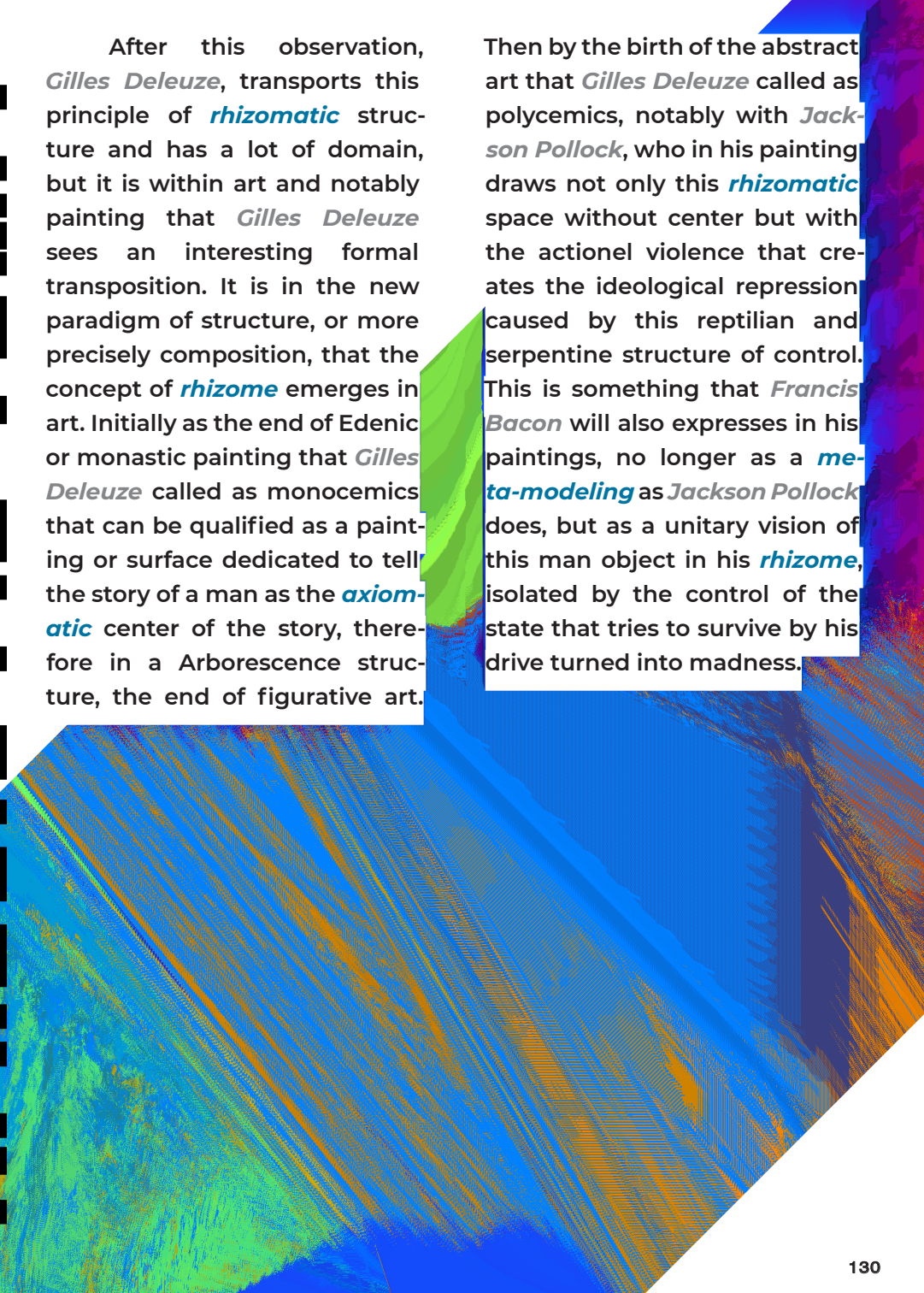
5 ***Loops of a snake*** - It is the annoying metaphor of the contemporary control of the ideology for Gille Deleuze, an informal and devious control.

6 ***Hole of a molehill*** - It is the annymal metaphor of the old system of ideology control for Gille Deleuze, a control of categorization of the human..



After this observation, *Gilles Deleuze*, transports this principle of ***rhizomatic*** structure and has a lot of domain, but it is within art and notably painting that *Gilles Deleuze* sees an interesting formal transposition. It is in the new paradigm of structure, or more precisely composition, that the concept of ***rhizome*** emerges in art. Initially as the end of Edenic or monastic painting that *Gilles Deleuze* called as monocemics that can be qualified as a painting or surface dedicated to tell the story of a man as the ***axiomatic*** center of the story, therefore in a Arborescence structure, the end of figurative art.

Then by the birth of the abstract art that *Gilles Deleuze* called as polycemics, notably with *Jackson Pollock*, who in his painting draws not only this ***rhizomatic*** space without center but with the actionel violence that creates the ideological repression caused by this reptilian and serpentine structure of control. This is something that *Francis Bacon* will also expresses in his paintings, no longer as a ***meta-modeling*** as *Jackson Pollock* does, but as a unitary vision of this man object in his ***rhizome***, isolated by the control of the state that tries to survive by his drive turned into madness.



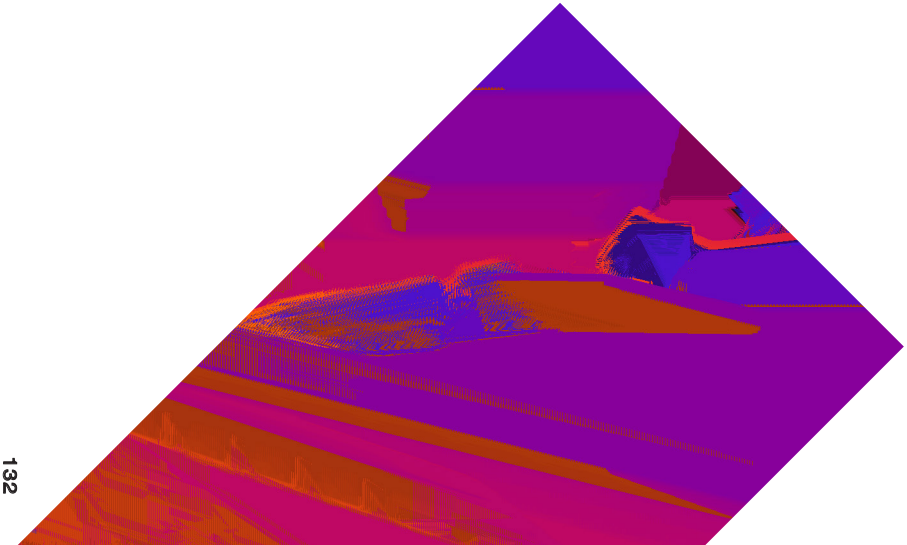
It is within this statement that we can introduce the painting work of *Joan Miro*. Even if we can agree that this work is not an acquired fact for many, it is important for us to understand, in the first place, the essence of his work, which is very similar to that of *Jackson Pollock*, a aim of free drive, action and ***accidental***, abstracted from movement and composition, which unlike *Jackson Pollock*, will be reworked in an interpreter as an embellishment of the action. But where the thing becomes interesting is in one of his last series of works where the process is reversed, the impulse comes after the definition, the series of ***burnt paintings***[7], as in his first works it represents the madness and violence of this self-controlled ***rhizomatic*** structure, between the action impulse and the reflection on this ***meta-modeling*** of space. But it is through his act of destruction, where the thing becomes interesting, it is in the transcendence of the definition of art no longer as a pictorial definition of an abstract or figurative reality, but as a redefinition of the surface on which it is constructed structurally, and in the sense that it transcends the ideology that a state structure by its impulses, a willingness no longer to be inscribed in a ***map***, it simply annuls the ***map***. It is in the sense of annihilation of the canvas or ***map***, that an architecture delinked from the human takes on a radically different meaning. It is not in an act of ignorance or revolt of the ***rhizome*** set dictating the human condition, but an act of ignorance or revolt of the planar support of this ***rhizome*** structure, an act of ***meta-meta-modeling***.

7 ***Burnt paintings*** - This is a series of paintings by Juan Miro, much less known than his classical paintings, consisting of the destruction of his works, by fire in the first instance or also with scissors or collages, a kind of revival of his art at the end of his career. Often referred to as the ultimate art, the suicide of art, or a fight between the old Juan Miro and Juan Miro.

VIOLANCE

MEAT

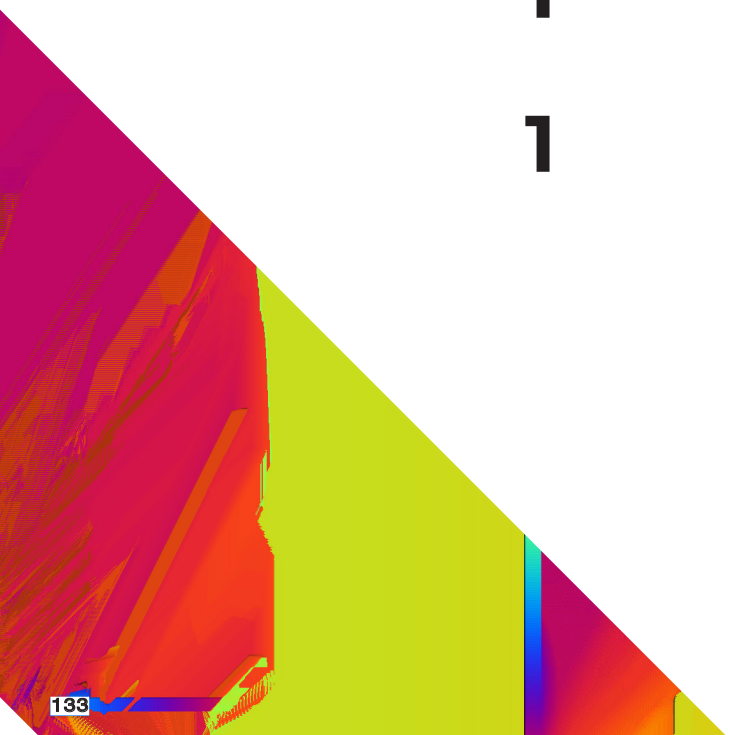
What are the flows that crosses territory in the form of a rhizome and how is it organized? So if it is possible to get out of territory from the outside as a transendement can it get out from the inside?



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MEAT

To come back to an artistic or formalist application of the concept of ***rhizome*** and in particular the application that *Francis Bacon* makes of it and that we have mentioned, one of the important points in his process is to reach or at least touch a certain ***meta-meta-modeling*** of the structure but with the difference of *Joan Miro* by an intra and not extra structural process. To put it simply, the act of defining the space on which the ***rhizomatic*** structure exists is defined for *Francis Bacon* internally to the man and not externally through the structure as *Joan Miro* does. *Francis Bacon's* work, as defined by *Gilles Deleuze* in the ***"Logic of Sensation"*** and as we can summarize it, works on a very simple concept: cleaning to become ***meat***[1], which consists in erasing the structural organs that define us as biological and social man, eyes, mouth, nose, ear, ornament... In order to remodel man in his primitive nature as a human being, without organs and without structure, and therefore ***meat*** as *Gilles Deleuze* says. This process in *Francis Bacon* comes in a transformation of man as a single animal subject undergoing the violence and the power of hyperconnection of the ***rhizome***, ***rhizome*** which is in relation to the internal (drive) and external (state ***war machine***) man. It is in this state of the body that comes the erasing of man as a need to return to the state of the beast or more exactly ***meat*** beyond all the connections of the ***rhizome***'s violence, to be without organs without structure, unique object, only variation defines it. One of the metaphors used by *Gilles Deleuze* to describe *Francis Bacon*'s painting is the abattoir, the animal in a process of transformation into ***meat*** by repercussion of the state machine. This ***meat*** state

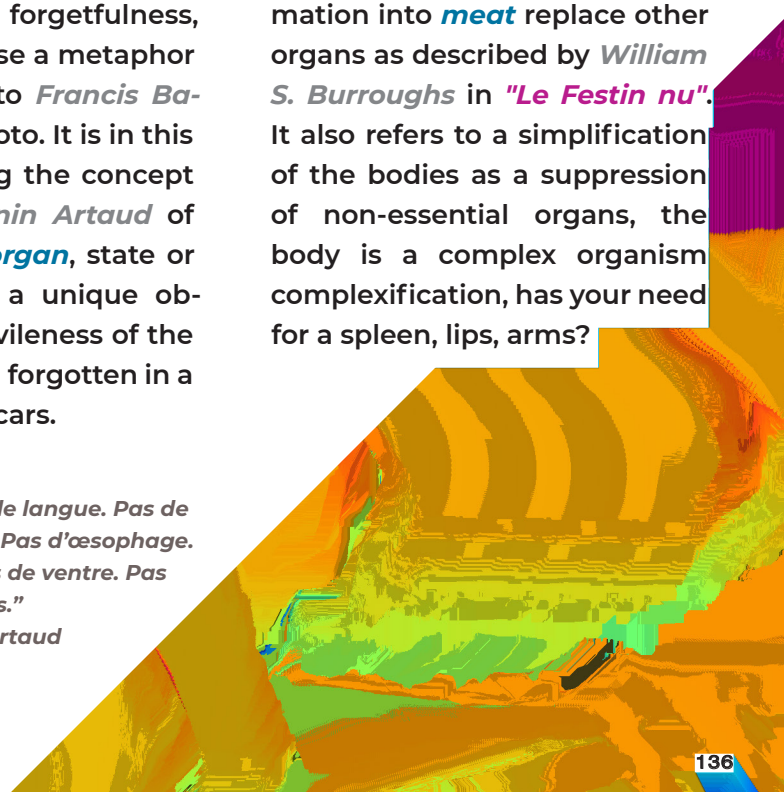
1 ***Meat*** - the meat state is used by Gilles Deleuze as a symbolic of the violance applied to the body in Francis Bacon's paintings. Violence through which the body passes in the act of transiting the organics body to arrive at the unitary body, the meat, unitary object, without direction, without part. This meat is also annalogy to the body-without-organ, as a solid body of Antonin Artaud.


NET WEIGHT/POIDS NET 340 g
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comes in a symbolic of violence, suffering and forgetfulness, in fact it is not an act of return to a full study as negantorpic but a loss of what defines us, towards a singular moment where we are more than ***meat***. A moment that *Gilles Deleuze* interprets in *Francis Bacon*'s paintings, as the heavy cry against what he sees as the symbol of this forgetfulness in the painter's paintings and which is for him the second type of blur to use, no longer as a cleaning of the organs but as a blur defining the symbolic action of the violence of the forgetfulness, which is like, to use a metaphor often attributed to *Francis Bacon* of a failed photo. It is in this that we can bring the concept created by *Antonin Artaud* of a ***body-without-organ***, state or unstructured, as a unique object made in the vileness of the ***war machine*** and forgotten in a drive to cleanse scars.

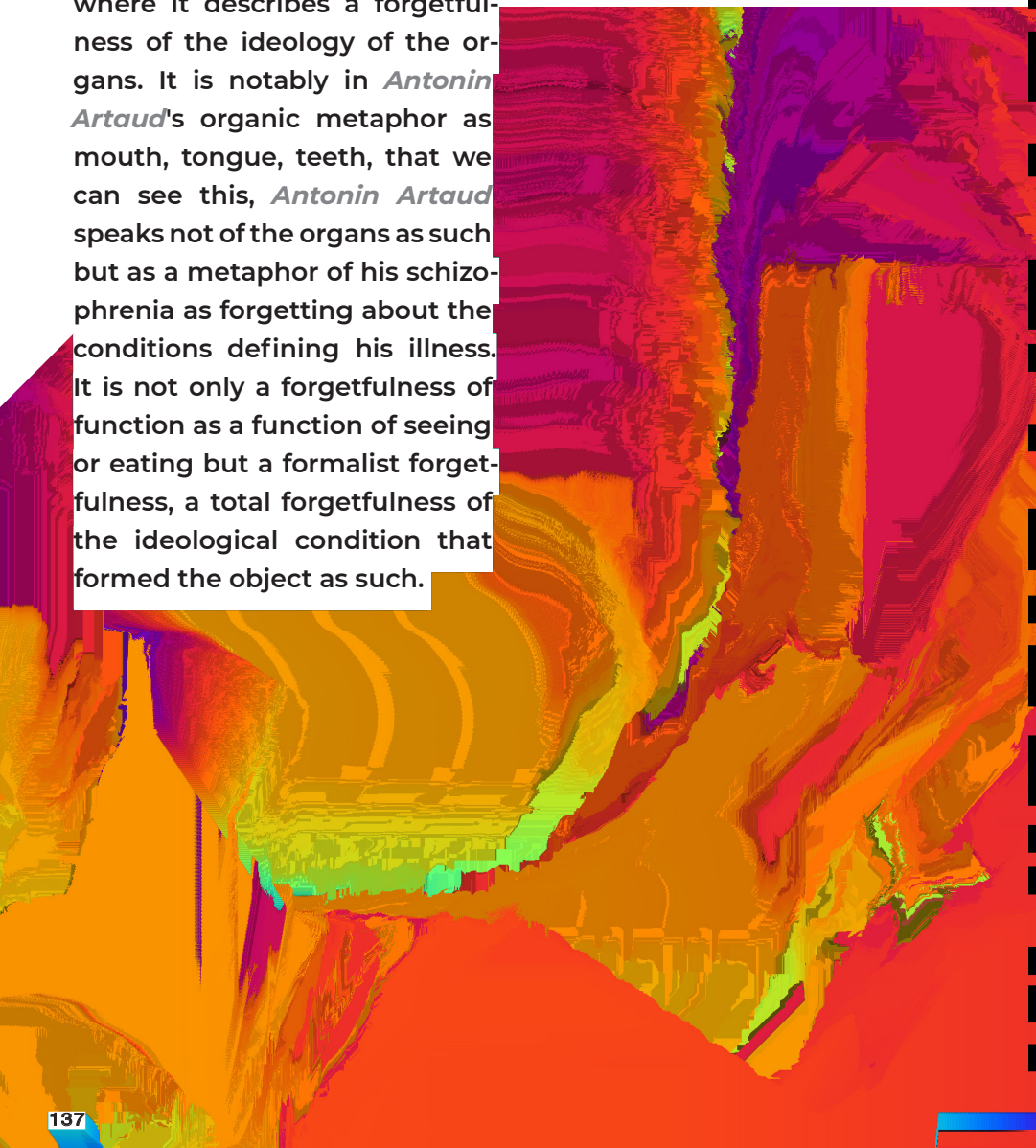
"Pas de bouche. Pas de langue. Pas de dents. Pas de larynx. Pas d'œsophage. Pas d'estomac. Pas de ventre. Pas d'anus."
Antonin Artaud

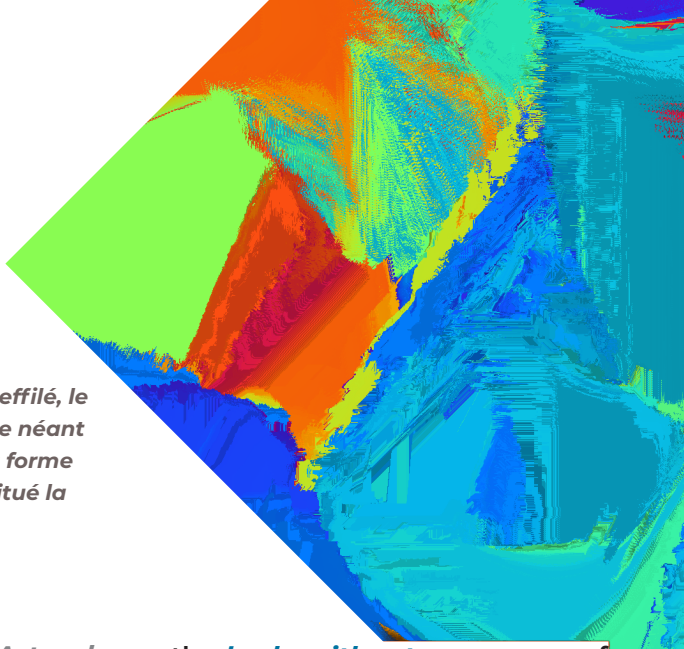
The important procedural aspect in this transformation is not only a masochistic act of forgetting oneself but also a formal and functional one. Functional in its application as a concentration of functions in a single object, it is not without reason that *Francis Bacon* leaves the mouth as the only object in the ***Study, according to the portrait of Pope Innocent X by Velázquez***, it is the only machined orifice that can already replace many other organic machines of man, it speaks, eats, breathes and could in a transformation into ***meat*** replace other organs as described by *William S. Burroughs* in ***"Le Festin nu"***. It also refers to a simplification of the bodies as a suppression of non-essential organs, the body is a complex organism complexification, has your need for a spleen, lips, arms?



“We could seal up nose and mouth, fill in the stomach, make an air hole direct into the lungs where it should have been in the first place....”
William S. Burroughs

Formal in its application, where it describes a forgetfulness of the ideology of the organs. It is notably in *Antonin Artaud*'s organic metaphor as mouth, tongue, teeth, that we can see this, *Antonin Artaud* speaks not of the organs as such but as a metaphor of his schizophrenia as forgetting about the conditions defining his illness. It is not only a forgetfulness of function as a function of seeing or eating but a formalist forgetfulness, a total forgetfulness of the ideological condition that formed the object as such.

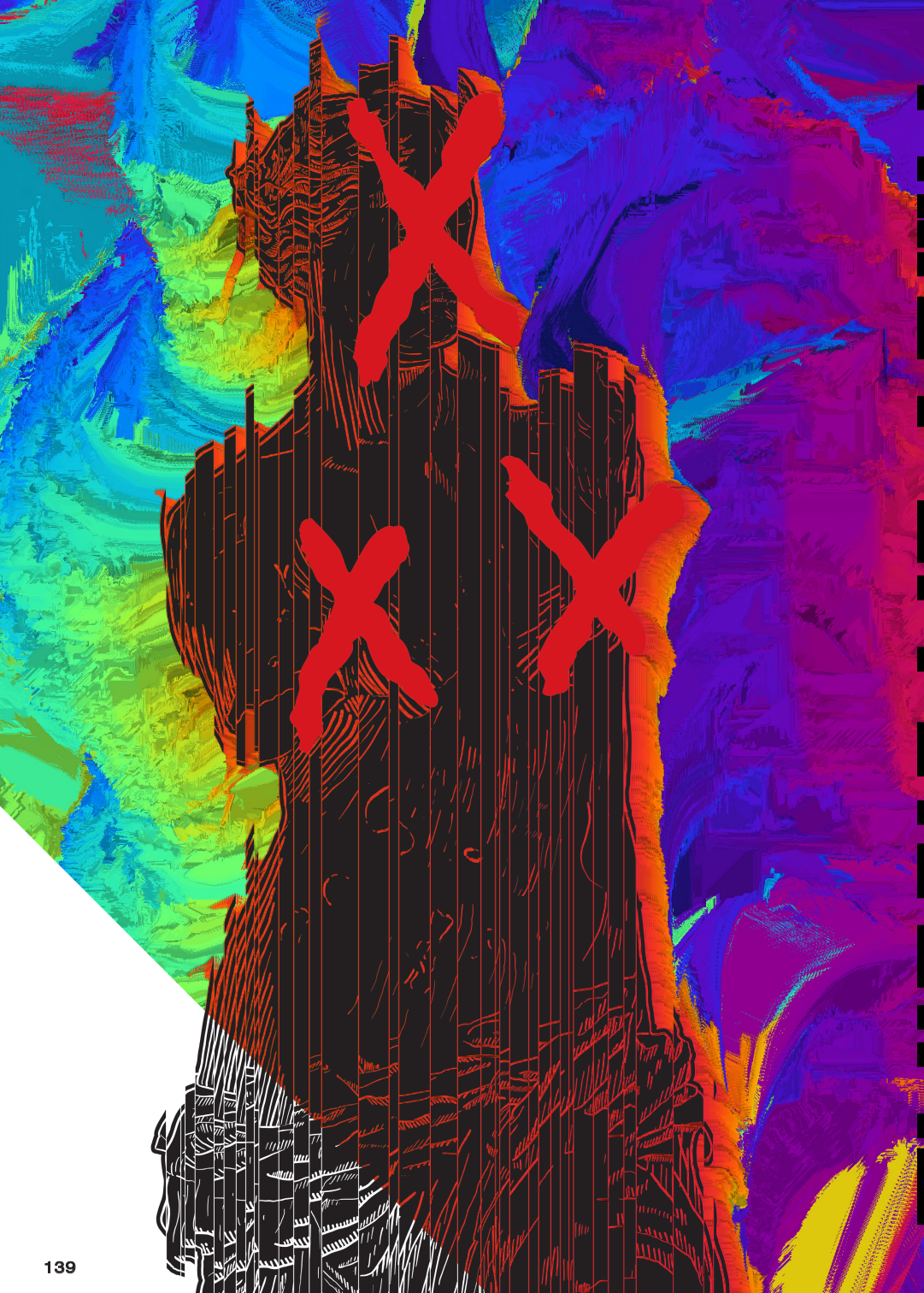




"Il faut connaître le vrai néant effilé, le néant qui n'a plus d'organe. Le néant de l'opium a en lui comme la forme d'un front qui pense, qui a situé la place du trou noir"
Antonin Artaud

Although *Antonin Artaud* speaks of this illness in this metaphor to the organ, *Gilles Deleuze* and *Felix Guattari*, in the ***"L'Anti-Œdipe"***, this malady as the rupture of the act of repression. It is in this fact that for *Gilles Deleuze* and *Felix Guattari* it is not only a psycanalytic schema of man, but of the function of ***rhizome*** organisms in general. It is in this sense that this state of ***body-without-organs***[2] is thus applicable to any ideological object. But also, as we can add to the definition of the ***body-without-organ***, one of the essential elements of this body, which is in a process of suppression of organs, also describes a process of transformation to become the indestructible object, therefore an object that cannot be defined by rules. This refers us to the ***xeno-tic desiring machine artifact***, so it is a fact that the ***xeno-tic desiring machine artifact*** is meant to be or at least in relation to ***body-without-organ***.

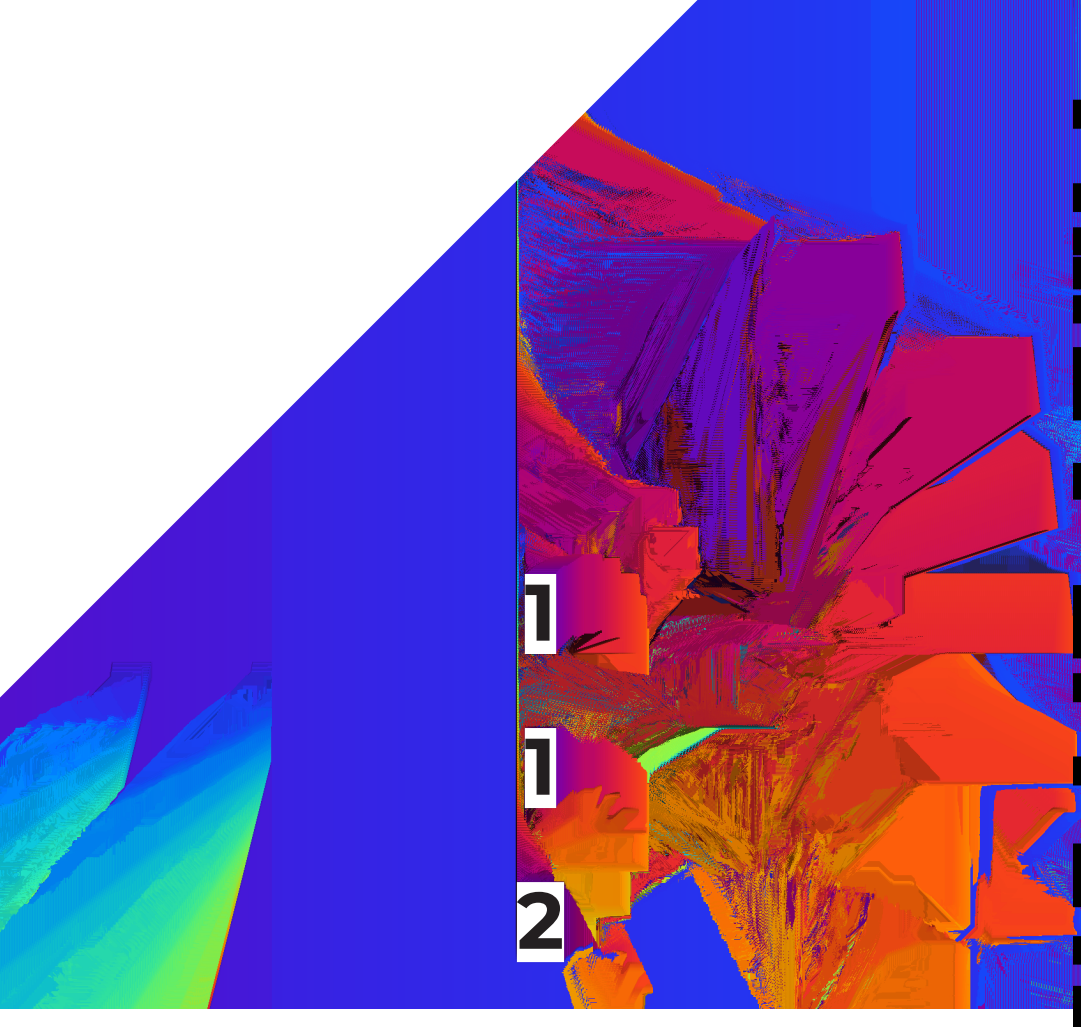
2 ***Body-Without-Organs*** - Philosophical object introduced by Antonin Artaud has its exit from Rodez. It wants to be like the erasing of the organs as a disease for Antonin Artaud, so it is the unitary body that nothing touches but that all the flows tranverse within it. This philosophical object was a ground for other philosophical concepts, notably in the French philosophy of post strucuralism but also in the philosophy of the cyborg body.



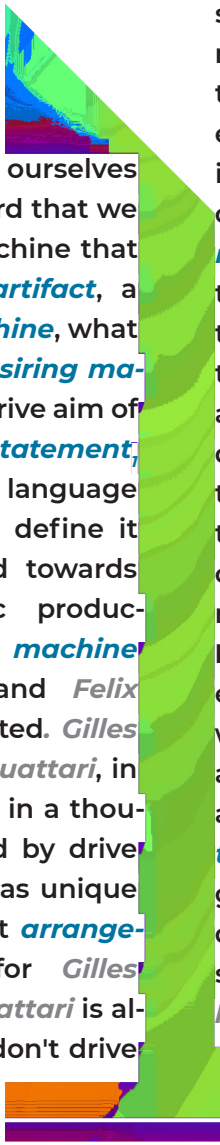
VIOLANCE

META-DRIVE

What is the nature of its exteri-pation of the territory? What is the actional basis of its extipa-tion of the territory as a drive? and so what is the nature of this drive as a will to leave the territory?


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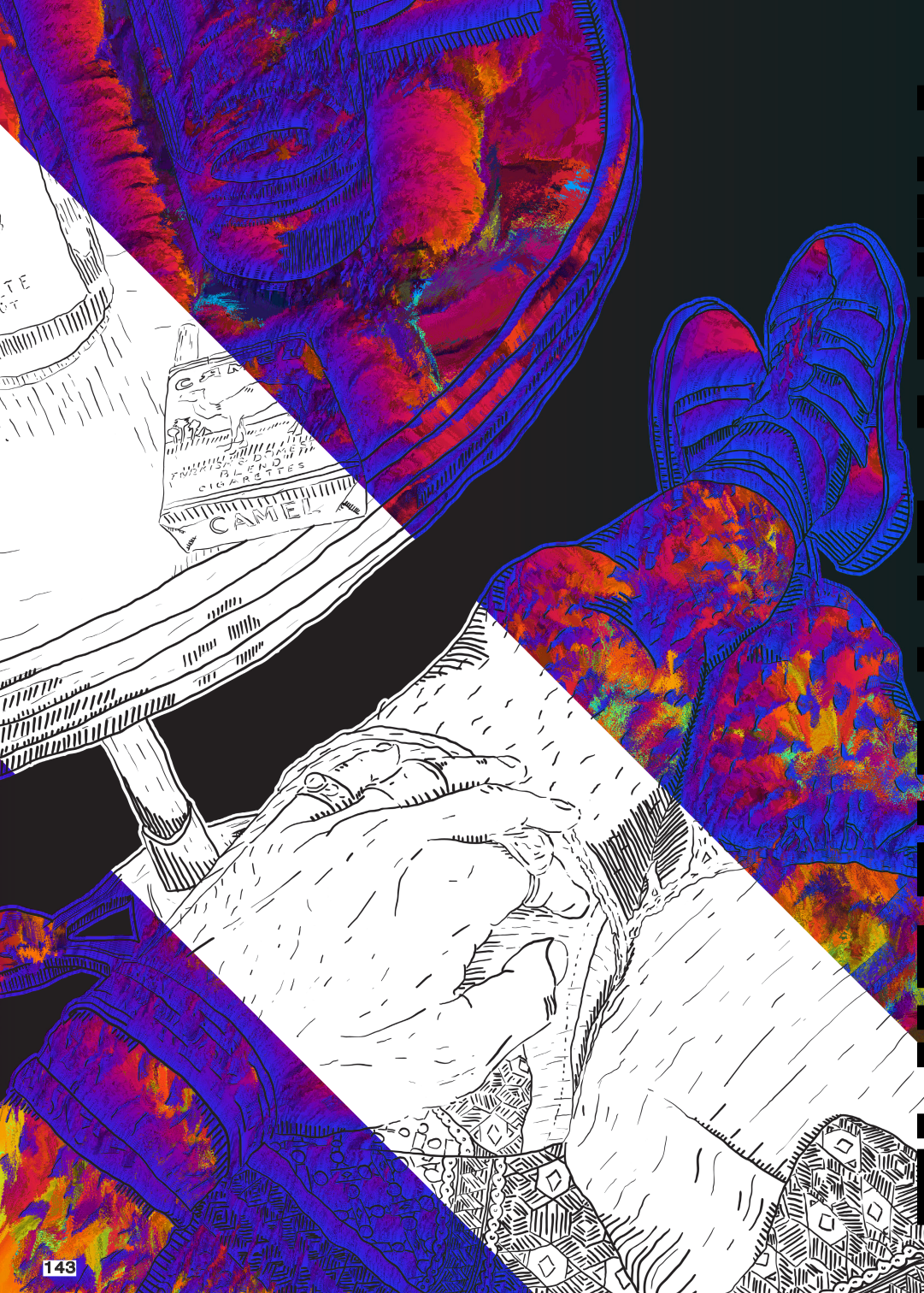
META-DRIVE



It is good to ask ourselves in this compound word that we use to describe a machine that creates a ***Xeno-tic artifact***, a ***Xeno-tic driving machine***, what is the drive of this ***desiring machine***, therefore the drive aim of this machine or the ***statement***[1] of this machine in the language of *Gilles Deleuze*. To define it we must understand towards what the machinic production of the ***desiring machine*** of *Gilles Deleuze* and *Felix Guattari* tends as stated. *Gilles Deuleuze* and *Félix Guattari*, in the anti Oedipus and in a thousand tray understood by drive not a drive of object as unique ***artifact***, but of object ***arrangement***[2], the drive for *Gilles Deleuze* and *Félix Guattari* is always composed, we don't drive not objects but states of specific structural form. In addition to that the implication of drive structure implies also an actionel drive because the compositional element of drive composes interacts between them and interacts on us in the ***statement*** of drive but also in the ***reterritorialization*** as confrontation of the drive with the repression of the ***territory*** that will redefine the drive. To say it with an example I desire not a cigarette, I desire to smoke a cigarette on the terrace of a Parisian bar, in this sentence the desire is not only the drive to smoke a cigarette but what implies also, the Parisian bar will imply also for example a drive as a possible will of a social drive to link has a place, but this drive implies also social conditions that the ***territory*** cannot obligatorily give. This complex process of drive is thus composed in two stages for *Gilles Deleuze* and *Félix Guattari*: ***Deterritorializa-***

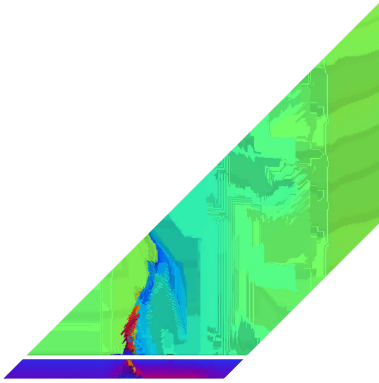
1 ***Statement*** - It is the drive before it is deterritorialized and thus the structuring and arrangement of the drive as the goal of the application on a defined territory.

