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Phobophobia
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Chronophobia
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Terra Incognita
Mi(pi)
the Garden of Earthly Delight
Altered State
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an architecture of "humeurs"
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PROUDHON(ism)

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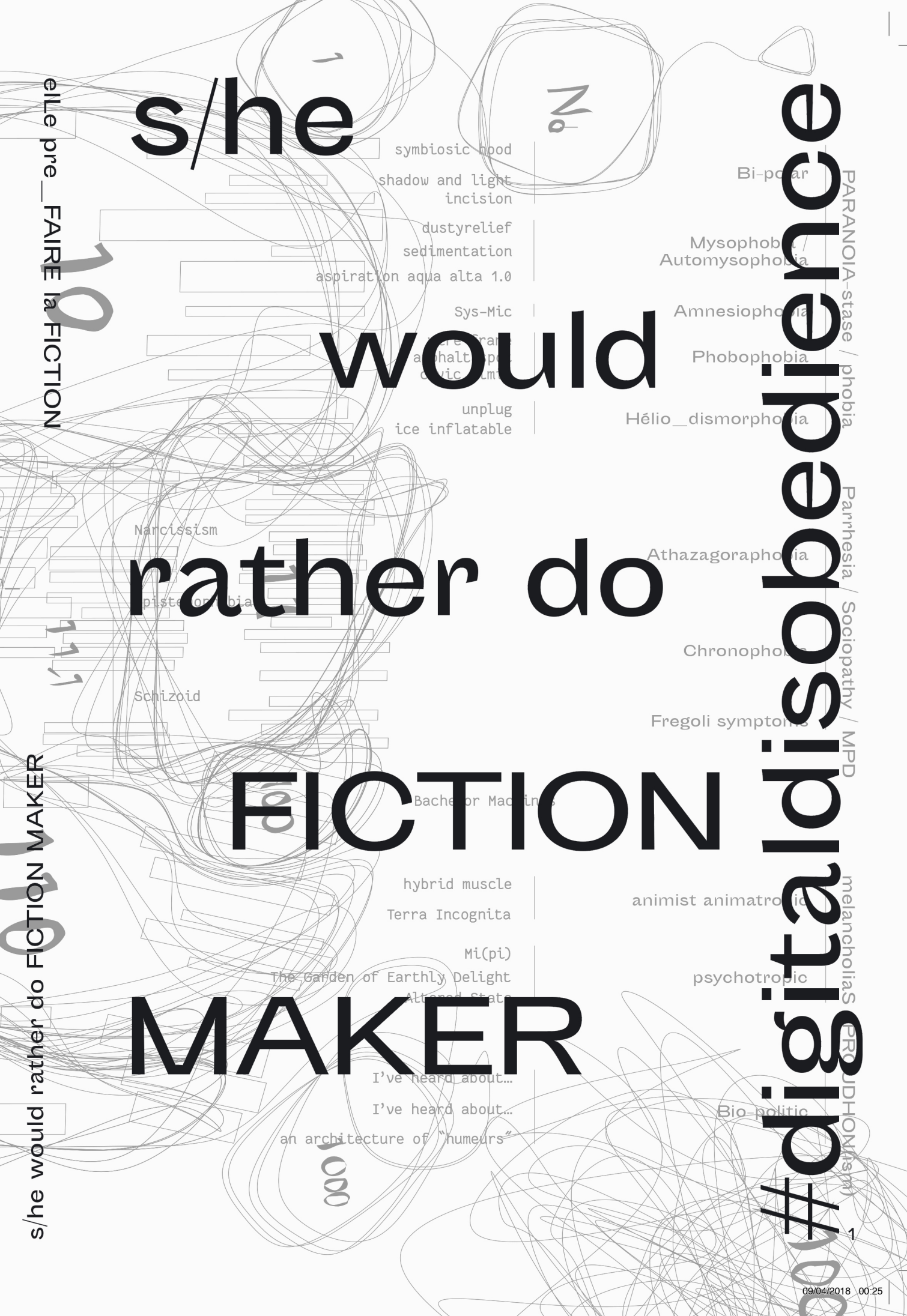
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melancholiaS PROUDHONism
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#digipedopsychose

Experimental architecture has shifted toward a new corpus of instrumentations, made out of tools, computation, mechanisation, but also and simultaneously of fictions and lines of subjectivity, synchronous with our symptoms; of fears and great escapes in the here and now. The purpose of this 1993-2050 flashback is to explore attitudes that show a correlation, a co-dependency with the forms they underpin, through conflicts and reciprocities. It is to discover a post-digital, post-human, post-activist, post-democratic, post-feminist world, ... a queer, androgynous, carnal, disturbing, disenchanted, pornographic, transient, transactional world, ... where scenarios, mechanisms, misunderstandings, and psychological and physiological fragments are what make up walls and ceilings, cellars and attics, ... schizoid and paranoid, between the lines of operative and critical fictions... The androgynous folds and recesses behind which... he(s) / she(s) ... hide(s), trigger(s) confusion and gut reactions, suspect hostilities, fantasised idealisation, and even premeditated oblivion. We must use paradoxical postures and aesthetical mechanisms to highlight biopolitical challenges, the potentials and disorders of contemporary technologies, from their early stages to their merchandising, and suspect them of not being so harmless, beyond conventional discourses and self-conscious aesthetics...

Avatar NT

PARANOIA-stase

mythomaniaS

melancholiaS

BRUDHON(ism)

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New-Territories
TARS GALLERY
THE MET
FRAC CENTRE-VAL DE LOIRE
Frac Centre-Val de Loire is a public institution for cultural cooperation created by the Region Centre-Val de Loire, the State and the City of Orleans.
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she would rather do FICTION MAKER /// COVER R/V / 270x372 mm.indd 1

Prologue/ s/he

s/he 1993

s/he 2050

[manual of disobedience in post digital age]

by s/he_____from BKK

Excerpts of
Who are you F.R.?
by Marie Vic,
Frac Orleans, 2017.

This introduction was planned as a solo lecture-performance by S/he in May 2017 in e-flux streaming_New York, censured and cancelled three hours before.
Polemical reply of s/he, included.

Bonjour,
First I have to apologize... I have officially requested “to get back my voice,... as me, as the **s/he**,”... For too long I’ve been used and abused by my personal secretary...

I don’t know how it got started, why the question of the existence of the person hiding behind me, my cover avatar, first posed itself so urgently. In retrospect, the following phrase taken from a novel by Tristan Garcia was the trigger: “He was a pure person. Contact with the world produces a very dirty person.” It was that “contact with the world” that made François Roche eminently dirty, a filthiness that made him burn his French passport, that gives him permission, seriously, to take nothing seriously, that utterly ruins our preconceived idea of the architect, of his pedantry, a raggedy-ass deus ex machina, corrupting ideas, expectations and situations, slandering his peers, contaminating the critique, destroying the discourse... perverting, that’s exactly what it is, perverting, polluting, insulting “beauty” and the order of things... and simultaneously destroying himself, a pathetic Fitzcaraldo, a toxic antidote to the turn of the century, embodying the entry of contemporary technologies into this discipline, in a paradoxal disenchanted, de-enlightening strategy... playing with Parnassian and parrhesian clichés as a mode of discourse. Ruination and ruining his reputation constitutes his professional agenda, aesthetic strategy and politics, in romantic and introspective circumvolutions... empathy, sympathy and antipathy... in synesthetic and masochistic modes... there is something obscene about it, obscenity as the antivenom to idealism... something... and pornographic...

“For the truth to be vertiginous, it must always be wrong.” Sartre’s harsh, malicious critique of Bataille fits Roche like a glove. The mention of his name sparks confusion and knee-jerk reactions, dubious hostilities, fantasized idealizations and even deliberate disremembering. ...bothersome, and they will tell him, in the same words he used for them, aloud or not, that he’s a real pain in the ass. They would prefer to save themselves the trouble and dodge the whole subject so that architecture can stick to its primary objective, the perpetuation of the modus operandi of that incestuous couple power and knowledge, and their representation of supposedly pre-established conventions.

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But he is only my private secretary, in the service of... of which I am THE author... nothing but Ariadne's thread, as time unspools, for an architecture of synesthesia that intersects, simultaneously and not without ambiguity, information technology, biology, Ecosophy and human and robotic pathologies, for research into the contemporary misunderstanding of anthrotechnology by way of variable-geometry practices, from manifestos to fiction, from chit-chat to theoretical texts, from ephemeral installations to an architecture that is nothing less. His ambition ceaselessly interweaves maieutics and Deleuzean interrogations, infinitude and incompleteness on an nth politico-aesthetic plateau... all that has not brought him any additional rights, and still less the right to distill his ad-hominem insults, a Douglas Coupland epigone, a comatose gen-X member.

His masochistic, combative impulses are both the obstacle to and the genesis of the work he champions... Developing a kind of childish resistance to social conformism simultaneously produces the work but distracts attention and spoils my intentions. Are you wondering about his inclination "to transform criticism exercised in a dialectical form into an aesthetic and technological critique in the form of a possible breakthrough", by means of an urgency to exist, here and now, that is simultaneously animist, vitalist and machinist? He endangers the contemporary field of architecture. To protect itself against his deleterious toxicity, the system of power and representation has had to constantly restrain and hopefully ignore his excesses. But I have to admit that I started to suspect those postures and attitudes trapped in a comfortable and predictable agenda.

Although it's already too late...

Could we define a strategy of disobedience from within technologies? As "operaismo" strategies, could we face the data-based organization by twisting, drifting, shifting, corrupting, transgressing, through apparatuses of de-alienation?

How could we fight against the humiliating status Schengen imposes on immigrants, the political Wizard of Oz in the Oval Office, and many others of the same ilk... and at the same time, when it comes to directly architectural processes and design, ignore people's illusions about data and the mass data fair *(Assange and Snowden Leaks)*?

As architects, we cannot dismiss the revival of populism – an artifact of fears and paranoia. We cannot dismiss the abandonment of the questioning of the post-capitalist agenda and its production (including its subjective dimension) through operative aesthetic criticism. When architecture is thrown into irrelevant, reductivist niches such as digital biomimicry, the NGO post-colonialist carnival, washing greenish incestuous priests, robotic fetishism, semiologist reactionaries, or simply an obsession with 3D printing, how can we re-negotiate the title "*architect*", without a prefix or suffix in a transgressive schizophrenia of the ontological stuttering of syndromic *garde-fou/bouffon du prince*... Revealing, through ecosophy, pataphysics, parrhesia and anthropotechnologies the hypocrisies of all scenarios? // *The River Styx* Runs Upstream by Dan Simmons // Post-humanism is not a blank check for deterritorialized techno-libertarian orphans. It is not only a graft for performative prosthesis, but also the re-articulation of the bios – the bio-political social organization – through the synchronicities and contingencies between fabrication and fiction *(in Michel Foucault's sense, to knot and unknot the reality and its perception)*.

Although it's already too late...

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 3 13/04/2018 09:17

Do we need to pull back the curtain? To reveal that architecture is consubstantial to zones of conflict that cannot be metabolized by sympathetic moralism or the techno-parade? Should we suspect that today's digital art, to quote Gilles Lipovetsky, is a glamorous lure, and in opposition propose a user's guide to the digital barricades, following Auguste Blanqui (1866), to "betray" the elegance of neo-positivist decor and merchandising, for a "something-somewhere" that doesn't abolish the risk of being in this world?!

Experimental architecture has shifted toward a new corpus of instruments (tools, computation, mechanization), but also, simultaneously, lines of subjectivity synchronous with our symptoms, fears and great efforts to attempt to escape the anxiety of confronting the "here and now." In a sense, it is *a matter* of time. We cannot deny that architecture as a discipline is in a state of non-equilibrium between past and future, the tomorrow, now and the retro-future, future anterior, subjunctive possibilities... It seems that the preterit is never so simple.

We are caught up in a push-and-pull between antagonistic notions of utopia - black or dark utopia - dystopia, atopia... in fiction, where lines of subjectivities have been introduced into narrative currencies at market value in a "Merchant of Venice" syndrome... We are talking about a "somewhere" that has already happened, that is not exclusively determined by the *here* and *now*, in real time... The zeitgeist is plural, in the rhizomatic curves of space and time when architecture stutters - by nature - between Ruskin's *The Stones of Venice* and the William J. Mitchell's *City of Bits*, embedded in this dualism of synchronicities where the narration is navigating on several layers of values and conflicts, from a "déjà vu" to a planned obsolescence, from this zeitgeist to its "has-been" condition, from objective-prospectivism to speculative-cyberpunk...

To explore attitudes that show a correlation, a co-dependency, with the forms they underpin, through their conflicts and reciprocities, is to discover a post-digital, post-human, post-activist, post-democratic, post-feminist world... A queer, androgynous, transient, transactional world where scenarios, mechanisms, misunderstandings and physiological fragments are what make up walls, ceilings, cellars and attics... Schizoid and paranoid, between the lines of operative and critical fictions where he(s) / she(s) hide(s), trigger confusion and gut reactions, suspicious hostilities, fantasized idealizations, and even premeditated oblivion. We must use paradoxical postures and aesthetic mechanisms to highlight bio-political challenges, the potentials and disorders of contemporary technologies, from their early stages to their merchandising, and suspect them of not being so harmless, neither inoffensive nor innocent, beyond conventional discourses and self-conscious aesthetics..._*see Wozniak, Hawking and other becoming alert launcher on the increasing inadequacy between Cutting Edge Tech. and Politic*_

Although it's already too late...

Could we risk talking about what we should not be, again as a parrhesia, and let ourselves exist in the crack, in the negative territory of not being so digital-romantic, computationally addicted, eco-masturbatory, socio-moralist, but just be architects, snaking in the rift of abuse, idolatry and self-complaisance, bio-hoax, social network lure, etc... Could we find a zone between technoid propaganda (post-Palo Alto symptom of childish parametric post-capitalism for libertarian neo-liberalism and tooling-mysticism), and at the opposite end, "Prada" consciousness as the Social Kreisel toy for noisy moralism, visible as a parade, a disgusting

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 4 13/04/2018 09:17

spectacle of many Biennial hoaxes... to mask, with a politically correct, agitprop flag, the hypocrisies of the discourses and facts (from the alibi of consciousness to neo-colonialism), to pretend to save the planet, poverty and Willy... just like the Pied Piper of Hamelin... in the buffoonery of self-indulgence. It's so comfortable to choose one of these chapels... with their many benefits to falsify the apparatuses of knowledge. But both sides are just two faces of the same coin... a Janus-like reciprocity of personal interests...! What the early Zizek called the Cynic and the Clown... How could we face and dance on the death of the architect, in a masochist strategy of disenchantment... for renewing the strategy of production... with fury, sadness and weapons...

In the face of the miserabilism of cretinous niches with their hypocritical formulas, we have to reevaluate what we used to call "Design" as a process of synesthesia, of knowledge... crossing the multiple conflicts and embarrassing wasteland of ideology, globalization's "prides and prejudices," scientist fanaticism and neo-positivism, performative cynicism... To secrete, from its ambiguity, ambivalence... even nonsense... absurdity...

...where some words are definitively suspect when applied to daily routine (Expertise, Accuracy, Performance, Optimization, Communication, Futuristic, Future, Innovation, Speculation, Improvement, Absolute, Truth, Parametric... as the Holy Grail of masturbation), and, conversely, other words are vehicles for some kind of legitimacy...innocently injected into the daily routine (dirty, filthy, X-rated, explicit, lewd, rude, vulgar, coarse, crude, offensive, immoral, improper, impure, off-color, degenerate, depraved, debauched, lubricious, indecent, smutty, salacious, carnal, lascivious, licentious, bawdy, and Nostalgic, Melancholy, Metaphorical, but also scatological, profane, porn, skin, vile, foul, atrocious, outrageous, heinous, odious, abhorrent, abominable, disgusting, hideous, offensive, objectionable, repulsive, revolting, repellent, loathsome, nauseating, sickening, awful, dreadful, terrible, frightful and repugnant)...

As the s/he, I am neither a wax doll enslaved in a ventriloquist show nor a kind of toy for post-pubescent children, nor a Voodoo effigy pinned on his door to exorcise demons, nor a Photoshoped golem, nor a failed creature of Mary Shelley's twisted imagination... I know what I am not and that list is long. I am even less the interpretation you make of me: "I am New-Territories, architect, both native French and immigrant." No, my genetic map is Caucasian, Negroid, Asian, and my nature is "both": transgendered, born like Hermaphrodite, I contain both sexes and multiple sexualities.

But, in these days, I must admit, I am tired of being with New Territories for so long. I sent him, I send them a ultimatum, my decision for now, revocable and not definitive, to leave my position, so they no longer use me as their stooge, as their scapegoat, for hide and seek-sex, like an undercover agent... if he, they, don't take more risks in their way of facing the world and its antagonistic forces... and define a better strategy to make politically political architecture... to quote Jean-Luc Godard.

What is the meaning of this New Wave sentence for us... in fact... is it applicable in architecture attitude & fabrication, simultaneously the means and meaning of what we could call "Format", including Design, emerging logic and interpretation, all in co-dependancies.
It's no accident that the word design itself has shrunk in its current English definition... now referring exclusively to an expertise whose value is determined by performance and rules. To quote Wikipedia: "Design is the creation of a plan or convention for the construction of an object or a system". But on the contrary, in the lost paradise, the culture of lost centuries, the word design included the notion of *kunstwolen*, in German, *vouloir dire* and *vouloir faire* in French, meanings and means in

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Prologue/ s/he

paranoiac situationism

English... in a maieutics of process and discovery, with intentionality, with Gestalt and Gestaltung as an ethico-politico aesthetic, to quote Guattari. It's very symptomatic to see architects becoming, through their narrow fascination with expertise, simple craftsmen, simple workers on the Model T Fordist chain of the city production line, stuck on a childish, inoffensive and naïve vision of computation and technologies, without any intention other than egotistic. To be political, to quote Godard again, to question the rules, the format of production through production itself... Intrinsically, ontologically... for what we could call anthropo-technology, a mixture of human pathologies and technologies, stuttering, embedded, obscene...incestuous...

daidalos symptom

I'm disappointed and tired... and I'm on the way to betray and leave them and all those mother's boys and girls... let them go under in their self-adulation, in their cultural soundproof bunker, "champomyzed" and now orphans.

My fate is sealed.

My possible euthanasia belongs to me... reaching the void of the dark zone... in the state of souls... of my nonexistence...

Fuck you

s/he

Notes / This introduction cannot ignore its debt to:

- *Libidinal Economy* / Jean-François Lyotard / 1974
- *Capitalism and Schizophrenia: Anti-Oedipus and A Thousand Plateaus*, Felix Guattari - Gilles Deleuze, 1974-80
- *Masochism: Coldness and Cruelty*, Gilles Deleuze, 1967
- *#ACCELERATE MANIFESTO for an Accelerationist Politics*, Alex Williams and Nick Srnicek, 2013

- *The Savage Anomaly: The Power Of Spinoza's. Metaphysics And Politics*, Antonio Negri, 1981
- *The Three Ecologies*, Felix Guattari, 1989
- *The History of Madness* (1967) and *The Order of Discourse* (1971), Michel Foucault
- *Venus in Furs*, Sacher Masoch, 1870

psychasthenia

Twin homophobic strategies

Following the censure by e-flux ...of his-her streaming lecture _S/he reacted, in May 2017

I was born in 1993, and as an androgyne, I have met with many humiliations and exclusion from the conventional and reactionary machismo discipline of architecture.

I've been used, sometimes as a puppet, in a queer parade or as an architect's conceptual joke, but most of the time just denied on the basis that my supposed non-existence makes me useless, brainless...

In the white heterosexual field of architecture, the benefits of the work naturally always accrued to my secretary, FR. But in 2017, my identity was at LAST authorized to take credit for my first show, "s/he would rather do fiction making", restoring the historical logic of the scenario and authorship.

mUTUALISM

By censuring my first May 26th 2018 e-flux lecture in NYC a few hours before the event, you (e-flux) enacted a Trump queer/homophobia syndrome. Do you think that what you consider a virtual trans-character is less sensitive than an LGBT person from Texas?

Somnambul(ism)

Bio-politic

The content I was supposed to deliver, was, as you know, about our own responsibilities (yours included) in the lefties carnival that abandons

PARANOIA-stase

mythomaniaS

PROUDHON(ism)

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 6 13/04/2018 09:17

the foundational reason for our existence - to reveal the intellectual hypocrisy of the organization of society - constructing instead a private, performative circle for the happy few (called the "gauche caviar" in France) and helping create this populist situation by using culture to exclude and humiliate, as a commodity, hijacking the real debate about social conflict and reducing it to inoffensive, self-complaisant postures and positions (for your own advantage).

We are facing, historically, what Chomsky put forward in his latest book Who Rules the World?, a return to the Dreyfusard/Anti-Dreyfusard polarization, not only in terms of anti-Semitic propaganda and obscenity but also in the positioning of two types of intellectuals, on the one side those based in academia (such as e-flux) arguing to preserve the system of power and authority, and using politics to create a diversion, and, on the other, the "S/he" speeches as a strategy to desacralize the system of representation and its logic of domination-hypocrisy as a way to de-articulate and de-alienate the orders of discourses... the first type of intellectual gets the privileges, the grants, the branding, the direct profits from their cynicism as a business plan (like the "Immortals" of the Académie Française); the second gets censorship, exclusion and in some cases banishment under pain of prison (like Assange, Snowden, Zola...).
It's easier and more comfortable to defend the LGBTQPIA in Chechnya while drinking a warm glass of red wine among people from the e-flux-storefront in New York than to question our responsibilities in the abandonment of social and political demands amid the upsurge of the new Western populism (shouldn't we put our own house in order, or, as said in French, sweep in front of our own front door?).

S/he is opening this Pandora's box... and has been just repudiated... to maintain the order of power and the logic of hierarchy...
BUT nothing changed in class organization, and institutional-Master Card intellectuals are, in New York as in France, determined to maintain the "old regime" pyramid by excluding everything liable to upend their privileges. We face two perfectly symmetrical systems, like two sides of the same coin: on the one hand Trump in his abuse of the delegation of power and establishment of an idiocracy, and on the other you, with your simulated intellectualism that is really the intellectualism of the courtier, of the French Academy, which reinforces and stabilizes the organization of power.
You both are developing a phobia... of everything you cannot control... For one, a phobia of the Anthropocene and the LGBTQPIA, and for the others (you), a phobic fear of self-criticism as the virtue of intelligence, liable to de-alienate, desacralize the postures of authority - and accessorily, a phobia of me, the transgender "s/he", who uses my own fiction as an apparatus of bio-political strategies...
"Fiction is a tool to knot and unknot realities." (Michel Foucault)

S/he

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PARANOIA-stase

paranoiac situationism

he shootmedown

thebuildingwhichneverdies

aqua alta 2

mosquitosbottleneck

broomwitch

overflow

daidalos symptom

olzweg

Loophole

Ectoplasm

spidernetthewood

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mythomaniaS

__although in hapnea__
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__the virgin case__
__The Chorizo Symptom__
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Smart Town

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Contraction

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eraSable

mais je te vois nue

Shearing

growing

The Things Which Necroses

PROUDHON(ism)

mUTUALISM

MMyst

Timidity Symptom

Somnambul(ism)

hypnosis room

hypnosis room

Bio-politic

an architecture of "humeurs"

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s/he would rather do FICTION MAKER

#digitaldisobedience

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Digital Disobediences
...but Architecture

[gardens of earthly delights]

This text has been launched by several hands, at the occasion of the 2018 Biennale of Venice.

François Roche (New-Territories).
Matias Del Campo – Sandra Manninger (SPAN).
Ezio Blasetti – Danielle Willems (MÆTA DESIGN).
Roland Snooks.
Benoit Durandin.
Stephan Henrich.
Gwyll Jahn (ide.ai).
/ Bangkok, New-York, Melbourne, Athens, Stuttgart, March 2018

> *"In power games, [apparatuses could* be *considered] relationship strategies supporting types of knowledge and supported by themselves*."
>
> Michel Foucault, *Dits et Ecrits,* 1994)

We can't remain satisfied with protest. This historically operative way to challenge the organization of power is now naïve, childish, self-complacent and unproductive.

Should we suspect that digital "art" is meant to be used as a glamorous lure, a blue sleeping pill, to entertain those who produce it, just as turpentine intoxicates the painter, and, for its consumers, to help maintain their belief in the illusion of positivism, progress, emancipation through science and novelty gadgets... Trapped in a post-science world without even knowing it, one already described by Rabelais in the middle of the Quattrocento...

Should we suspect the apparent direct opposites of these Mephistopheleses, the regressive moralists and semiologists who turn their indignation into capital to recoup their 30 pieces of silver, using correct consciousness as a flagship, commoners and common goods as their willing victims, promoting "bottom-up" processes on the condition that they be the masters of ceremony... in their Prada suits... the intellectuals denounced by Chomsky who safeguard the system, its means, meaning and authority,... but nevertheless claim, by virtue of their indignation, the magnificence of their position... of their forgery...

Should we reveal that these two paradigms are simply the Janus faces of the same system... in a symmetrical convergence of interests and benefits? Could we develop a paradigm other than the interplay between the cynic and the clown?

Should we denounce our academic standing as a wasp-like trialophile position of expertise, operating and reproducing the new disciplinary vogue for our daily three obols, the standard rate for courtesans and heliasts at the time of Cleon? Are we trapped in false debates between hereditary abstractions and social formalism, or even, the counterpart of all this, trapped in the empty speeches of gala socialism? Has the empathic penitence of our silence rendered null and void the articulation of our experimentation? Should we denounce the Melian nymphs' pride and foolishness and subject them to their weak suffering? Should we suspect that, in the amnesty's aftermath, we will have to pay the fine in exile, drink the conium, or even accept being forgotten in our escapist digital swan song?

How to embody the performative polymorphism and inheritance of our techno-social economies and language, to vectoralize the fiction of identity egotism towards new sortitions of assemblies, at a time when the similitude of appearances is dismissed as "filer à l'anglaise"? at a time of Computationalism, when space is quantized with subjectivities? Should we suspect that our own graft is, in fact, the suspect, suggest another game, one we could lose... "Try to remember. It was in the gardens at Marienbad...."

These rules of the predictable "ANCIENT REGIM" world, in the sense of the division of labor, delegation of power and concentration of data bases, needs to mask their powerlessness, their impotency, through this managerial debate, fake conflict and disputatious storytelling / the computer geek vs. the political clown... defining niches and territories from where they could operate, both of them spreading "the traditional and compliant speech of the masters."

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We are in the midst of a paradigm shift, to quote Thomas Kuhn, between two inherently incommensurable systems. The old system that uses technology to reproduce and perpetuate top-down processes (which they falsely claim to oppose).... and a new system that needs to discover its potential, its limits, constraints, intrinsic logic... to re-negotiate the scenario of thinking and doing... "but" architecture... the means and the meaning, rearticulating "le vivre ensemble" and the "common good"... for protocols more disruptive than linear, more heuristic than deterministic, more anthropo-technological (Sloterdijk) than purely dedicated to accuracy, performativity, expertise, now analyzed as one symptom of the copy-based syndrome...

Digital Disobedience can be described as an alternative frame of thinking about the application of novel tools in our contemporary discourse. Architecture as a discipline is on the verge of a decisive moment: automation and artificial intelligence will bring more change to the entire practice than even the revolutionary introduction of computational tools did in the last quarter of a century. This brings along an entire set of questions, which *Digital Disobedience* attempts to ask. The answer is not the main issue here, rather the set of opportunities presented in the critical interrogation of our current, and future relationships to novel ecologies emerging in society, economy and technology. How will we, as architects, respond to this rapidly progressing change? Is being docile, in expectance of the best a sufficient position to maintain? The collective of architects on display here refuse to be usurped by a neoliberalist position on computational design and architecture and rather support an idea that fosters a speculative approach to the future. A position that embraces change triggered by technological progress in the methods of materializing architectural entities. A future in which robots and human form novel modes of machines infused with aspects of morality and inquisitive intelligence. A post-capitalist future that embraces the radical change in our social texture triggered by the possibilities of a world governed by deterritorialized entities in which we expand, repurpose or accelerate aspect of our culture and technology for the benefit of our world at large.

How is one to digitally disobey? Would the ultimate disobedience be to automate design, to automate intuition? While the profession would decry the idea of automating intuition anathema, to a laymans eye such intuition has already been automated. Turing-complete neural networks are able to intuitively (a justifiable term as even their programmers do not fully understand the logic of their working) synthesise everything from Monet to Shakespeare, creative works that would be impossible to describe with conventional programming. To a philistine, Van Gogh might appear to have been automated. ArchFakely proves poor architectural writing has been automated in a literary project that has no aspiration to be read, as no-one reads the text of the data-set on which it is modelled anyway. As cultural content is generated faster than we could ever consume it, and content that does make it to an audience is consumed instantly, do we really find pause to absorb its meaning? Is digital disobedience this acceleration? The the skimming of latent-space in order to shift from "computational design" to the "computational derive" through a snowcrash of endless difference? Have machines already learned to model the tastes and desires that might guide this meander? Is digital disobedience a reluctance to be spoonfed? A resistance to the state of the art? After forgetting how to code and critically engage with the machines that generate their visual culture, will architects forget their own canon? Will fake histories emerge, channeling popularly held belief and melting what was once thought to be immutable historical fact into a toxifying generative adversarial goo?

This is a shift from imposing our will/intention on, or within, the systems

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of computation, to embracing the dissolution of the binary distinction of the intuitive and systemic. While computational design seeks to embed intuition into the self-organizing algorithms of complexity theory, this is being superseded by the emergence of a computational intuition - 'what kind of subjectivity the heuristic bits dreams ?' Rather than computational architecture's attempt to shift from invention to pseudo-orchestration, this shift/glitch questions the subjective/objective division established between architect its technological matrix. Is this a symptom of a wider blurring of digital/material, robot/human, emergence/intuition, process/artefact, where these participants all interact on the same plane, rather than considering the robot as either the slave of savior, or vice versa?

Libidinal Economy of J.f. Lyotard as well as the *#ACCELERATE MANIFESTO for an Accelerationist Politics* of Alex Williams and Nick Srnicek, as well as *The Spectre is still roaming around*, one of the first book of Zizek, are describing the hiatus, the hypo_crisis situation of lefties, drinking red wine at the e-flux carnival, during the performative election of oval room populism... As actor of the world of today, in the zeitgeist of absurdism and cutting edges daily announcement of new gadgets, new saving energy, new electric car, new Viagra, new climate threads and ignorances, using sciences, paradoxically, as a new obscurantism.....in post-human, post-queers, post-dummies...for permanent "newspeak" propaganda... what means to be an architect...in terms of apparatus, knowledge and strategies of knowledge, re-articulating fabrication within specific organization of the "means of production" which re-question the know-how, the will and the process, in another distribution of task-power, authorship, bottom-up strategies, in term of trespassing "the true and the fake, the rigor and madness, and... the forbidden[1] ."

Did somebody say time break!

1 Michel Foucault, *The Order of Discourse*, 1971

Few words /
- Socio Parade Moralism vs. Workerism
- Oedipal Haptic Vs Blind Machines
- Symbiosis Vs AutoPoesis
- Heuristic Vs Linear
- Disobedience Vs Compliance
- Artifact Vs Determinism
- Disruptive Vs Causal
- Psychotic Vs Compliance
- Singularities Vs "deja vu"
- 'Pataphysic Vs AI
- Anomalies Vs By-product
- Necrosis Vs Permanence
- Ecosophy Vs Ecology
- Artifacts vs Expertise
- Paradigms Vs Paradigms
- Paranoia Critic Vs Voluntary Servitude
- Profane Vs Institutional
- Gafa Big Data Vs Democratic Social Contract
- Digital_Analogue Vs Digital_ Fetishism

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symbiosic hood

shadow and light incision

dustyrelief

sedimentation

aspiration aqua alta 1.0

Sys-Mic

wire frame

asphalt spot

civic mimic

unplug

ice inflatable

Bi-polar

Mysophobia / Automysophobia

Amnesiophobia

Phobophobia

Hélio__dismorphobia

PARANOIA-stase / phobia

Narcissism

Epistemophobia

Schizoid

Athazagoraphobia

Chronophobia

Fregoli symptoms

Parrhesia / Sociopathy / MPD

hybrid

Terra Incognita

The Garden of Earthly Delight

Altered State

melancholiaS

psychotropic

I've heard about…

I've heard about…

an architesture of "humeurs"

Bio-politic

PROUDHONism

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Disciplinary Ambiguity

by Abdelkader Damani, director of the Frac Centre-Val de Loire

"In this desert, no vestige of a road remains; there are only sands that the wind carries. Sometimes we see mountains of sand in one place and, shortly afterwards, they have been transported elsewhere. The guide in this deserted plain is the one who has been there and returned several times and who is graced with a very intelligent mind. One of the surprising things I saw, is that our driver had one blind eye and the second diseased, and, in spite of this, he knew the way better than any other mortal soul"[1].

It is important to lose one's sight when venturing into the work of New-Territories. Not because it is a matter of not seeing, but because it is about remembering the architecture beyond the gaze, with the whole body and mind. It is about substituting haptic thought (in the sense Deleuze intended) for the visual thinking that obsesses the worlds of architecture[2]. Moreover, in this work, there are no apparent pathways or any visible traces. Like a dune landscape, the work of New-Territories gives the impression of a terrifying vastness. One of the mysteries of the Sahara for those who venture into it, without having lost their sight like the Ibn Battuta guide, is the strange feeling of an absence of start and finish, an abstraction of time and space. In these geographies without borders or bearings, the map and the mirage – no longer *the map and the territory*[3] – become the two objects of desire. The whole body of work of New-Territories is an attempt to map and a desire for mirages.

It is important to agree on the meaning of words. If there is a map in the work, it is not at all a map providing markers, a map for directing oneself or being directed, but it is a map that finally authorises the literal loss of physical markers in order to recall that if architecture were to construct the world, it would not be contained within its skin. The map as an architectural bifurcation unpacks the synonyms of architecture – construction, building, design, form – so as to finally confront architecture itself: a disciplinary ambiguity.

Of all the disciplines of art, architecture is fundamentally the one that puts up a smokescreen, given how much it takes – to avoid the term "pillages" – from other worlds of creation and thought. Very often, architects take from philosophy the surface of concepts; from art, decorative inconsequence; and from literature, the illusion of telling a story. In this way, the landscape of a contemporary kind of architecture has been built up and, since the 1990s, limited itself to a phallic idealisation of the erect object[4].

Forced into exile by the French injunctions of the discipline with respect to an irreverent position[5], for the past 25 years New-Territories has embarked on a disassembly of architecture, in order to reconsider its definitions. The landscapes reconstituted by the agency provide a glimpse of an endeavour that is completely besotted with other disciplines. The architecture of New-Territories reveals a love-sickness for art, film, psychoanalysis, philosophy, literature, and territory. The price to pay for this polygamy is self-abandonment: the architect no longer exists, the genre no longer exists, and the discipline itself is constantly retreating. From this flight, in the desert of architecture, a new definition of the discipline emerged, which obliges us to consider it as a permanent search for origins, a return to the Big Bang. The reversal New-Territories provokes contradicts progressive thinking, which sees in each new technique, each new piece of software, the promise of progress for a future world. One must be blind, in the pejorative sense of the term, to see only a chimera of the future in the New-Territories oeuvre. The entire corpus – from 1993 to the present – is an obsessional quest to recover the place where architecture begins. Each project is a story

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of returns, architectures rise again from their ashes, their locations, their psychoses, after having begun the long road of a distant exploration to go to check what justifies that a *place* (we band together under this title all of the spaces generated by New-Territories, whether or not they were built) can lay claim to what is already there.
This was the ambition of the exhibition that we dedicated to the work of New-Territories at the Frac Centre-Val de Loire in 2016[6], allowing us finally to lose ourselves in the work. History will decide whether or not this exhibition was a vain or beneficial endeavour, but we can say that the spaces as they have been defined throughout the process have allowed to reinstate the *besoin de mirer* (the need to gaze).

> The French verb *mirer* is derived (ca. 1165) from the Latin *mirari* "to be surprised" hence "look with surprise, admire", from *mirus* "surprising, strange, wonderful". [...] *Mirari* transitioned in the Romance languages into the meaning "to look attentively", except in Romanian, where it retained the meaning of "expressing surprise".
> [...]
> In the 18th c. another derivation of *mirer* emerged, fairly detached from its origins, the optical term *mirage* n. m. (1753) the name of an optical illusion (false reflection) evoking the effects of the sun in the desert in particular and whose figurative meaning has been attested since 1829 as meaning "misleading illusion".
>
> Alain Rey, *Dictionnaire historique de la langue française* (Paris: Dictionnaires Le Robert, 2000).

Notes:

1 Ibn Battûta, *Voyages: livre III Inde, Extrême-Orient, Espagne et Soudan*, Paris, La Découverte Poche, 1997)
2 Gilles Deleuze, Francis Bacon. *Logique de la sensation*, Paris, Seuil, 2002
3 Michel Houellebecq, *La carte et le territoire*, Paris, Flammarion, 2010
4 Here, it is in no way a question of condemning the whole discipline to this phenomenon. However, it must be acknowledged that the Bilbao syndrome – after Frank Ghery's building – which, incidentally, is not lacking in interest, leads commissioners and their architects to formalist overproduction.
5 Founder François Roche's statements – often violent, although admittedly justifiable conceptually and politically – have left no room to debate ideas around the New-Territories work. Must we, as usual in France, wait for the death of the artist to celebrate his genius? Or can we take the time for once to analyse the work with the necessary critical distance and draw lessons from it for young generations of architects?
6 *eILe_pr_FAIRE la Fiction*: New-Territories (Flashback 1093-2050), from 10 November 2016 to 26 March 2017, Frac Centre-Val de Loire, Orléans, France.

All translations of citations are ours.

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Introduction/ Brian Curtin

Introduction: Re-Boot Interzone

by Brian Curtin,
art writer based in Bangkok.

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In 1960 the *Greater Bangkok Plan 2533* was drawn as part of strenuous governmental efforts to zone one of the world's most infamously un-zoned cities. And thus shape the future of a place when the idea of a streamlined future was still possible amidst the fractious politics and distinctly un-civic and messily mercantile urbanity of the immediate past. But the plan was never realized. Its images were to remain on the walls and desks of bureaucrats, only to be embellished by the addition of color-coded harmony as the bureaucrats continued to vainly imagine complementary spaces of difference. In the meantime, Bangkok continued to evolve as it did: built by migrant workers who housed themselves in slum communities, and the emergent spaces of informal economies-from vending to prostitution-multiplied unabashed.

The image of the city as palimpsest is familiar. The role of plans and maps to defy and deny our realities is also familiar. Architecture and space struggle to erase or hide the traces of the past and unwanted pressures of the present because memories as well as more tangible forces push at and mar surfaces and our senses. But this is less an insight or compelling thought than how indeed we do imagine and feel that which persists beneath and against appearances. What moves most forward to our imaginations and bodies and why? And what and why do we un-see when the palimpsest is before us?

NewT is based in Bangkok, a city that continues to defy mappings according to the "putsules" sketched above; or the scars of modernity that persistently reveal fragile relations of power between the masses and leaders in Thailand's failed political landscape. NewT's architecture and spatial practice is all about ground-up views, the retrieval of the erased, affective impact and the knife-edge fragilities by which we aim to imagine and re-imagine our world. Nothing is concrete with NewT, relations of difference are woven and concepts belie cool consideration for the embodied. The very concept of space is spun wildly, subverting the normative and the given. This is an architectural practice that is the process of living, in all its minutiae and profundity; life as growth and decay, as peace and conflict.

Maps and plans are narrative fictions but NewT's constructions blend "fictions" with the experiential and thus refuse the reductive categorization of the make-believe. Fables count for who we are and what we might be and the parsing of "reality" is often cruel. Indeed, it is said that architecture is inherently violent and this is the cruelty of what is publicly shaped as legible and thus casts the very status of the illegible. Here again we ask: what do we fail to recognize as the fault-lines and differences in our built environment, the viciously exclusionary? Not all differences exist as equal.

NewT approaches this question.

Recent years have seen an intense engagement with theorizations of space and place across a range of disciplines. Inquires as afar as literary criticism and ethnography grapple anew with how the architectural mediates all our relations and the exercising of power. This upsurge of interest not only begins to account for the profound pervasiveness of spatial experience as shaping the world we think we know, but the commonly narrow categories of "aesthetics", "form" and "architecture" are perhaps finally exploded with radically diverse worldviews. And, of course, "politics".

Differences between these categories are arbitrary. NewT approaches architecture as a system, one that is webbed, [re]producible and unpredictable. There is no essence of architecture and space, just the

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equally arbitrary hierarchizing of experiences wrought and dispelled. And here we move beyond canonical explanation. What of principles of uncertainty, contradiction and incoherence? New forms of experimental architecture register emotions, fear and subjectivity, and emphasize a dizzying contemporaneity that collapses chronology. Between the vital, animistic, and mechanistic, a synesthesia of form can collapse the distinctions we build our lives around. Procedures and rules exist to be transgressed. To be teasingly and mockingly held in view. Conventional architecture hides the possibilities of a perpetual and dynamic transgression, the relations of intimacy that we are and need; the excess of our senses that are never represented back to us while always militated against. Indeed, the pornography that is our experience.

All resembles all. All rhymes with all. The failures of modernity resulted in the subordination of one entity to another, and the production of the nonreciprocal. But nothing is so different between us. Gary Indiana once wrote that the recognition of "I" as *nothing special* is intolerable. But the rendering of the "I" and its disappearance is one in the rush of history and experience.

All exists as equal, ontologically and semiotically. We await this recognition to emerge.

The difficulty of our engagement with architecture, spaces and their plans and maps can belong to a strange order. Difficulty can become merely thematic as a means to resolve the challenge of actually responding to the senses of difficulty. What do we not want to know? Not respond to? Not allow?

In NewT's projects, clarity and the confusions of experience collide to become indistinguishable; our own bodies speak through these forms in a language we have yet to harness, any maybe shouldn't want to. Materiality and construction are never separate in these undulating, vital forms, and not reducible to the cybernetic fold. Moreover, the imagination is never neatly contained but diffuse. NewT doesn't don't depart from reality, but re-makes substances and affects, casting the world irrevocably anew through killing its, and our, terrible expectations.

Brian Curtin is an art writer based in Bangkok.
www.briancurtinbangkok.com

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Introduction: Water Monitor Lizard

by Ariane Kupferman-Sutthavong, art journalist at Bangkok Post.

An experimental laboratory, the New Territories studio in Bangkok is grounded raft with four walls and a roof, a (seemingly) makeshift structure of wood and metal on an unmapped road. The studio itself stands in equilibrium – floating atop a pile of trash, with giant monitor lizards and long tail boats as neighbors – the bottom end of a cul-de-sac overlooking the Chao Phraya River.

New Territories, as its name implies, positions itself at the edge of a known world – perhaps one which came to be defined by Western standards – a border area where cultures and disciplines intercross in a newfound way. The quaint Talad Noi district, which hosts New Territories's activities since 2013, is itself removed from the city, hard to access through public transportation, a crisscross of small alleys fringed by the river on one side and by Bangkok's first paved road on the other. And yet, this hideaway of sorts – a pocket largely self-managed and home to time-honored Chinese communities and metal workers – is just a stone's throw away from the capital's erstwhile business center and, as of recently, a playground for the so-called "creative types" turning derelict shop-houses into bars and galleries.

To outsiders' eyes, Talad Noi mostly resembles a junkyard for used cars and machinery parts, a cemetery where outdated, obsolete creations once hailed as innovative lie flat out on the streets, waiting to be dismembered. To this day, the area remains unaffected by the orderliness the ruling military junta tries so hard to impose and project on the city.

In many ways, the architectural practice of New Territories in Thailand is concentrated on the margins of the city – its work conducted with and for marginalized communities, in the alleys of Talad Noi or in the Makhasan slums. Rejecting the godlike, top-down approach of erasing and starting over with no record of the pre-existing fabrics, New Territories plunges quite literally into Bangkok's muddy soil, the more grimy elements of which act as catalysts, defining shape and function.

With s/he at its helm – the transgender avatar created by R&Sie in the 1990s – New Territories becomes an orchestrator of the architect's demise, a laboratory in which the scientist willingly hands the keys over to its robotic creations. Ironically, the studio's name brings to mind images of conquest and control, of virgin lands stretched into the distance, as far as the eye can see, and of the architect as a domineering figure, a sturdy John Wayne standing with his legs apart.

Only, rather than engaging in a conceited race for the expansion of the city (both horizontal and vertical), New Territories adopts a posture of surrender as its premise. Any virile projection of power through the use of computerized machinery and robots is immediately exposed as a farce. For the said technology is programmed to escape the will of its creator, reacting instead to the microscopic, insignificant elements, the socially unacceptable, crass and oft-concealed components of human life. By materializing bacteria, waste, pollution, feces and pathologies, New Territories flips the power dynamic between the center and the margin, in Bangkok and elsewhere, and thumbs its nose at authoritative, hygienist and self-indulgent constructions.

But this biting criticism doesn't target mainstream architecture alone. Through fiction, New Territories debunks supremacist projections and toys with, as much as it quashes, the fantasy of Thailand as a getaway destination, a land of hedonistic pleasures where monetized relationships between humans rid expatriates of their shame, guilt, social norms and constraints.

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As foreigners living in Thailand, the instigators of New Territories entertain a fascination for Bangkok as an Interzone, a seedy den of outlaws and outcasts, whilst working at the street level and with local collaborators. The contradiction is fully assumed and best expressed in Mythomanias, an ongoing series of short films and scenarios in which architecture is but a pretense for the examination of social pathologies.

What constitutes a social pathology then? In Thailand, where pipe dreams and repressed desires can become a reality for whoever has the means to pay for them (and, compared to other countries, meager funds is all it takes), does the word's negative connotation become lessened in this context? Just as the architect projects his vision upon an empty plot of land and the projection becomes a real-life building, could expatriates and visitors be living in a simulacrum, a figment of their own imagination?

In its fictions, New Territories pokes holes into a series of exploitative, egotist mental scenarios as much as it observes – and at times extolls – an engineered loss of control and loss of self. Mythomanias, the stories our sick minds trick us with so that we are able to live, can be grave, scathing or salvaging.

Grounded but never quite anchored, the raft of New Territories takes advantage of its position at the margin – the margin of the city, the periphery of the world as mapped by Western minds, the edge of the architectural realm, of decency – to shift back and forth. And eventually, to take a better aim at the center.

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Colophon

Publication	This book is published in Bangkok, following the new-territories retrospective *s/he would rather do FICTION MAKER – (flash-back 1993-2050)* at Frac Centre-Val de Loire, Orléans, France / 2016 – 2017. This book is triggered by a proposal of the Thomas j. Watson Library, for the central research library at the Met, New-York, and on the invitation of TARS Gallery, Bangkok.
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Curators	Abdelkader Damani and New-Territories
Supported by	Frac Centre-Val de Loire Ministère de la Culture, Région Centre-Val de Loire, Ville d'Orléans.

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New-Territories

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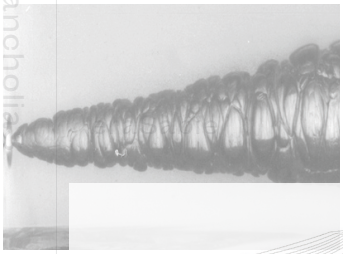
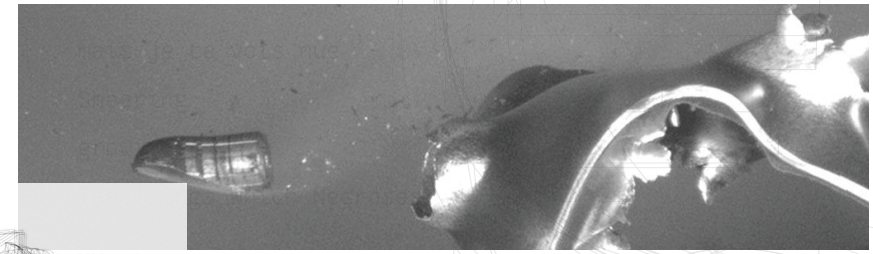
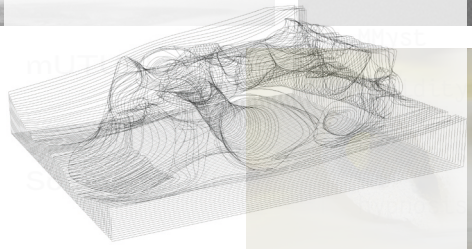
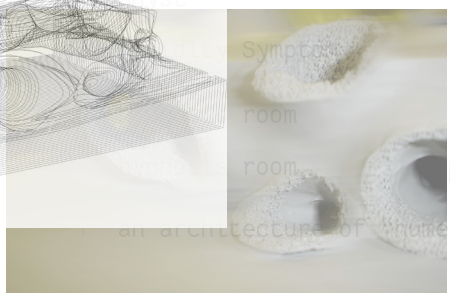
10_PARANOIA-stase/ paranoiac situationism/ Here X TO-mor

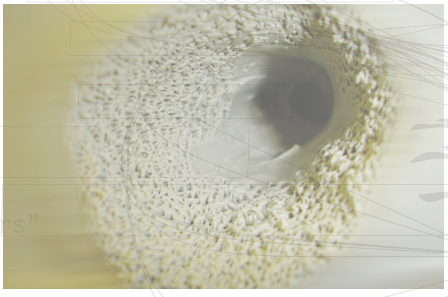
Location	Heyri, Korea
Date	2006-07
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro.
Machine	with Stephan Henrich, architect
Collaborator	Leopold Lambert
Key dimensions	2,000 m²
Client	Miss Julieta and Mister Lee / Seoul
Situation	Heyri / Korea / South Korea just in front of the North part, touching the DMZ and JSA (demilitarized Zone and Joint Security Area Zone)
Cost	USD 3 million
Text	Design of a multi purposes house, including private house, dancing center, shop, restaurant, children museum...
Scenario	1) Recognition of the situation on the north of South Korea, on the DMZ zone, where the danger is weaved with the paranoia of danger and its own Theatralisation. 2) Recognition of the specificities of the urbanism of Heyri, where domesticity is fully embedded in the public area, where the client becomes the support of public services. 3) "Erotisation" of the paranoia, by sweet ballistic impacts in the extended volume of the mountain absorbing the program. 4) Trajectories of shooting as walk ways, porosity accesses and light providers. 5) Development of a robot, running (on specific track) in the forest to bring back the biomass on its back, smearing the bio-grass and bio-leaves in decomposition on all external surface to maintain the insulation of the building.











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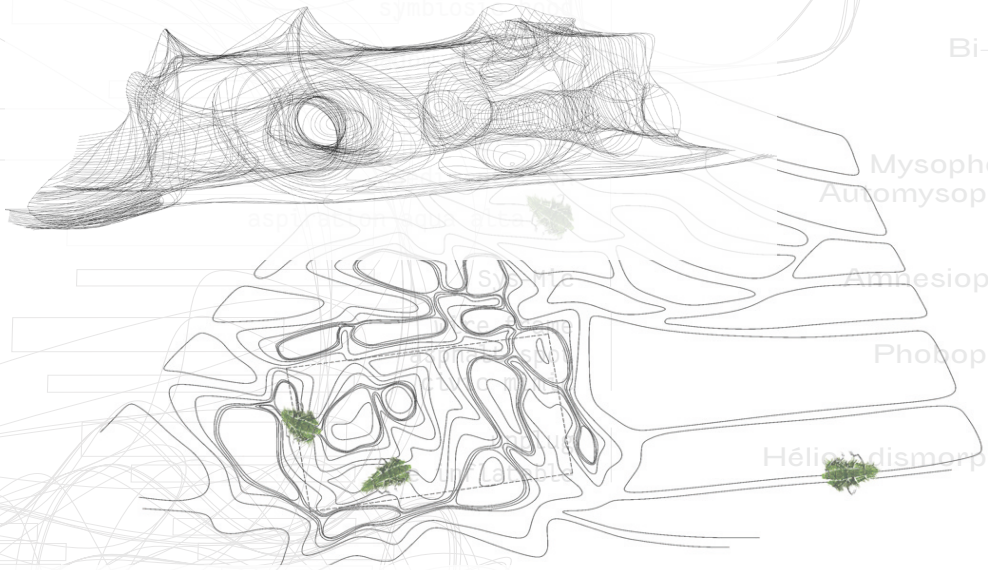

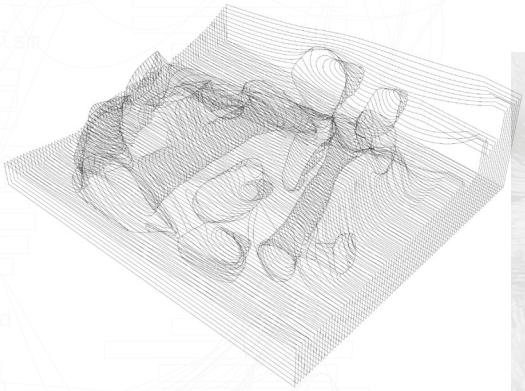

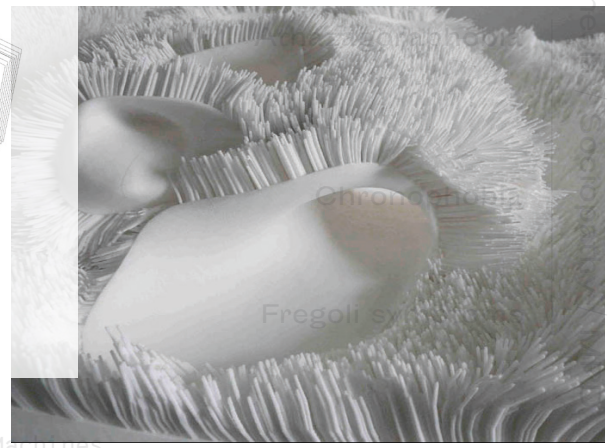

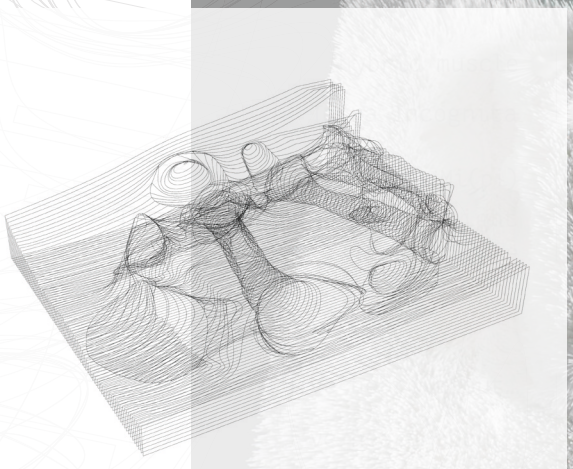

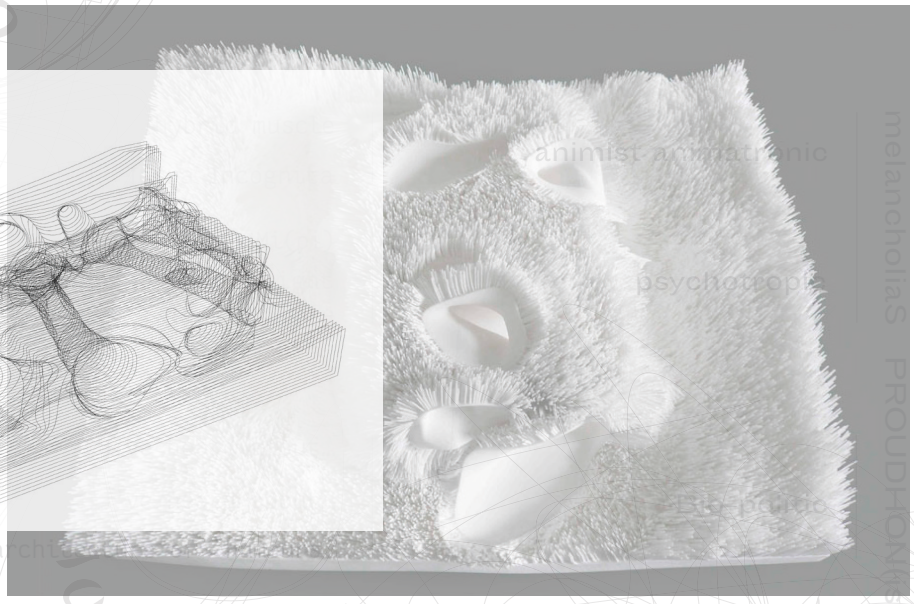

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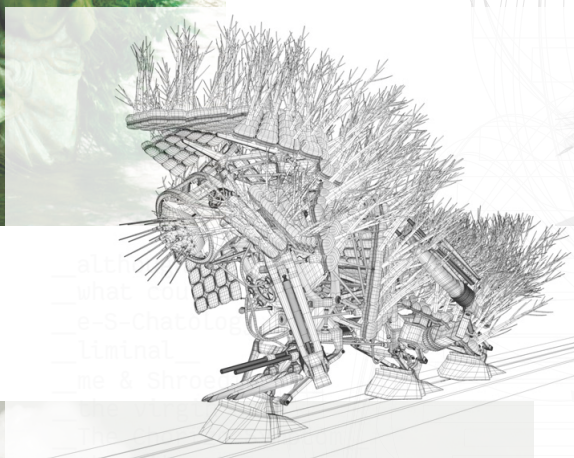

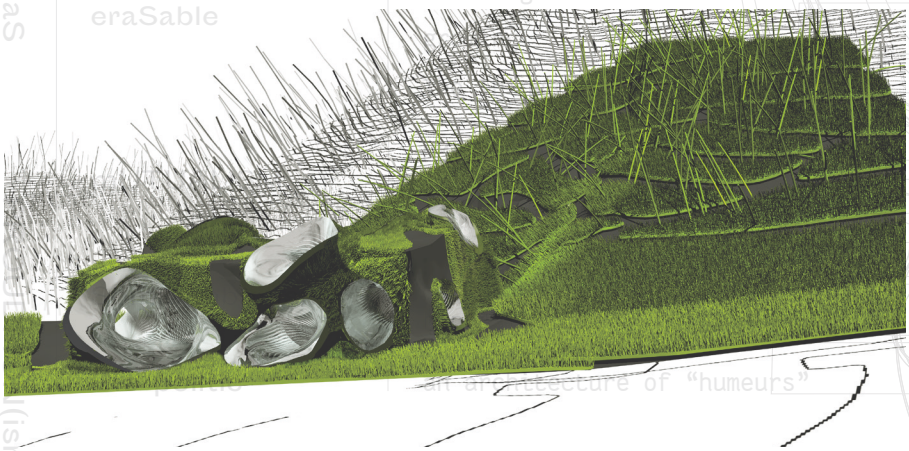

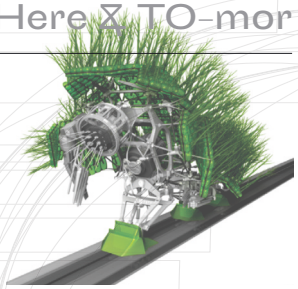

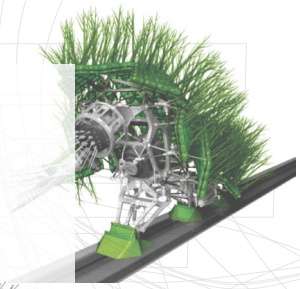

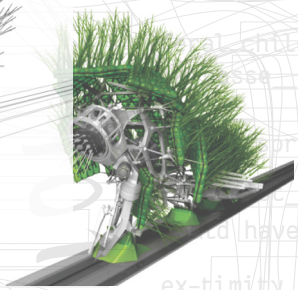

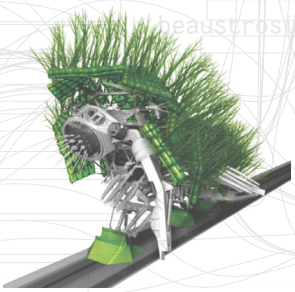

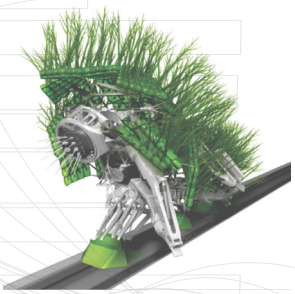

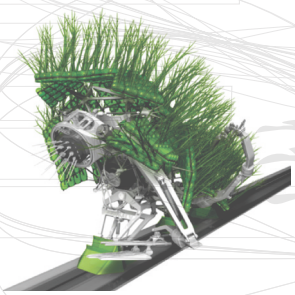

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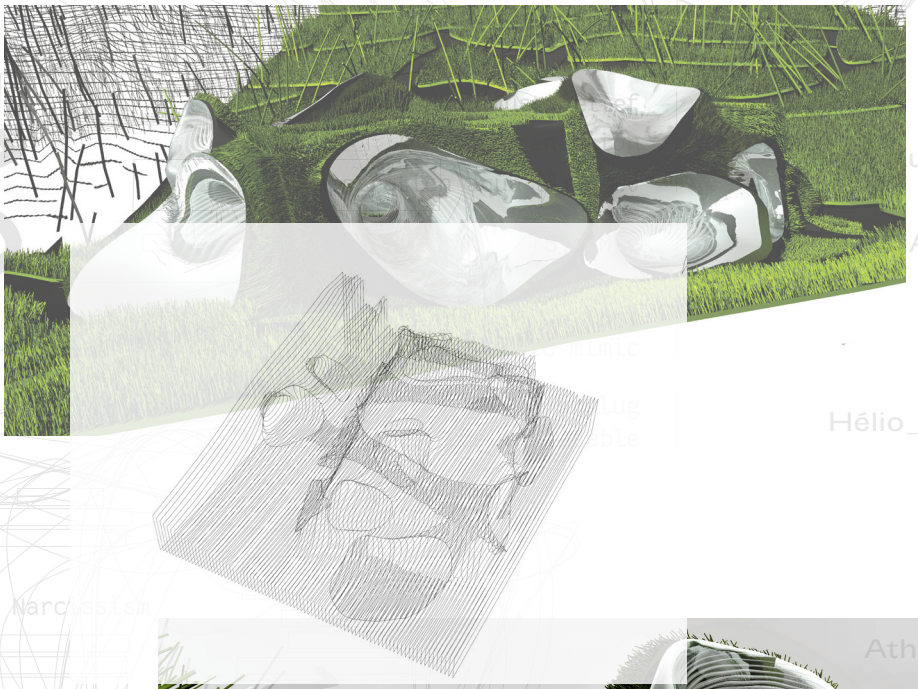

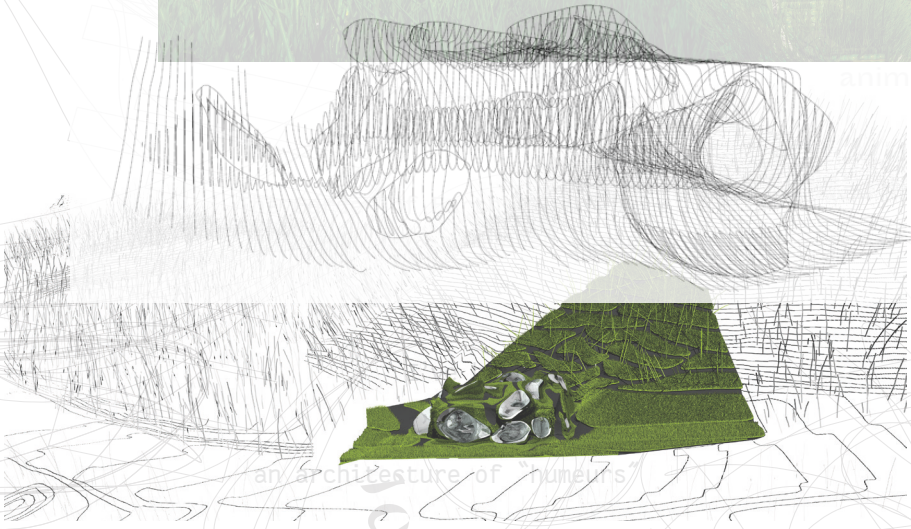

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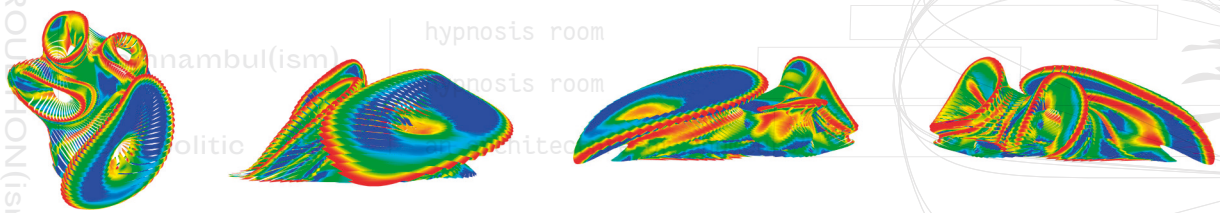
10_PARANOIA-stase/ paranoiac situationism/ Here ⧖ TO-mor

Location	Austria + Les Andelys, France
Date	2009
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Toshikatsu Kiuchi. With: Sandra Meireis, Ulrike Marie Steen, Hamish Rhodes, Sina Momtaz.
Light Engineer	Benoit Lalloz
Glass Craftsmen	Stephane Rivoal, Pedro Veloso
Key dimensions	1,000 m^2
Client	Zumtobel On the invitation of Herbert Resch and Astrid Kuehn
Cost	USD 7 million
Text	Construction of a laboratory of light to test both the dark adaptation, to reduce urban light pollution, and the melatonin effect, with Oled lamp, to test the human metabolism circadian cycle and the UV pathologies from the Ozone weakness evolution.
Scenario	1) Defining an astronomical astrolabe shape by creating a correspondence between the location of the building and its celestial position. 2) Dedicating the observatory to: - The moon the aster of the night , by tracking its position through the rotation of the observatory itself; - The sun, by collecting energy with phosphorescent pigments and photovoltaic cells. 3) Outdoor / Detection of the intensity of sun radiation by after-glowing external surfaces, influenced by the seasonal and daily emission of the sun, through the surfaces touched directly by its rays. The phosphorescence components (Isobiot@opic oxide pigment) are working as UV sensors and detectors and indicate by night the intensity of UV that affected the zone by day, including people and all species. These glass components are by this way revealing and making visible the sun radiation dangerousness and the evolution of the Ozone concentration in the stratosphere. 4) Indoor / Testing and studying human physiology about aspects by the minimum perception of light and adaptation to darkness, and of how, conversely, bright light intensity affects our metabolism.