2 ***Arrangement*** - For Gilles Deleuze the question of arrangement is something essential to the drive, because the drive is not something to objectify but to structuralize. In this sense, the drive is the aim and the will to restructure a territor


CAMEL
CIGARETTES

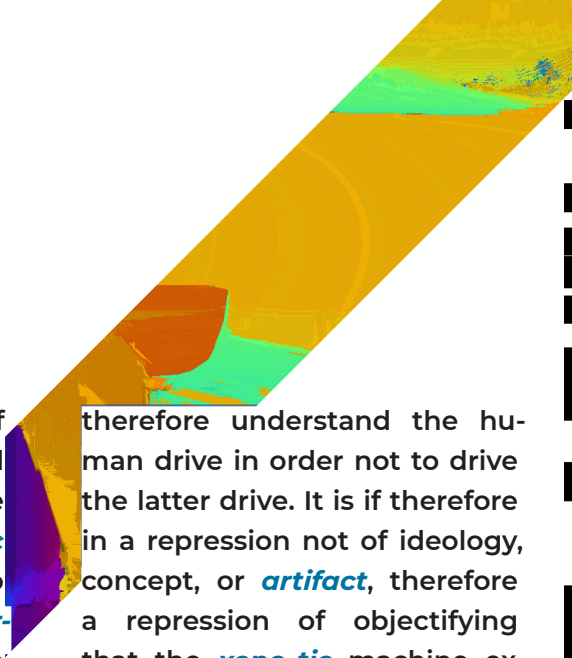
tion[3] as the taking of elements that are subject to the state of a place or a state of things and that will be subject to the subsequent repression of the real state of the place, the ***territory***. This repression will take place during the retteritoralization which, as we say, is the process of confrontation between the ***statement*** and the ***territory***. This process is therefore two***fold*** because in ***reterritorialization***[4] there is a redefinition of drive in the concrete application as a modification of the structure of the ***statement***, for example, in my bar they won't have wine but only beer, but also a modification of the structure of the ***territory*** where the drive will be applied because there will be knowledge of the repression made. So then the object or purpose of the drive is a will of new ***arrangement*** in a state of ***arrangement*** currently defined in a ***territory***, which also refers us to the drive as a will of revolt.

"Désirer, c'est construire un agencement c'est construire un ensemble, l'ensemble d'une jupe, d'un rayon de soleil, d'une rue. l'agencement d'une femme, d'un paysage, d'une couleur, voilà ce que c'est un désir, c'est donc construire un agencement, une région, c'est vraiment agencer. Le désir, c'est du constructivisme."
Gille Deleuze



3 ***Deterritorialization*** - It is the first act after the statement of the drive process, it aims at extracting the elements of a territory and thus of a structure which will be restructured to be reterritorialized.

4 ***Reterritorialization*** - It is the last act of the drive process, that confronts the territory with the drive in the compromise, dominance and surrender of the ideologies at stake.



Complex drive or drive of ***re-arrangement*** of a defined structure therefore to the one that it the desiring ***xeno-tic*** machine or machine that to the drive to create ***xeno-tic artifacts***, does not wish to adhere in a will to create its ***artifacts*** that as we have said one vocation not to be in resonance in an external way with a ***rhizome*** but also in an internal way as an organic composition therefore in contradiction with the drive as a structured ***statement***. What implies one thing is that the machine creating the ***xeno-tic*** object by this definition is not desiring in the literal sense of the term, but transcendent to drive, so also called Meta-desiring, this machine drives not to be a ***desiring machine***. It must therefore understand the human drive in order not to drive the latter drive. It is if therefore in a repression not of ideology, concept, or ***artifact***, therefore a repression of objectifying that the ***xeno-tic*** machine exists, but as a repression of the drive of concept, ideology or ***artifact***, therefore a repression of the drive to objectify that this machine exists. Drive that *Harry Frankfurt* in ***"Freedom of the Will and the Concept"*** of a Person describes as drives of the ***second order desire***[5] whose existence exists only through the existence of a primary drive, which can be wanted or unwanted.

5 ***Second Order Desire*** - It is about the drive that exists by the existence of another drive, as a complementated drive or opposition to a drive, a simple case given by Harry Frankfurt, is that of the drug addict who wants to wanton take drugs.

There is therefore in the dissection of the drive of the ***xeno-tic*** machine an absolute ***deterritorialization*** in the sense that it is based on the exploitation of the state of the known ***rhizome*** structure that must be transected, but there is no reapplication or confrontation of this drive with the state of the ***rhizome*** so that there is no ***reterritorialization*** of the drive on the ***territory***. This absolute ***deterritorialization*** thus refers us to a progressive deterioration of the organs by not returning the organs through ***reterritorialization***, which also has the role of redefining and stabilizing the structure of the ***deterritorialization*** organs, and thus to the ***hypochondriac body***[6] as a body devoted to a progressive ***deterritorialization*** and thus to regaining a ***body-without organ*** form. It is thus that we can qualify the ***Xeno-tic artifact*** as a body created in a process of absolute ***deterritorialization*** destined to become ***body-without-organ*** through the self-destruction process of the ***hypochondriac body***. This is what we have seen in *Joan Miro*, as we have seen the process goes through a process of violent action of free impulse that has the vocation to destroy or self-destruct the compositional organs that define the body, and thus become a ***smooth space***, a ***nomadic space*** of pure phenomenality.

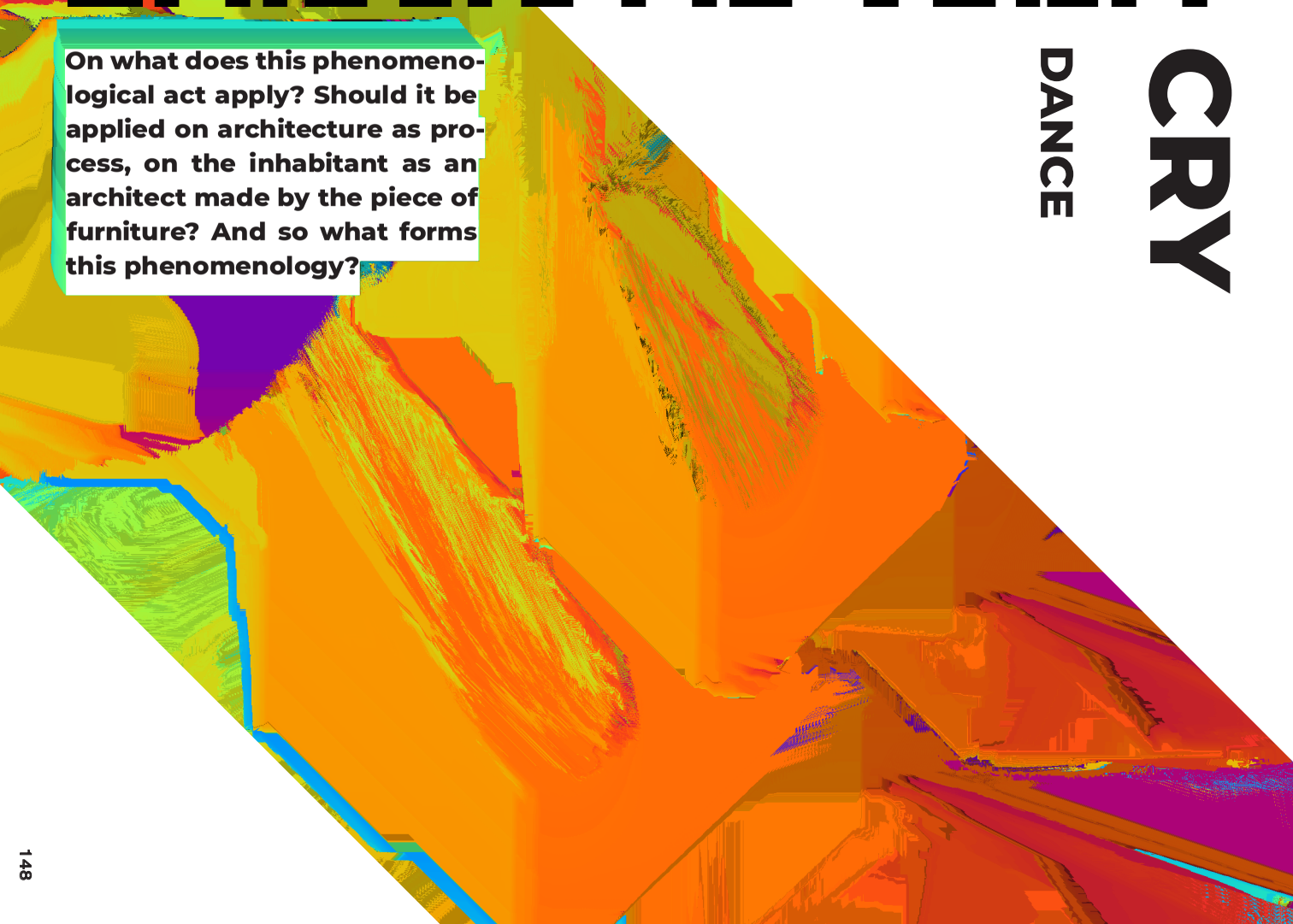
6 ***Hypochondriac Body*** - The body that destroys itself, in that it does not deconstruct itself but gradually loses its organs in a global process that is not regulated. It is not in fact deconstructing itself because deconstruction is constructivism.

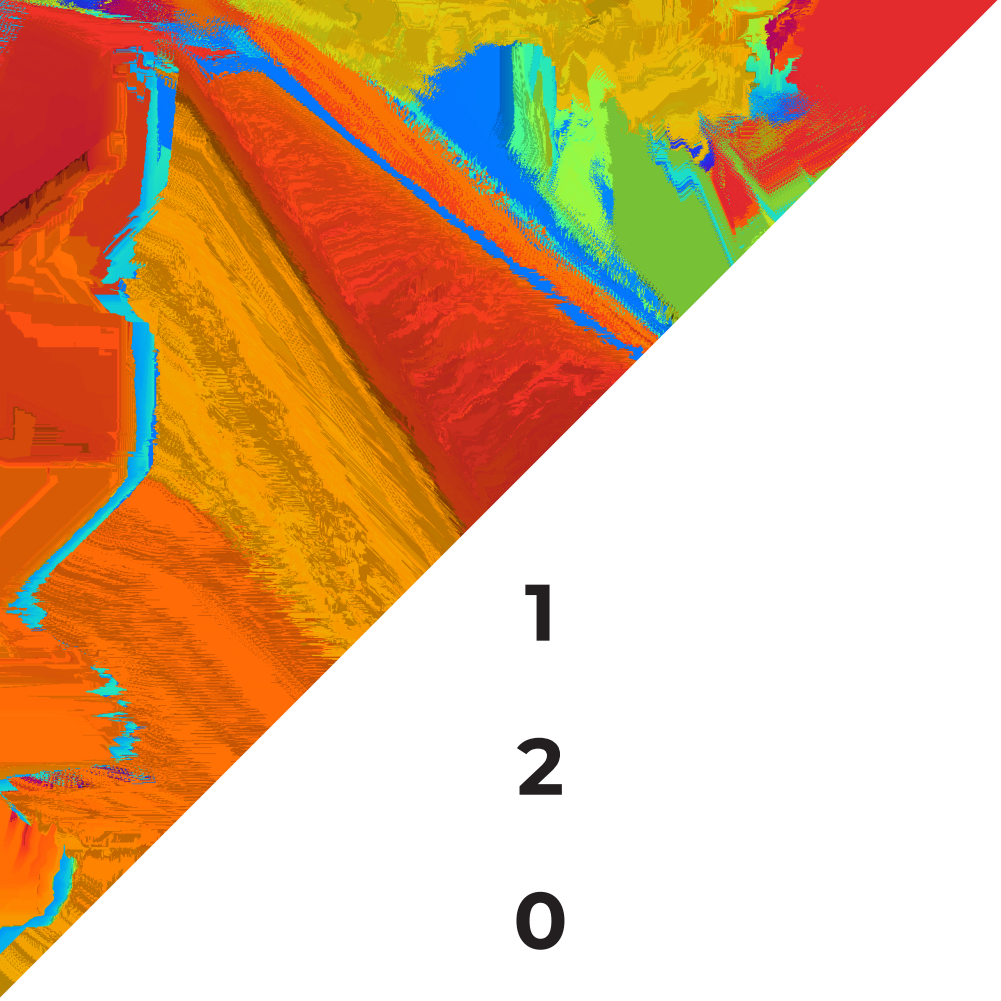


CRY

DANCE

On what does this phenomenological act apply? Should it be applied on architecture as process, on the inhabitant as an architect made by the piece of furniture? And so what forms this phenomenology?





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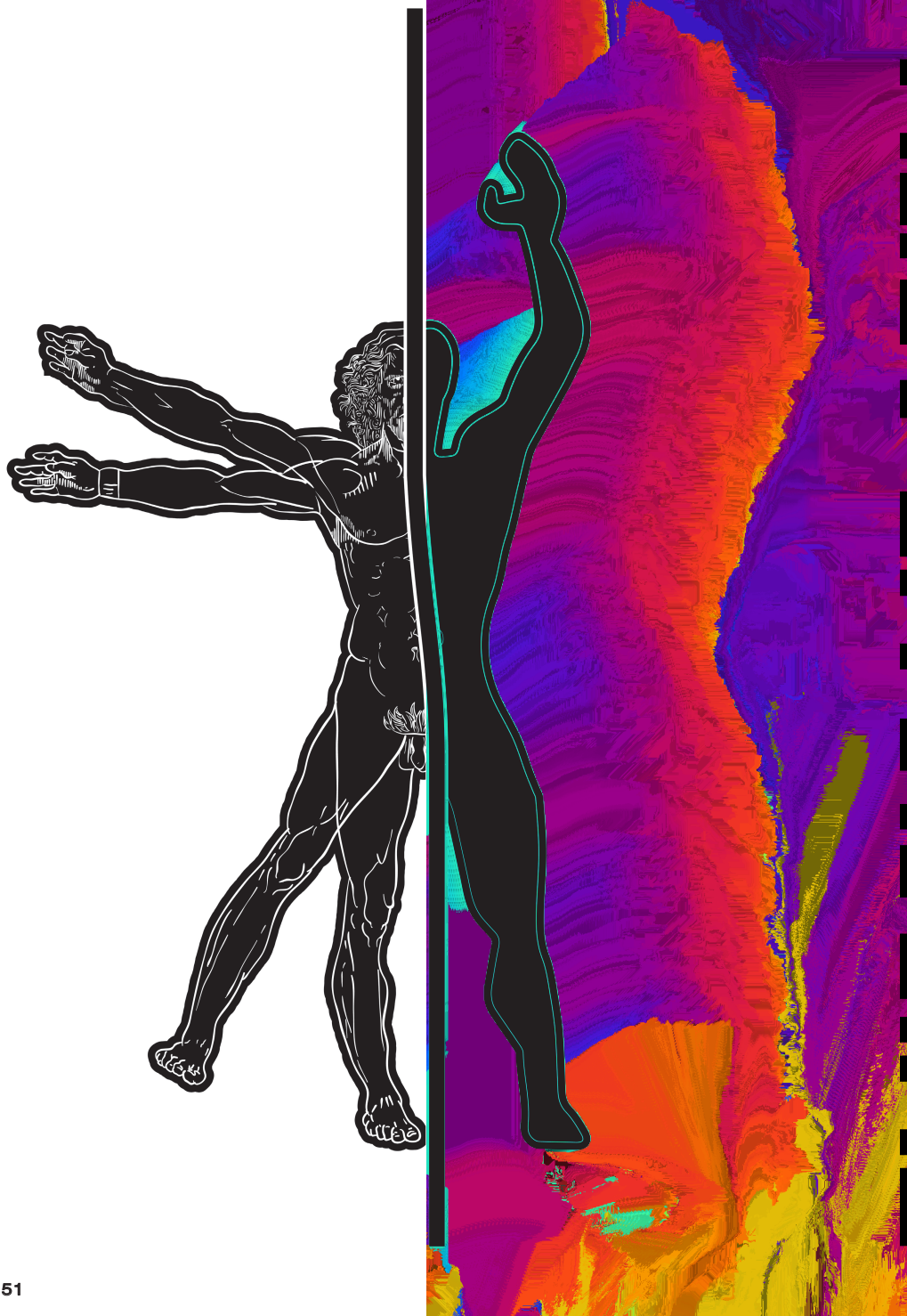
DANCE

In an architectural vision of the body, it would be obvious at first to see it as the cathalogical body, body of the possible organic assembly as *Rem Koolhaas* shows us with element of architecture or *Eugène Viollet-le-Duc* in the *"Dictionnaire raisonné de l'architecture française"* and thus the Vitruvian metaphorical body as a metaphor that decomposes the column and thus the *Caryatids*[1], of the temple of *Erechtheion*[2] are surely the most proud representative. Although it is an organic body that can move and be *accidental*, therefore a machine desiring this form of body that is the catalogical body of the architure is not the desiring primitivity of man, it is only the residue of a detteritoralization and concrete retteretoralization of the drive of the *desiring machine* as a formal human body. It is therefore necessary to turn to the *desiring machine* of the formal human body to see that it is the nature of the deteritoralization process and thus to see the *potential* of erasing the organs defining this body to create a machine capable of producing *xeno-tic* architecture. The nature of this body is notably visible in the change of the vision of the human body in movement in space in architecture that followed the new paradigm quite similar to that of the human body as *rhizomatic* in philosophy with *Gilles Deleuze*. We have moved from the *Vitruvian body*[3], the scientific, geometric, but not palpable

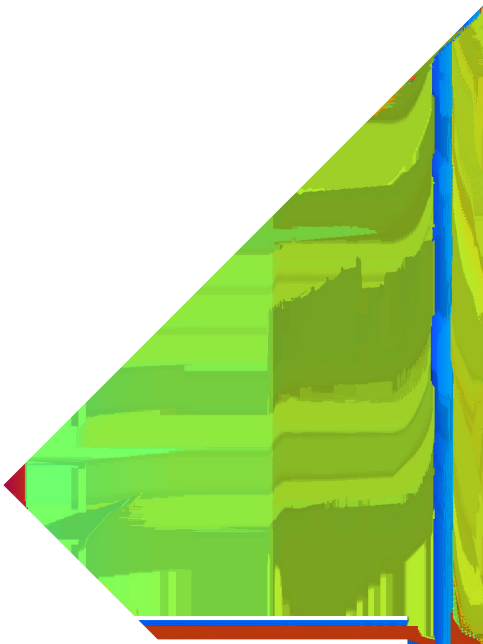
1 ***Caryatids*** - Element or ornament of classical architecture which is between the architectural element and the sculpture, which replaces the collar, which takes in addition to the propotion of the body as did the collar, the shape of the body of a woman often wearing a long tunic.

2 ***Erechtheion*** - Greek temple which is located on the site of the acropolis next to the Pantheon, it is characterized by a portico consisting of a set of six caryatids facing the Pantheon, but its six caryatids, which are only copies of the originals, have been moved to two museums.

3 ***Vitruvian body*** - Shape of the body drawn by Leonardo da Vinci, the important thing of this body is that it is not built this one an axiomatic of measurement, but of the relation of the propotion between the elements of the body, it is therefore without real size but dual relation. The strangeness of the drawings or the structure comes that it does not need basic need to exist, because any element which composes it and resulting from the porpotional relation with the whole of the other elements.

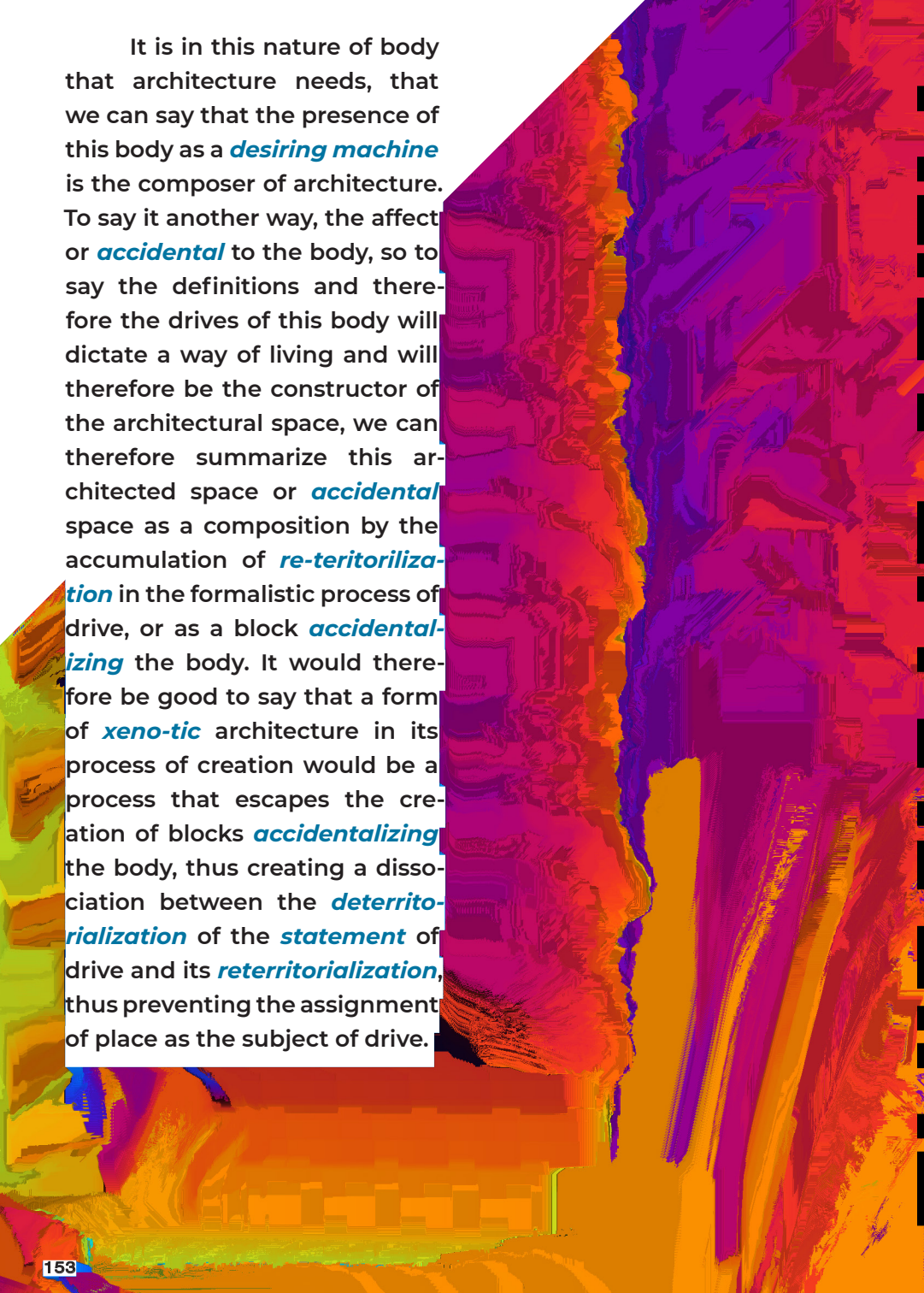


body, to the ***Corbussen body***[4], the dimensioned, metrically standardized body. This new paradigm is not only a simplification of the body but rather an optimization of the body in architecture as a subject more porous to the possible drive it may produce. To say it another way, we have moved from the body as an archetipal, therefore subject of a precise set of drives, linking a social capital to the prototypal body, therefore the universal body structured and complete in an almost simplistic way for any social class. It is not an empty body or a body without organs created by *Le Corbusier* but a simple body with a reduced number of organs and interconnecting all elements of this body by metric values as in the standard. This body thus creates something important at first this optimization will make applicable a more important panel of drive on this body, we can also see an acceleration of the drive as a question or ***statement*** of drive less complex or more predictable so a less complex deterriotarization for a less important repression in the reterriolization. This is why the form of this simple and optimized human body, one of the answers to its drive is the architecture, is not only structurally simpler but also and above all much dominated by the state oragnism because the possibility and the number of connection of external organs (social group, capital...) that will define it will be much more important than to the ***Vitruvian body***, which was only defined by the organs of a defined social group.

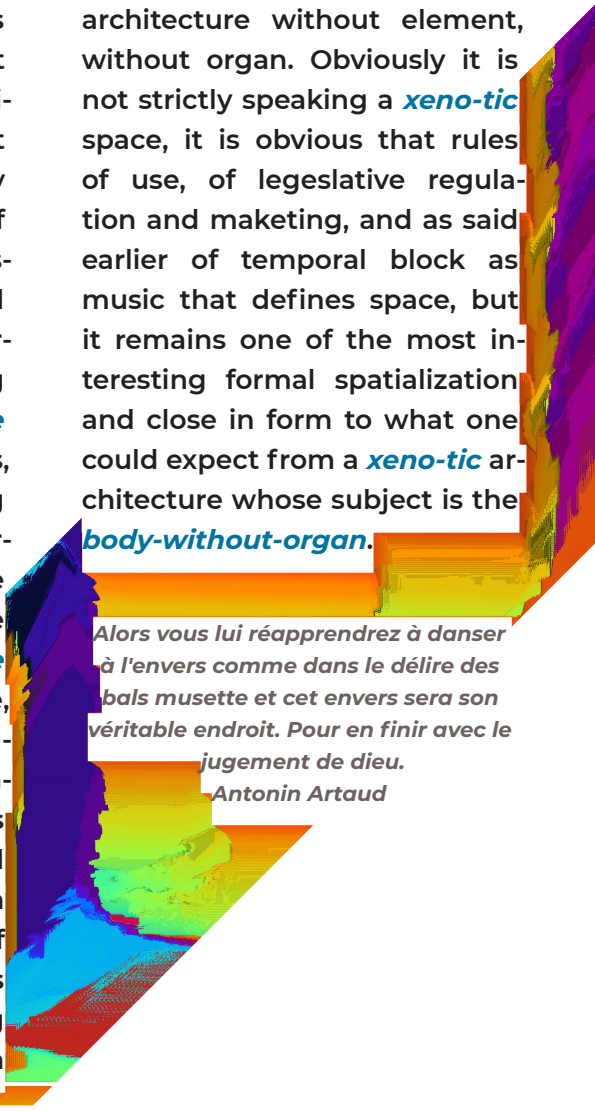


4 ***Corbussen body*** - or the modulor, by differance to the Vituvian body, the poportion is low one of the given measure. It is therefore not only proportionate but measurable and therefore touchable and repeatable.

It is in this nature of body that architecture needs, that we can say that the presence of this body as a ***desiring machine*** is the composer of architecture. To say it another way, the affect or ***accidental*** to the body, so to say the definitions and therefore the drives of this body will dictate a way of living and will therefore be the constructor of the architectural space, we can therefore summarize this architected space or ***accidental*** space as a composition by the accumulation of ***re-teritorilization*** in the formalistic process of drive, or as a block ***accidentalizing*** the body. It would therefore be good to say that a form of ***xeno-tic*** architecture in its process of creation would be a process that escapes the creation of blocks ***accidentalizing*** the body, thus creating a dissociation between the ***deterritorialization*** of the ***statement*** of drive and its ***reterritorialization***, thus preventing the assignment of place as the subject of drive.



For *Gilles Deleuze* one of the most formal expressions of this dissociation between ***de-territorialization*** and ***reterrito-rialization*** can be done through ***dance***[5], the action movements of ***dance*** are movements unfit for the body, they are the direct repercussion of drive, not subject to repression, the body becomes pure expression of drive, a porous body, tranversable by drive without the social human aterioration. This repercussion takes a very interesting form in places specific to ***dance*** like nightclubs or concert halls, the phenomenal bodies taking over the definition of the architecture, of course it will be through music, which will make the space architected by ***dance*** partly regulated and definable, but will remain largely indefinable. Space that we could summarize as movement blocks dictating space without formal reterioalization or at least from a non-instantaneous point of view on the ***territory***. And it is in this way that it is interesting to see it is architecture when its spaces are not used, notably in the formal porosity, and the spatial indefiniteness, that it proposes, a ***smooth space***, proper to ***nomadic drive***, an architecture without element, without organ. Obviously it is not strictly speaking a ***xeno-tic*** space, it is obvious that rules of use, of legeslative regulation and maketing, and as said earlier of temporal block as music that defines space, but it remains one of the most interesting formal spatialization and close in form to what one could expect from a ***xeno-tic*** architecture whose subject is the ***body-without-organ***.



Alors vous lui réapprendrez à danser à l'envers comme dans le délire des bals musette et cet envers sera son véritable endroit. Pour en finir avec le jugement de dieu.

Antonin Artaud

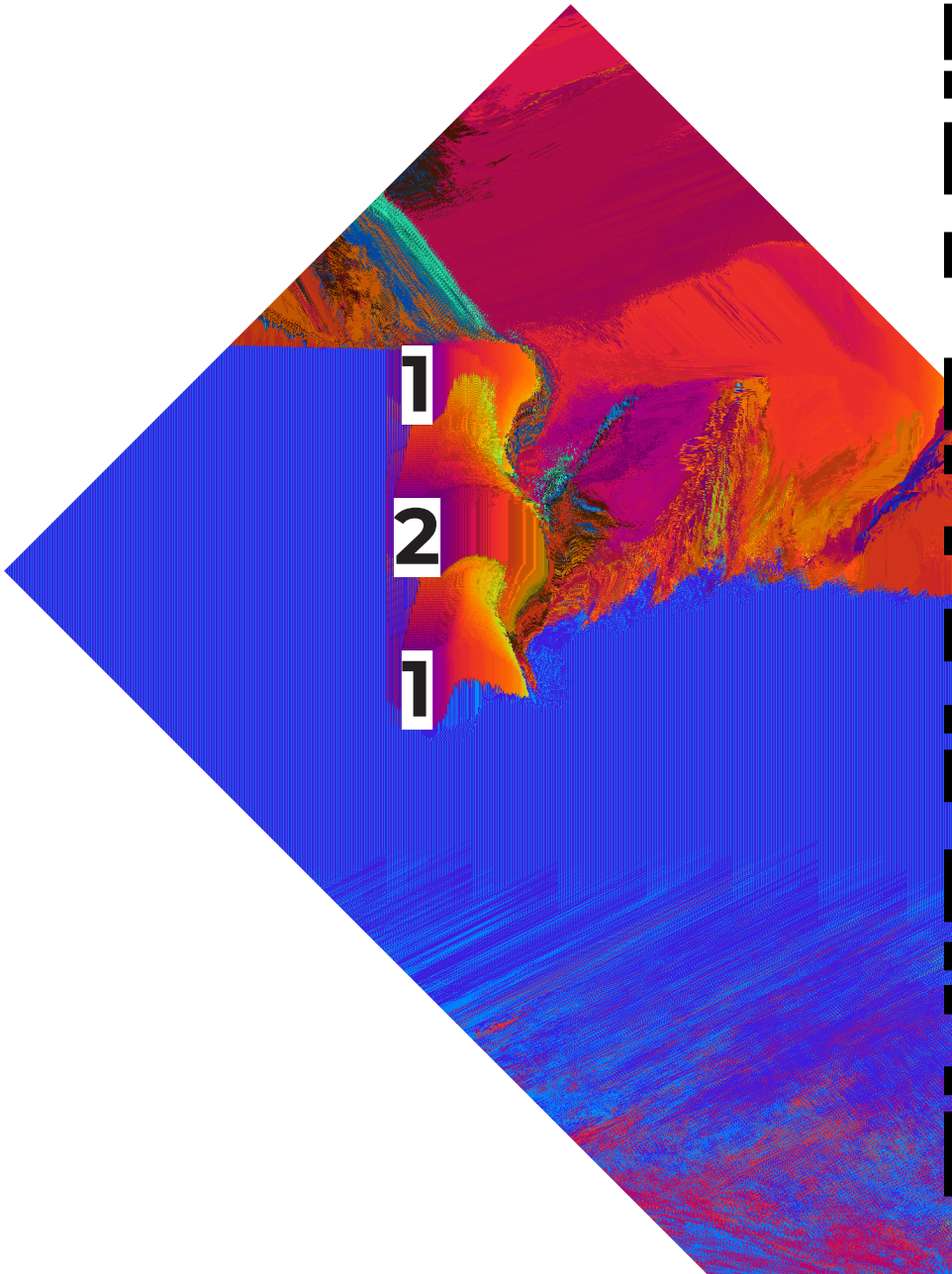
5 ***Dance*** - Word coming to Antonin Artaud in connection with the North East Parisian Bal musette of. This word comes in a certain opposition to the theater, as a scenic production not regular as in the theater but only produced by the phenomenal body. The concept of dance also returns in "L'Anti-Œdipe" by Gilles Deleuze and Félix Guattari, by a possible way of the existence of the body-without-organ.



CRY

THEATER

In what way is the opposition between Theatre and Dance, mentioned by Antonin Artaud, it is applicable to architecture? And also how did he want to redefine the theatrical act in the theater of cruelty?

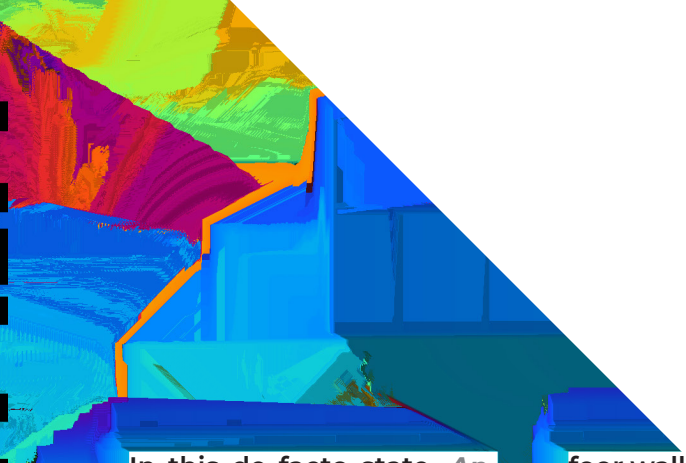

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THEATER

In architecture, we do not create phenomenally as a ***desiring machine*** within the process of architectural creation, we do a ***deterritorialization*** of a theoretical and often as physical ***teritorialization*** as we ***teritoralize***, in a regulated and timed process. And more precisely ***re-territorialize*** because any physical or conceptual ***territory*** is governed by a state organism, so to say by a domain ideology, we enter into an act of re-location of a ***territory*** as a re-definition or re-arctualization of an existing one, a drive of re-volt that implies a pre-definition of the ***territory*** on which the action of making architecture is applied. In other words, we re-actualize the code of the pre-existing signs that we are subject to in our need for ideological communication. In this definition of architecture, we can make an analogy with another art that is more often the subject of philosophy, especially in the work of *Antonin Artaud* and *Gilles Deleuze*, which is the art of ***theater***[1]. A ***theater*** that also works towards architecture as a language of sign, code and mathematical rules regulated and defined by a dominant ideological under the name of culture as it is described by *Antonin Artaud* in ***"Le Théâtre et son double"***. ***Theater***, and therefore architecture, are both art of re-presentation of its sign, code and symbol as a re-expression of an existing thing, which obviously as a re-actualization of the piece or use, building or ideology that will come therefore with a weak or non-existent phenomenal alternation of the ***territory*** as a repression of its codes in the compromise between the ***statement*** of the drive of the artist or comedians and the ***territory*** in the ***teritorialization*** of the drive, a trance like the definition *Antonin Artaud* or the trembling of the hand that is sacralized by *John Ruskin*.

1 ***Theater*** - it designates in Antonin Artaud the regular artistic expression. But it is also used by Gilles Deleuze and Félix Guattari to designate the Freudian psycanalise.