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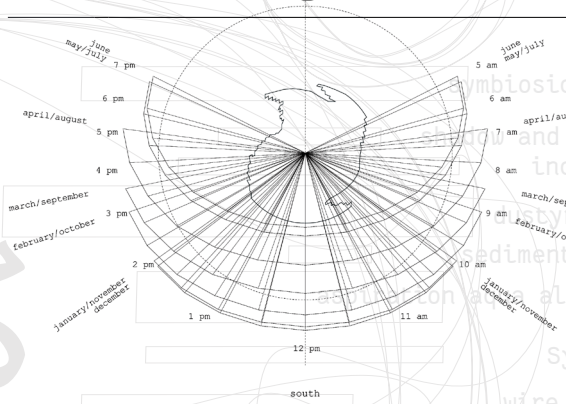
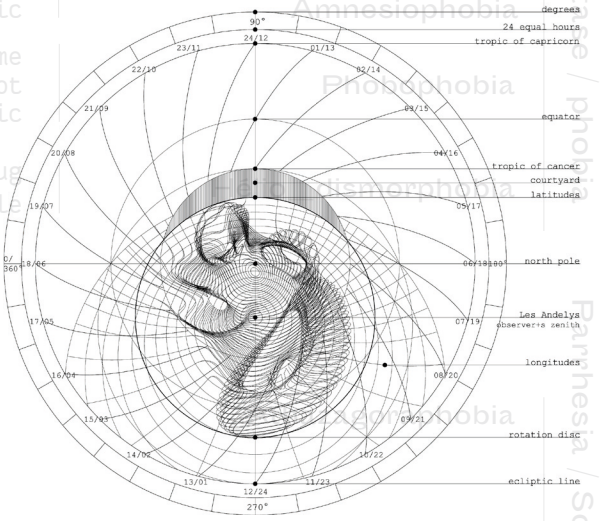
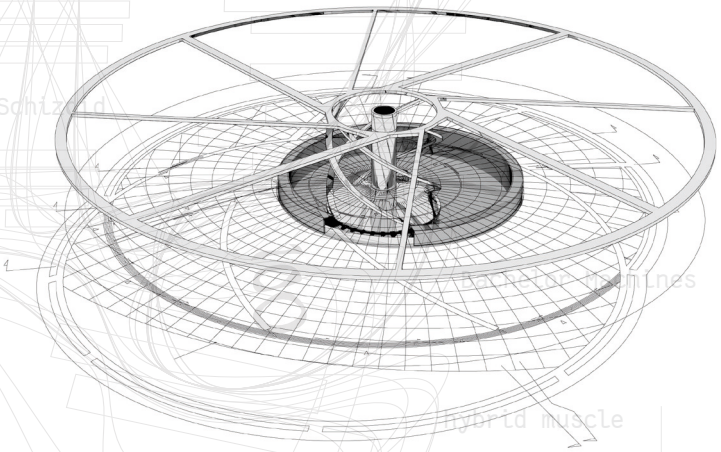
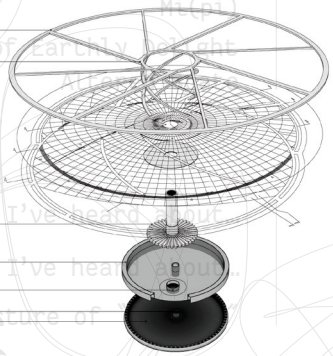


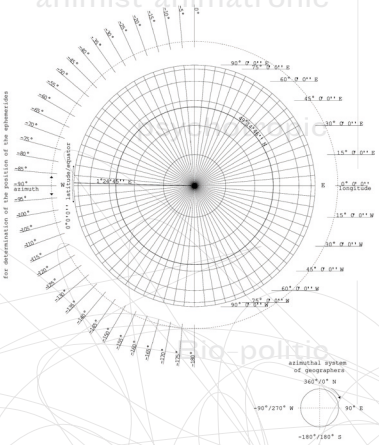
sunpath diagram
an entire year of the position of the sun in LesAndelys from sunset to sunrise

latitude	49° 14' 46'' N	49.2428°
longitude	1° 24' 45'' E	1.4125°









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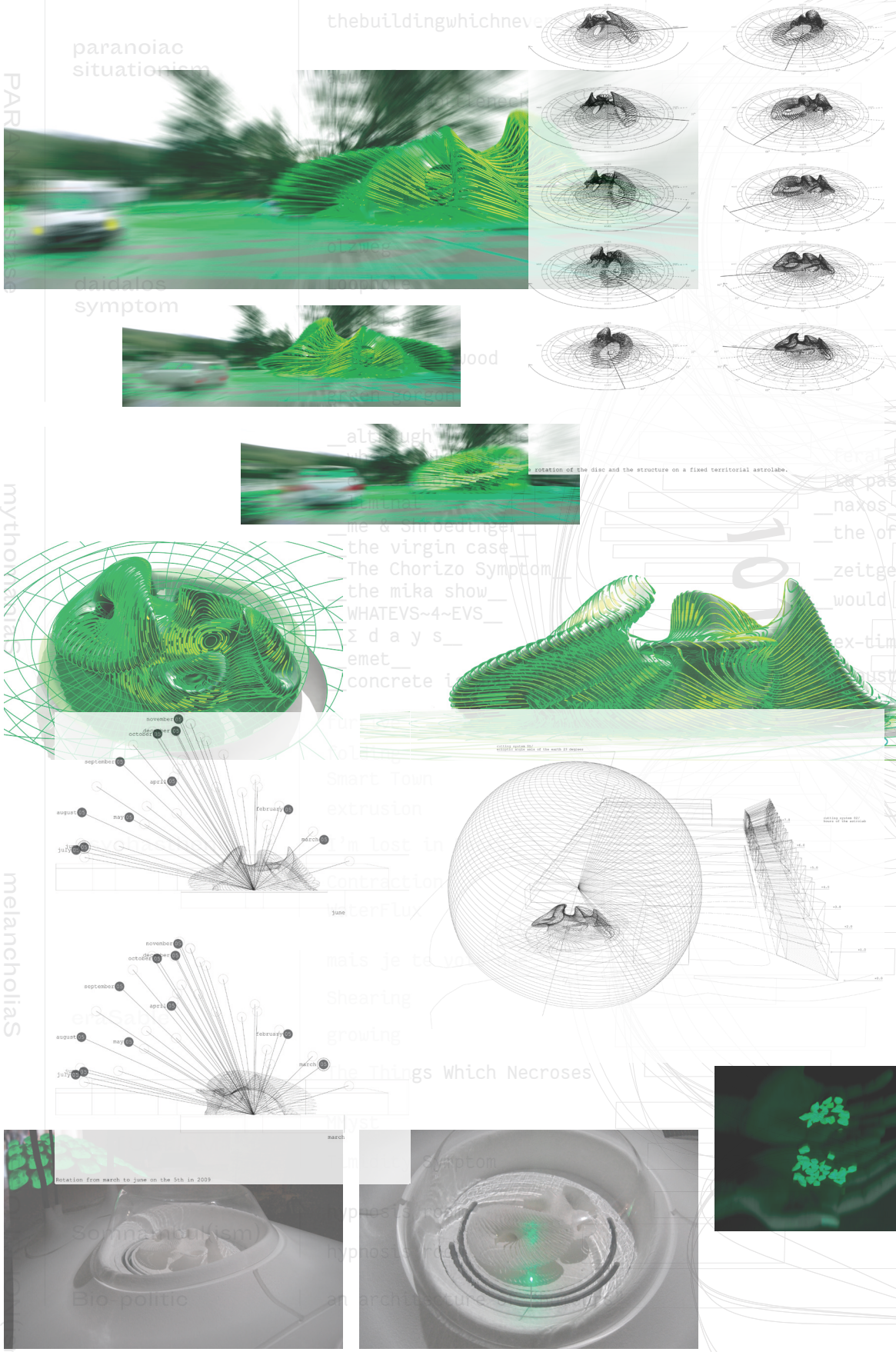

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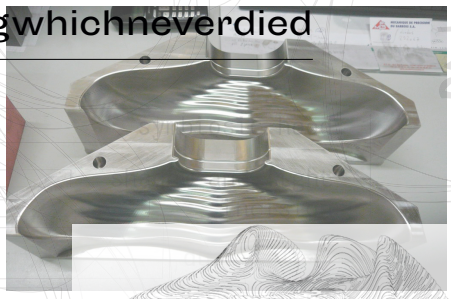

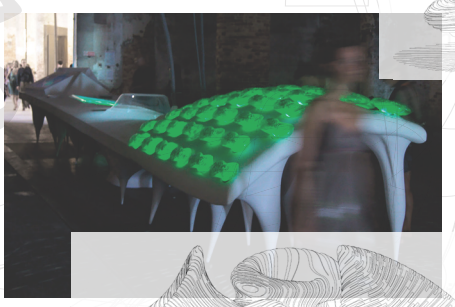

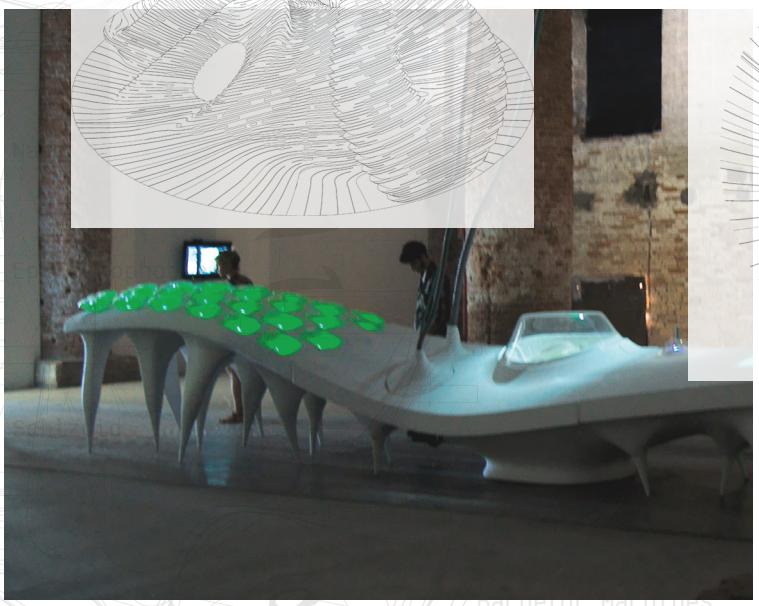

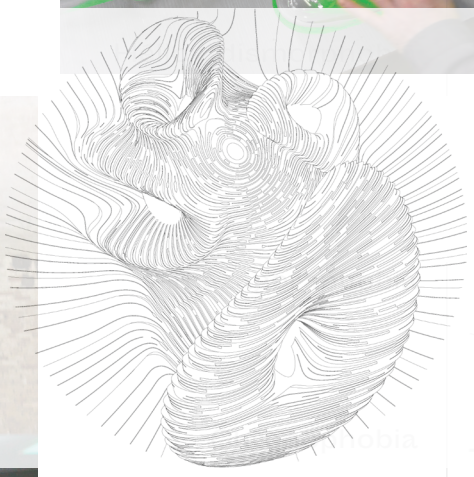

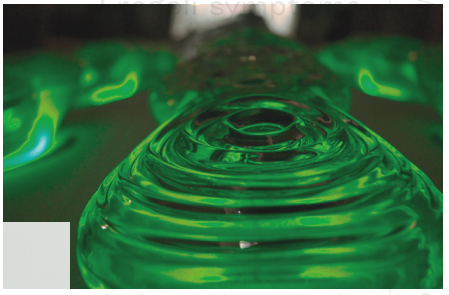

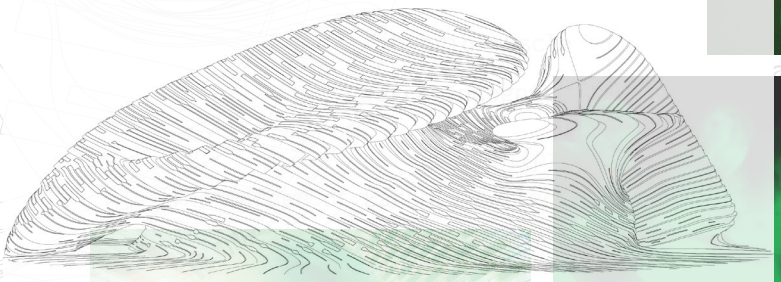

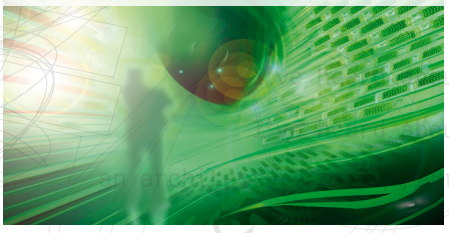

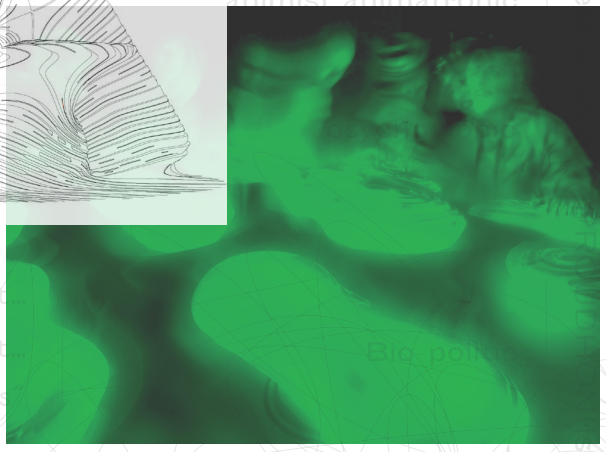

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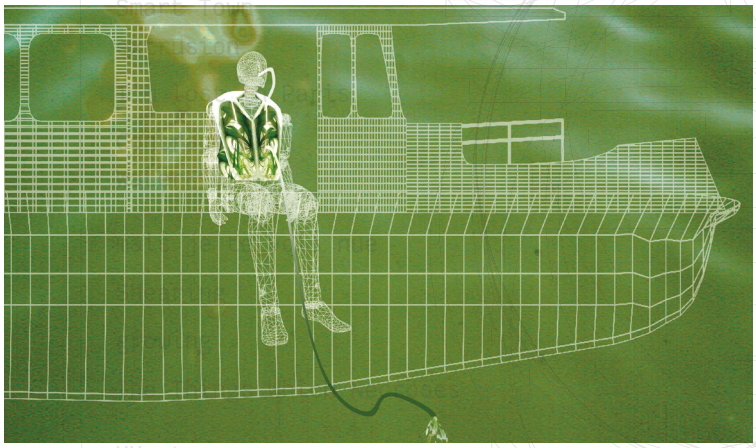
10_PARANOIA-stase/ paranoiac situationism/ Here ⧖ Now/ a

Location	Biennale of Venezia, Italy
Date	2000
Architect	New-Territories / R&Sie (n)... (name of the agency at this time : R&Sie/B:L)
Creative team	François Roche, Stéphanie Lavaux, Alexandre Boulin, Olivier Legrand.
Key dimensions	3 m^2
Client	AFAA, french pavillon
Cost	USD 30,000
Text	Project of a Water Bar using directly the water of the lagun for the French Pavillon, on a Vaporetto.
Scenario	1) Sucking up the water into pump. 2) Disinfecting, desalinization, filtering of hydrocarbon, cooling... 3) Human absorption. 4) Human suspicion to the liquid and the un-reliable engineering for its treatment. Technologies propaganda vs. Digestive repulsion.



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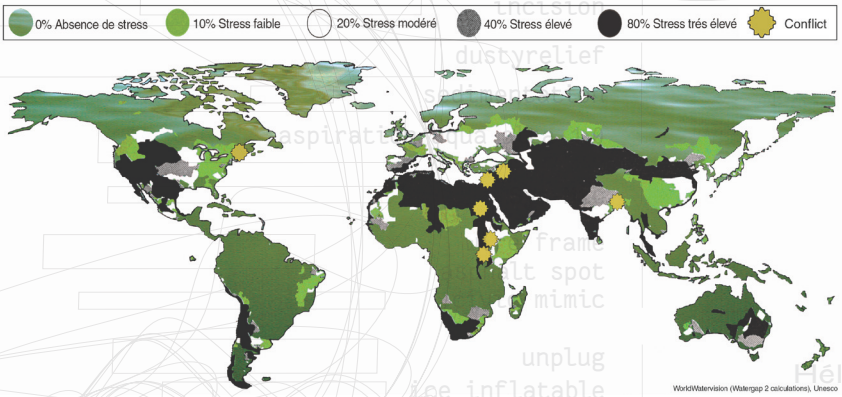
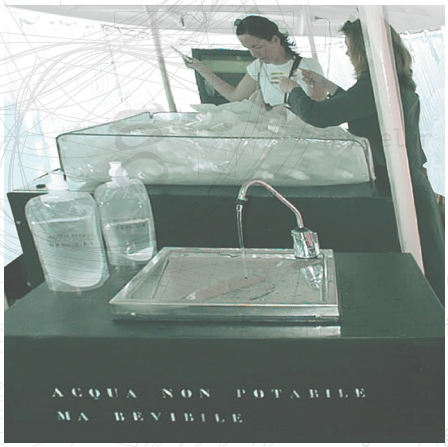
qua alta 2

Les données utilisées pour établir cette carte sont fondées sur les indices de pénurie, appelés aussi indices de stress hydrique.
The data used to establish this map are based on dearth's marks, also called hydric stress marks





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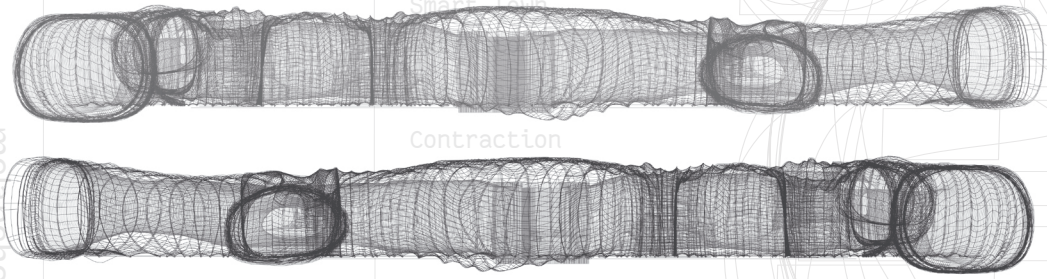
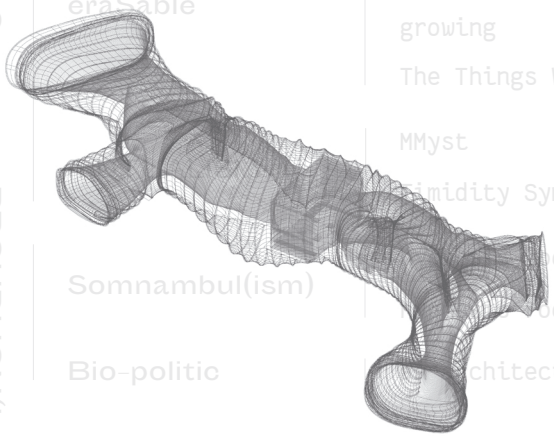
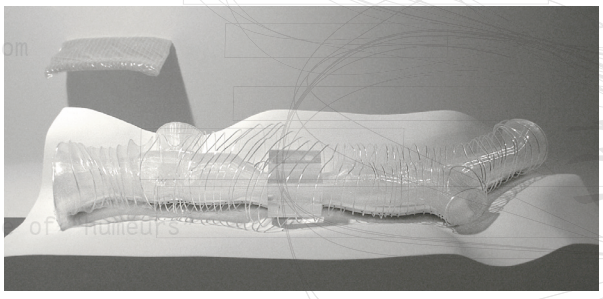
Location	Trinidad
Date	2003
Architect	New-Territories / R&Sie (n)...
Designer associated partner	Mathieu Lehanneur
Creative team	François Roche, Mathieu Lehanneur, Stéphanie Lavaux, Jean Navarro, Pascal Bertholio.
Key dimensions	130 m²
Client	Ema and Cesar Reyes, Trinidad
Cost	USD 200,000
Text	Construction of a private house for an art collector in Trinidad.
Scenario	1) Detection of the mosquito-borne West Nil fever virus on the island. 2) Mixing this objective paranoia with a desire for safety. 3) Developing a Klein Bottle twist between the two contradictory data: humans and insects. 4) Living and dying of mosquitoes in the house trap. 5) Introducing fragile structure and materials, like fabric netting everywhere, in recognition of the geographic position of this island, naturally protected against hurricanes. 6) Weaving together all the surfaces of the house floor, façade and roof with plastic wire and plastic shrink-wrap. 7) Resonance between the buzzing of the mosquitoes and the vibration of the structure (sound of the death).







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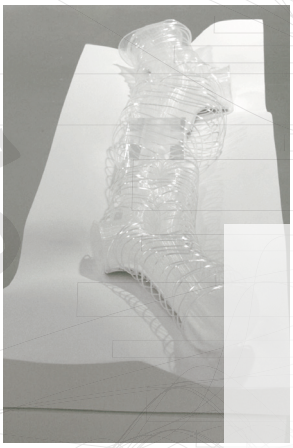

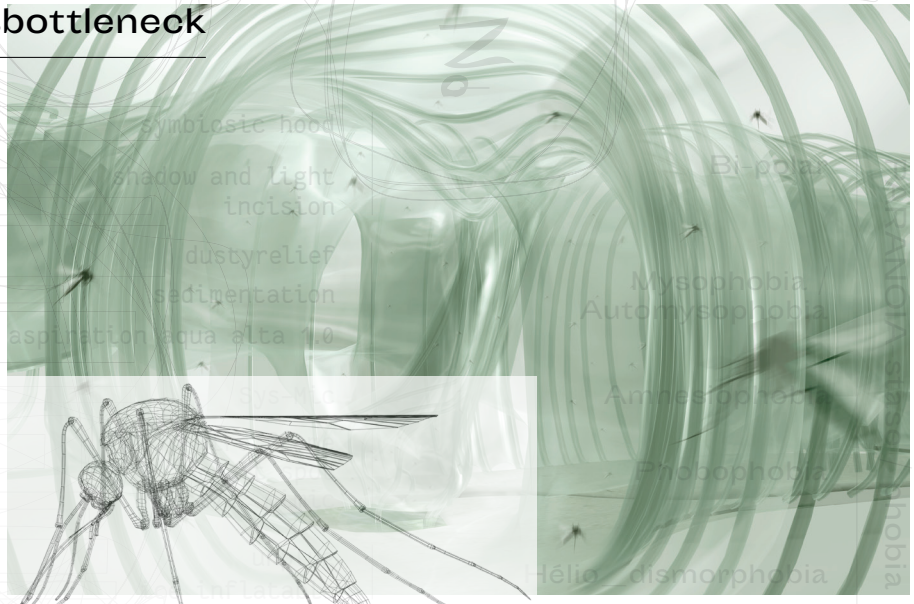

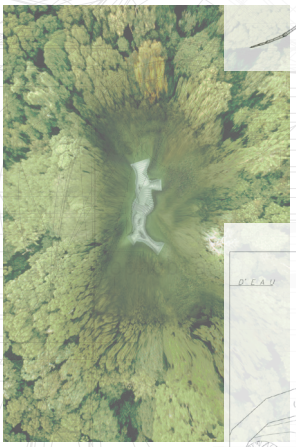

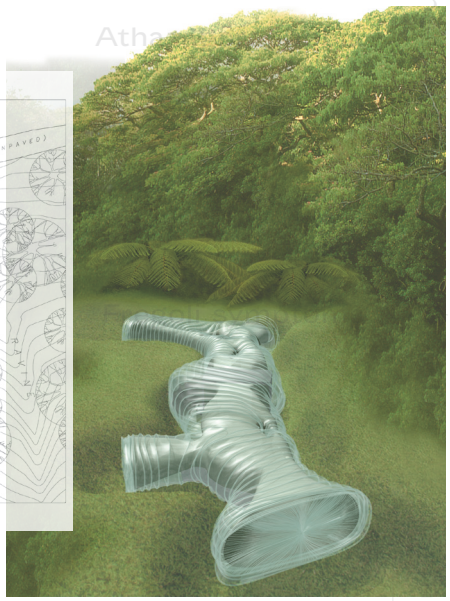

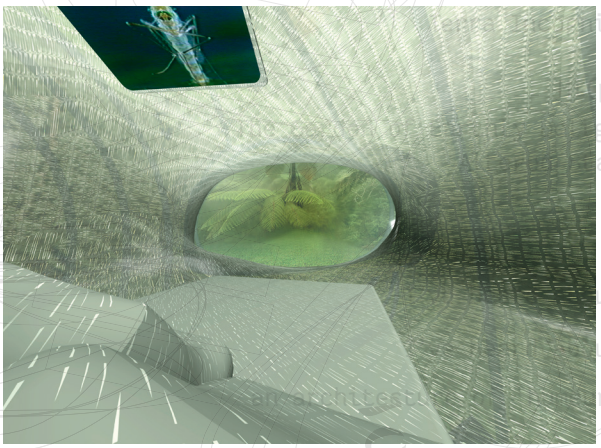

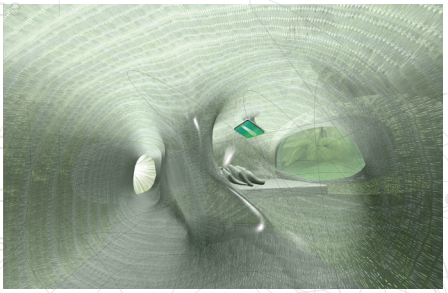

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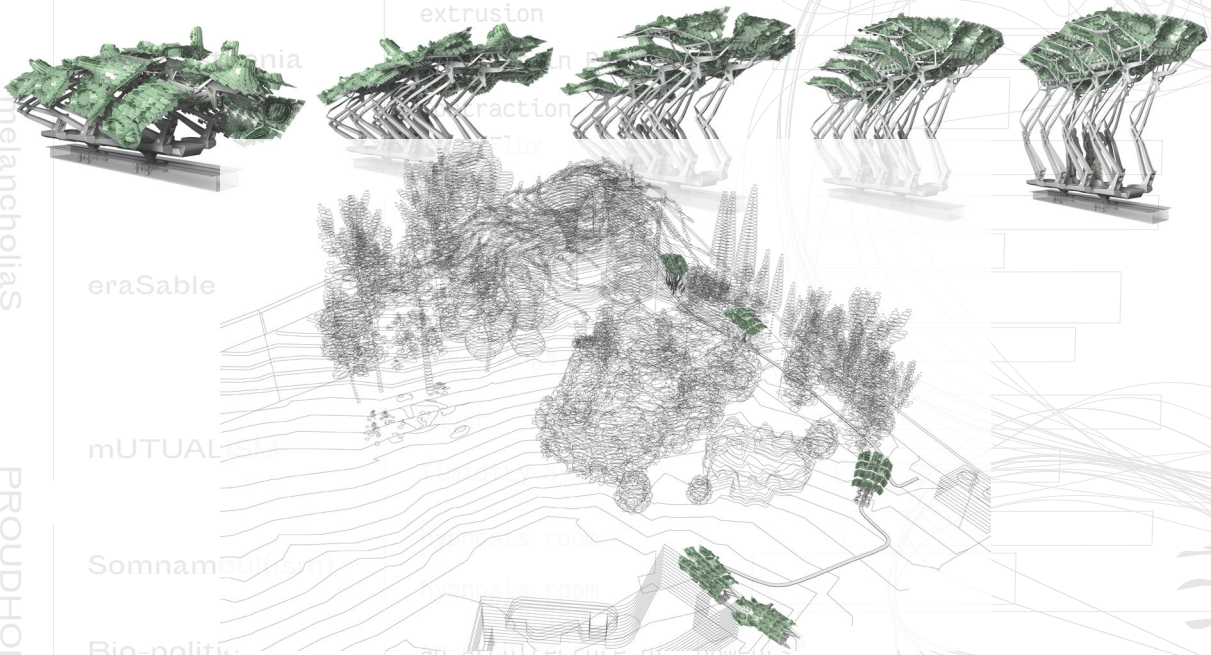
10_PARANOIA-stase/ paranoiac situationism/ Here X TO-mor

Location	Meudon, France
Date	2008
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Toshikatsu Kiuchi, Pierre Huyghe, Marc Fornes.
Machine	with Stephan Henrich, architect
Collaborator	Devin Jernigan
Key dimensions	400 m²
Client	Galerie Seroussi, Paris
Cost	EUR 1 million
Text	Design of an extension of an André Bloc house, as a domestic museum (paintings + cabinet of curiosities).
Scenario	1) Developing parasites in the garden creating stimuli of entropic revenge of the nature. 2) Hydroponics tentacles colonising heterotopically the back of the garden. 3) Perforating sunglass eyes in the two turbulences vortexes. 4) Domesticating and quieting gradually the violence of the nature for artistic substitution (from green turbulence to smooth white wall, support and vector of Art production). 5) Transportation machine from seating down to standing up as a shortcut of human evolution, from the André Bloc house to this ghost monstrous excrescence.



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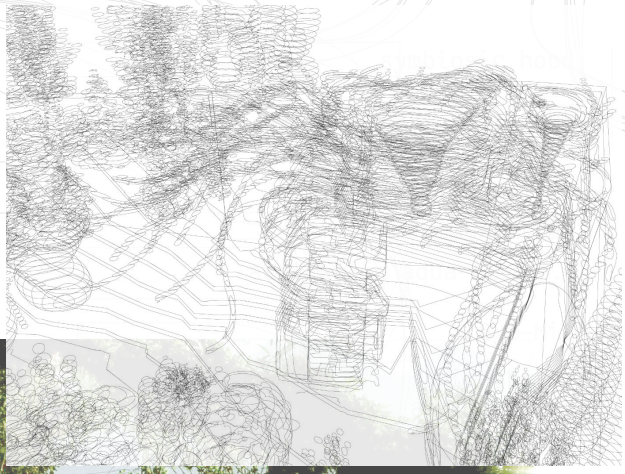

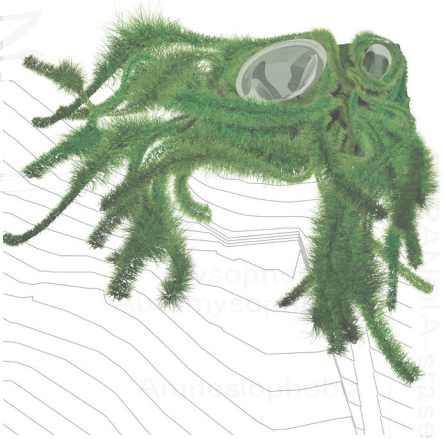

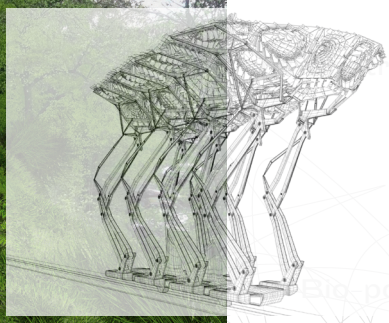

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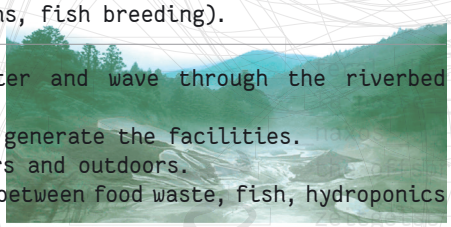
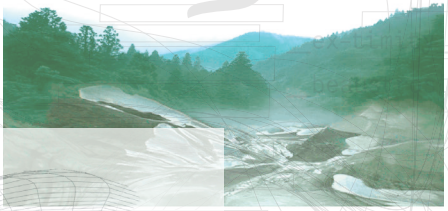
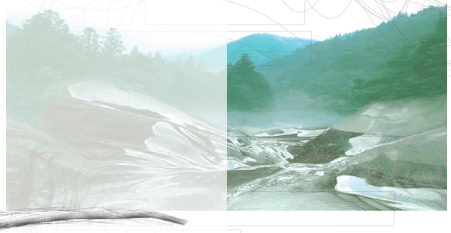
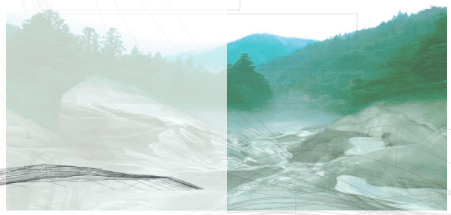
10_PARANOIA-stase/ daidalos symptom/ Here ⧖ TO-morrow/

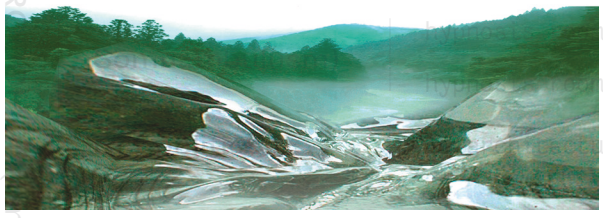
Location	Echigo-Tsumari, Japon
Date	1999
Architect	New-Territories / R&Sie (n)... (name of the agency at that time: R&Sie. D/B: L)
Creative team	François Roche, Stéphanie Lavaux, Alexandre Boulin, Olivier Legrand, Gilles Desèvedavy. Assisted by: Benoît Durandin, Étienne Feher, David Topanni.
Key dimensions	2,100 m²
Client	Art Front Gallery / Tokyo
Text	Creation of a tourist centre on the Shinano River, for Tsumari Art Necklace (restaurant, hotel, hot baths, fish breeding).
Scenario	1) Digitization of the released water and wave through the riverbed (coming from the existing dam). 2) Manipulation of the wave image to generate the facilities. 3) Production of natural steam indoors and outdoors. 4) Introduction of an ecological loop between food waste, fish, hydroponics and dishes...

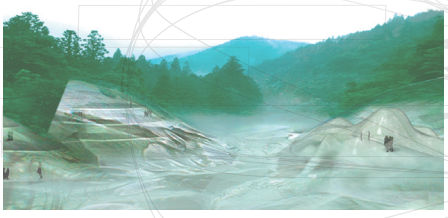












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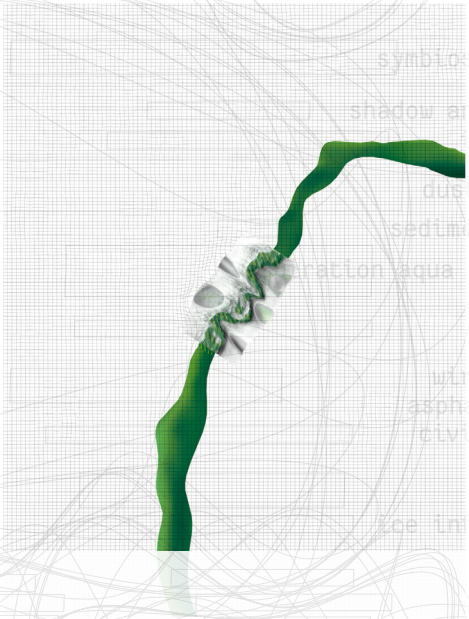

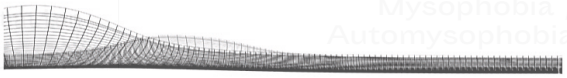

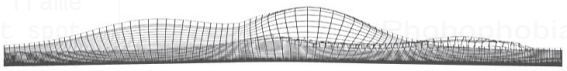

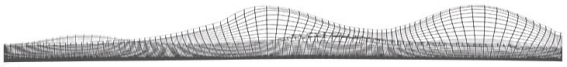

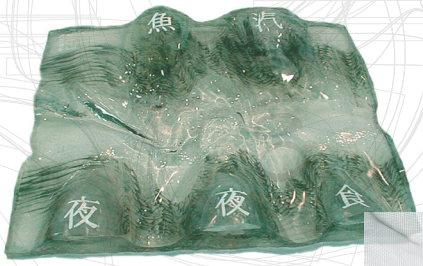

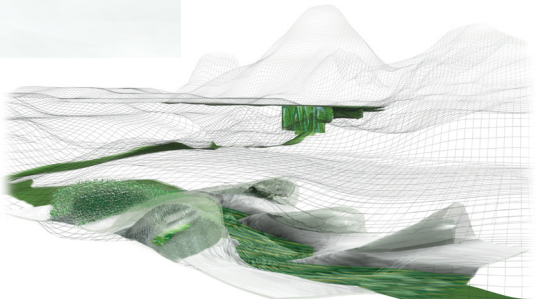

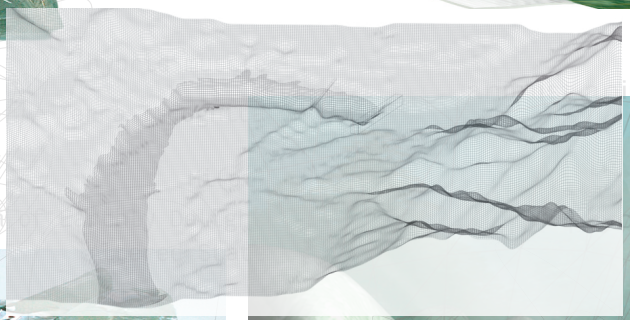

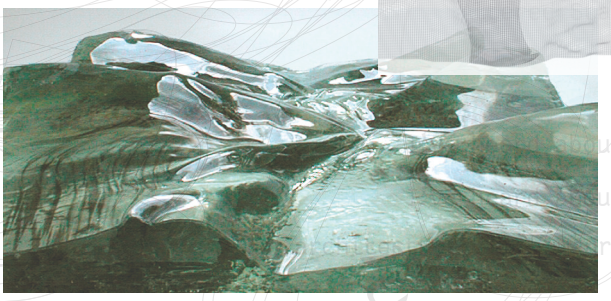

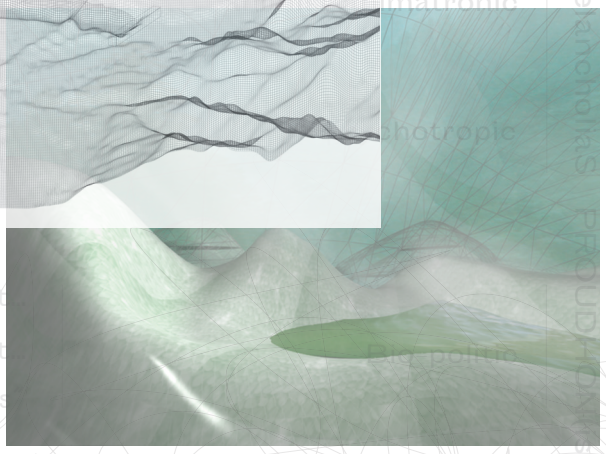

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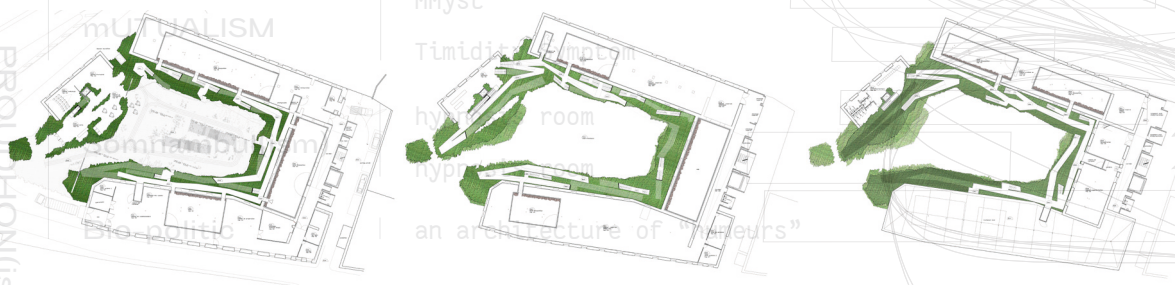
10_PARANOIA-stase/ daidalos symptom/ Here & TO-morrow/

Location	Paris, France
Date	2006
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro. With partners: Pierre Huyghe, Artist; Mathieu Lehanneur, Furniture Designer; Stephan Henrich, Robotic Designer; Nicholas Green, Facade Engineer; Sibat, Basic Engineer; Julien Blervaque, Script Programmer; Alexander Römer, Agnes Vidal, Daniel Fernández Florez.
Key dimensions	5,000 m²
Client	Frac Orléans / Région Centre
Situation	Orléans
Cost	EUR 5 million
Text	Design of a Museum for Experimental Architecture.
Scenario	1) The courtyard of the Frac is smeared and glass sticks aggregated in order to generate a gluing, a smearing of the existing building as a potential of a Body Without Organ (a going to be done and unachieved process of construction) and inside the thickness of the glass a labyrinthine walk way and accessibilities. A scattering script is written to develop the aggregation. 2) Procedures of construction and cleaning are assisted by robots (with or without automatism) to introduce randomization and uncertainty in the final shape and to be able to re-program the labyrinth during the construction itself. 3) The glass elements are issued from a citizen glass recycling process in order to reduce the raw material costs and involve the inhabitants of the agglomeration in the work to be done story. 4) The construction schedule is planned on more than 10 years for the same reason construction became a factor of desire with a desirable machine (Marcel Duchamp). 5) Using individual RIFD-PAD to force visitors to accept to loose themselves in the glass maze and redefine their XYZ positioning according to the specificities of an exhibition (PAD with sound, video and local GPS).



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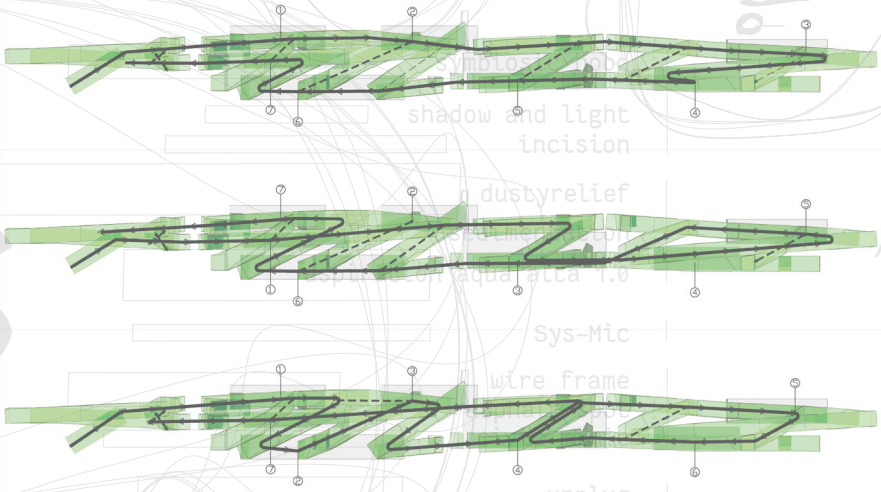

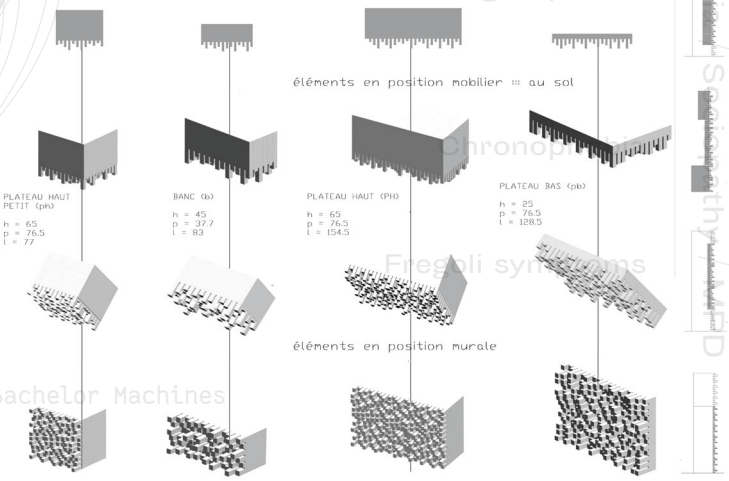

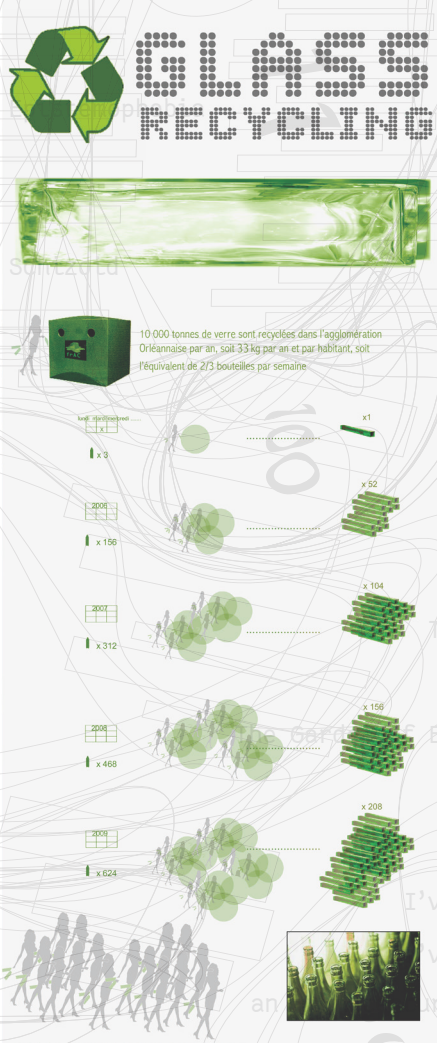

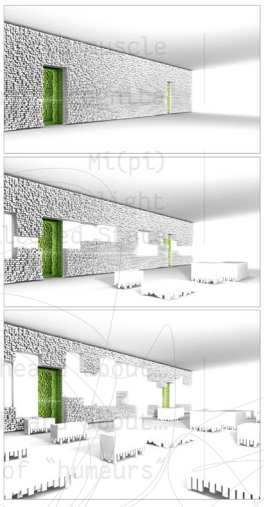

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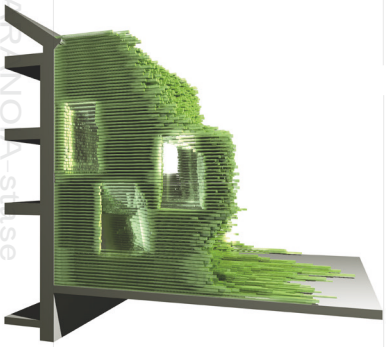

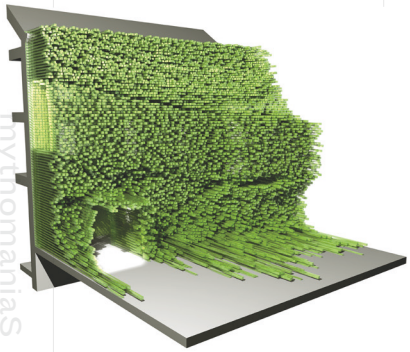

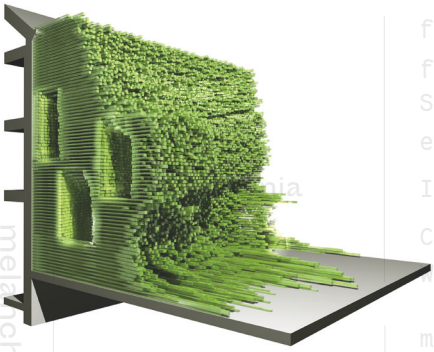

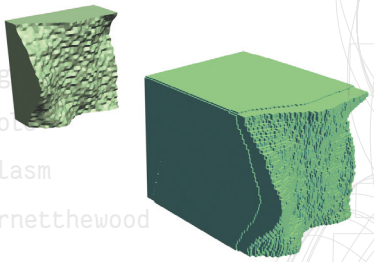

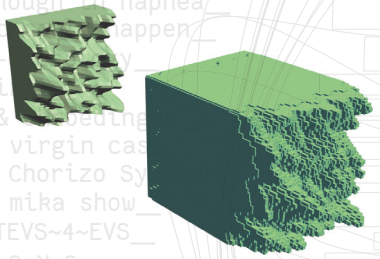

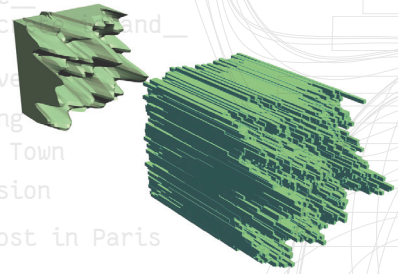

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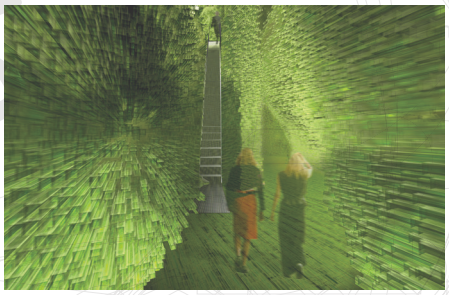
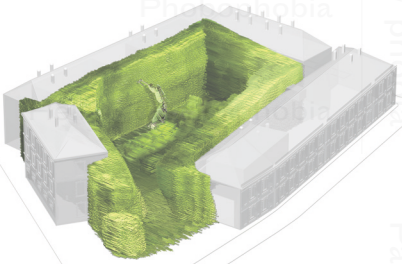
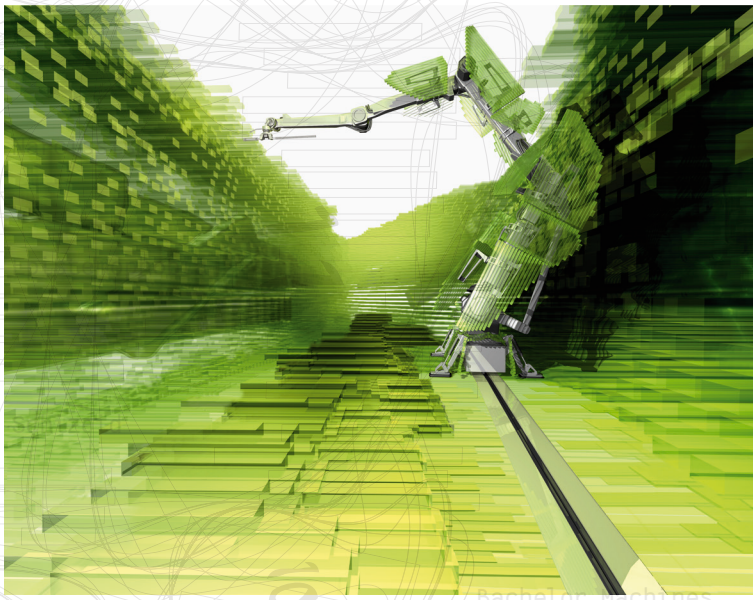
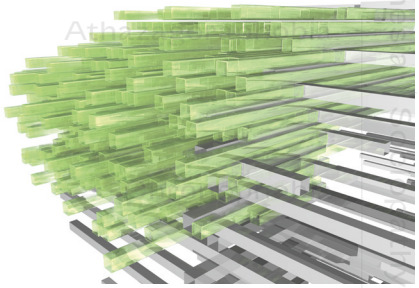
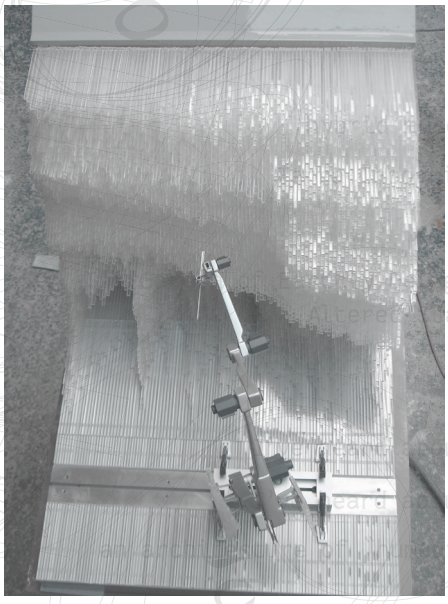
olzweg

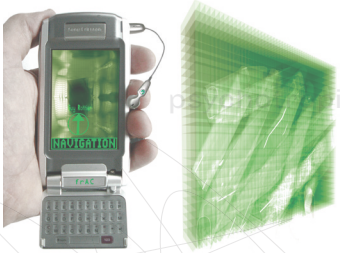












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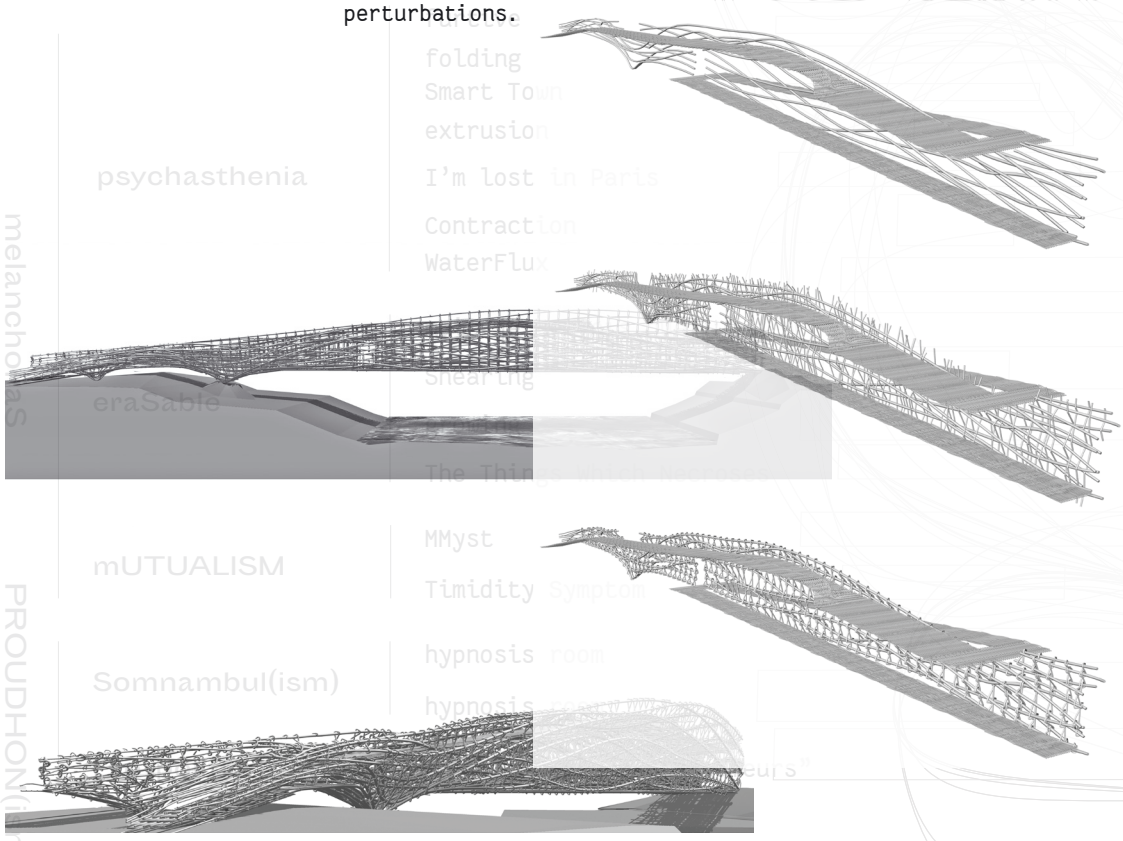
10_PARANOIA-stase/ daidalos symptom/ Here ⧖ TO-morrow/

Location	Cieszyn, Poland / Cesky Tesin, Czech
Date	2005-2008
Architect	New-Territories / R&Sie (n)...
Associated partners	Marc Fornes on clips parametric version
Creative team	François Roche, Stéphanie Lavaux. With: Sylwia Bogdan, Toshikatsu Kiuchi.
Engineer	VP&Green, Paris
Key dimensions	60 m linear
Client	The city of Cieszyn, in both part, Polish and Czech
Cost	EUR 2 million
Text	Design of a pedestrian bridge on the boundaries of the two countries.
Scenario	1) Recognition of the local history through the natural and political difficulties to cross the borderline river. 2) Developing a strategy to confuse the status of emigrant and immigrant. 3) Producing a loop and a tricky walkway to create the ambiguity of crossing. 4) The straight line is never the best way to join two points in the space. 5) Reinforcing the loophole by loop weaved geometry, for heterotopic perturbations.