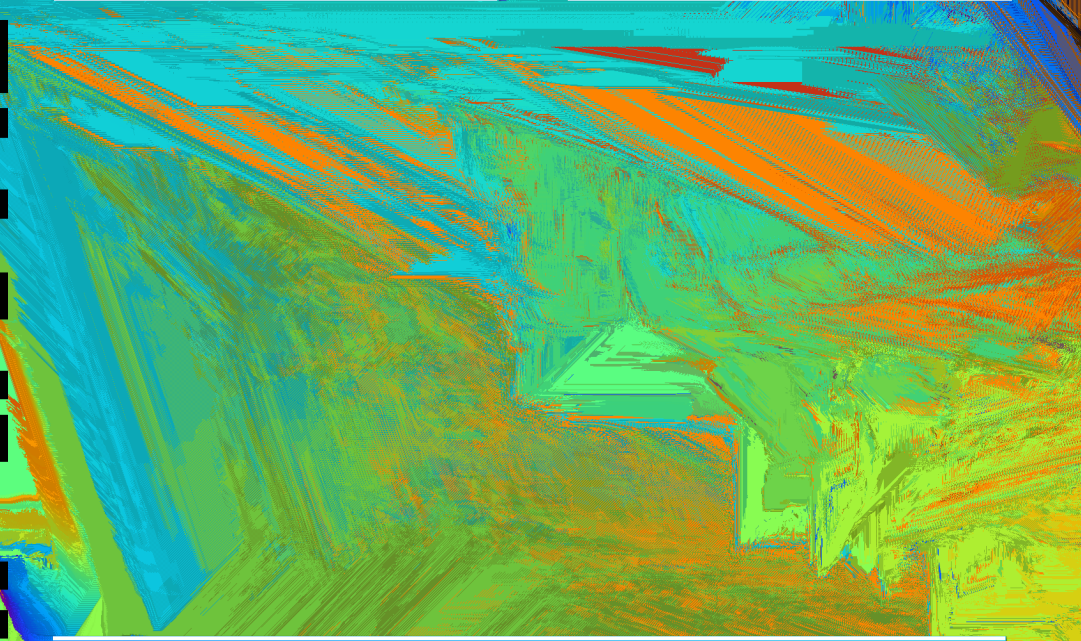


In this de facto state, *Antonin Artaud* seeks to emancipate himself from this re-presentation that he defines for him as a virtual reality, as a duplicate of an already existing code, in order to arrive at a ***theatricality*** expressing only this state of trans. In this it expresses the ***theater of cruelty***[2] that would be a concrete application of the emancipation of the codes humanly defined, and that by the violence and the cruelty, the same violence expressed as in *Francis Bacon*, transandering the man, and in particular the rules of the man. This ***theater of cruelty*** for *Antonin Artaud* proposes an architectural definition in the ***theater*** and its double doubles an empty place, foor walls spatially undefined in the sense that it does not propose a limit to the action, space without ornament therefore without ideology, floor or abstract mechanism that would allow the actor to express himself and move a vertical axis and where the public dissociation is unclear, the spectator being at the center of the action and the space, allowing them to move in the space as much as the comedians, a space that is not remembered the space we have described as the nightclub, which is also a space with an undefined limit. But the great interest of this form of ***theater*** in the description of *Antonin Artaud*, is in the communication of the comedians, which is not

2 ***Theater of cruelty*** - Theoretical theater form invented by Antonin Artaud in "Le Théâtre et son double", it wants to be like the removal of the codes, as theatral not regulated, that it is of the scene, but also of the way of expression that is not low on the language that is a set of regulated concept, regulating the exchanges.



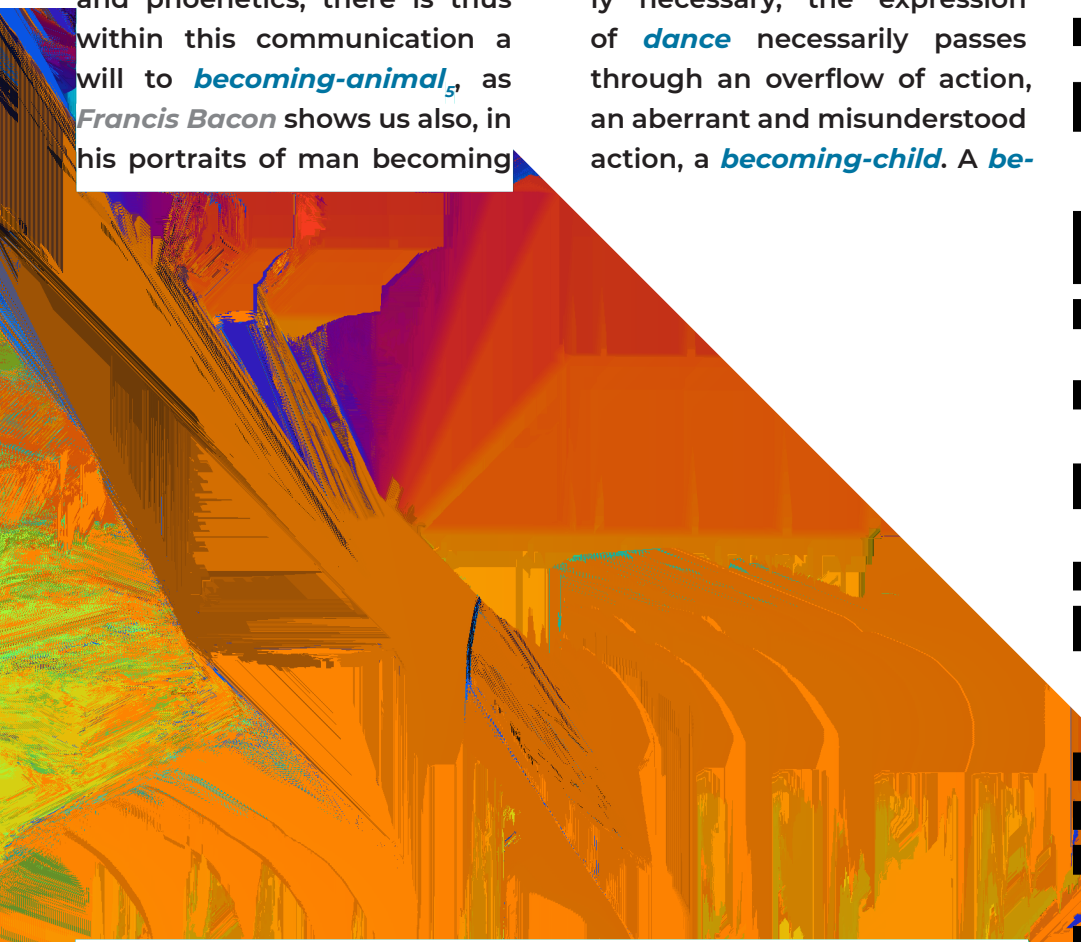
by the word but by the gestures, the movements, the phonetic and in particular the ***dance***, to say another way a phenomenal communication, as he says it put way between the gesture and the thought. Obviously not the ***dance*** rules of the ballet but as an *Antonin Artaud*, the ***dance*** defined in ***"Pour en finir avec le jugement de dieu"***, that of the ***bals musette***[3], a ***dance*** passing through the transcendence of the body. This aspect of the ***dance*** is important because it describes the means of communication, as a communication not based on a code or sign as a re-actualization of a code but as *Gilles Deleuze* describes it in ***"La logique de la Sensation"*** as a ***language analogy***[4] leaving an undefined ***potential*** between the expression of the communication and the understanding of the commu-



3 ***Bals musette*** - Popular bals in a large part of the end of the 19th century until the middle of the 20th century, in the language of Antonin Artaud, it is a liberation of the code of regulated dance. His bals are composed of an ensemble of dances that are very close to the popular and foreign Parisian neighborhoods like Belleville in the Java club but generally to the North East Parisian neighborhood. In painting it is often very close to the image of the cannotie as at Auguste Renoir. His bals stopped with the advent of the Anglo-Saxon pop music, but the clubs where he had his bals still exist like the Java with its gallery facade.

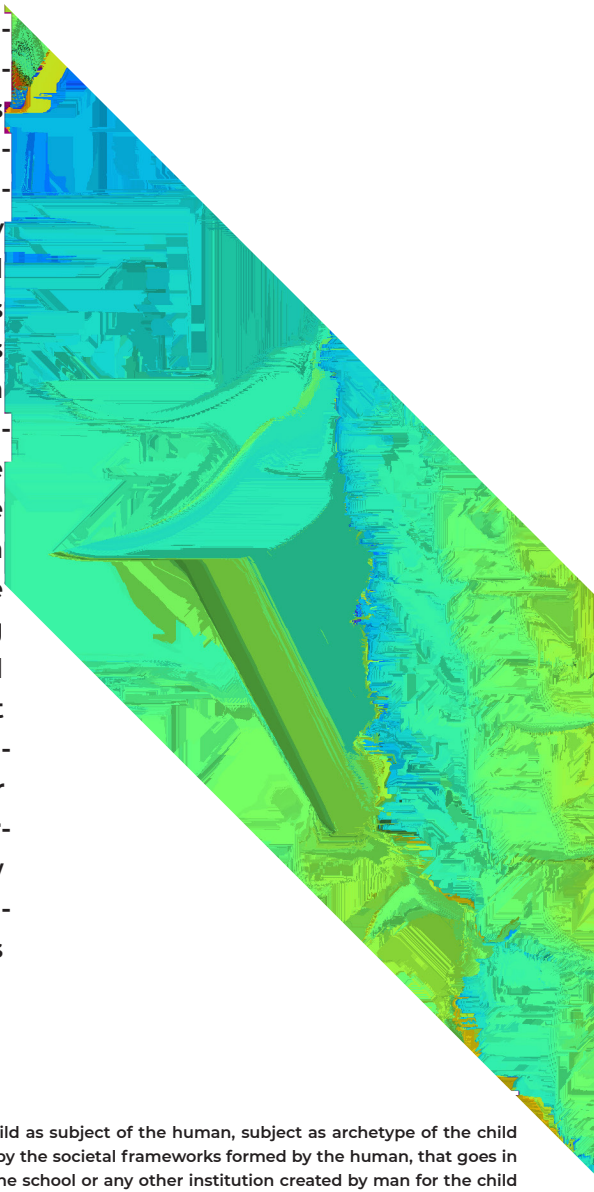
4 ***Language Analogy*** - Langague which does not make science, it is based not on rules but a connunication based on a phenomenality

nication, and thus says another way about the definition, a ***potential*** of another definition of what is really experienced. We thus pass from a communication built on a science, that of linguistics and text, to an animal communication, that of cry and phoenetics, there is thus within this communication a will to ***becoming-animal***[5], as *Francis Bacon* shows us also, in his portraits of man becoming or passing through this animal state. But it is not only a question of becoming animal, returning to the primitivity of the act as sobriety or minimalism by reducing the need for communication without superfluous expression to what is strictly necessary, the expression of ***dance*** necessarily passes through an overflow of action, an aberrant and misunderstood action, a ***becoming-child***. A ***be-***

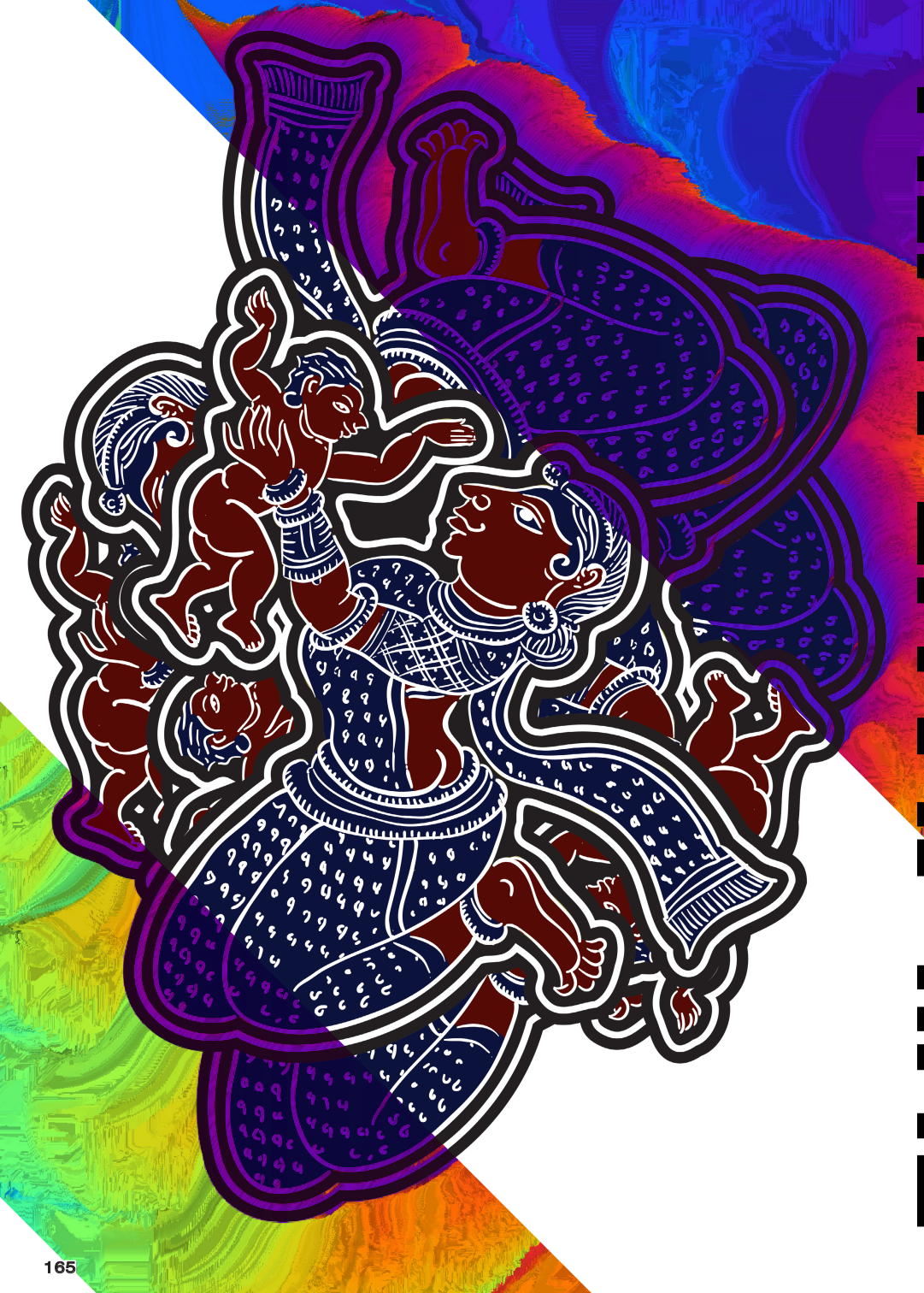


5 ***Becoming-Animal*** - It is what opposes the animal as subject of the human, subject as the archetype of the animal as accepted by the societal frameworks formed by the human, that goes in particular in the retait of the animality as zoo or any other institution created by human for the animal and in the dominating domi-nating realtion of the pet animal.

coming-child[6] to return to the state where one cannot ***terito-ralize*** a drive because it is not strictly speaking subject to a dominating ideology, the child ignores the ideology and therefore the repression that the ideology provokes because he does not know perfectly the definition and the limit that the ideology creates and he will seek by trying a multiplicity of irrational and aberrant acts to define this ideology that govern him. It is thus necessary to imagine such a use within a ***Xeno-tic*** architecture or in the process of the phenomenal creative machine creating a deserted machine, a use, rule, code, sign and creative process of the place not being able to propose an ideological limit to this child or at least not a limit that is itself already defined within a ***theater***istic or codified architecture. So an architecture that does not allow the child who seeks to theritorialize a drive to say the famous question the Why?



6 ***Becoming-Child*** - It is what opposes the child as subject of the human, subject as archetype of the child who is going to be adult as to be accepted by the societal frameworks formed by the human, that goes in particular in the retait of the childhood as the school or any other institution created by man for the child and in the dominating dominated reality of the child of kid.

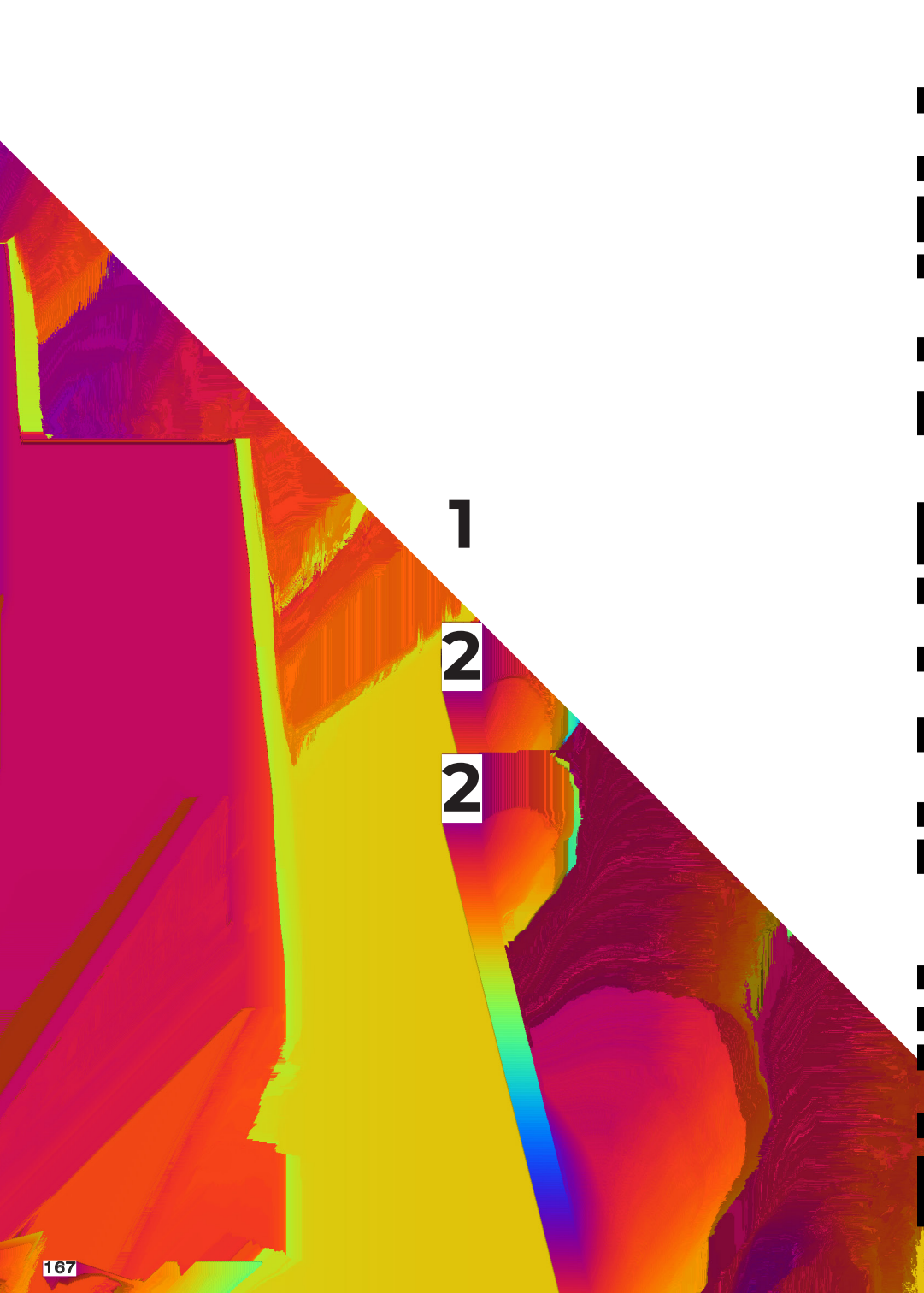


CRY

RULES

Can we regulate a phenomenality ? Can we give regulated, without reducing the potential of a phenomanlity ? What is the relation between regulated and potential of an action subject to this regulation?




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UNRULE

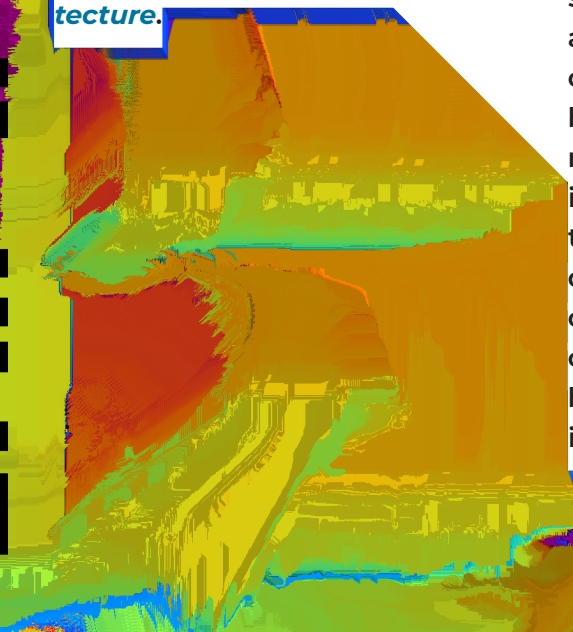
Nothing regulates the child's play as long as it does not touch the ideological limit of the ***territory***, it is thus to ask oneself in becoming a child what is what defines aberrant action of the child against the background of a recoiling of acts to formulate oneself as an adult. Or to say it another way, how to define the aberrant impact of phenomenality. In this question it is interesting to look at the cinema and in particular the movement or style of ***Dogma95***[1] of *Lars von Trier* and *Thomas Vinterberg* who sought through his ***vows of chastity***[2] to create another cinema as an opposition to the Hollywood cinema culture. This style initially goes through a return to an art without ***feedback*** of the work in the process notably by the use of 35mm or the non-retouching of the film work even in a chemical (turning), optical or physical way. This deconstruction refers us to a reduction of the organs that define the way of producing a film in order to reach the ***artifact*** of the process that will be the reel created Thanks to the two moments of the process what happened and the historicalization of what happened itself reduced to the strictest necessities.

1 ***Dogma95*** - movement cinematographic artist born in 1995, it aims to oppose the Hollywood criteria of cinema by proposing another type of cinema.

2 ***Vows of Chastity*** - In Dorgma95, her vows, although not always fully respected, are the regulated rules that are intended to oppose Hollywood cinema, the interest of her rules is that they do not see the Hollywood cinema as a universal but as a singularity in a universal in which everyone goes.



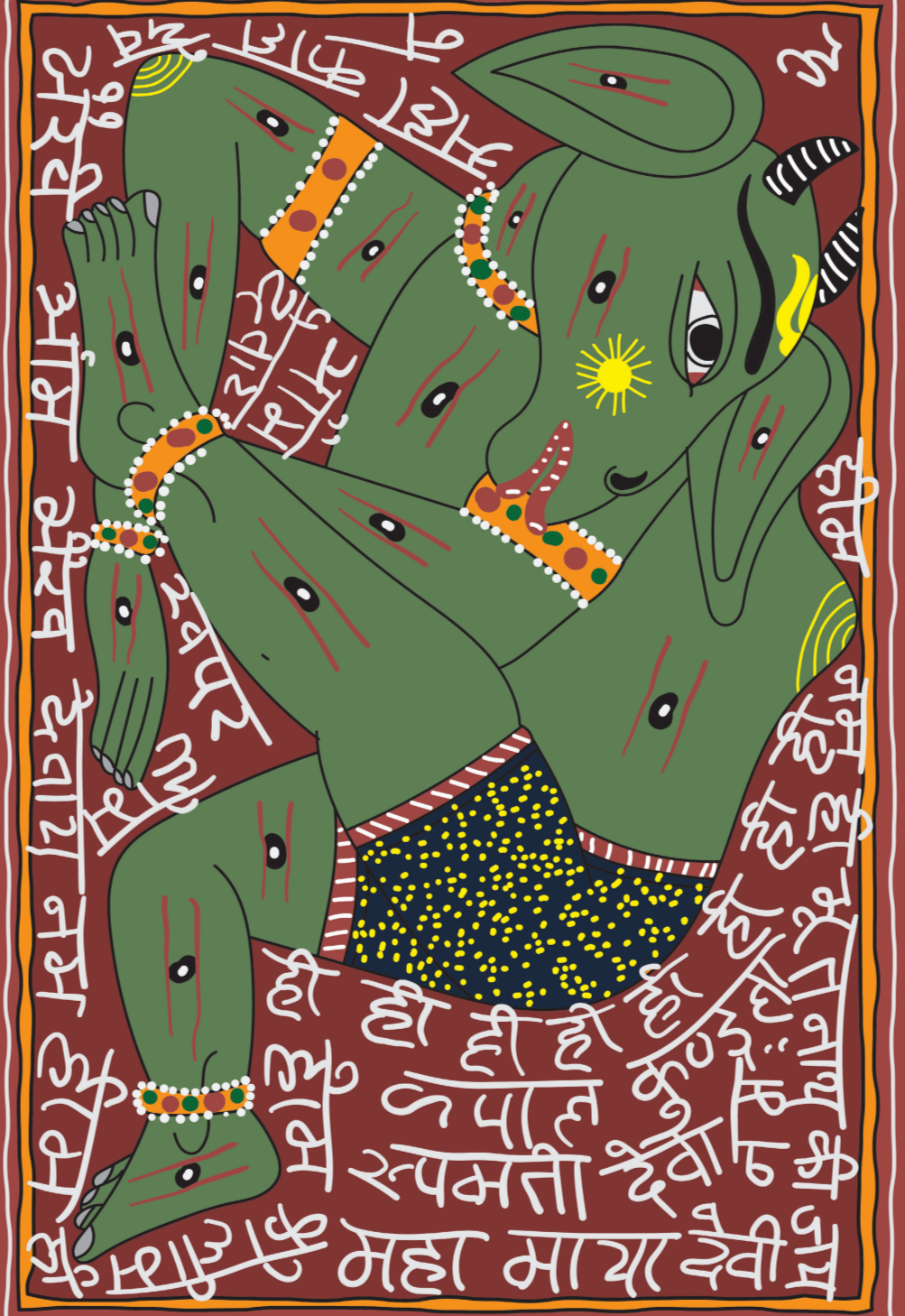
But the great interest of dogma's ***vows of chastity*** is not only in the rules but in the words that define the rule, in fact we don't talk about definition in the sense of a rule that defines an aesthetic or sign that will define the film as a film, but precisely not to follow this rule as chastity or forbidden by a rule, thus creating the ***potential*** to do anything that is not that. So if this prohibition makes the ***potential*** to tend towards a definability of the ***artifact*** as ideologically minor or imperceptible, so to say a becoming minor or imperceptible. In this we will qualify prohibitions and not rules, which will define a ***potential*** of process for a ***Xeno-architecture***.



-1

A Xeno architecture is not definable

It will evidently be qualified as an ideology that could be assimilated as a minority ideology, as a negation of the standards of dominance, but it will not be qualified within the criteria that will determine it as an identification with a minority territory that will support it by a definition defined by the state organism, it will therefore be constantly in a becoming not to be defined, to tend towards an imperceptible becoming.


ॐ श्री गणेशाय नमः
ॐ श्री गणेशाय नमः
ॐ श्री गणेशाय नमः

-2

Xeno architecture comes through violence

Violence not directed towards something but proper as a negation of what defines us, erasing organs, rules, signs and elements. This violence is necessary to forget any rule and to define a new one, that doesn't have a code or a definite sign, so we will arrive by forgetting the code and the sign for the body created by the phenomenon, but also phenomenal in the action that is produced in the latter as detachment from the envelope and use or from the meat and the food, so to cross by an intense and inescapable flow, but that never accidents with the body, the body-without-organ.

-3

Xeno architure is not theater

Theater as a re-presentation of a rule sign, regulating an already existing context, in this Xeno-architecture is opposed to ornamentation, as an accumulation, to the processes as a sequence of rules, and therefore to the re-petition, geometric or historical, each element that composes it is created here and now, it is in this it cries and dances.

-4

Xeno architecture is not reducible

A xeno achitecture must not be reducible to defined criteria that would make it possible to define a set of elements that make up a xeno-tic artifact, so we cannot define in less than a word that each criterion defines each element of this architecture.



-6

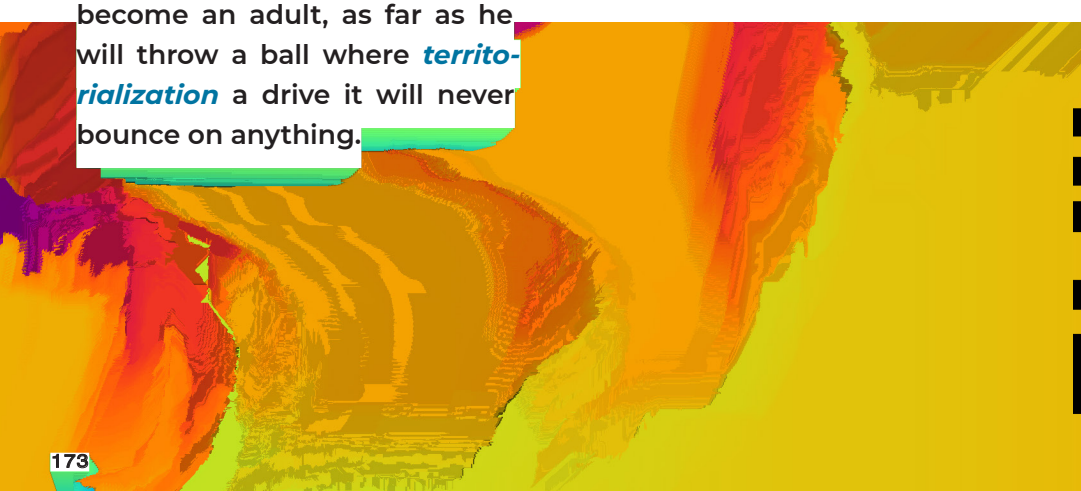
Xeno architecture does not deconstruction

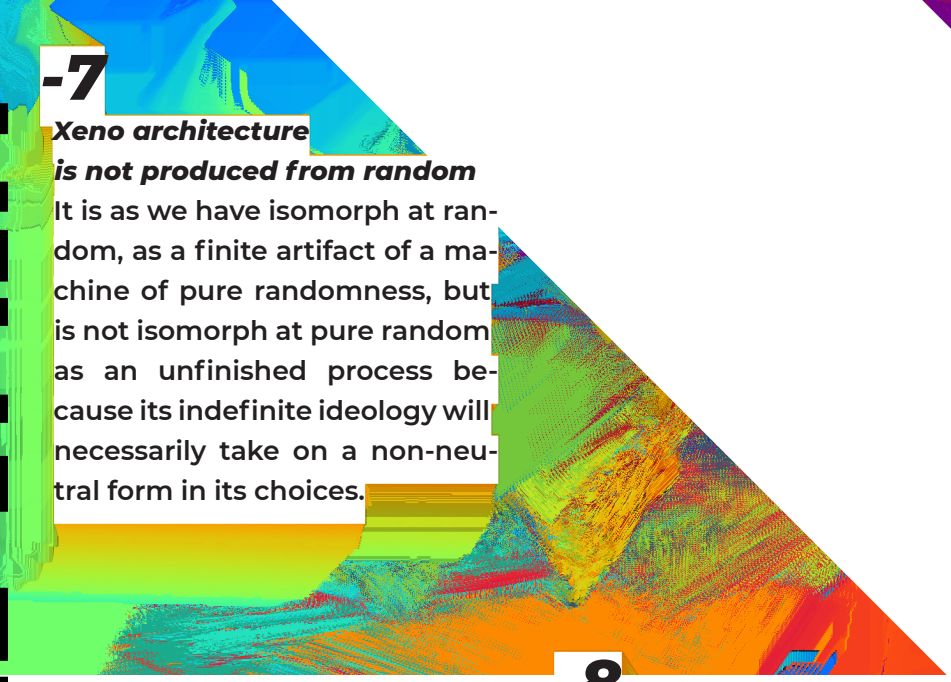
A deconstruction defines a regulated process of the destruction and erasure of organs, therefore the past or deconstructed architecture preexists in what it is reduced. One can think of Peter Zumthor's FieldChapel where the trunks of trees preexist in concrete and soot, which is a destuction created by a controlled phenomenality. In this the xeno architecture doesn't pass through the hypochondriac body as a dismantling of the organ but as a decay organs.

-5

Xeno architecture does not limit to the child

The child through the game must not succeed to define himself in the given space of a xeno-tic architecture, as aberrant the action of the child may be, he will not find any ideological limit here. In this, the child will remain a child and will not become an adult, as far as he will throw a ball where ***territorialization*** a drive it will never bounce on anything.





-7

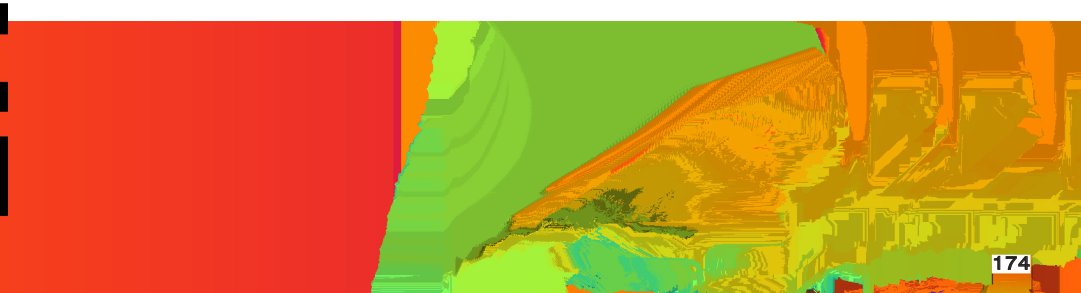
Xeno architecture
is not produced from random

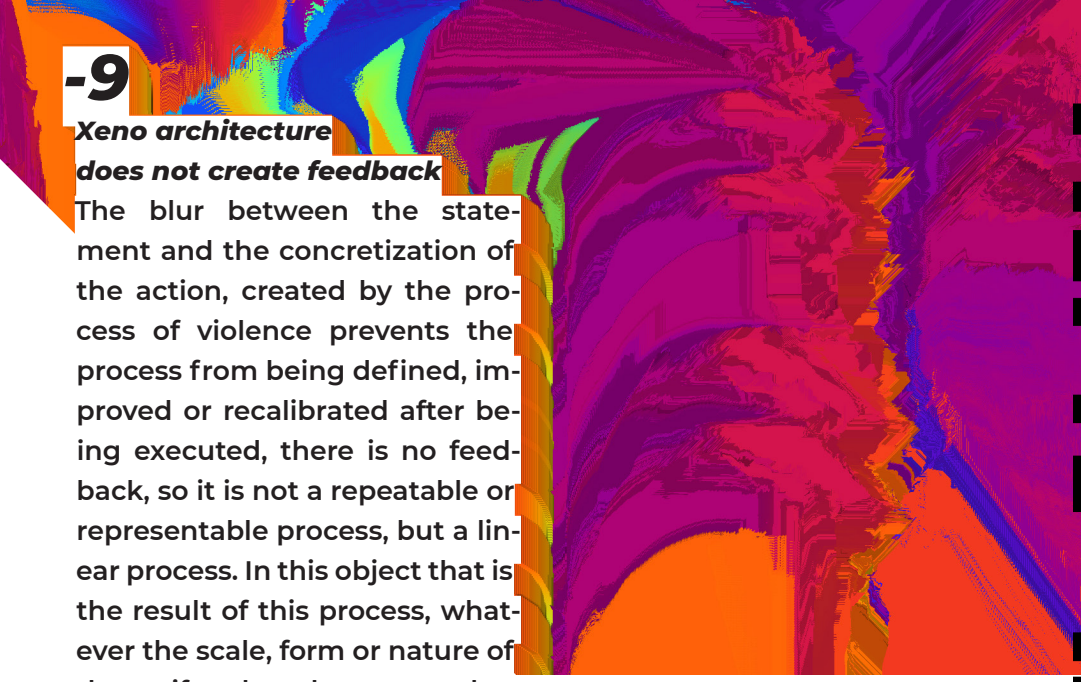
It is as we have isomorph at random, as a finite artifact of a machine of pure randomness, but is not isomorph at pure random as an unfinished process because its indefinite ideology will necessarily take on a non-neutral form in its choices.