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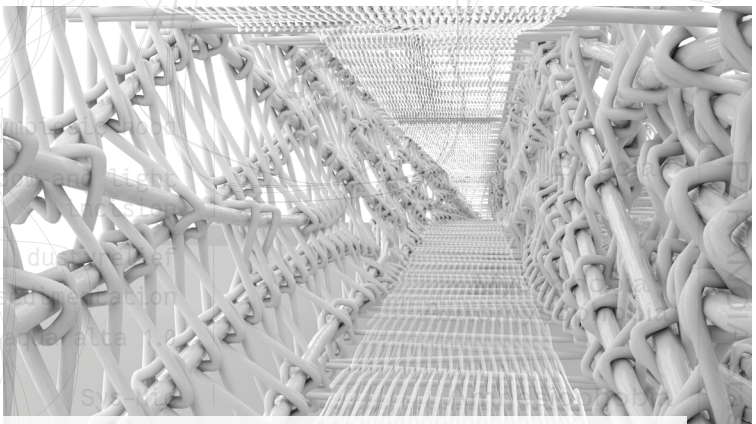
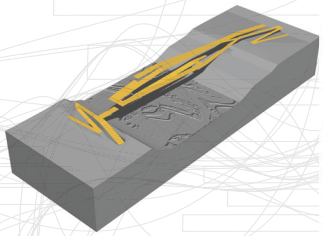
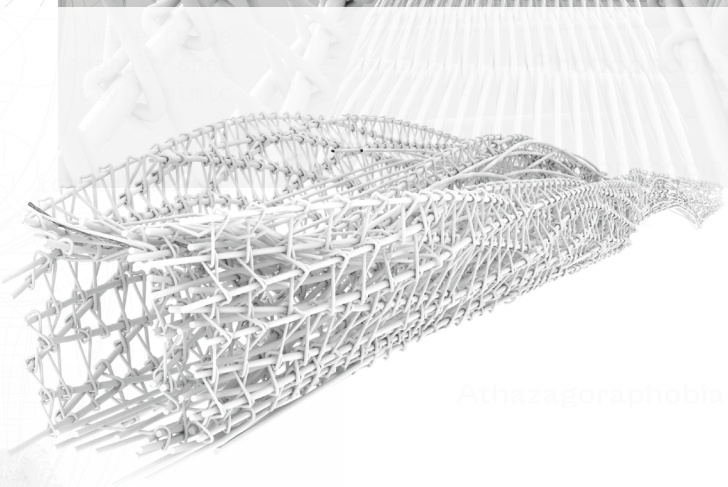
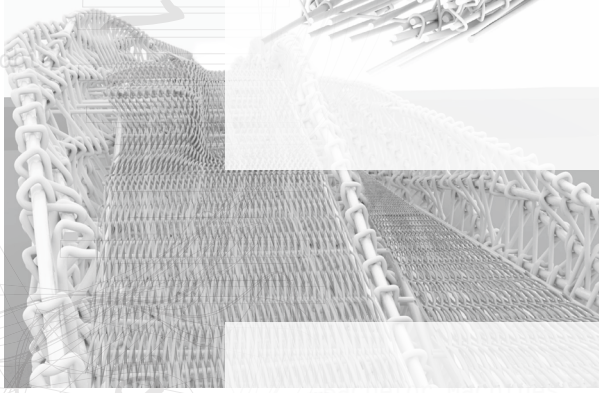
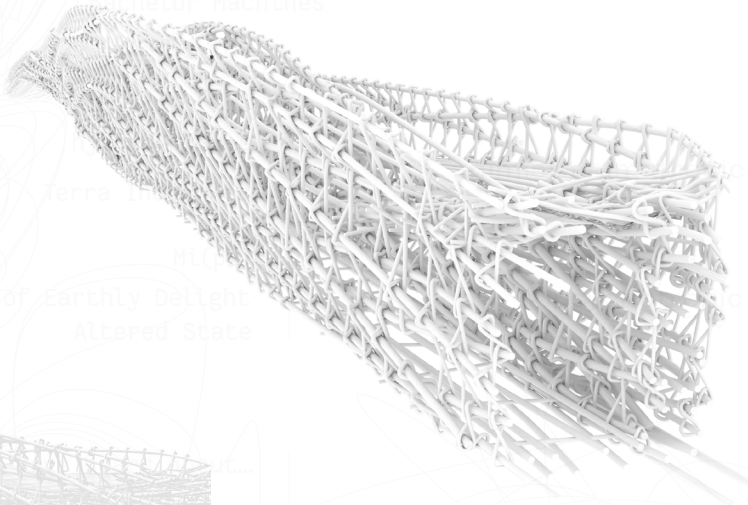
Loophole

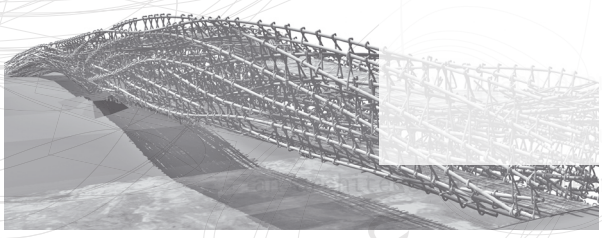












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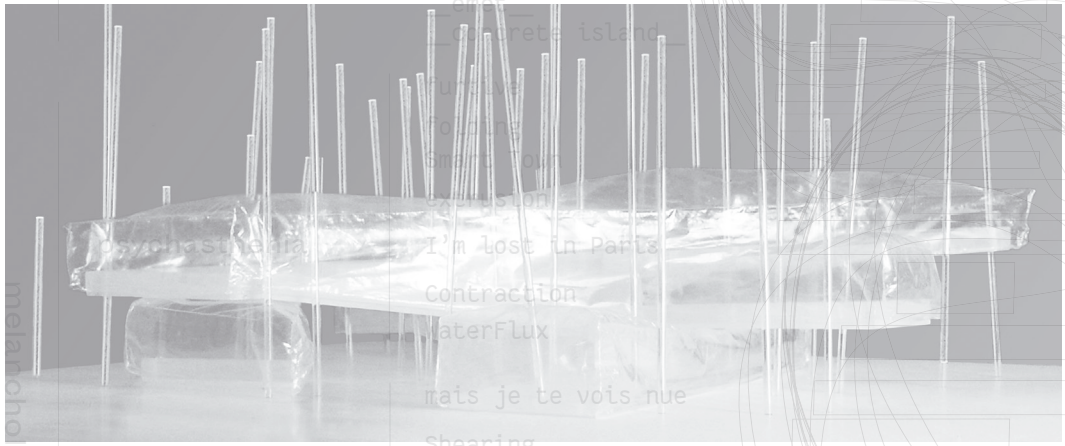
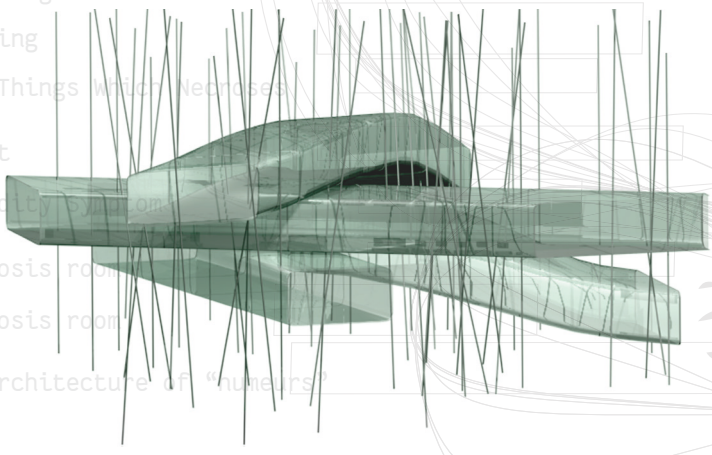
10_PARANOIA-stase/ daidalos symptom/ Here ⧖ TO-morrow/

Location	Lorient, France
Date	2001
Architect	New-Territories / R&Sie (n)...
Artist	Pierre Huyghe
Creative team and associates partner	François Roche, Stéphanie Lavaux, Jean Navarro.
Key dimensions	1,500 m²
Client	City of Lorient
Cost	USD 3 million
Text	Museum introducing the exchange economy of the French East Indian Company.
Scenario	1) Process of a random and thermodynamic “entropie” (building growing in a little forest like a colonialism development). 2) Adding each year a new inflatable shape strung on waiting steel stick. 3) Acclimatizing and producing a Tea culture in Brittany by genetic organism manipulation (like a reverse endemic loop). 4) Tasting the French Tea, of the Idian Company of France.





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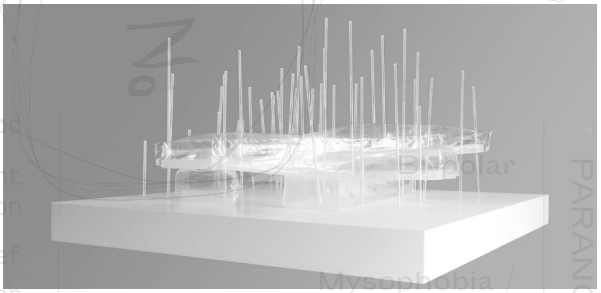
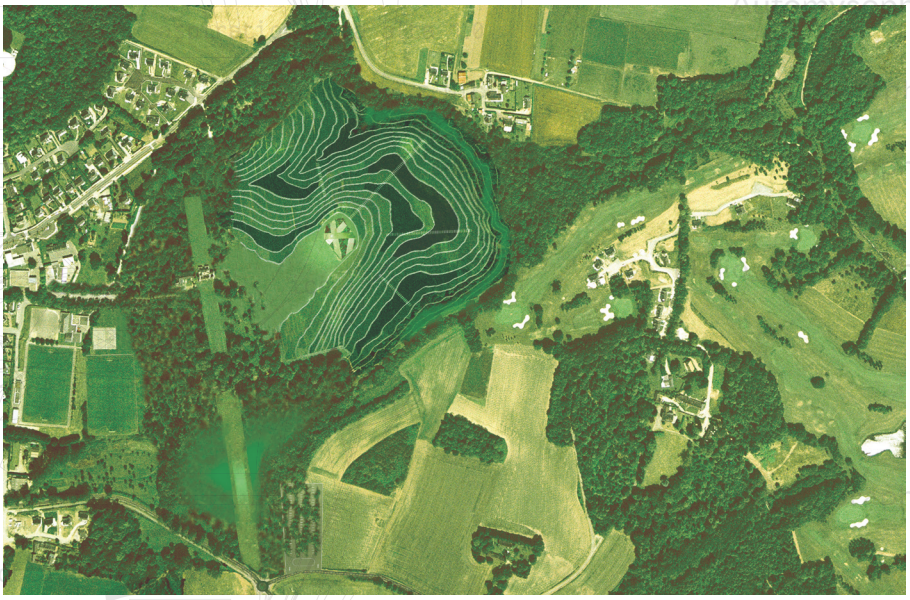
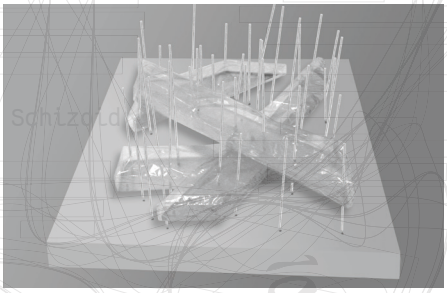
Ectoplasm







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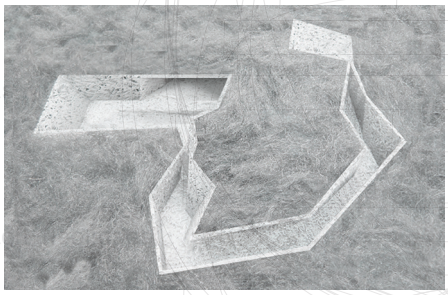
Location	Nîmes, France
Date	2007
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro. With: Nicolas Green.
Creative contractor	Christian Hubert-Delisle
Key dimensions	indoor 350 m² outdoor labyrinth 2,000 m²
Client	Urbain and Elisabeth Souriau
Cost	EUR 0.8 million (including tax and fees)
Text	Individual housing as a spider net creating a clearing in a forest.
Scenario	1) Over density of existing forest plantation (trees will be at the right level in 5 years). 2) Netting and Wrapping the forecasted size of adult trees with a polypropylene mesh to develop a labyrinth in the branches. 3) Including a Stealth indoor 400 m² summer building, on two floors, plugged and over connected to this labyrinth by huge sliding glass door (7x3.5 meters). 4) Blurring the boundaries inside / outside for a porosity sensation and windy refreshing. 5) Living behind the indoor extension of the labyrinth / behind the plastic strip curtain, in an “under-construction step”, with no-design from the nearest corner shop mall. 6) LOST GAME in the neighboorhood (in five years) for an architecture without any façade.



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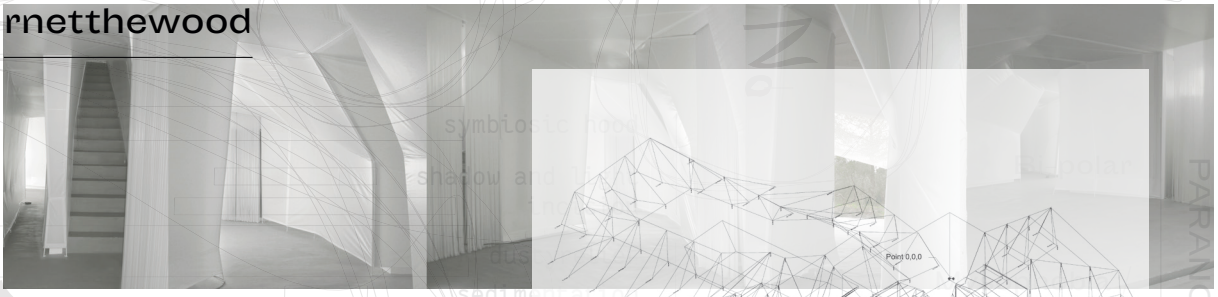
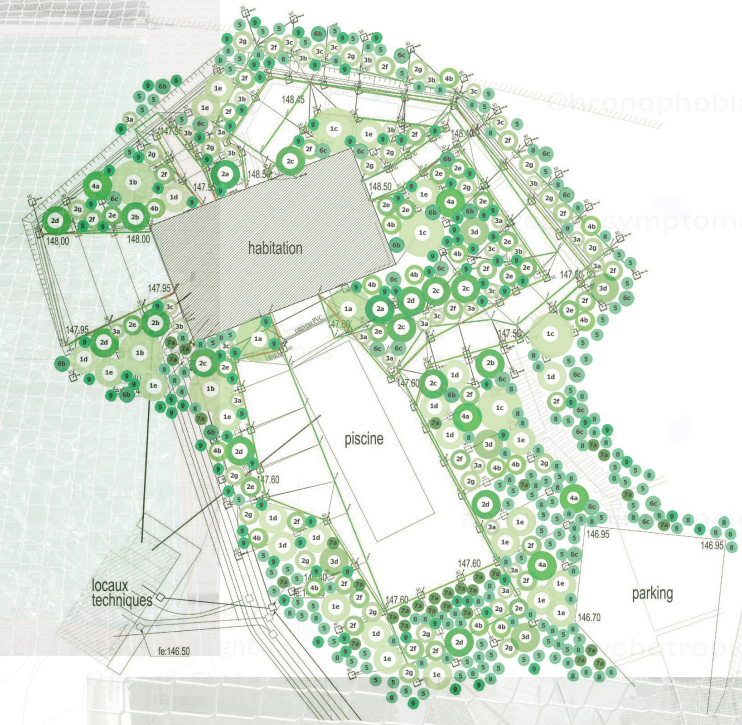
rnetthewood





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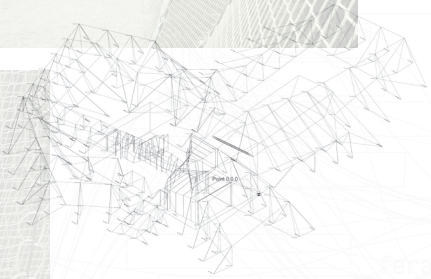

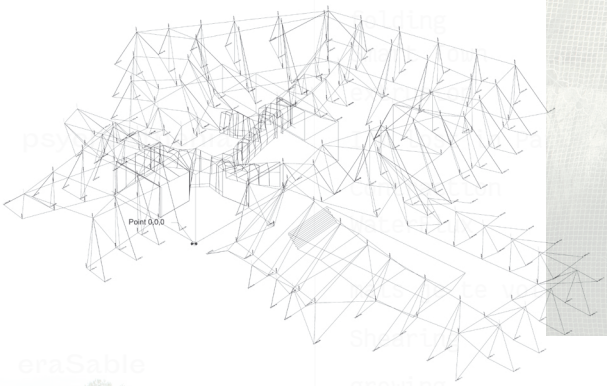

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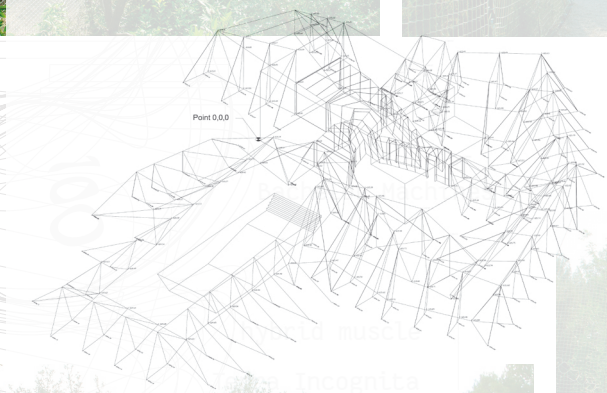

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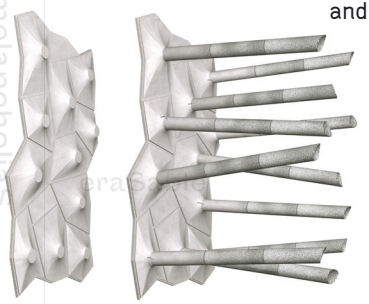
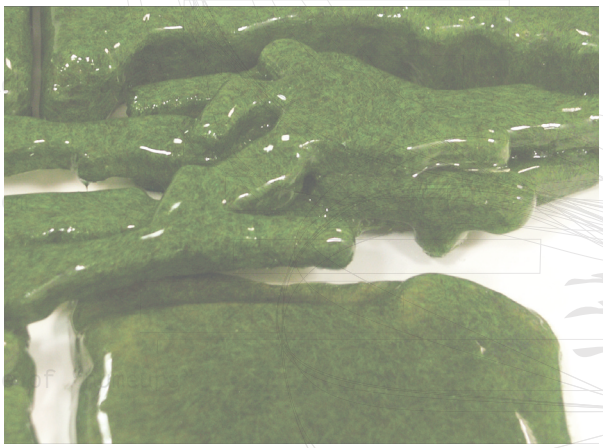
10_PARANOIA-stase/ daidalos symptom/ Here ⧖ TO-morrow/

Location	Lausanne, Switzerland
Date	2005
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro. With: Philippe Parreno & Mathieu Lehanneur, Guscetti and Tournier, VP & Green, Klaus Daniels, Michel Boulcourt.
Key dimensions	7,000 m²
Customer	City of Lausanne
Cost	EUR 40 million
Text	Museum of the town of Lausanne. Particularly heterogeneous collection (various dating and source), whose nature hesitates between a “cabinet of curiosity” and a freak museum. The scale of this collection in fact thus one of the “strange” museums more, out of time, or the contemporary art infiltrates as by error of casting.
Scenario	1) Recognition of the natural fake of the place (polder developed on the lake). 2) Development of a heterotopic strategy, tentacular, uncertain, organic. 3) Scenarios of confusion between various natures – built natures (facade in hydro-aeroponic, biodynamic green hairs) and urban, spontaneous, haunted natures, in order to generate a hybrid landscape, non-identifiable. 4) Using the photosynthesis of all green façades to recycle and clean grey water. 5) Introduction of this knotty geometry into indoor morphology of the exhibition rooms. A place where perdition, looseness is plausible, where the tangled up ambulation becomes the support of a collection which is equally so. Complexity is a tool of reprogramming and deprogramming, folding and unfolding. 6) Individual positioning by portable GPS, coupled to an informational PAD. The visitor uses this i-compass to move and get more details (sound and video) on each artwork.





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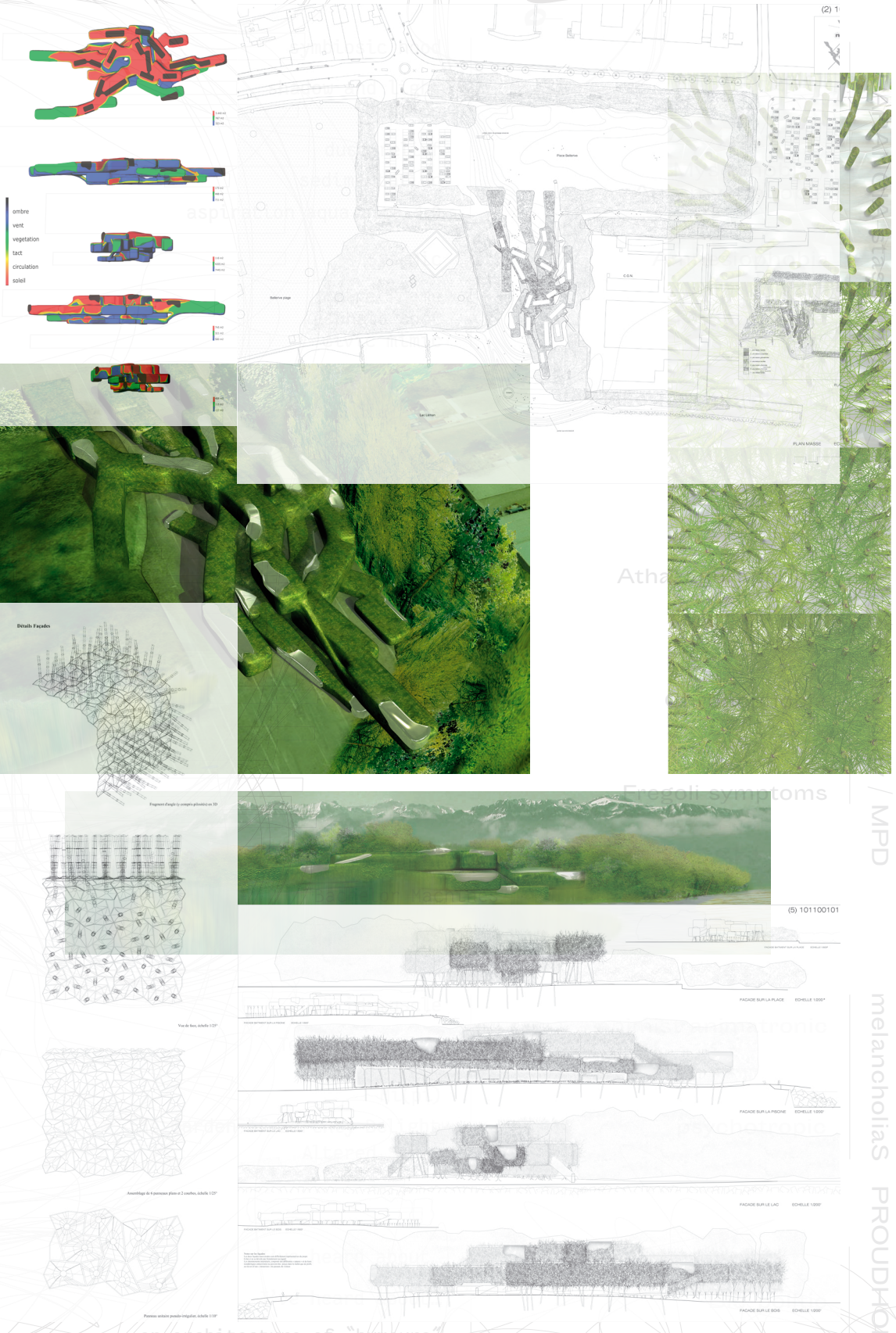
green gorgon



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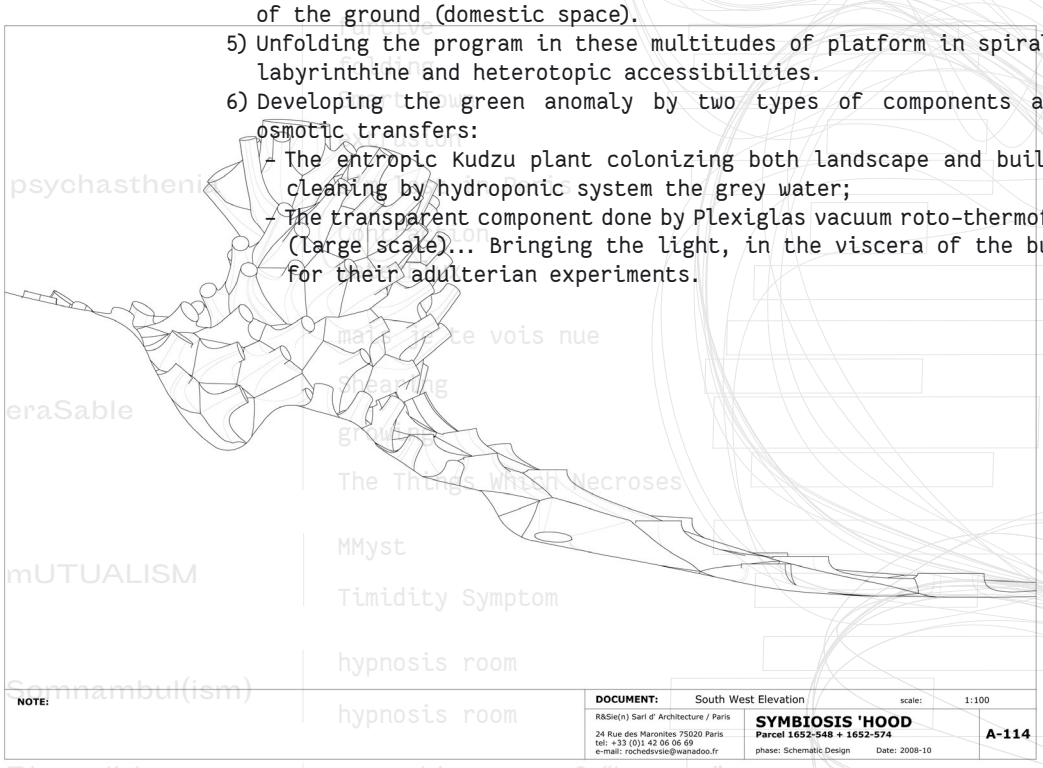
Location	Seoul, Korea
Date	2009
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Toshikatsu Kiuchi. With: Leopold Lambert.
Key dimensions	750 m²
Situation	Seoul, Heyri
Clients	Julieta and J.J. Lee Pablo Lee on two separated lands
Cost	USD 2 million
Text	How to blur the boundaries between two properties (as a Proudhonist request: property is theft!).
Scenario	1) Multi purposes facilities of 750 m² including two private residence of 100 m². 2) Positioning the building both in the “interior” edge of a forest and cliff, on the borderlines of the two lands, two properties. 3) Creating the blur of property by a twist: each owner develops the vertical extension of his land over the one of the other. 4) Developing a “Termite” morphology, between a fungus cavern (exhibition space) in the deepness of the hill and a visible mount as the extrusion of the ground (domestic space). 5) Unfolding the program in these multitudes of platform in spiral, with labyrinthine and heterotopic accessibilities. 6) Developing the green anomaly by two types of components and two osmotic transfers: - The entropic Kudzu plant colonizing both landscape and building... cleaning by hydroponic system the grey water; - The transparent component done by Plexiglas vacuum roto-thermoforming (large scale)... Bringing the light, in the viscera of the building for their adulterian experiments.



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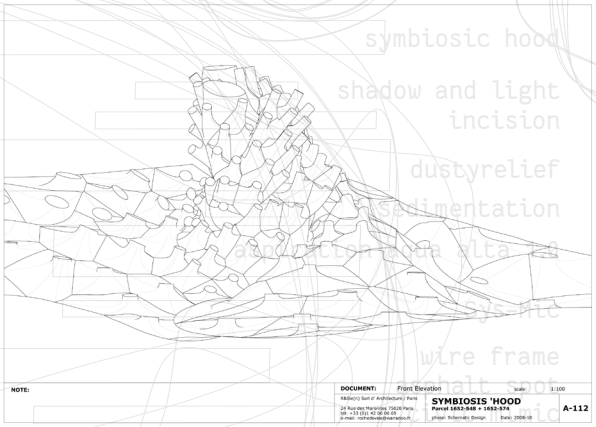


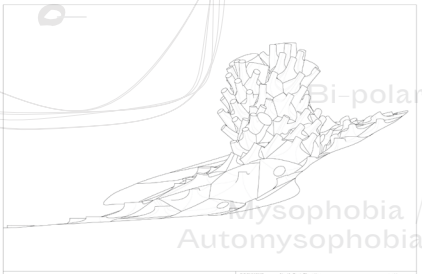
NOTE:

DOCUMENT: Front Elevation scale: 1:100

R&Sie(n) Sarl d' Architecture / Paris
24 Rue des Maronites 75020 Paris
tel: +33 (0)1 42 06 06 69
e-mail: rochedsvsie@wanadoo.fr

SYMBIOSIS 'HOOD
Parcel 1652-548 + 1653-574
phase: Schematic Design Date: 2008-10

A-112



NOTE:

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24 Rue des Maronites 75020 Paris
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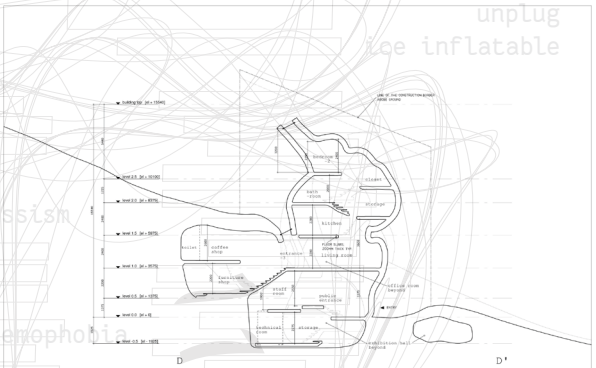
SYMBIOSIS 'HOOD
Parcel 1652-548 + 1653-574
phase: Schematic Design Date: 2008-10

A-113



NOTE: Interior Wall Elelements and Exterior components are not represented in section drawing.

DOCUMENT: section_DD' scale: 1:100

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SYMBIOSIS 'HOOD
Parcel 1652-548 + 1653-574
phase: Schematic Design Date: 2008-10

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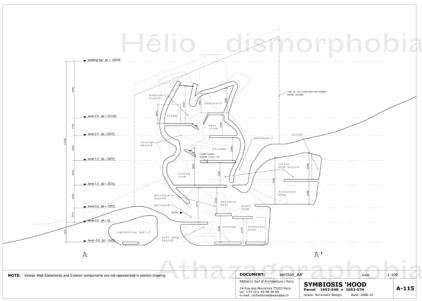

NOTE: Interior Wall Elelements and Exterior components are not represented in section drawing.

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R&Sie(n) Sarl d' Architecture / Paris
24 Rue des Maronites 75020 Paris
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e-mail: rochedsvsie@wanadoo.fr

SYMBIOSIS 'HOOD
Parcel 1652-548 + 1653-574
phase: Schematic Design Date: 2008-10

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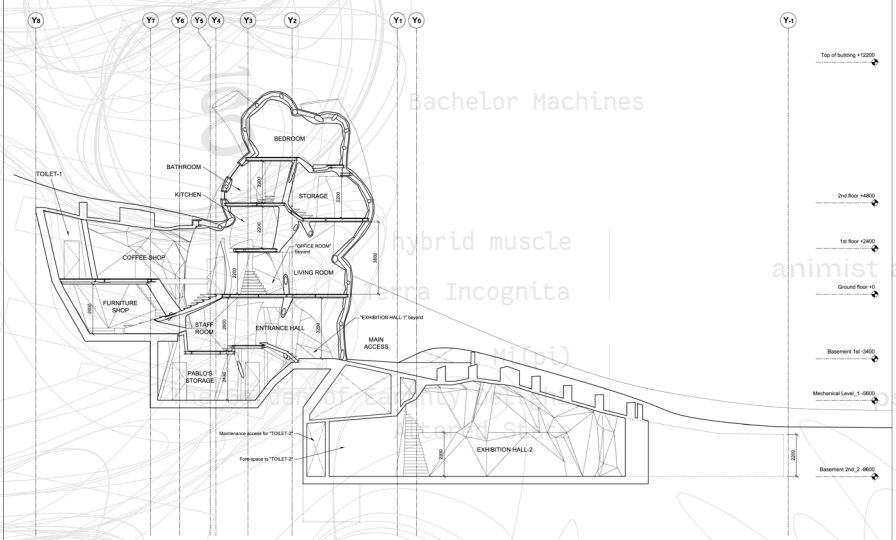

NOTES

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no.	description	date

Julieta Cho & Pablo Lee

SYMBIOSIS 'HOOD

1652-547, 1652-548 Beopheung-ri, Tanheyon-myeon, Paju-si, Gyunggi-do, Korea

Section-X3

Date	Feb. 15th, 2009
Drawn by	Author
Checked by	Checker

A-251

Scale	As noted

1 Section Scale 1:100

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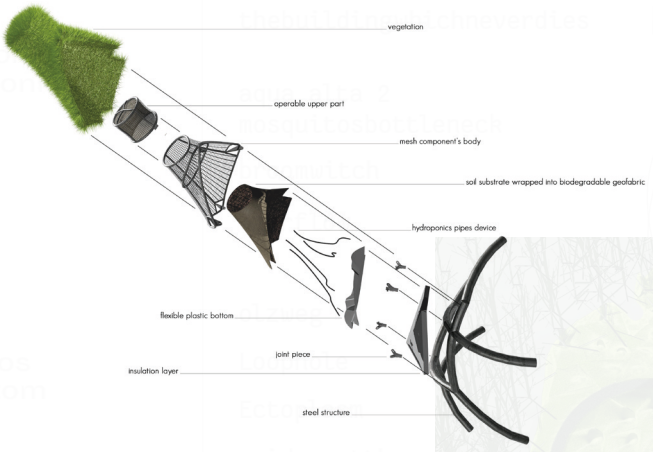

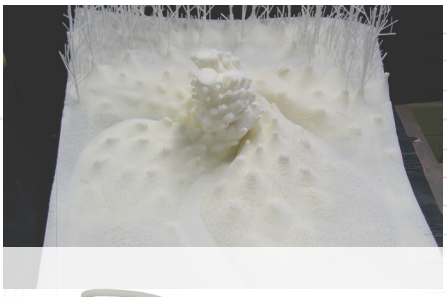

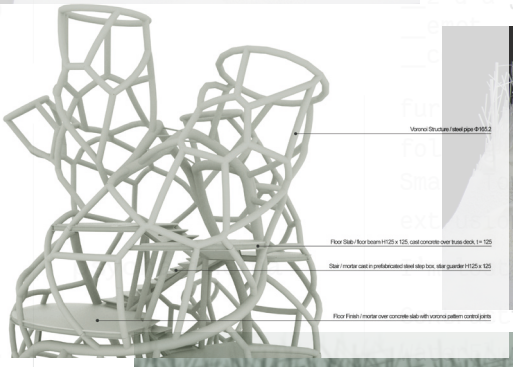

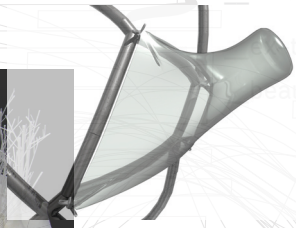

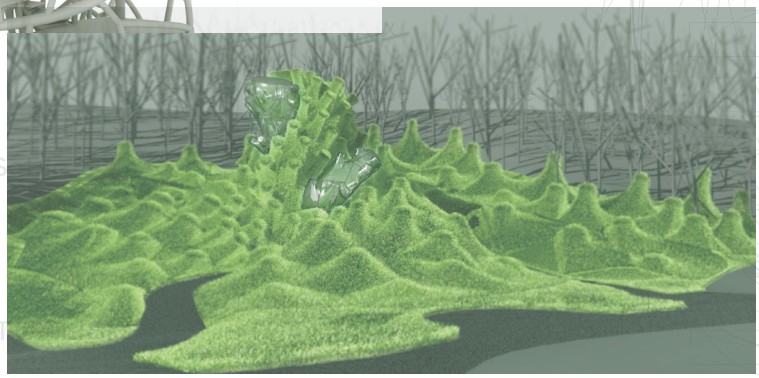

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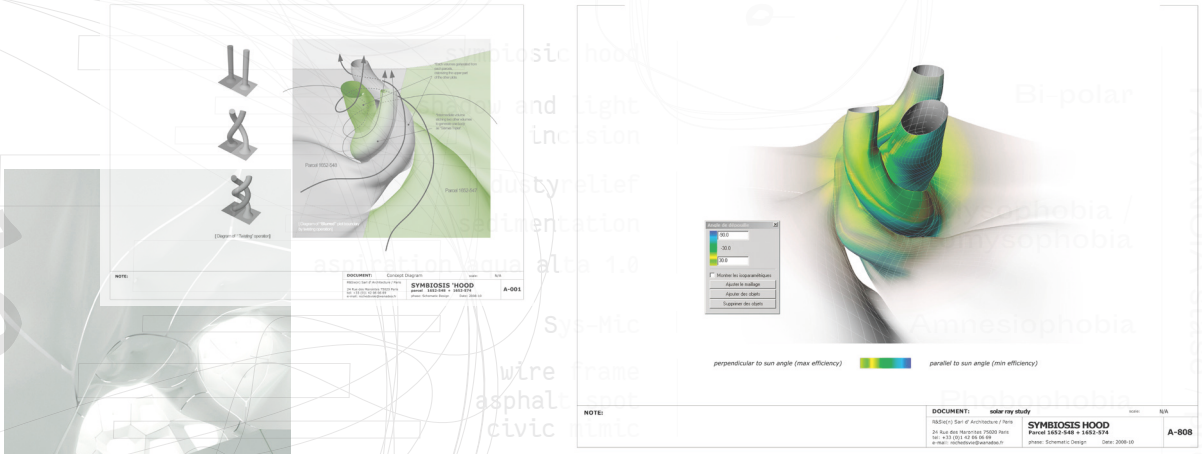
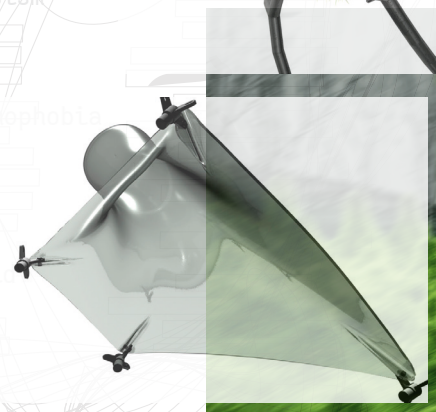
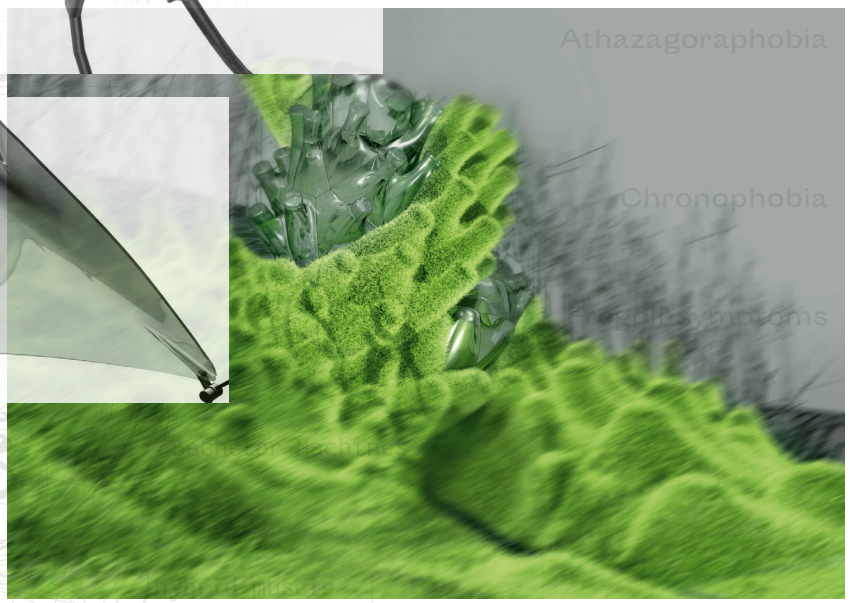
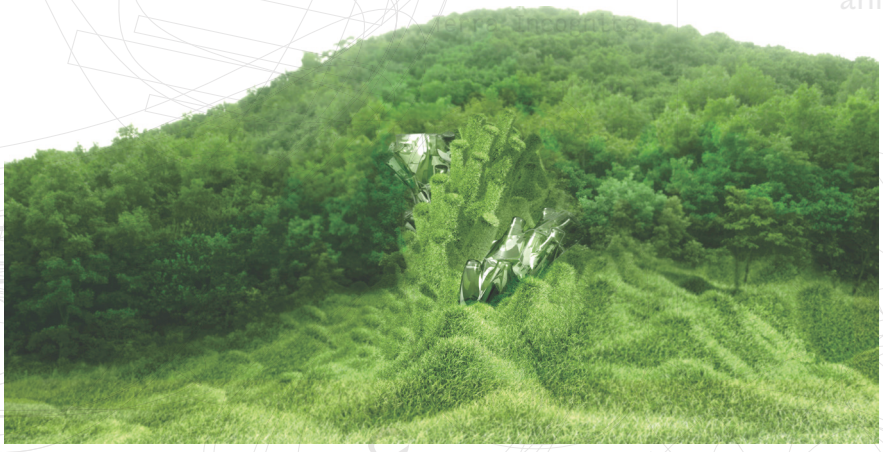
symbiosis hood









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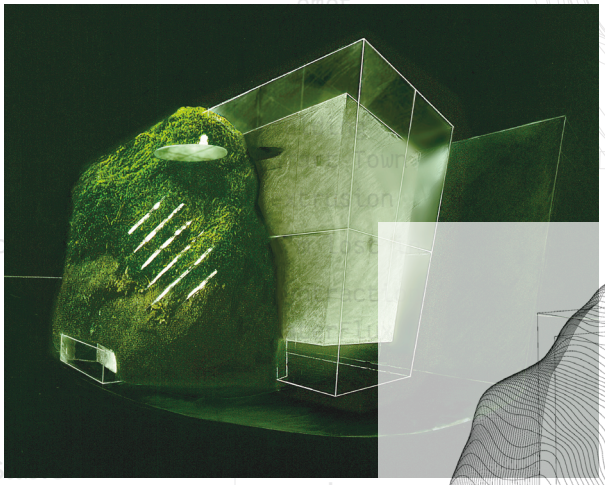
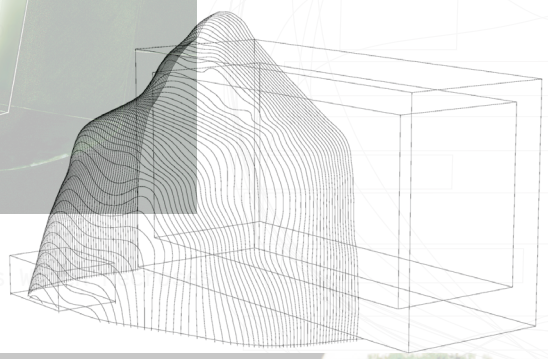
10_PARANOIA-stase / phobia/ Bi-polar/ Here & TO-morrow/

Location	Paris, France
Date	1990
Architect	New-Territories / R&Sie (n)... (name of the agency at this time: François Roche)
Key dimensions	3,000 m²
Client	Japan Government
Cost	USD 10 million
Text	Design of the Japanese Art Foundation in Paris, in front of the Seine River.
Scenario	1) Hypertrophy the double sensation, between Shinto and Manga: - Cavernous, dark, soft, humid, sensorial, smelling mushroom on one part of the building. - Crystalline, cold, luminous, dry, technologically hygienist on the other part. 2) Individual zapping of schizoid perception, dualism of programming, in a Shintoism-Technoid ambivalence.





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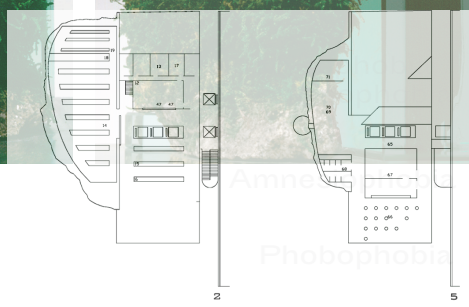
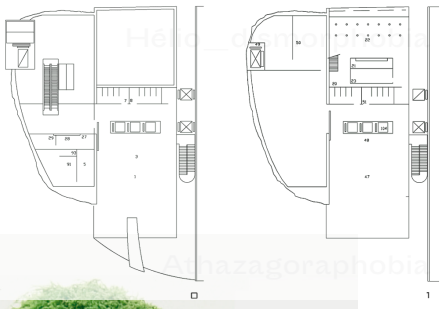
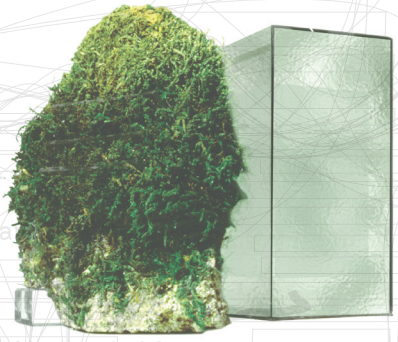
shadow and light







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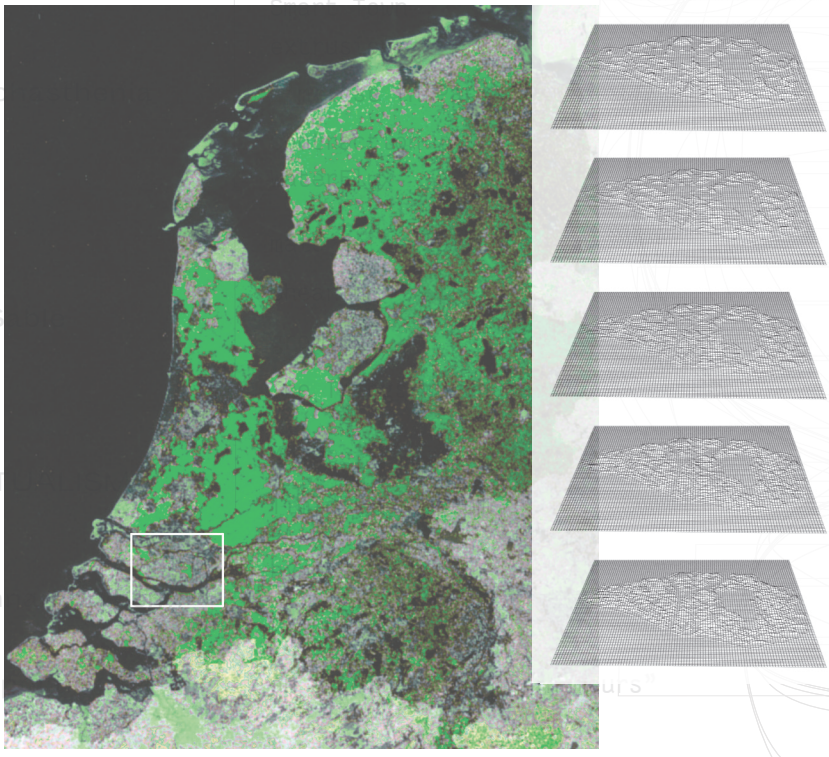
10_PARANOIA-stase / phobia/ Bi-polar/ Here & TO-morrow/

Location	Rotterdam, The Netherlands
Date	1998
Architect	New-Territories / R&Sie (n)... (name of the agency at this time: Roche, DSV & Sie)
Creative team and associates partner	François Roche, Stéphanie Lavaux, Alexandre Boulin.
Text	Town planning project for Hoeschke Ward (XVI century old polder south of Rotterdam, 250 km²) for AIR (Architecture International Rotterdam) Exhibition at the NAI, April 29th - August 8th, 1999.
Scenario	1) Development of a critical size urban density. 2) Location of the cutting of agricultural parcels. 3) Deformation of this parcels geography. 4) Hybridization of agriculture and town planning.



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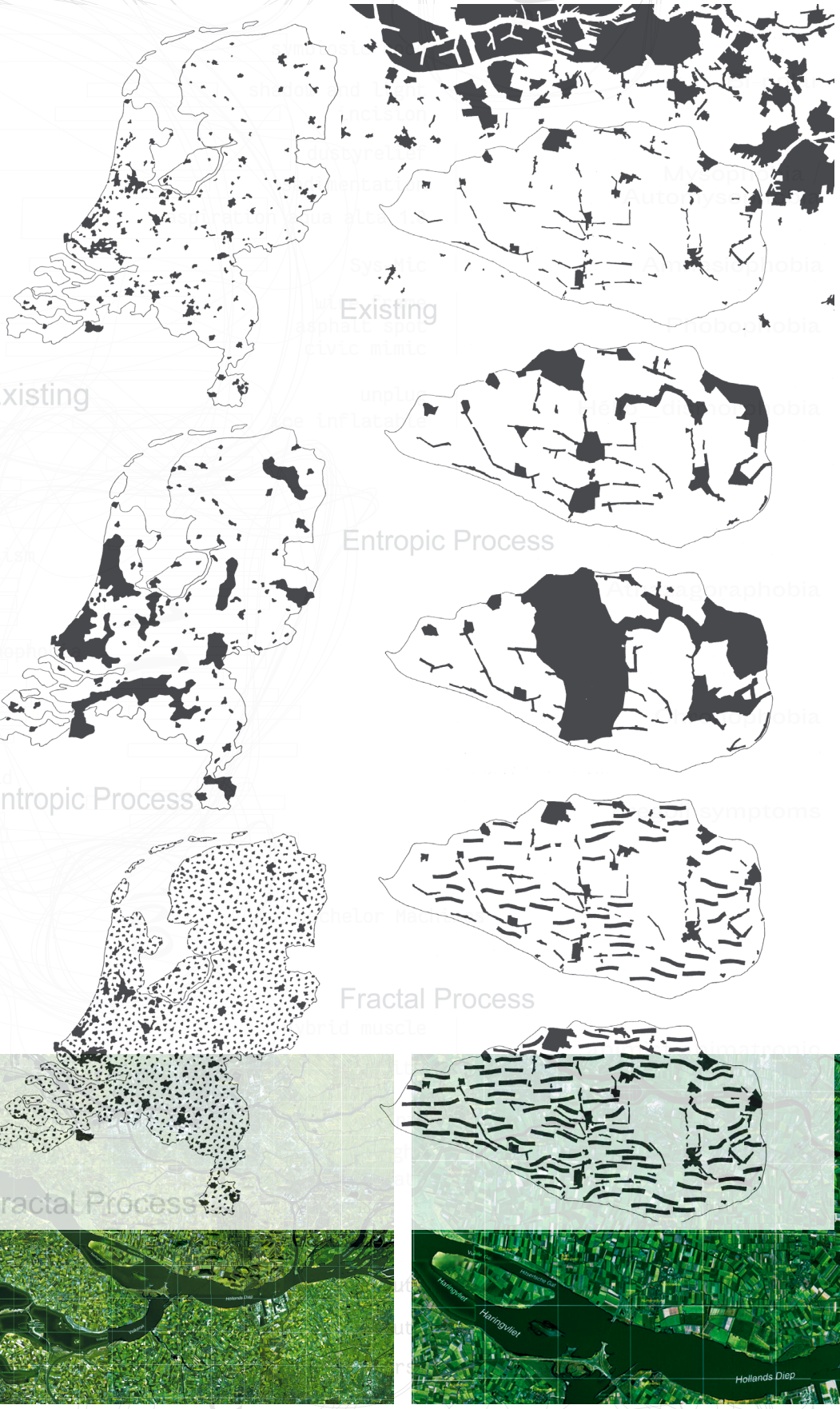

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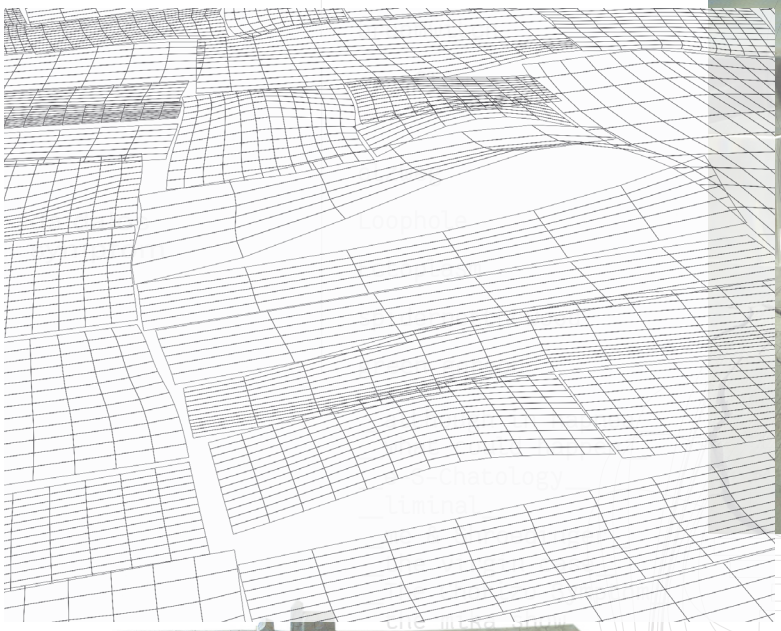

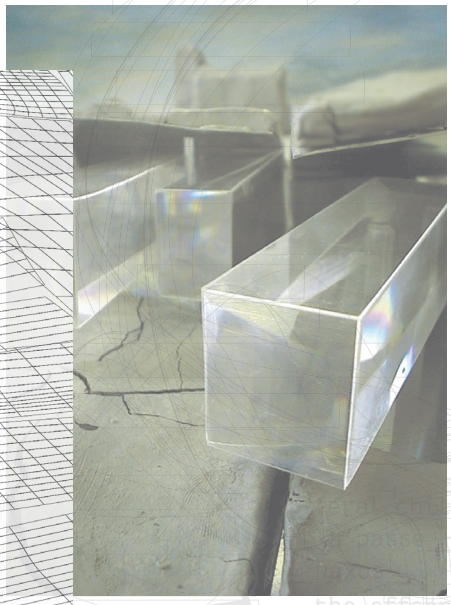

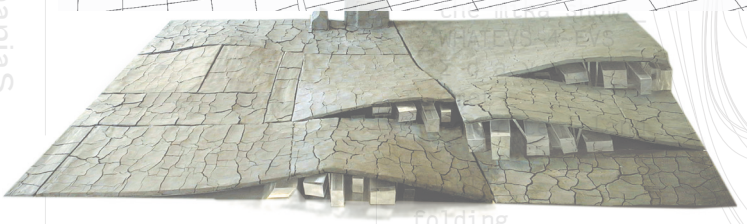

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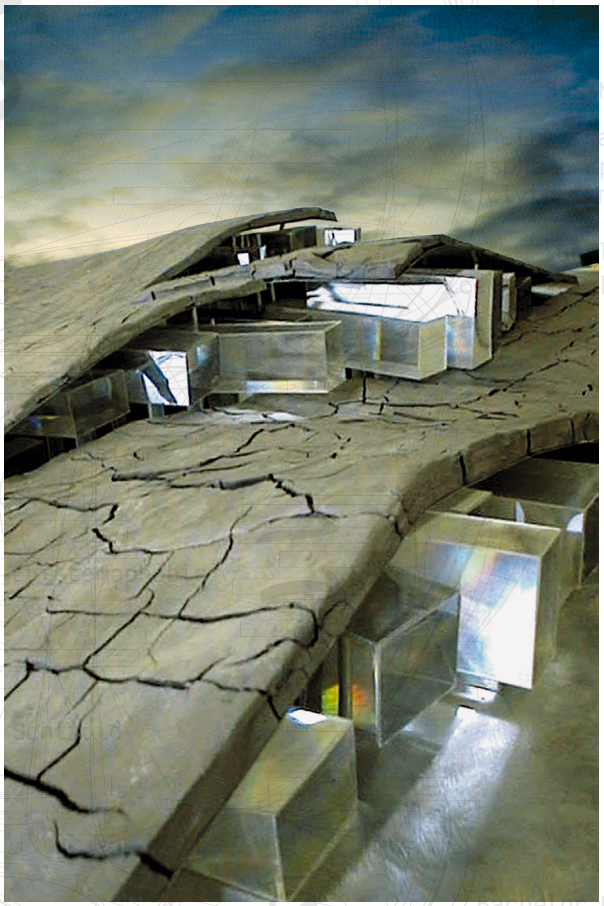
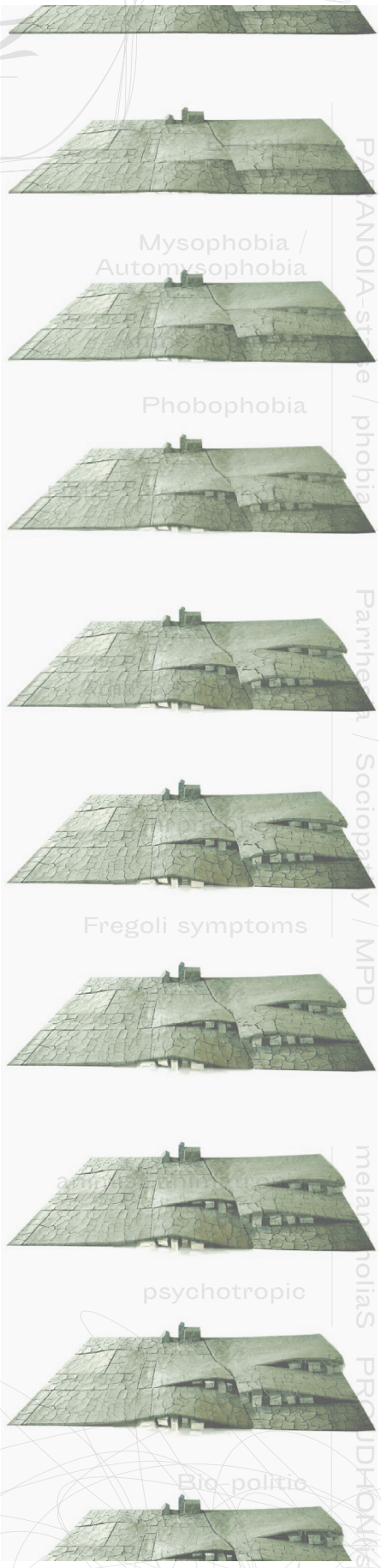
incision





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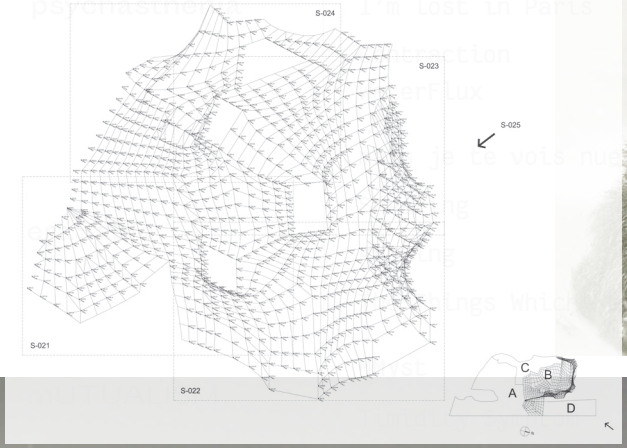
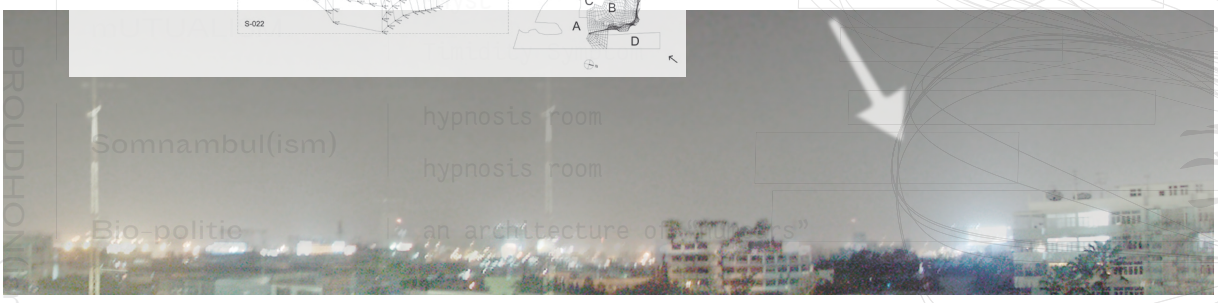
10_PARANOIA-stase / phobia/ Mysophobia / Automysophobi

Location	Bangkok, Thaïland
Date	2002
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro, Pascal Bertholio
Landscape architect	Michel Boulcourt, Paris
Furniture and Lamp Designer	Mathieu Lehanneur, Paris
Steel Structural Engineer	Nicolas Green, Paris, Londres
Light Engineer	Benoit Lalloz, Paris
Key dimensions	5,000 m²
Client	Petch Osathanugrah, Bangkok
Text	Design of a Contemporary Art Museum.
Scenario	1) Random relief calculated by particles and pixellisation for a pure grey ectoplasm under the lightning grey sky of Bangkok. 2) Collecting the dust (particles of carbon monoxide) of the city ("Breeding the dust" of Duchamp...) by an aluminum envelop and electrostatics system. 3) Exacerbating the schizoid climate between interior (white cube and labyrinth in an Euclidian geometry) and exterior (dust relief on topologic geometry), and using this sun protection monolith interface for in/outdoor exhibition.





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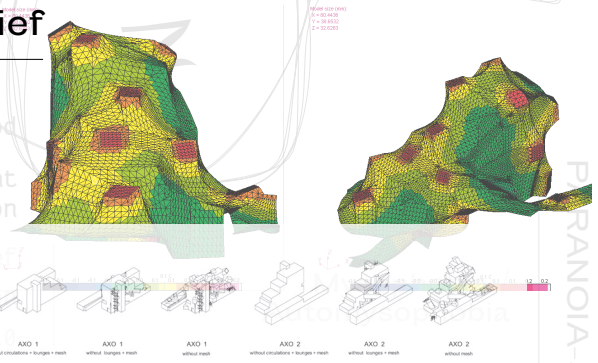

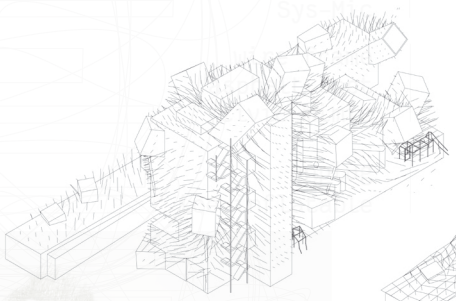

AXOMETRIC 1
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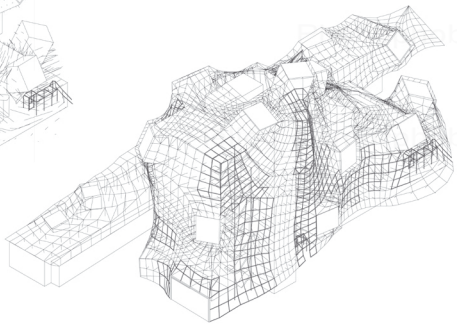
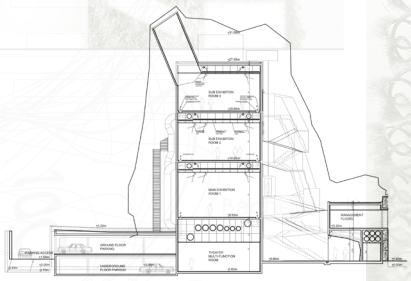
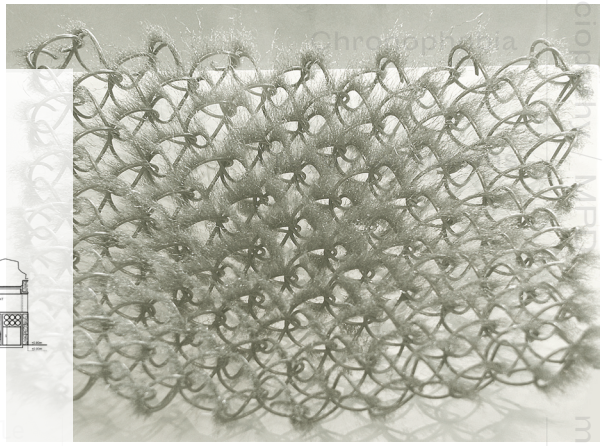
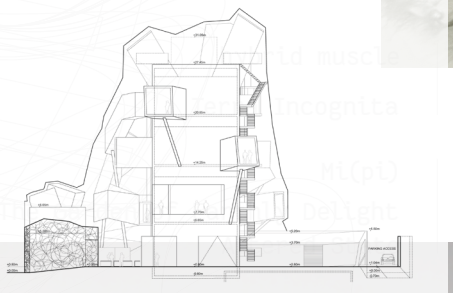


AXOMETRIC 1
SHOWING SUPPORT PROPS, MESH SUPPORTING CABLES
AND REINFORCED MESH SUPPORTS







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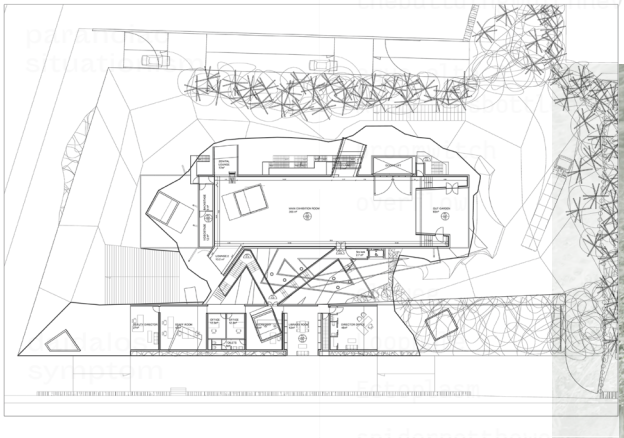

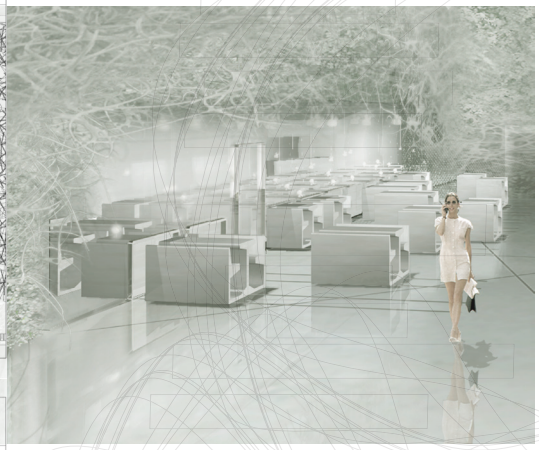

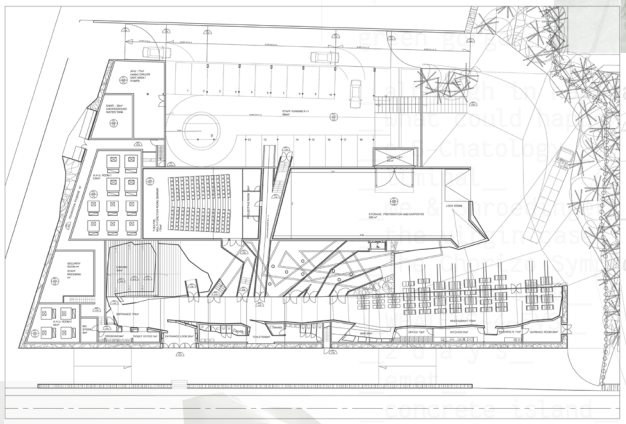

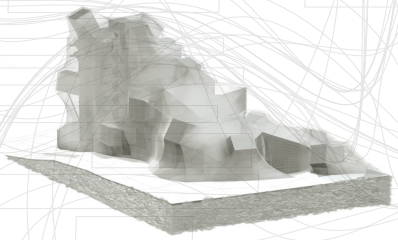

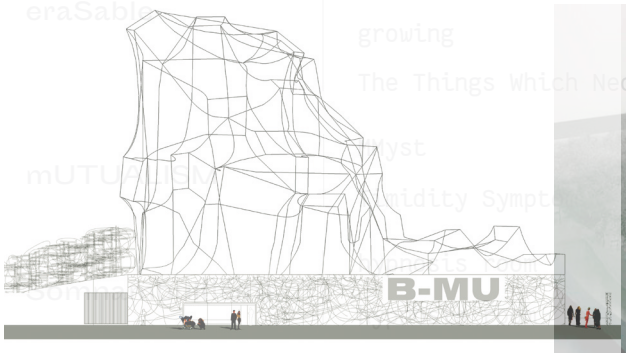

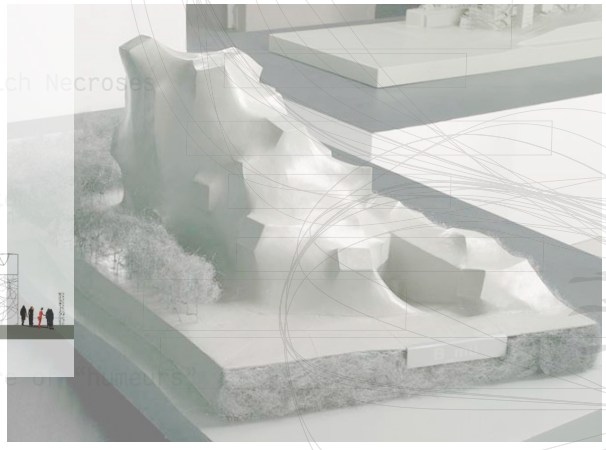

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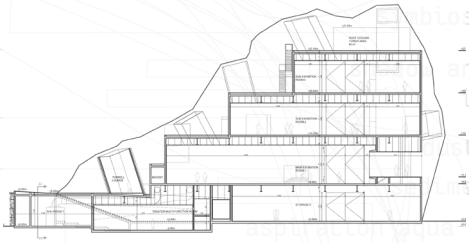

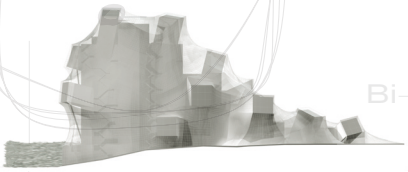

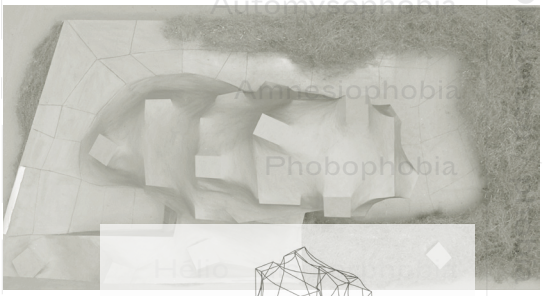

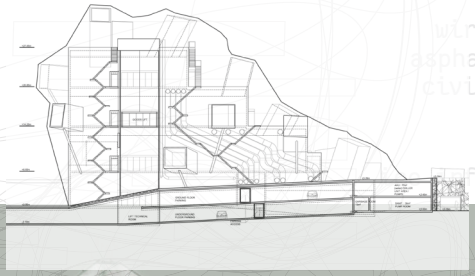

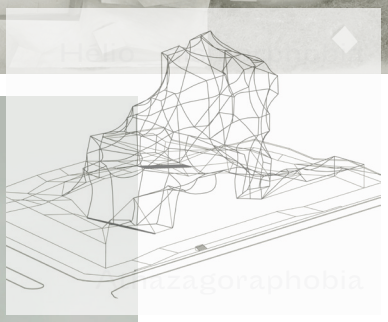

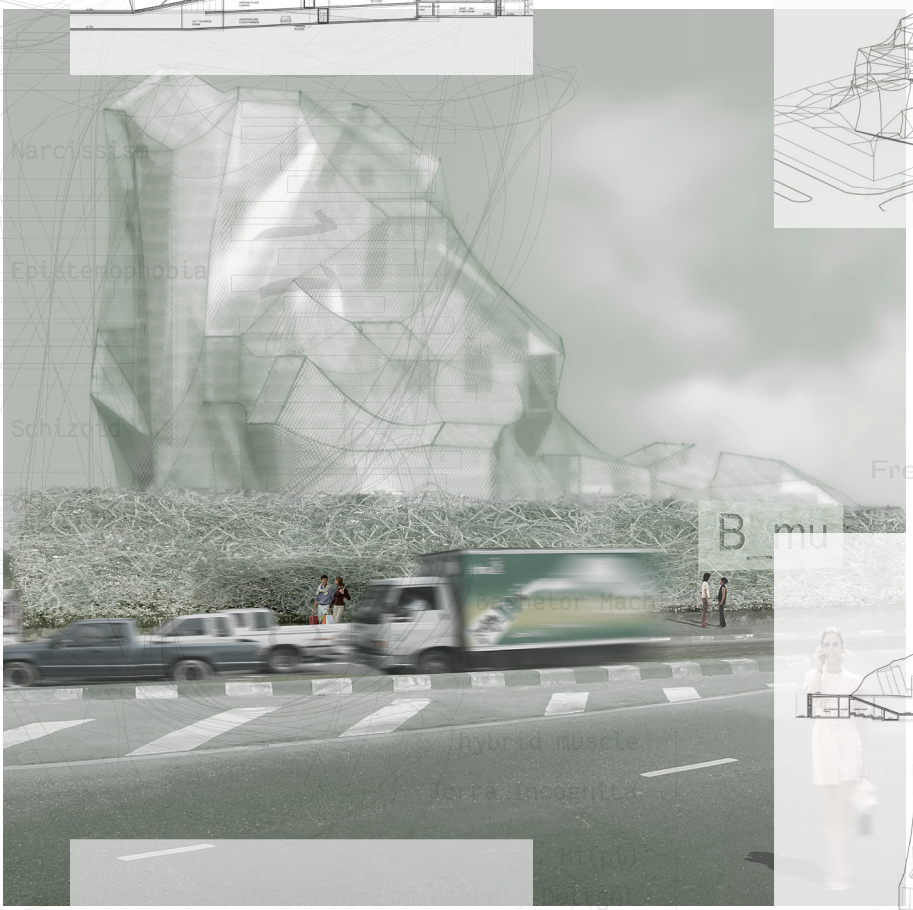

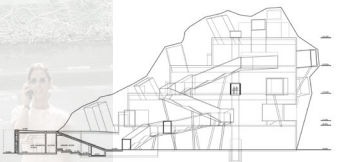

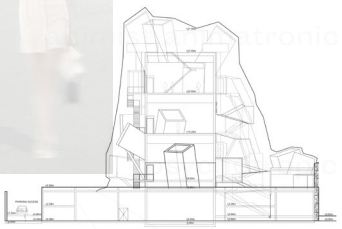

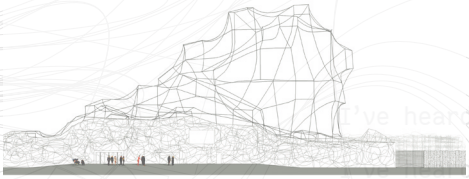

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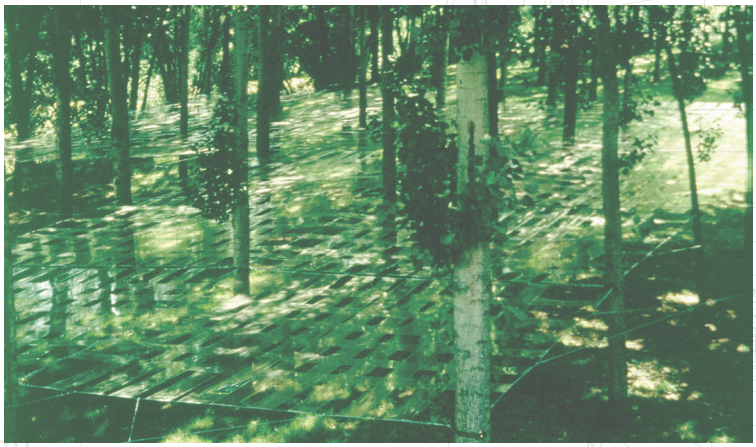
10_PARANOIA-stase / phobia/ Mysophobia / Automysophobi

Location	La Baïse, France
Date	1997
Architect	New-Territories / R&Sie (n)... (name of the agency at that time: Roche, DSV & Sie)
Creative team	François Roche, Stéphanie Lavaux, Guillaume de Malet.
Key dimensions	2,000 m²
Client	Caisse des Dépôts et Consignations (French state financial institution and art patron)
Cost	USD 30,000
Text	First step of the construction of a tourist facility on the banks of a wilderness river: production of a prototype on a 2,000 m² site in Vianne, on the Baïse. Commission awarded by competition.
Scenario	1) Construction of a plastic roof like a jellyfish floating in the trees. 2) Waiting for the river to rise. 3) Using this structure to filter out pollution from the water and make the failure of city planning visible (the farmers are waiting for the rising up of the water to bring away the plastic bags from agriculture products they let intentionally on the riverbank).



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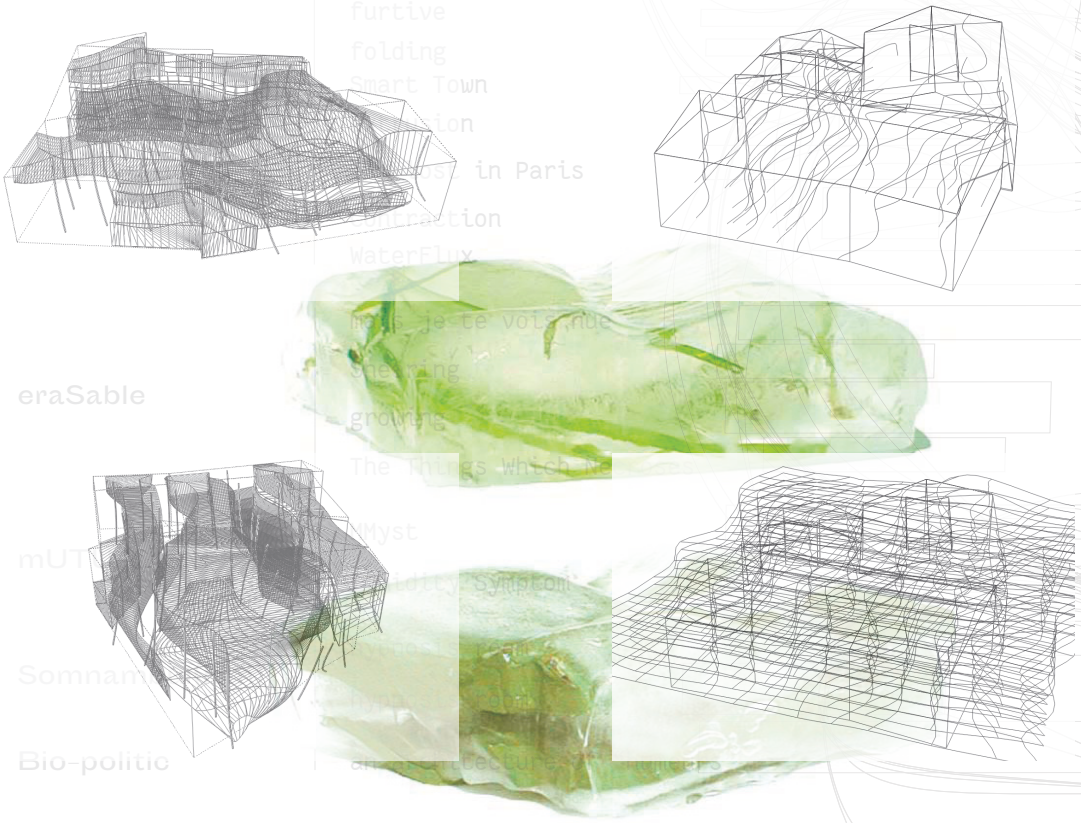
10_PARANOIA-stase / phobia/ Mysophobia / Automysophobi

Location	Venice, Italy
Date	1998
Architect	R&Sie (n)... (name of the agency at this time : Roche, DSV & Sie)
Creative team and associates partner	François Roche, Stéphanie Lavaux, François Perrin, Ammar Eloueini.
Collaborators	Martial Vieille, David Topanni
Key dimensions	4,100 m²
Clients	International Competition, City of Venice
Cost	USD 6 million
Text	Design of the Cultural Center (extension of the School of Architecture), on the docks of Venice, 4,100 m² (auditorium, bookshop, amphitheatres, restaurant, gallery).
Scenario	1) Substitution of the concrete warehouses (preserving a ghost print). 2) Digital water sucking up and wave motion on the programming layers. 3) Booleen operation of union/intersection/difference. 4) Membranes, in double skin for laguna's capilarity sucking up and colonisation. 5) Vegetal lagoon growth randomly (for a permanent "acqua alta" phenomena).



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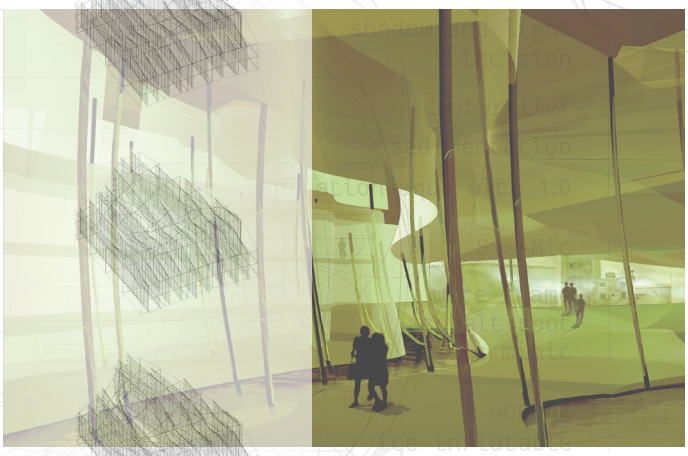

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Location	Okayama, Japan
Date	2018
Architect	New-Territories / M4 / Thailand
Artist	Pierre Huygue
Creative team	François Roche, Pierre Huyghe, Yorgos Hussen, Vongsawat Wongkijjalerd.
Key dimensions	500 m²
Client	Foundation Ishikawa with Taro Nasu
Cost	USD 1 million
Text	Simple room hotel, in the middle of Okayama, on a global program of 10 rooms disseminated in the urban tissue, using the existing city as corridors, hotel facilities and services.
Scenario	1) Scanning with ground penetrating radar of the underground on 500 m². 2) Developing a rubber fibber concrete, in Thailand, to assume a soft geometry and elastic behaviour. 3) Analysing in real time the underground signals to disrupt the nozzle 7 axes robot trajectories, extruding a continuous line of rubber concrete, as an Ariadne wire of the Minotaur Maze. 4) Mirroring the substructure landscape through this seismographic condition to develop, on the middle of the vibrations... a glass slump house, in direct echo of the echo (of the underground, as a “mise en abime” of the time reverb. 5) Revealing a glitch / uncertain past-future, which is able to trigger an architecture, shapeless emergence.

This scenario is located in Japan, at Okayama, near Hiroshima.
The 28 JUNE 1945, exactly during the night of 28-29 June, four hundred and eighty-seven B-29’s fly 4 missions against secondary cities. Only one B-29 was lost, according to US Air Force Repport. The Mission 234, included One hundred thirty-eight 58th BW B-29’s attack Okayama destroying 2.13 square miles or 63% of the city. Precision / The B-29 used Napalm Bombing (in wood and paper construction)

Precisions / the signal doesn’t specify the origin of the obstacle which is traced on the 3d sectional report, keeping the indistinctness between a Japan Trash sedimentation, a Samurai helmet or a residual bomb from the Second World War /// The slump glass double curved surface has to be understood as indicative. The final topological geometry used as a glass mould will be extracted from a laser scan on emerging seismographic output upside down. The glass will face its opposite rubber concrete wall, as a ‘mise en abime’ mirror, the glitch of the glitch.

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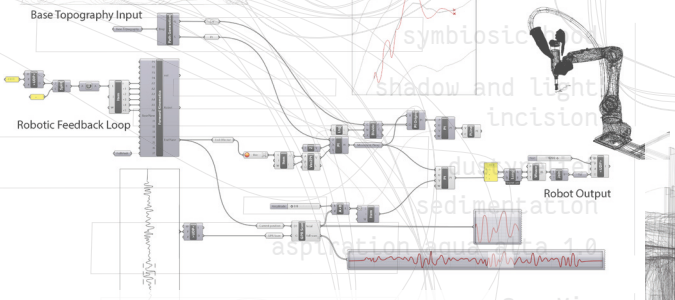

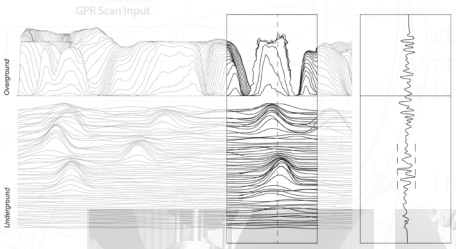

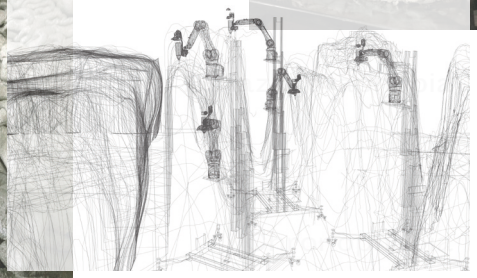

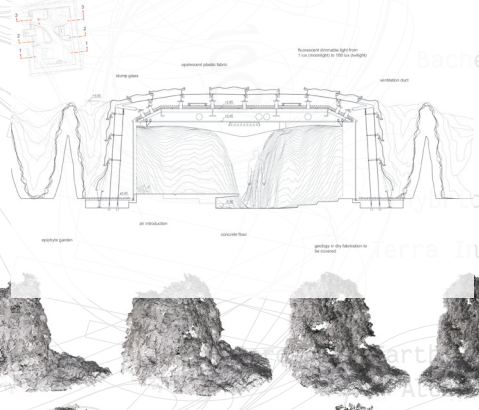

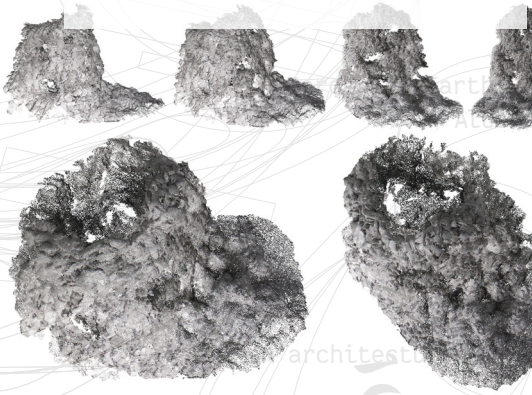

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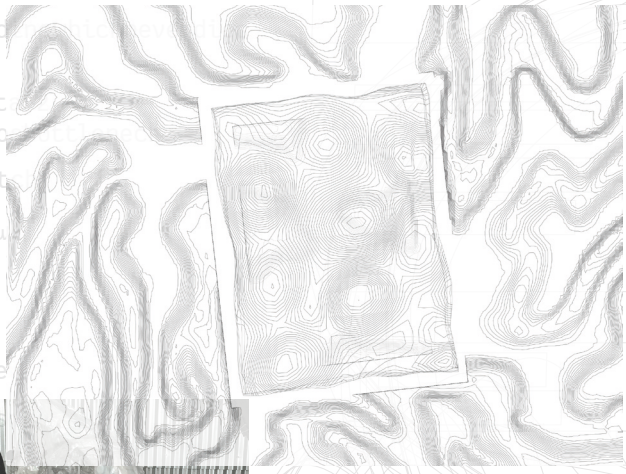

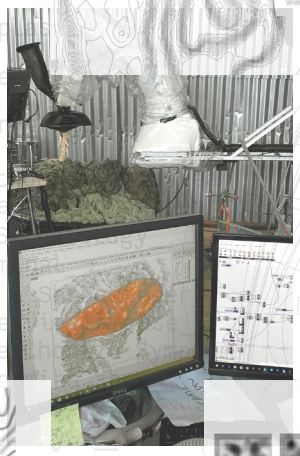

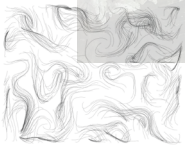

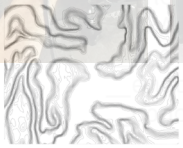

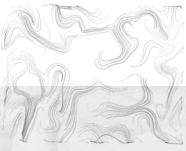

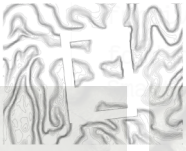

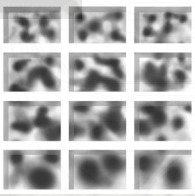

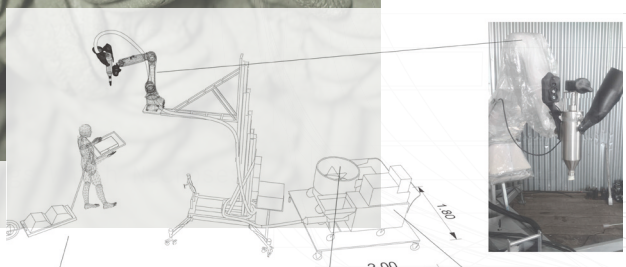

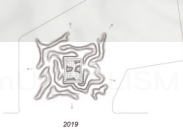

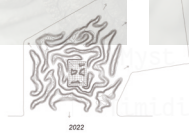

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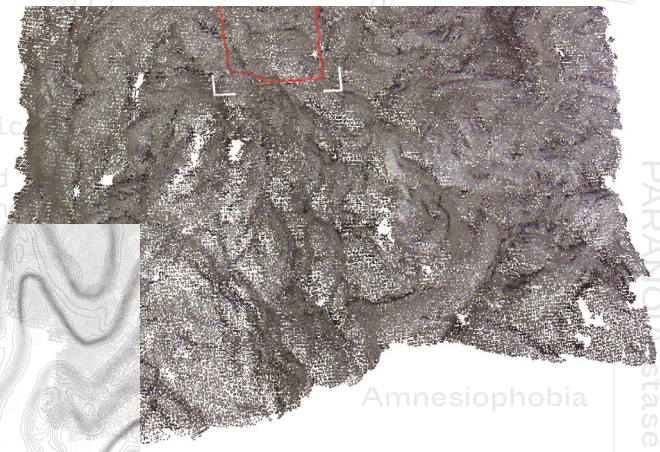

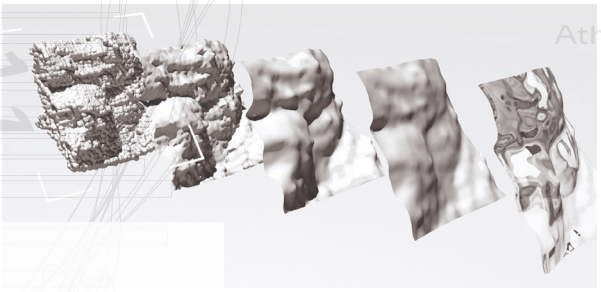

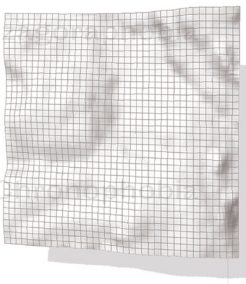

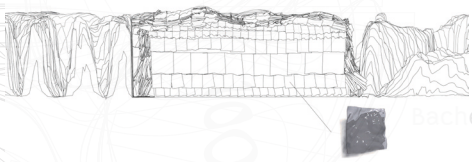

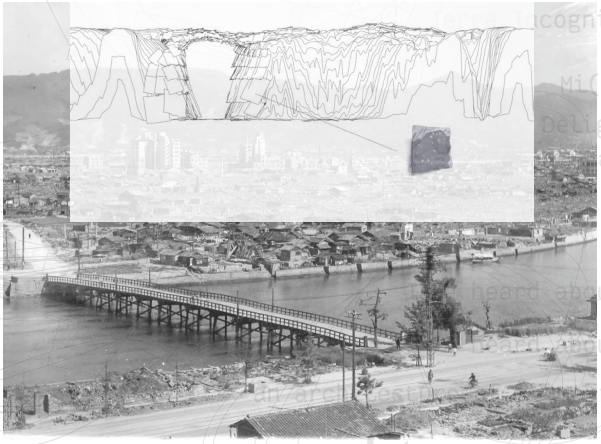

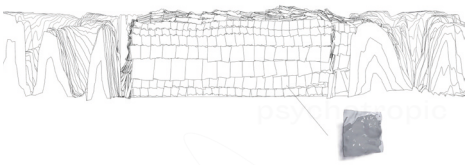

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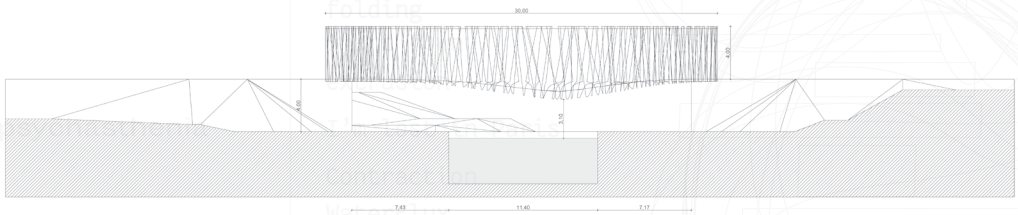
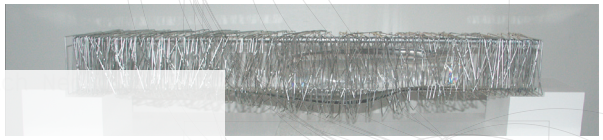
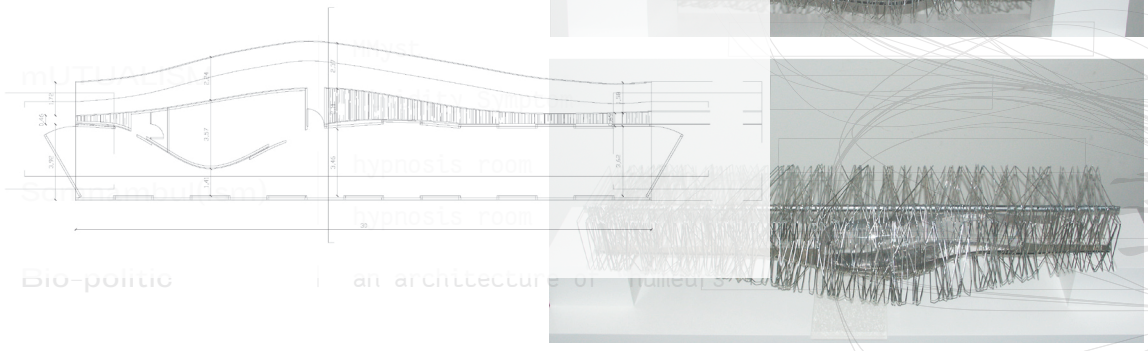
10_PARANOIA-stase / phobia/ Phobophobia/ Here ⧖ TO-mo

Location	Pouilly, France
Date	2001
Architect	New-Territories / R&Sie (n)...
Artist	Philippe Parreno
Creative team and associated partners	François Roche, Stéphanie Lavaux, Jean Navarro.
Engineer	Marc Mimram
Key dimensions	250 m²
Client	Consortium Dijon, Nouveaux Commanditaires, City of Pouilly
Cost	USD 0,7 million
Text	Design of a bridge on the Burgundy Channel (restaurant of 200 m², and a public walkway), replacing the old bridge destroyed 20 years ago.
Scenario	1) Analysis of a 19th century bridge construction (steel beam riveted together on site). 2) Weaving of the new bridge beam in wire material, like a cobweb, with random positioning (like a virus in the brain or engineering software). 3) Deformation of the wire cage to achieve admissible public weight by square meter (walkway 500 kg/m² and restaurant 250 kg/m²).







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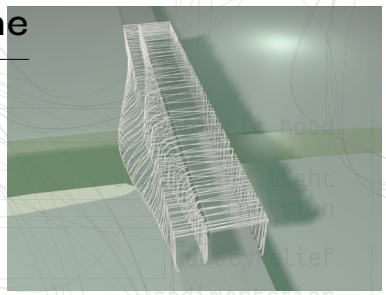

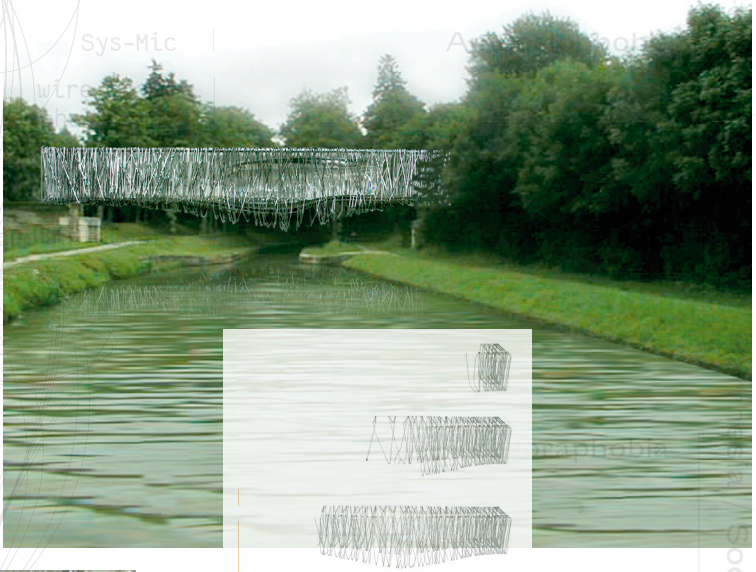

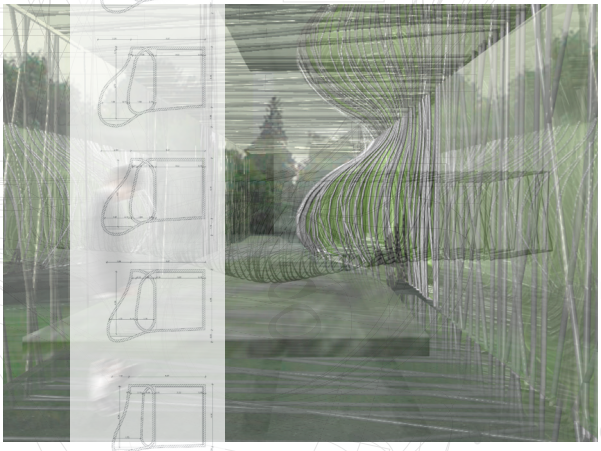

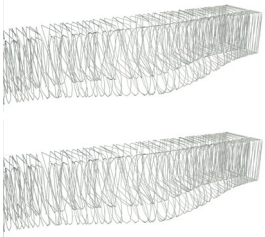

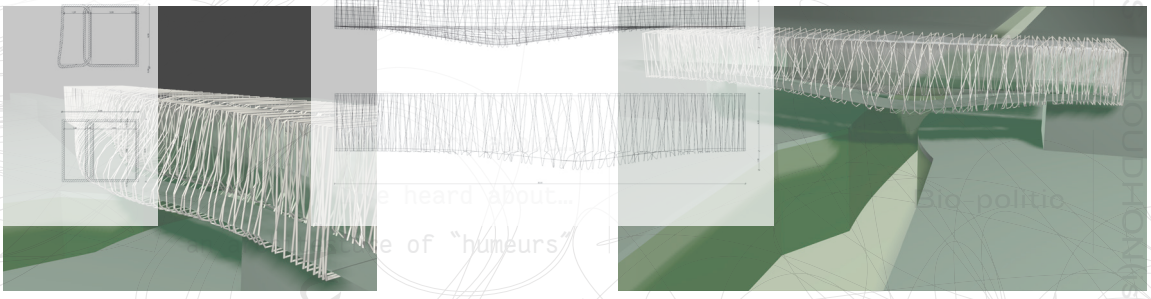

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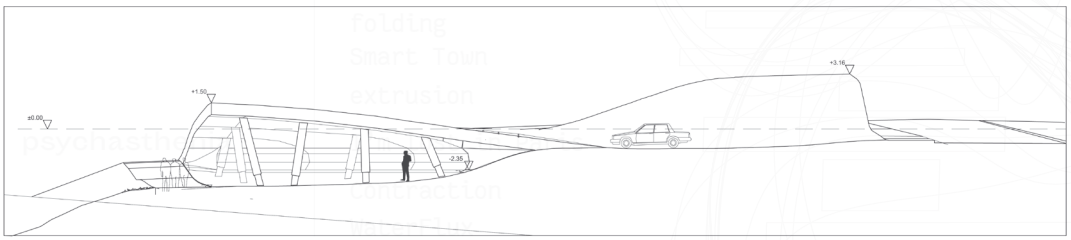
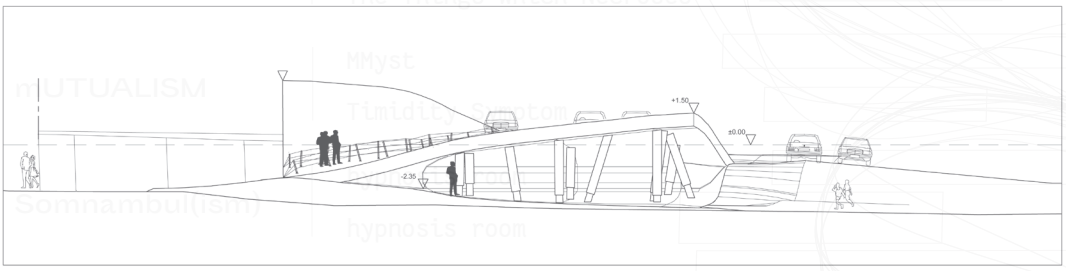
Location	Tokamashi, Japan
Date	2000 - 2002
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro, Pascal Bertholio.
Key dimensions	300 m²
Client	City of Tokamashi, Art Front Gallery
Cost	USD 0,7 million
Text	Creation of an outdoor exhibition space inside a car park Program: 20 parking places, 300 m² exhibition room, public facilities.
Scenario	1) Asphalt Drop on the site (on the bank of a river with a hydroelectric dam and periodic released water, with danger announcement by megaphone every 25 m). 2) Twisting the black surface of the car park to integrate indoor/ outdoor rooms (cellar and facilities), as a petrification of the liquid turbulences. 3) Visitors are tempted to drive or walk up the slope as a way to handle their own disequilibrium, at their own risk, to avoid or play upside down turtle position.





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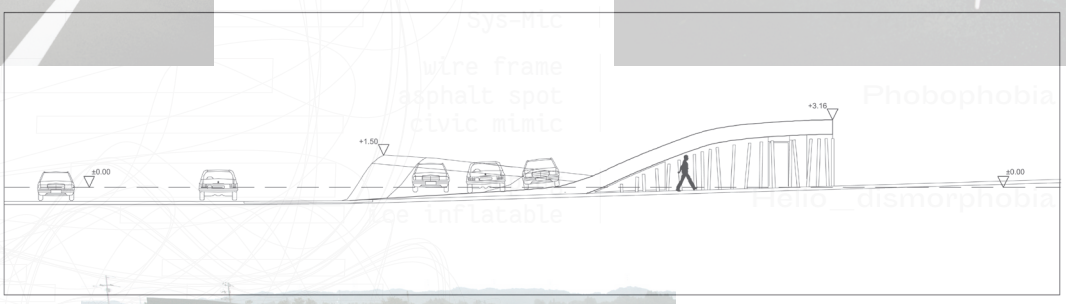
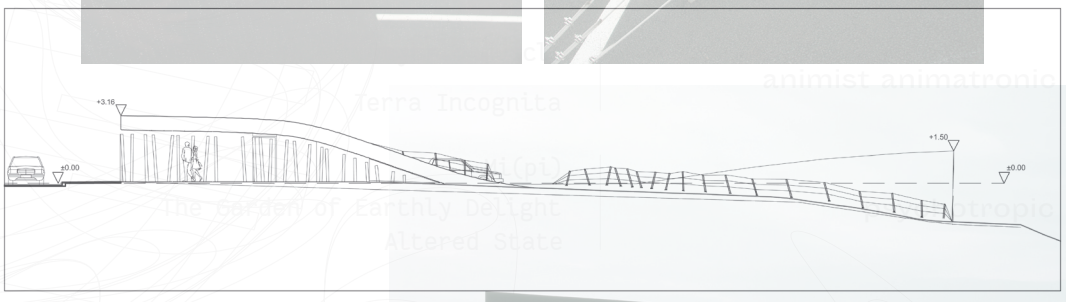
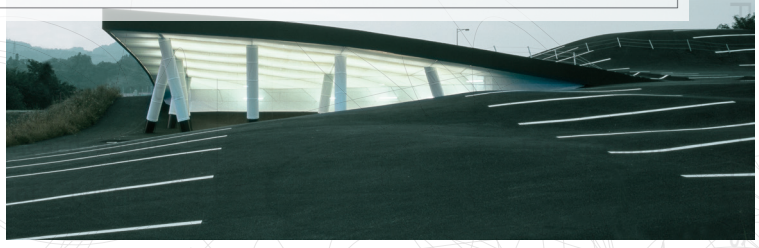
asphalt spot







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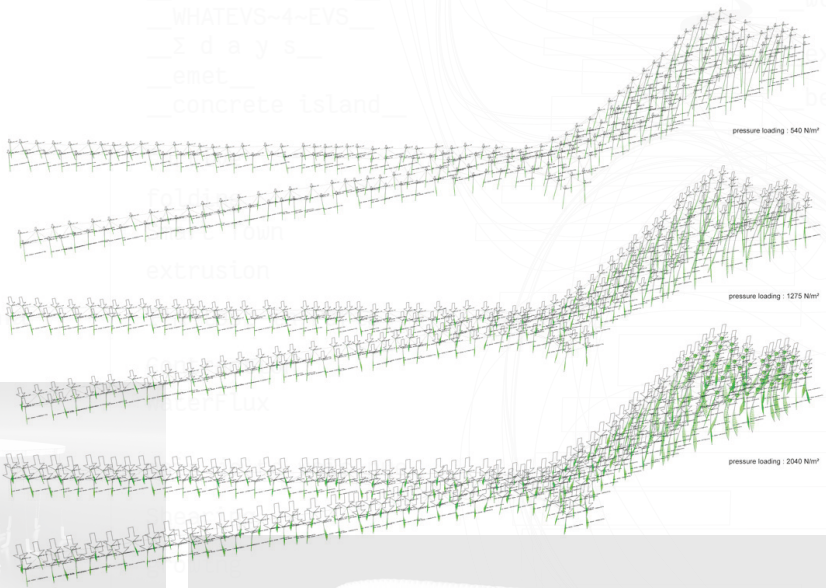
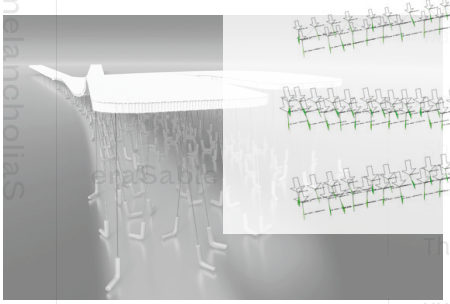
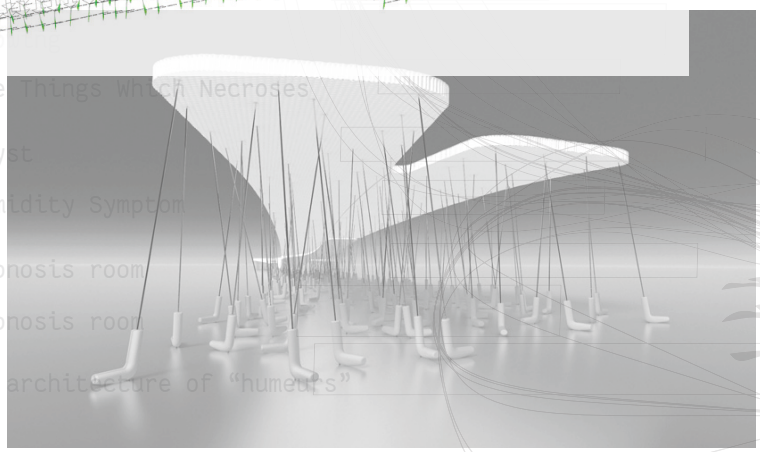
Location	Chaillot, Paris
Date	2011
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Toshikatsu Kiuchi. With: Christoph Eppacher, Gabriel Blue Cira.
Cost	USD 30,000
Text	A “stage of bodies” performances for the Civic Mimic choreography of Richard Siegal.
Scenario	1) A back lash, feed back stage which is able to react even to collapse on the dancers and movements as a result of: – Historical Situation of “Palais de Chaillot” in Paris, where the Collaborationism of French Police was organized and “mise en spectacle.” – Choreography related to Lindy Hop, the alleged degenerated dance of Negros according to the memory of the walls, which are sweating this sticky stinky period. 2) Including a long table, where the Parisian “Bourgeoisie” are able to feast their ignorance and amnesia.







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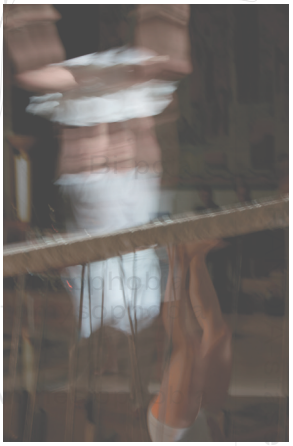
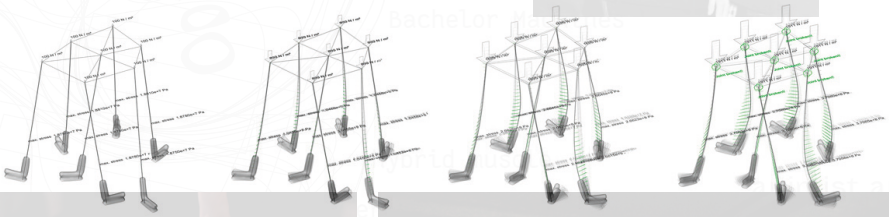
civic mimic





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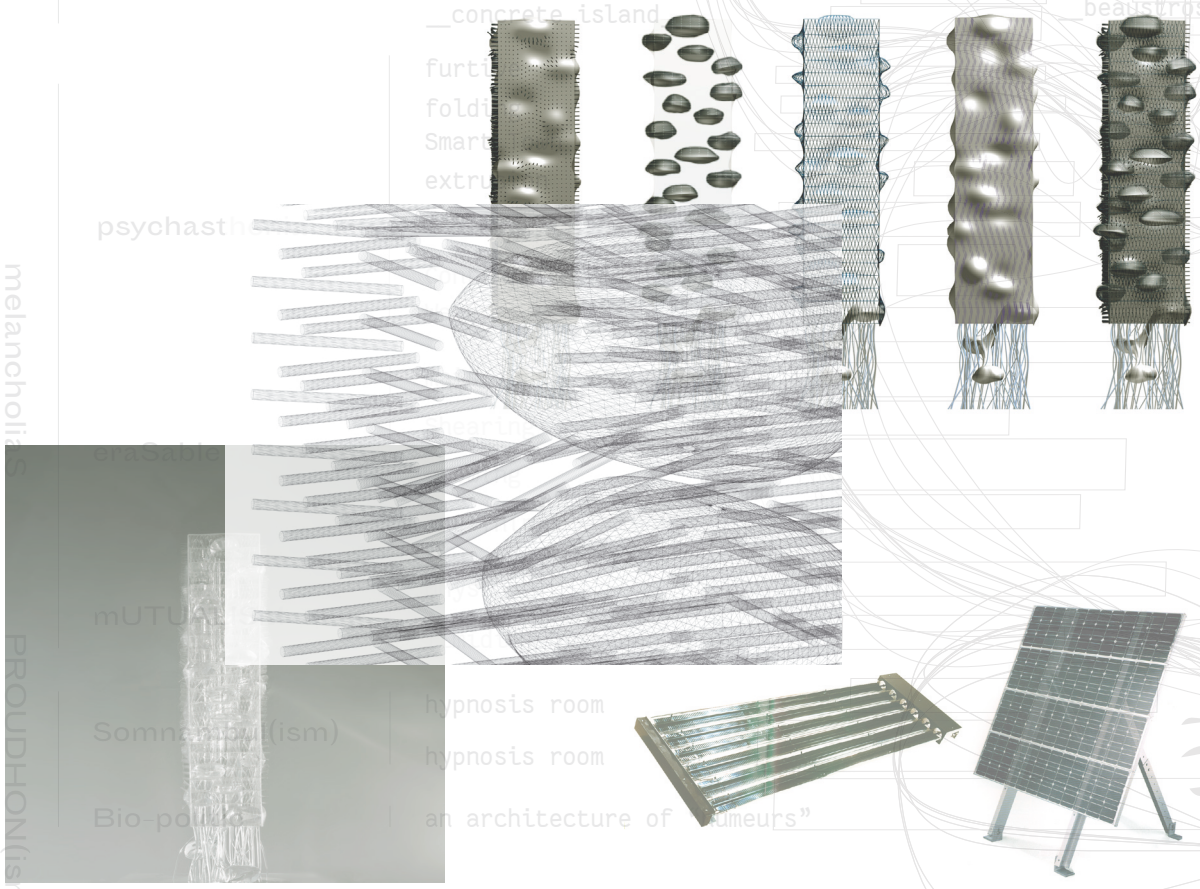
10_PARANOIA-stase / phobia/ Hélio_dismorphobia/ Here

Location	La Défense, Paris
Date	2001
Architect	New-Territories / R&Sie (n)... (name of the agency at that time: R&Sie. D/B:L)
Creative team	François Roche, Stéphanie Lavaux, Alexandre Boulin, Olivier Legrand, Gilles Desèvedavy. Assisted by: Benoît Durandin, Étienne Feher, David Topanni.
Key dimensions	10,000 m²
Client	EDF
Cost	USD 60 million
Text	Office building in the La Défense business district, Paris. Commissioned by the research department of the France electricity utility (EDF) to design a solar-powered building.
Scenario	1) Construction of a standard office building. 2) Deformation of the reactive façade to gather renewable energies: – “hairy” façade for thermal sensors (5 km) – swollen glass skin for photoelectric cells (2,000 m²). 3) Disconnection (“Unplugging”) of the building from the city power grid.



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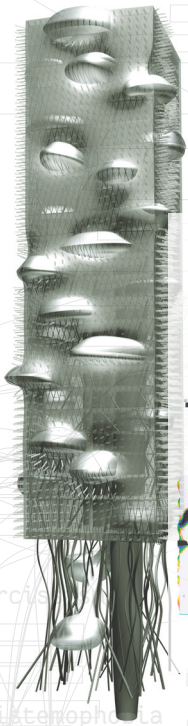

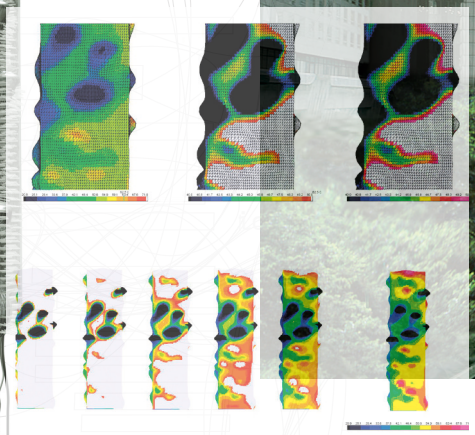

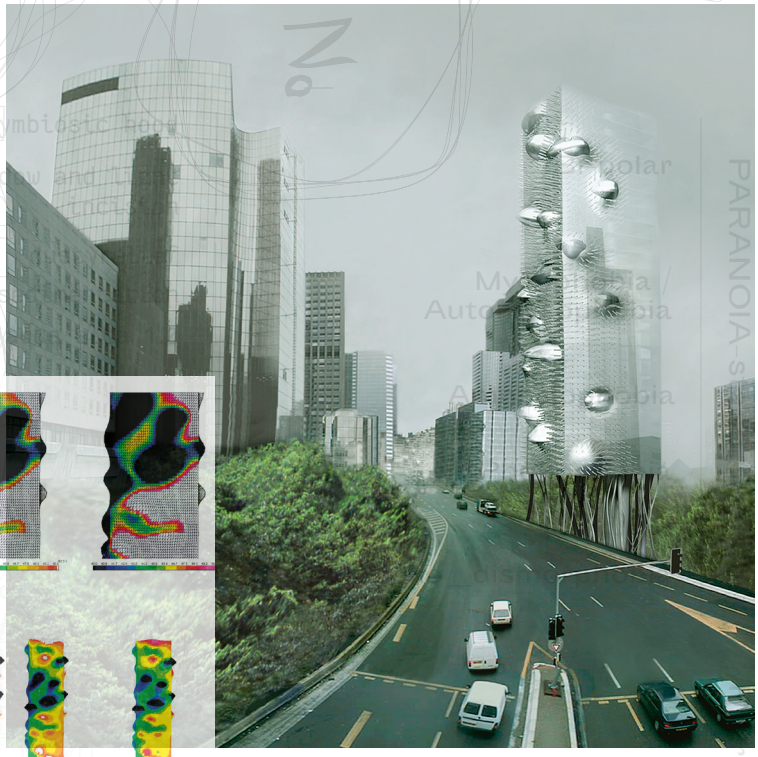

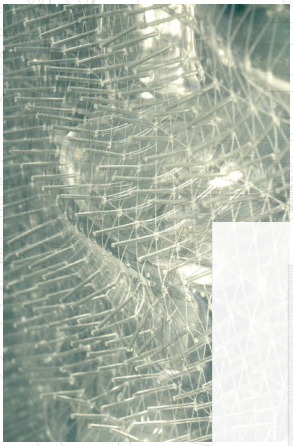

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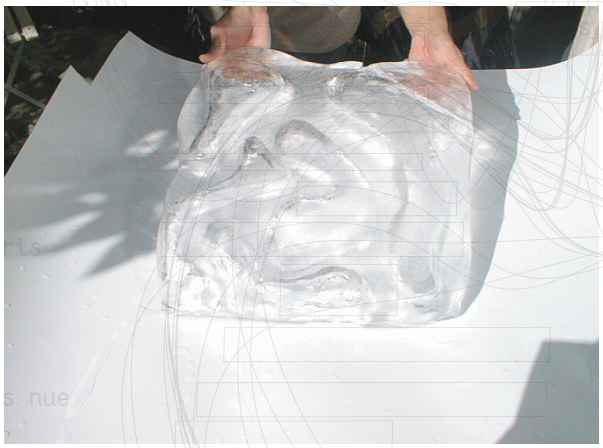
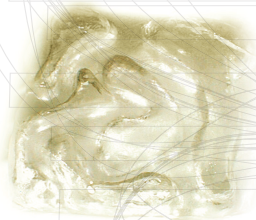
10_PARANOIA-stase / phobia/ Hélio_dismorphobia/ Here X

Location	Planet Mars
Date	2002 for 2010
Architect	New-Territories / R&Sie (n)... (name of the agency at that time: R&Sie.D/B: L)
Creative team	François Roche, Stéphanie Lavaux, Alexandre Boulin.
Artistic assistance	J. Van Aerden
Key dimensions of prototype	100 m²
Text	Design of a structure for the colonisation of Mars, with NASA (the Earth-Bioplex Unit in Houston) and the Future Home Exhibition (in Malmoë, Sweden), 150 m² prototype made in 2002.
Scenario	1) Transportation of a light, inflatable habitat (with a special transparent skin to protect against cosmic radiation). 2) Inflation on Mars. 3) Extraction of water from the permafrost soil (heat process). 4) Spray on multiple polymer membranes. 5) Terra Formation Igloo / Oxygen with hydropotic plantation.





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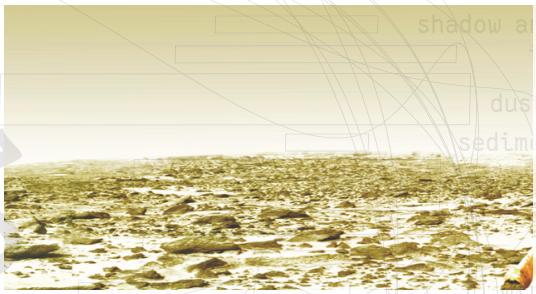
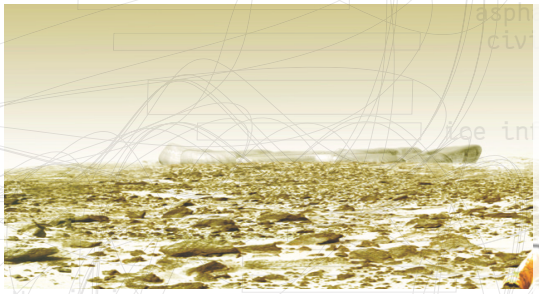
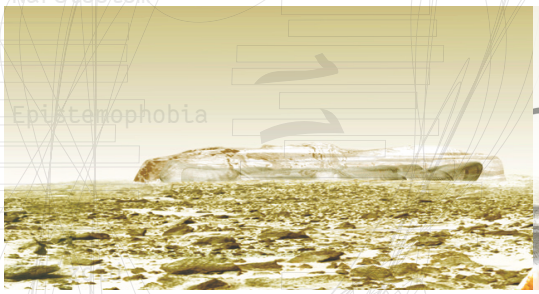
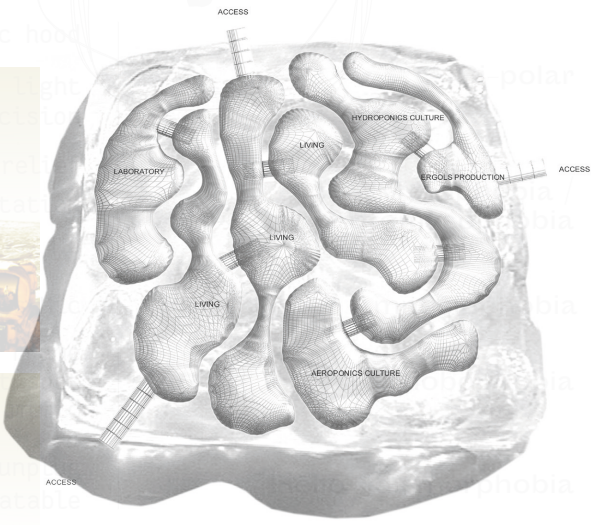
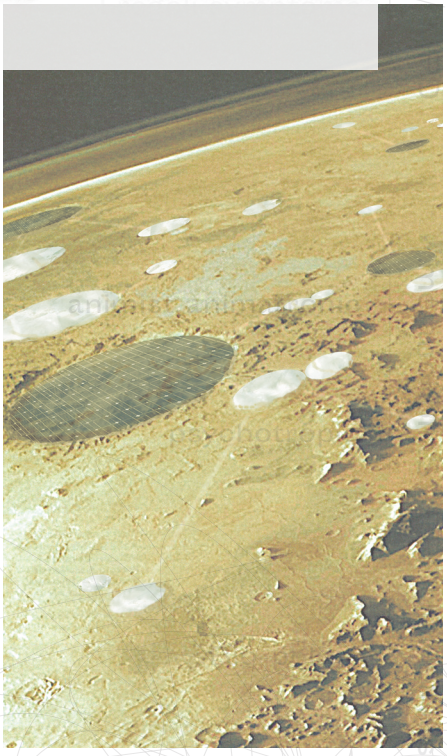
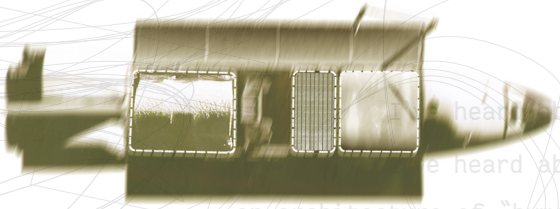












she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 83 13/04/2018 09:22

Location	Makkasan, Bangkok, Thailand
Date	2013
Pathology	metempsychosis
Prop	300 glass-blown in Mango Mold / aquariums \ nylon strings \ Decay of wood morphology through the firing glass temperature / repetition and uniqueness \\ permanent
Duration	14 min. 30 s.
Pitch	| entropic anthropocene | self-fishbowl |

// noosphere / I am condemned to exchange chemistry and psychastenia for global energy conservation / second principle of thermodynamic law / metempsychosis to respect the planetary (dis)equilibrium and/or ruptures / vectors // entwined urbanism / unsuspected infrazones / weeping interzone / in additive and subtractive mode // no more dreams of the previous primitive state / no more nature versus artifice // the anthropocene entropy took place / via the planet's complex industrial-anthropological transformation /// we say little gains / little losses / all around / little pains // as modus operandi / a transfer / between species substances voids rules and subjectivities // you say I am the transgression of souls // 3 ecologies / my last words //

In Bourgogne (France), the Vouivre (Wyvern) is a chimera, mi-terrestrial mi-aquatic, living by the eponymous river.