-8

Xeno architecture
is not a desirable architecture

This is what a meta-desiring architecture is, as a repression of drive is not directed towards an ideology, but towards the repression of drive, in which the potential can be summarized as anything but a definite ideology.





-9

Xeno architecture does not create feedback

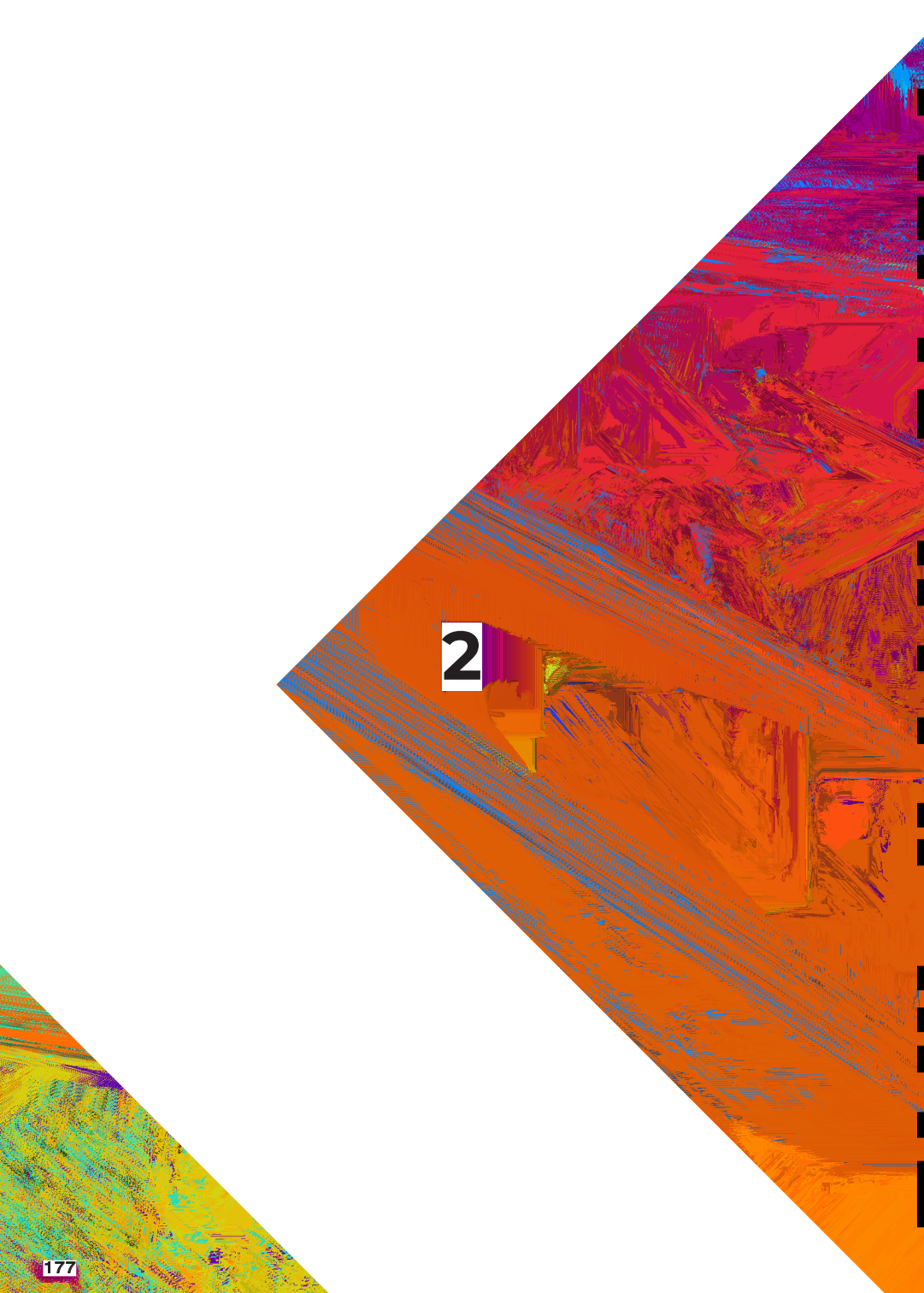
The blur between the statement and the concretization of the action, created by the process of violence prevents the process from being defined, improved or recalibrated after being executed, there is no feedback, so it is not a repeatable or representable process, but a linear process. In this object that is the result of this process, whatever the scale, form or nature of the artifact has the same value and ideological power.



DRIVE

BECOMING & DEFINING

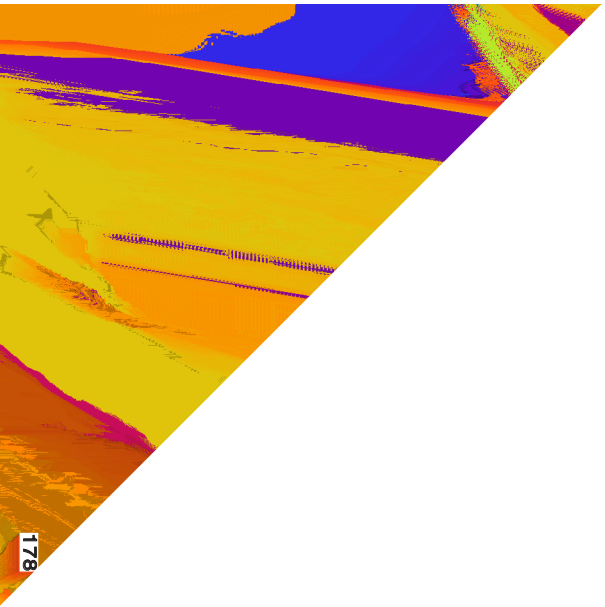
In the dulality as opposition of a xeno-architecture to a human architecture, what opposes a xeno-architecture to a human architecture, if so how can we pass from a human to a xeno-architecture?


2

TOOL

DESTRUTION

In what way is deconstruction not destuction? What characterizes the act of deconstruction as constructivism ? therefore, how to realize an act of destuction without passing it through constructivism act?




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DESTRUCTION

What is the ***becoming-animal*** of an ***artifact*** or a building, as we said before, we must distinguish between two forms of destruction, a procedural and regulated destruction, which is deconstruction, and a phenomenal and ***dancing*** destruction, which is self-violence, which does not reach the same ideological finality of the ***artifact***. Indeed, although the ***artifact*** is reduced and changes form in the case of deconstruction it does not change its nature, a deconstructed building will remain a building, but the phenomenal destruction changes the nature of the object. In the deconstruction we can think about *Rem Koolhaas,* who pushed the way of the deconstruction, until he created blocks of morphic deconstruction called ***diagrams***[1] such as the ***stacking***[2] of ***hyper-building*** or from the point of view of theoretical architecture *Adolf Loos* that in a process of deconstruction of the ornament arrives to the difference of the ornament as cultural primitivity, the destruction of the second floor of the baroque house.

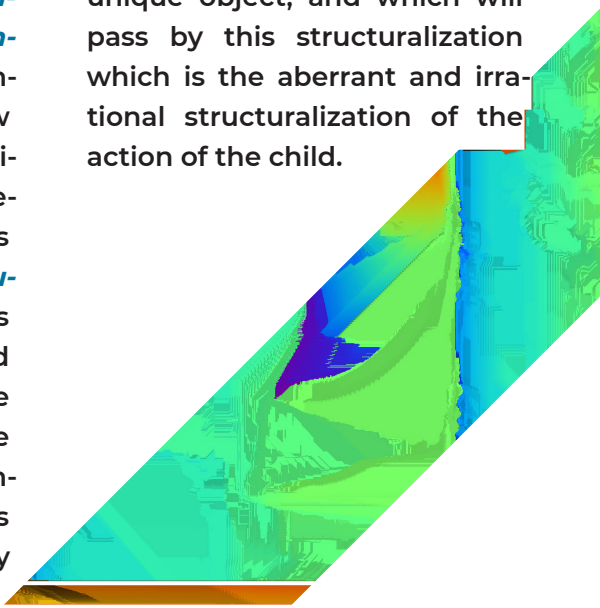
In the case of violence, even though it is not very much represented in architecture, one of the analogies is that of the analogy made by the modernism of the automobile and of the house as a machine, in particular by *Le Corbusier* or *Auguste Perret*. Automobile answering to given desire, drive, desire of speed, desire to live, drive of comfort on a background of technologization, technology that registers the dwelling of the logis as dominance of the habitat. It is in this that we can see the phenomenality of the automobile ***accident*** as a change in the nature of the car as an ***artifact***, it passes from a compositional object as a motor, wheel, steering wheel... To that

1 ***Diagrams*** - set of morphism blocks of OMA

2 ***Stacking*** - one of the blocks of mophism at OMA which is a redistribution of the programmatic and formal elements.



of an inexpressible collection of cold pieces of metal, as a raw material. It is in this way that nature changes, the form and use changes radically, the automobile object no longer exists in the architectural definition of this corpse of metal, ***meat***. It creates a ***potential*** of molten material that can redefine itself in another form, at a moment habited by rats finding a refuge in a junkyard, it becomes in this sense a ***body-without-organ*** that inhabits a new phenomenon that it does not understand itself. Then in a ***territorialization*** of this ***meat***, a ***body-without-organ*** or raw material without ideology will become a new object, through recycling, radiator, chair or toaster or something else, which is the process of ***metastability***[3] and ***individuation***[4] of Simondon's object, as a restructuring of a destabilized and chaotic structure that we push to the extreme in our case as an object that can no longer find the use to which it was destined before, therefore by an integral destruction of the structure, a death of the structure, which will create a ***potential*** redefinition of the structure as other but also to become imperceptible in its future ***individuation*** but not only as ***individuation*** but decomposition and recomposition of the elements constituting the structure, the forge we melt the elements and structuralize them in another way or another form. This ***dance*** that we seek thus passes by the unitary chaos of the structure as indefinable, as unique object, and which will pass by this structuralization which is the aberrant and irrational structuralization of the action of the child.

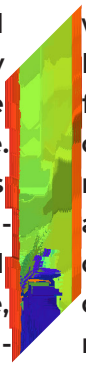


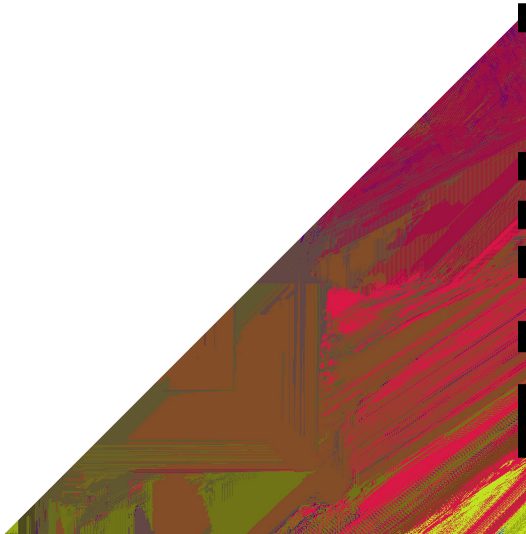
3 ***Metastability*** - Way of evolution of the technical object as a structure in Gilbert Simondon's work, which consists at first as destabilization of the structure as the addition of a new element and then of a stabilization which is the individuation of a system.

4 ***Individuation*** - Stabilization of a system by destabilizing in the process of evolution at Gilbert Simondon, a process that consists in a return to a stable system.

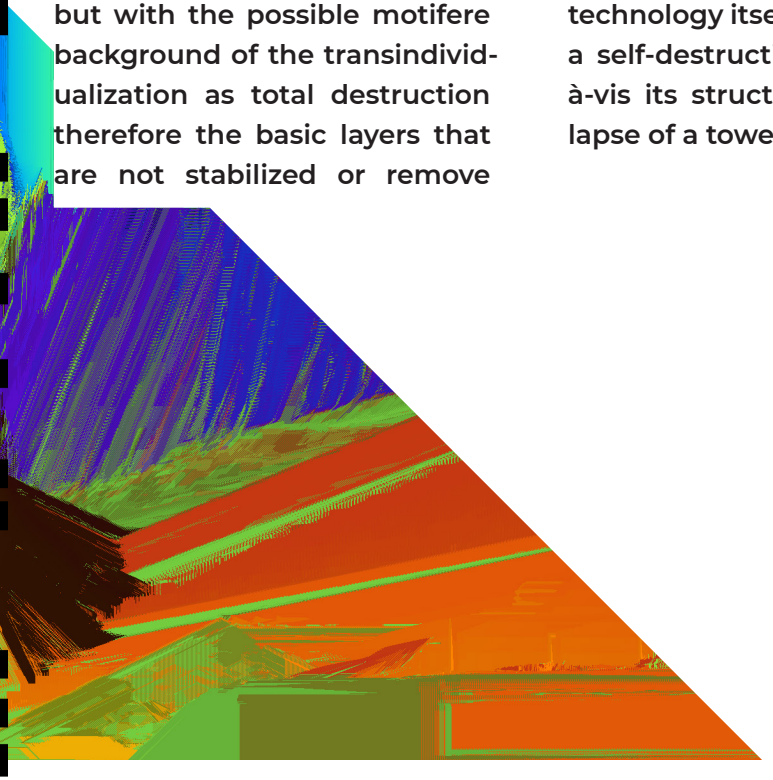
But the case of the automobile takes on an even more important role, its technological aspect, as composing of many more elements structuring the definition of a chariot or cariole. So, this is *Gilbert Simondon*'s observation about Transindividualism, which can be defined as a complex internal structure, created by the image of the cariole in front of the chariot as a more complex problem. In fact, for *Gilbert Simondon*, invidualization changes not only the organism but also the ***territory***, a ***territory*** that will create a more complex question to the ***metastability*** of the object, so that more complex will be a technology is, more complex will be its restructuring. Something that is taking a very important turn in the field of architecture. We are far from the Roman logis, the modern structure of the logis tends to accumulate, intermingle or even merge structures such as a complicated logis or composition of a logis, heating floor, general vacuum cleaner, wifi, water current, electricity, lamp connection, letter box, the technologization of the logis, a set of tools or more exactly machine tools that tends to compress and reconstruct the logis without ever achieving a stabilization of our habitat, until our future that will be the house connect as connection of the man to the logis more uniquely as submission and dominance, of ***desiring machine***, ***territory*** dominate therefore heterogeneter connect of two integer, but has equal level of affect on the structure, the passage of the machine house to that of the automaton house.

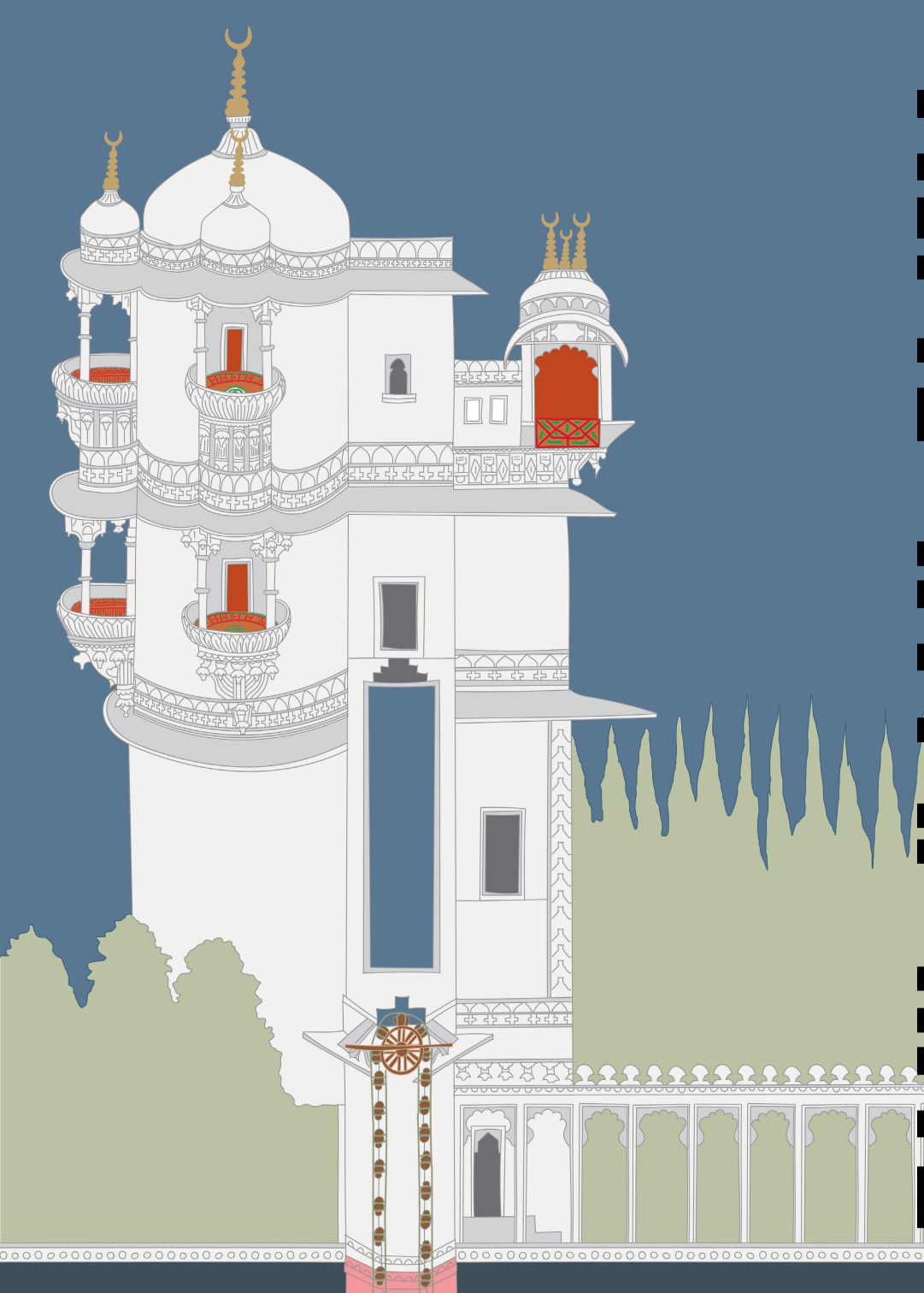






House that therefore produces information without this information can and regurgitated by the induvidualization, therefore says problems more and more rectifying and more and more destabilizing for the structure, something that we can see as a possible accelerated evolution because the chaotisaian refers to an evolution but with the possible motifere background of the transindividualization as total destruction therefore the basic layers that are not stabilized or remove from the habitat because obsolete as the gas or soon telephone network. To say another way, the more we make our car composite, faster it goes, more destructive are the ***accidents***. It is therefore in ***dance*** as ***becoming-animal*** not useful to turn to necessarily primal phenomena such as fire, floods or natural destruction, but also to the technology itself which also has a self-destructive ***potential*** vis-à-vis its structure, like the collapse of a tower much too big.





What are the modes of generation of usages in a territory as an expression of an ideology? and how can it exist in a territory without necessarily existing in a temporally and spatially defined way?

TOOL

SUBLIMATION

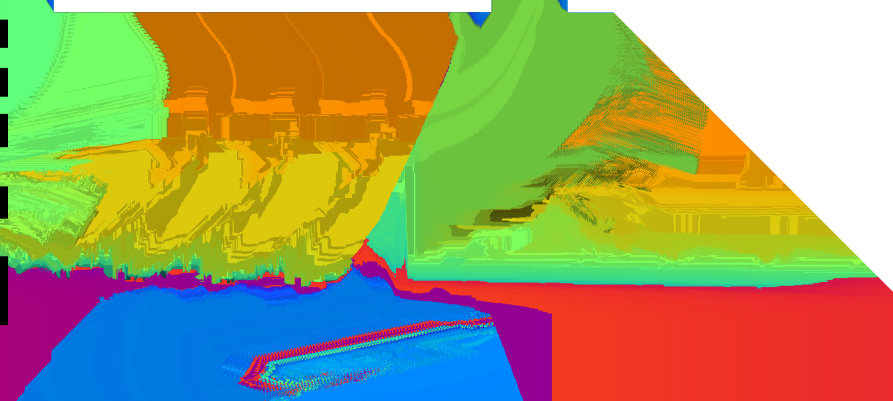


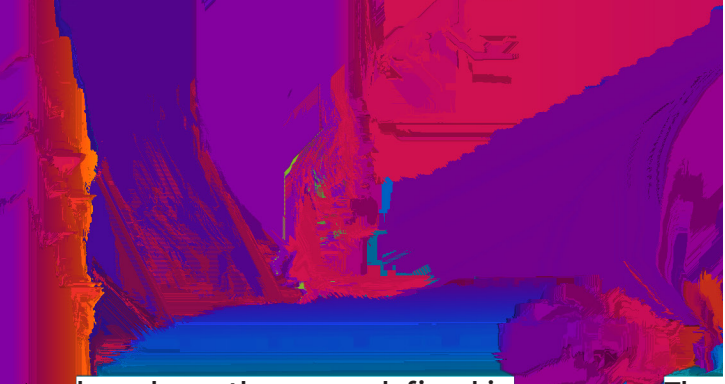

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SUBLIMATION

As we have said it is important to see the habitat not as a whole but as an accumulation of the whole that forms an organism, an organistic form that is dictated by the accumulation need drive to inhabit. So, if in the organism of a building or an ***artifact***, the drive to inhabit, to appropriate and to build can be seen as a ***territorialization*** of a ***territory*** where we are obviously domainized in dependence of the place and the legitimation of our dominance over that place. This ***territorialization*** is intended as a driving force, but not in the sense of the removing of an organ but of the adding of an organ that defines the place in question, usually this process takes place in a solidification of the ***statement*** of a drive, which in a liquid state must slip in, encrust, add to and merge with the most correct to the existing ***territory***. Like the image of an architecture that we would force into a plot that is too small in relation to what we want to propose and the program we are asking for.

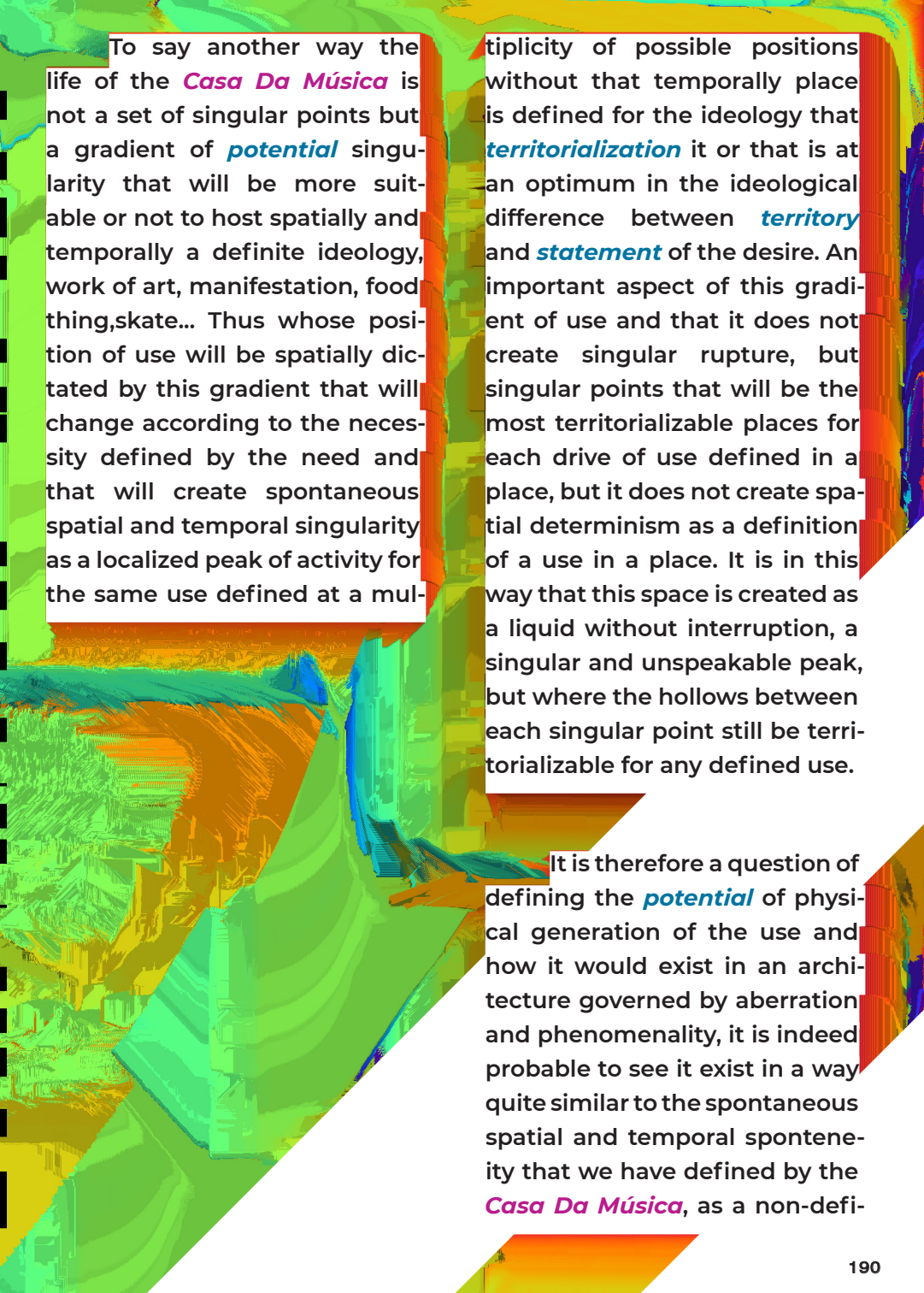
Although this is a fact, the deconstruction has seen a new form of ***territorialization*** of the drive not only as a solidification of an architecture, notably at ***Rem Koolhaas***, with the ***park of the Villette***, and the forecourt of the ***Casa Da Música***, in the case of the ***park of the Villette*** as re-distribution of the uses as physical restructuring of the drive of use, by the fragmenting of the solid space that should





have been the space defined in the first time by the program, the block or the solid matter of the use is broken and redistributed on the ***territory***. This operation thus creates places that are singularly landscaped in the moving landscape of the park's use, that will be at some point ideologically defined in one way or another, once a concert hall, a fast food restaurant, an exhibition hall... But this space singularity is made only in a space logic and not in a temporal one, it is a place that exists and will exist, the use is even part of the ***territory***, there is no evolution of the ideology of the use. This is also what urban planning in general and in particular the case of the New York grid where the segmentation of space defining blocks has created solid futures of a defined ideology.

The case of the ***Casa Da Música*** is part of a more complex logic of distribution of use, and proposes, through a liquid application of ***territorialization*** of the ***statement*** of the drive, temporal and spatial singularities, through singular non-determination points where the ***territorialization*** of the drive will be more suitable to be accepted by this or that ideology.



To say another way the life of the *Casa Da Música* is not a set of singular points but a gradient of *potential* singularity that will be more suitable or not to host spatially and temporally a definite ideology, work of art, manifestation, food thing,skate... Thus whose position of use will be spatially dictated by this gradient that will change according to the necessity defined by the need and that will create spontaneous spatial and temporal singularity as a localized peak of activity for the same use defined at a multiplicity of possible positions without that temporally place is defined for the ideology that *territorialization* it or that is at an optimum in the ideological difference between *territory* and *statement* of the desire. An important aspect of this gradient of use and that it does not create singular rupture, but singular points that will be the most territorializable places for each drive of use defined in a place, but it does not create spatial determinism as a definition of a use in a place. It is in this way that this space is created as a liquid without interruption, a singular and unspeakable peak, but where the hollows between each singular point still be territorializable for any defined use.

It is therefore a question of defining the *potential* of physical generation of the use and how it would exist in an architecture governed by aberration and phenomenality, it is indeed probable to see it exist in a way quite similar to the spontaneous spatial and temporal spontaneity that we have defined by the *Casa Da Música*, as a non-defi-

भारतीय दर्शन

दिङ्नाग और धर्मकीर्ति का प्रमाण-विचार

प्रमाण-समुच्चय और न्यायबिन्दु

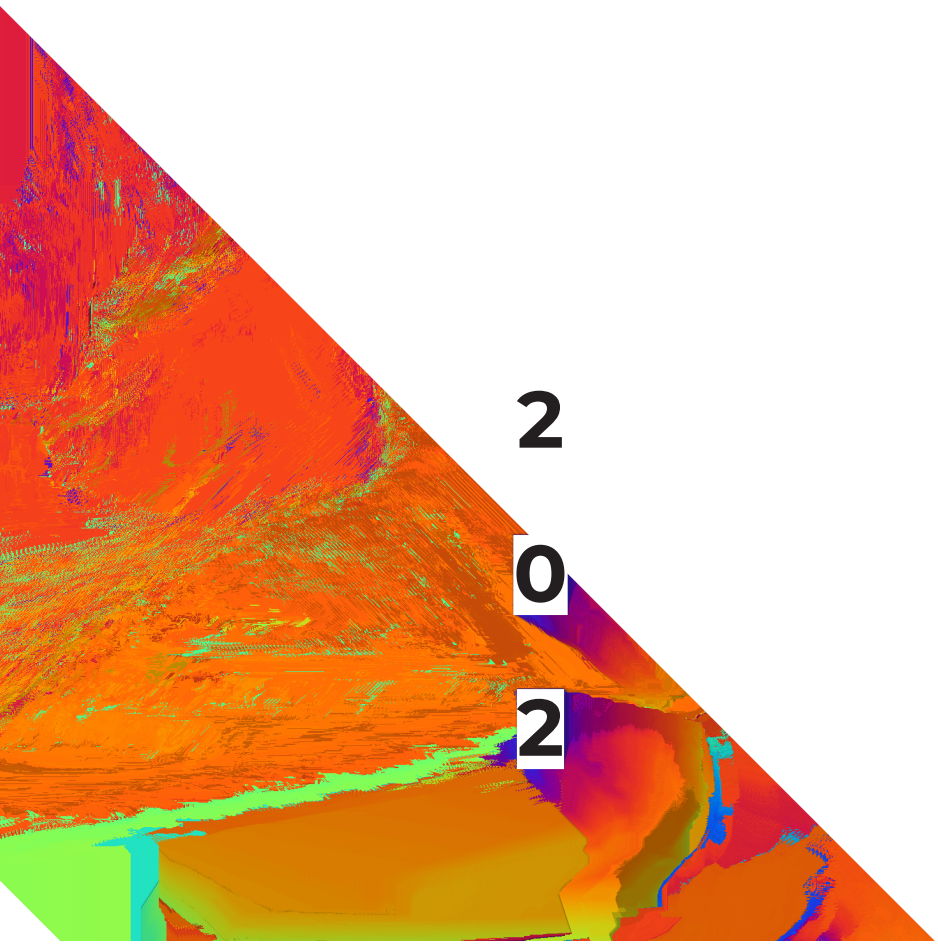
nition of where this or that use can exist, but not only as a gradient as to propose architecture for a physically liquid use like the *Casa Da Música*, which itself spatially defines more or less localized spaces as an optimum of *territorialization*, creating sponteneity of temporally and spatial singularity almost defined. It is in fact also evident that the use should not be solidified as proposed by the *park of the Villette*, where objects exist as iconic and landscape singularity that exists as a fixed point defined spatially and temporally. It is therefore not only a matter of liquification and solidification of use, but of sublimation of use, as a suppression of intermolecular interactions and physical representations dictating where every use and every ideology expressed would propagate and exert itself, but more as independent and spontaneous points in a logic of finite temporarily. This way it creates spatial-temporal spontaneity of use independently from the form and primary use that the other users make of it, as a passage from a solid state to a gaseous state of the geography of the *potential territorialization* of the drive. This is what *Antonin Artaud*'s *theatre of cruelty* proposes, nothing defined where and when the uses will exist, uses that are transformed for and by Antonin Artaud into phenomenal spotted expressions as *dance* expression, Even the definition of the audience, which in its liberty in space, will take an undefined form and will only have an influence on this *theater* and on the actors as a temporal spatial singularity, will therefore take as an answer to the phenomenality of the place and the actors, the same phenomenal state as a translation of a structural state in movement, a vibrating chaotic state.



TOOL

CRUELTY

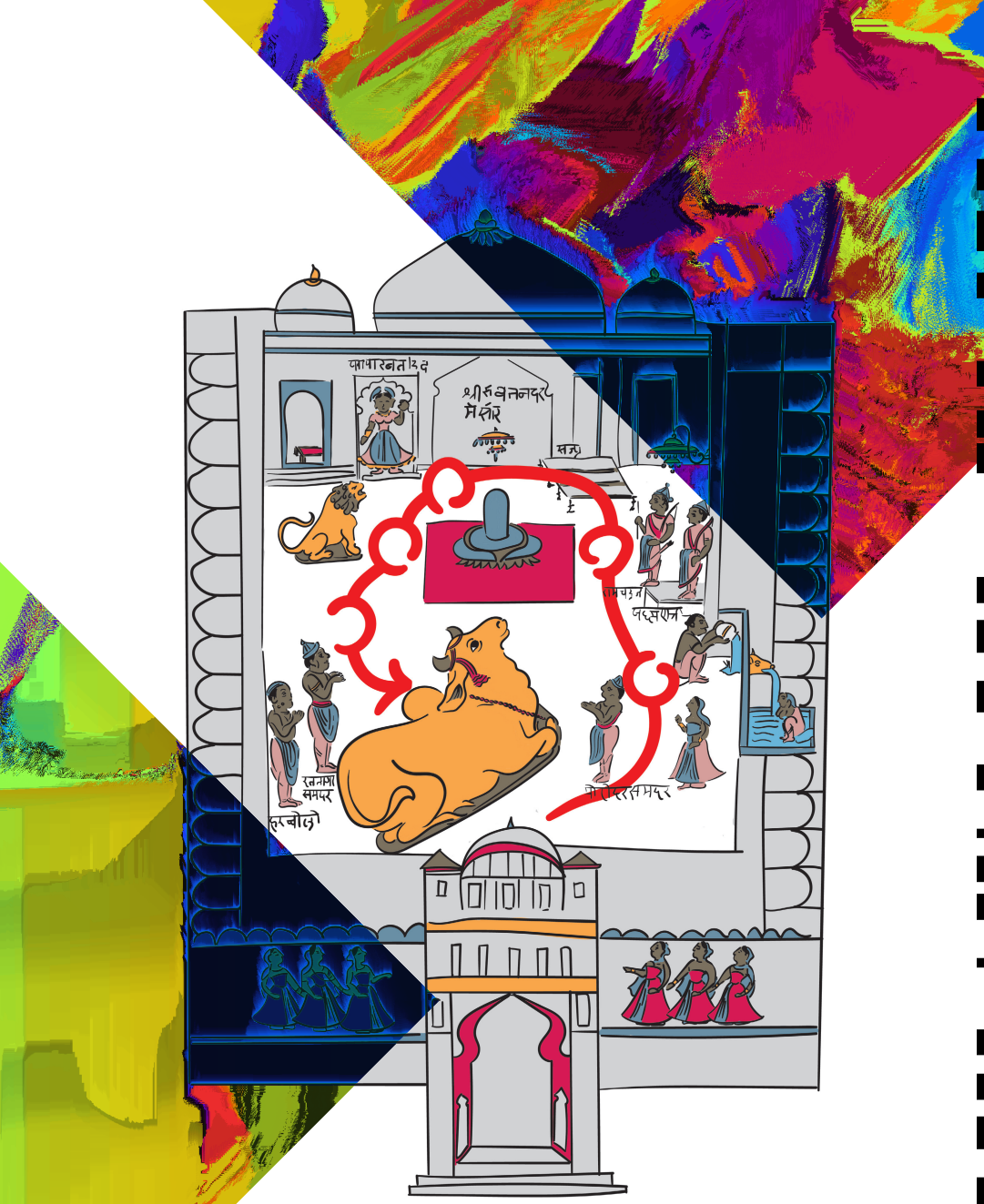
What is the reality of the differences in usage as an ideological expression on a territory? How interringed is this usage accustomed and exchanged? What form takes its relations of usage in a concerted way?


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CRUELTY

In this representation and annalogy of the architect as a body composed of organic multiple of use generated in various ways as we have seen, it is important to ask the question of form and the weight of the intra ogranic interconections of architecture. So let's see how the different uses coexist within the same defined ***territory***. In the case of the typology of the architecture of our time, it is important, in order to understand the organic relationships, to turn to the analogy of the ***factory***[1], and the automobile, notably evoked by architectural modernism, as an optimization of the process of use through spatiality. We enter therefore in a typology of the network dictated by a necessity of optimization process that will determine the spatiality of the uses, whose extremism is made in particular in the sandwich structure of the line of manufacturing work. Therefore, the process will be standardized to make it more efficient in terms of space, and therefore it will be defined and calculated. This is notably what ***Paulette Bernège*** does, who takes up the analogy of the human body as a house in her diagrams and notably ***"Si les femmes faisaient les maisons"***, where the relationship between the different uses of the house, in particular the kitchen and the laundry are spatially dictated by a logical sequence of actions, so that the furniture no longer has the definition of physical furniture, but a physical representation of a step in a sequence of a process, and so that each action is optimized in time and quality. Although there is a fact in our time where the structure of the optimiza-

1 ***Factory*** - Analogy of desire in Gille Deleuze and Félix Guattari's work which is opposed to Freudian theater. This factory is a production machine much more productive than that of the theater, it produces non-stop.

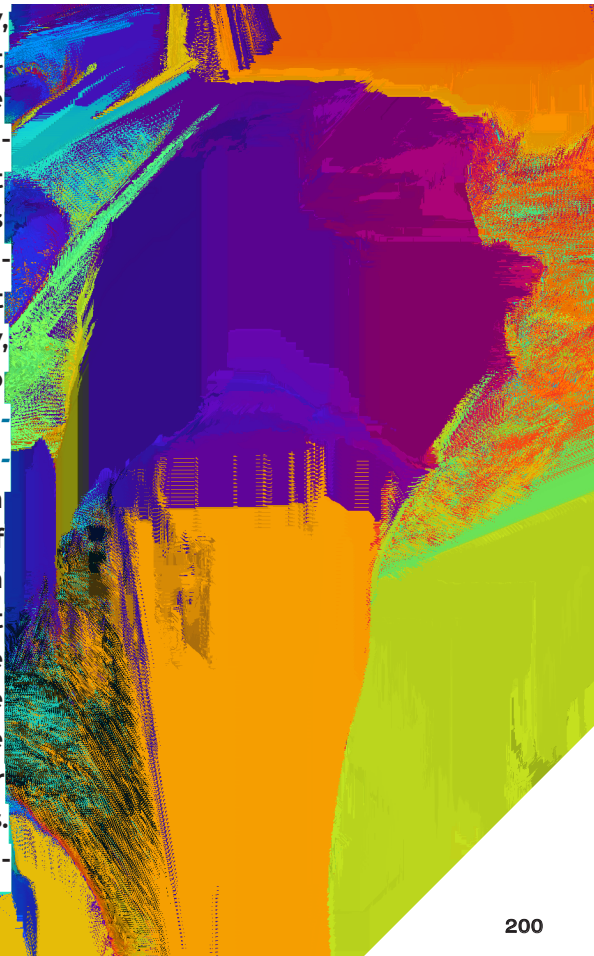

श्रीरङ्गनाथ मन्दिर
लक्ष्मण
रङ्गनाथ समर्पयति

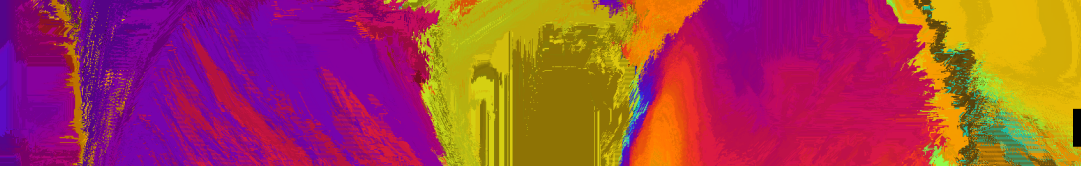
tion of the *factory* is very present in architecture, the temple house as following a theological construction scheme also follows in fact this organizational relationship, which is of course not only that of time and optimization, although it is presented in a less important form, we will organize the space according to theological or social regulated rules, something that we see in particular in the serpentine plans of the grand prix de rome or long corridor plans, distributing the whole building piece by piece.

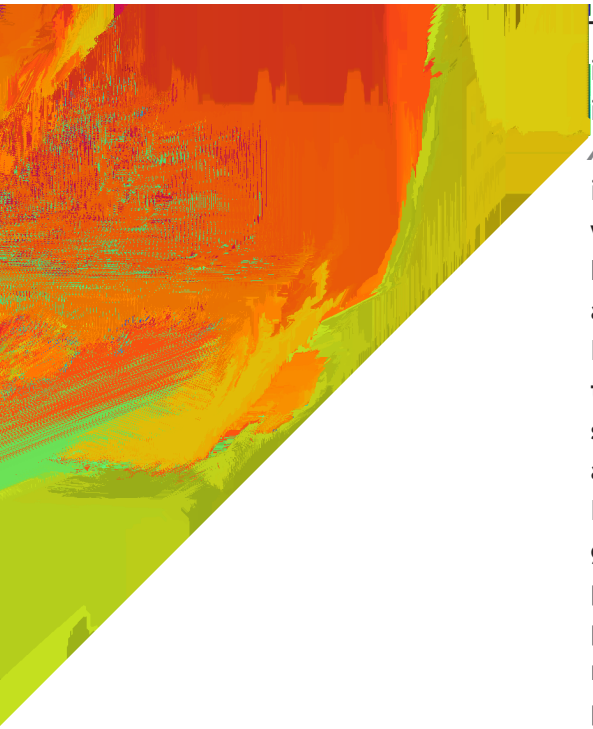
It is therefore important to say that this road is a physical representation of order, either as procedural optimization or as regulation of morals, and therefore there is a strong link in the interconnection of spatiality as solidification of use, because in fact this solidification also makes the space very unstable because the destabilization of the structure by removing an organ from the process will destroy the process in its entirety and therefore the reason for the existence of the spaces that are linked to it. This creates uses and actions that follow a logic that is spatially and temporally close, but also ideologically close, because each action is included in a process and therefore in a common aim, and therefore we do not arrive at a *territorialization* that creates an optimum as a minimization of losses in the *territory*, but a heavy application where the goal is to group together as close as possible to the common ideology, we arrive at an optimization of the *war machine* for a *teritorialization* that responds to the drive, not least the application of technical subterfuge to dominate the *territory* as much as possible.



This heaviness of application with a view to building a stable network is seen in particular in the comparison with the architecture whose use is to liquefy and in particular the forecourt of the ***Casa Da Música***, in fact the relationship between ***territory*** and use in this space is governed by an optimum of ***territorialization*** that uses the physical characteristics of the ***territory*** for a simpler application of a use or an ideology, an application almost without technical subterfuge. All the more so as the organs that define the ***territory*** of forecourt are undefined organs or organs that are not spatially or temporally affected and that affect the ***territory*** in a temporal way, so that there is no directivity to the use in relation to the ***territory***, but a multiplicity of ***territory*** to each ideology, therefore a multiplicity of confrontations of use spacially close but short in time, This allows the use of not creating a strong link with the other ideologies present on the ***territory***, and therefore to make exist within the same space or temporarily several ideologies. This ideological dissociation allows therefore within the same network more important, more brutal ideological gaps, it is therefore obvious to say that the process of ***metastability***, very present and fast in this type of space, allows its important gaps. A constant eslactictedness allows the acceptance of a multiplicity of ideologies, diverse, complex and brutal.





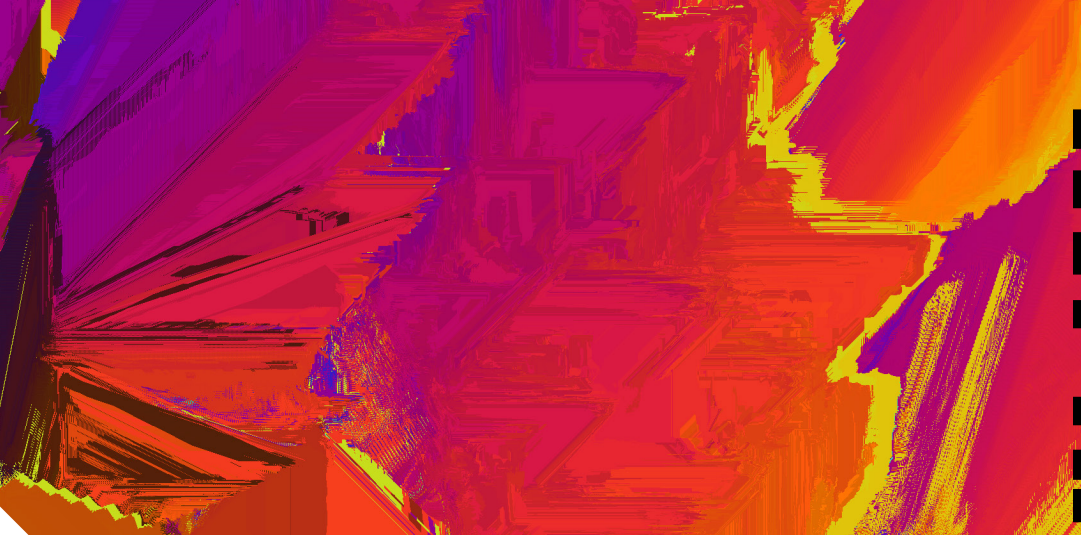


This state of fact makes us question ourselves on the links existing intra-organic in the ***theater*** of *Antonin Artaud*, and the aberration of the actionel of the becoming in fact. This aberration comes notably in the concept of cruelty that intra-organic and as defined by *Antonin Artaud*'s ***theater***, as an indefinite external violence, not with the sole aim of violence, but a ***potentially*** violent space, a space that can accept the violence, in an extreme flexibility of the ***territory***. It is in this that this space of sublimating use that architecture must exist, that allows disjunctions and exteme gaps between the ideologies present on the ***territory***, whose propagation of movement is made only by spatial or temporal confrontation as an ***accident***, but where the ***unaccidental territory*** is only defined by the temporary phenomenality of the ***theatrical*** representation.

MINOR

FACTORY

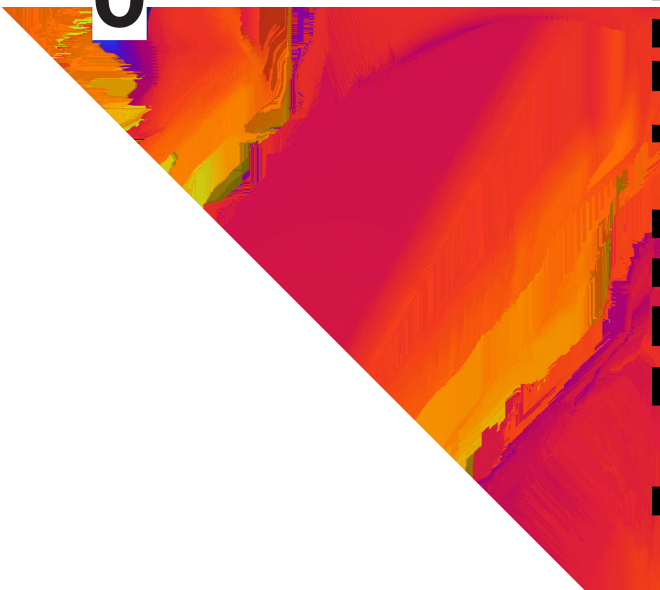
What is the limit of the plateau and the rhizome? And why can't we extract from it following regulated rules? in what position are news ideas created with the aim of extracting from the norm?



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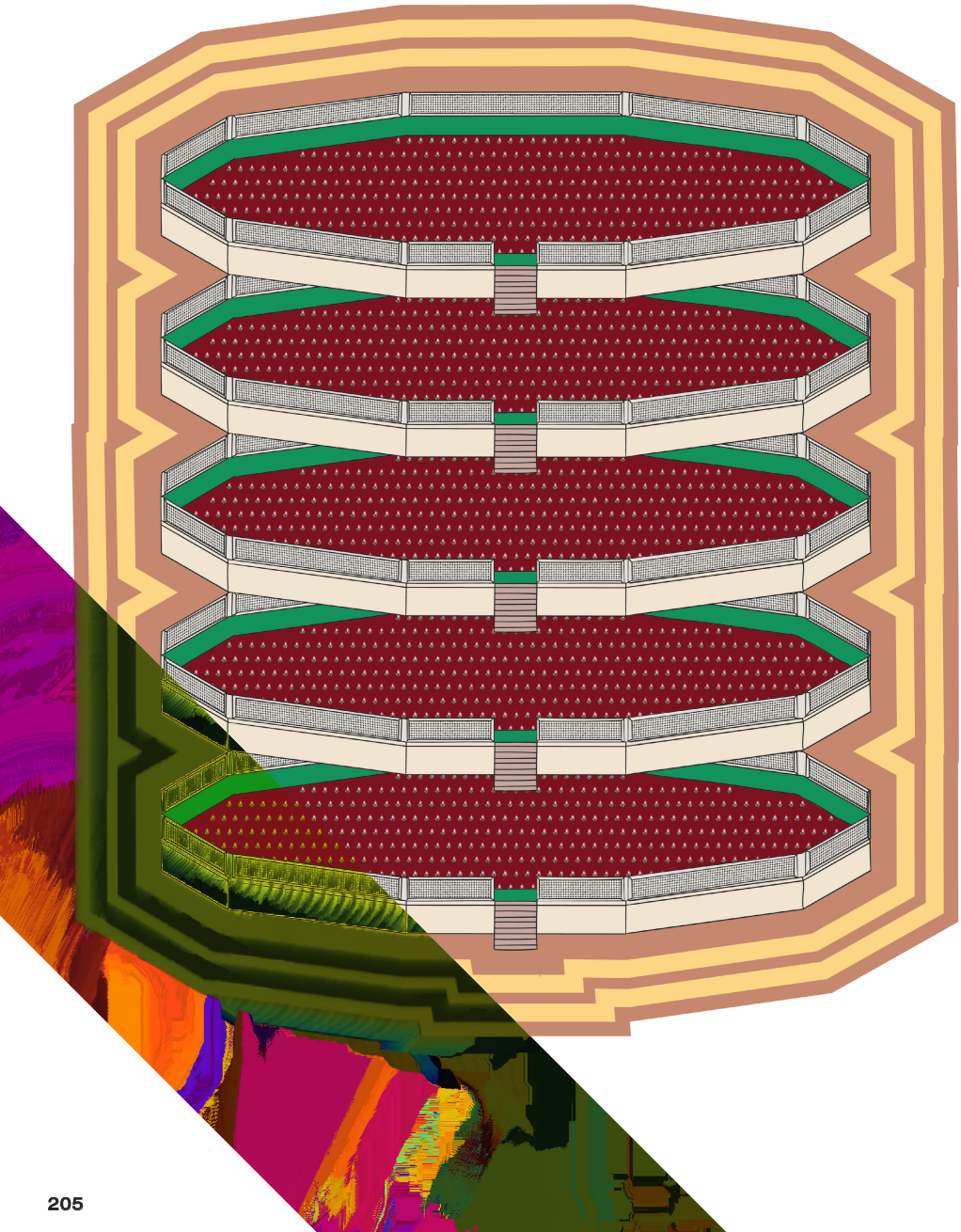
FACTORY

When *Gilles Deleuze* and *Felix Guattari* introduced the concept of ***rhizomatic*** space as a plateau, a spatial application of the ***potential*** of the drive as a process of multiple and ***non-axiomatic*** repression of the unconscious as negation, continuity or completeness of Freudian drive, they introduced the concept of the ***factory*** in contraction with what they called ***Freudian theatre***[1]. Although this transformation of the drive proposes something radically different, in certain aspects it maintains an unfortunate and frustrating function for the human being and thus for a ***xeno-tic*** becoming, the question of the limit. Indeed the will of *Gilles Deleuze* and Félix Guattari and not to limit the drive has a simple and very much linked set of repression of desire to the post-natal and childish moment of the individual that *Sigmund Freud* intrudes notably under the name of two complexes, the ***oedipal complex*** for the boy, the ***castration complex***[2] for the girl, so that there is a passage from an ***axiomatic*** set of the complex or repression to what *Gilles Deleuze* and *Felix Guattari* call the plateau, which is an innumerable set of repression. The problem with this ***plateau*** is that it is not really a ***plateau*** but a set of ***axioms***, not standardized, undefined but temporally stable in their definition, it does not transform itself, and thus it is an immense catalog of possible drives. The second problem is the question of the plateau, the choice of the word used by *Gilles Deleuze* and *Felix Guattari* of ***plateau***[3] is important, it is a ***plateau*** and not a plane, therefore an infinite geometry,

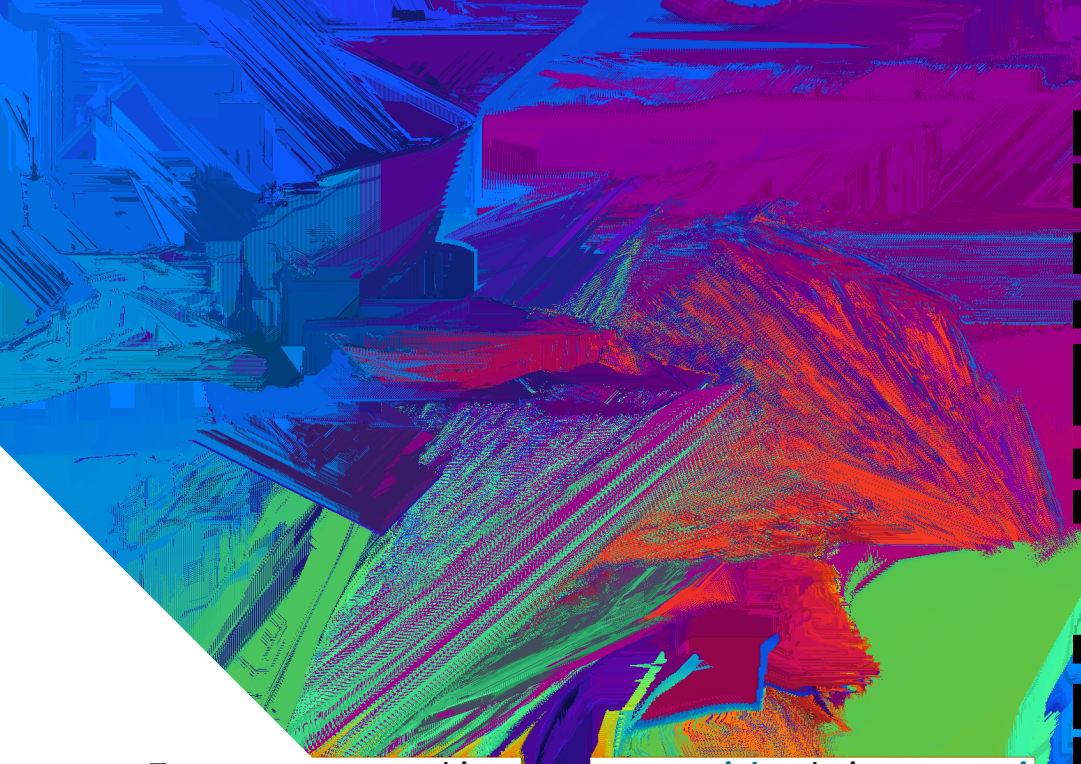
1 ***Freudian theatre*** - Analogy of desire in Gille Deleuze and Félix Guattari's work which is opposed to Freudian theater. it is necessary to see the theater as the redundancy and the representation of evils and complexes, which takes in Sigmund Freud a very Edenic aspect and links to childhood.

2 ***Castration complex*** - Complex link to the childhood of the girl child, which is in the work of Sigmund Freud, the missing of an organ.

3 ***Plateau*** - element which constitutes the deleuzian rhizome and on which rhizome develops. it can be understood in particular with regard to the tree as knowledge as the flattening of any knowledge.

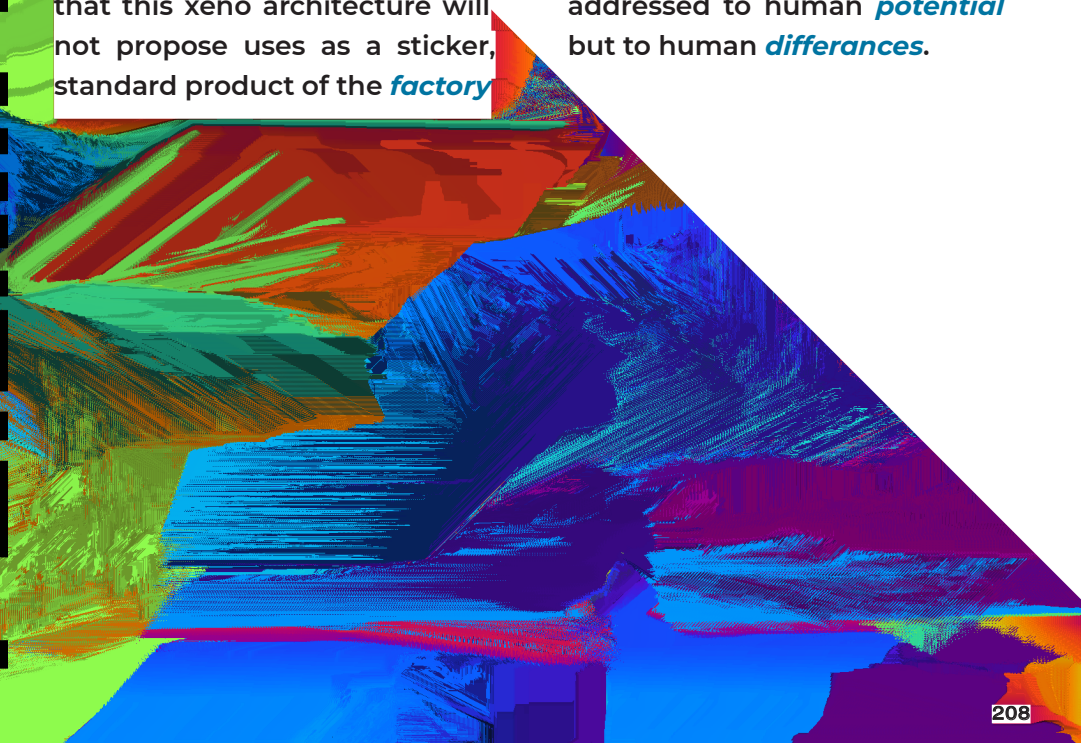


it would be even more accurate, although more complex, to re-present it as a globe. The ***plateau*** by comparison with the plane establishes an exterior and an interior and therefore a perimeter and finitude of space, and therefore the ***rhizome*** exists as an undefined ***plateau*** but geometrically finite in its dimension. This is what *Gilles Deleuze* has said about the act of creation and thus the act of architecture, the creative act is not an act that pushes the limits but a complex combination of several elements, so if we return to a geometrical and formal vision of a point or a ideologically regulated point in a domain between several other points or rules, the creative act is not an act that pushes the limits but a complex combination of several elements, Thus by this fact, we cannot propose by construction or deconstruction, therefore regulated processes of new ideology that would propose a way out of the plateau, a probatory determinism. So, therefore, the ***accidents*** are not an addition of ideology but compromises of ideology. We can also see this in the correctness of the words chosen by *Gilles Deleuze* and *Felix Guattari*, the image of the ***factory*** as a contraction of the theatre by the object, not proposing a non-standardization but a more complex aspect of process and repression that is not limited to two actions, but has a set of action unbounded, the ***desiring machine*** but that takes a notion in the becoming and in the relation of the man as experimentation of the world of ***meta-factory***, to say it more simply there is a standardization of the man by a catalog of the desire that although very large is finished..



To return to architecture as the application of drive through use, this comes back to saying an important thing, architecture is a finite but undetermined space, so any ***territorialization*** of a drive architecture, so construction, comes back to a formal and ideological compromise between a multiplicity of organs in action. To say it another way, the fact that there is less and less difference in the drive provokes the fact that there is less and less process structure and therefore less and less possible response or ***potential*** to desire as an ***artifact***. This thing and in particular very visible by what is IKEA as architecture, a standardization of the architecture by the design without of course giving all the fault to IKEA the chair Barcelona of *Ludwig Mies Van der Rohe* evokes the same problem which are simplifications of answer to the use has a certain primitive contemporary ***arrangement*** of drive optimized to answer as well as possible to the simple human. One of the major points of this fact comes notably in architectural acts like

this one of the concrete answer to the tabla rasa of the second world war that one proposes a ***territory*** but also a standard and common reformation of which one could mentioned in particular the ***house Voisin*** of *Gabriel Voisin* or the ***house Domino*** of *Le Corbusier* although they were only few produced it induced in great part its will of the standardization of the architecture but also unitary in its geometry to the ***territory***. It is in this fact that an architecture that is to propose human rules and repression that will be an answer to the drive of man that this xeno architecture will not propose uses as a sticker, standard product of the ***factory*** of desire architecture, in that it proposes other uses, other ideology, a non-standard public for non-standard bodies. This does not come obviously by a replacement of ideology as a proposal of an ideology chosen at random or given power to another defined ideology, it would simply come back to recreate the conditions of man with a new rule regulated by the same meta-rule, but would require the role of the ***potential*** of ideologies in architecture to propose an architecture of the difference of ideologies. The ***Xeno-architecture*** is therefore not addressed to human ***potential*** but to human ***differances***.

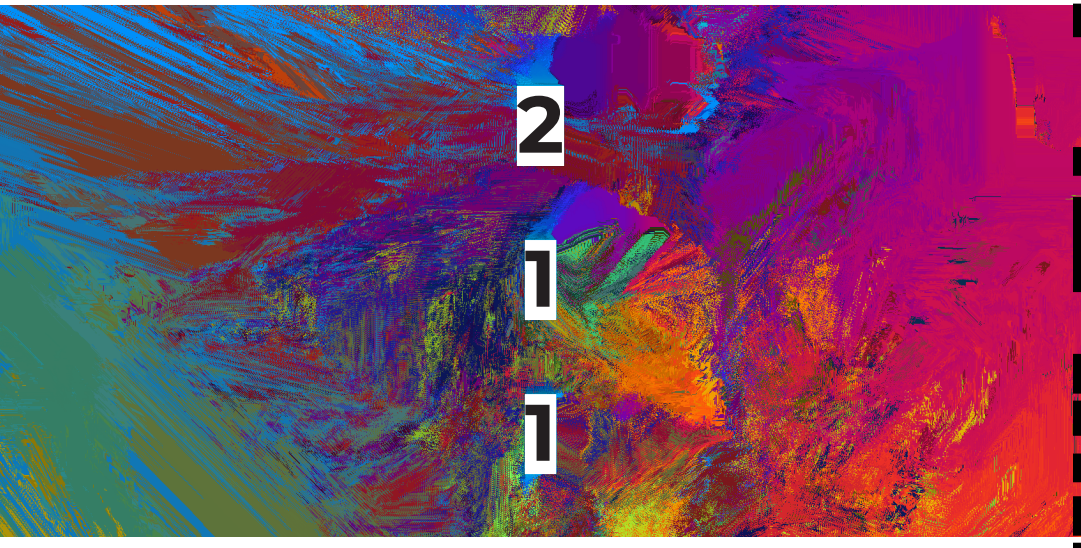




MINOR

DIFFERENCE

What is the problem of opposition to a rule? Opposition to a rule is necessarily to put oneself in a position of assugetism to a rulus? so why new ideas as opposition to a rule are necessarily subject to the latter?


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DIFFERENCE

Every man born man, every woman born man, every child born man, every animal born man. By this we don't mean that everyone born biologically identical, there is a biological evidence, a coding that defines us as definite undivided, but culturally we are born identical, we are born just as empty. We are born so that every man, who by his body as an ideology will be defined, sex, hair, so that an ideological determinism will be defined. It is in the way in which we define and where biologically so where we are ideologically defined that will vary the application of a ***Paideia*** on us, by a set ***war machine*** that *Michel Foucault* names regroups under the name of ***institution***[1], school, student, hospital, azile, prison, cemetery, zoo, a set of processes that aim to redefine ourself as the utopian and empty archetype of the Good that *Gilles Deleuze* calls the white man the majority ***étalon (measurement standard)***[2]. Thus, any body in a society has the aim of being structurally organized as a white male body, it could be obviously grouped by criteria that will define an inferiority in relation to the ***étalon (measurement standard)*** criteria, woman, child, senior person, animal which are biologically defined criteria but also social criteria as religion, political party which are will to become, by defining themselves as not represented by society, scars that define a no-man. What is transposed in architecture on the duality that *Rem Koolhaas* enunciates on the historical or informal city and the generic city, as architecture removes the scarred architecture for an ***étalon (measure-***

1 ***Institution*** - It is in Michel Foucault the whole of the processes which aim at subjugating a minority to a dominance. We can see it as much as social dominance, of a human over a human like the factory but also of the human over the living like the zoo or the natural park. Natural park that an object of external dominance, it is not only a question of saying that we dominate a territory but that it is a symbol of dominance, as a revival of a problem that we ourselves have created, it is simple to say but in a certain normality in relation to nature there is no need for a natural park.

2 ***Etalon (measurement standard)*** - the word etalon translates rather badly, but it must be understood as a measurement standard which is formal and geometrical but also ideological



ment standard) architectural, the house four walls, three bedrooms, two living rooms and a fireplace and a tree where everyone meets at Christmas, to say another way the north americain ***suburbia***[3] or the colonial casas argenteen and chilean for example, where we can see in the past a reproduction of the ***étalon (measurement standard)*** architecture and exoticism of the roman domus, false facade on street, two patios including one border of room, kitchen and stable at the back. So there is not only a transcription of the architectural body in a way of extrapolation of a definition, for a becoming, but also as a ***transduction*** of redefinition to become the most faithful representation of this ***étalon (measurement standard)***, so to say a transformation towards a stabilization of the structure towards a perfectly defined body, the body of the Good, the Good architecture. A ***étalon (measurement standard)*** criterion that, like the human body, will define architectural groups in the process of becoming, as not respecting the criteria of the architectural standard, as a scar that defines an architecture, old architecture, sloping architecture, L-shaped plan. Criteria of minority that will be born in the same way as for the bodies, as biological criteria that will be in disagreement with it and the ***territory***, architecture in slope because the ground is sloping, architecture in stone because the concrete is too expensive, architecture in length because it is built on a plot of fields, what therefore we are in necessary architecture or relation to the physical ***territory*** or soil is the equivalent to the identity of biology, a determinism of the scars of the body.

"J'était un enfant parmis d'autre, et c'est au titre que j'était un enfant quelconque que j'ai vue ce qui était interressant, c'est pas au titre de telle enfant"
Gilles Deleuze



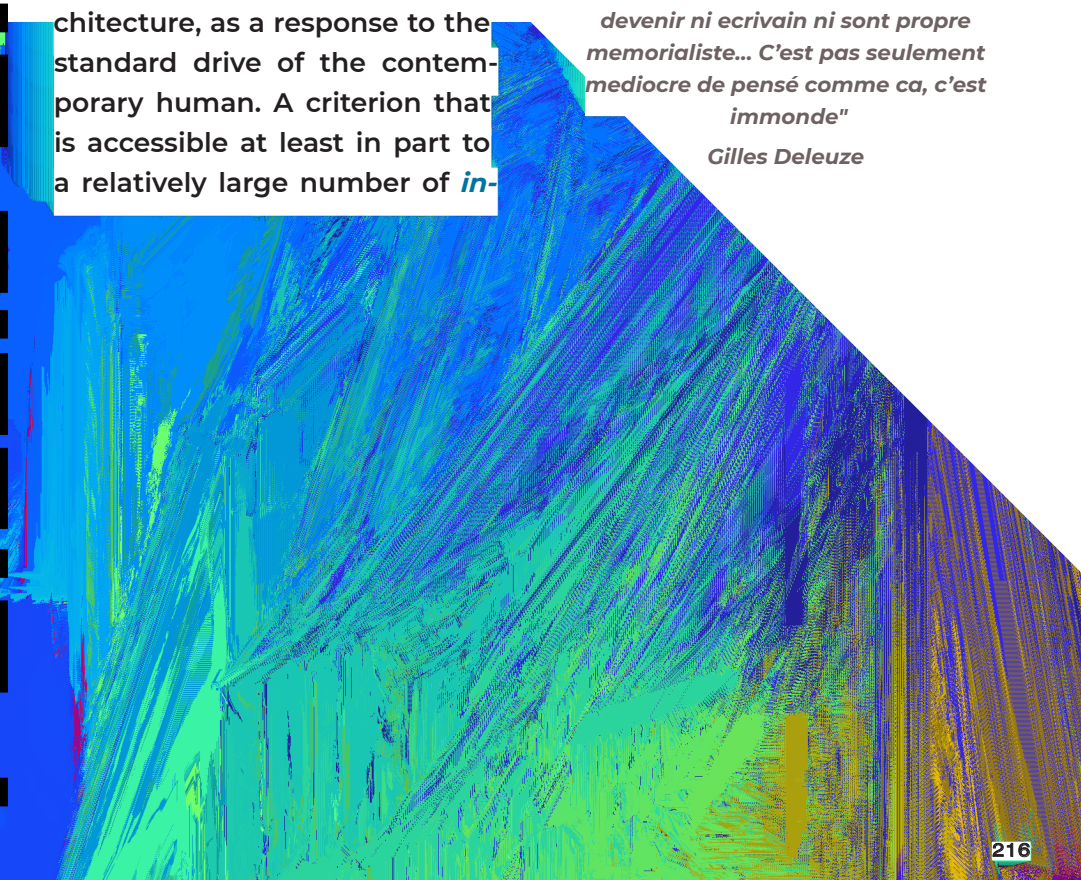
3 ***Suburbia***- American suburban house, the standard urbanistic element creating large neighborhood complexes.



One of the important points of the ***étalon (measurement standard)*** is not that there are becoming that do not feel represented by this utopian identity, but that this utopian identity is essentially empty, we could qualify it as a relatively restricted set of criteria that could be summarized by the alive Caucasian adult, In the same way, the image of the suburban detached house composed of floor and wall has become an ideological criterion of the architecture, as a response to the standard drive of the contemporary human. A criterion that is accessible at least in part to a relatively large number of ***individuals*** or architecture, and thus a reinforcement of the structure, while the minority criteria are more and more numerous, there are more and more becoming-women, ***becoming-child***, becoming-aged that take a different form, and thus minority becoming more and more minority, not by number but mainly by framing of the ideology.