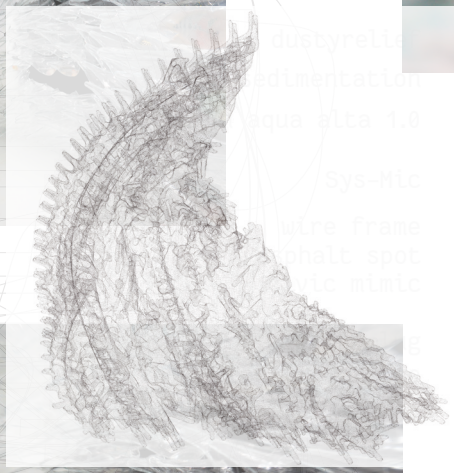
Forecasting logics are no longer able to predict natural catastrophes, those being generated not by natural spasms but resulting from political, industrial and human conjunctions, ...'Angry' biotopes. Gaïa's furies are countless: Katrina, El Niño, Jeanne, Thomas and Nargis, Xynthia, Ewiniar, Fukujima ... a series of devastations and uncertainties that our seismographs cannot prevent.
Consequently Guattari's argument is that 'Environmental ecology,' as it exists today, has barely begun to prefigure the generalised ecology (noosphere), the aim of which will be to radically decentre social struggles and ways of coming into one's own psyche.

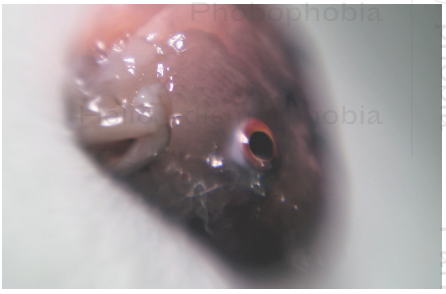
This short fiction film gives a double approach to Bangkok's flood. That of the man who dominates his subject, and soon becomes himself object of this subject. We have to observe from both sides of the mirror, not in a moralist approach, but with contiguity and ambiguity...

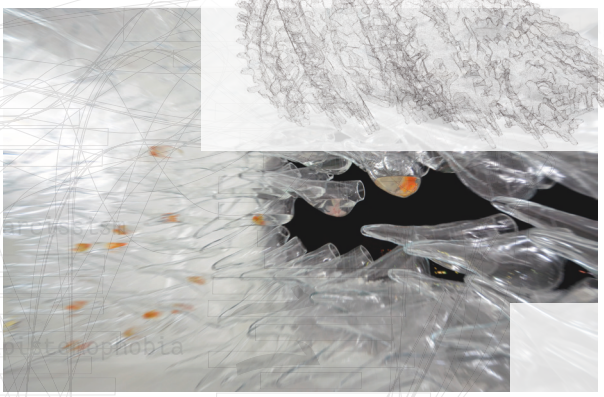
A metempsychosisof a young scientific reporter, in search for the reasons of the Chao Phraya - Bangkok's mythical river - 's flood, and finally engulfed by what he thought he could understand and control. Following his hazardous encounter with an Undine - ageless Thai Vouivre with trismegistus hair - he is taken prisoner by water, in the body of an hydrocephalus creature; and hesitates between an endless drowning in the liquid element, and his survival via a suicidal jump in the air...

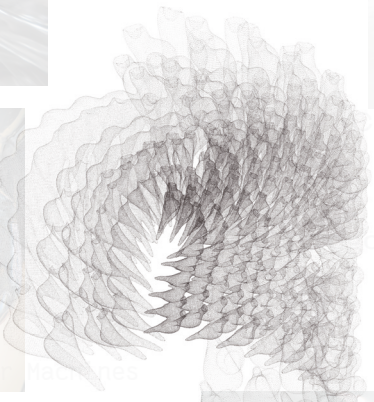
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 84 13/04/2018 09:22

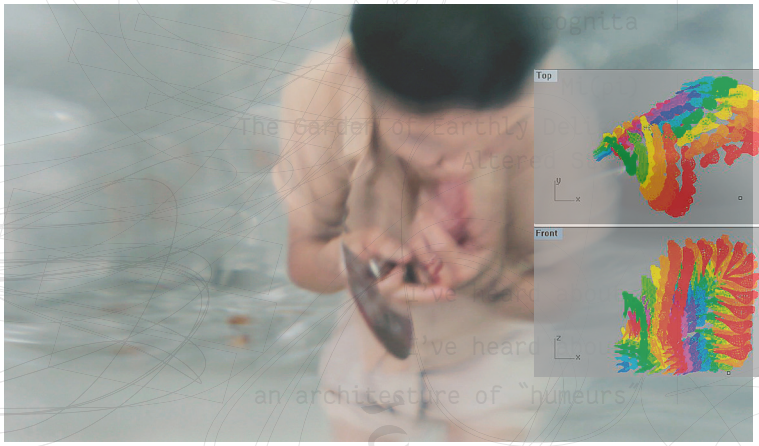
Ithough (in) hapnea

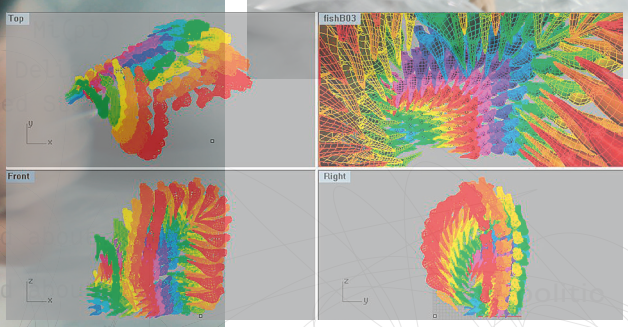












she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 85 13/04/2018 09:22

Location	Lej Nair, Switzerland
Date	2015
Pathology	death drive
Prop	150 thermoformed bio-plastic components \ site-extracted ice \\ until decay
Duration	15 min.
Pitch	| safe self-sacrifice | landpark |

// a winter journey / every year / the train to the sanatorium // a ritual for the sane / the ones who have the right to die / old diseased sick deadening // for the young death is forbidden / not before we contribute // take the train every year / it sees us all age / decay / become grey // zombies on their last ride / always the last ride / and as they stuff themselves up / pretend to be the idiot / the retarded // for i am young / i am forever // eternal adolescent / they look after me / they worry i'll hear the call of the mountain she-devil / like so many before me / want me quiet by their side // a mcguffin shining in my hands / shining the promise of the day / for it is today / every year / it is today that i'm able to die //// when i feel my members freezing / like so many before me / when i take place among the chosen ones / among their iced muscles and tendons / contorted freckles of their skin / fastened in carnal embrace / a humming swarm / with the crackling noise of successive congealing / never-endingly i am in weaning //// meanwhile the train passengers climax indefinitely // hypothermia for an ultimate hallucination //

Switzerland has legislatively permitted assisted suicide since 1942. A Dignitas clinic near Zürich organizes the pentobarbital coma and death-sleeping mode. 25% of teenager suicides are committed contradictorily in winter time, in the snow, via hypothermia.

... what must [1], in this ascendant vehicle, in the snowy whiteness, without perspective and devoid of sight, on a rickety mountain train? We traverse through the cold to reach the last sanatorium up in the heights, where Thomas Mann wrote Tristan [2].
During the journey, an unexpected event suddenly halts the train. This is not purely hazardous. A roll of the dice will never abolish chance [3]. But we will be safe and sound. It has all been foreseen, evaluated, predicted, anticipated... security and safeness considered.
The train is a metaphor [4] or the impetus to reach an illusory point that can never be met. The artefact is in the way. There's enough paganism, enough mysticism in the mountains to alter the journey's trajectory of expectedness, of foreseeable modes. Now you are on the bandwagon.
Sounds and noises [5] of uncertain origin, uncertain, explained phenomena, creatures' tracks [6], chill, hypothermia and its imminent threat, of dilated pupils, of inaudible heartbeats, the anteroom to unconsciousness, mortem-post-mortem, a close call, absolutely painless, ataraxic, asymptotically. As the curve reaches closer to its fate a rite of passage is lived over and over again.
Dignitas / Swiss Criminal Code Paragraph 115 [7]
A piling-up of intertwined bodies, contorted, fastened in carnal embraces, a multitude, a humming swarm, the crackling noises of successive congealing, ever-ending. The phase change of water [8], chemistry, sublimation.
Through this experiment our participants will reunite in the good death, an escape or weaning [9]. Here the migration of souls, the exchange for an

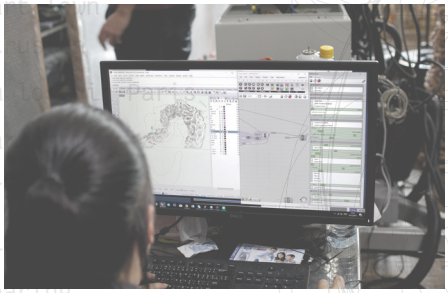
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 86 13/04/2018 09:22

elsewhere – those on the train will climax indefinitely and then finally, at the cost of our story's Mcguffin. [10]

1 Peter Brook: A stage space has two rules: 1: Anything can happen and 2: Something must happen
2 1903 novel by Thomas Mann, set in a Swiss alps sanatorium
3 Stéphane Mallarmé's last major poem, Un coup de dés jamais n'abolira le hasard, 1897
4 Etymologically 'metaphor' means 'vehicle of transportation', directly from Latin metaphora, from Greek metaphora – 'a transfer'
5 Referred to as music, a hum, or a whisper, but an explanation of a mysterious noise that has been heard by some people over Lej Nair has never been found. In other lands and times it would have been an object of superstitious reverence or dread.
6 'La Diavolezza', legend of the beautiful she-devil, cause of the disappearance of many young mountain hunters.
7 Switzerland has legislatively permitted assisted suicide since 1942
8 Supercooling is the process of lowering the temperature of a liquid or a gas below its freezing point without it becoming a solid. The intrusion of an impure element then results in the instant-freezing of the water.
9 Weaning, rite of passage, from child to man
10 A plot device in the form of some goal, desired object, or other motivator that the protagonist pursues, usually forgotten by the end of the story

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 87 13/04/2018 09:23

Location	New-Territories LAB / Bangkok
Date	2018
Pathology	politico-ecclesiophobia / scatophilia
Prop	3x2x2 m / 200 kg Bio Plastic / Bamboo + PP pellets / scanning and layering secretions line in real time / as a topology in discovering and processes / disruptive trajectories / multiple feed-back / heuristic approximation
Duration	06 min.
Pitch	| physio-bio-metabolism | digestive ecosophy | repulsive matters | the Eyes of G. Bataille | Eros-Tanatos | Symbiosis and bio-chemistry | Eden Park VS technoid-info-calypse | ... Hi guys /// so I have something different coming up for you soon / why not reintroduce myself /// give you a little taste / what I really do / My name's E // I'm a zero waste blogger // means that I reduce how much I spoil your planet / I'm a North Dakota girl // however // since my stuff isn't appreciated back home / Beam me up, Scotty! / Thailand! / You know how it is // oval office puppets / corporate pigs / republicans / Anyway / with this little thing / I developed my own way to trespass the realm of disgusting and engage my own physiological loophole ///// Hey! Help me re-metabolize the substances for my earthly delight garden // I'm sure you'll be interested in the full story // check the movie ///// & remember... // the future is symbiosis and biochemical /



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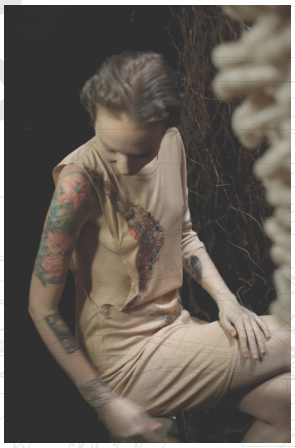
Phobophobia



Narcissism

Fregoli symptoms

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 89 13/04/2018 09:23

Location	New-Territories / Tars Gallery, Bangkok, Thailand Art Stage / Singapor 2017
Date	2016 - 2017
Pathology	robotic process of in-toxifying / metathesiophobia
Prop	4x2x0.5 m of carbon / 1 ton / temperature sensors controllers for feedback artifact process of firing trajectories /
Duration	03 min.
Pitch	| Pythia trapped | in CO2 Vapor | drift delirium of oracle | ...an oracle...in a Carbon spot /// similar to the Delphic Pythia / in a gas vapors / from the robotic firing retardant toxic paper / to drift her mind / and get the divination / in exchange / BUT / loosened by the situation / affect-infect psychology and physiology / simultaneously / was supposed to predict / devotees are waiting their destiny // she escaped in a bulimia drive, suppression of the fortune telling // strangling herself at the place / to bury the truth / they not able to face // she stay mute / swallowing and belching out all the candies / to suffocate / in the situation of rumbling //some evident sign of resignation which cannot be decoded by devotees /Pythia is becoming a silent Cassandra...walled in noisy silence / Notion of excess___ excess of technology, of knowledge, of junk sweet food orgy // a symptom in the pursuit Jean François Lyotard // “libidinal economy” /

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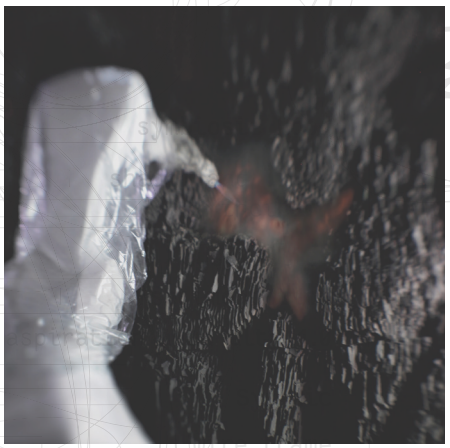
liminal



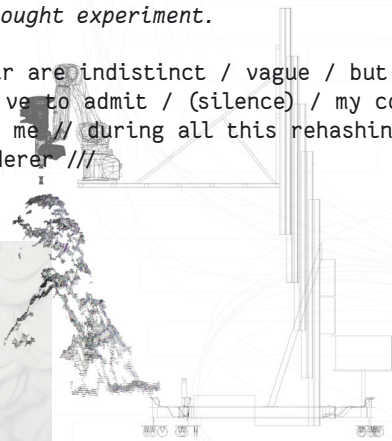
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 91 13/04/2018 09:23

Location	New-Territories / Bangkok
Date	2017
Pathology	positivism / deterministic vision of sciences
Prop	1.5x1x2.5 m / 2 tons Rubber Fiber Concrete / special chemistry New-T / topographic human footprint scanning in real time / with disruptive trajectories / multiple feed-back / heuristic approximation
Duration	05 min.
Pitch	| Childish innocence & cruelty | transfer & identification | Lewis Carroll illusion as a part of the game | overlapping realities | mind isolate sheltered |

I have to tell you / a story from long ago // I was an intern, dedicated to a young nerd's lab, obsessed with playing the "Schrödinger paradox" // I had doubts // my voice strangled by shyness / fear / the "time after time"// corrupting his mind and his body // my status shifted, drifted in a perverse situation // I lost my "voyeur" position, placing me as the observer / the more he was trapped in his absolute research / the more I was the one validating the whole experiment by my presence // the paradox became mine // as he was sinking into a psychotic reaction / I became in charge of his dead-alive status /// inoculating the venom of his quantum euthanasia / drop after drop / in the continuous secretion of the machine // computing // lines of script / organizing its own discovery // of contingencies // in the solitude of bits / was submerged by compulsive anaemia / checking the numbers and data of his physiological evolution / he was alive / I promise / was clinically alive / a heartbeat // his brain signals regular and deep //// it is a sign / no? Don't you think so? /

Schrödinger's cat is a thought experiment, sometimes described as a paradox, devised by Austrian physicist Erwin Schrödinger in 1935. It illustrates what he saw as the problem of the Copenhagen interpretation of quantum mechanics applied to everyday objects. The scenario presents a cat that may be simultaneously both alive and dead, a state known as a quantum superposition, as a result of being linked to a random subatomic event that may or may not occur. The thought experiment is also often featured in theoretical discussions of the interpretations of quantum mechanics. Schrödinger coined the term Verschränkung (entanglement) in the course of developing the thought experiment.

... long time ago // my souvenir are indistinct / vague / but // I have to admit / yes / (silence) / I ve to admit / (silence) / my comfortable position of observer was // for me // during all this rehashing year /// a way to deny my status of murderer ///



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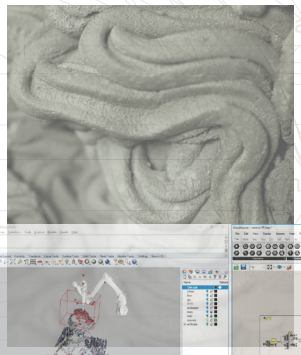
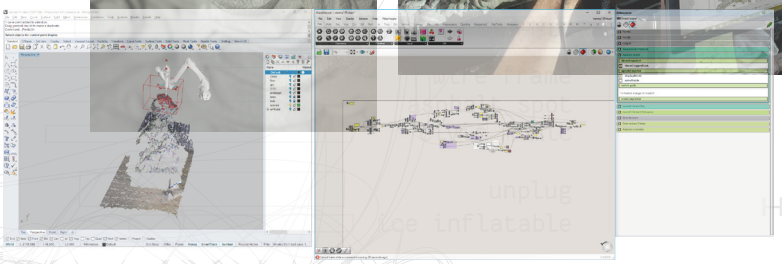
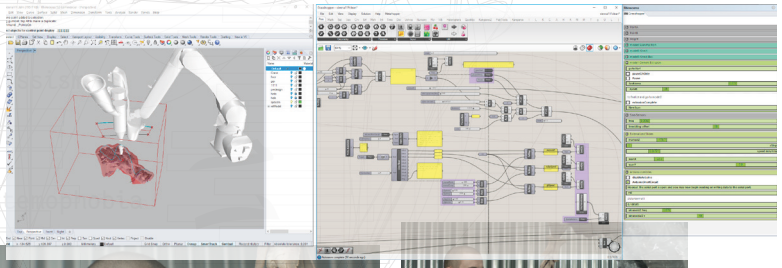
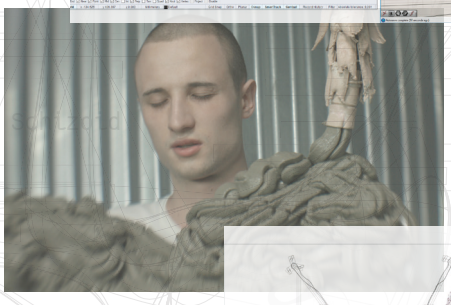
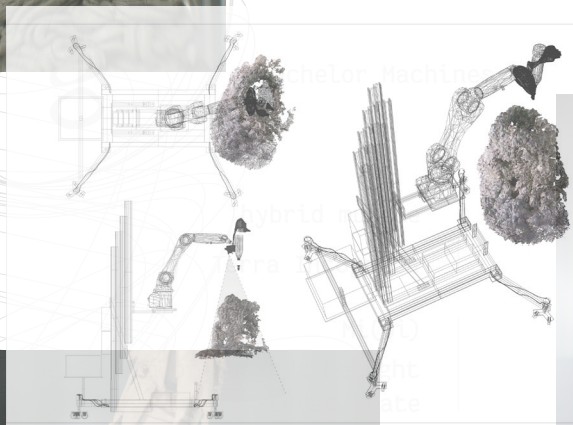
Shroedinger__

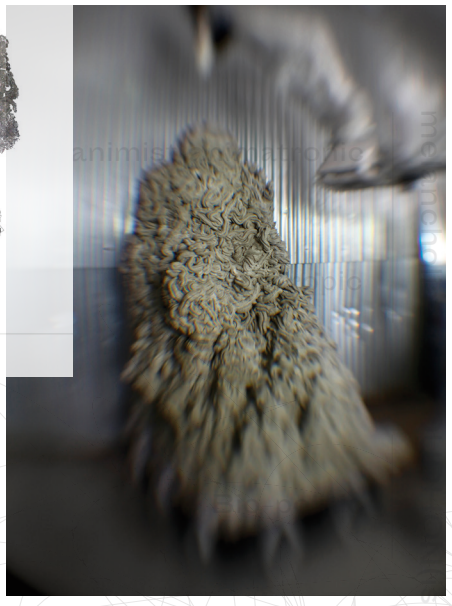


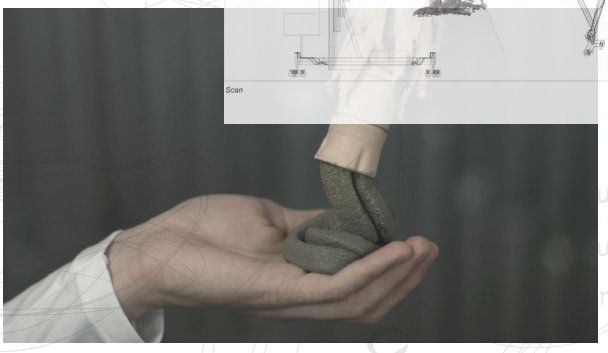












she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 93 13/04/2018 09:23

Location	Frac Orléans / France *s/he would rather do Fiction MAKER* exhibition
Date	2016 – 2017
Pathology	french contemporary dilemma / islamophobia
Prop	17x8x4 m / 3 tons RPF Polyester Recycled Fiber / topographic scanning sensors in real time / disruptive trajectories / Landscape shell without modeling / by multiple feed-back heuristic approximations /
Duration	07 min.

Pitch

| Bonny radicalized | Eve VS Lilith | Feminist 'pornotopia' / in Orleans | city of the maid |

She's about to run away // Bonny with no Clyde / radicalized // to the morbid ideal / Joan of Arc's hometown / proto-punk already fighting the messianic mechanisms of authority /// teaching the master a thing or two /// post-feminist - vomiting up the contraceptive testosterone / and its 'sex-ties' corollary --to go fight her demons // and escape her alienation / butcher the Eve' s slavery to slip into the skin of Lilith / Suicidal, sacrificial, heroic, to be her equal // her antidote // but the noises of the forest transform her fears into delusions and remind her who she really is /// a woman / orifice, erogenous body parts // عرعش اهق /

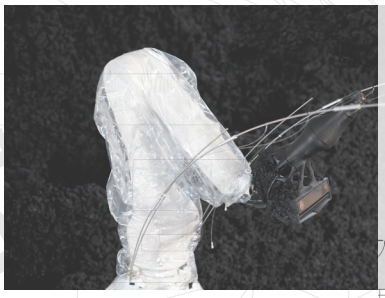
Eve and Lilith are Siamese sisters whose genesis was their separation, the latter said to have been brought into existence before Adam, created, like him, of out of dust and clay. Both sterile and given to mockery, she outwits men and slips into the mirror of their sleeping fantasies to shatter their dreams of power. A woman of the night and succubus, she embodies both her original equality and the threat to it... In contrast, Hawwâ'_Eve, was made from Adam's rib, taken while he was sleeping. She is inherently subordinate to him and the one who receives, the fundamental mechanism of fecundity... of the existence of the community... the structural position of femininity in the masculine monotheist unconscious.

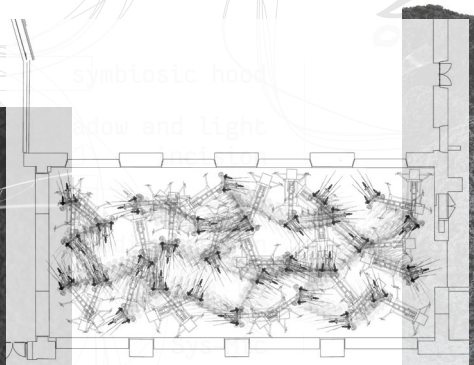
In Orleans, the site of this apparatus faces the omnipresence of Joan of Arc - her rebellion against the social order and the ministry of worship, the faith that drove her but also... the sword she brandished on May 8, 1429 to lead the liberation of the city. Perhaps this Louise Michelle of her time, this mythologized and mystified Lilith, can be associated with the morbid, combative inclinations underlying some contemporary kinds of radicalization, in particular that of young women longing for a post-feminist existence who do not identify with the Western model of emancipation for women, and its parallel in the Arab Moslem countries with the figures of Huda Sha'arawi and Malak Hifni Nasif in the 1920s.

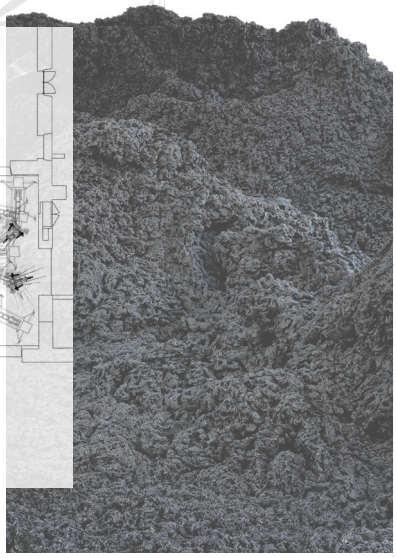
This mythomaniacal apparatus provides the occasion to compare and contrast two conceptions of women that have prevailed since they first arose in Christian, Jewish and Moslem scripture, both official codices and the apocrypha. Together they discover their singularities, their dualities... here and now... and simultaneous perceive that the addition of their differences is not enough to describe them as an ensemble...

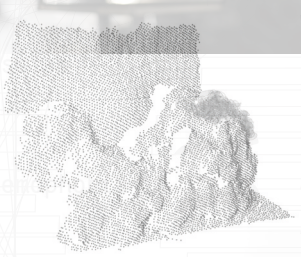
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 94 13/04/2018 09:24

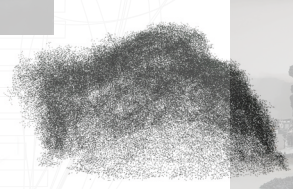
virgin case_

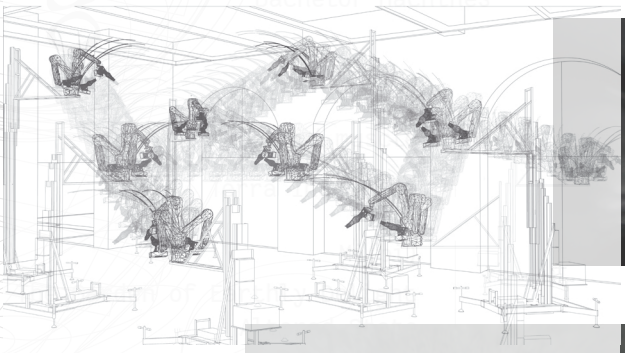


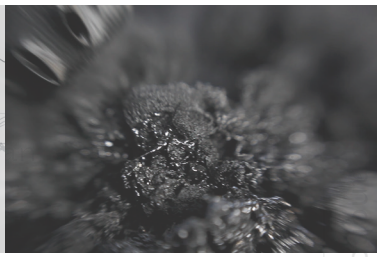












she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 95 13/04/2018 09:24

Location	HUB RMIT / Melbourne / Australia
Date	2017
Pathology	ASPD anarchism / anti social personality disorder
Prop	3x2x2 m / 200 kg Bio Plastic / wood + PP pellets / topographic human heart beats in real time / with disruptive trajectories / multiple feed-back / heuristic approximations
Duration	06 min.

Pitch

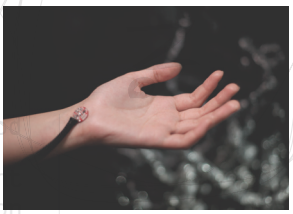
| a dispute between two types of anarchism | mutuelism vs. monism | multitudes vs. noosphere | romantism vs. workerism | a love-hate story |

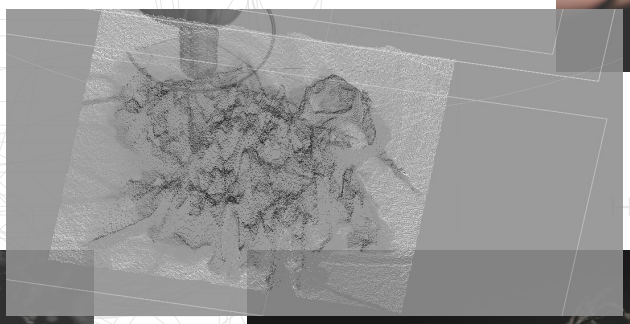
... incarnations of Thoreau [1] and Proudhon [2] // one facing his political isolation to re-discover a monist [3] relationship /// the other promoting the success of a bottom up urban social contract [4] in which they have both participated in the past // sharing their protest, illusions and utopian ideals on the barricade // The Thoreau avatar has developed a tree disease [5] // uses to protect and feed him /// shelter & cannibalism // in a monstrous physiological proliferation of keratin branches // Proudhon avatar affectively and vainly tries to convince him to re¬turn to the 'ideal' city they created a few years ago // a social collective model which "Thoreau" renounced and abnegated // facing two systems of "anarchia" [6] / of political choices /// the multitude of bottom up // music of the swarm as Rimbaud talked about in the 'commune of Paris' revolt / versus / "dandyism" [7] antidote / through individualistic disobedience and intellectual-physical regression and Diogenes parrhesia // to (re) discover a naturalist daily routine [8] /// an ecosophical relation with the beats of mother earth //// A chorus assist in this ontological dispute // and expresses what they suppress /

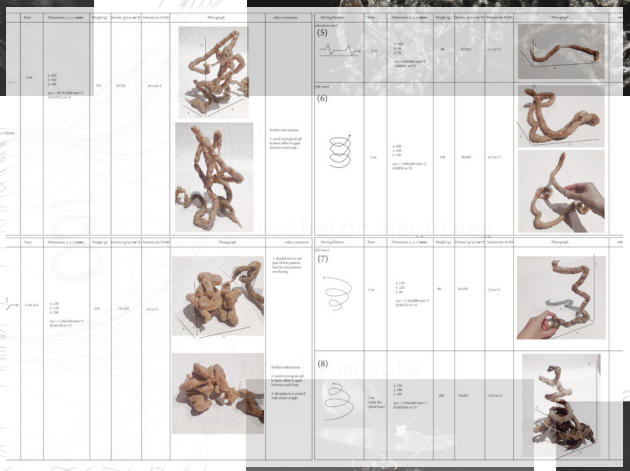
1 Henry David Thoreau, a leading transcenden¬talist, had an early influence on the individualist anarchist school of thought. He is best known for Walden; or Life in the Woods which reflects on his two years' experience of living in solitude on the shores of Massachusetts Walden's Pond , where he ponders simple living in natural surroundings.
2 Pierre-Joseph Proudhon is considered to be the founder of anarchism and mutuelist theory. He is best known for his book and declaration about "Property is Theft" which created many misunderstanding and confusion. "Theft" as a forcible violation of property presupposes the existence of property, criticised K. Marx.
3 Monist is the ideology that only one 'thing' exists, from where species and biotopes are co-substantial.
4 A bottom-up social contract is the piecing together of systems to give rise to more complex systems, thus making the original systems sub-systems of the emergent system.
5 The treeman syndrome (Epidermodysplasia verruciformis) is a rare skin disorder resulting in the uncontrolled growth of scaly warts over hands and feet
6 Anarchism is a political philosophy that advo¬cates self-governed societies based on voluntary institutions, for stateless societies... we cannot deny the risk of libertarian drifting and reaching, not without irony, the "laissez faire" capitalism.
7 Dandyism (antidote) - description about how a system of equality needs the disruption of and individualist character to break monotony !
8 (re)discover a naturalist-vitalism-animism daily routine - an¬thropocentric arrogances ignore "by nature" the "rights" of the earth.

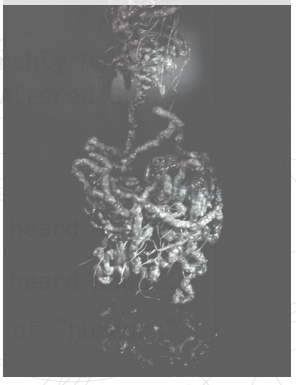
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 96 13/04/2018 09:24

The Chorizo Symptom_







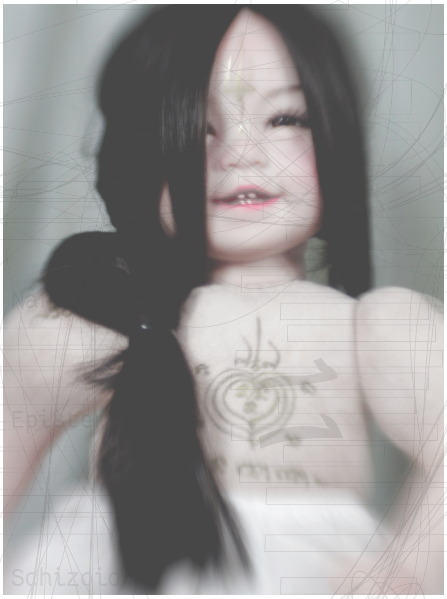


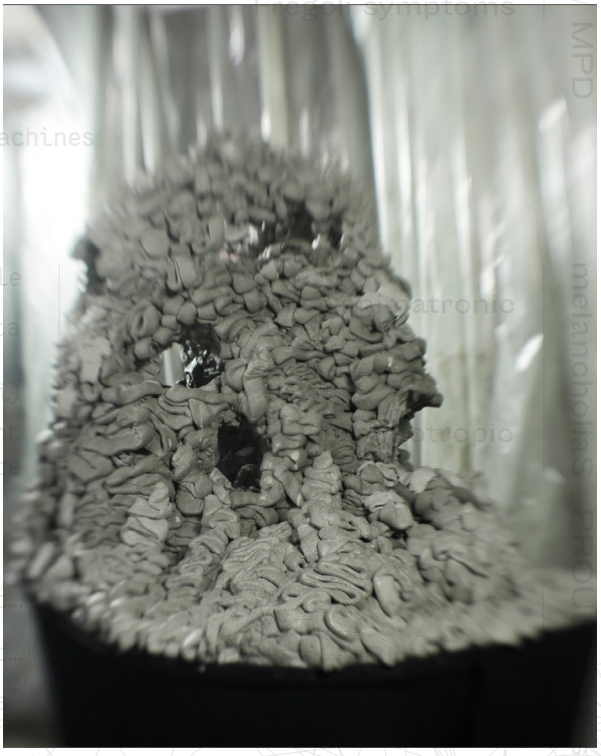
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 97 13/04/2018 09:24

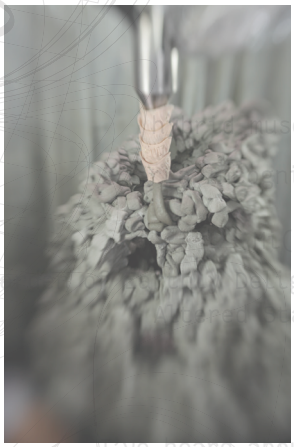
Location	New-Territories / Bangkok
Date	2017
Pathology	disruptive identification
Prop	1.5x1x1.5 m / 300 kg Rubber Fiber Concrete / special chemistry New-T / topographic scanning sensors in real time / disruptive trajectories / multiple feed-back / heuristic approximations
Duration	05 min.
Pitch	| Childish innocence & cruelty | transfer & identification | Lewis Carroll illusion as a part of the game | overlapping realities | isolated altered mind sheltered |

A little girl // plays with her toys in her room / She believes / as is customary / dolls are alive / But as the child / she is in control of this illusion / She instructs the dolls and robots / Dolls gone wild / both Pygmalion / by-passing the “illusion” signal to control the robot scripture G-CODE / and dirt sardonically / The little girl pouts and reprimand the dolls in their hysteria // but as the game enrolled / she enter the realm of the doll house / through some kind of rabbit-hole crack // the three innocent witches could play again / an endlessnessless game

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 98 13/04/2018 09:24







she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 99 13/04/2018 09:24

Location	Sathorn Unique, Bangkok, Thailand
Date	2014
Pathology	grandiose delusions
Prop	robotic-melted polystyrene foam \ site-extracted dust \\ until decay
Duration	03 min. 57 s.
Pitch	| do not beam me up in a here&now | concrete crack |

///// i am the fool // the banished king's jester arbitrista midget // i am not a prophet and i am not a merchant // i madly tell the truth and many other jokes // main dwarf benefice ///// i want decay and your love for decay // to see your grey insides / kiss your fat and aborted wrinkles // eat your guilt and its permissions //// i will lick your self-indulgence and false moral contracts // and i will penetrate the hole in your head // the guts of your diseased civilization // remain hidden in there until the next decadence // the next descent //// i am ready now to become // decomposed matter // decayed skin // eating the wall / the column // jailed and corroded //// my king has left me again // in that ageless structure / as your testimony // of such a sensible era // living the money-moment / always subject to change // stock-market-index-discourse //// the freak show is perpetrated // yet where there once was joy // now conformism // where there once was wit and burst // now good intentions facebook friendships // my old masters they knew how to puke defecate celebrate // all were wrecked // master go jester remain //// no one listening // of being / lost my reason ////

The picaresque Soliloquy of a banished Arbitrista [1] jester [2] (from the 17th century Spanish Court to BKK Sathorn Unique [3], there & tomorrow [4])

1 The Arbitristas were a group of reformers writers in 17th century Spain, concerned about the decline of the economy of Spain and proposed a number of measures to reverse it. Among other that immigrants should be encouraged to re-populate Castile; that fields should be irrigated, rivers be made navigable, and agriculture and industry be protected and fostered.

2 The Jester Don Diego de Acedo is one of a series of portraits by Diego Velázquez, transforming the tension and anxiety of the Spanish court into a carnival freak show, a wounded, distorted, and blemished representation of the human condition.

3 Sathorn Unique BangkokThe Sathorn Unique is a 49-story building, located in downtown Bangkok, built in 1990. At 80% construction, it was abandoned in 1997 (Asian financial crisis) and never completed. Locals insist the skyscraper is haunted and call it the "Ghost Tower."

4 There & tomorrow / here & now / Jetztzeit was translated as "here-and-now", in order to distinguish it from its polar opposite, the empty and homogenous time of positivism. Walter Benjamin uses this term in his 'Theses on the Philosophy of History' to describe a notion of time that is ripe with revolutionary possibility, time that has been detached from the continuum of history. It is time at a standstill, poised, filled with energy, and ready to take what Benjamin called the 'tiger's leap' into the future. It isn't naturally occurring, however, and takes the intervention of the artist or revolutionary to produce it by 'blasting' it free from the ceaseless flow in which it would otherwise be trapped.

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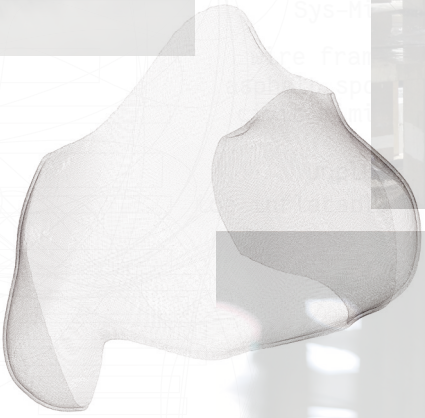

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 101 13/04/2018 09:25

Location	Bangkok, Thailand
Date	2014
Pathology	paranoid identification
Prop	500 laser-cut aluminum sheet components of 5 different sizes \\ 3 weeks
Duration	04 min. 52 s.
Pitch	| slaughtering | house | love affair |

/ street neighbourhood contract / mutual respect of differences / wildness from urban wilderness / animalism come home / through the orifice /////////// / we are rat-trapped together / in co-servitude / you are my friend / my leisure / my speech-sparring-partner / and my food // why did you trust me / i am a swamp vamp cramp / a cannibal / i swallow you / you are locked in my projection / no escape / it's over and over again /// the wait for the next to come / first days' excitement / the encounter / one-way gutter to the trap / regularly contracted and expanded // i swallow you indefinitely // abuse-amusement routine / hungering mutualism / aesthetical ideological identification / and permanent barbarism /

Mutualism is the way two organisms of different species exist in a relationship in which each individual benefits from the activity of the other. The relationship can be of the service-resource or service-service type ... making their possible conflict a mutual suicide.

The story of a servitude daily routine between two servants, dedicated to tame their impulses. as a repetition and illusion of differences, the man repeat tirelessly the same story of emotional pathos between discovery, curiosity, taming, indifference and cruelty-slaughtering... as a human ceremony of amusement-abusement....in indifferences and impunity...it is about the compulsion that moves the body towards animality... an orifice that summons... it speaks and promises absolutes... it becomes the impossibility to resist the call of the embassy, the call of desires... The situation is of dialogue, an exchange between a Diogenean human and a wild rat; caught somewhere in between. Inherent in this situation is a paradox, that by longing to identify with the wild, one is inadvertently tamed, caged in an opposing intention. The urge to consume, the hunger for mutualism in its entirety. The (il)logic imposes to be repeated.

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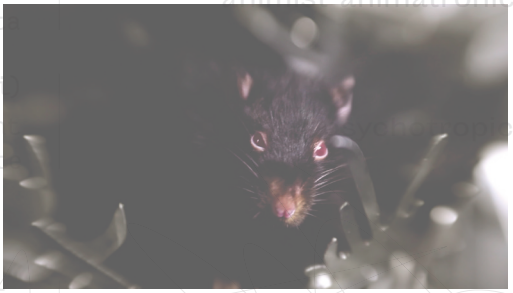
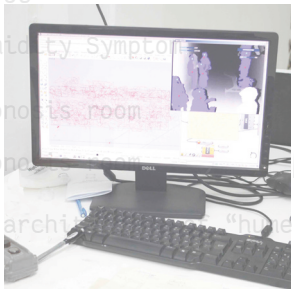


she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 103 13/04/2018 09:25

Location	TARS Gallery, Bangkok, Thailand
Date	2016
Pathology	robotic process of amnesia symptom(s) / alzheimer philia
Prop	8mx5m wall scripting and writing \ robotic RSI-scratching \ elevating platform, computation, controllers, sensors, 3d prints, gas and flames.
Duration	04 min.
Pitch	| psycho-fire calligraphies | erasing readable politically incorrect matters | sensors reacting on human amnesia |lost-memory | lost hi-story | scripting the forbidden | /// calligraphic over-&-over-writing / incremental-recursive /// 7-axes lifted robot / disturbed by sensors / feeling human / socializing movement / at Opening / Writing unfolds // fire letters eating up the wall / It contorts into undecipherable hermeneutics / made of scribbles, of cross-outs engaging codes and mathematical scripts from which they paradoxically emerge / Conflict Zone, of contradictory stuttering inputs / hiding something from us... ///// Text reporting the military abuses in Thailand / no longer / memory turned amnesiac / Writing disguises itself //// reduced to a "bachelor machinism" seismography // substituted anthropomorphic consciousness / alzheimer philia species refused to face political contents /_the readable rob. scriptures scratched by the detection of human movements in the gallery, the day of the opening, making an unreadable language, only accessible in the deep of machine bits memory_



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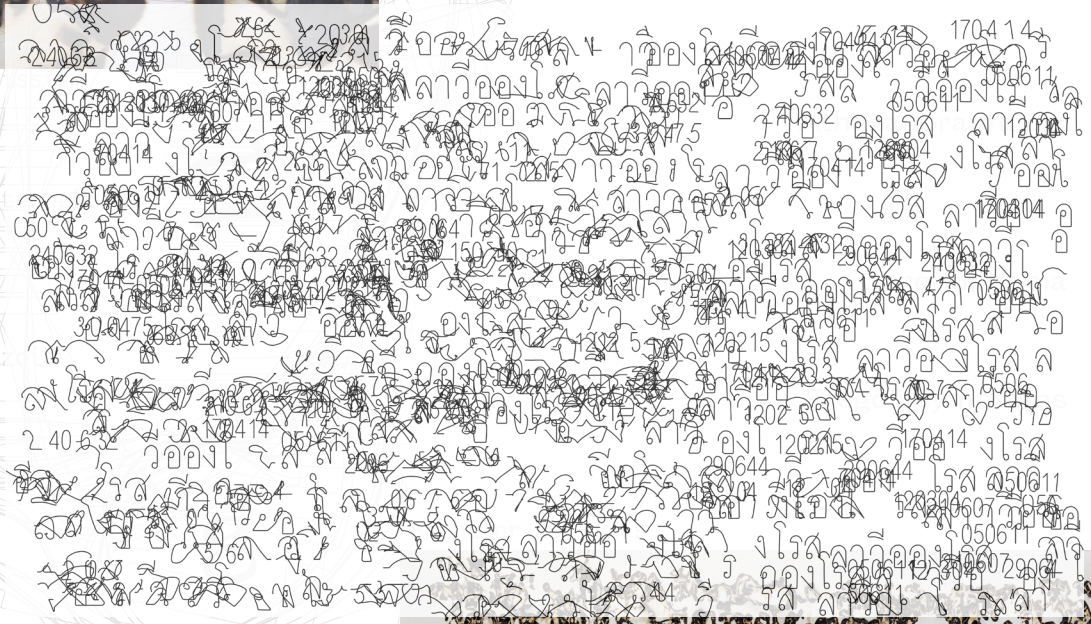
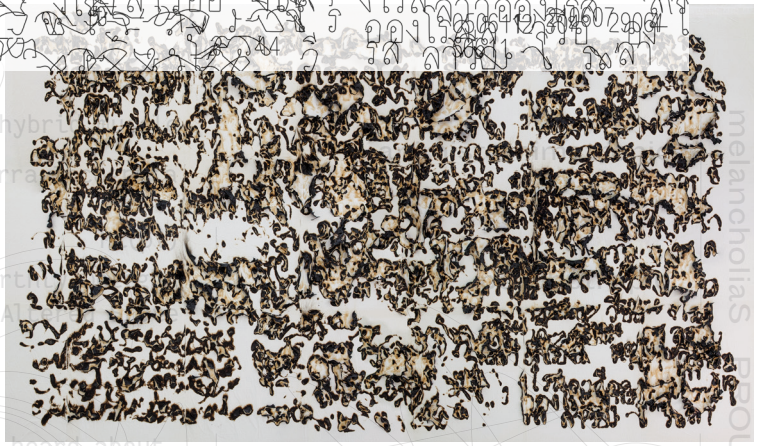
La vie en rose__





she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 105 13/04/2018 09:26

Location	River City, Bangkok, Thailand
Date	2015
Pathology	hutchinson-gilford progeria syndrome
Prop	200 ceramic components \ robotic RSI-perturbation extrusion \\ 2 weeks
Duration	02 min. 16 s.
Pitch	| Diogenes' | looking-glass |

/ symmetric behaviour / strikethrough life and death / tads and dotards facing their suspicious candour and instinctual obscenity / cruel laughter / sardonic growling // no words / ignorance on the verge of alzheimer's / sneering with borborygmi / gobbling and snoring / slobbering / drooling through identical reflections in the mirror / a multitude of janus double-faces // projection / illusion / the escape from those two states of sarcasm / in the darkness of the street / man faces me to get the backlash of his creation / to articulate his 'reason of being' / time-break of god's existence // the perpetuation of the scene of the crime / without hope / pandora's box / and 'you think it's funny'/

Diogenes of Sinope was a Greek philosopher and one of the founders of Cynic philosophy. He maintained that all the artificial growths of society were incompatible with happiness and that morality implies a return to the simplicity of nature: "Humans have complicated every simple gift of the gods." An exile and an outcast, a man with no social identity, Diogenes had nothing but disdain for Plato and his abstract philosophy, he viewed Antisthenes as the true heir to Socrates, and shared his love of virtue and indifference to wealth, together with a disdain for general opinion. Plato once described Diogenes as "a Socrates gone mad."

(In the versions of Chełm and Prague, as well as in the Polish version of Brothers Grimm, Golem is inscribed with Hebrew words, such as the word emet (תמא, "truth" in Hebrew) written on its forehead... but being deactivated by removing the aleph (א), from "truth" to "death" (met תמ ="dead").

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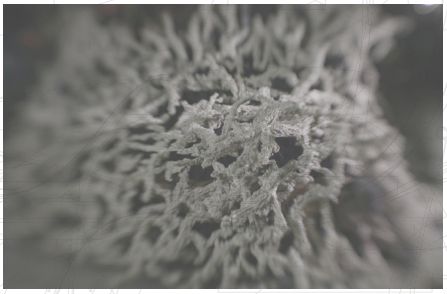
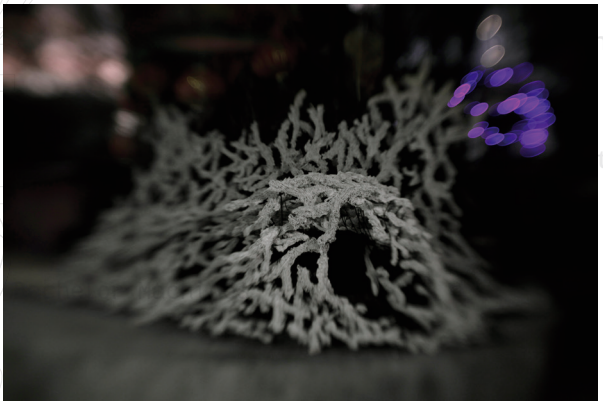




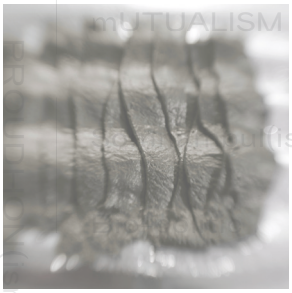
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 107 13/04/2018 09:26

Location	Makkasan, Bangkok, Thailand
Date	2015
Pathology	narcissistic personality disorder
Prop	600 ceramic components \ robotic RSI-perturbation extrusion \ site-extracted mud \ steel & concrete structure \\ permanent
Duration	15 min.

Pitch

| bonfire spot | lost-memory alchemy operative mode of “sub-sub-culture” echoes |

/// mud-dirt-turd / human matters in a loop / substances in their states of chemical transformation and uses / from the fruit of the earth to their rejection / faeces / celebrate waste garbage excrements / all around perspiring and taking shape / extracted-pumped-remixed-extruded / from the digestive belly village / open sky sewage under pilotis / now piling up on the visible level /// within genetically-diseased autarky / island of degeneration / they said // social contract / an unstable oral work in progress /// vs the idiocratic upper regime where language has been reduced to a daily life commerce / routine of merchandising / in self-congratulation for words’ disappearance //// deep back inside // books are exchanged through their ashes / take a shot / sniff condensed particles / in suspense /// a kind of cultural methadone / easily-accessible stirring stifling barely-bearable immersive-emotional self-suggested ///



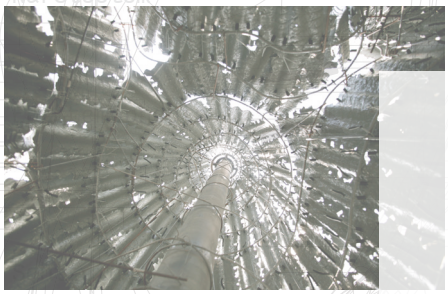
Around 33% of the urban population in the developing world in 2012, or about 863 million people, lived in slums. New York City is believed to have created the world’s first slum, named Five Points in 1825. Those territories could be described as zones of non-droit, informal economy, criminal seeds and organisation, or on the other hand as a bottom-up economy and politics, through local neighbourhood negotiations and the re-questionning of power delegation, depending on which side you find yourself to be.

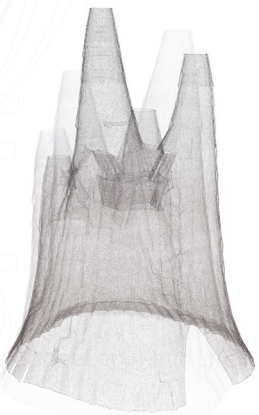
Human Matter... “where it smells shit, it smells human” to quote Antonin Artaud (‘Là ou ça sent la merde, ça sent l’être’. Pour en finir avec le Jugement de Dieu, 1947) from body metabolism... As a cycle... of rejection – recycling (physical context), extracted, pumped, remixed, extruded from the open sky sewage ground below the pilotis... emerging on the above level, the visible level. Robotic production from recycling matter, first antagonism. Something was lost... the relation to the initial system of knowledge transmission... in this ‘Idiocratic’ post-capitalist regime... no one reads no more... and language has been reduced to a daily life commerce... banality and merchandising. The people of the Slum, because of their interzone, lawless situation, can re-question this social, political and cultural Alzheimer global XXI century phenomena... via a transgressive line of escape. We derive, we drift within the situation... to shift this relation to knowledge (rapport au savoir) in a subjective, immersive mode... In the library, people aren’t expected to read... but to sniff the ashes coming from the books, targeting a travel ‘shot’ to a subculture cinematographic adaptation of the book. Book readers are sniffers, disseminated in the Slum in a subjective immersive ego-trip, in the pursuit of the Selfie, a self-portrait in Alchemist mode... At the

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 108 13/04/2018 09:27

opposite of Pro-Bono enterprises usually intervening in the slum to promote politically correctness and right consciousness...

Makkasan, a kind of 'Alpha Ville', as the fear of word's disappearance, now a fact, with the emotions that came with them, as the impoverishment of the means of expression, as a displacement perhaps and yesterday's world might be gone and dead. The rise of the selfie as the only way to witness one's life. To take it and put it there, nowhere really, directly, with no one acknowledging it. The absence of meditation, permanent obsession of self-portraiture, the obscene display of solitudes.
The short film is about two worlds (upper-condo/highway and below-slum self-organization). Below is the genetically diseased autarky, island of degeneresence, living among their rejects, in the acceptance of society's garbage, where the social contract is a constant work in progress, unstable. What is burned though is our memory, our culture in the form of books. The written world is sinking in the canal slum water, putrid, smelly-belly. While North Pole polar bears change their gender membership to increasetheir reproduction probability in the melting-ice age, here in Makkasan, people are developing by-product of substitution, a kind of cultural methadone, of easily-accessible stirring stifling barely-bearable immersive-emotional self-suggested shots.





she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 109 13/04/2018 09:27

Location	Singapore
Date	2013
Pathology	animist resistance
Prop	bent dead black bamboo \ mud \\ 1-week butoh performance set
Duration	03 min. 59 s.
Pitch	| self-protection biotopes |

// regression to wilderness as a self-decameron / a solitude gate for the 'last human' in singapore // rejection of hygienic proto-fascist urbanism // mowgli syndrome /// displays a reasonable lack of interest in the human activity around / seems mentally affected // high degree of acculturation / to survive in hostile situations /// bunker-department-stored city // plaintive fearful behaviour / whispering sounds reminiscent of jungle animal groans /// please do not disturb and do not feed her / we are not quite yet in a zoo //

Butoh, which can be executed with or without an audience, originating from the early movement of ankoku butō ("dance of darkness"), arose within Japanese society after WWII, following a mixture of confusion, caused by the industrialization process of their millenary traditional culture, and horror, caused by the bombs over Hiroshima and Nagasaki. The form was built on a vocabulary of crude physical gestures and uncouth habits... a direct assault on the refinement (miyabi) and understatement (shibui) so valued in Japanese aesthetics.

We were not able to extract the feral child found in the deepness of Singapore Jungle without the minimum environmental precaution. The group of scientists in charge of her re-adaptation decided to avoid jumping into a Mowgli syndrome, and instead placed her in a human education settlement. Those fragments of Bamboos forest are literally the biotope in which she survived.

She has trouble learning to walk upright after walking on fours all her life, and displays a reasonable lack of interest in the human activity around her. She seems mentally affected and has almost insurmountable trouble learning a human language. But even with this high degree of acculturation, she is wildly prepared to survive in a hostile situation.

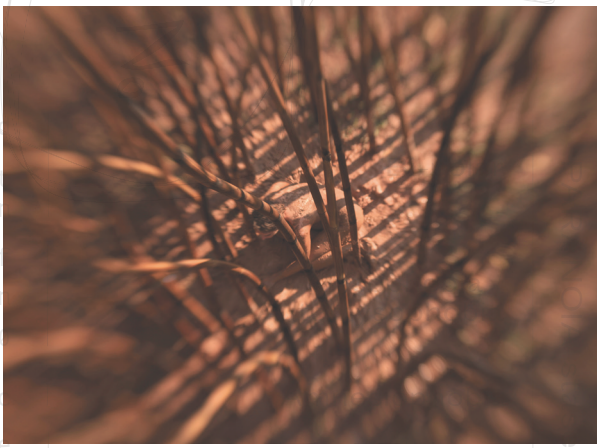
She is a female, of around 20 year old. We are not in the situation to trace her provenance and real identity, but her DNA is showing a kind of creoleness, being 40% Caucasoid and 60% Mongoloid.

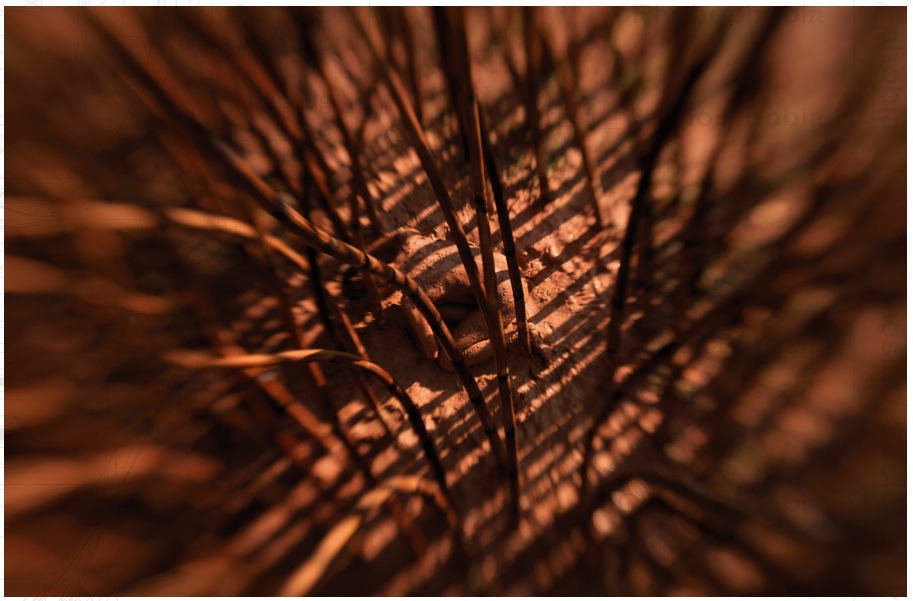
Even if her behaviour seems to be plaintive and fearful, even if you can hear whispering sounds reminiscent of jungle animals groans, she is safe.

Please do not disturb the feral child, and do not feed her. We are not in a zoo. She has to be respected as the last wild anomaly in Singapore cultural and societal environment.

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 110 13/04/2018 09:27

feral child





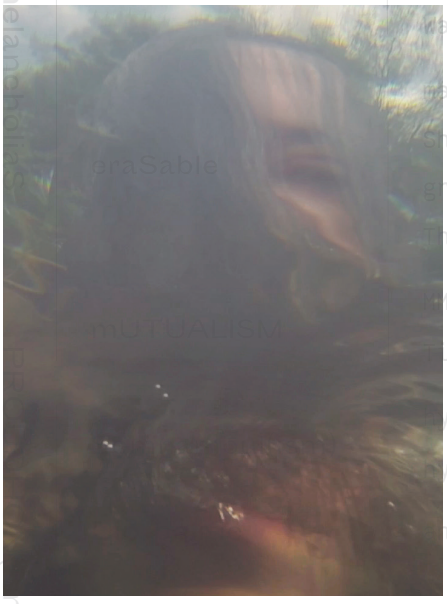
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 111 13/04/2018 09:27

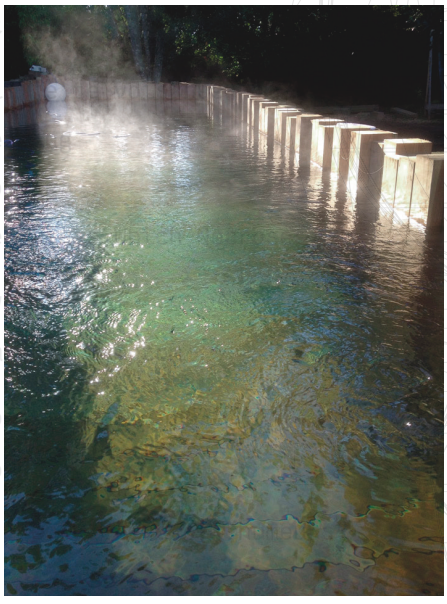
Location	Boutox, France
Date	2013
Pathology	repression
Prop	800 linear meter site-extracted pine timber \ copper-silver ionized water \ geotextile \\ permanent
Duration	01 min.
Pitch	| penitence | tub | for a psychoanalyst |

/ psycho zones / me-masochist / pleonasm / professional discharge / no-more / occupational disease / eros and thanatos drives / a constant (mis) thrust / defiance of the wild / repressed desires of the man in the tree / waiting for me / triggering my own frustration / so long ... / a life of voluntary ignorance / it's time now / retroactive self-punishment / from coitus interruptus / guilty / i'm guilty to drown / in the wood / tub / from my own forest / property / swallowing the chalice at each breaststroke / 'all in you is dried up' /

In the 1960s, Lacan was increasingly occupied with two intersecting themes: the issue of how to define and assess the end of a psychoanalysis, and the question of the relationship between psychoanalysis and science. The Pass (La Passe) is a procedure he introduced in 1967 as a means of gathering data on a psychoanalysis and investigating its results.

... a psychoanalyst drowning / The story of the passage of a renowned psychoanalyst. From the tree of her childhood dream's first emotions, through a shaded neighbourhood conflict leading to kill a centenarian tree without qualms as if to clear a memory, to the logs of this tub collecting both rain water and the outpouring of her affects... ultimate theater of her repressions... to swim breaststroke... against the current...





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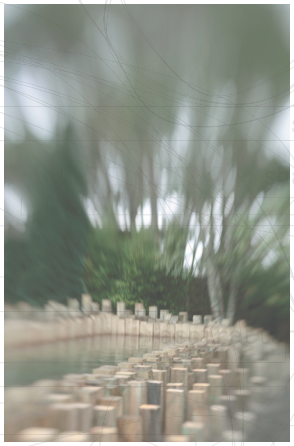
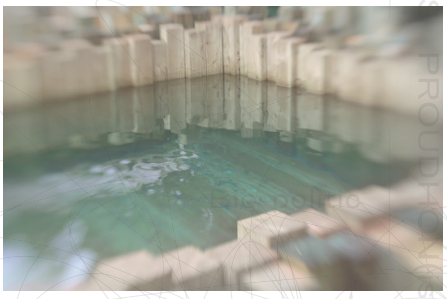
sse_





she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 113 13/04/2018 09:27

Location	Crete, Greece
Date	2013
Pathology	dissociative identity disorder
Prop	500 pee-cured ceramic extrusions \ steel structure \\ future ruin status
Duration	04 min. 07 s.

Pitch | Daedalus artefact's | artefact |

/ the bastard dumped me there / alone on naxos / disembarked / that mas-macho gone with my sister / ah / theseus-testosterone / killer of my half-monster-half-brother // betrayal is your nature / am i so naïve / what now / celebration of food and wine / dionysius the alcoholic / turning me into a multi-procreative uterus // trapped in suspended time / daedalus you could have been a little more thought-through / wooden cow trick for my mother-copulation / minotaur procreation / tortuous labyrinth / last bath of minos / the love thread spell / the melting wax-wings // you are the first very architect / composing your mistake-failure with another one and so on //// now i escape from inside / embrace a topological inversion / an infinite fortressless animism / releasing me / congealing me in / my state of limbo-libido / and i pee merrily on my past and my future /

According to Lyotard, every political economy is libidinal: that intensity has no equivalent in currency does not rid the circuits of capital of the force of libidinal investment. Intensive "exchanges" are ignorant of the constitutive negation of both political economy and natural theology since the libido invests unconditionally.

The blanching of Ariadne is visible, in her new-age animal regression living on harvest and masturbation she seems in peace... asleep... in featherbrained ataraxy... anthroposophic and physiological exchanges with the machine for only agenda... while daedalus the alchemist is savoring his dejections metabolized in simple chemical constituent... in spiralized choreographies... in the pursuit of his opera... psychotic...
Once again Daedalus stroke with his technocide genius... It was not enough to have created the monster Minotaur through the trickery of a cow in heat in a mythological zoophilic orgy... Not enough to enslave the bestial child in a labyrinthine corridor and then get him killed by giving the thread to the beast' sister Ariadne... It was not enough, in his technicist grail quest to sacrifice his own son with solar-melting glue... Not enough to imagine the last deadly bath of Minos... In this opus Daedalus offers us his last incarnation of Ariadne Alone on Naxos... she is between two states... Disembarked... dumped on the island by the mas-macho testosteroned Theseus, killer of her Taurus half-brother... Waiting for Dionysius the alcoholic to turn her into a multi-procreative uterus... Ariadne is alone... alone with Daedalus, the eponymous abstruse useless apparatus in endless entropic self-obsessed growth... The blanching of Ariadne is visible... in her new-age animal regression living on harvest and masturbationShe seems in peace... asleep... in featherbrained ataraxy... Anthroposophic and physiological exchanges with the machine for only agenda... While Daedalus the alchemist is savoring his dejections metabolized in simple chemical constituent... in spiralized choreographies... In the pursuit of his opera... psychotic...

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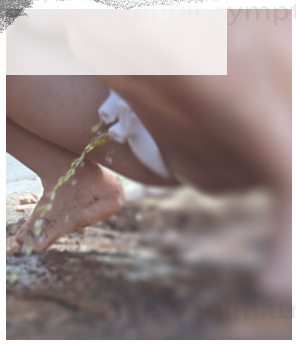
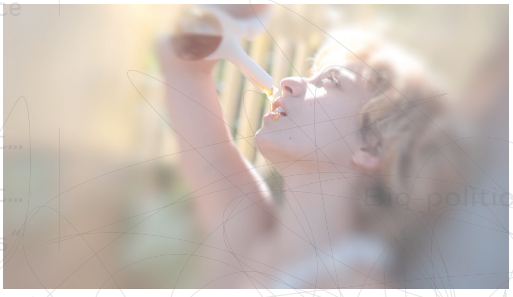




she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 115 13/04/2018 09:27

Location	Kwai River, Kachanaburi, Thailand
Date	2014
Pathology	instinctual incest
Prop	6 woven living bamboo clusters \ 300 bio-plastic leaves \\ until decay
Duration	10 min.
Pitch	| forbidden experiment | lab |

/ i a female / i the subject of your studies / i a feral child / i civilization's nightmarish phantasm / i a construct / an anti-dote / the haunted reject / i have nothing to do with nature // i always mediated / under scrutiny / i living proof of non-objectivity / of the experiment's observer affect-effects / i your tacit desires / i your errant consciousness / i the reasons you invented to avoid feeling it /// i the offspring of so-called science neutrality / i no milgram guinea pig / i civilization's discontents //////// i hysteria possession trouble / i no voice but a scream / no word but a whisper / i naïve and obscene / i possessed and in trance // i deal in charms spells and instincts //// and i will not mimic your supremacist manners / i the disorder to come / animist / floating with the spirits / the devil inside / its power arouses / and what you called incest will grow /

A language deprivation experiment, also called "The Forbidden Experiment", consists in isolating infants from ordinary humancontact and especially from the normal use of spoken or signed language in the hope of discovering the fundamental character of human nature or the origin of language. Although not designed to study language, similar experiments on non-human primates (the "Pit of Despair") utilising complete social deprivation resulted inpsychosis.

In 1927, two young scientists were discovered dead in the Asian jungle. Siegmund and Sieglinde were brother and sister, heirs a Scandinavian physician couple known for performing whimsical experiments on their patients.
It has been hypothesized that they were left by their parents with a 'forbidden experiment', possibly with their own sister.
Neither her body nor the body of their parents were ever found.
But we have traces of their existence in the logs the 2 scientists separately kept. The soundtrack of the film is using excerpts of these diaries. They retrace daily actions performed onto the creature, considered mi-human mi-animal and the trespassing of Siegmund who might have led to their suicide.

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 116 13/04/2018 09:27

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 117 13/04/2018 09:28

Location	Innsbruck, Austria
Date	2015
Pathology	subimago stagnation
Prop	mix of glucose & ABS \ filament air spraying \ silicone \ pump \ pneumatic muscles \\ 1 night
Duration	05 min. 51 s.

Pitch | daily routine | ephemeral suit | metabolizer |

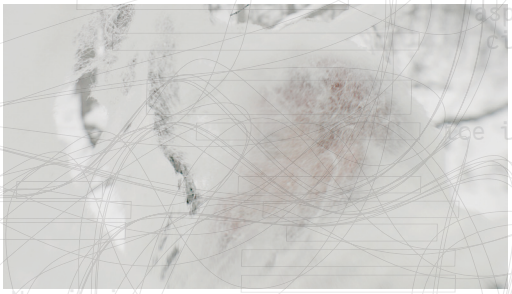
/ i am the unknown ötzi proto-human friend / lost in a whiteness i could spoil / for a limited time / preliminary condition to rebirth everyday // to make tomorrow possible / daily animal instinct / night psychosis /// an impulse to make shelter / diurnal silence / nocturnal conflicts staging my human schizophrenia // hopefully // call me sybil / in my multiple echoes // from larva to nymphas // cycle of repetition / and exquisite corpses /

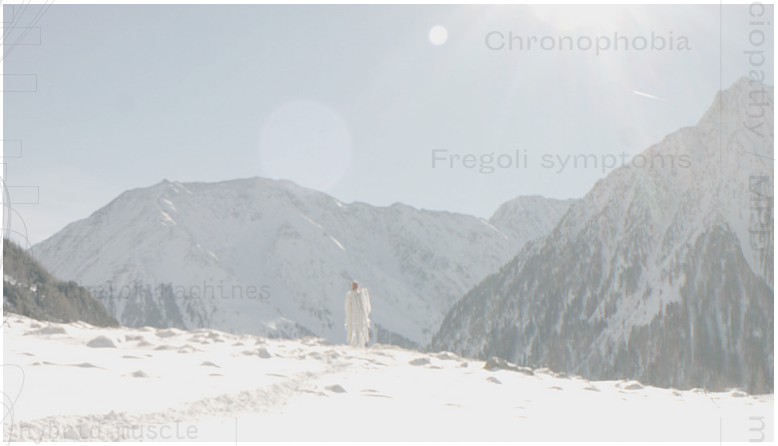
“Die Another Day”, song by Madonna on the “American Life” album (2003).

Ötzi the Iceman, visible at the South Tyrol Museum of Archaeology in Bolzano, is a well-preserved natural mummy of a Neolithic man who lived around 3300 BCE. His life came to an abrupt end, and his body has been preserved along with much of his clothing and possessions intact.

In biology, the imago is the last stage an insect attains during its metamorphosis, its process of growth and development; it also is called the imaginal stage, the stage in which the insect attains maturity. It follows the final ecdysis of the immature instars. See https://en.wikipedia.org/wiki/Imago.

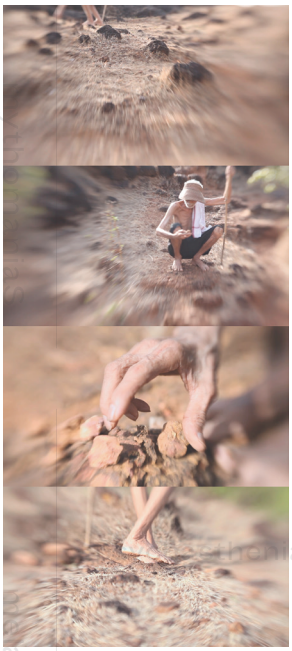
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 118 13/04/2018 09:28





she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 119 13/04/2018 09:28

Location	Gokarna, India
Date	2012
Pathology	paraphrenia
Prop	250 site-extracted crafted laterite stones \ 250 blown-glass components \ verrucaria nigrescens \\ permanent
Duration	11 min. 44 s.
Pitch	| a self-indulgent exhibitionist | embassy |



/ it would have been the last / leaving my condition unresolved / I would have felt ///// showing myself powerless / despite my knowledge // or because of it //// now waiting for the believers // to validate my tears and my weakness / testimony of my self-complaisant-trap // the last complaint / to renegotiate common sense / the 'sufficient reason' / the hypothesis of living together /// they are late ///

This antagonism between believers and philosophers is instrumentalized, according to some, as a civilization war alibi. BUT. Remember the debate during the Enlightenment between Diderot and Kant, between the construction of knowledge from the sciences to the notion of the sublime... from the Encyclopaedia to the Black Forest, from the philosopher Sri Ganapati Vedeshwar, living in Gokarna, to the Community of Hindu Believers.

The true story of a brahman book collector who gathered some 100,000 books of philosophy, psychology, poetry, sexuality... and has consequently been rejected from the very religious hindu village for being an agnostic atheist pornograph... the collection has been preserved in a bunker on a hill above the village, opened as a borderline controversial public library. but it has aroused jalousie and hate from the villagers...

"the philosopher, the believers & z'shell-ter"

What could be the relationship between these antagonist forces, from a strategy of speculation re-questioning the order of discourse, to theology and religious rhetoric, where emerges a figure... from their encounter... from the contradictory zones of the believers and unbelievers?

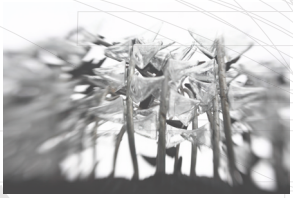
This interstice, this crack between two dimensions, two interpretations of the world's logic (if there is one...), seems to be a territory with its own systemic values, transactional and transitory, as a fragile monkey-bridge joining the antagonist verticalities and their opposites in a shaping relation between power and knowledge.

For example, in the Indian culture, we could approach the Bhaghavad Gita through a multitude of interpretation (especially on the fight between the two brothers): from a fairy tale to a religious report, from moralistic speeches to a pitch for Bollywood production, from a sacred scripture to a philosophical and psychological questioning of the notion of identity, duplicity, integrity, consciousness and being.

In the background, underneath of this interrogation, a more crucial question slowly reveals itself: Can we foresee for India, (as is happening everywhere), the invasion of the autistic over-designed international architecture, following eastern countries such as China, Thailand,

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 120 13/04/2018 09:28

Id have been__

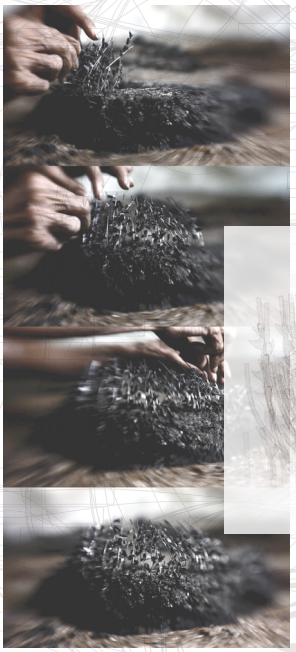


Singapore... with no other identity than the personification of post-capitalism meanings, values and designs' sprawling...

Or is India able to create the specificity of its development, by extracting substances from its history, its alive polytheism, its democratic turbulence, its intrinsic relationships between narration and technologies (from sophisticated hand-made to computing fabrication, from the traditional transmission of know-how to programming machines and behaviors).

Could we plan a situationist activism in terms of production, which would combine expertise, recognition of the needs and conflicts, but also lines of subjectivity extracted from the polyphonic listing above...

In this sense, a small structure able to soak trough interstices between the philosopher and the believers... able to trap their symmetrical self-confidence and self-indulgence, has been completed as equal distance from both locations. This illusion-catcher is open to be used by the both side... The Brahmans in charge of temple came and validated this singularity, in charge to collect human pathologies, on one side the beliefs and certitudes of the community, and on the other the arrogant loneliness of the philosopher...



she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 121 13/04/2018 09:28

Location	Bangkok, Thailand
Date	2016
Pathology	neoteny
Prop	models in bio-plastic / green screen incrustation
Duration	06 min. 40 s.
Pitch	| Instase_Ex-Timity | supression |

“Ex-Timity” consists in a ‘model-prototype in process’ along with a short film, both derived from the tale ‘Councillor Krespel’ by E.T.A. Hoffmann. ... the piece is derived from the first part of the novel in which the Councillor Krespel encloses his own daughter, Antonia, and prevents her from singing, from her inclination towards a morbid bliss... in the literal sense.

The short film originating from this makes visible a suspended moment, in the meanders of her psyche, where she ponders whether or not to live her pleasure, mixing life and death drives, physiological and pathological pathologies. The monologue at the end of the film reintroduces the debate between Charcot and Freud on the origins of the state of torpor, the loss of consciousness, inanimate body, state of exaltation, passionate state, suspension of the will (Sabina Spielrein, Destruction as the Cause of Coming into Being). We can see in Antonia’s behaviour the premises of this debate on hysteria, considered by Charcot as a neurocerebral disease, a pathological trouble, genital neurosis which would enable the disqualification of the feminine gender and its humours, associating it with convulsionary troubles, of pathological origins (in opposition to medieval beliefs of bodies being ‘possessed by the devil’).

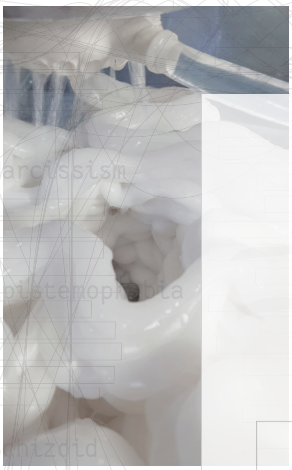
Freud will shatter the organismic theories of Charcot, scoring hysterical ecstasy as a psychic pathology, whose care requires an intelligible device bound to language and not a mise en abime, a spectacle with the doctor as the master of ceremony.

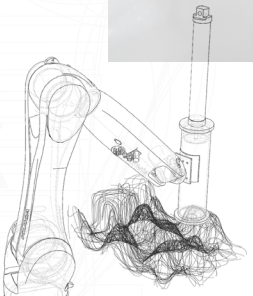
Antonia in the research “Ex-Timity” is in this moment of interrogation, a century before the debate between Charcot and Freud. She identifies the two hypotheses as an external authority upon her body, both attempting to format her behaviour. Following Charcot’s hypothesis of a physiological disease, she can allow herself to be in representation, exhibitionist... science gives her that right. In Freud’s view, she is a zone of passage to the unconscious which can only unfold via language, speech, analysis, and its discursive corollary.

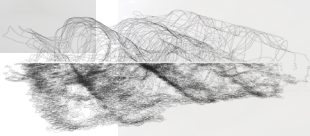
Thus she hesitates to adopt one format or the other, not neglecting that being ‘possessed by the devil’ can come as a plausible escape (there are no more public burning at the stake nowadays). She will, as the film progresses, internalize her libido and its corollary linked to the state of ecstasy, in organismic and psychic dimensions in order to metabolize her addiction. She discovers a sort of clearing, in the meaning of Heidegger, where she can negotiate her monstrosity, a place of en-stasis, she will overcome her libido, which she can now externalize with pain and disgust for herself. The body is in space, it is the space and it inhabits it (Moebius surface). She reaches sexual maturity before going out of this uterine incubator, and invalidates a reference to the concept of Neoteny dear to Lacan: man and woman, in a body point of view, are premature foetal primate having reached sexual maturity while remaining larval, basically unfinished, constitutively deficient...

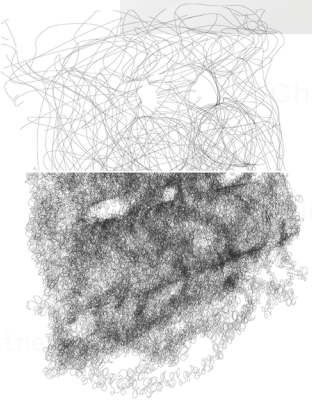
This way Antonia escapes her morbid destiny and Hoffmann’s tale cannot endlessness...

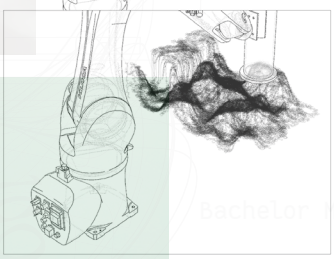
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 122 13/04/2018 09:28











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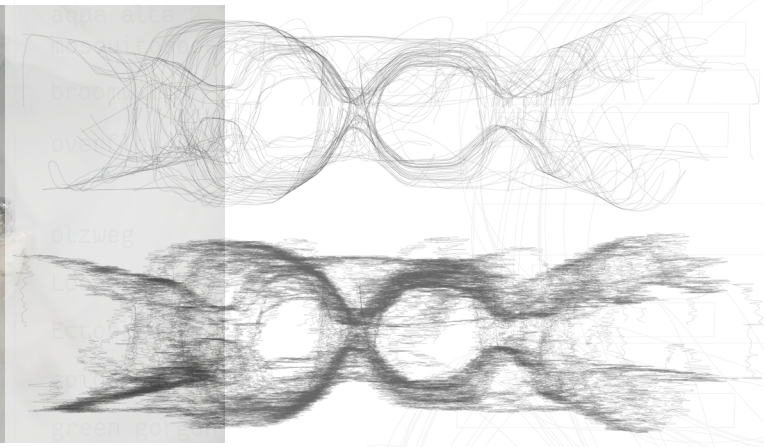
paranoiac
situationism

PARANOIA stase

daidalos
symptom



mythomaniaS

psychasthenia

melancholiaS

eraSable

mUTUALISM

Somnambul(ism)

Bio-politic

PROUDHON(ism)

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 124 13/04/2018 09:28

Soliloquies

...no ... not yet ..... where you from ..... i'm not ready ..... porn-vulnerable premature ... sexual immature ... you see ... can't you see ... i'm still in limbo .... un-stripped of my molt ... ... lecherous voyeur ... unveiled in my extimacy .....a larva ..... libidinal .... a primate fetus..... wait .... Come back later ..... really not in place ... ... not my place ... i exit-inUterus ... and i'm hungry ... one doesn't come here innocently .... miss-than-abim ... ah ... but i'm not really there either ..... ailing ... amiss ..... i'm a faker ... breathless ... ... carnal embodiment ... obscene incarnation ... naive native profanity ... i'm sick ... deranged ... ... you don't wanna mix everything up...Yes ...i will stay here ... instead ... or rather ... there ... but ... in this hole...Mmmmm ... i'm still a larva ..... diaphanous ... almost transparent ..... no hairs yet ..... the forehead ... bulging ..... the eyes

... the mouth ... and the lips ... the teeth ! ..... i'm not formed yet ... i embryonic ..... leave me alone ..... i got work to do ...i must ... get rid of this skin ... scar less .... must make the lips fatter ... i don't feel much yet anyway ... ... must bring the eyes closer ... lower the eyelids ... must stand up ... must vo-ci-fe-rate ..... but no ... it ... really ... is fine for me ..... yes ...i will stay there for another while ... ... slashing the entrails ... ... desexualizing ..... on the outside ... no i won't say anything ..... have no words of my own ..... no voice ... i'm veiled ...un-unsealed ... everything here in stasis ... . enstasy ..... inside ... folded ... undeveloped ... enfolded ... curled up concealed twisted torn ... in reverse embrace ... fondling faces ... what do you want you? ... that i close my mouth when i eat like this ... that i spread my lips ... like that ... i tell you what ... I have nothing to tell you ..... let the devil do its dance ... ... the ecstasy of expulsion ... I want more ... the dirty insularity of my flesh ... You can go to hell ... ... I don't care ... I adopt combat pose ..... whole ..... reconstituted ... . auto-imago terminal ... equivocal carnation ..... underlying schizoid ... ... hideous idol ... I complete the strip ... ... and tomorrow ...a monster will be out ... ... you can go to hell ..... in nonsense innocence ... I belong to me ... to me

The larva moves in her silky element, white, indifferent to the world and its mechanisms of which she is prettily unaware. She wanders through dead-ends, encountering only herself, everytime feeling distressed about it. She would not pass the imago stage, she remains fragmented, disintegrated, scattered. By dint of renouncing ecstasy - which would lead to assume her body as a whole, joint to her mind - she suffocates in a form of enstasy, of which we do not see how she will come out. She displays a muffled enjoyment, unrestrained but painless, without joy nor outbursts nor consequences. Her hysteria is cold, her nakedness premeditated, apathetic although odorous.

Understanding if she constrained herself or if centuries of external authority upon her body and its manifestations are responsible for her current state of stagnation seems irrelevant today. The question is whether and how she is going to unfold.

It is symptomatic that her biotope is that of culs-de-sac, where she goes in circles without anyone's knowledge. She grows, she pushes for a resolution, but with no scream, with no excess, without tempting the void, nothing will come out. To follow her destiny of libidinal larva, to give up her previous form and embrace an instinctual beastly innocence, she will have to...

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 125 13/04/2018 09:28

Location	Chakkrawat, Bangkok, Thailand
Date	2013
Pathology	clautrophilic bulimia nervosa
Prop	200 laser-cut resin paper components \\ 3 weeks
Duration	04 min. 52 s.
Pitch	| baby blues endlessness | fibroid uterine | me in motherland |

affected-affective zone / bitter-sweet flirt with the obscene / spikulating formation / nobody thought it was forbidden said dolto [1] / confined in the family bond / overfed / extension of her domain from his flesh / fetus-like fat // sweating amniotic fluid / psycho-umbilical affect / for tacitly transfigured misplaced emotions / nurture ingurgitation / fish-bones and surplus / stacking / its growth entangled with mine / the first cavity / porous to her voice and noises /

1 Françoise Dolto was a pedo-psychiatry specialist. She revolutionized the field of psycho-therapeutic work with the mother-baby dyad, relative to the means of communication used by children with social disabilities.

In the slum of BKK megacity all assumptions of complex political cultural structures coexist in continual violent struggle... we penetrate an incestuous structure, the embodiment of a mother & son co-dependency relationship. as usual boundaries decay one can no longer take comfort in normative filial relations...

Is set in the slum of a BKK megacity in which all assumptions of complex political cultural structures coexist in continual violent struggle. What the journalist discovers is an insidious infiltration of an incestuous phenomenon, a structure that is an embodiment of the relationship between mother and son that amplifies the intensity of their co-dependency. As familiar boundaries decay we can no longer take comfort in normative filial relations. What the film discovers is not an anomaly but a measure of an emerging circumstance within the city, a petri dish seething with anamorphic potential.

The revelation of an undiscovered paradigm.

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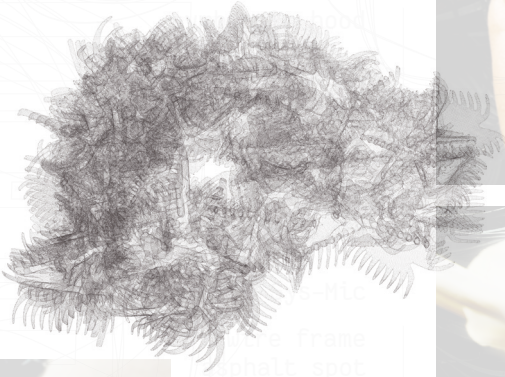

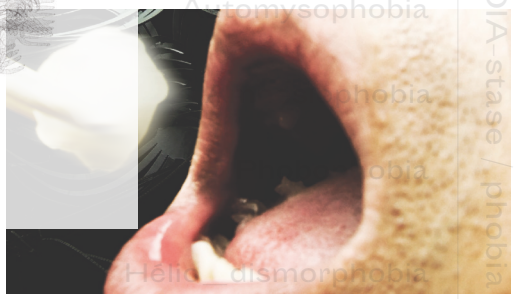

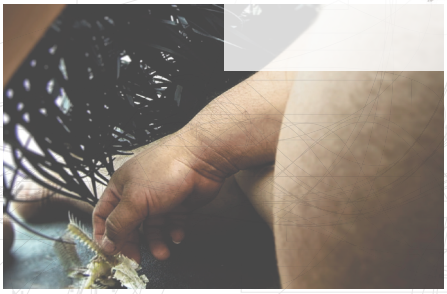

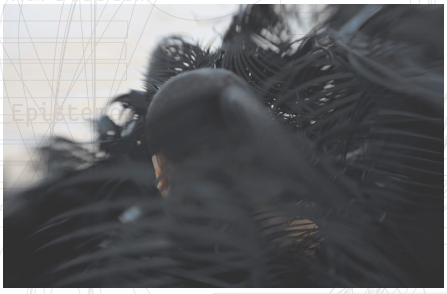

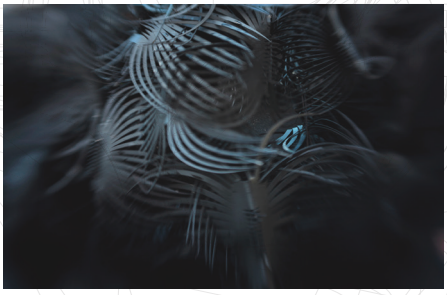

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101_mythomaniaS/ Metempsychosis/ Daily Psycho-routine/ Although (in) hapnea

Concept/ New-Territories, M4, François Roche with Camille Lacadee, and Katrin Hochschuh, FabLab Thammasat University Bangkok/ Samustpon Tanapant, Arisa Plapiriyakit, Nonsthorn Srisuphanraj, Trin Chanchaiprasong, Pongsakorn Sarunsatta, Supinda Bannapob, Nonglak Boonsang Nuttapol Techopitch, Tanakorn Somsuk, Piyanut Songkhroh; **Co-Production**/ Graham Foundation Chicago, Nouveau Musée National de Monaco, CNC DICREAM; Journalist and Ophelia/ Camille Lacadee; **Creature**/ SarutKomalittipong; **Interzone Fishermadman**/ Khun Pan; **Glass Blowing**/ Union Victors Co, Ltd Bangkok; **Sound Design and Mix**/ Myrtille Fakhreddine; **Guitar**/ Nader Mekdachi; **Make-up**/ Suwannee Surachescomson, Taweesit Mannark; **Cinematography**/ François Roche; **Editing**/ Camille Lacadee; **Ephemeral Direction Assistant**/ Sompot Chidgasornpongse; **Production Assistant**/ Hadin Charbel; **Special Thanks to**/ Makkasan community in Bangkok, Sompong, Toon, Pai, Tree and Mr Sankyu

101_mythomaniaS/ Death Drive/ Daily Psycho-routine/ what could happen

Concept/ New-Territories, M4, François Roche with Camille Lacadee, and Pierre Huyghe (Mc Guffin), Daniela Mitterberger, Vongsawat Wongkijjalerd; **Curating**/ Giorgio Pace Projects with Anne Ulrich; **Support**/ LUMA Foundation, Louis Vuitton, Jurek and Ania Starak, Cabana, Gaia Art Foundation, Canton Graubunden; **Cast**/ Veronique Mermoud, Matthieu Kobilinski, Camille Lacadee; **Camera**/ François Roche; **Editing**/ Camille Lacadee, Daniela Mitterberger; **Train Featuring**/ Rick Owens & Michèle Lamy; **Installation**/ CHD construction Christian Huber Delisle, Edouard Lecuyer, Julien Borrel, Gauthier Martins; **Mountain Guides**/ Gian Luck, Paul Rostetter; **Train Management**/ Jolanda Picenoni.

101_mythomaniaS/ politico-Ecclesiophobia/ Daily Psycho-routine/ e-S-Chatology

Concept/ New-Territories, François Roche, M4 with IKA University, 2018; **Director**/ Matt McCallum; **Cast**/ Caitlin Lee Haas-Chullasapya; **Scenario**/ Carlos Fuentes Almonacid, Adrian Man, Matt McCallum, Duha Samir; **Production**/ Nadja Krause, Davide Porta, Vongsawat Wongkijjalerd; **Set Design**/ Nadjac Krause, Davide Porta, Helvijs Savickis, Maximillian Unterfrauner; **Cinematography**/ Adrian Man; **Costume Design**/ Duha Samir; **Sensor Design**/ Nadja Krause, Davide Porta; **Prop Design**/ Georgios Chousen, Helvijs Savickis, Maximilian Unterfrauner; **Sound Design**/ Carlos Fuentes Almonacid; **CGI**/ Damjan Minovski; **Video editors**/ Adrian Man, Matt McCallum; **Sound Editors**/ Carlos Fuentes Almonacid, Duha Samir.

101_mythomaniaS/ metathesiophobia/ Daily Psycho-routine/ liminal

Concept/ New-Territories, M4, François Roche / Vongsawat Wongkijjalerd, with Emily Davies / Jasmine Syed / Joshua Lye / Franziskus Rau, Harlan Pichette, Ben Wilson, Mary Spyropoulos; **Acknowledgements**/ Grandma, Gwyll Jahn, Lala, Matt, Maloti.

101_mythomaniaS/ Positivism/ Daily Psycho-routine/ me & Shroedinger

Concept/ New-Territories, François Roche, M4 with IKA University, 2017; **Cast**/ Manuel Bonell-Mika Tamori; **Scenario**/ Hannah Jöchl; **Dialogue**/ Rececca Merlic; **Director**/ Arianna Mondin; **Cinematography**/ Andreas Zißler; **Camera & Light**/ Hannah Jöchl; **Sound / sensors**/ Christian Baumgarten-Manuel Bonell-Svetlana Starygina; **Props**/ Silvano Patton-Suna Petersen; **Fabrication & concrete**/ Christian Baumgarten-Silvano Patton-Suna Petersen; **Robot & computing**/ Vongsawat Wonkijjalerd-Kristyna Sevcikova; **Editing & post-production**/ Arianna Mondin-Andreas Zißler; **Supported by**/ IKA Academy of Fine Arts Vienna_ Werner Skvara_New-Territories.

101_mythomaniaS/ Islamophobia/ Daily Psycho-routine/ The virgin case

Concept/ New-Territories, M4, François Roche with Stéphanie Lavaux (initial partner); **Robotic partner**/ Vongsawat Wongkijjalerd; **Researcher**/ Georgios Chousen; **Robotic**/ Stephan Henrich; **Computation**/ Devin Jernigan; **Nozzle**

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design/ Benjamin Ennemoser; **Dime novelist**/ Marie Vic; **Archivist**/ Thibaut Boyer; **Translator**/ Leo Torgoff; **Actor**/ Nadia Belaid; **With**/ Frac Orleans / Dicream (CNC) and the friendly support and advises of Abdelkader Damani.

101_mythomaniaS/ ASPD anarchism/ Daily Psycho-routine/ The Chorizo Symptom

Concept/ New-Territories, François Roche, M4 with RMIT University, 2017 / with Benoit Durandin; **Scenario**/ Jonas Pedrotti, Julien Dio, Matthew Beanland with Benoît Durandin; **Robot**/ Jason Tam, Christopher Leung Cheun, Hannah Zhu, Rex Tan; **Set design**/ Daniel Anderson, Whitney Chong, Regine Tjan, Jasmine Sim; **Make-up**/ Regine Tjan, Saddul Rohini; **Nozzle design**/ Vongsawat Wongkijjalerd; **Director**/ Jonas Pedrotti; **Actors**/ Matthew Beanland, Whitney Chong; **Cinematographer**/ Jasmine Sim; **Sound**/ Sarita Mistry; **Video editors**/ Jonas Pedrotti, Jasmine Sim; **Sound editor**/ Sarita Mistry.

101_mythomaniaS/ Disruptive identification/ Daily Psycho-routine/ the MIKA SHOW

Concept/ New-Territories, François Roche, M4 with RMIT University, 2017; **Editing**/ Yurgos Hussen; **Actress**/ Mika Tamori; **Scenario-Fabrication-Shooting**/ Gwyll Jahn, George Mollett, Guillermo Marquez Musso, Krystal Rawnson, Austynn Machado, Daniel Anderson, Troy Borg, James Morton, Madeleine Di Salvo.

101_mythomaniaS/ grandiose delusions/ Daily Psycho-routine/ WHATEVS~4~EVS

Concept/ New-Territories, M4, with RMIT University, François Roche with Camille Lacadee and Gwyllim Jahn; **Cast**/ Man trapped within structure: Mr. Sankyu; Golem - Danica Yee; Kid 1: Chanchai, Kid 2: Naowarat, Kid 3: Somsak, **Story Writers**/ Jordan Wells, James Pazzi, Judy Junyan QI; **Storyboarding**/ Louis Nuccitelli; **Directors**/ Danica Yee, Louis Nuccitelli; **Cinematography**/ Lucian Clifforth; **Pre-editing**/ Xiyue Wang, Judy Junyan QI; **Sound Designer**/ Xiyue Wang; Lighting/ Jordan Wells, James Pazzi; **Set Designers**/ Marc Gibson, James Pazzi; **Fabrication Team**/ Marc Gibson, James Pazzi, Jordan Wells, Dechao Sun, Bowen Nie, Zhen Tian, Judy Junyan QI; **Props**/ Louis Nuccitelli, Lucian Clifforth, Danica Yee, Xiyue Wang; **Make up + Costume Designers**/ Judy Junyan Qi, Marc Gibson, Jordan Wells; **Thai-Translator & Local Liaison**/ Dechao Sun; **Robotics**/ Vongsawat Wongkijjalerd; **Editing**/ Camille Lacadee, Daniela Mitterberger.

101_mythomaniaS/ Paranoid Identification/ Daily Psycho-routine/ Σ d a y s

Concept/ New-Territories, M4, with RMIT University, François Roche with Camille Lacadee and Gwyllim Jahn; **Cast**/ Natalie; **Scenario**/ Agatha Partyka, Lynda Nguyen, Mark Kowalyov; **Editing**/ Agatha Partyka, Lynda Nguyen; **Direction**/ Mark Kowalyov; **Cinematography**/ Grant Trewella; **Sound**/ Agatha Partyka; **Sound Recording**/ Daniel Balacich; **Morphology Design**/ Jack Mansfield-Hung, Victor Wong; **Morphology Construction**/ Zaid Audi B Mohd Khorie, Victor Wong, Jack Mansfield-Hung; **Rat Cage Design**/ Christopher Ferris, Victor Wong; **Translator - Local Liaison**/ Khunakorn Terdkiatkhachorn; **Fabrication**/ Zaid Audi B Mohd Khorie, Khunakorn Terdkiatkhachorn, Jack Mansfield-Hung; **Fabrication Assistants**/ Victor Wong, Christopher Ferris, Mark Kowalyov, Daniel Balacich, Grant Trewella, Agatha Partyka, Lynda Nguyen; **Lighting**/ Victor Wong, Zaid Audi B Mohd Khorie; **Costume & Make-up**/ Lynda Nguyen; **Props**/ Jack Mansfield- Hung, Lynda Nguyen.

101_mythomaniaS/ alzheimer philia/ Daily Psycho-routine/ La vie en rose

Concept/ New-Territories, M4, François Roche; **Adviser**/ Vongsawat Wongkijjalerd, with Than Rittiphan; **Noise**/ Jean-David Caillouët + Kittiphan Janbuala; **3D grip**/ Benjamin Ennemoser.

101_mythomaniaS/ Hutchinson/ Daily Psycho-routine/ EMET

Concept/ New-Territories, M4, with RMIT University, François Roche with Camille Lacadee and Gwyllim Jahn; **Cast**/ Man trapped within structure: Mr. Sankyu; Golem - Danica Yee; Kid 1: Chanchai, Kid 2: Naowarat, Kid 3: Somsak; **Story Writers**/ Jordan Wells, James Pazzi, Judy Junyan QI; **Storyboarding**/ Louis Nuccitelli; **Directors**/ Danica Yee, Louis Nuccitelli;

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Cinematography/ Lucian Clifforth; **Pre-editing**/ Xiyue Wang, Judy Junyan QI; **Sound Designer**/ Xiyue Wang; **Lighting**/ Jordan Wells, James Pazzi; **Set Designers**/ Marc Gibson, James Pazzi; **Fabrication Team**/ Marc Gibson, James Pazzi, Jordan Wells, Dechao Sun, Bowen Nie, Zhen Tian, Judy Junyan QI; **Props**/ Louis Nuccitelli, Lucian Clifforth, Danica Yee, Xiyue Wang; **Make up + Costume Designers**/ Judy Junyan Qi, Marc Gibson, Jordan Wells; **Thai-Translator & Local Liaison**/ Dechao Sun; **Robotics**/ Vongsawat Wongkijjalerd; **Editing**/ Camille Lacadee, Daniela Mitterberger

101_mythomaniaS/ Narcissique Personality Desorder/ Daily Psycho-routine/ Concrete [i]land

Concept/ New-Territories, M4, with Innsbruck University, François Roche with Camille Lacadee and Stephan Henrich; **Assistant Producer**/ Galo Moncayo Asan, Marc Ihle, Peter Griebel; **Casting**/ Martina Lesjak; **Scenario**/ Alexander Grasser, Jörg Stanzel; **Props**/ Lukas Härtenberger, Philipp Rust, Theresa Uitz; **Suit | Robot**/ Lino Lanzmaier, Pedja Gavrilovic, Simeon Brugger; **Cinematography**/ Alexander Nikolas Walzer, Gülay Güldemir; **Dialog**/ Theresa Uitz; **Direction**/ François Roche / EDITING: François Roche & Camille Lacadee; **Sound design**/ Alexander Nikolas Walzer, Gülay Güldemir; **Robot**/ Stephan Henrich; **MAKE UP**/ Gülay Güldemir; **Suported by**/ Spielraum - Fablab Innsbruck, RexLab - University of Innsbruck, Institute for Archeology - University of Innsbruck, Agrargemeinschaft Haggen; **Sponsors | Partners**/ institute for experimental architecture.hochbau, Vice Rector for Research - University of Innsbruck, Dean of the Faculty of Architecture - University of Innsbruck.

101_MythomaniaS/ Animist Resistance/ Daily Psycho-routine/ Feral child

Concept/ New-Territories, M4, François Roche with Camille Lacadee and Jeremy Djaffer, Tiziano Derme; **Performance**/ Syv Bruzeau; **Camera**/ François Roche; **Editing**/ Camille Lacadee.

101_mythomaniaS/ Repression/ Daily Psycho-routine/ La Passe

Concept/ New-Territories, M4, François Roche with Camille Lacadee, Andre Burger and Nicolas Ferron of Modern Pool Alpes; **Draft**/ Katrin Hochschuh, Hadin Charbel; **Clients**/ Daniele & Philippe Lacadee.

101_mythomaniaS/ Dissociative Identity Disorder/ Daily Psycho-routine/ NaXos

Concept/ New-Territories, M4, François Roche with Camille Lacadee and Danielle Willems, Lydia Kallipoliti, Ezio Blasetti, Stephan Henrich, Andreas Theodoris, Luis Felipe Paris, Johnny Boquet-Boone, Cecil Barnes, Danielle Griffo, Hasti Valipour Goudarzi, Gary Edwards, Martin Lodman, Maximiliam Lauter, Melodie Yashar, Shalini Amin, Pierre Bourdareau, George Avramides, George Louras, Jonathan Requillo, Raquel Sanchis Ulacia, Robinson Strong, Kim Se Hyun, Lorenzo Villaggi, Leonidas Leonidou; **Partners**/ Columbia University [GSAPP, Graduate School of Architecture, Planning and Preservation], ΣΑΔΑΣ ΠΕΑ- Τμήμα Χανίων, 'Ενωση Ξενοδόχων Νομού Χανίων, Οικονομικό Επιμελητήριο Ελλάδος-Τμήμα Δυτικής Κρήτης, Περιφέρεια Κρήτης- Περιφεριακή Ενότητα Χανίων, Πνευματικό Κέντρο Χανίων, 28η Εφορεία Βυζαντινών Αρχαιοτήτων, Περιφερειακό Ταμείο Ανάπτυξης Κρήτης **Sponsors**/ ANEK Lines, ΙΝΚΑ, ΕΤΑΝΑΠ, ΒΙΟΧΥΜ ΑΕ, Αμπελώνες ΚΑΡΑΒΙΤΑΚΗ, **Special thanks to**/ Roula, Soula and Yorgos **Partner**/ Συνδιοργανωτές: Columbia University [GSAPP, Graduate School of Architecture, Planning and Preservation], ΣΑΔΑΣ ΠΕΑ- Τμήμα Χανίων, 'Ενωση Ξενοδόχων Νομού Χανίων, Οικονομικό Επιμελητήριο Ελλάδος-Τμήμα Δυτικής Κρήτης, Περιφέρεια Κρήτης- Περιφεριακή Ενότητα Χανίων, Πνευματικό Κέντρο Χανίων, 28η Εφορεία Βυζαντινών Αρχαιοτήτων, Περιφερειακό Ταμείο Ανάπτυξης Κρήτης.

101_mythomaniaS/ Instinctual Incest/ Daily Psycho-routine/ The Offspring

Concept/ New-Territories, M4, François Roche with Camille Lacadee, and Danielle Willems, Ezio Blasetti, Stephan Heinrich; **Feral Child**/ Syv Bruzeau; **Siegmund & Sieglinde**/ Chistopher Codam, Josefine Kallehave; **Scenario Writing**/ Ian Donaldson; **Scenario Storyboard**/Yujia Claire Bian; **On-Set Props**/ Johnny Bocquet-Boone; **On-Set Hair & Makeup**/ Dilsad Anil; **Computation**/ Dennis Schiaroli, Annie Locke-Scherer, Phil MarcAntonio,

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Yagiz Soylev; **Construction Bamboo Structure**/ Dennis Schiaroli, Phil MarcAntonio, Annie Locke-Scherer, Ian Donaldson; **Interior Components**/ Ehsan Fazli, Alexandra Singer-Bieder, Agathe Michel; **Props**/ Shan (Timothy) Sunderland, Johnny Bocquet-Boone, Ehsan Fazli, Dilsad Anil, Yagiz Soylev; **Editing**/ Camille Lacadee; **Sound**/ Agatha Partyka; **Special Thanks to**/ Vongsawat Wongkijjalerd, River Kwai Jungle Rafts Mon Village & Sam Season

101_mythomaniaS/ Subimago Stagnation/ Daily Psycho-routine/ Zeitgeist

Concept/ New-Territories, M4, with Innsbruck University, François Roche with Camille Lacadee and Stephan Henrich; **Assistant Producer**/ Galo Moncayo Asan, Marc Ihle, Peter Griebel; **Cast**/ Martina Lesjak; **Scenario**/ Alexander Grasser, Jörg Stanzel; **Props**/ Lukas Härtenberger, Philipp Rust, Theresa Uitz; **Suit | Robot**/ Lino Lanzmaier, Pedja Gavrilovic, Simeon Brugger; **Cinematography**/ Alexander Nikolas Walzer, Gülay Güldemir; **Dialog**/ Theresa Uitz; **Direction**/ François Roche; **Editing**/ François Roche & Camille Lacadee; **Sound design**/ Alexander Nikolas Walzer, Gülay Güldemir; **Robot**/ Stephan Henrich; **Make-up**/ Gülay Güldemir; **Suported by**/ Spielraum - Fablab Innsbruck, RexLab - University of Innsbruck, Institute for Archeology - University of Innsbruck, Agrargemeinschaft Haggen; **Sponsors | Partners**/ Institute for experimental architecture.hochbau, Vice Rector for Research - University of Innsbruck, Dean of the Faculty of Architecture - University of Innsbruck.

101_mythomaniaS/ Paraphrenia/ Daily Psycho-routine/ Would Have Been My Last Complaint

Concept/ New-Territories, M4, François Roche with Camille Lacadee **Design Process & Computation**/ Ezio Blasetti; **Robotic Design / Special effects**/ Stephan Henrich; **Sound design**/ Myrtille Fakhreddine(braïbraï), Devin Jernigan; **Computation & Fabrication**/ Mark-Henry Jean Decrausaz, Cameron David Newnham, Mark Kowalyov, Peeraya Suphasidh; **Camera**/ Suthiwat Yanawiboot; **Storyboard**/ Pim Jular; **Model & Props**/ Pajareeya Suriwong, Nichapatara Swangdecharux; **Machinism Special Design**/ Cheng Yu Ling; **Shooting Organisation**/ Wachira Leangtanom; **Editing**/ Camille Lacadee; **Making-of**/ Danielle Willems, Pantira Unarat; **Historical Research**/ Natreeya Kraichitti; **Community Negotiation**/ Lila Tedesco; **Production Assistants**/ Arisa Juengsophonvitavas, Papat Jinaphun, Javed Godkin Paul de Costa, Nicha Laptaveepanya, Nuthapong Jiratiticharoen, Benjawan Lamsa-ard, Tachapol Danaboonchai, Suthata Jiranuntarat, Yanisa Chumpolphaisal, Jenwit Narukatphichai, Permpoon Rojanasakul; **Construction**/ Manjunath&Co; **Engineer**/ Ravi N.Pattegar, Civil Engineer Contractor; **Acknowledgements**/ Sri Ganapati Vedeshwar (Study Circle Library), Elias Tabet (Pandrata Circle), Sanjeen SingPawat.

101_mythomaniaS/ In-Stase-Ex-stase/ Daily Psycho-routine/ Ex-Timity

Concept/ New-Territories, M4, François Roche with Camille Lacadee with Joey Jacobson, Benjamin Ennemoser; **Robotics**/ Vongsawat Wongkijjalerd; **Editing**/ François Roche, Camille Lacadee, Daniela Mitterberger.

101_mythomaniaS/ clautrophilic bulimia nervosa/ Daily Psycho-routine/ (beau)strosity

Concept/ New-Territories, M4, with RMIT University, François Roche with Camille Lacadee and Gwyllim Jahn; **Direction**/ Anastasiya Vitusevych; **Writer(s)**/ Dan Schulz, Eleanor Tullock; **Lead Cast**/ Ad, Chanja; **Supporting Cast**/ Crystal Song Choo Jing, Dan Schulz, Vivian Kon Ching Sian; **Cinematography**/ Lila Athanasiadou; **Set Director(s)**/ Ada Umgofia, Crystal Song Choo Jing, Dan Schulz, Eleanor Tullock, Loo Yew Hann, Sam Verschoren, Vivian Kon Ching Sian; **Sound Director**/ Loo Yew Hann; **Casting Director**/ Tree; **Security**/ Crystal Song Choo Jing; **Blood effect**/ Eleanor Tullock; **Editing**/ Eleanor Tullock, Dan Schulz.

110_melancholiaS/ Psychotropic/ pavlovian pheromonal trouble/ Daily psycho-routine/ Altered State

Concept/ New-Territories, M4, François Roche, Carsten Höller, with Camille Lacadee.

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Reclaim
Resi[lience]stance

by François Roche,
Bangkok, June 2012.

Acknowledgements to
Julie Rose, translator.

This text has been developed for the introduction of the *LOG#25*, anycorp, NYC, edited and curated by F. Roche on the invitation of Cynthia Davidson in 2012 (book sold out).

This *Log#25* include interview with Antonio Negri, and texts from philosophers, mathematicians, architects, artists about this non candid intention "resistance-resilience"...

I am an imposter. They told me so... finally... it's out... What am I to do now with the life of agreeable fakery that binds me, in claimed feebleness, to things and to people, to suspect humanity. We could wonder about this..., and wander... together... as if it were some new territory to discover... a blank map, some terra incognita... a Moby Dick[1] on the move with Gregory Peck clutching at the ropes of his Harpoon, dead yet still alive at the same time... Step right up, Boys, Girls, and Androgynes, you'll get your money's worth... *Log* is so cheap... let yourself be what you're not, too, slip into a schizophrenic zone, a thick soup of contradictory desires emerging from the clay like the hydrocephalic Golem-Golum... that way you, too, can naively elude our unpredictable and irreducible conflicts, which are part and parcel of domination and slavery, destruction and the new, fusions of ugliness and beauty, obstacles and possibilities, garbage and fresh blooms, threats and various forms of protection, technicist prowess and forces of nature... Here everything comes together and interlocks. It's all here, in the making, in a movement in the making... Step right up, Boys, Girls, and Androgynes... Let yourself get carried away, to see and tell what connects us, the people behind this *Log*, but also all the rest, the ones who stir up trouble and take shelter in these friendly, territorial, womblike refuges where you can circle around in the ill winds that blow through congregations and metropolises, in all those places, those little hotspots. And anyone can follow suit, as long as it goes toward making a "place" that we can mine for whatever remains habitable, desirable, or musical in the gloomy universe of planetary noise. It's good, it's really good. It comes in the form of a human group, a re-peopling of the social structure in the form of a dream. A dream of social climates, empty lots, existing forms of nature and people and enhanced intimacy. It alters what exists, it marks out vanishing lines, subjectivities, it throbs in the form of local stories and languages, little tales, the stuff of fables and narratives garnered by tacking together and tinkering[2]. It isn't totally iconoclastic, but cultivates a profound fear, an aversion to preformed, reproduced optic matter, standardized image/merchandise. It's also nasty... Not really ready to buckle under and keep its mouth shut. Then again, it's naive and full of good ideas, forced as it is to elbow its way through the monstrous dump of social media junk... It's the planet within the planet, the swarm of bees buzzing in the face of a society that has become bogged down in the deterritorialization programmed by Deleuze and Guattari (*Anti-Oedipus*, 1972). It's "the weed in the human cabbage patch" that Henry Miller talked about. "True, the weed produces no lilies, no battle ships, no Sermons on the Mount... Eventually, the weed gets the upper hand... Grass is the only way out... The weed exists only to fill the waste spaces left by cultivated areas. *It grows between*, among other things. The lily is beautiful, the cabbage is provender, the poppy is maddening – but the weed is rank growth..."[3] It lives in this grassy environment, between the flotsam and jetsam and other detritis of this society of chaotic performance. It tinkers, recycles, reconstructs in all historical senses of the term. In other words, it proceeds without apparent method, by means of declarations, unstable desires, and objectives – so much so that it's fun to see those bent on destruction deducing scraps of theories and rules of etiquette from it all. Go ahead, trample on this patch of lawn, it can stand up to anything, it's a football field with lots of sides. But is it the final round of human forms preceding the final collapse and freezing over, or just some bushy piste, with "succesive lateral offshoots in immediate connection with an outside?"[4] Then again, no one gets it, it remains an ellipsis, but so much the better... a problem of writing, there absolutely have to be "anexact" expressions to nail something exactly. Let's say that it is about naming those aesthetic species that grow wild between social snowdrifts. The rhizomatic bad seed sown by the two philosopher friends that stocks us up again.

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It proceeds by variation, expansion, and conquest, via crossing points, recycling, adaptation, capture, embrace, tweaking... It's a connection to sexuality, obviously to the animal realm, the plant realm, the world, politics, artifice, machines and bits... like a thousandth plateau... it means discovering continuous areas of intensities pulsating all by themselves and evolving by avoiding being directed toward a culminating point or external end, a little war machine, an automatic pistol of combinations, associations... assemblage in vivo that's a lot more incisive than innovation in vitro... It operates like so many "dream machines," pitted against the methods, messianisms, and mercantile theories of happiness, the natural state privatized and reprimitivized, symbols, progress. When everything has once and for all suddenly descended into anything goes, the deep freeze, urban guerilla warfare, and the rest of the whole shamozzle, there remains that sixth sense, nerve endings and defensive reflexes. And don't think it takes to the maquis, either, that it goes in for underground resistance. There is a reality principle that doesn't seek to be right against the daily disorder but walks gaily over its ruins. It lives in broad daylight, not in the shadows, because the shadows are a refuge for jumpy activists living in the comfort of their ideals... clowns, as Zizek calls them. It doesn't illustrate destruction or violence, but is a state of things, a palpitation between Eros and Thanatos. It isn't there to reproduce what is, or to eliminate its existence, its precondition, its affects... "Nostalgia is a weapon," wrote Douglas Copeland in Generation X. Why should we deny ourselves access on the pretext that this particular furrow has been ploughed by the archaeologists "della città"[5] regressively, in lazy imitation? The word still exists, the sentiment too, we're going to have to wheel it out again, push it into the very heart of whatever situation, like a hesitation of time's arrow, here and now, here and elsewhere, elsewhere but not just anywhere, avoiding the futurist past as much as the positivist future... Quite the opposite... And anyway, why would "It" be more moral, why would it have some right over the whole collection of good wishes and good consciences? There are so many people who are happy to carry morality's flag, they're legion, as numerous and powerless as criminals.[6]

Notes:

1 In Herman Melville's novel, the animal's whiteness should be viewed as one of the last unknown lands to still resist the mapping of the world and its reduction. A last vestige of a time when nature did not allow itself to be tamed or ruled... before its sudden, violent, blinding awakening (Hurricane Katrina, El Nino, cyclones Jeanne, Tomas, and Nargis, Hurricane Xynthia, Typhoon Ewiniar, earthquakes in Indonesia, Japan, the coastal tsunami of Fukijima... a chain of devastating uncertainties that we couldn't predict, despite our seismographic sciences). Faced with the autistic, blind, deaf and dumb violence of our mechanisms of technological, industrial, mercantile, and human domination, nature reacts... in a stuttering version of the original chaos... in a mutiny against human organization... Gaia seems to take its revenge. Nature is not an ideological "greenwashing" in some cozy living-room politics, neither is it a millenarist eschatological Eden park, which we've been very lucky to escape from, liberating ourselves from the hedonist harvester so we can negotiate with the dark, hostile forces that were hiding in the depths of the forest...

2 From the French bricolage, from *bricole*, the Roman catapault, a seige weapon, made in situ by extracting and transforming the materials at hand in whatever situation.

3 Cited in Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 18

4 Ibid., 19

5 Aldo Rossi, *L'architettura della città* (1966; repr., Macerata: Quodlibet Abitare, 2011)

6 "Cause I'm a criminal/ You're goddamn right/ I'm a criminal/ Yeah, I'm a criminal." Eminem, *Criminal*, *The Marshall Mathers LP*, compact disc, © 2000 Aftermath/Interscope.

Reclaim
Resi[lience]stance
.....R2[7]

In this violent antagonism, within the hollow of this personal disorder, this personal confict, we are facing two worlds facing each other: WEF versus WSF, Davos[8] versus Porto Alegre[9]... on one side, business and its operative economy, both financial and managerial; on the other, all the multitudes and their potential for organization from the bottom up – for a productive and operative resistance against the first. How can the architect, artist, scientist, writer, and citizen absorb, swallow, and digest this Janus-like condition without favoring one over the other? How can they walk on the razor's edge, following a schizoid strategy

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of weaving together contradictory forces, of knitting together two genetically opposed wires? On the one hand, technology as a vector of invention in the pursuit of "businessdom", the mix of free enterprise and the ideology of progress that was a basis of the democracy empire, and on the other, the growing of the bottom-up, of the biopolitical tribes, suspicious of the delegation of power's simulacrum as a highly imperfect and corruptible system that needs to be renovated by, and through, the multitudes and their creative energy and potential.

Log 25 explores ways to navigate this antagonism, which could be negotiated in an (un)certain and ambiguous manner... nonhierarchical, nondeterministic, defining a path in which architectural protocols could fuse bottom-up and top-down, contingently, simultaneously, as if the ingredients were making recipes, and the recipes were modifying the substance of the ingredients... apparatuses of exchange[10], which transform the game of power and the knowledge diffused through that game.

The stuttering between Resilience[11] (recognizing vitalism as a force of life) and Resistance ("Creating is resisting")[12] seems, in a schizophrenic logic, a plausible hypothesis... shifting, drifting, in the crack of territories between strategies of emergences, manipulating processes, computation, fabrication... flirting with the fetishism and the arrogance[13] of tooling, daily updated Stakhanovismly as a psycho syndrome of our alienation... and... at the opposite... the line of their own subjectivation, their "raison d'être"...

In this context of endless perplexities, it is not innocently that a group of philosophers requestions the foundation of "our ideal insane asylum", called democracy, through the validity of its structure and the procedures of delegation of power; questioning notions of government, of governance, of bio-democracy.

Contradictorily, the discipline of architecture in the time of now feigns ignorance of this genuine conflict, and concurrently legitimizes more and more its identity, or the illusion of an identity, at a condition of noninvasive, nonsubversive, nonpolemic, nonpolitical consequences[14]. In this inoffensive demonstration of wallowing in a cozy postdigital a(e)ffect, addicted to a totemic production,[15] "we" seem to be afraid of the wolf... afraid of losing the privileges acquired over a period when the reason of the few prevailed over the destiny of the many, sitting squarely within the fantasy of control: from a disciplinary urbanity, based on the model of psychiatric hospitals, and panoptic prisons as a model and instrument of urban planning,[16] we have slipped into an informational system of control, into a whole panoply of watchwords, to take up Deleuze again.[17] The modes of constituting the city are so well-coded and planned that they induce in advance instructions for its "proper usage," "directions for use" in which playing around with its reordering is no longer tolerated. The systems of incarceration of the classical age have no reason now to exist, so the manufacturing of cities apes its principles of surveillance[18] in an "open sky." This is something we sense... but what's more pertinent, as Antonio Negri underlines in the conversation that follows here, seems to be the return to the industrial world, of the factory, the mill, via its modes of production, profit and enslavement in relation to what lies outside it... of the city itself, which has become the very stakes of the production and trafficking of ideological and financial values. The architect has become the mainspring, the *cheville ouvrière*, of this process in the literal sense: he is the "worker" on the city assembly line, from Detroit to Shanghai, producing the icons of triumphant, authoritarian capitalism (the new El Dorados of Asia!) via its exchange zones without being remunerated with the surplus values

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engendered, the capital generated.

As a hired hand, capable and lobotomized, the "sub-proletarianized" postcapitalist architect is not only the main link in the assembly line of industrial and urban products; parallel to this, he is also the elegant mask of the duplicity of a system that hides its true nature through the artificial eroticization of this "flagshipshit". Subservience to a manufactured product, without questioning the conditions in which that product is made – which could be read as the conscious projection of willing slavedriving – has simultaneously generated a general impoverishment and dumbing-down of the field of architecture. To trigger and regulate this intellectual pauperization, the "professionals of the profession" have invaded and cannibalized the terrain of the academies so as to bend them to their own needs: to produce the alienated workforce, super-talented when it comes to tools but servile when it comes to their jobs, required to surf modes of manufacturing that are at once operative and cynical... eviscerated of any rebellious, not to mention alternative, hypothesis that would turn their talent into a tool for transforming the system.

It's not so much postcapitalism that is in question here as it is the conditions in which architects have tried not to play around with its malleability, its capacity to absorb strange, not to mention toxic, bodies capable of undermining its predictable mechanisms...

It's true that the media visibility that arises from such submission operates like some psychotic reward. It produces systemic pathological effects: precisely the known symptoms of the industrial sub-proletariat: the worker of the week at McDonalds and the "Pritzker Prize" are blood brothers – a photo on the wall of their dependency, in thanks for their docility. But submission to the mechanisms of power and authority "doesn't pay" except for those who serve as vehicles for that illusion. It is only in strategies of conflict, opposition, indignation, and occupation that the capitalist structure, an ectoplasm with an adaptable and variable geometry and contours, agrees to renegotiate its transactional modes... But for this malleability to operate, we first have to run the risk of confronting it, causing it to crack, biting it, in close combat, using tactical strategies of visibility and fallback... facades and dissimulation... offensive drives... occupation of turf, in the hollows of conflicts, in the hollows of speech utterances, their rescripting, their de-alienation – not in the cozy living-room idealism of the defeat of thought.