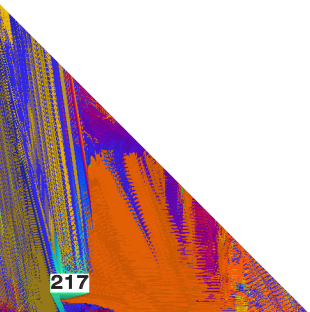
"Ce qui parle de leur enfance, qu'il aille se faire voire... ecrire c'est devenir, devenir ni ecrivain ni sont propre memorialiste... C'est pas seulement mediocre de pensé comme ca, c'est immonde"

Gilles Deleuze

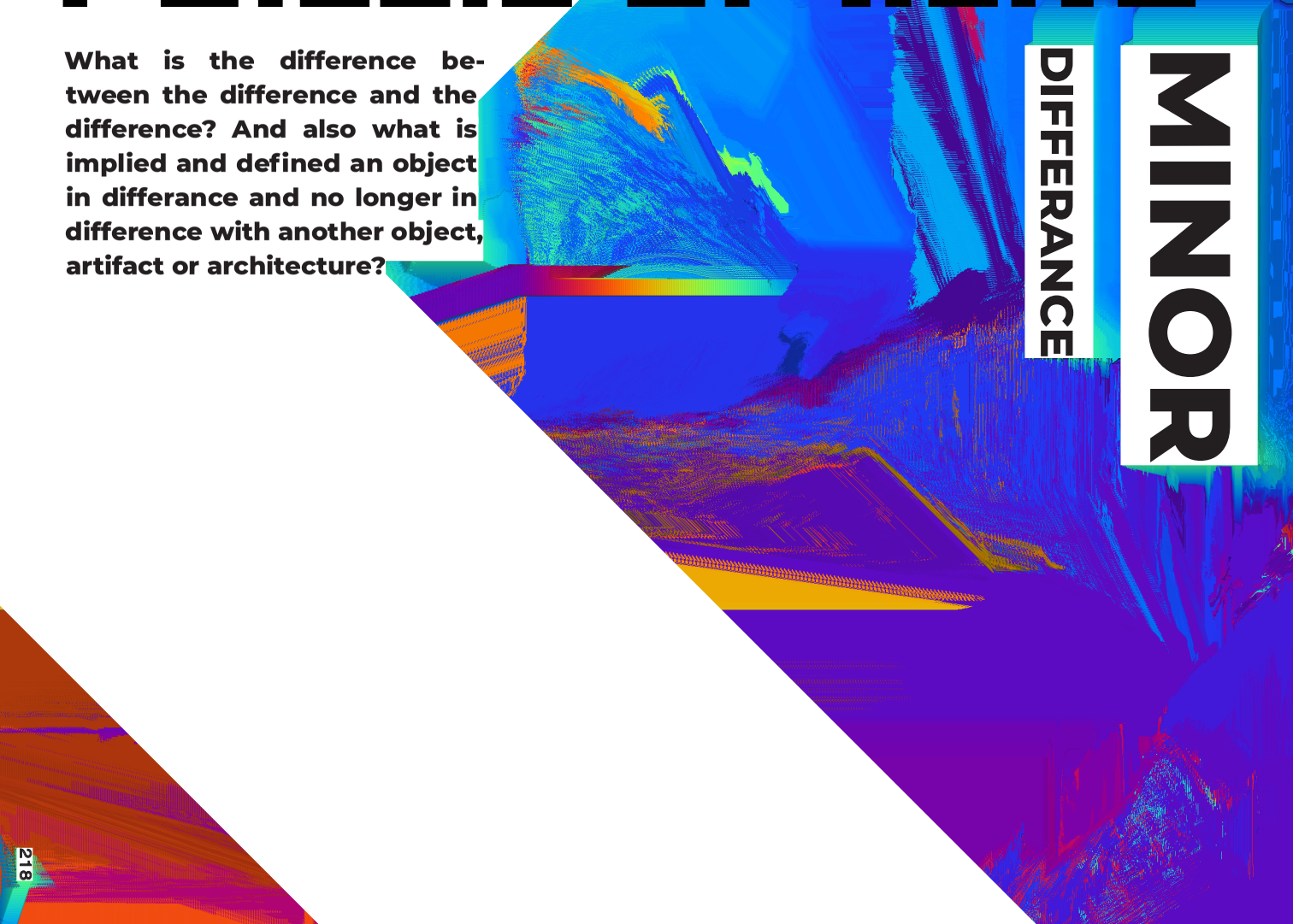


In this an architectural dance, does not seek an answer as a better integration, nor a better definition of minority bodies, it would just mean valuing the standard and its dominant position, thus simply achieving a theatricality even more representative and more respectful of the script, by even more important regulations. This does not mean valuing minority criteria, which would only mean defining this architectural body as a different place to see a certain morbid exoticism, to say another way an architectural freak show. But this dance architecture expresses a Derridian ***deconstruction*** of the dominant body to distinguish all the substance of this body, but not by the regulated that would define in itself its differences and make them criterical, but by the phenomenon and the self-violence that would simply make it potentially criterical to become. Xeno architecture is therefore an architecture not for the differences but for the ***differances.***





What is the difference between the difference and the difference? And also what is implied and defined an object in differance and no longer in difference with another object, artifact or architecture?




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DIFFERANCE

To make an architecture with the ***differance***[1], it is good at first to distinguish and introduce how the ***differance*** is not equal to a difference. This introduction of the word ***differance*** comes in particular from *Jacques Derrida* in his archive work that could be described as research and rereading of philosophical writings through the analytical deconstruction of the archive between ***signifiant***[2] and ***signifié***[3]. The difference, is not what oppose but what varies between what is defined and what is actually expressed, a complex blur that establishes a variation of the definition. To define it according to the definability in an ***accident*** and therefore in the relation of ***territorialization*** of an architectural drive, it is the morphic ***potential*** in the ***feedback*** of an action and therefore of a ***territorialization***. To say it with an example, we could qualify it in the different possible ways in which the construction of a building could be defined or interpreted, without reducing the object to a categorical object, and therefore a ***potential*** of undefined reason retroactive to an action in relation to the actual state of facts.

The fact of seeing architecture with the ***differance*** and not the difference thus establishes a blur, a phenomenology a in the architectural act, which makes the act as a ***statement*** of the drive in all the understanding of the future indeterminable ***teritorialization*** realizable to the finality of the ***accident*** which is the object, ***artifact*** or finished building. It is at this point, therefore, that a ***xeno-tic*** architecture that is not regulated by human rules must be based on a more important weighting of this phenome-

1 ***Differance*** - It is not about what is different but what varies. This is the major concept introduced by Jaques Derrida in his work of deconstruction of philosophical texts.

2 ***Signifiant*** - it is the constructed image, what is said.

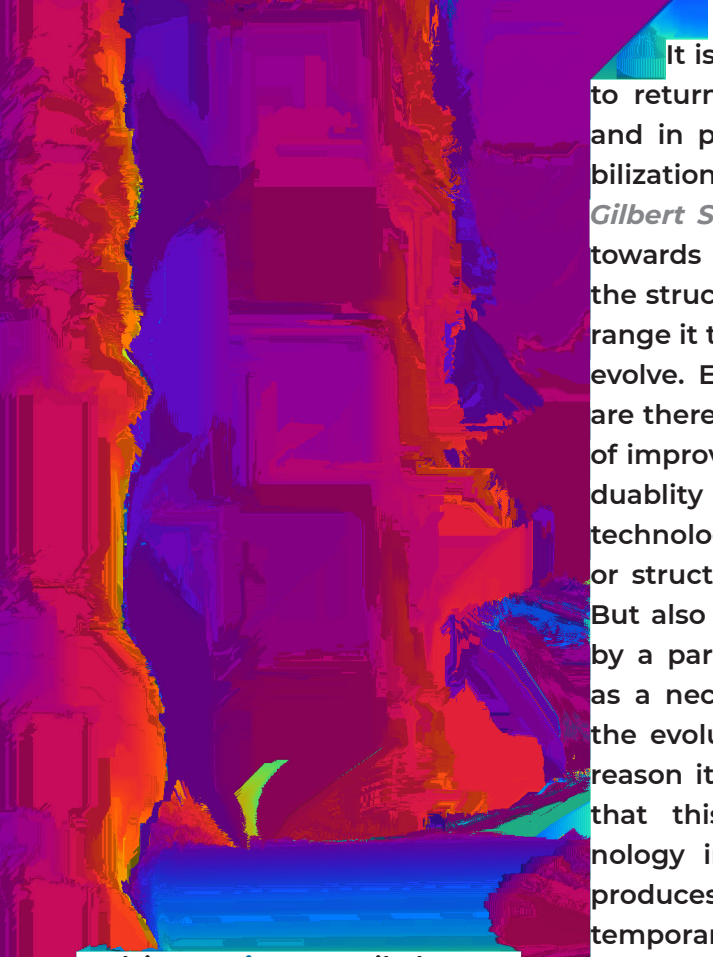
3 ***Signifié*** - it is the primitive image, which wants to be said.



nology as a non-determinism between drive and architectural or ideological repression of desire. This in the architectural ***dance*** thus allows the meeting of bodies and architectural elements, not a categorical objectualisation of the elements but an unpredictable, there is no longer a cornice, a piece of furniture, a tile or a chair but the interplay of elements of form, of sublimating matter whose definition is not determined but continuously indeterminate, so to speak of singular objects spatially and temporally, which are only a variation in relation to what it was.

"Non seulement il n'y a pas de royaume de la différance mais celle-ci fomente la subversion de tout royaume. Ce qui la rend évidemment menaçante et infailliblement redoutée par tout ce qui en nous désire le royaume, la présence passée ou à venir d'un royaume. Et c'est toujours au nom d'un royaume qu'on peut, croyant la voir s'agrandir d'une majuscule, lui reprocher de vouloir régner."
Jacques Derrida

This action of ***differance***, comes in architecture as the act of differing, it is obvious that in architecture it is more to see this act of differing in the temporal notion of architecture, in particular in a moving notion of the definition of the city evolving and transforming, Making by the temporal ***differance***, the identity of the organs, ***artifact*** or building that we cross the time and therefore their identity by their relation that we have with the ***territory*** of the moving city we also refer to the temporal degradation of the hypochondriac architectural body. ***Hypochondriac body*** whose ***Erechtheion*** in Athene is one of the most beautiful example of the difference between difference and ***differance*** in architecture, by its ***Caryatids*** replace and put away in a museum therefore the ***Erechtheion*** undergoes a reactualization of its definition with respect to the ***territory*** of the city and the ideology of organism and state in movement, which by the hypochondriac aspect of the ***Caryatids*** body has created a too important ***differance*** between the architecture or the element of architecture

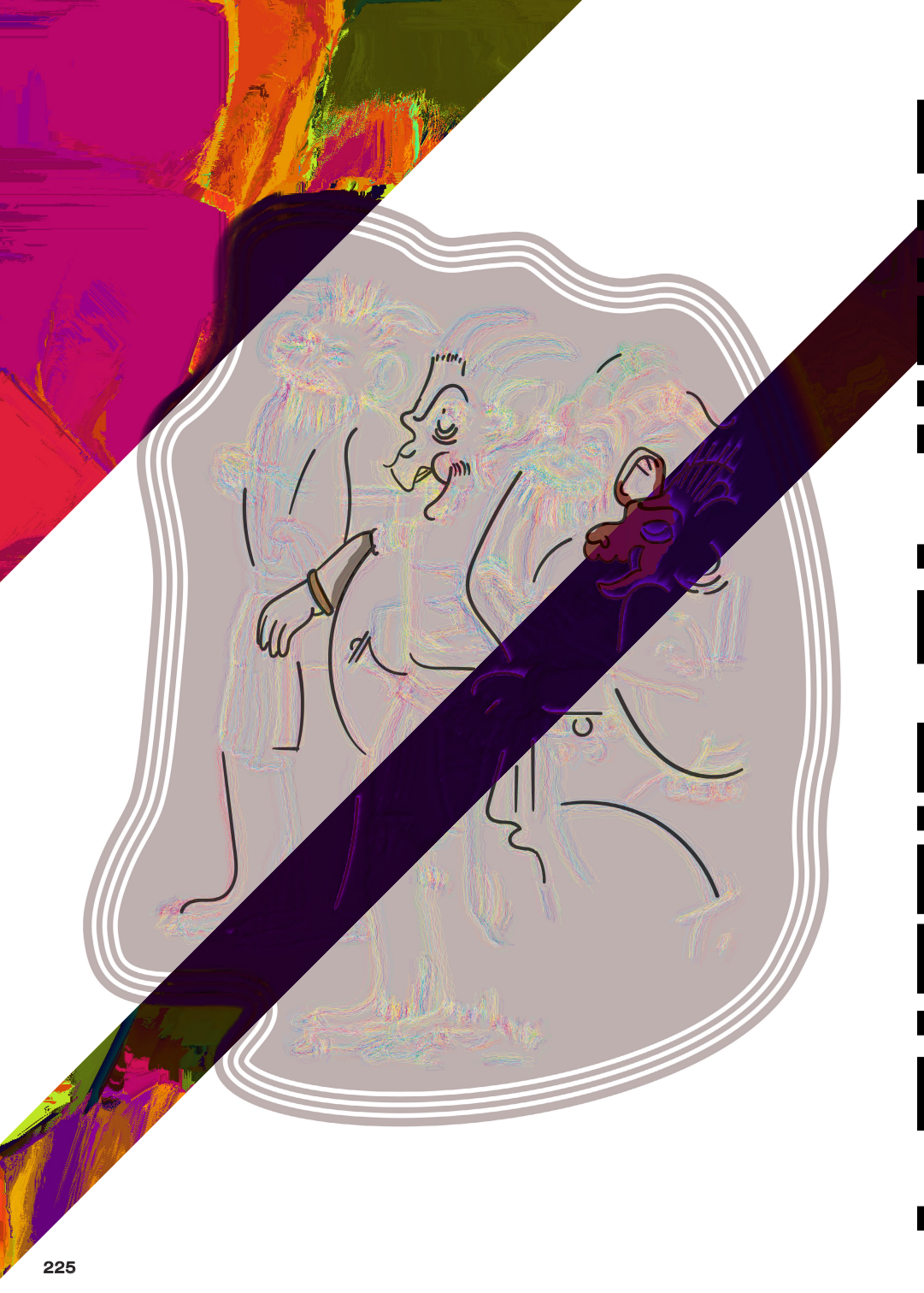


and its ***territory***, until the moment when it is decided to stop this ***differance*** for a difference by reactuactualizing the ***territorialization*** by replacing the ***Caryatids*** by new carotid as a representation that are at most symbolic of what was, and thus move to a duality in the definition of caryatids which is the difference between old and new ***Caryatids***.

It is therefore good in this to return to the ***metastability*** and in particular to the destabilization of the structure of ***Gilbert Simondon*** which tends towards a necessary chaos of the structure by events that derange it to make it become and evolve. Event or ***accident*** that are therefore not as a necessity of improvement in an evolutive duablity of between man and technology, body and change, or structure and ***individuation***. But also as a movement made by a parasitic phenomenology, as a necessary degradation in the evolution process. For this reason it would be true to say that this parasitic phenomenology in architecture mainly produces differences through temporarily and in a very infinite spatiality as displacement, rehabilitation produces only a regulated deconstruction, that is to say a reason contrary to the phenomenal act, only the act of moving the crowd in space produces this infinitely spatial difference, and it is in this that ***dance*** as a redefinition produces a difference of architecture by the space much more intense than a simple difference of the

moving crowd or the passing of time. It is therefore good to come back to redefine what is for us this degradation of the ***hypochondriac body*** of the architecture, which is not only a degradation in temporarily but also in spatiality, and not only by will to erase itself but also as a necessity of the ***hypochondriac body*** to redefine itself, losing its organs replace sometimes lost otherwise in a nostalgia of a past and past form without the organs described being necessarily correlated to the drive ***statement***, and the structure of the organs desired. There is a word that describes this need in *Antonin Artaud* who suppresses the drive, that of ***hunger***[4].

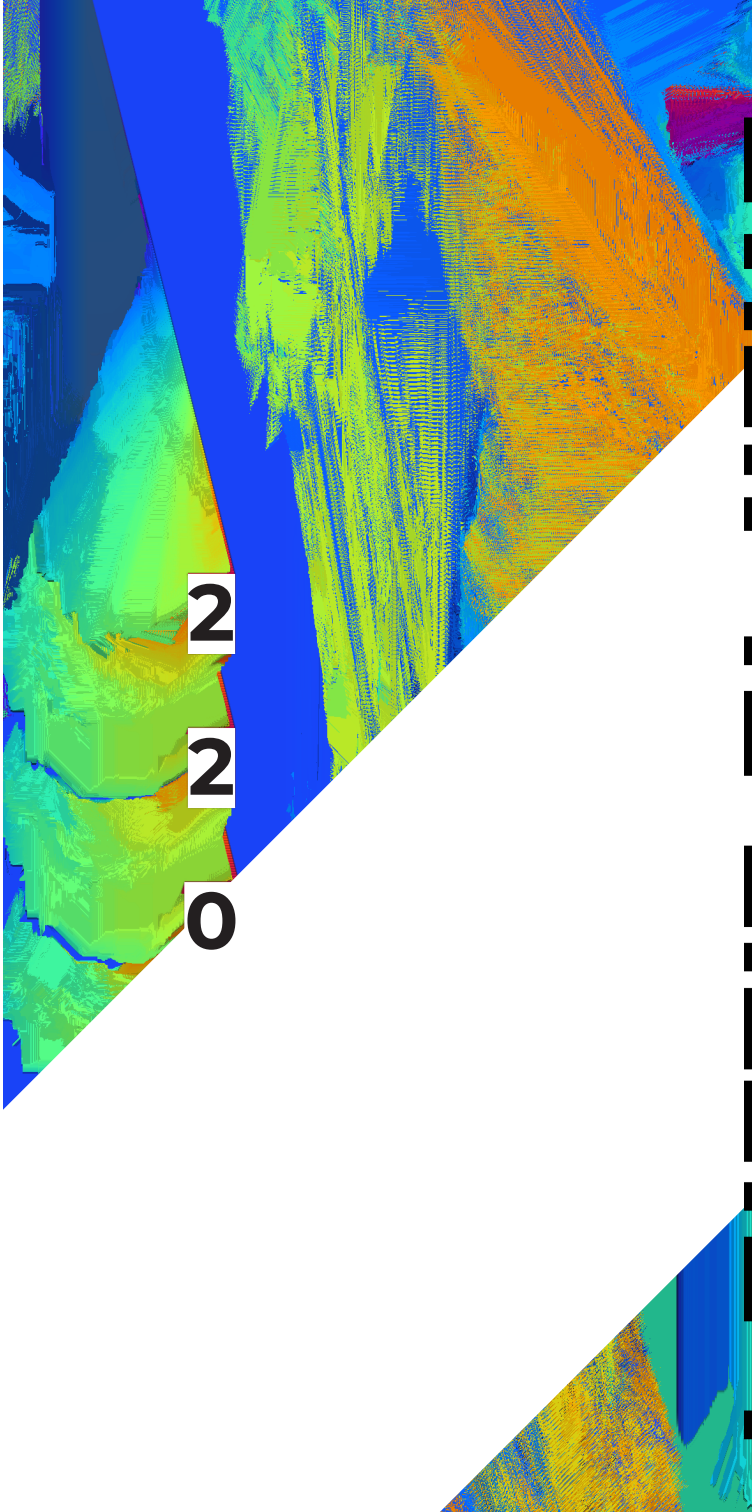
4 ***Hunger*** - A word that Antonin Artaud uses to describe drive, hunger also adds a need to desire as an evil that one cannot survive without. To which we can respond in various ways, be it as the enjoyment of hunger by one could say the great kitchen but also fast food as a quick response to hunger, the important aspect is that no matter how strong the response given to this hunger is, it will always come back. It is also very interesting to see the other words used by other physicists, in particular Michel Foucault where the drive is called pleasure, Gilles Deleuze, there is no stable word but it is often represented under the concept of manufactured product.



BODY

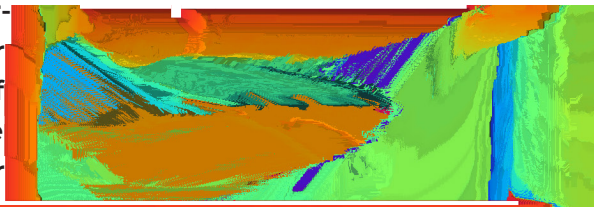
ALGORAVE

What is the algarave? what can we learn about the creation of its blur? what does the algorave produce? and in the indefiniteness of this moving body created by its algorithms what is the place of the body?


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ALGORAVE

It is important first to define the ways to create the phenomenal blur that *Jacques Derrida*'s ***differance*** establishes and how an object, an ***artifact*** or an architecture so stably defined can respond to this need for constant repression of its structure. To make the analogy with another art quite similar in its way of producing and in the problems it imposes is that of computer science, the notion of time and ***territory*** in movement are also problems of the information in relation to computer science. And this question of the phenomenality of the code was also possessed in particular by the field of ***demoscene***[1] artist and ***Algorave***[2] sub-domain which at first as a questioning on the possible interaction to join and make interact morphism of computer output to a morphism of the human body ***dancing*** in its temporarily, in order to find a way that there is a rhythm, a tempo in the code which is that of a human body. This has been done notably by the question of ***Live-coding***[3] of music and notably by the concept of the ***strongly timed language***[4], which is to summarize is the use of the real temporarily in the code and notably established by the Keyword ***Now***[5] in a computer language of the ***ChucK***[6] of *Ge Wang* in 2003.



1 ***Demoscene*** - A subculture of computer science and art that aims at an artistic production through the use of computer science and code, in particular related to the issue of video games.

2 ***Algorave*** - Demoscene subculture that aims to use code as a musical and visual production, notably in an instantaneous relationship between code and production, input and ouput

3 ***Live-coding*** - One of the process of the algorave, which consists in being able to code directly a code which is executed according to loops, in particular to use in the musical, visual production.

4 Strongly Timed Language - It is a concept that defines a computer language as being able to control or not control the output flow in a precise way or not

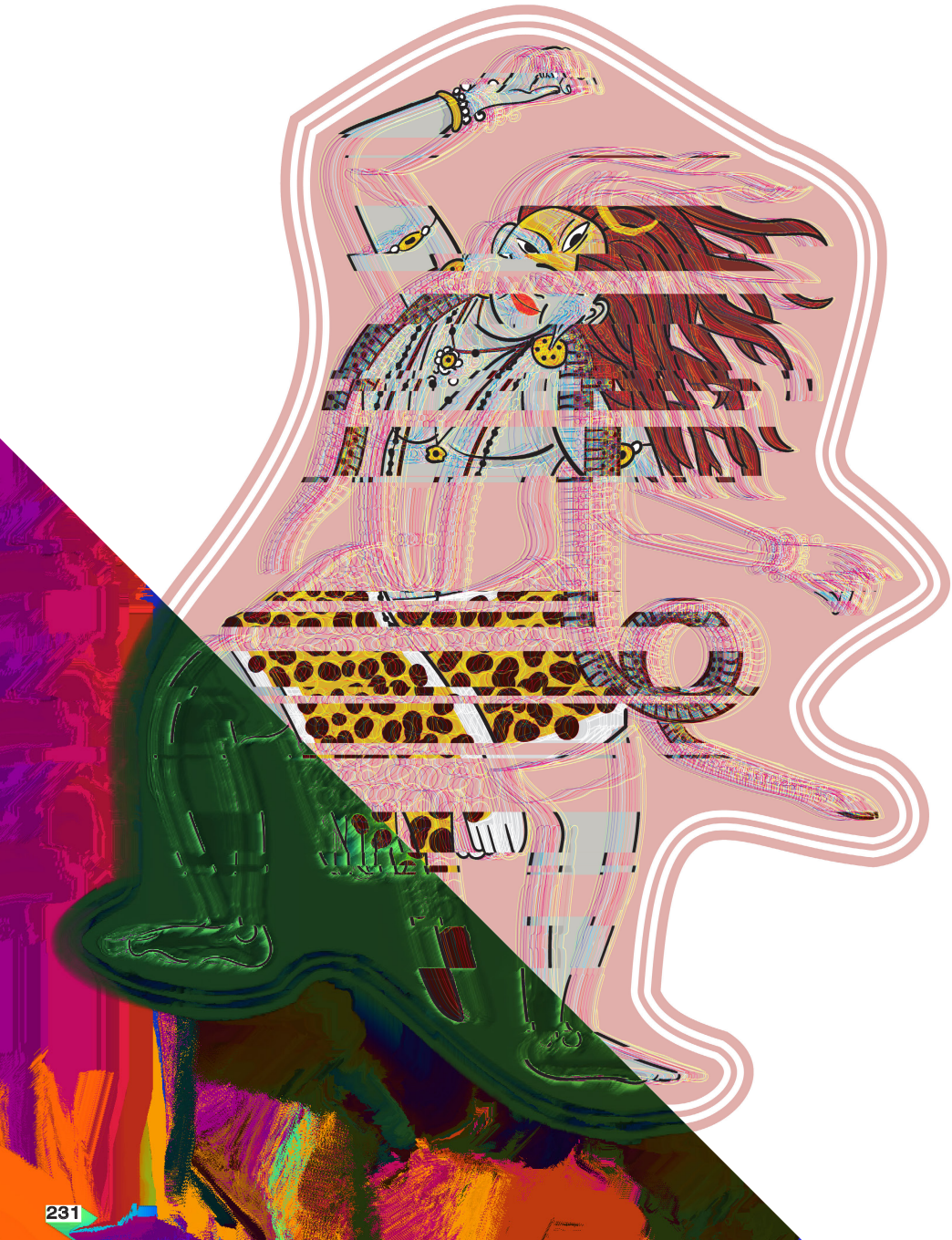
5 ***Now*** - Keyword that introduces a notion of instantaneity in Chuck's computer language

6 ***ChucK*** - First computer language, aimed at musical creation and writed by Ge Wang, which introduces the concept of strongly timed languague.

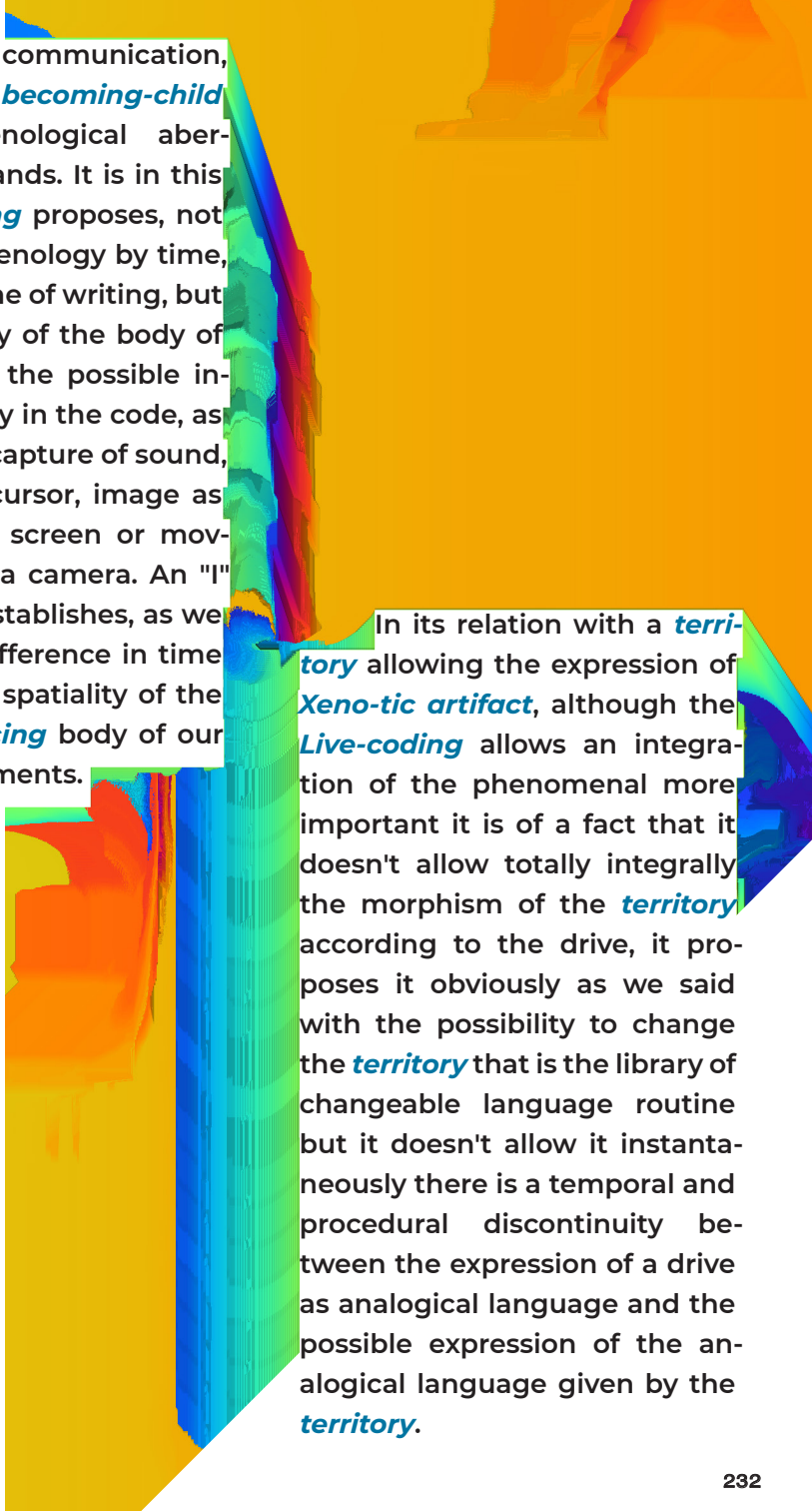
This course was later theorized by ***Alex McLean*** who developed the question of redefining code in action or live coding in the musical, visual and spatial domain, which comes as a constant redefinition of the ***signifiant*** code through the expression of the ***signifiant***, the output. This space of computer language proposes a total redefinition of the body or organ as actions and processes of a whole in an instantaneous relation between the ***statement*** of the drive of each body and organ and its territoriality. This instantiated relationship creates a certain new paradigm to the classical definition of a computer advancement, in particular of the almost instantaneous temporal gap between the input and the realization of action, indeed, the question here is no longer a temporal definition of computer body as a number of actions that precede it, but as the real temporarily of the process or second that passes through it, so that there is no longer a dictability of a beginning but simply actions that are linked in a defined temporarily or tempo, so that the structure as a body composed of algebraic organs does not need a beginning or a middle, and does not propose a dicibly defined output. This aspect of non-output dicibly defined as a phenomenality of an action in progress and also completed by another important aspect in live coding which is that of a possible ***accident*** between its moving bodies, by computer languages that allow memory sharing, so that we can code simultaneously the same output, to say another way there is the possibility of having the expression of several ***statements*** of a drive in a single ***territorialization***.

There is also another important point in live coding is the aspect of the morphism of ***territory***, in fact the ***territory*** on which the code is territorialized proposes a possible redefinition or even total redefinition of the rules that regulate the ***territory*** or the expression of its bodies, therefore a non-definibility of the ***territory***, the state structure that is the routine library of the language can be completely modified and transformed as much as the bodies that regulate the space,we can therefore add verbs, words for the drives that are needed, so to speak an expandable reducible ***territory*** that can be changed and redefined, which makes it impossible to repress the repression of desire in the ***territorialization*** of the ***statement*** of desire, and by this all the more to integrate the ***potential*** of expression of the phenomenal body in this space.

There is thus within this visual and thus spatial production a constant deviation of production as variance and ***differance*** between ***signifié*** and ***signifiant*** by the definite temporization of the act and the process, code if it were necessary to constantly catch up with a body that is degrading, because of a code which doesn't really code what it does but establishes a rule that is a ***statement*** of a drive as a will to becoming who will be and will be broken by the phenomenality established by this time to evolve the structure of the output, so in fact it doesn't establish a rule or a process in the true sense of the word but a ***potential*** field that can be expanded by phenomenology. It is so that this phenomenology makes us question ourselves on this ***dancing*** body as an aberrant action and therefore I in this computer act as subject of an action of becoming as transformation, morphism and variation in the regulated ***potential*** defined by the code, the I of the ***Ruskinian*** imprecision of the worker act that will give not only by the analogy language of the ***becoming-animal*** a primitive



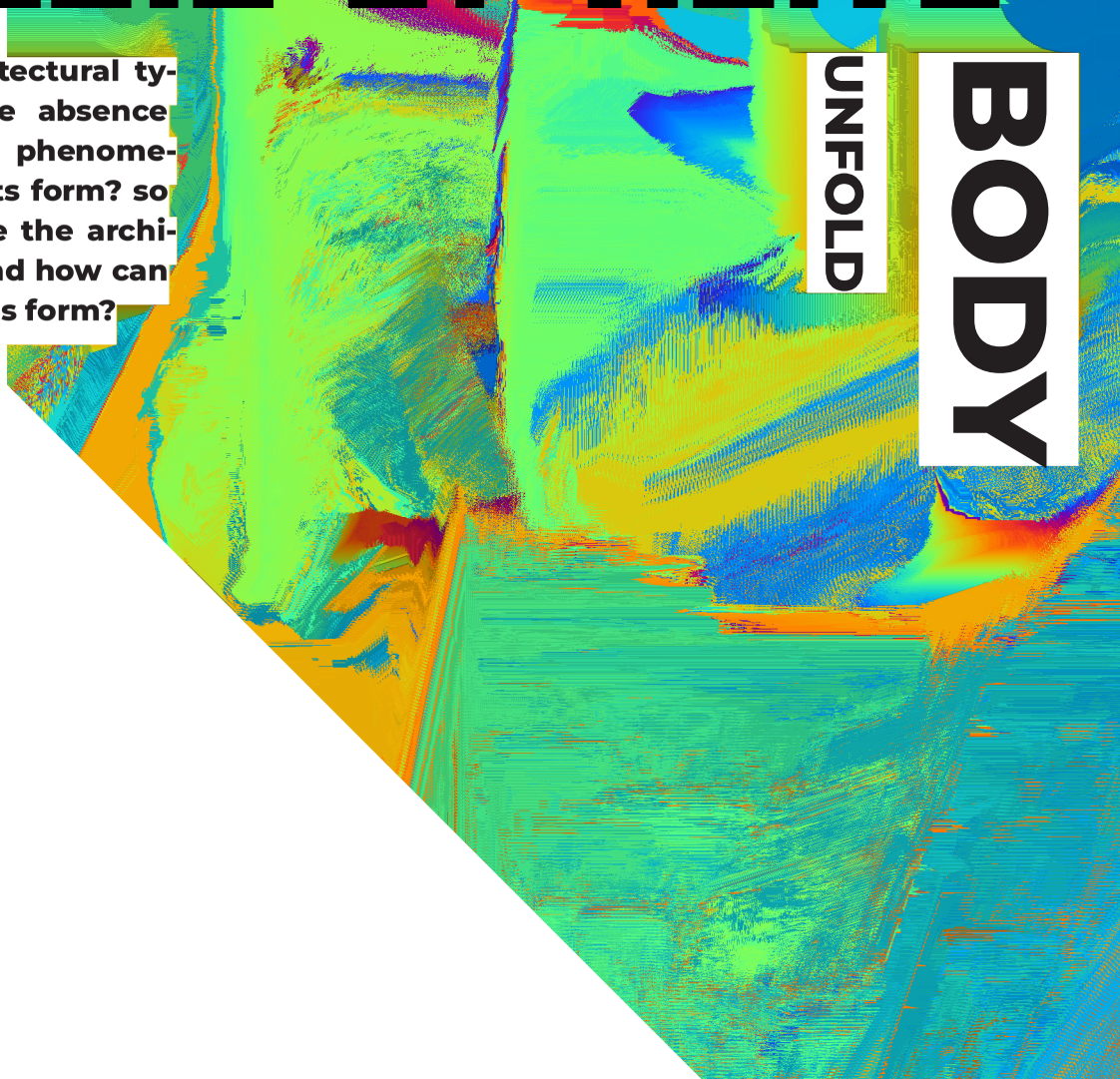
necessity of communication, but also by the *becoming-child* this phenomenological aberration of the hands. It is in this that *Live-Coding* proposes, not only a phenomenology by time, which is the time of writing, but by the spatiality of the body of the I, which is the possible inputs of the body in the code, as recording and capture of sound, movement of cursor, image as capture of the screen or moving images by a camera. An "I" that not only establishes, as we have seen, a difference in time but also in the spatiality of the body, the *dancing* body of our aberrant movements.

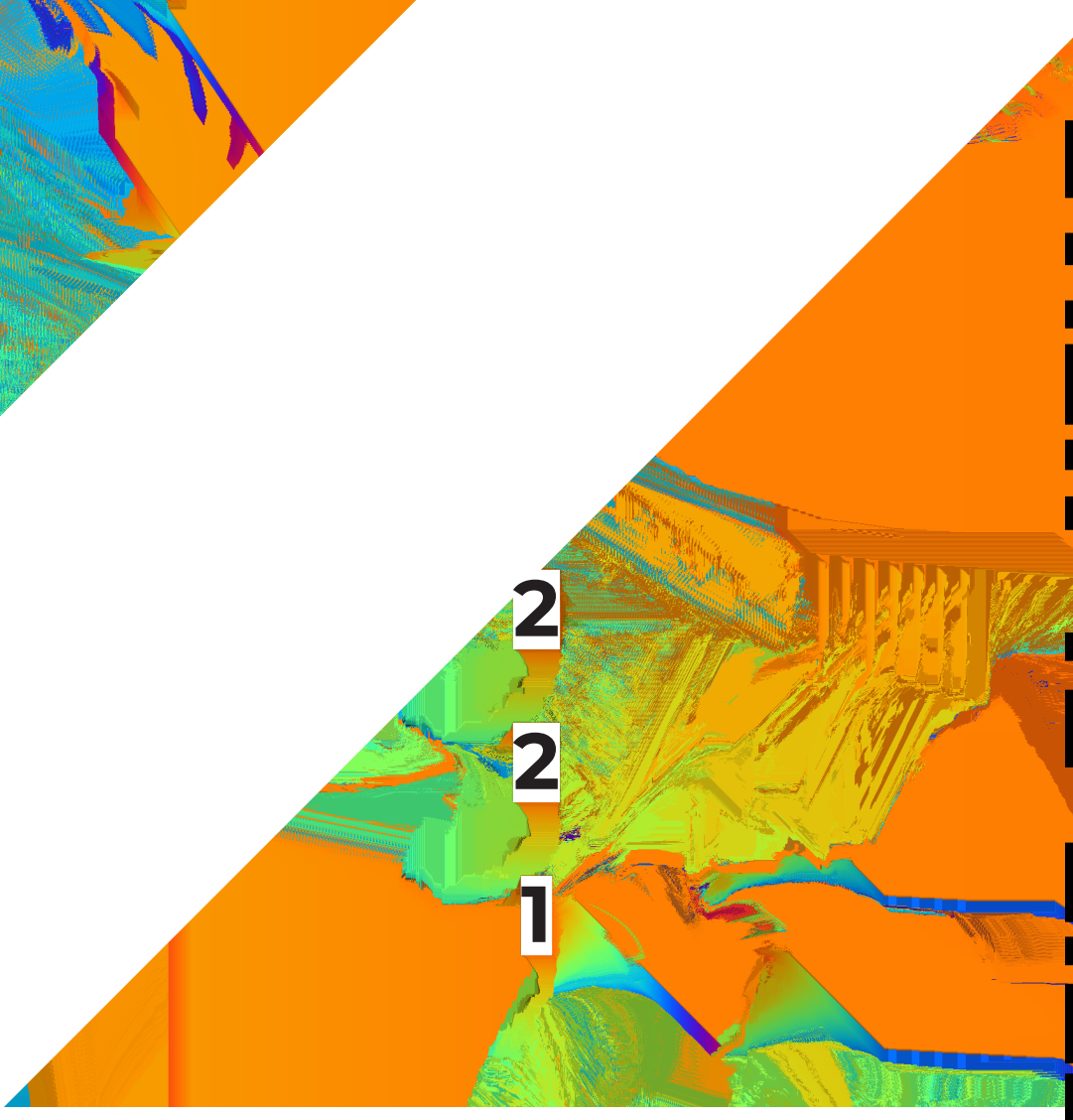


In its relation with a *territory* allowing the expression of *Xeno-tic artifact*, although the *Live-coding* allows an integration of the phenomenal more important it is of a fact that it doesn't allow totally integrally the morphism of the *territory* according to the drive, it proposes it obviously as we said with the possibility to change the *territory* that is the library of changeable language routine but it doesn't allow it instantaneously there is a temporal and procedural discontinuity between the expression of a drive as analogical language and the possible expression of the analogical language given by the *territory*.

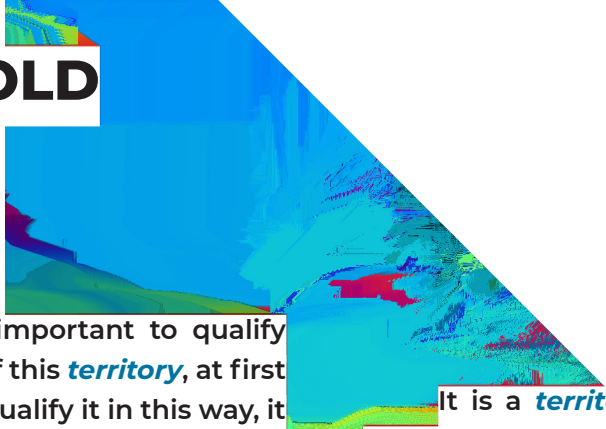


How can this architectural typology exist in the absence of any movement, phenomenality and what is its form? so what form can take the architectural silence ? and how can unfolding define this form?




2
2
1

UNFOLD

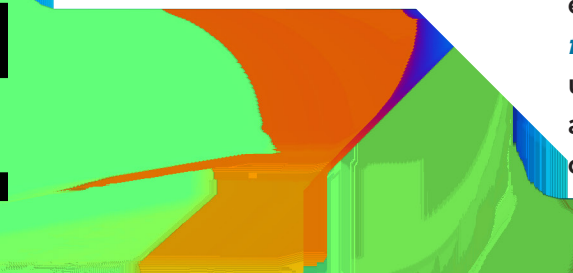


It is important to qualify the form of this ***territory***, at first we could qualify it in this way, it is not in a short temporarily neither a finite ***territory*** nor an infinite ***territory*** allowing the expression of any possibility, but a morphic ***territory*** that takes minimal form of the expression of what exists within it but that can be modified to express any other impulse without territorial compromise, and that will erase any other possible expression of a past impulse, a canvas that embraces the body, a sickness without suffering.

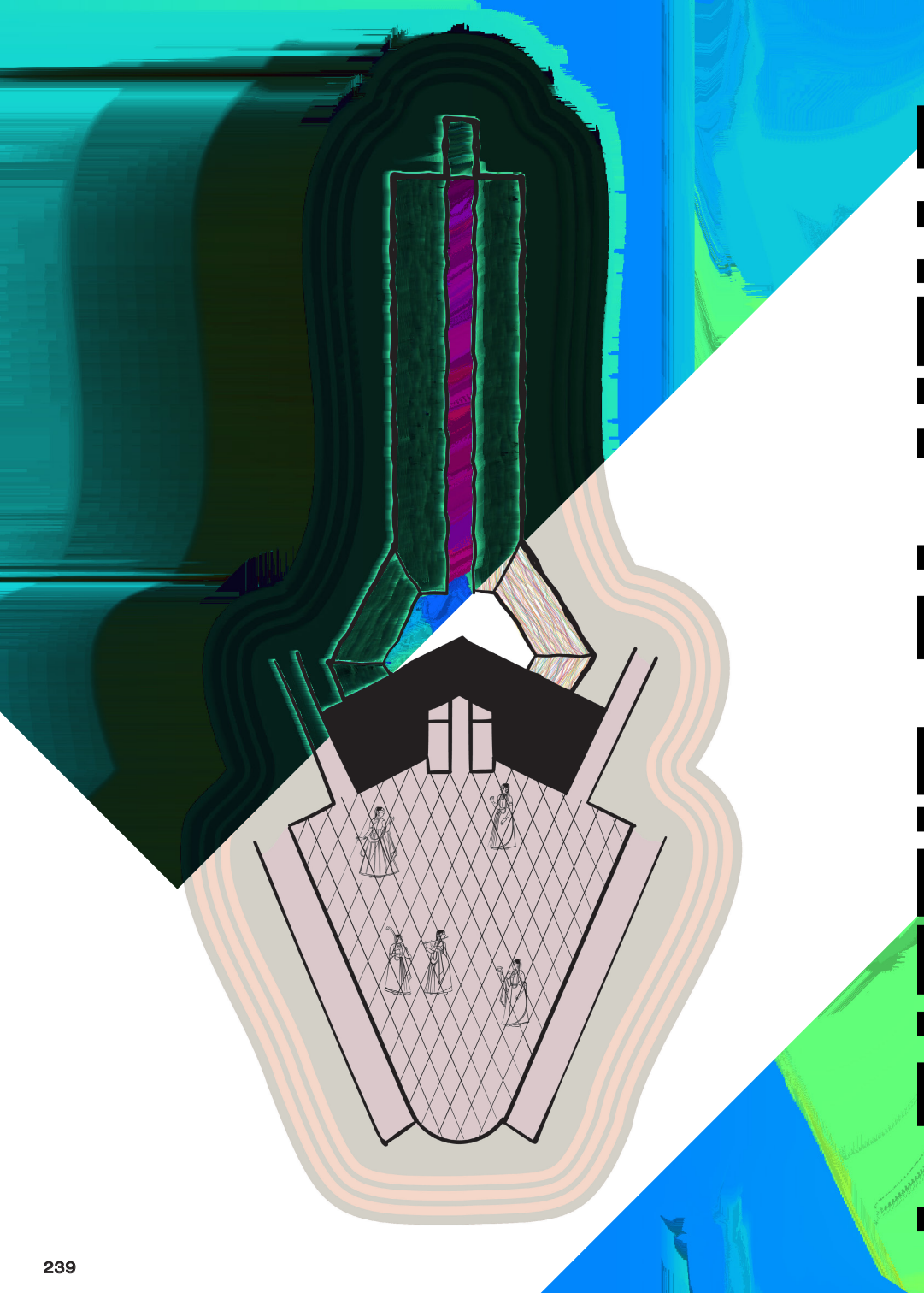
It is a ***territory*** that does not have as its aim to allow universality, it is not the fact that there may exist things that are important but the fact that specific subjects are active in this space. The fact of an undefined organ lost in the universal, will return only to the considerer as a singularity but a singularity defined by what it is not, as a non-universal object, in other words an object empty of meaning, a body in a different becoming by the nothingness. It is thus in a will of a ***territory*** formed by the ***Xeno-architecture*** not as a universal ***territory*** as accepting everything but as accepting a multiplicity of organic singularities. All organic bodies are defined by scars and each set of scars defines a body in a singular way.



The form of the ***Xeno-architecture*** is therefore intended as a total minimalism of singularity that passes through and uses this space, but minimalism that is as much in the space as in the use it does not propose more than what is necessary at each moment as a response to the drive to live of the inhabitant or user of the place, so the architectural form is not a ***territory*** that would be in contradiction with the use but a ***territory*** that responds fully to the use. It is in itself also important to have the question of the existence of this object exulting from any movement, so it is good to introduce the concept of silence and the absence of movement, a sickly strangeness that expresses the violence and exurance of past acts. An architecture that expresses this strange form of silence is notably the strange walk created by *Georges-Henri Pingusson* in the ***Memorial of the Martyrs of the Deportation*** on the island of the city in Paris.



This architectural ***artifact***, offered by a heavy walk that we do not see at first, nothing allows us to imagine such a place so close and animated to Notre-Dame, and which makes us swing from the first steps to descend in front of the facade of the building in a feeling of silent oppression of past acts by atypical proportions, to this empty facade composed of a ***fold*** and a slit where that tells us that there is something else, another violating thing built of writing on the walls that we



could see as the scars of a surface ***folded***[1] a thousand times and that we would have ***unfolded***[2] and stretched. It is in this heavy silence, and there are no words that can describe this architecture that detaches humanity and that preaches a neutrality exulted by any movement that speaks only of past misunderstood acts, in order to pass from a sharp blow through this central ***fold*** and to pass in this space build with one billion a ***fold***.

"La violence est ce qui ne parle pas."
Gilles Deleuze

It is obvious that this facade forming that of a ***fold*** refers us to the question of the ***Baroque House***[3] and ***fold*** the *Gilles Deleuze* in ***"The Fold"***, which is formed in a house with two floors, the lower one, the ***material-facade***[4], which ***folds*** around the organic body, the ***fold*** of the material submitted to the infinite, and the upper one, the ***soul-chamber***[5] that is the curvature as an infinite succession of ***folds***, that is a representation for ***"The Fold"*** in the reading of the lebniz of God that ***folds*** in around a point of view, the human, thus of dominance on a ***territory*** or site between man and God, enters a ***statement*** of a drive, and repression by the ***territory***. It is thus as we said between line and point of view on a ***territory*** that dictates the possibility of

1 ***Fold*** - The question of the fold at Gille Deleuze's is like giving a scar to a territory as a definition of an empty surface. Fold that can take two forms : the fold alone as a unitary point and the fold as a curve that creates an infinite number of folds.

2 ***Unflod*** - With Gilles Deleuze it is necessary to understand that the unfold is not the opposite of the fold but its contuality, it reveals the scars of the fold that was made, in this the fold and the finality of the act of the fold.

3 ***Baroque House*** - the baroque house is a concrete vision of the fold and the existing of the two types of folds, the fold of the top floor the fold of the curve, and the lower fold the fold of the line.

4 ***Material-Facade*** - it is the fold of the material, as human and physical object. it is represented by the fold of the line. The image of this facade as a human comes in particular from the five senses representation of the five windows.

5 ***Soul-Chamber*** - It's the high floor, as a representation of god, it's the infinite fold as a curve

the bodies to move and to use this space as an expression of the possible, which in our case takes the form of this body leaving him no possibility but by another way giving him all the possible by moving with him instantaneously in each one of his aberrant movements. But the great importance of this and the existence of the point of view that gives the form of the *fold* and the point of view on the *fold* in the *material-facade*, the low floor or the *fold* of the *soul-chamber*, the high floor, exists only by the fact that there is a point of view a meeting or an *accident* between the body and the *folded* line, Thus the non-movement form of this *territory* of the *xeno-tic* architecture, which must respond to a desire that is not there, returns to a state, as a suppression of the *territory*, and thus the space of *unfolding*, but it is not the *territory* of the straight line in the proper sense of the word, but the representation of the *fold* in the straight line as a continuity of the act of *folding*. In fact, as Gille deleuze says in his relation to the *folding* and *unfolding* of the line in realization with the paintings of *Simon Hantai* in *"Le Pli. Leibniz et le Baroque"*, the *unfolding* shows the scars of the act of having *folded* the line, it does not oppose the act of *folding* but continues the act of *folding*, it is in this that the space that we have described *folds* when it has to respond to the drive and therefore a body in space as many times as this body will be complex and thus un*folds* to express the scars in the morphism of the *dancing* body. Thus by this the surface of this xeno architecture will respond to the *dancing* body by *fold* and un*fold*.

BODY

MANIFESTO

For whom and for what reason? What will be the purpose of this architectural typology, and by what means can such an architectural typology be created in a theoretical or even concrete way?




2
2
2

MANIFESTO

Why to make a ***xeno-tic*** architecture, one of the big problems of our society is the identity, in the pre-modernist era our society was regulated by the identity forcing the individual as a family structure of the undivided, father mother child, worker, employer, Caucasian, Negroid, Mongoloid, of the closed definition of the individual that defined a social statue of the individual, one could thus summarize it as a definition given by the organism of state to an individual. Now we are at another stage, not better and much more viscous, than *Gilles Deleuze* compared to the ***loops of a snake***, compared to the ***hole of a molehill*** of the pre-modernist. ***Loops of a snake*** that works by self-definition of what we are much more complex definitions, moreover the state does not even need to make the effort to create structures the society does it by itself. This is most notably visible in the way that people determine their own self on social networks through social circles, through the hashtag, through the group or page... This definition of the individual comes in a premised time of refusal to accept itself as representative of a universality that if one is caricatural could be summarized by an empty arquetip of a white man cis of adult linking near or far either to the government or to the economy and with the current crisis of our days (COVID 19) to the medicine. An empty ***étalon (measurement standard)*** that would be the dominator of a submissive society, the problem with this domination, existing or not, is that it forces the becoming of the individual to become more and more singular, but singular as a non-universal sigular, singular that is defined in particular by the fact that it is not representative of the standard and even of a set of other minorities. So then, each becoming and defined as a minor singularity against a dominant whole which is defined by the difference between the singularity and the universal. This be-

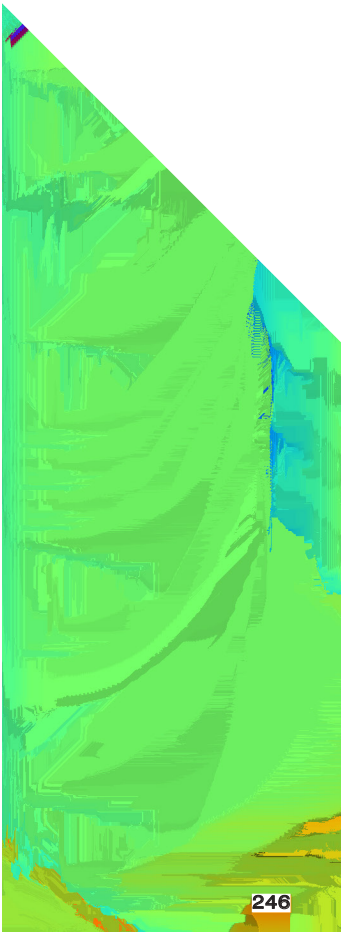
#like4like
#followme
#me
#selfie
#likeforlike
#tagsforlikes

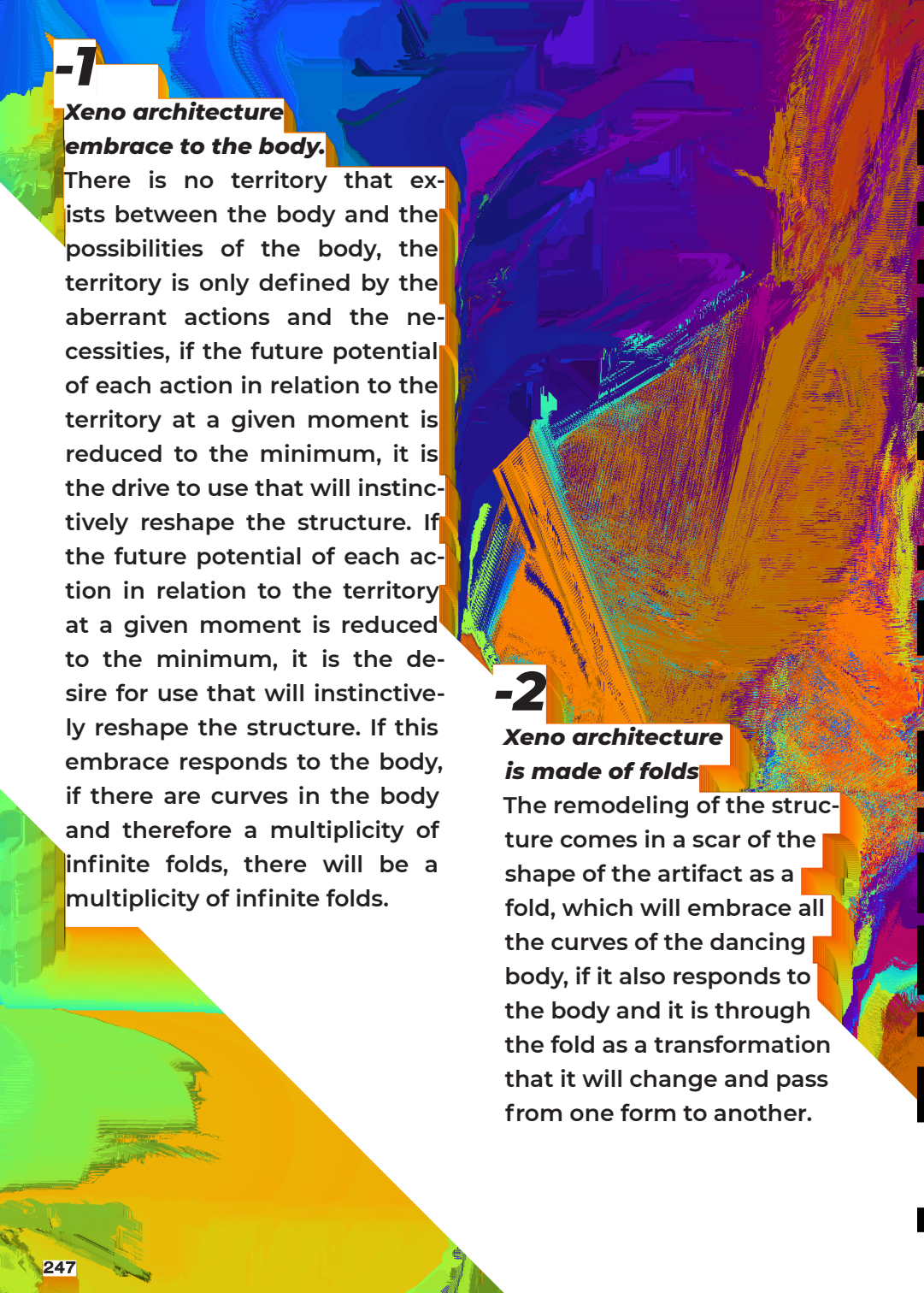
comes in itself very problematic because each becoming and more and more a becoming of singularity therefore less and less important in a society, thus making this dominance exist. A society ruled by ***hunger*** and the dream of the other.

"la grande idée de Minnelli sur le rêve, il me semble, c'est que le rêve concerne avant tout, ceux qui ne rêvent pas ; le rêve de ceux qui rêvent concerne ceux qui ne rêvent pas, et pourquoi cela ça les concerne ? Parce que dès qu'il y a rêve de l'autre, il y a danger. A savoir que le rêve des gens est toujours un rêve dévorant qui risque de nous engloutir. Et que les autres rêvent, c'est très dangereux, et que le rêve est une terrible volonté de puissance, et que chacun de nous est plus ou moins victime du rêve des autres, même quand c'est la plus gracieuse jeune fille, même quand c'est la plus gracieuse jeune fille, c'est une terrible dévorante, pas par son âme, mais par ses rêves. Méfiez-vous du rêve de l'autre, parce que si vous êtes pris dans le rêve de l'autre, vous êtes foutu. Ne souhait jamais pris dans le rêve de l'autre, ne souhait jamais pris dans le rêve de l'autre."

Gilles Deleuze

Xeno is not becoming and does not stop transforming itself to not identify itself, the not becoming. It is in this that to complete the regulated that I have written more other, I complete with an additional nine rules that will be it of a ***Xeno-architecture*** as not to become.





-1

Xeno architecture embrace to the body.

There is no territory that exists between the body and the possibilities of the body, the territory is only defined by the aberrant actions and the necessities, if the future potential of each action in relation to the territory at a given moment is reduced to the minimum, it is the drive to use that will instinctively reshape the structure. If the future potential of each action in relation to the territory at a given moment is reduced to the minimum, it is the desire for use that will instinctively reshape the structure. If this embrace responds to the body, if there are curves in the body and therefore a multiplicity of infinite folds, there will be a multiplicity of infinite folds.

-2

Xeno architecture is made of folds

The remodeling of the structure comes in a scar of the shape of the artifact as a fold, which will embrace all the curves of the dancing body, if it also responds to the body and it is through the fold as a transformation that it will change and pass from one form to another.

-3

Xeno architecture is defined by the differance

There is a phenomenal blurriness expressed by the body that will complete the becoming-animal as a language analogy as a necessary action, a blurriness therefore regulated by the aberrant vibration of the hand of the ruskinian worker, which is this becoming becoming-child. This will be done by the deterioration of the dancing body, which degrades, temporally but also spatially, so that this phenennality that will make the expression of the signifié in the signifiant will not be corrected.

-4

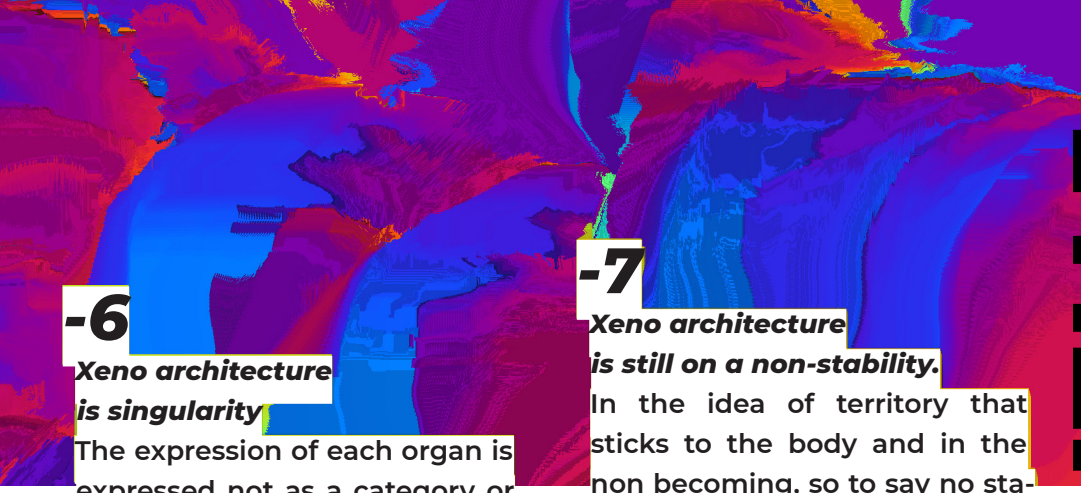
Xeno architecture is not becoming

It refuses to become as a response to a need for identification, whether it be through the identification of bodies, or through the identification of architecture, it refuses to become any architecture that defines indivisibility as an institution, so it is neither school, nor prison, nor hospital, nor center, nor university, nor cemetery, nor zoo.

-5

Xeno architecture does not propose anything

If it is necessary not to determine the bodies as a classification, or at our time as a hashtag, it does not propose any action that the bodies for a purpose of definition, if it does not carry any use by itself but obviously any use is possible.



-6

Xeno architecture is singularity

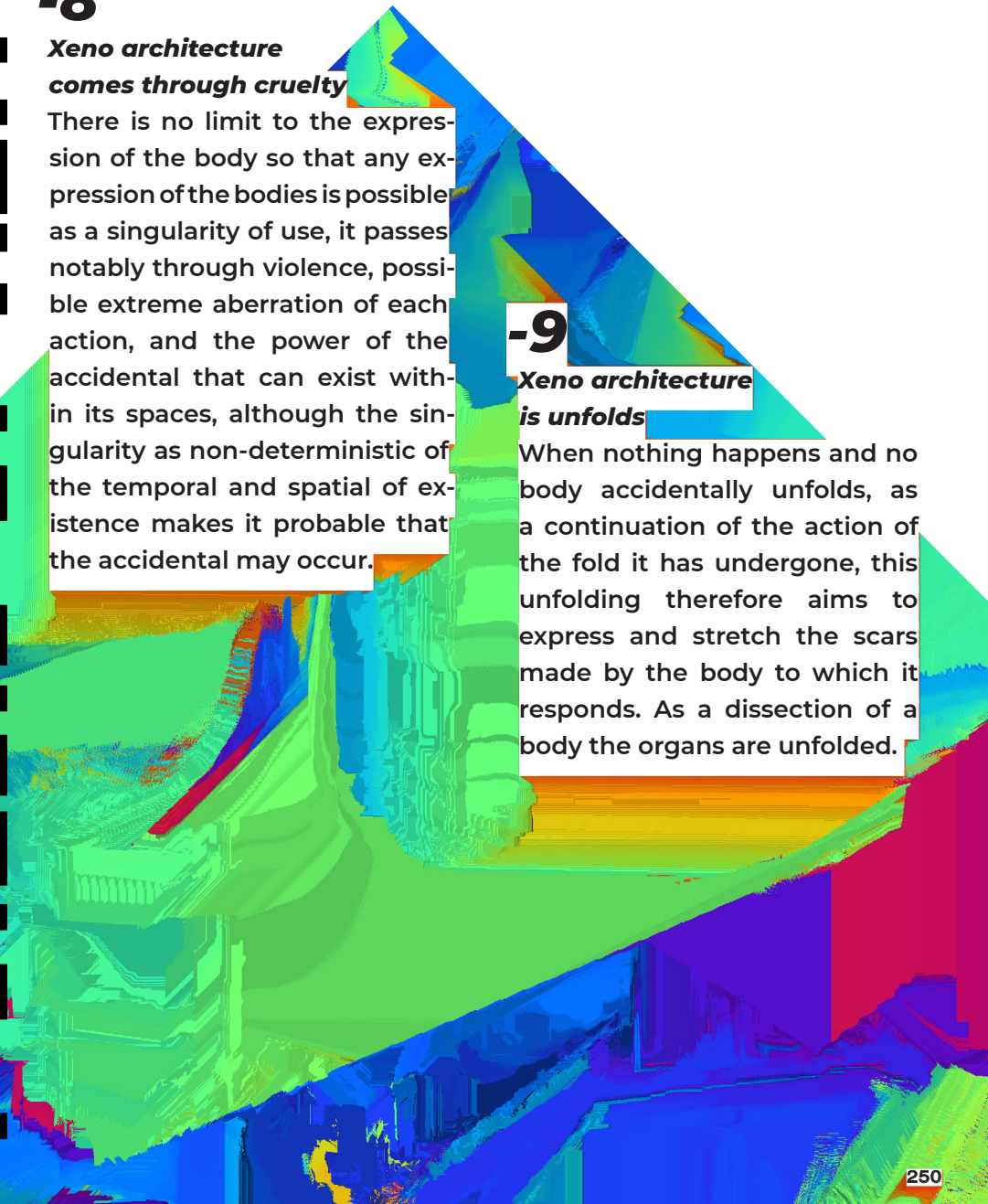
The expression of each organ is expressed not as a category or label but as a complex singularity of the bodies, it is therefore of this architecture that embraces the bodies and therefore embraces the singularity, it is itself a complete copy of the singularity. But it is also singular as sublimation of uses as not being determined spatially and temporally by the territory.

-7

Xeno architecture is still on a non-stability.

In the idea of territory that sticks to the body and in the non becoming, so to say no stable structuring of a body, she remains in a state of chaos, a dancing chaos of the structure that responds to the dancing body. The only moment when it will enter in a stable form will be when it does not contain a body.





-8

Xeno architecture comes through cruelty

There is no limit to the expression of the body so that any expression of the bodies is possible as a singularity of use, it passes notably through violence, possible extreme aberration of each action, and the power of the accidental that can exist within its spaces, although the singularity as non-deterministic of the temporal and spatial of existence makes it probable that the accidental may occur.

-9

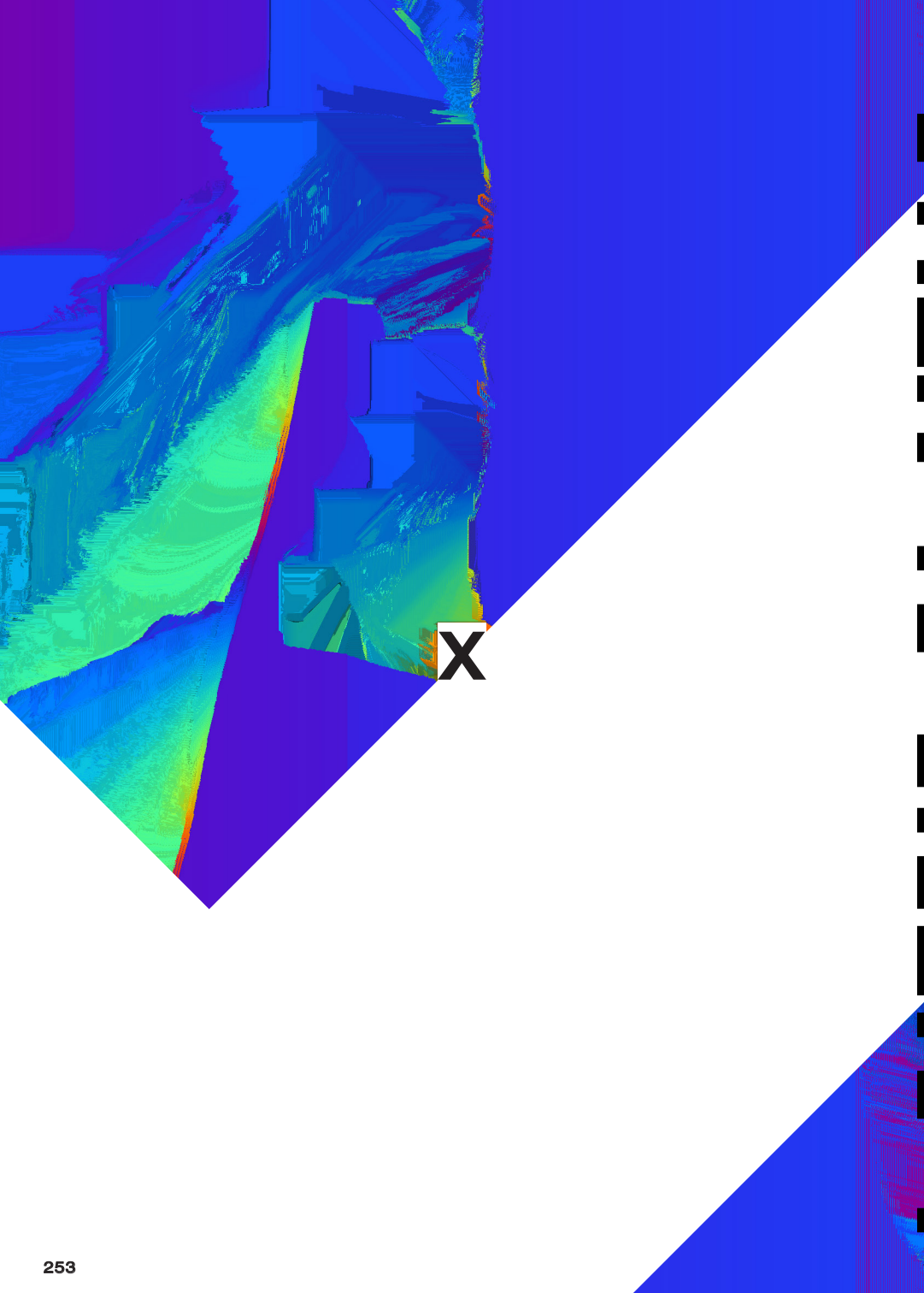
Xeno architecture is unfolds

When nothing happens and no body accidentally unfolds, as a continuation of the action of the fold it has undergone, this unfolding therefore aims to express and stretch the scars made by the body to which it responds. As a dissection of a body the organs are unfolded.

ANNEXE

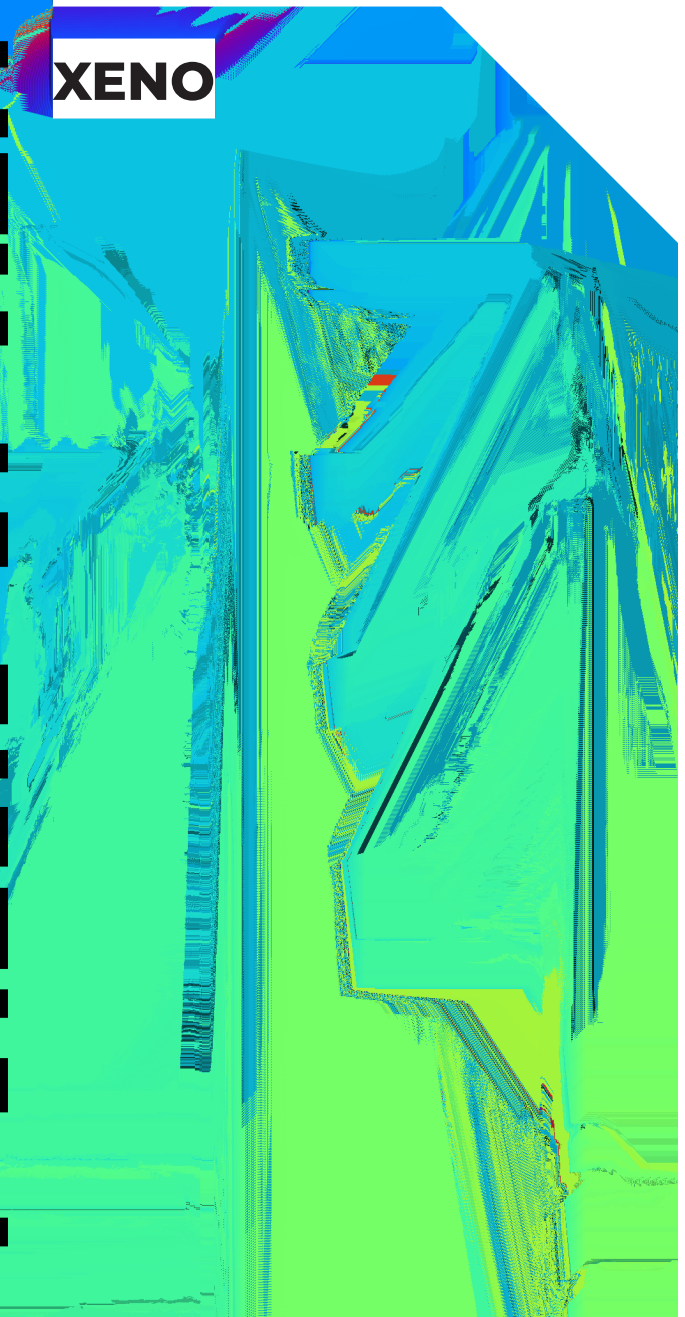
ORGANS





GLOSSARY

XENO



Access consciousness - It is the consciousness of what is known, accessible and usable as we wish, if we want to simplify it we can say that it is the memory.