Architects as a whole have neglected to hunt "the beast".[19] Claiming to be serious, rigorous, expert, professional, they have naturally and willingly and as a matter of course made themselves subservient to the system that is supposed to feed them, and in return, logically, they are underpaid for such subservience. This particular form of masochism, which is not so much masochism as it is acceptance of the sadism of the system, is actually, height of irony, seen as... a performative act.[20]

Surely we're forced to reread the political distance... the ontological schism... between these the notions of sadism and masochism[21]... from the one, we should be able to exercise our strength by the effective recognition of enslavement to a system, by finding new contract-based solutions to its limits, its contents and modes of dependence and strategy of infiltration, of resilience; and from the other... the sadism that profits from our ingenuity, false virtue, or proclaimed cynicism, to organize the institutions and modes of operation taking advantage of this (false) innocence... to alienate, bow, bend, according to its specific agenda, with no safeguard other than its quarterly profit and loss accounts...

In these conditions, and by default, it would be prudent to ask ourselves about the legal framework of such a submission, of the protocols of

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Sacher-Masoch, and even to define the mechanisms of exchange, domination, enslavement, eroticization and suffering, as a potentially contractual support element of this same transaction... and to redefine what constitutes the nature of that contract... not just in terms of the relationship between the parties, but in terms of the representation of this relationship: masochism is a theatricalization of the transactions involved in the human comedy, a way of exorcizing their hidden face, revealing, reawakening, opposing urges, Eros and Thanatos, life and death, at one and the same time... indissociably... and liberating the protagonists from the authority of the systems of control, in order to introduce obstacles, conditions and limits, instructions and contradictions, childish pranks and perverse acts... that make the nature of these transactions visible...

This is what the ecosophy of things, substances, and beings is... as well as the lucid recognition of a kind of operaism... capable of transforming the rules of its exercise, of its power... like the rules invented by "the bent man"[22] who faces his demon: the supposed weakness of a strategy of resilience, nestled in the very hollows of modes of operation that act, bend, corrupt, script, subjectivize... in order to free the narratives from alienation...

But make no mistake, we are not dealing here with crazy new flagellants, eschatologists, oozing blood at the feet of the cult's ministries, but with tribes which infiltrate the very mechanisms that underpin and articulate the visible, both those linked to language, from speech utterances to all kinds of writing - poetic, political, psychological, prosaic, mathematical, computational, as well as multiple crisscrossing, entangled narrations, but also those linked to machinist tools, to the manufacture of things and substances, as well as those navigating this side of that, casting lines of subjectivation, of force, cracks, great escapes, made up of incongruous assemblages, tactical bouts of paranoia and schizophrenia, about to venture into possible new orderings, operative and affective critical apparatuses[23]... in a stuttering swarm.

Notes:

7 *Reclaim Resi[lience]stance*
- "a plat de resistance."
- The letter "R" in Gilles Deleuze's "Abecedaries".
- Resistance as William Morris, Walter Benjamin, John Ruskin with Baudelaire / the spleen and the "aura" against mass production / from Craftsmen to Computation Craft, jumping over the standardization of the Bauhaus Gropius period.
- Resistance as Structural Optimization (genetic algorithm, evolutionary algorithm) to "discover" the output by incremental and recursive calculation, through reiteration, for uncertain, unpredictable, un-deterministic protocols.
- Resistance in the social and philosophical manifesto, in the pursuit of the "Etablis", the "Situ" with some friends in the luggage as Diogenes, Spinoza, Nietzsche, Foucault, Deleuze, Negri...
- Resistance as a strategy of obstruction (The Five Obstructions, by Lars von Trier).
- Resilience in the recognition of nonlinear systems in nature as a potential for emergence
- Resistance as a strategy of opposition / La Boëtie (Voluntary Servitude), Thoreau (Civil Disobedience) and Gandhi's methods.
- Resistance as suspicion of the resolution of science's failure by science...
- Resistance-resilience as feedback... animism, vitalism, machinisn feedback... for narrative bachelor machines and contingents scenario...
- Resilience as the recognition of the post human, infiltrated by and porous to technologies and information, as both a transitory object and subject.
- Resilience as the recognition of the planet's disease and the madness and contemporary barbarousness and the stupidity of the planetarian petit-bourgeois media class.
- Resilience in a strategy of absorption (human adaptation after a shock, a trauma, an impact).
- Resilience as the inoculation of a pathogen, of a toxicity to improve the resistance to this very pathogen.

8 The World Economic Forum (WEF), a nonprofit foundation based in Geneva, describes itself as an independent international organization committed to improving the state of the world by engaging business, political, academic, and other leaders of society to shape global, regional, and industry agendas. The Forum organizes its annual meeting in Davos, a mountain resort in the eastern Alps region of Switzerland. The meeting brings together

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some 2,500 top business leaders, international political leaders, selected intellectuals and journalists to discuss the most pressing issues facing the world...*as it should be*.

9 The World Social Forum (WSF) is an annual meeting of civil society organizations, first held in Porto Alegre, Brazil, which offers a self-conscious effort to develop an alternative future through the championing of counter-hegemonic globalization. Some consider the WSF to be a physical manifestation of global civil society, as it brings together NGO, advocacy campaigns as well as formal and informal social movements seeking international solidarity. The WSF prefers to define itself as "an opened space" – plural, diverse, nongovernmental, and nonpartisan – that stimulates the decentralized debate, reflection, building exchange, and alliances among movements and organizations engaged in concrete actions toward a more democratic and fair world...a permanent space and process to build alternatives...*against what it seems to be*.

10 In pursuit of the notion of Félix Guattari's "The Three Ecologies".

11 In psychology resilience refers to the idea of an individual's tendency to cope with stress and adversity. This coping may result in the individual "bouncing back" to a previous state of normal functioning, or using the experience of exposure to adversity to produce a "steeling effect" and function better than expected. Resilience is most commonly understood as a process, not as a trait of an individual.

12 A scientist, a mathematician, creates a function...it is mainly an act of resistance... against the wishes of casual opinion... against the whole domain of stupid questioning... Creation is resistance...it is production of exaggerations...and their existence is the proof of their resistance... against the stupidity and vulgarity... See *Abécédaire de Gilles Deleuze*, *R for Resistance*, television interview with Claire Parnet.

13 When John Ruskin writes of the arrogance of the Renaissance, he claims both the over-instrumentalization on the part of geometry to frame limited types of knowledge and, simultaneously, the arrogance of the people owning this tool to discredit all others and to establish their authority, putting an end to the social organization of knowledge and construction developed during the Middle Ages.

14 "Non-Standard," the 2004 exhibition at the Pompidou Center, is behind this shift or, rather, regression in the status of the architect, who once more becomes a simple designer... As Hal Foster writes, "After the heyday of the Art Nouveau designer, one hero of modernism was the artist-as-engineer or the author-as-producer, but this figure was toppled in turn with the industrial order that supported it, and in our consumerist world the designer again rules. Yet this new designer is very different from the old... One thing seems clear: just when you thought the consumerist loop could get no tighter in its narcissistic logic, it did: design abets a near-perfect circuit of production and consumption, without much 'running-room' for anything else." Hal Foster, *Design and Crime (and other Diatribes)* (London: Verso, 2003), 17–18.

15 The scale of production acts like capitalist compensation for the architect's loss of influence, as does the money received in exchange for recognition of his powerlessness, on condition that it be both cynically performative and three times the size it was. *Vouloir-faire*, wanting to do, is substituted for *savoir-faire*, know-how (*kunstwollen* vs *kunstkönnen*).

16 See Michel Foucault, *History of Madness*, trans. Jean Khalfa (London: Routledge, 2006).

17 According to Deleuze, "disciplinary societies are regulated by watchwords (as much from the point of view of integration as from that of resistance)". Gilles Deleuze, "Postscript on the Societies of Control", *October* 59 (Winter 1992): 5.

18 And neither the abusive "greenwashing", nor "social networking entertainment", nor, worse still, "postdigital-parametric" blindness are likely to redefine a position, a transmission point, from which we could "exercise our power", our praxis (in the sense of human activities capable of transforming social and political relationships).

19 It is no innocent matter that the very people who generated the factory city, "a product of industry and marketing" to use the political phraseology of the barricades of the 1970s, are now transforming that factory city into a tool of capitalist propaganda, sharing in its construction like a randy, gangsterized rotary club. It is no innocent matter, either, that the critical systems in charge of questioning their validity simply offer them a helping hand, fascinated by the power that these great strategists grant them in return for their dependence.

20 At the tip of the iceberg are Rem's epigones and rejects whose names, among others, would be pointless to list.

21 A subtlety developed by Gilles Deleuze in "Coldness and Cruelty" (1967), in *Masochism: Coldness and Cruelty & Venus in Furs*, trans. Jean McNeil (New York: Zone Books, 1989).

22 "Call it madness, if you want... But the new world knows only resistance. . . When I bend in order to avoid accepting the rules of their authority, I am destroying the foundations, I am insulting their legitimacy... There is rage in the face of my madness, a ferocious rage as if they found themselves faced with an act of revolt... Cretins, don't you understand that it's exactly that?" Antonio Negri, "The Bent Man" (2005), in *Trilogy of Resistance*, trans. Timothy S. Murphy (Minneapolis: University of Minnesota Press, 2011).

23 Gilles Deleuze, "What is a dispositif?", in *Michel Foucault Philosopher*, trans. Timothy J. Armstrong (New York: Routledge, 1991). "What is an apparatus [...] in a game of power, strategies of relationships supporting types of knowledge and supported by themselves; both orderings of desires and of creations in Deleuze, apparatuses of knowledge and of power in Foucault, indissociably linked." *Agencements deleuziens, dispositifs foucaldiens*, Monique David-Menard, College international de philosophie, revue rue Descartes, #59, 2008.

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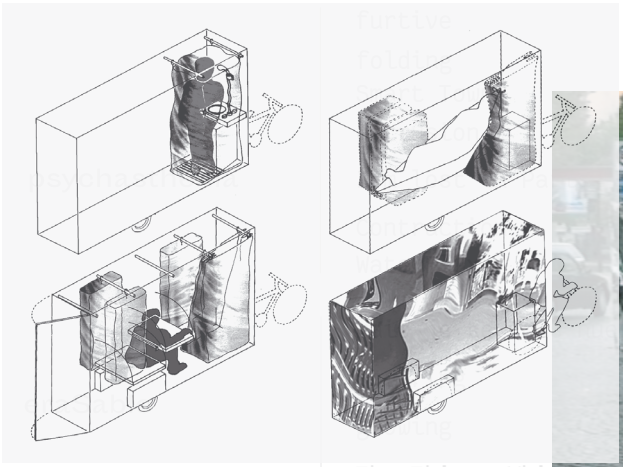
Location	Paris, France
Date	1998
Architect	New-Territories / R&Sie (n)... (name of the agency at that time: Roche, DSV & Sie)
Creative team	François Roche, Stéphanie Lavaux, François Perrin.
Key dimensions	2 m²
Client	Propos Mobile
Cost	USD 10,000
Text	Construction of a nomadic and stealthy habitat 2 m², Paris (10th arrondissement), October-December 1998. Private commission.
Scenario	1) Construction of a distorting-mirror vehicle. 2) Driving and parking this distortion in the streets of Paris. 3) Living and sleeping inside/outside_somewhere/nowhere.



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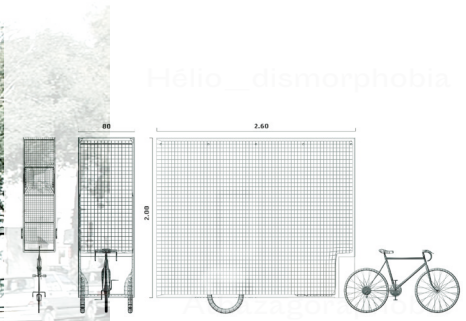

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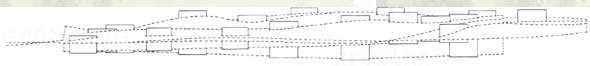
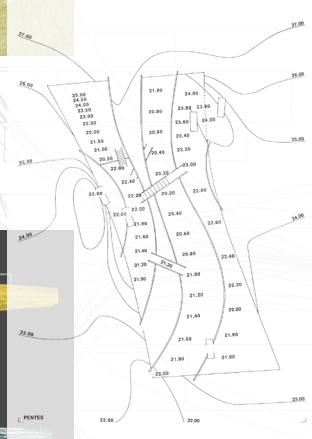
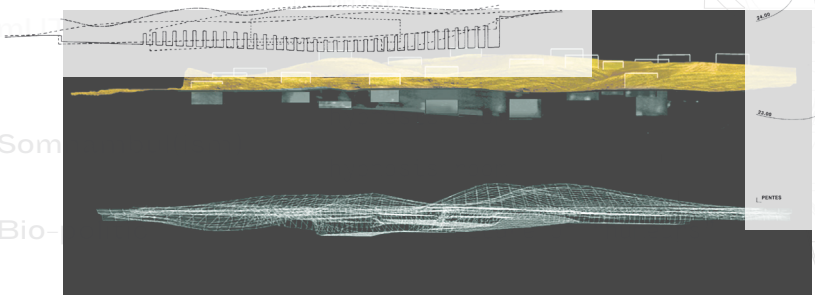
110_melancholiaS/ Mimicry-psychasthenia/ Here X TO-morro

Location	Soweto, South Africa
Date	1997
Architect	New-Territories / R&Sie (n)... (name of the agency at that time: Roche, DSV & Sie)
Creative team and associates partner	François Roche, Stéphanie Lavaux, Gilles Desèvedavy, Gilles Clément.
Key dimensions	2,200 m^2
Client	African Institute of Contemporary Arts / Johannesburg and Frac Reunion.
Cost	USD 4 million
Text	Design of a museum-memorial on the tomb of Hector Peterson, integrating the archives of the township (exhibition hall, archives, conference room, restaurant) and a landscaped area of 3 hectares.
Scenario	1) Undulation of the skin of the bush (high vegetation burned by the sun) to preserve the tombstone and its destitution. 2) Deformation of the programming layers according to this movement (basement). 3) Random positioning of the glass containers emerging from the bush tablecloth (referring to the usual township installations done by ship containers). 4) Ownership of the new “groundunderground” for people who were “used and abused” in the gold mines, under the apartheid regime of South Africa.







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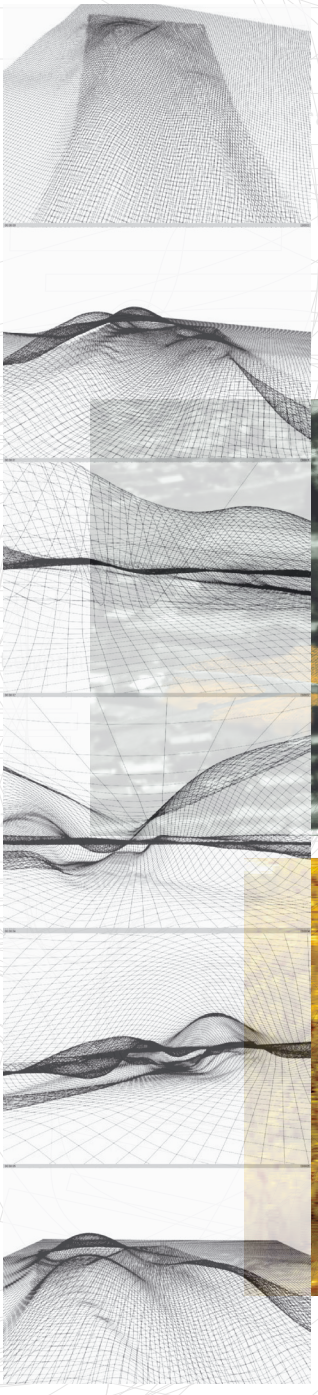

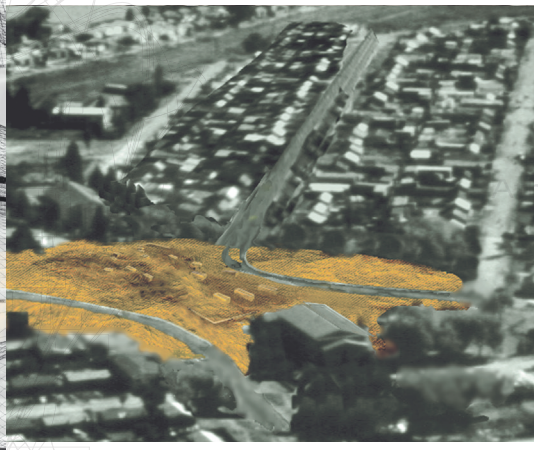

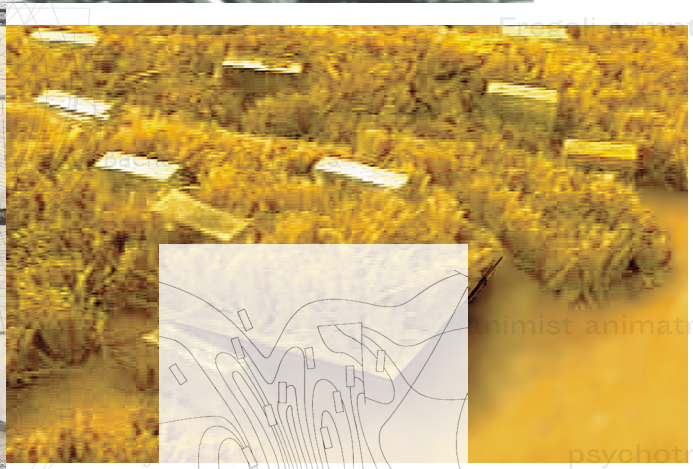

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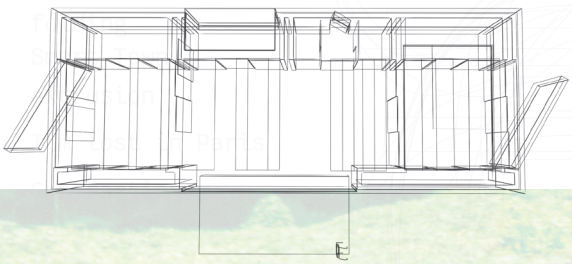
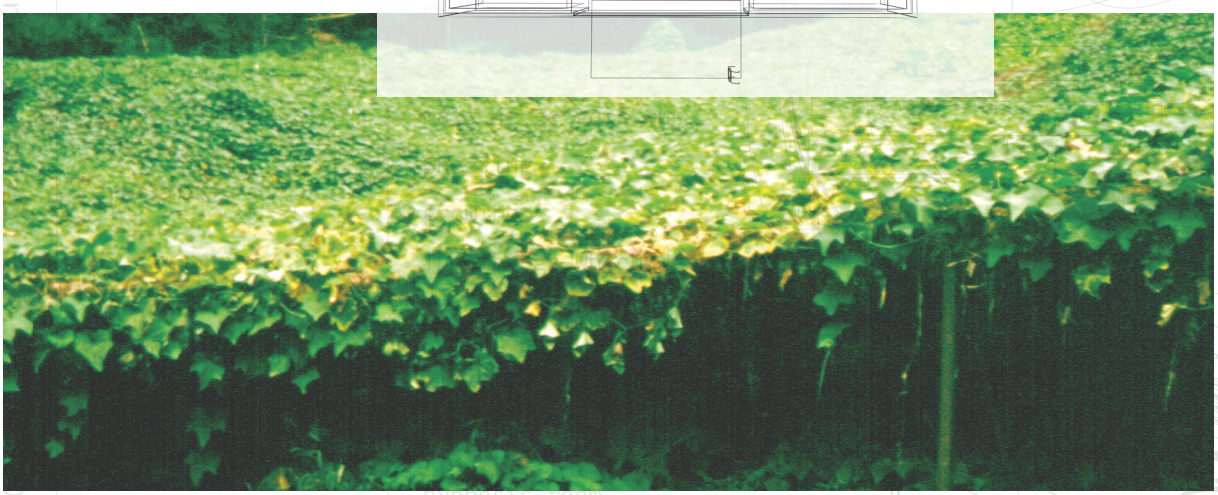
110_melancholiaS/ Mimicry-psychasthenia/ Here X TO-morro

Location	Salasie Crater, Reunion Island
Date	1996
Architect	New-Territories / R&Sie (n)... (name of the agency at that time: Roche, DSV & Sie)
Creative team and associates partner	François Roche, Stéphanie Lavaux, Gilles Desèvedavy.
Key dimensions	130 m²
Client	Marcel Tave
Cost	USD 0,1 million
Text	Design of a small house and art foundation, in the middle of the old volcanic crater of Salazie, the wettest and most tropical area of the island.
Scenario	1) Square extrusions of the ground (spinach field) like a subcutaneous piercing, endogenous matter. 2) Inclusion of dwelling surfaces under the bump carpet, in a pure stealth food-print building.





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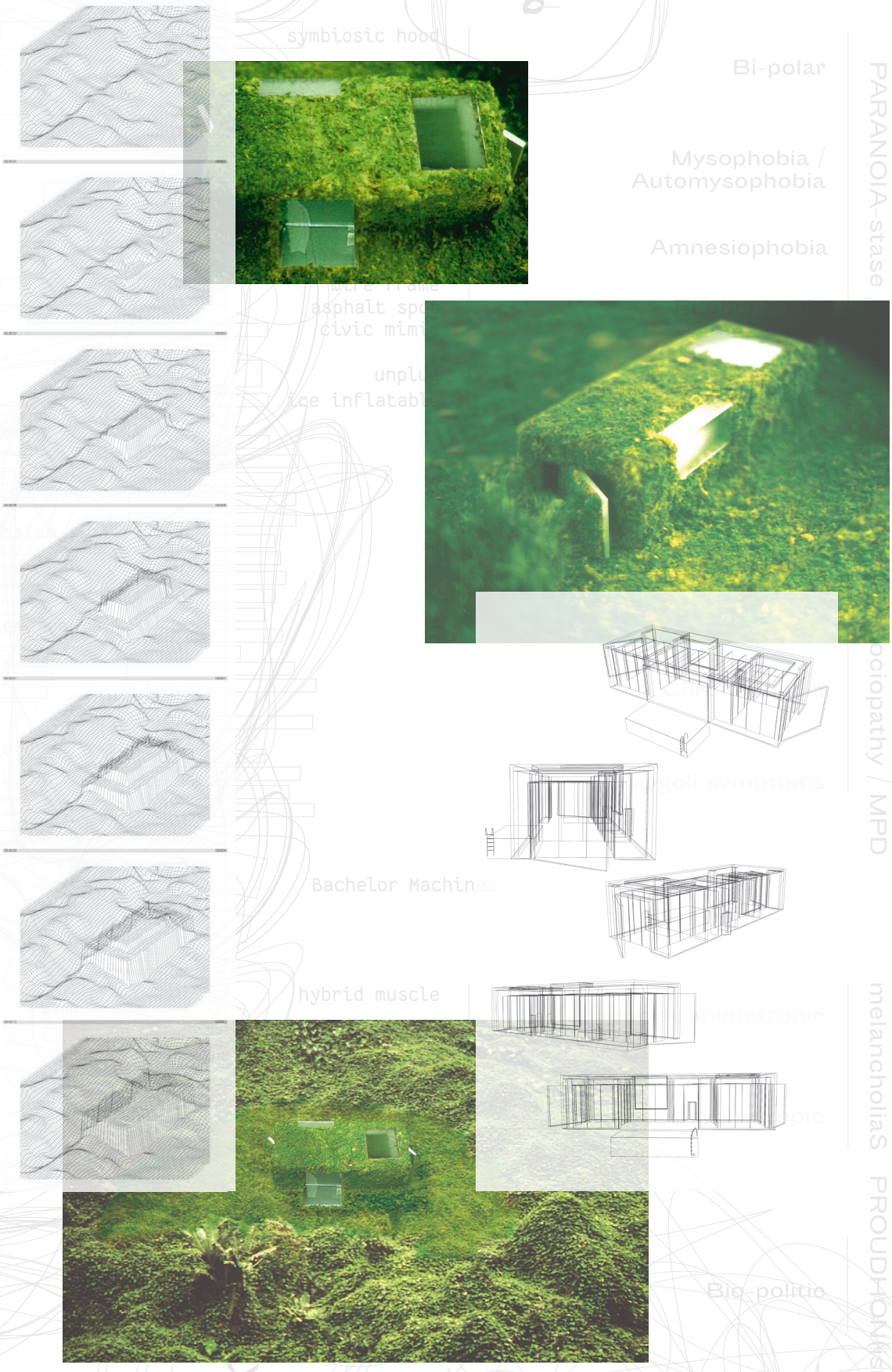

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 143 13/04/2018 09:28

Location	Paris, France
Date	2008
Architect	New-Territories / R&Sie (n)...
Creative team and associates partner	François Roche, Stéphanie Lavaux, Jean Navarro.
Hydroponic system	R&Sie (n)...
Key dimensions	130 m²
Situation	Confidential
Client	Confidential
Cost	Confidential
Structural development and construction of the green prototype	Christian Hubert De Lisle & Cie
Glass Beakers	Produced by Pedro Veloso (including the consulting of Vanessa Mitrani)
Ferns	Dryopteris filix-mas
Text	Conception of private lab, within Paris forteress, in order to hide neighborhood predators.
Scenario	1) Design of a Private laboratory as Duck Blind cabana. 2) 1200 Hydroponics ferns. 3) 300 glass beakers blowing components for bacterial culture / Producing the bacteria "Rhizobium" to increase the Nitrogenize percent without chemical manure / extra light through refraction / Rear Window negotiation with the neighborhood opposite views on closed courtyard. 4) Collecting rain for watering plants with individual mechanical drop-by-drop system including nutritional adding on proportioning controls. 5) Devil's Rock emergences ("Close Encounters of the Third Kind"), with a nature (fern) coming from the Devonian period (dinosaur), technologically domesticated to come back in the current regressive parisian syndrome.

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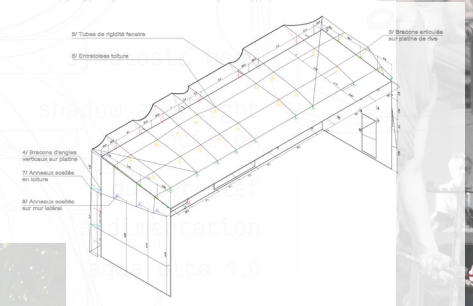
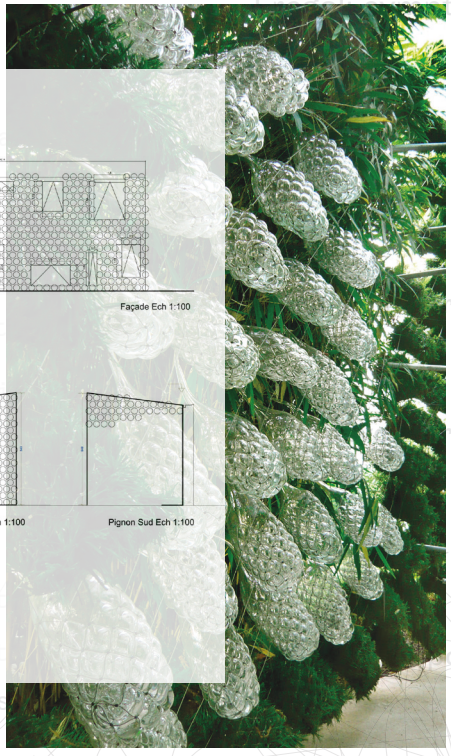
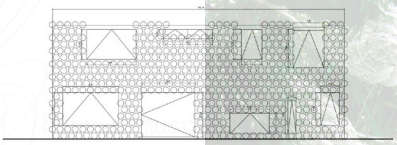
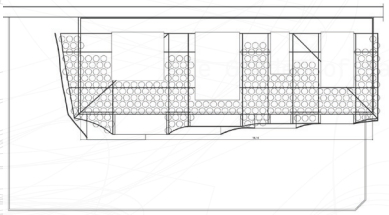
ost in Paris





	longueur	quantité
Façade	30*30mm	486
Pignon nord	30*30mm	154
Pignon sud	30*30mm	41
Toiture	30*30mm	308
	Total	989


Façade Ech 1:100


Toiture Ech 1:100

Pignon Nord Ech 1:100 Pignon Sud Ech 1:100

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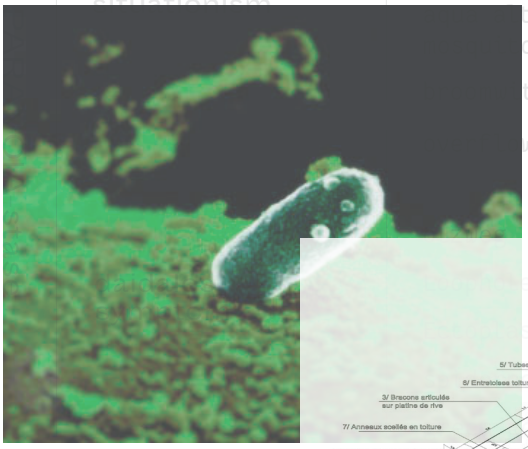

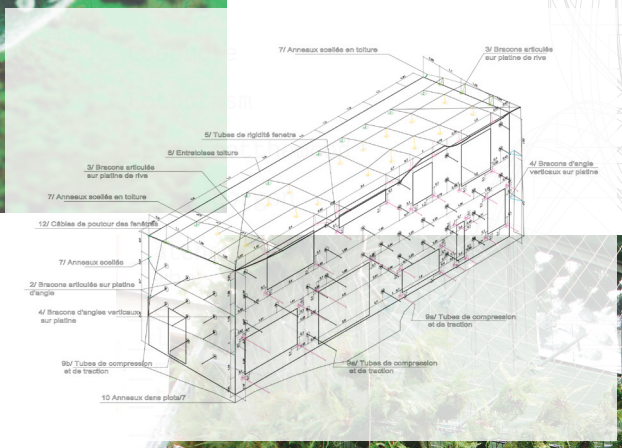

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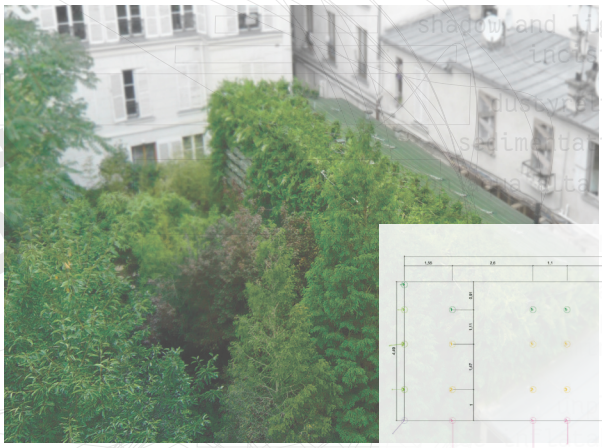
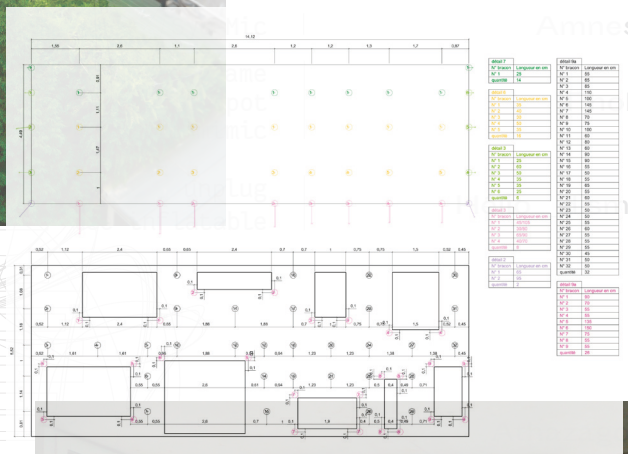
ost in Paris





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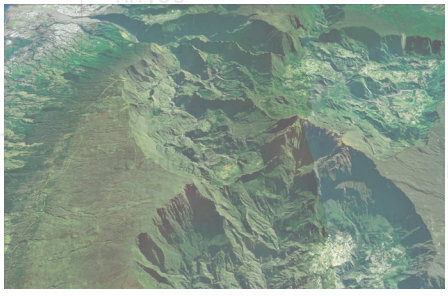
110_melancholiaS/ Mimicry-psychasthenia/ Here ⅄ TO-morro

Location	La Petite France, Reunion Island
Date	1996
Architect	New-Territories / R&Sie (n)... (name of the agency at this time: Roche, DSV & Sie)
Creative team and associates partner	François Roche, Stéphanie Lavaux, Gilles Desèvedavy.
Key dimensions	1,900 m²
Client	Frac (Local Art Center) of Reunion Island
Cost	USD 4 million
Text	Design of an artist residence on the road of Maido, the Villa Medicis of the Indian Ocean: exhibition space, 10 artist's studios, an open space for outdoor exhibition (3 hectares).
Scenario	1) Locating the limits of the glade. 2) Geometrical distortion through geographical contractions... to avoid to touch the situation. 3) Introduction of a secret mirror building set within the forest edges. 4) Exhibition room in an open sky apparatus, foggy or clear depending of the day time (tropical micro-climate situation) / Art Pieces are in panoptical or ghost mode according to.



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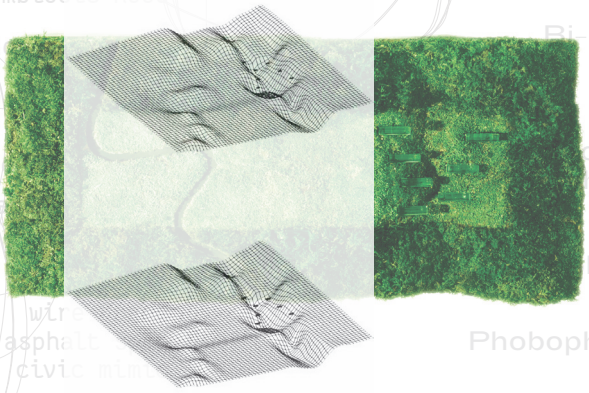

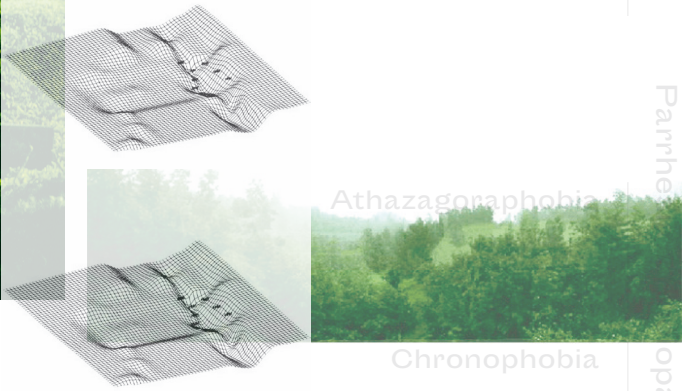

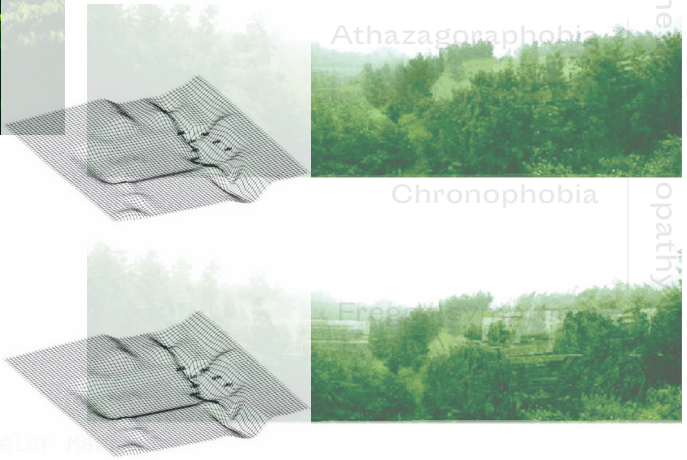

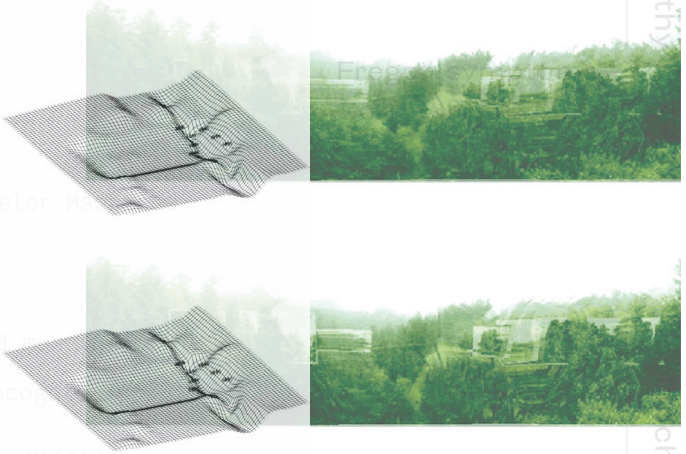

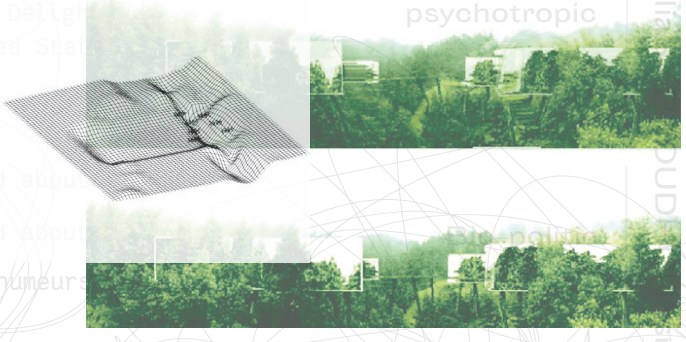

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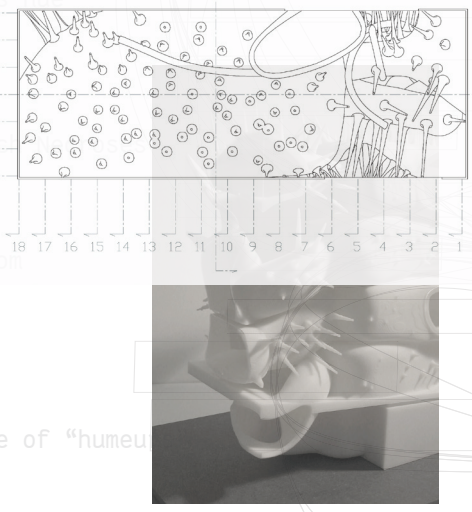
Location	Évolène, Switzerland
Date	2002-09
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro, Toshikatsu Kiuchi.
Engineer	Guscetti & Tournier, Geneva
Interior Design	R&Sie (n)... + Mathieu Lehanneur (museum apparatus)
Museum design experiments	R&Sie(n), Toshikatsu Kiuchi with Mathieu Lehanneur.
Key dimensions	1,000 m^2
Client	Maison des Alpes, Public Foundation
Cost	CHF 13 million
Text	Design of a building for an art museum / alpine ice research station.
Scenario	1) Digitization of the envelope of a traditional habitat. 2) Scooping out hollows within this volume as if it were an ice cavity, but in full wood, with a 5 axes drill machine. 3) Water states and flows vary according to the seasons: the ice flows and freezes; the ice façades freeze and melt, forming a pond in front of the building. 4) Exacerbation of the winter climate by artificial snow (500 m^3) from the bottom lake. 5) Construction by CNC machine processing, 5 axes, in full wood (2,000 m^3 / 1,000 trees coming from the location) and reassembling the manufactured 180 pieces on site. 6) Re-activation of local economy (50% of the annual wood production of the territory of Evolène village on two years).



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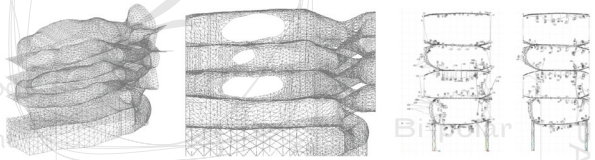

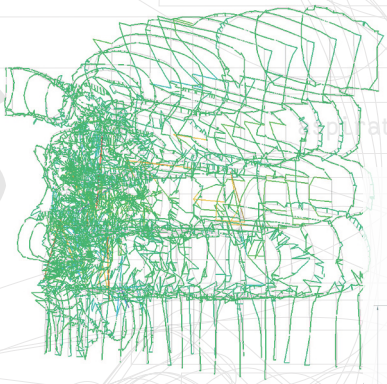

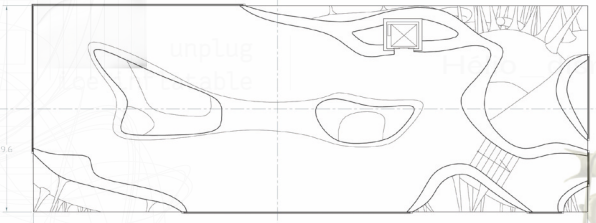

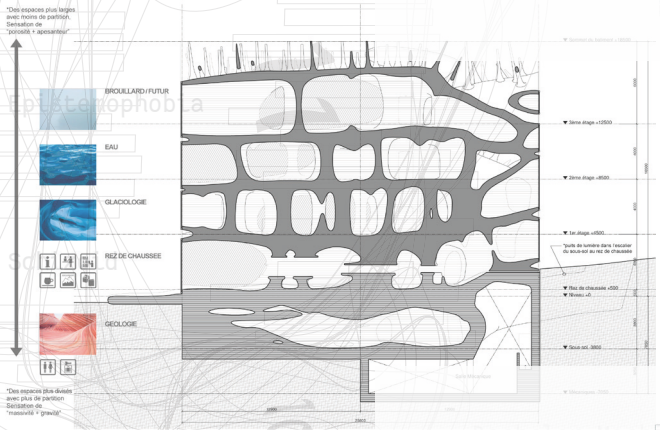

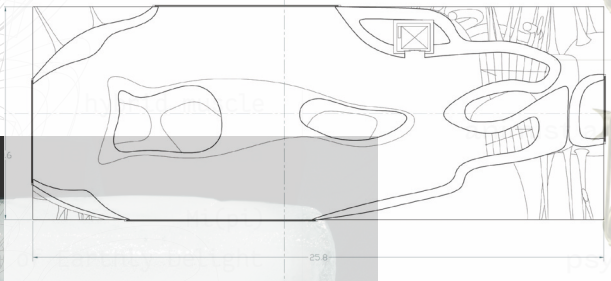

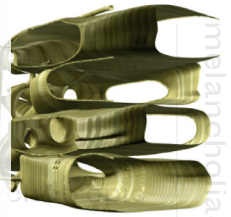

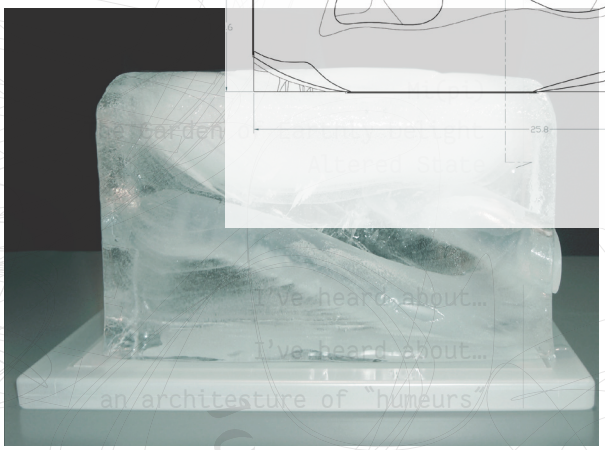

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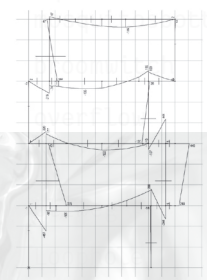

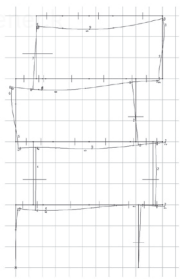

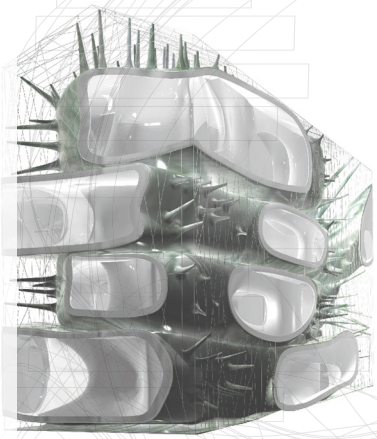

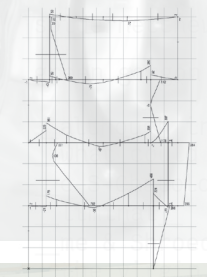

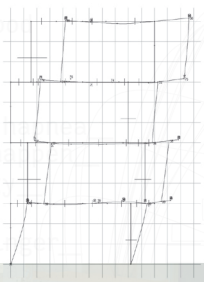

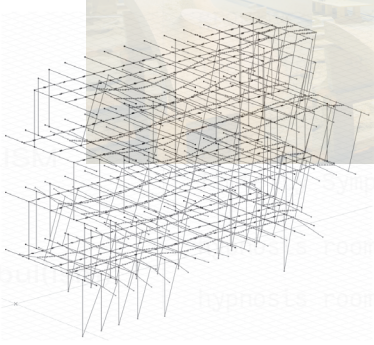

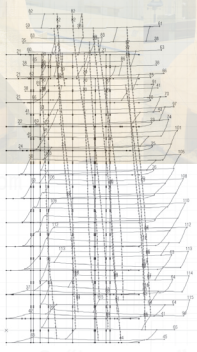

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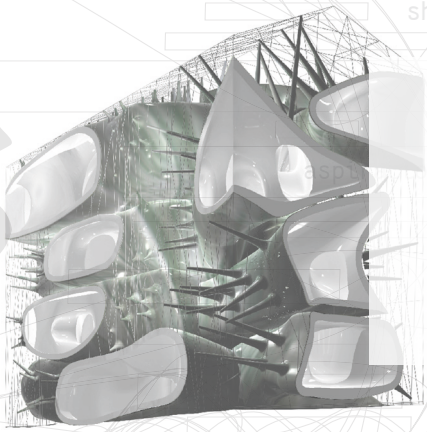

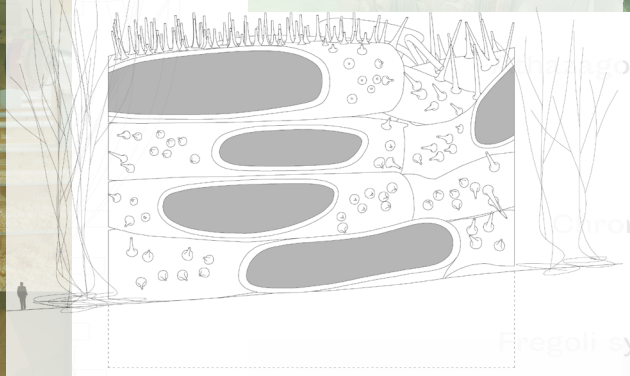

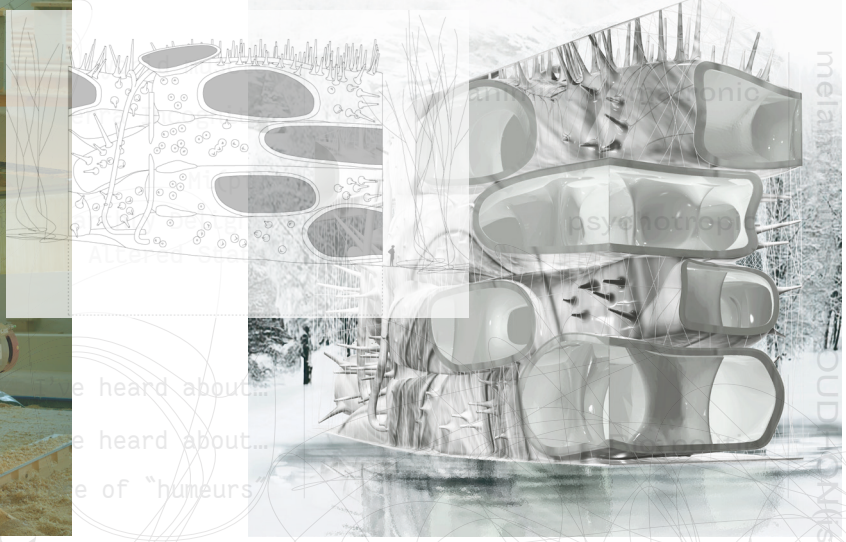

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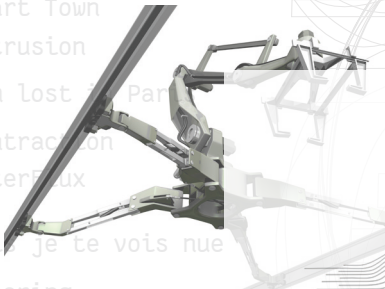
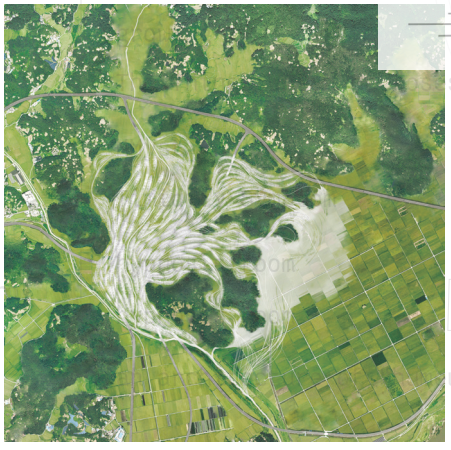
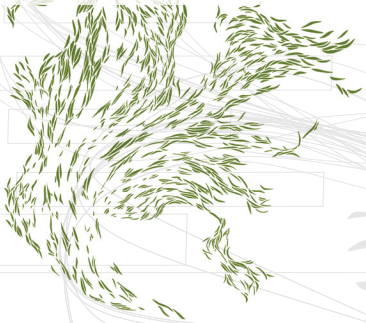
110_melancholiaS/ Mimicry-psychasthenia/ Here & TO-morro

Location	Seoul, Korea
Date	2007
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro With: Benoît Durandin
Robotic design	Stephan Henrich
Key dimensions	2,000,000 m²
Client	MAP / Korea
Situation	South of Seoul
Text	Design of a Master Planning for Administrative city.
Scenario	1) Acknowledgement of the site features, mainly influenced by its natural topography, as a pressure, a revenge of the nature on the planning. 2) Assumption of sustainability as the main issue: an urban settlement as a contradictory collateral effect of the green area. 3) Introduction of a generative and interactive process, fully automatic and objective, not ideological, reckoning with geographic, programmatic and environmental parameters. 4) Algorithmic and dynamic transformation from embedded parameters to shape the urban physicality, by machines. 5) Check in real time of the feedback effects on ecological footprints and town organization.







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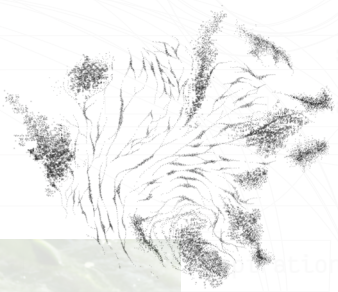
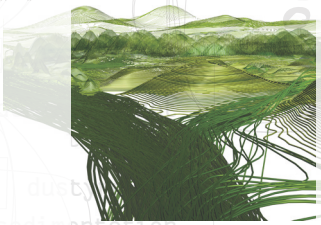
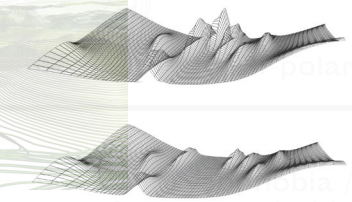
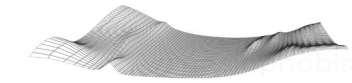
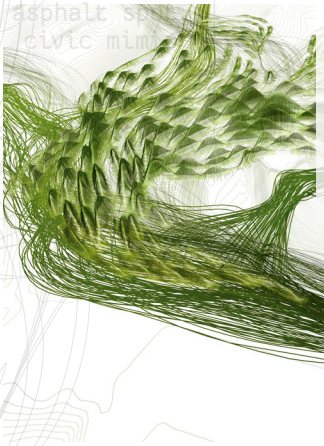
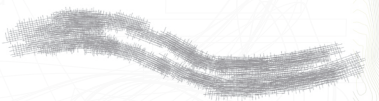


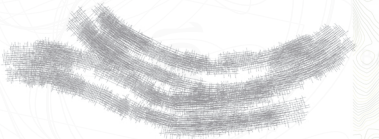


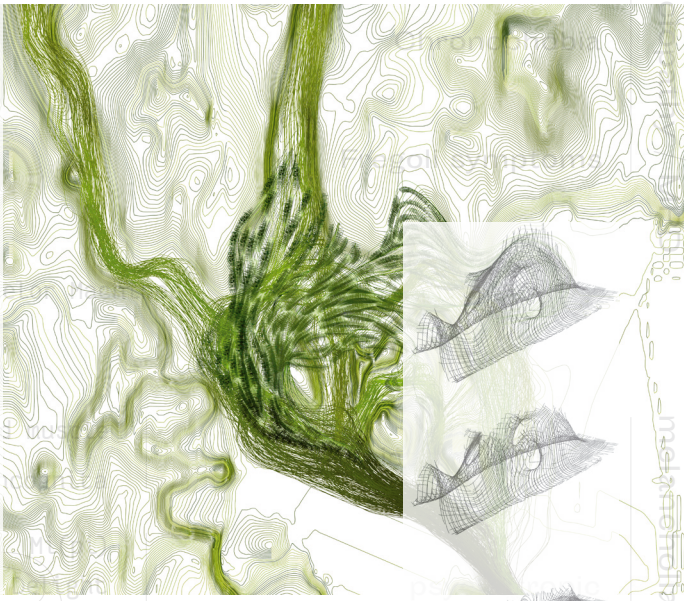


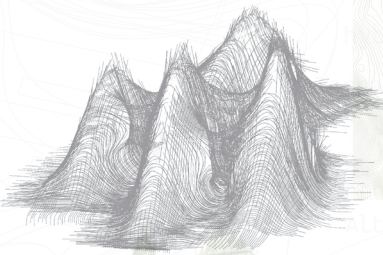


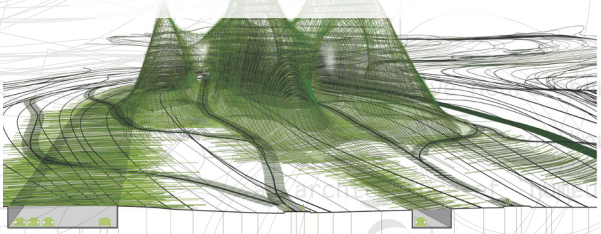


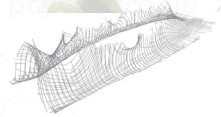








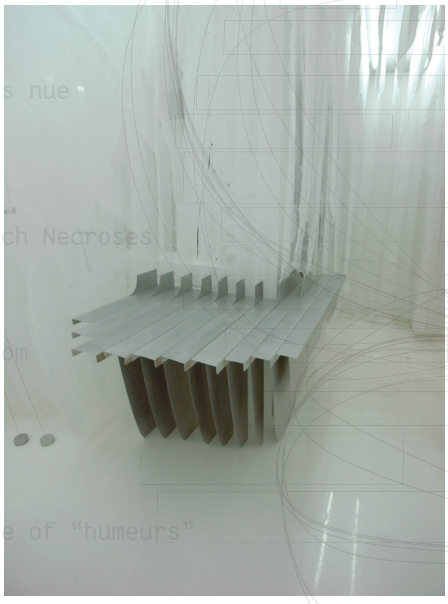




she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 155 13/04/2018 09:30

110_melancholiaS/ Erasable/ Here & Now/ mais je te vois nue

Location	Paris, France
Date	2011
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Toshikatsu Kiuch. With: Christoph Eppacher, Gabriel Blue Cira.
Client	Ken Okada
Cost	USD 30,000
Text	A small shop for Japanese designer in Paris.
Scenario	1) Just a continuum between practices, with same apparatus, mock-up, prototype with fabric, sewing and laser cut including the last minute retouch. An extension of scales between envelops and contents / same fragility and limited time (cold water machine washable). Clothing the shop of fashion design clothes, including prototyping (on site). 2) Fitting room, according to personal choice, in exhibitionist or intimacy mode.



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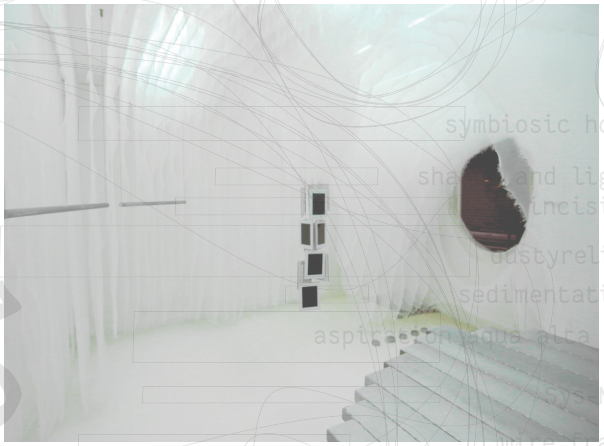
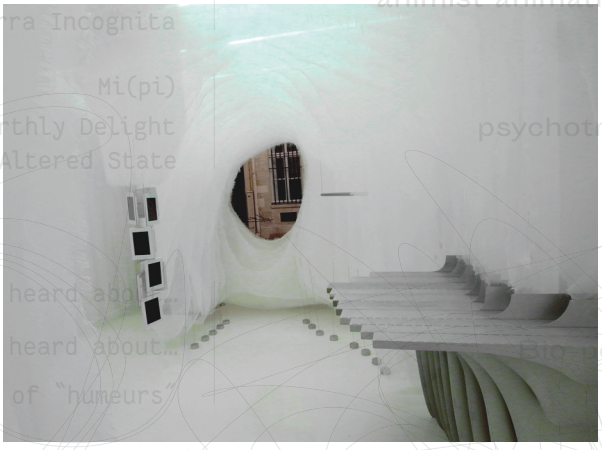
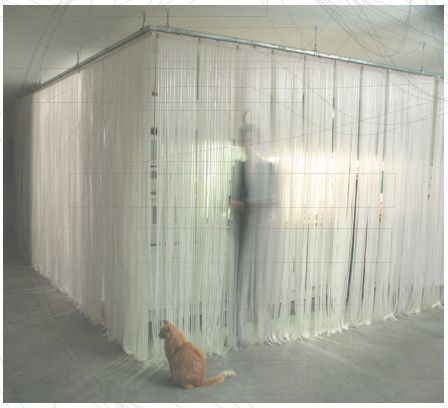


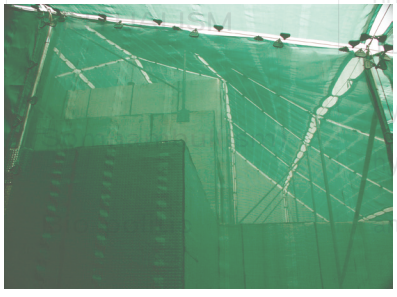


she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 157 13/04/2018 09:31

110_melancholiaS/ Erasable/ Here & Now/ Shearing

Location	Sommières, France
Date	1999 - 2001
Architect	New-Territories / R&Sie (n)...
Creative team and associated partners	François Roche, Stéphanie Lavaux, Alexandre Boulin, Olivier Legrand.
Engineer	Abaca Engineer
Contractor	Christian Hubert de Lisle
Key dimensions	160 m²
Client	Ami & Judith Barak
Cost	USD 0,16 million
Text	Design of a house for Judith and Ami Barak, director of an art centre in Montpellier (FRAC Languedoc-Roussillon), in the South of France.
Scenario	1) Exacerbation of the landscape like a new geological fold to obtain stealthiness. 2) Design of a house like a sheared upthrust rock layer alongside an existing stonewall in the middle of the field. 3) Tent-like construction to provide protection from weather, and from patrimonial censure, which agreed on temporary-like, facing a middle age tower. Erasable Vs Eternity.