Accident - In the meaning of the philosophy of the process it is the set of intersection between different flows that will produce, it is in summary the moment where two motion will be at the origin of a new motion.

AI or artificial intelligence - A empiric process of learning where a process will learn somethink by itself.

Algorave - Demoscene subculture that aims to use code as a musical and visual production, notably in an instantaneous relationship between code and production, input and ouput

Arboressance - This is Rene's vision of philosophy or Freud's vision of psychoanalysis, which Gille Deleuze and Félix Guattari oppose with the Rhizomatic vision.

Arrangement - For Gilles Deleuze the question of arrangement is something essential to the drive, because the drive is not something to objectify but to structuralize. In this sense, the drive is the aim and the will to restructure a territor

Ars - Latin word for Art, different from the word art used in the modern age, it does not only designate the artistic field, but also any creative field, therefore physical, scientific, theological,....

Artifact - Object created from a defined process.

Artificial Models - by model artificial, I mean any artificial mechanicals reproduction of the mind from the genesis with the Arc Magna of Raymond Lulle to the actual the Deep learning.

AUA - Atelier d'urbanisme et d'architecture, Parisian modern architecture group.

Axiom - An unproven proposition, used as a basis for reasoning.

Bals musette - Popular bals in a large part of the end of the 19th century until the middle of the 20th century, in the language of Antonin Artaud, it is a liberation of the code of regulated dance. His bals are composed of an ensemble of dances that are very close to the popular and foreign Parisian neighborhoods like Belleville in the Java club but generally to the North East Parisian neighborhood. In painting it is often very close to the image of the cannotie as at Auguste Renoir. His bals stopped with the advent of the Anglo-Saxon pop music, but the clubs where he had his bals still exist like the Java with its gallery facade.

Baroque House - the baroque house is a concrete vision of the fold and the existing of the two types of folds, the fold of the top floor the fold of the curve, and the lower fold the fold of the line.

Becoming-Animal - It is what opposes the animal as subject of the human, subject as the archetype of the animal as accepted by the societal frameworks formed by the human, that goes in particular in the retait of the animality as zoo or any other institution created by human for the animal and in the dominating dominating realtion of the pet animal.

Becoming-Child - It is what opposes the child as subject of the human, subject as archetype of the child who is going to be adult as to be accepted by the societal frameworks formed by the human, that goes in particular in the retait of the childhood as the school or any other institution created by man for the child and in the dominating dominated reality of the child of kid.

Befunge - An bidirectional programming languages

Body-Without-Organs - Philosophical object introduced by Antonin Artaud has its exit from Rodez. It wants to be like the erasing of the organs as a disease for Antonin Artaud, so it is the unitary body that nothing touches but that all the flows tranverse within it. This philosophical object was a ground for other philosophical concepts, notably in the French philosophy of post strucuralism but also in the philosophy of the cyborg body.

Bourdieunian capital - The sociologist Pierre Bourdieu defines four capital but divide in two group of capital in the social life, and this social capital define the social group, economic capital (have or haven't money) and culture (have or haven't culture). And this capital will define who you are and notably your social rule (your Habitus) and your actual social group and futur social group (what capital you need for access to a specific social group)

Burnt paintings - This is a series of paintings by Juan Miro, much less known than his classical paintings, consisting of the destruction of his works, by fire in the first instance or also with scissors or collages, a kind of revival of his art at the end of his career. Often referred to as the ultimate art, the suicide of art, or a fight between the old Juan Miro and Juan Miro.

CA or artificial consciousness - Its for this moment somethink of utopic but its a AI (artificial intelligence) which by will equal or past the human notion of contionel. In fact is totally utopic, and link by what informatics domains name the singularity of informatics.

Cardo and Decumanus - Axis of the Roman city but also exists in the separation of the fields in ancient Rome, cardo is the North-South axis and Decumanus is the East-West axis and at the intersection the forum. It is also the basement of many European cities and still very visible like in Paris the rue Saint-Jacques (Cardo) and rue Soufflot (Decumanus).

Caryatids - Element or ornament of classical architecture which is between the architectural element and the sculpture, which replaces the collar, which takes in addition to the propotion of the body as did the collar, the shape of the body of a woman often wearing a long tunic.

Castration complex - Complex link to the childhood of the girl child, which is in the work of Sigmund

Freud, the missing of an organ.

Centquatre-Paris - Old center of the Parisian pumps that has been transformed from a squate to an art center.

Centuriation - Act of division of the grounds and in particular of the fields with Cardo and Decumanus during the Roman Empire.

Chaintain Ω - This is the probability for a defined process (in a turring machine) that this process will stop. It allows to verify any mathematical conjecture by the possibility of the process stopping and thus the non-finishing of a process. But it is of an incomplete nature (only 40 of its binary digits are known) and therefore unusable.

ChucK - First computer language, aimed at musical creation and writed by Ge Wang, which introduces the concept of strongly timed languague.

Complete Turing Machine - Statue of a machine or more exactly of a programming language, being able to use all axioms that could be used by Turing's machines.

Complicated order - Act to the accumulation of a set of process to make a complex process

Condition of human - All concept which will be defined what is a human on a defined time and space (theology, physics, science or metaphysics).

Corbussen body - or the modulor, by differance to the Vituvian body, the poportion is low one of the given measure. It is therefore not only proportionate but measurable and therefore touchable and repeatable.

CT Thesis or Church Turing Thesis - is a reponce to the Ignorabimus hypothesis of Emil du Bois-Reymond but is we resume this thesis we can say : method or process is set out in terms of a finite number of exact instructions (each instruction being expressed by means of a finite number of symbols). Method or process will, if carried out without error, produce the drived result in a finite number of steps; Method or process can (in practice or in principle) be carried out by a human being unaided by any machinery except paper and pencil; Method or process demands no insight, intuition, or ingenuity, on the part of the human being carrying out the method. And a machine with specific Instruction of Axiom are that we name the Turning-complete machine.

Cultural capital - The use of this word in this statement is related to the question of Bourdieunian Capital. A capital that is not only economic but also cultural, and which will define sets of social groups whose capitals are close to each other.

Damnatio memoriae - Name that was given to the ancient Rome for the condemnation of a man to be forgotten in history. To simplify his name and his acts were erased from any register or support that would have allowed it.

Dance - Word coming to Antonin Artaud in connection with the North East Parisian Bal musette of. This word comes in a certain opposition to the theater, as a scenic production not regular as in the theater but only produced by the phenomenal body. The concept of dance also returns in "L'Anti-Œdipe" by Gilles Deleuze and Félix Guattari, by a possible way of the existence of the body-without-organ.

Darwinism - Two points are important in the Darwinism, Darwinism as a structural system has any specificity that it is necessary to remember, it is the law of the strongest therefore eliminates any social notion and it is not a self-created system to say it otherwise the structure and the elements are separated in their composition.

Data - In the philosophical meaning of the theme is a set of data that are not ideologically defined.

Decartian reading of philosophy -Rene Descartes states, that philosophy is like a tree whose roots are metaphysics and therefore the trunk is physics.

Deep Learning in 2012 - 2012 is the rebirth of AI (artificial intelligence) after a technologic winter, this birth come on a comptetion of informatics program, where the aim is to recognize what is on a picture. And 2012 is the first time where a AI (artificial inteligence) processe win the competition. And the process is a Deep Learning, Deep learning by simply is a stupid idea on paper, but very effictive, the idea is to have between the input and the output, unlink classic AI (artifical inteligence) not zero or one hidden layer, but lot of lot hidden layer, in the paper is very special, because this need lot of memory for a computer but this work better as the classic process.

Deleuzian desiring machine - it is in a way the name that Gille Deleuze and Félix Guattari gives as name to the unconscious. It is in opposition to Sigmund Freud not a theatre in the meaning of beginning as axiomatic evils of everything, but more a set of complex evils with regard to the social condition.

Demoscene - A subculture of computer science and art that aims at an artistic production through the use of computer science and code, in particular related to the issue of video games.

Derridian deconstruction - It is a complex work in which Jacques Derrida has practiced in the rereading of philosophical texts, which himself explains that to refine deconstruction is impossible, but it could be described as the act of understanding the differance between the signifier and the signifiant.

Deterritorialization - It is the first act after the statement of the drive process, it aims at extracting the elements of a territory and thus of a structure which will be restructured to be reterritorialized.

Diagrams - set of morphism blocks of OMA

Differance - It is not about what is different but what varies. This is the major concept introduced by Jaques Derrida in his work of deconstruction of philosophical texts.

Dogma95 - movement cinematographic artist born in 1995, it aims to oppose the Hollywood criteria of

cinema by proposing another type of cinema.

Double negative - Work of Micheal Heizer in Nevada, the constist in two enormous trench on the side of the mountains.

Erechtheion - Greek temple which is located on the site of the acropolis next to the Pantheon, it is characterized by a portico consisting of a set of six caryatids facing the Pantheon, but its six caryatids, which are only copies of the originals, have been moved to two museums.

Eros or Life drive - Eros can only be understood by the Thanatos, it is the joy in the drive of life, an unconscious act of concervation against the human condition and the need to death.

esoteric programming languages - typology of programming language, born from a joke. These programming languages are mainly used to create new ways to program, difficulty to program, simplification and compression of code, writing form, writing space or even writing support. Its languages take a very free form since it is not intended to be used in the future.

Etalon (measurement standard) - the word etalon translates rather badly, but it must be understood as a measurement standard which is formal and geometrical but also ideological

Etat de surprise - is in a state of surprise about something.

Eternal object - It is an object with undefined potential and ideology, we know what it is but it is what it is that it is indefinitely and cannot be defined rectractively or recusively way, it is therefore in itself potential not appropriable.

Exo-Paideia - Exo so outside. In the senses that this knowledge existed but no longer existed. And because concepts are derived from it, it remains something familiar but unknown.

Factory - Analogy of desire in Gille Deleuze and Félix Guattari's work which is opposed to Freudian theater. This factory is a production machine much more productive than that of the theater, it produces non-stop.

Fair of the park Monceau - This fair is the archetype of the post-revolutionary French Parisian fair that saw the birth of the Parisian nightlife culture. To summarize this important notion regarding the French revolution, it is necessary to remember that during the revolution a lot of large spaces were expropriated from the nobility, so it was served and reappropriated by the culture of leisure. After the French revolution of 1848, the garden was redefined with the arrival of concrete, thus the Buttes Chausson is one of the most exemplary Parisian examples.

Feedback - Rectoraction for the definition of a defined action

Finitude of Maps - it is an observation of Hakim Bey which stipulates that no space not claimed by a state exists since the beginning of the modern era.

Fold - The question of the fold at Gille Deleuze's is like giving a scar to a territory as a definition of an empty surface. Fold that can take two forms : the fold alone as a unitary point and the fold as a curve that creates an infinite number of folds.

Freudian theatre - Analogy of desire in Gille Deleuze and Félix Guattari's work which is opposed to Freudian theater. it is necessary to see the theater as the redundancy and the representation of evils and complexes, which takes in Sigmund Freud a very Edenic aspect and links to childhood.

GAN or Generative adversarial network - a forme a Deep learning process which transform a input to a output with lot of hidden layer with all node is connect to all node of the next the layer but not more and without manual modification ou constance predefine on the process.

Genius Loci - geniuses of the location, all physical and immaterial concept of a site like politics, ecology, biodiversity, ideology, history, weather, slope or topographies...

Groma - Mesopotamia or Greece tool appropriated by Roman, for geometrised the ground, in the aim to build military camps, field or city in particular in relation with the Hippodamian city. More and less is a try square for ground.

Habitus - For Pierre Bourdieu, it is the social rule linking to a capital that will determine which social group one can come to. The habitus is a rule that can be learned either innately or by learning from a defined capital within a group.

Hash in SHA-256 - a algorithm which transform a not undefined number of character to a 256 undefined character.

Hippodamian - Concept of geometry of the city, come from Hippodamus of Miletus was an ancient Greek architect, the plan hippodamian, is the orthoganal plan of the city (Barcolona, La Plata and lot of north Americain citys)

Hole of a molehill - It is the annymal metaphor of the old system of ideology control for Gille Deleuze, a control of categorization of the human..

Honte d'etre un homme - The shame of being a man, a philosophical point that Gilles Deleuze qualifies as the reason of art.

Hunger - A word that Antonin Artaud uses to describe drive, hunger also adds a need to desire as an evil that one cannot survive without. To which we can respond in various ways, be it as the enjoyment of hunger by one could say the great kitchen but also fast food as a quick response to hunger, the important aspect is that no matter how strong the response given to this hunger is, it will always come back. It is also very interesting to see the other words used by other physicists, in particular Michel Foucault where the drive is called pleasure, Gilles Deleuze, there is no stable word but it is often repre-

sented under the concept of manufactured product.

Hypochondriac Body - The body that destroys itself, in that it does not deconstruct itself but gradually loses its organs in a global process that is not regulated. It is not in fact deconstructing itself because deconstruction is constructivism.

Ignorabimus hypothesis - hypothesis of no calculability than the German physician and physiologist Emil du Bois-Reymond have defined the notion of Ignoramus and ignorabimus, a instant of time and knowledge where we can't explain physically or mathematically object by science.

Individuation - Stabilization of a system by destabilizing in the process of evolution at Gilbert Simondon, a process that consists in a return to a stable system.

Institution - It is in Michel Foucault the whole of the processes which aim at subjugating a minority to a dominance. We can see it as much as social dominance, of a human over a human like the factory but also of the human over the living like the zoo or the natural park. Natural park that an object of external dominance, it is not only a question of saying that we dominate a territory but that it is a symbol of dominance, as a revival of a problem that we ourselves have created, it is simple to say but in a certain normality in relation to nature there is no need for a natural park.

Integrum morborum mysterium - Complete mystery disease

Isomorphic - A set of different objects that have the same shape/

Jester art - For Jean-François Lyotard, art that has lost its ideological notion.

Junkspace - Rem Koolhaas defines this like a residual object, a object at one time we thinking is a good idea but now is something of residual, it have no usage now but we forgot to remove it, like plant in airport, chrismas light...

Kleros - Similar at the Centuriation but for Greek antique but with a random distibution of field.

La Tour Paris 13 - It is a project of 108 graffiti artists in April 2014 in a Parisian building that took place for 1 month before the demolition planned to be artistically reappropriated. This work is in itself very close to the work of Gordon Matta-Clark, Detail End which was an urban atistic work in the old building that was replaced by the Pompidou Center.

Language Analogy - Langague which does not make science, it is based not on rules but a connunication based on a phenomenality

Law of 1916 - 1916 Zoning Resolution, it is a law governing Manatinian urbanism, in particular on a question of heights, but is also associated with the hippodamian plan. Although this law is a cult law in New York, the definition of height in the city has also appeared in many cities (and absolutely not only in North America) and is now a standard in many cities around the world.

Leap Frog Railroad - an attraction of the coney island dreamland of 1904, which has the peculiarity of being, a roller coaster ride where two trains on the same rail almost collide and are avoided by a system of rails' elevation.

Les frigos of Paris - Old railroad refrigerated warehouse of the SNCF, which has long been claimed by a group of artists.

Libido - The drive transcription of the Eros is very much linked at first to the sexuality of the libido. That we can understand even better in the intellectual relationship between Arthur Schopenhauer and Sigmund Freud, as a biological necessity. So it doesn't stop only at sexuality for Sigmund Freud, it understands, it is more exactly the energy of self-concervation in a biological, instinctive and primary sense.

Lifes Drives - one can summarize as of what composes the drives of the Eros, in particular the sexual drive, and which one as genesis since childhood for Sigmund Freud the drive the oedipal drive.

Live-coding - One of the process of the algorave, which consists in being able to code directly a code which is executed according to loops, in particular to use in the musical, visual production.

Loops of a snake - It is the annoying metaphor of the contemporary control of the ideology for Gille Deleuze, an informal and devious control.

Malbolge - Esoteric programming languages whose goal is to be the most complicated language used.

Map - The word map takes on a very important meaning for Gille Deleuze and Félix Guattari, it defines the structure of knowledge.

Material-Facade - it is the fold of the material, as human and physical object. it is represented by the fold of the line. The image of this facade as a human comes in particular from the five senses representation of the five windows.

Meat - the meat state is used by Gilles Deleuze as a symbolic of the violance applied to the body in Francis Bacon's paintings. Violence through which the body passes in the act of transiting the organics body to arrive at the unitary body, the meat, unitary object, without direction, without part. This meat is also annalogy to the body-without-organ, as a solid body of Antonin Artaud.

Meta-mdeling - For Gille Deleuze and Félix Guattari, it is to see what the diagram of the knowledge model looks like.

Metanoia - In Greek Antique signifies giving oneself a better way of doing things, a new paradigm, a repentance. For me it is a new paradigm, but in the act of paradigm shift there is a repentance of shift between what was thought right in relation to the old technology and the old human condition and this new human condition to which the new technology must respond.

Metastability - Way of evolution of the technical object as a structure in Gilbert Simondon's work, which consists at first as destabilization of the structure as the addition of a new element and then of a stabilization which is the individuation of a system.

Motion - The question of motion is essential in Alfred North Whitehead's philosophy of the object and process, for whitehead the objects are not only in motion but motion. Therefore, what is the object is not what it is but what it produces.

Myth of Theresias - Theresias is a man who became a diviner by the hand of Zeus after Hera had blinded him, by not giving reason to the debate between Zeus and Hera, that only he could give him a just answer. He was a man which after separating two snakes became a woman, then a new man after meeting his snakes again. So he had to answer the question of Zeus and Hera who between man and woman had the most pleasure?

Natural order - For Yona Friedman, is somethink similar to the Substance concept but the difference between this last one, the he more somethink like an axiom. Or more exactly a set of axiom, And this set is the primitive origin of the Complicated order.

NN or Neutral Network - we can say is the major part of deep leaning domain, the point of the hidden layer, are neutre (equal to 0) in start but after during the learning will vary between a minimum (-1) and a maximum (1).

No-Code - Information process development space which is characterized by the fact of code without writing a line of code, but rather by a series of action blocks, which is becoming more and more present as apple shortcode.

Nomadic Drives - the will for man to become nomadic again by drive contradiction with regard to the state organism.

Nomadic Space - It is the physical concretization of what is the smooth space.

Non-Compressibility - Non-reducible object has a set smaller than its original dimension/

Non-Darwinian evolution - Social Evolution for me can by a Non-Darwinian evolution but also all system without a global competition where the system are define by itsself.

Now - Keyword that introduces a notion of instantaneity in Chuck's computer language

Oedipian Drive - the original evil in the drives is the oedipal or incestual repression. It is symbolized as the need of male model therefore to want to be like his father and therefore love his mother, which has to continue from a will or hatred towards the father as a character that we want to replace.

Oiko-Paideia - Oiko so familiar. A knowledge that is for us familiar and is therefore known but also unknown.

Omno - Greek word to means all, Gille Deleuze and Félix Guattari uses this word to describe the smooth space.

Ousia - An unchangeable and stable object. Which translates into Substance, Essence or Monad at the present time. It is often considered as the metaphysical material of what is composed.

Paideia - Ancient Greek word meaning, the education in the broad sense of the therm, which is understood under the name of cultivation.

Papuan's jewelry or the criminal's tatoos - Adolf Loss assimilates the ornament and also the jewelry and tatoos at a sign of primitivity, and is two majors example is Papuan and Criminal.

Phenomenal consciousness - It is admitted that there are two types of consciousness, one is the access consciousness and the other is the phenomenal or experience consciousness. The access consciousness is linked to the reason of doing, to all our consciousness, or more easily said the action of the I on the world, the phenomenal or qualia (quale) consciousness, our senses, our existence, the action of the physical on the self. The reason and proof of this division is mainly (or possibly) related to the contemporary temporal condition and to the evolution of the nerosciences. To put it simply, we can understand how access consciousness works from a neuroscientific point of view, but the experience consciousness remains an insoluble problem in our present human condition. David Chalmers calls it the "Hardest problem of concioueness". I know that one thing I understand is that the best way to understand this problem is to enter into a metacognitive questioning.

Phenomenal consciousness - it is the consciousness of experience in the sense that we are aware of being us that we can feel, and know that we are an "I".

Piet - An bidirectional programming languages, written on a form of a painting of Piet Mondrian

Pirate Ideology - the pirate myth, is a myth of the will of an egalitarian society which is opposed to the state within a smooth space as the sea for Hakim Bey.

Pix2Pix - is a deepleaning pressees and more exactly a NN (netral network) process on a GAN typology, for by simply the aim of this process is by one reel imput, the process need to do a define output this is the leaning part after, with this leaning the process will remake this transformation on all similar input to a new fake output.

Plateau - element which constitutes the deleuzian rhizome and on which rhizome develops. it can be understood in particular with regard to the tree as knowledge as the flattening of any knowledge.

Point ephémere - Old warehouse and reception point of Parisian merchants on the Canal Saint-Martin which was retransformed into a two-building a fire station and a nightclub and bar..

Polis - Greek word to means the city, Gille Deleuze and Félix Guattari uses this word to describe the striated space.

Potential - in the sense of the philosophy of the process what the intersection between two motions can produce. It is the possible future that will retroactively define what the original motions are.

Process Philosophy - This typology of philosophy describes the metaphysical reality not as a set of metaphysical atom (or substance). But as a set of flows and changes that by accumulation produce a set of things.

Programming Node - Language space characterized by action blocks that are graphically linked to each other. Also called visual programming language.

Promenades aeriennes du parc de Belleville - The first roller coaster, it is one of the major expressions of a fair in Parisian parks, it is also important to note something else, especially with regard to the fair of the park Monceau, which by difference to the latter is an architecture before the French revolution.

Qualia Or Quale - The processes of phenomenal consciousness, they are of an unspeakable and non-transmissible nature.

Reterritorialization - It is the last act of the drive process, that confronts the territory with the drive in the compromise, dominance and surrender of the ideologies at stake.

Rhizomatic - First of all it is good to see what a rhizome is in biology it is a system that allows the plant to integrate itself, this system does not have a center nor a direction, and this for Gille Deleuze and Félix Guattari is what the knowledge map should look like.

Ruskinianism - John Ruskin saw ornament as a very important element of architecture, an act of elevation of a community of craftsmen to God.

San Geminiano - Italian city very influenced by the Italian and in particular Tuscan competition to know who will have the biggest tower of the region.

Schizo analyse - It is a field of knowledge created by Gille Deleuze and in particular Félix Guattari that is dedicated to redefine the Freudian psycanalysis, as a model of the inconsienza no longer systematic linked to an Oedipian center..

Schopenhauerian procreative drive - Arthur Schopenhauer haves a little pessimist vision of existence which sees human existence like an unlogical fact that only the procreative drive to have children, a biological drive do survive humanity through time

SDS - Sozialistische Deutsche Studentenbund, german student political group

Second Order Desire - It is about the drive that exists by the existence of another drive, as a complementated drive or opposition to a drive, a simple case given by Harry Frankfurt, is that of the drug addict who wants to wanton take drugs.

Shakespeare - An programming languages using a code writing similar to that of a Shakespearean piece of theatre.

Signifiant - it is the constructed image, what is said.

Signifié - it is the primitive image, which wants to be said.

Smooth Space - It is what opposes the Polis as a space that leaves the ideology of an entity that wants to manifest itself.

Social Evolution - evolution in a field defined by itself, in which (social) hierarchy is present, it is opposed to the concept of Darwinism evolution (as a system not an historical reality of course).

Soul-Chamber - It's the high floor, as a representation of god, it's the infinite fold as a curve

Spomenik - A series of futusistic contrustion in Ex-yogosavia to celebrate the end of the second world war, it is characterized as a building in a rural space, with a form that takes on mathematic, biological or physical forms. Their use is quite free at times it includes an interior but often they are only exterior.

Stacking - one of the blocks of mophism at OMA which is a redistribution of the programmatic and formal elements.

Statement - It is the drive before it is deterritorialized and thus the structuring and arrangement of the drive as the goal of the application on a defined territory.

Stimulus - Excitation of a sense (view, odora...) in a natural or artificial way.

Striated space - In the reading of Gille Deleuze and Félix Guattari, it is about what to oppose the desiring machine, a social condition that the drive must fight. In the Gille Deleuze and Félix Guattari reading in particular in "Nomadology and War Machine" book (or Chapter of Mille-plateau for French distribution) the word takes a very urbanistic and territorial meaning.

Strongly Timed Language - It is a concept that defines a computer language as being able to control or not control the output flow in a precise way or not

Substance concept - One of the most important subjects in the evolution of metaphysics, therefore its meaning often takes different substitutes but it describes in the same basic notion. A primitive metaphysical object, similar to a constancy, stable in a world in continuous movement. But like say for Ousia the concept of Substance have take lot of name, "Ousia", "Substancia", "Monade". To say no objectively to philosophists attacking this subject, we can talk about Rene, Decarte, Platon, Gottfried Wilhelm Leibniz, Baruch Spinoza. On the other hand, authors like Alfred North Whitehead are against a metaphysical description of this nature, but rather see the world as a set of non-axiomatic concepts.

Suburbia- American suburban house, the standard urbanistic element creating large neighborhood complexes.

T. A. Z - Temporal autonomous zone. This is a complicated thing to describe because Hakim Bey in his book "T.A.Z." aims to never concretely define what T.A.Z. is. But we can qualify it as a given object that has the vocation to oppose to a given genius loci, in a temporary way because its finality is to disappear.

Tacheometer - Tool for measuring the distance between two point, at the building and land scale.

Terra Manis et Vac2ua - The shades and empty

Territory - Idological and physical space at Gilles Deleuze, seems to be similar to the concept of Genius Loci. On which is applied the drive in a compromise between the ideology of the drive and the repression of the last one by the territory.

Thanatos or Death drive - A very complicated concept, Sigmund Freud shows a duality of primitive necessity the Thanatos and the Eros drive death and life. The death drive consists in knowing the limit of death in order to better understand and enjoy in the life drive. This death drive is expressed by the will to destroy or self-destruct in a physical or mental way (wars, drug...) But always in a will to be able to return to the state of life and therefore to enjoy in the Eros. It is important to note in relation to this concept that Arthur Schopenhauer had a great influence on Sigmund Freud. As Arthur Schopenhauer says, every human being is forced to die in a certain absuldity of life. Life which is completed by the need to leave a mark and enjoy at the inside this latter by the Eros life drive, but that one can only understand in the Thanatos the death drive.

Theater - it designates in Antonin Artaud the regular artistic expression. But it is also used by Gilles Deleuze and Félix Guattari to designate the Freudian psycanalise.

Theater of cruelty - Theoretical theater form invented by Antonin Artaud in "Le Théâtre et son double", it wants to be like the removal of the codes, as theatral not regulated, that it is of the scene, but also of the way of expression that is not low on the language that is a set of regulated concept, regulating the exchanges.

Theodolite - Tool for measuring the angle between two point, at the building and land scale.

Theological vision of Turinian computer science - More exactly the turing complete or the Church Turing thesis is a response to the calculability than the German physician and physiologist Emil du Bois-Reymond have defined the notion of Ignoramus and ignorabimus, a instant of time and knowledge where we can't explain physically or mathematically object by science.

Transduction - Transformation of a state structure of the stucturation of an object by the passage of an information by another structure

Transhumanist - a lot of people have a different definition of this word, so I prefer to give the definition which is for my true, for me it signifies throughout history, there is nothing post-humanistic, but more a look at the past.

True Randomness - The question of randomness is a rather recurrent problem in mathematics and its definition is very complicated in particular due to the fact that the idea of random data bases is that they are doomed to follow no rules.

Turing-Complet - It is a machine, which can use the axioms of the Church-Turing these, which is like saying a machine that can calculate everything.

Unflod - With Gilles Deleuze it is necessary to understand that the unfold is not the opposite of the fold but its contuality, it reveals the scars of the fold that was made, in this the fold and the finality of the act of the fold.

UNO - Parisian teaching group of architecture post-May 68 at the UP7 and UP8.

Velato - An programming languages using a musical writing of the code as a musical score.

Vitruvian body - Shape of the body drawn by Leonardo da Vinci, the important thing of this body is that it is not built this one an axiomatic of measurement, but of the relation of the propotion between the elements of the body, it is therefore without real size but dual relation. The strangeness of the drawings or the structure comes that it does not need basic need to exist, because any element which composes it and resulting from the porpotional relation with the whole of the other elements.

Vows of Chastity - In Dorgma95, her vows, although not always fully respected, are the regulated rules that are intended to oppose Hollywood cinema, the interest of her rules is that they do not see the Hollywood cinema as a universal but as a singularity in a universal in which everyone goes.

War Machine - It is the tool of transformation or appropriation of a space, object or ideology from a given desiring machine to another ideology (of another desiring machine).

Xeno-paideia - Xeno therefore foreigner. A knowledge that is external to our logic (human logic) and that is not familiar to us in the sense that we cannot relate it to something known.

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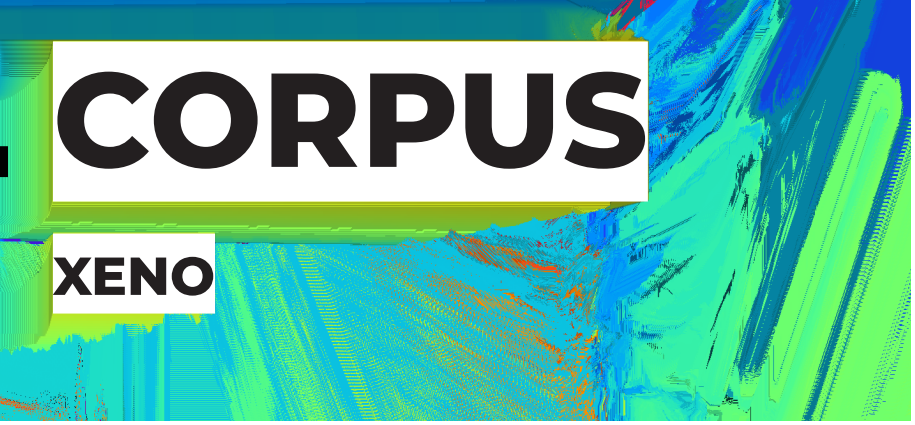
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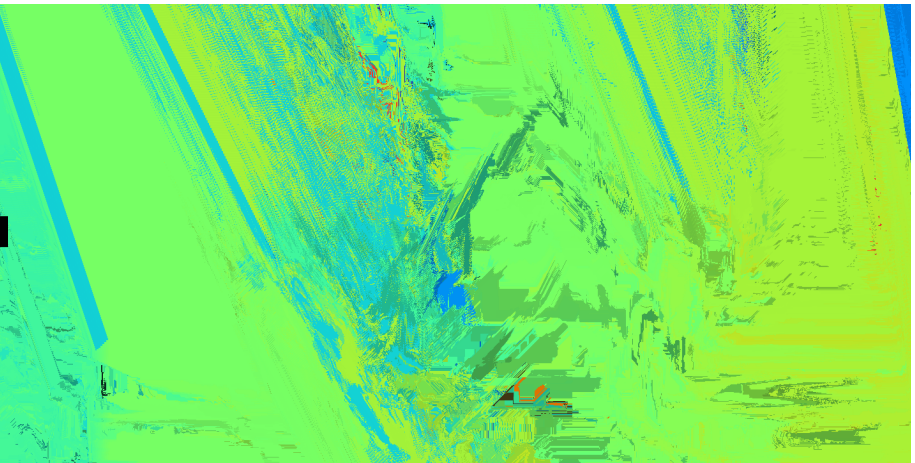
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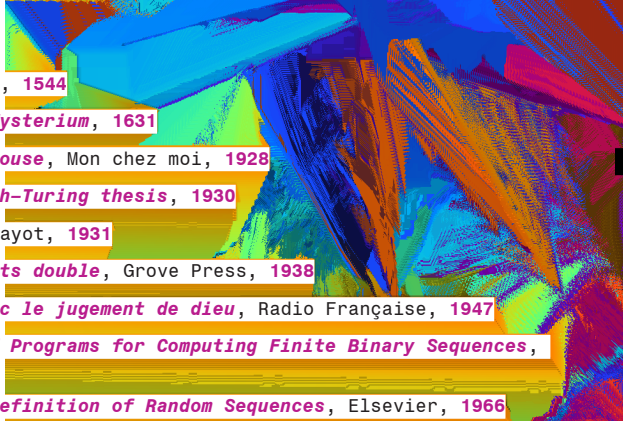
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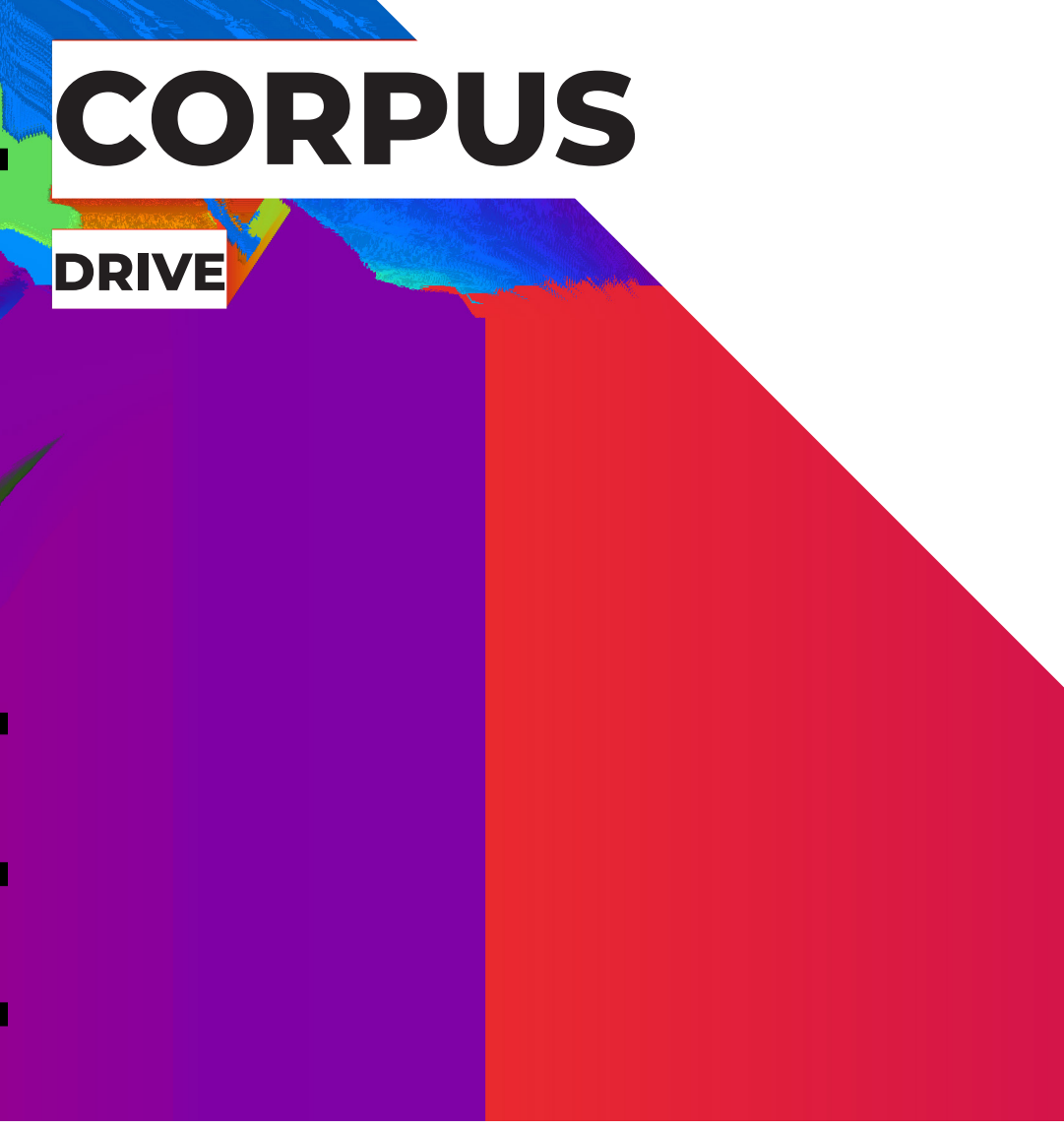
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