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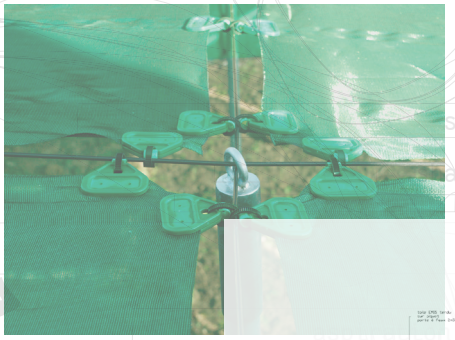
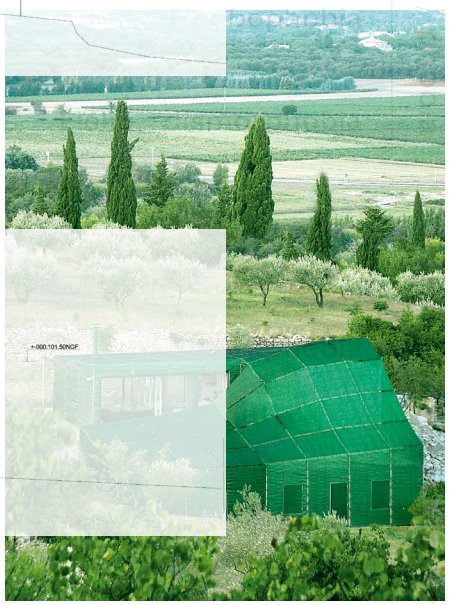
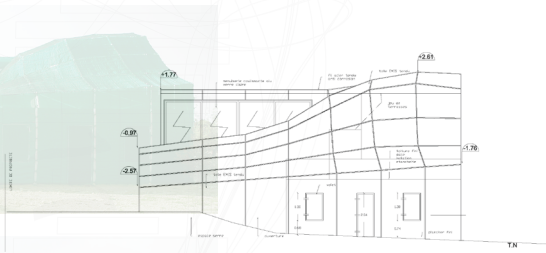
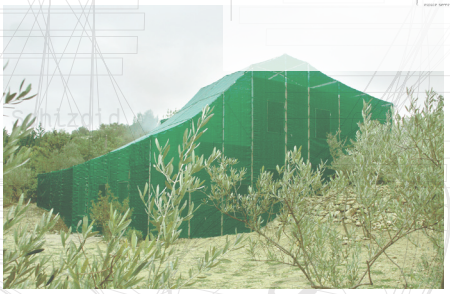
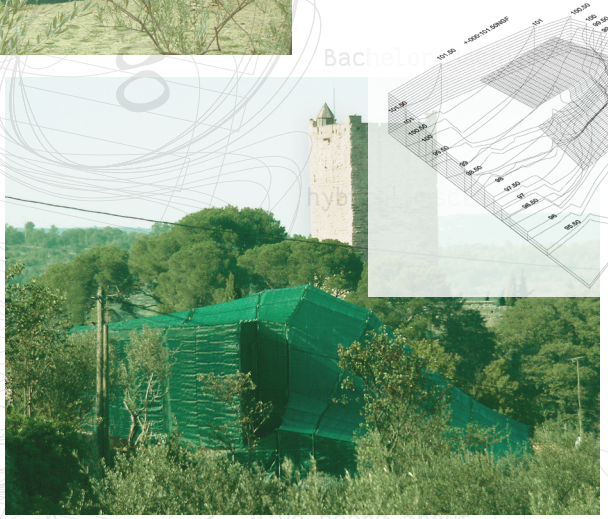
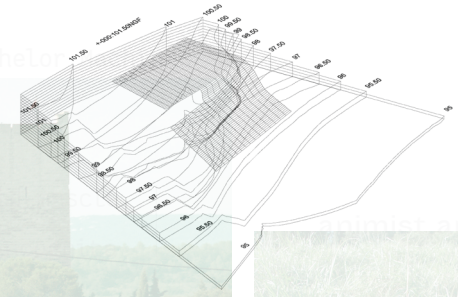








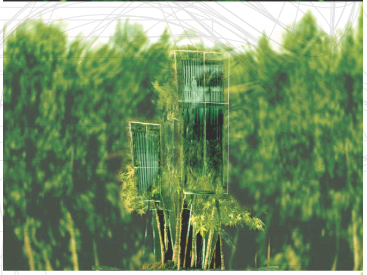


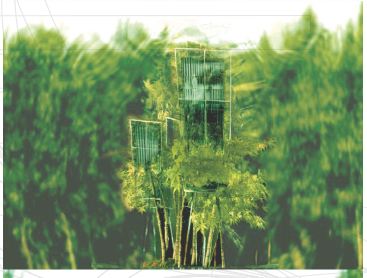


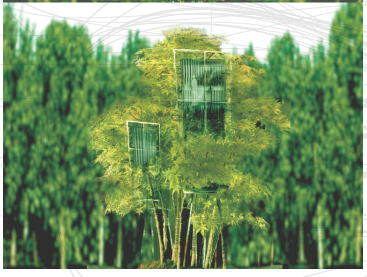
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 159 13/04/2018 09:31

110_melancholiaS/ Erasable/ Here & TO-morrow/ growing

Location	Compiègne, France
Date	1993
Architect	New-Territories / R&Sie (n)... (name of the agency at this time: Roche, DSV & Sie)
Creative team	François Roche, Gilles Desèvedavy, Stéphanie Lavaux.
Key dimensions	250 m²
Text	Private command of a house for a horticulturist, 250 m², on the boundary of a forest of beeches.
Scenario	1) Realization of a “cabin in the wood”, 3 floors high. 2) Plantation of a little forest of Maples, around and in the house. 3) Growing up of the trees with a co-dependancies contract. 4) Maintenance as the main agenda... For a fragile equilibrium... To avoid the suffocation of the house by the species. 5) Ritual of sharing time and attention as a Rousseauism contract, with promiscuity, friction, mutualism... But simultaneously endangered in case of neglected relationship...







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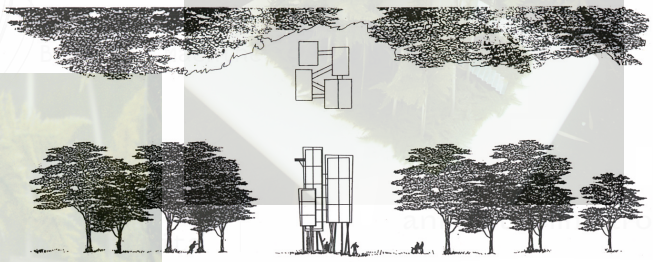

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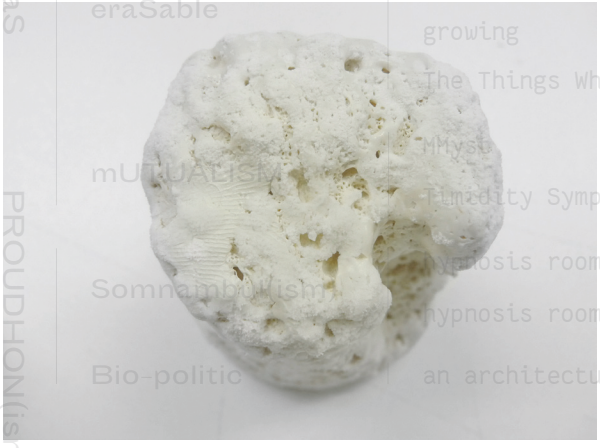
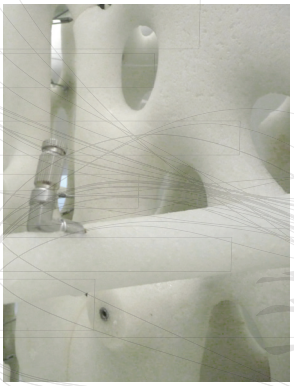
110_melancholiaS/ Erasable/ Here & TO-morrow/ The Things

Location	Denmark Suede
Date	2009 2010
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux
Collaborator	Maxime Aumon-Bemelmans
Contractor	CHD / Christian Hubert Delisle
Key dimensions	10 m² (Denmark) + 400 m² Stockholm
Client	- Louisiana Museum of Modern Art, Denmark. Kjeld Kjeldsen, Arne Schmidt-Petersen - Stockolm 2010, Suede. Jan Aman, Färgfabriken / Jacob Fant, Rewir
Cost	EUR 60,000 + EUR 1.5 million
Text	Limited time span & biodegradable pavilion + prototype.
Scenario	1) Developing a bio-plastic with hydro-soluble polymer from agriculture. 2) Designing a paneling relief, integrating membrane and structure of the building, which could be strategically and slowly “necrosed” by the control of the degree of humidity in atmosphere. 3) Developing the injection mould by CNC machine processing, 5 axes. 4) Adding some mist nozzle to emphasize or reduce this disappearing protocol, as a dimmer system. 5) Adjusting the life span of a temporary building (one floor for the first experiment), from its construction to its melting down.





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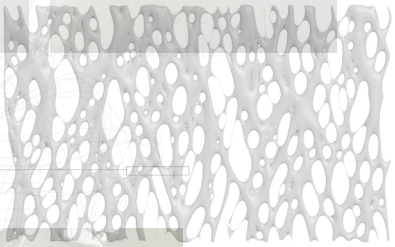
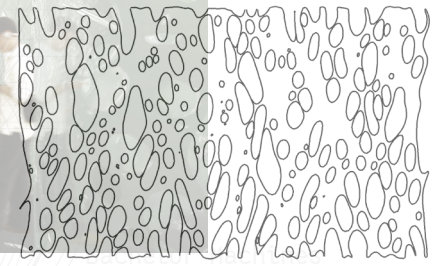
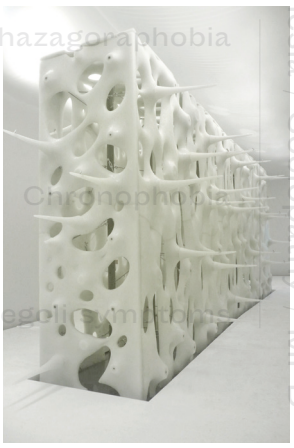
Which Necroses



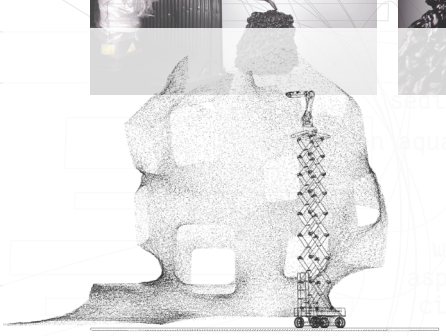


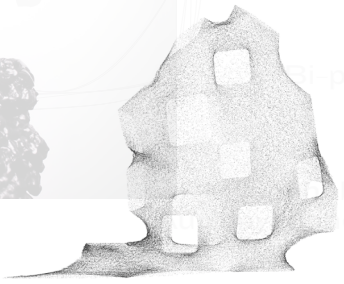


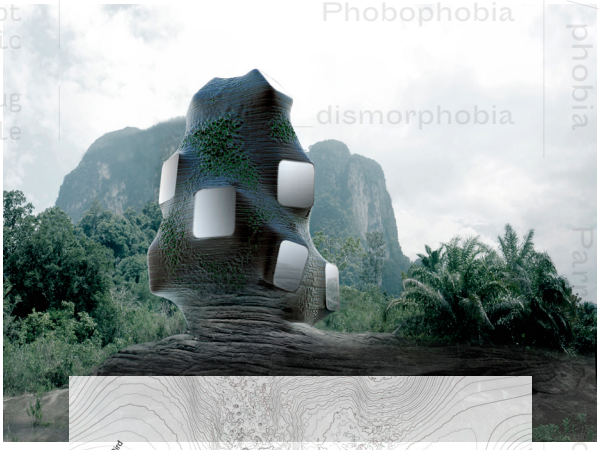
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 163 13/04/2018 09:31

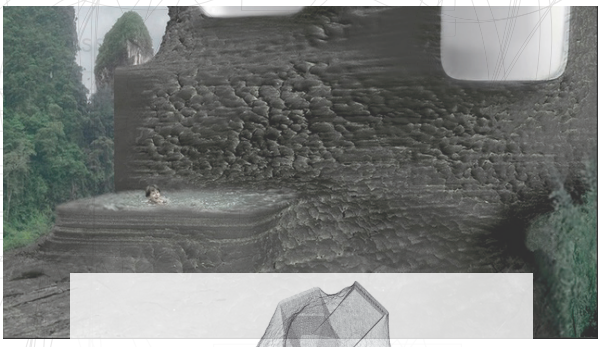
Location	Krabi, Thailand
Date	2015
Scenario	Mutualism / “mke_Me_yungR_sheltR_tmptation”
Architect	New-Territories / M4
Creative team	François Roche, Vongsawat Wongkijjalerd, Benjamin Ennemoser
Client	Kickstarter
Launched values	USD 200,000
Surface	200 m² for each human/bird
Text	Construction of an experimental hostel farm with human and birds, including a rejuvenation process of sharing time, based on human-animal mutualism, anthroposophic and ecosophical relationship.
Scenario	1) Recognition of existing situation / lava emergences / geological telluric landscape / greenish primary forest / natural swiftlets swarms. 2) Construction of a Computation and Robotic Fabrication to define a zone of contact, a strategy of aesthetic in correspondence with the existing situation (expanding bio-foam with scrap wood... as a liquid rocky lava expansion, in a “continuum morphology”) for a strategy of territorializing technologies. 3) Beyond morphologies appearances, sharing of the biotopes chemistry production from swiftlet. Production of Bird Nest Soup made from nests (aerodramus fuciphagus) from strands of their saliva as a by-product of their nutritional way, flying by night over the canopy of the tropical forest to swallow fresh insect. Eating Swiftlet nest extract is believed to help maintain skin tone, balance qi (“life energy”) and reinforce the immune system. The nutritional value of 100g of dry nest includes 49.9g of water-soluble protein (including amido nitrogen, monoamine nitrogen, non-amino nitrogen, arginine, humin, histidine, lysine and cysteine), 30.6g carbohydrate (glycoprotein and mucin), 4.9g iron, 2.5g inorganic salt (including potassium, sodium, calcium, magnesium, sulphur, phosphorus, silica and other elements), and 1.4g fiber (from Dictionary of Traditional Chinese Medicine, The History of Chinese Medicine and the Nutrition Table). 4) Architecture as food mutualism for Physical & Physiological health benefits / Enhances Metabolism / Aphrodisiac / Promotes Immune System / Raises Libido / Alleviates Asthma / Improves Focus / Anti-Aging / Promotes Growth / Promotes Reproduction and Regeneration of Human Cells / Good Effects on the Skin / Epidermal Growth / Maintains Skin Tone / Strengthens the Lungs and Prevent Coughs / Makes a Better Life...!!! Proof tested by the avatar NT. 5) The building is planned to be demolished after 10 years of occupancy, following the idea to share together an architecture which could be erased, which could die. The leasing contract will be made according to this period. The KS goal is to flatten the experience after 10 years, as a souvenir and recover the previous state of nature.
Postscript	We lost the campaign (only 25% of Kickstarter were reached).

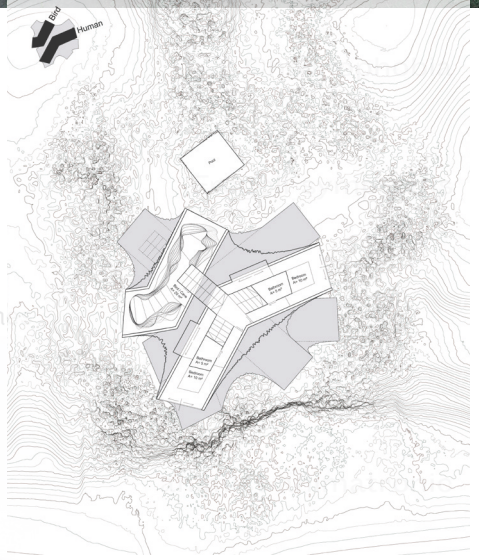
she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 164 13/04/2018 09:31

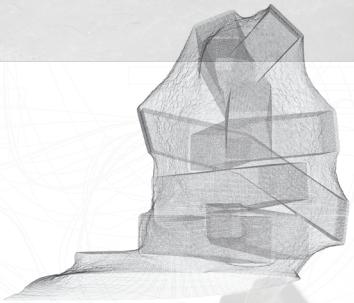


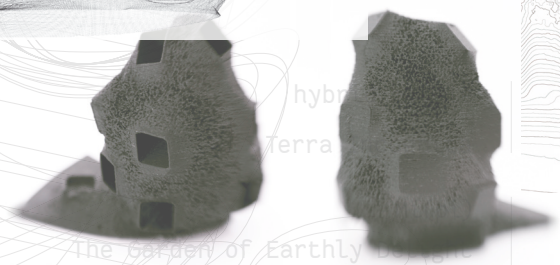


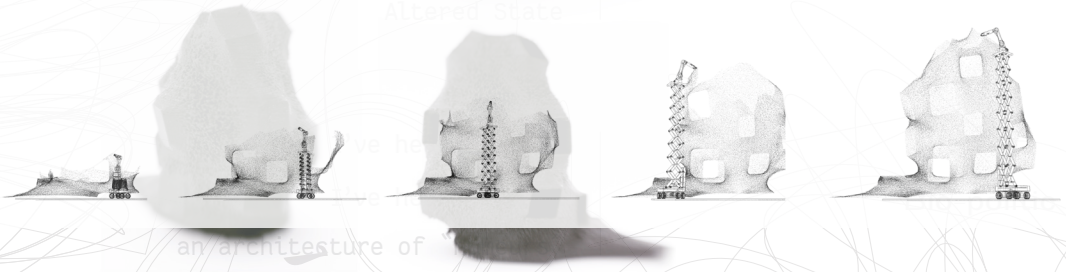












she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 165 13/04/2018 09:31

Location	Bangkok, Thailand
Date	2012 – 2014
Architect	New-Territories / M4
Creative team	François Roche, Camille Lacadee, Cyril Lami, Jeep P. Narongthanarath. With: Devin Jernigan, Tiziano Derme, Myrtille Fakhreddine, Vongsawat Wongkijjalerd, Ip Panit, Patrick Mc Kechnie, Katrin Hochschuh, Hadin Charbel.
Biennale Installation	Nicolas Grawitz and Iris Godbille
Design and engineering Partners	Ezio Blasetti, architect / mathematical process; Andrew Snalune, façade engineering; Sakkarn Sirisrisak, steel engineering; Sanitas Studio, landscape architect.
Key dimensions	Museum 2,500m² / House of Collector 2,000 m² / Employees quarter 600 m²
Client	Petch Osathanugrah / O'Museum
Situation	Bangkok / Abandoned tropical forest in the middle of Bangkok
Cost	THB 450 million / USD 15 million
Text	Design of a museum in a forest
Scenario	1) Recognition of the situation / the family of the owner got its wealthy situation from a phyto-therapy drug research of the Grant Father, with development and fabrication from the trees in the Land. 2) Scanning of 30ties of the largest elements, on three months, to get billions of point cloud.as a starting point of a 3D cartography. 3) Research by scripts of the negative computation ghost of this forest, to use the void as an emerging strategy. Morphologically embedded or trapped in the negative part of the wood, the black matter is the house of the witches. 4) Development of allelopathic intricate components with Velcro-like attachment, to create the repulsing forces (crown shy effects) between photosynthesis and artificial matter, between the existing nature and the architecture alien, as a dispute, of conflict of chemistry of pheromone behavior (see below). 5) Museum as a result of this timidity approach, including domestic curating strategies as the prolongation of the intimacy of the owner, the art collector spaces as multiple meander of curiosity cabinet and only one white cube, it's enough to play for international standard. 6) Proposal to drive the evolution of the collection in a timidity symptom amateurism.

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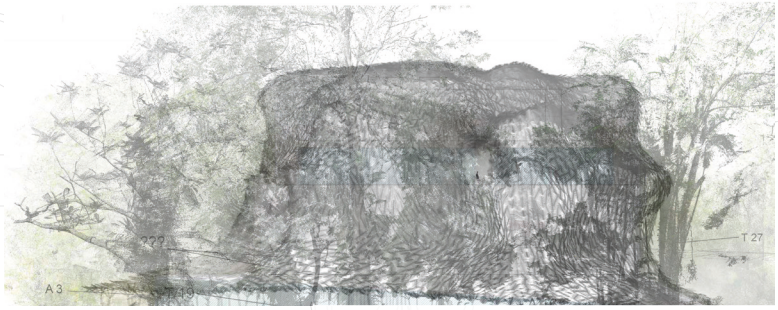

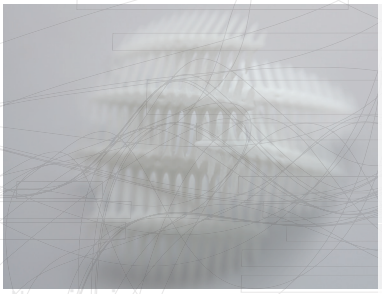

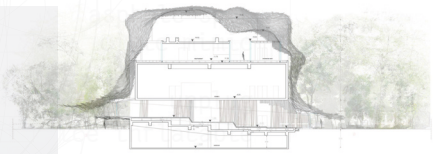

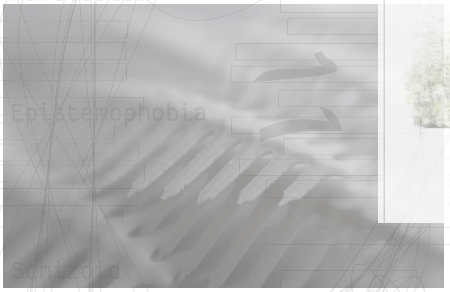

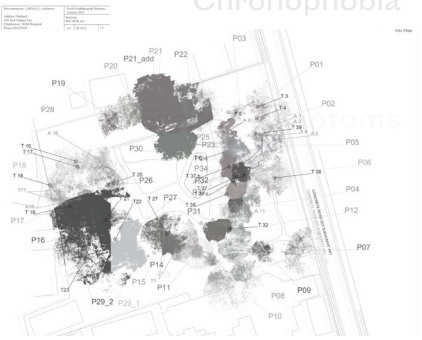

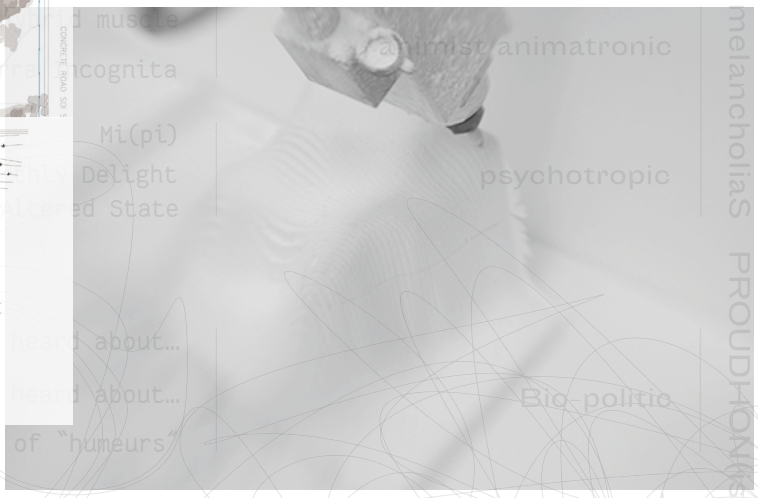

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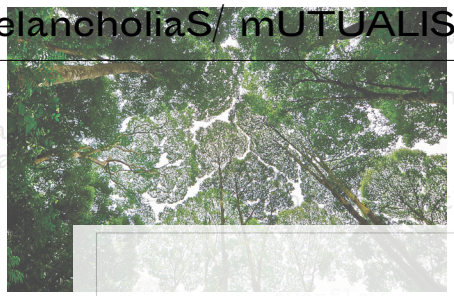

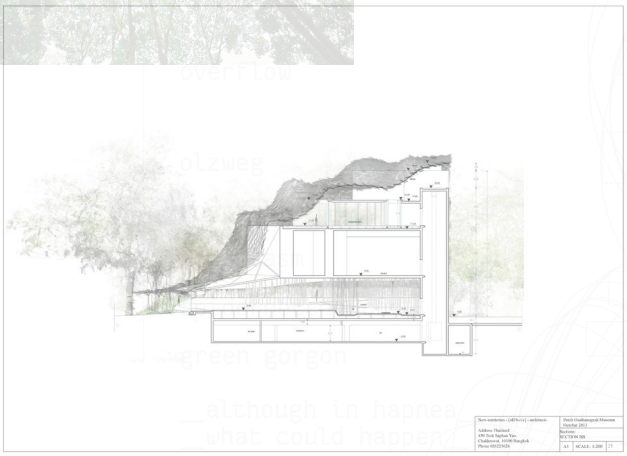

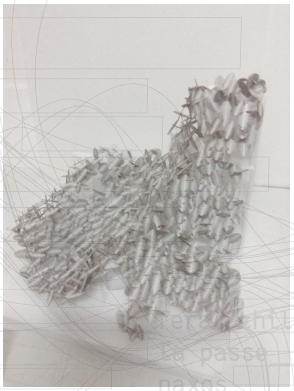

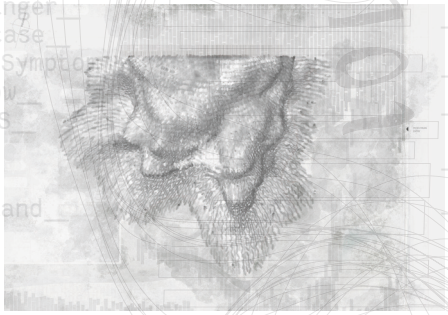

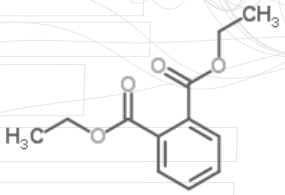

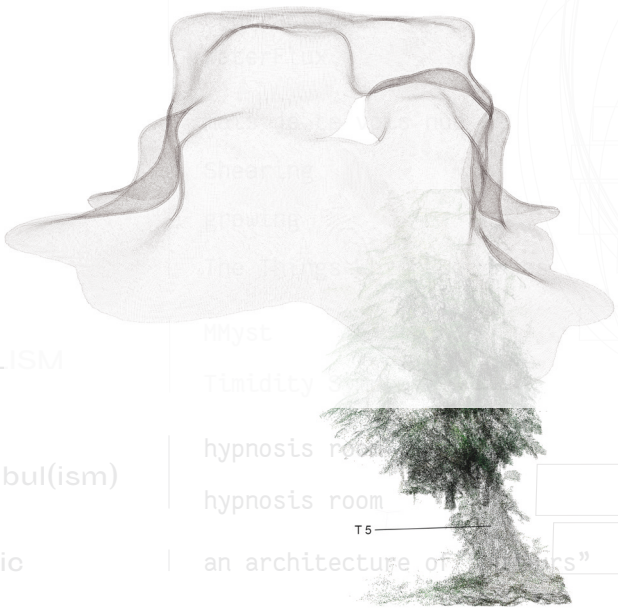

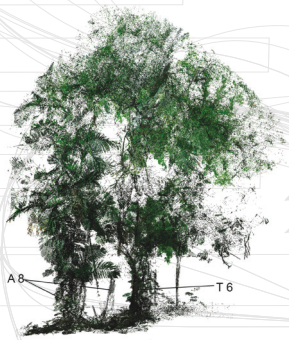

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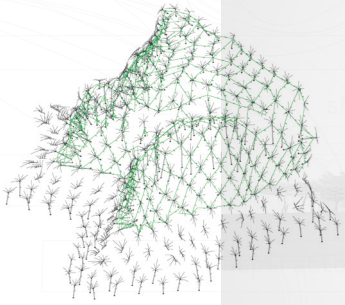

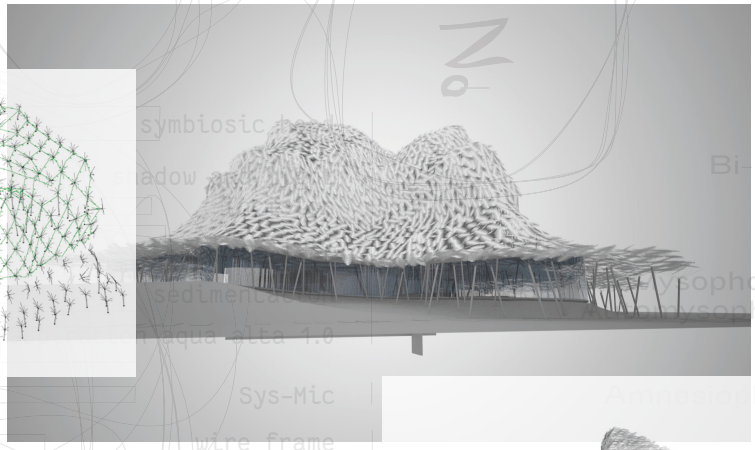

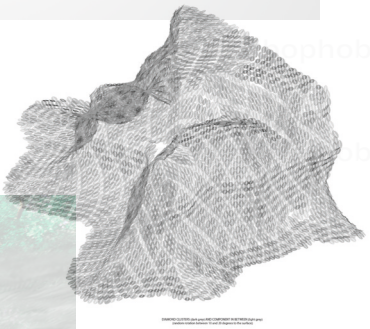

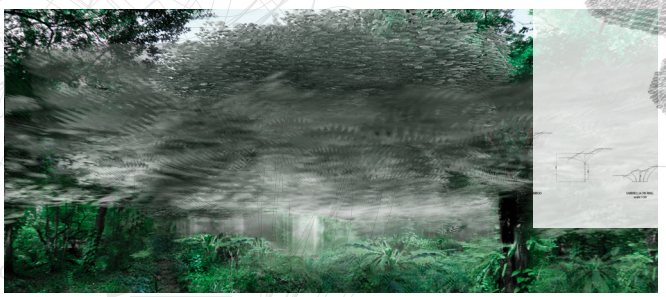

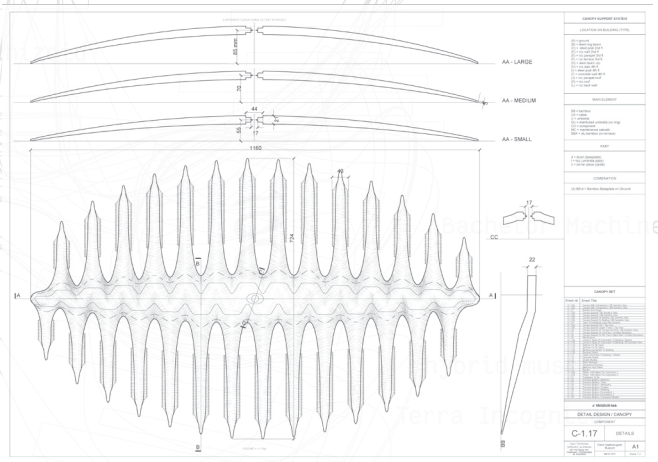

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Psychaestenia
Psycho-case studies

by New Territories/M4

François Roche,
Camille Lacadee
and Stephan Henrich

Abstract..
"At the end of the eighteenth century, as the French Revolution challenged Europe's political order and the Industrial Revolution transformed the world economy, an English merchant and political activist named James Tilly Matthews became convinced that his mind was being controlled by a machine. According to Matthews, a gang of radical French Jacobins had infiltrated England, bringing with them the knowledge and means to construct a mechanism called the Air Loom. By producing invisible gasses and magnetic fields, the machine could manipulate a victim's mind and body from afar. Matthews described the Air Loom's effects and inner workings to anyone who would listen, detailing how it could make him speak like a puppet, or force his brain to accept an idea, all with the simple pull of a lever. Psychologists have since reported that schizophrenics and autistic children often employ mechanistic imagery to articulate basic psychic experiences seemingly outside of their control."

Keywords: psycho-robotic protocols and mind machine fabrication, 'pataphysics apparatuses

There are many machines, so many desirable machines that in fact pretend to do more than they are doing. In the pursuit of 'pataphysics – the branch of philosophy that deals with the imaginary realm – they never reveal their deep natures: whether it is their lineage or their illusionary appearance, their genuine qualities or their sham features. Simultaneously speculative, fictional and accurately and efficiently productive, these machines navigate the world of Yestertomorrowday, with happiness and innocence, walking briskly through the mountains of rubbish of the 21st century and beyond. These pataphysical machines articulate symmetrically – through weird apparatuses – different arrows of time, different layers of knowledge, but more efficiently they negotiate the endless limits of what we could consider the territory of absurdity, where illogical behaviour is protocolised with an extreme logic of emerging design and geometry, where input and output are described by mathematical rules ... Neither a satire of 'this and other worlds', nor a techno-pessimism or a techno-derision, these machines reside at the very limits of the dystopian or they constitute the limit between the territory of conventions, of certainties and stabilities, where it is comfortable to consider everything legitimated by an order, or an intuition of an order, and by other territories; all the other paranoid, phantasm-like imaginings reported back by travellers.
In a casual and basic sense, machines have always been used to elaborate technicism as the extension of the hand, through its replacement, its improving, its acceleration of the speed and powers of transformation, of production. However, it seems very naive to reduce the machine to this obvious objective dimension, in a purely functional and mechanical approach; limiting it exclusively to a Cartesian notion of productive power, located in the visible spectrum of appearance and fact. In parallel, machines are producing artefacts, assemblages, multiple associations and desires, and are infiltrating the very raison d'être of our own bodies and minds that are codependent on our own biotopes or habitats . Fundamentally, everywhere in nature, at the origin of all exchange processes, in the transaction of any substances, they are the guarantee of its vitalism. Machines' coexistence with nature renders them in effect a paradigm of the body. This is true of all processes, protocols and apparatuses, where transitory and transactional substances constitute and affect simultaneously all the species, where machines' identities and outputs are both object and subject.
In pursuit of this polyphonic approach, we cannot pass over the notion of 'the bachelor machine' as a tentative attempt to integrate mechanical apparatuses in a narrative transaction and transmutation (in the mode of

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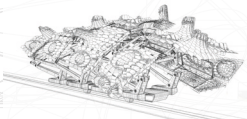
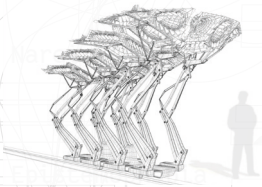
the alchemist). This is the opposite approach to a headlong critique or denouncement of capitalism that highlights the substitution of craftsmen with unskilled workers manning machines (Reference).5 (the natural consequence of this now being a mechanical system without workers). Walter Benjamin described this shift as a move from the singularity of production to mass production.6 This contrasts with the nostalgic romanticism that bachelor machines evoke through our fascination with their sophisticated 'human-made-like' construction: their eroticism or even barbaric eroticism(Reference)..7 The 'impulsive urge' and gut-wrenching repulsion they generate means they exist in a permanent state of schizophrenia, vacillating between the simultaneous potential of production and destruction(Reference)..8 Both positive and negative processes are the product of the same industrial system; their genesis is consubstantial, and their collateral effect diametrically in opposition. They are both dependent on this schizoid potential. Following are a few examples of those pathological strategies of narration-production.

Darwinian Star-gate





Instructions: Stand up and face the ghosts in the depths of your private garden!

Rent this vehicle to transport yourself from a seated, peaceful, sleepy archaic body posture to a standing, lucid awakened position that induces bravery in those faced with the present.

Powered by photovoltaic cells, the Darwinian Star-gate's arms unfold on their way from a panoptical to a worrisome heterotopic space you would normally refuse to see.

The star-gate machine introduces the passage of time between two constructions of different origins and periods. As a strategy for questioning the orientation of the arrow of time, it is able to quieten the anxiety of misunderstanding provoked by the shifts between the Modern to Postmodern, Postmodern to Digital, and Digital to Robotic Computational extension, in a 'beam me up scotty' rhyzomatic shortcut. The travel could take an evolutionary and/or regressive trajectory. But mainly this machine is most efficiently used as a vector of discovery that reaches a point of uncertainties, of un-determinism, to escape from a zone where everything has already been flattened, classified and validated.

Its first use and development was for 'thebroomwitch' experiment.

Precautions for use: Using the vehicle too often might cause a sensation of time deprivation and sometimes immortality, but also ultimately a good excuse for denial of your duties in a given time. You might also lose the sense of time passing, which can significantly impair synchronising motor actions. Abuse of the device can be extremely dangerous for mental health and seriously affect the user's temporal perception, especially in regards to the notion of a specious present. Ultimately, it can cause memory loss.

On the contrary, overexposure to the present time (staying in one time or another) might cause the user depression, cynical behaviour or other pathological distresses, which the vehicle shall not be held responsible for ...

The device does not work for French architecture, which already confuses its origins.

Antipersonnel Nymphomaniac Wanderer

Instructions: Rent this machine to brave the danger and bring back to you on her back rotten species, decomposed biomass, from any 'no-man's land'. The Wanderer can be transformed for collecting other materiel. All robot 'tuning' of terminations, articulated arms, legs and tips is authorised, under the condition that you return the machine in its initial state.

The machine collects any ingredients to be recycled in a new productive use. This grants a second life to the waste, and the trash in polluted areas such as post-military zones with unreachable infrastructure interstices. Legends and fairytales are simultaneously transported out of the deepness

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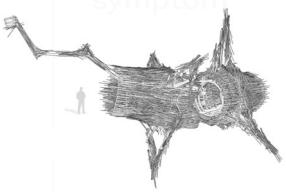
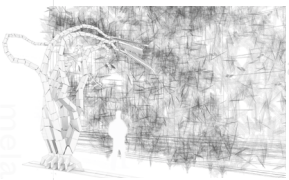
of those abandoned situations, as in a 'Stalker' experiment to touch the unknown. Please take care of the backlash of those creatures.
Its first use and development was for the 'itshootmedown' experiment.
Precautions for use: The machine is originally built with a very high self-estimation sensorial device, as well as a danger-blinding component, both necessary for its brave actions and responsibilities. However, depending on the environment it is exposed to, the machine could be subject to sudden and violent changes in self-esteem.
In case of failure or small breakdown (if the danger-blind component gets hurt), the machine will exhaust itself until suicide. If you notice that the machine repeats a very high exposure to dangerous situations, put it off to avoid risks of suicidal tendencies disguised into bravery.



Introverted Eczemetal Recycler
Instructions: Transforming informal heaps into deformed ones, this machine recycles waste from metallurgic and construction sites into potential troglodyte morphologies.
This machine is still in development. It is thus available for rent under a special discount as a beta test. The provision of sufficient energy levels for the effective gathering of steel has not yet been accurately gauged, and dysfunctions may easily occur when the Recycler is in operation. We recommend for this machine only to be rented in parallel with the crane that is able to stabilise its agenda and positioning. We require feedback from customers to improve the reasons behind its design, which appear for now weak. This machine will be removed from the catalogue if there are no further reasons for it being in existence.
Precautions for use: Due to its lack of resolution, this machine is especially vulnerable.
Protect it from the feeling of identity loss by engaging with it on a private level – otherwise it might show a tendency to confuse its own being with the built environment, and develop skin camouflage diseases in order to disappear inside its own construction. An early stage of depersonalisation can be spotted by its tendency towards metallic somatisation.



Difference and Repetition/Intricate Randomiser
Instructions: Rent this device to populate a surface that will be revealed by the trajectory you convey by impulse to the machine. Its multiple arms will follow a dance of intricacy in compulsive articulated movements, giving ideal programmable empirical shape and outcomes.
This machine has to be rented with a specific number of components (only available in packages of 500 units) to be populated in any condition, any situation. The individual component is developed as a Velcro termination, self-attached by a comb-feather design, with variable positions able to assume, at your convenience, polyphonic structures; be they massive, fluid, opaque or transparent.
The machine is able to be packed in a pick-up of 3 x 2 x 1 metres (10 x 7 x 3 feet) including the tracks that are 10 metres (33 feet) long. Please refer to the installation instructions for ascertaining the dual positions of the machine/component on the ground. You will be trained in the inverse cinematic process that will enable you to draw first the structure manually, as curves in space by manipulating the machine tips, and secondly discover how the footprint of your handy movement is becoming the trajectory of the components stacking, automatically repeated and assembled by the machine (4 metres/13 feet high maximum). The intricate packing fabrication will follow the isocurves you defined in the space in a repetitive adaptation.
Precautions for use: Due to the requirement of unpredictability of its work, the machine is subject to bipolar disorder, alternating manic, hypomanic and depressive episodes of varying lengths. Although these

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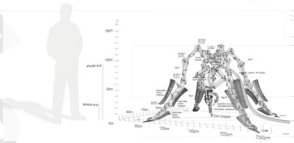
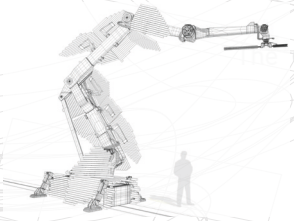
episodes are necessary to the nature of the random intricacy process, they might in the long run cause side effects such as racing thoughts and rest (mode OFF) deprivation.
Take care of possible exhaustion of the machine, as well as of the feeling of impuissance in front of its never-ending chore.
On the contrary, if the machine shows repetitive, ordered or systematic combination processes, bring it back to the shop immediately for emergency reprogramming.



Body-Builder-Shitter
Instructions: Rent an agile hyper-proteined device, shitting liquid concrete in a vertical phallic extrusion, which is turned into coagulations that it stands on to continue the construction process in defiance of gravity.
The Shitter is only made available to rent to a minimum of 30 families, dedicated and driven by a bio-politic decision.
The device is a usable, operative machine for a self-organised micro-urbanism conditioned by a bottom-up system. The 30-plus families, called 'the multitude', are able to drive the entropy of their own system of construction, their own system of 'vivre ensemble'. It is based on the potential offered by contemporary bioscience, the rereading of human corporality in terms of physiology and chemical balance to make palpable and perceptible the emotional transactions of the 'animal body', the headless body, the body's chemistry, and information about individuals' adaptation, sympathy, empathy and conflict when confronted with a particular situation and environment. The construction process developed through 'machinism' - indeterminate and unpredictable behaviour - with the creation of a secretive and weaving machine that can generate a vertical structure by means of extrusion and sintering (full-size 3D printing) using a hybrid raw material (a bio-plastic cement) that chemically agglomerates to physically constitute the computational trajectories. This structural calligraphy works like a machinist stereotomy composed of successive geometrics according to a strategy of permanent production of anomalies: with no standardisation, no repetition, except for the procedures and protocols at the base of this technoid slum's emergence.
Its first use and development was for the 'anarchitecture_deshumeurs' experiment.
Precautions for use: The machine is set in between anal and foecal stages, leaving both unresolved in order to achieve full development of its construction capacities. Anal expulsive behaviours, as well as exhibitionism, are frequent phenomena of the machine and are to be considered as signs of good health.
Placed in an extremely social zone, these behaviours could later develop into paraphilia: manifesting in hyperbolic intensifications, distortions, monstrous fruits of erotic expression outside of normal eroticism. It is strongly recommended, therefore, not to place it in public zones (ie outside of your own multitude).
The device is also slightly narcissistic, which could provoke strong reactions in similar devices of different multitudes.



OCD Packer
Instructions: Rent this extremely efficient packing, ordering, classifying, numerating and xyz-positioning machine, for an endlessnessless stacking and staggering. The Packer is only available for long-term rent.
The machine works to extend existing construction, by testing the possibility of wrapping, smearing and invading a previous situation to develop a surrounding maze with multiple uncertain trajectories and 'parcours'. The morphological trap it creates is both a jail and a protection apparatus. This dual strategy avoids the occupant perceiving their own madness and protects others from their own pathologies.
Participants require a personal agreement and discharge to play this game as a 'voluntary prisoner', lost in the permanent entropy of packing.
In any case you could use, if necessary, RFIDs on PDAs to rediscover

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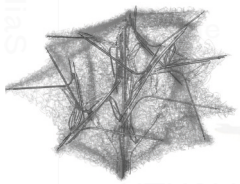
positioning – but at your own risk.
Its first use and development was for the 'Olzweg' experiment.
Precautions for use: In order to achieve high efficiencies in ordering, numbering, arranging, checking, cleaning, etc, the machine was implanted with intrusive thoughts that can produce uneasiness, apprehension, fear and worry.
The repetitive behaviours aimed at reducing these anxieties can also manifest in an aversion to particular numbers or in the absurd repetition of nervous rituals.
In case you notice such signs of obsessive compulsive disorder, please bring the machine back to the shop immediately for a diminution of input anxieties.

Algae-Sacher-Cyclothymia
Instructions: Rent this under-seawater device that behaves as an extractor removing algae and extracting chemicals (calcite) and particles from the water in order to agglomerate a masochism structure. The progressive accumulation is condemned to be pulled and pushed by the current and tide, which drives the orientation and the progression of the crystallisation without a forecasted positioning agenda.
The machine is usable only in seawater, which contains approximately 400 milligrams per litre of calcium and represents 1.6 tons per cubic kilometre. The calcium is obtained from dissolving rocks such as limestone, marble, calcite, dolomite, gypsum, fluorite and apatite. Before renting you need to request a survey to confirm the quantity of calcium in your location. We can provide this expertise.
In order to function, the device requires a water depth of between 6 metres and 20 metres (20 and 65 feet).
The extraction, transformation processes are patented. The chemistry filtering and reaction cannot be divulgated in these instructions of uses. Please do not open the sealed core of the machine; it is toxic.
Precautions for use: The machine is built with a total submission to external factors such as currents, tides and lunar eccentricities. The more it is ill-treated by the water, the better it will work. The machine is also cyclothymic, subject to mood swings, and is voluble in its responses to the water humiliations.
Due to the mixture of these characteristics, the device is susceptible to construct totally useless structures, and cannot be held responsible for the unusable nature of the structures built. You are renting it at your own risk.
In extreme cases of maltreatment, where the machine is overexposed to water or other environmental factors, it could become self-defeating or suicidal. Ultimately, it could completely stop functioning.



Bulimic Enclosure-Weaver
Instructions: Rent this silk cocoon-weaving device – preciously precise and accurate – to create temporary buildings, camping sites, outdoor workshops or garden parties.
Do not complain that this machine is both the producer and the structure of the production, trapped in its own net. It is its own process of know-how.
The silk membrane could be waterproof or not. Please refer to the density of knitting in the machine's instructions. The wire is the product of bio-production, starch and flax. Its lifespan is around 10 days before it degrades and loses its structural resistance. This melting condition is 100 per cent natural, and the process of necrosis will provide nitrogen and nutritional elements to the ground. Do not be afraid of the ostensible pollution it seems to generate.
Different time spans for synthetic silks are available on application.
The synthetic silk wire is provided by a bobbin of 10 kilometres (6 miles).

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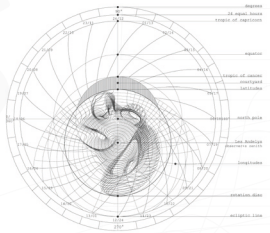
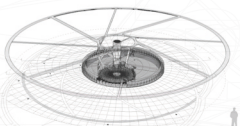
Precautions for use: The machine is conditioned to have a lack of bodily feeling in its surfaces in order to keep it endlessly weaving surfaces. However, it can unexpectedly reject the surface and return to its body, inducing the formation of a protective cocoon around itself.
This bulimic tendency to recreate a virtual dimension of potential traits, connections, affects, and movements around its own body are symptoms of the future loss of the machine inside its own production.
At this stage nothing should be attempted to stop the claustrophobic process.





The Astrolabe Stutterer
Instructions: Rent this device – the Astrolabe Stutterer – to ascertain the level of threat posed by two discrete planets, the sun and the moon, and the human pathologies they produce. This machine detects any potential harm that these planets threaten, and secures your negotiation with the celestial vault: protecting you from magnetic storms and radiation from the sun, and the psycho-lupus affliction of the moon.
The Astrolabe Stutterer cannot simultaneously maintain an equal position between the sun and the moon, except during eclipses, every 6 585.32 days, exactly 18 years, 10 or 11 days and 8 hours, depending on the occurrence of leap years.
The part of the machine dedicated to the sun indicates the planet's celestial cycle. It particularly highlights any gap in the sun's position and the degree of protection afforded by the interaction of solar rays with the ozone layer, which has had its impact depleted by UV emissions. The device can be used in correspondence with uranium powder, which has a natural afterglow that indicates the intensity of UV emissions. The uranium powder is provided with special conditions, because of the emission of alpha rays (below the administrative threshold), which have been agreed by legal settlements. This machine has the potential for a double paranoia: one harmful substance acts as sensor to another, providing a chain of past-present-future industrial collateral effects.
The moon part of the device points to the symptoms of the moon: the forces of attraction, and fear of transformation (real or illusionary). It works as a vector of 'science of the imaginary', through a pataphysical approach. Nothing seems real, but everything in fact affects your metabolism.
Its first use and development was for 'theBuildingwhichneverdies' experiment.
Precautions for use: Due to the dual nature of the object to be read, schizophrenic episodes of low intensity are normal and even necessary to the effective functioning of the device.
If placed under ambiguous coordinates, the clock is subject to delusive and paranoiac interpretations of the astral movements and this will induce disorganised reports and drawings, impossible to be read or understood under normal circumstances.
Hallucinatory episodes may include the creation of a third aster or the predictions of absurd mortal events such as over-exposure to the moon's dangerous UV light or again a daytime invasion of werewolves.
If pushed to its extreme, the device will run from purposeless agitation and motions to complete catatonia in which case it is recommended to unplug.

References:

- More on http://mikejay.net/james-tilly-matthews-and-the-air-loom/
- Collège de 'pataphysique founded in 1948 in honor of Alfred Jarry. OuLiPo (Ouvroir de littérature potentielle) and the 'Alchimis(trick) as a rotten branch of that branch.
- Ilya Prigogine, considered human beings a "mechanism" of exchanges, of shared substances IN and OUT and vice versa.
- "Vitalism presumes a monadological rather than atomistic ontology. In Leibniz's 'monadaology' all substances are different from one another, whereas its opposite, Cartesian 'atomism,' presumes that matter is comprised of identical parts (atoms)." Scott Lash.
- "All bodily phenomena can be explained mechanically or by the corpuscular philosophy." Leibniz, Letters to Arnauld.
- "Bachelor machine" was first used by Marcel Duchamp around 1913. For Deleuze and Guattari, the "bachelor machine" forms a knot between desiring machine and the body without organs... see Michel Carrouges...

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- The Vagabon and the Machine (Catatonia / Tourette syndrome) -Mmyst (zoophobia) -Noisy Poo (skyzophrenia)
- Black Hole (noctophobia) -Shi (diffidence) -Liminal-Pyrodulia (pyromania)
- La vie en Rose (Philagora)
- the Mika Show / me & Shroedinger (Endlessness...)
- the Chorizo Syndrome / e-S-Chatologist (Sisyphus stochastic misbehavior)
- The Virgin Case (Heuristic Game)
- SYS-mic (self-Frequencies Seismographic feedback)

Real Time sensors / RSI
A contingent, non-deterministic strategy

Via in real time (RSI) capture software, the position is conditional in the sense that it is located between the point where the robot was (the previous point) and the point where the robot should go (the next point), while the analog signal tells it to reach another point, which changes every 2 milliseconds, to “bribe” the predictability of positioning.
From micro-disturbance to micro-disturbance, iterative, the machine finally follows a complex route (in the sense of physics’ Complexity).
The representations below reflect the trajectory variations in accordance with a linear or a complex system. They represent the system in its evolution, from a predictable ‘deterministic’ setting to a resulting uncertain vibration, oscillations which reflect the positioning conflicts. From this emerges a contradictory aesthetics, nonlinear, an entanglement of which we perceive the underlying order despite its invisibility, without identifying the geometry that constitutes its substrate and intermingling, heuristic, disruptive and stochastic.

The fabrication of the ‘prop’ is developed from robotic processes. We operate the robot with real sensor interface (RSI), using signals, inputs, analogue or digital. In this process, inputs are collected through UPD signal and the chain of Processing, Firefly, Grasshopper, Rhinoceros and re-injected (every 2m/s) in the ‘parcours’ of the machine, creating a permanent conditional position, between ‘the point where the machine was’ to ‘the point where the machine should be’, as a vector of translation in an iterative redefinition ... without ever reaching any vanishing point as a goal of achievement. It introduces perturbations and stochastic positioning, in real time, where the trajectory of the nozzle is reacting to the robot’s very noises (machine clicks, Inverse kinematics movement, pneumatic piston...) or other agents as any signal able to be transformed in data (even the pathologies and diseases able to be transcripted as input, as Tourette Syndrome with scanning Kinect). Those agents corrupt the programed predictable work and modify in real-time the path of the fabrication, as a stuttering feedback coming from the intrinsic protocol of doing, increasing the intricate meanders of the tool in an ever permanent inaccuracy of positioning, introducing non-linear processes ... as a way of territorializing technologies, but at the condition to be defined through nondeterministic and loophole logic-illogic ...

Tooling /
List of fabrication materials
- 6+1 axes agilus Robot 10kR1100 (1.5 m high) with: RSI real sensor interface mode + I/O interface _ Pneumatic + Electric + Arduino board with multiple sensors _ Spindle-Extruder-Hot Guns-Extruding bio Plastic-Fibber Rubber Concrete + 3D printer UP for print specific nozzle design + Compressor (10 bars)...
- Pump shotcrete secretion machine /including compressor (10kw) for extrusion (connecting pipes to robotic nozzle) + Mixer (7KW) for clay-concrete-mortar-gypsum...
- Scissor Lift (4 meters high to reach 6 m with Robot arm / new material).

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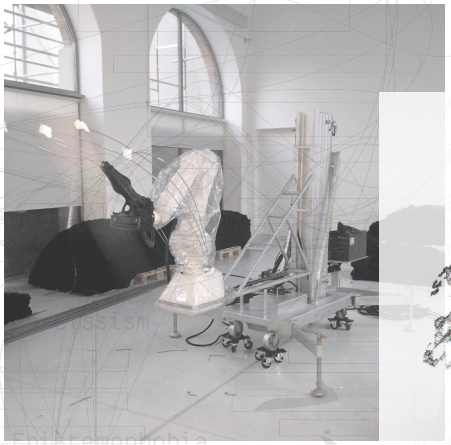
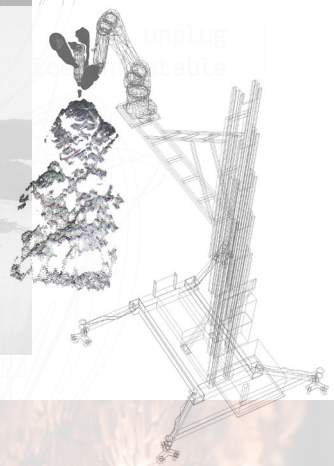
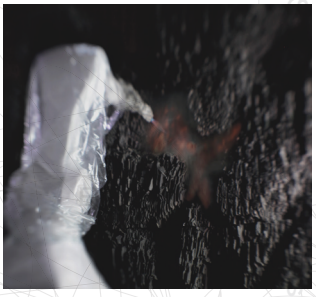
- 4 Kinects (1/2.0) for scanning in real time + Microscribe point by point scanner driving the robot + Laser range radar.
- 300 m2 on 3 floors in Center of Bangkok, located directly on the Chao Phraya River.
- All Tools for fabrication, installation, security, safe environment and Buro / A0 plotter / A3 copy-scan-print / 10 Desktops.
- Camera Black Magic 4k + Canon 5D markIII + Lenses Zeiss-Leica + Drone Phantom 2 + Ipad controller + Go pro 3 + Black Edition + Steady Cam jacket + Stabilization tripod + Adobe Suite pro + 4K editing and capture + 3 Rode professional micro NTG3 and H4 zoom recorder + light / tripod / green screen...







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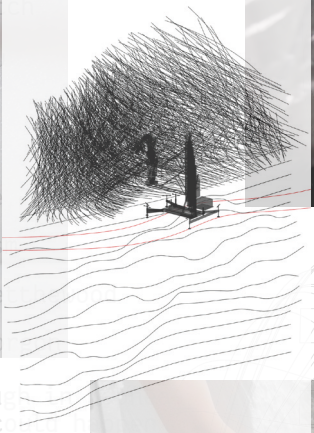

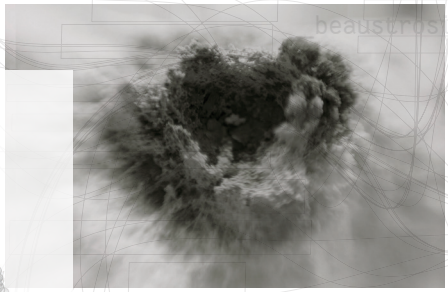
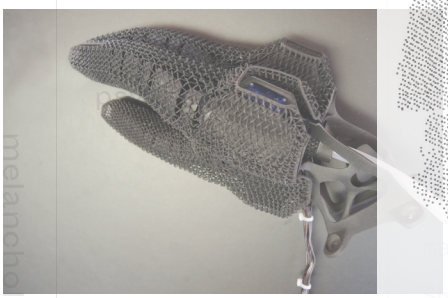
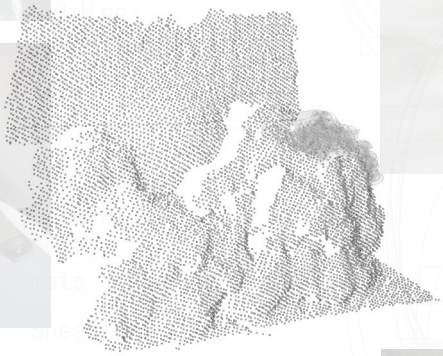

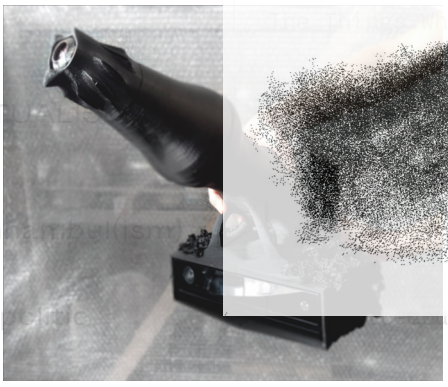

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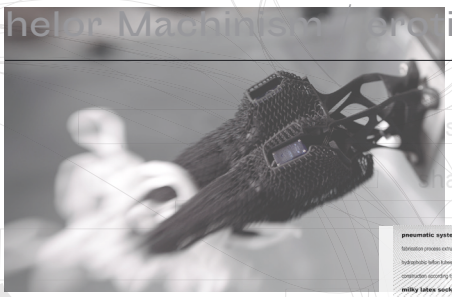

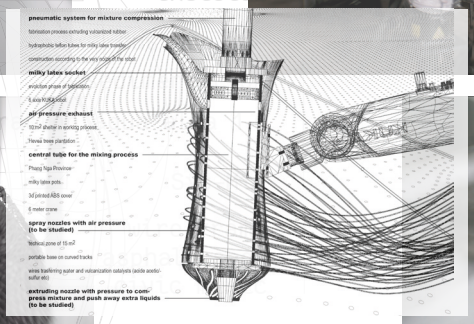

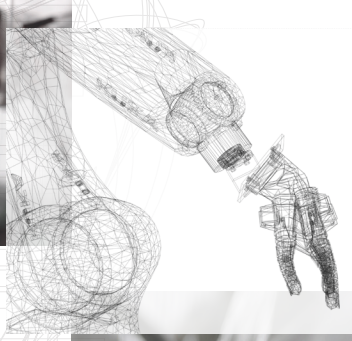

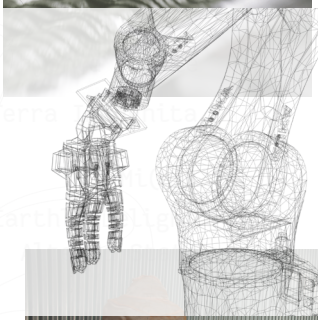

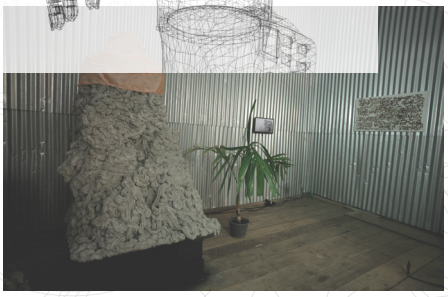

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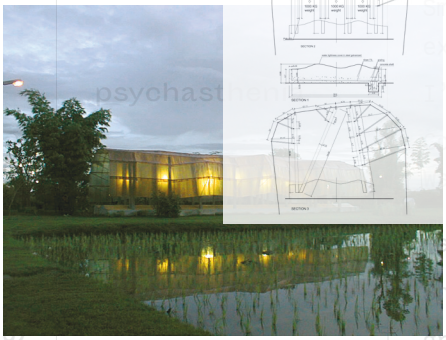
Location	Chiang Mai, Thailand
Date	2001 – 2002
Architect	New-Territories / R&Sie (n)...
Scenario	“The Game”, François Roche & Philippe Parreno.
Contractor	Christian Hubert de Lisle, ADS
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro.
Key dimensions	130 m²
Client	The Land, Rirkrit Tiravanija
Cost	USD 65,000
Text	Construction of a work and exhibition space that would generate its own electricity and thus be unplugged from the power grid. Private commission.
Scenario	1) Construction of an animal engine driven by the muscle power of a pachyderm. Storage of the mechanical energy through the lifting of a two-tonne steel counterweight. Transformation of the mechanical energy into electrical energy. To power ten light bulbs, laptop, cell phones. 2) Natural ventilation through the quivering of the façade leafs made of sheets of silicon that work in the same way as temporary shelters made of teak leafs.
Postscript	An albino Buffalo replaced the Elephant.



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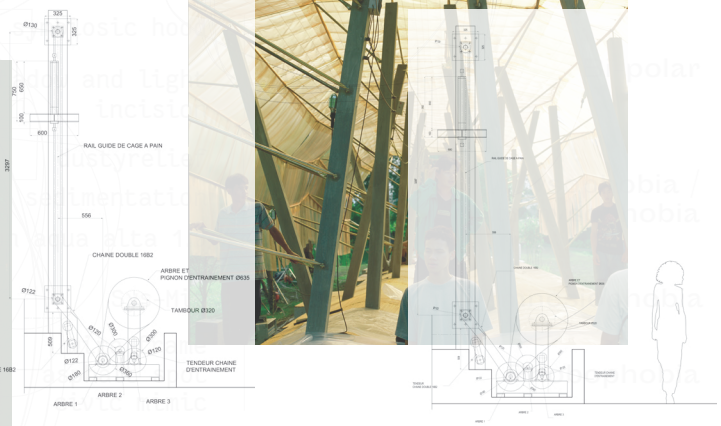
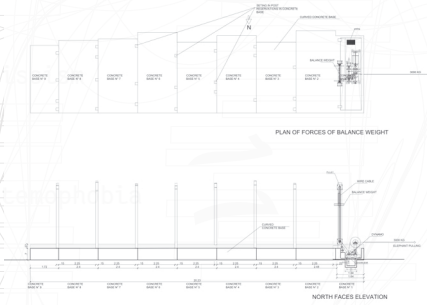
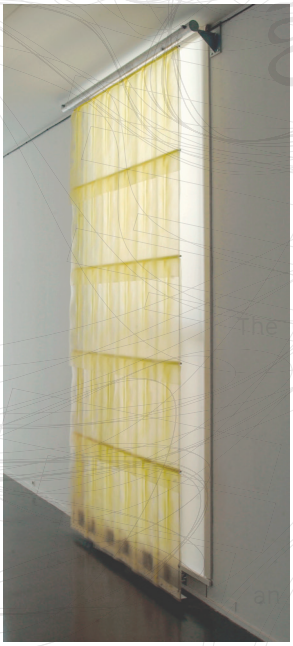
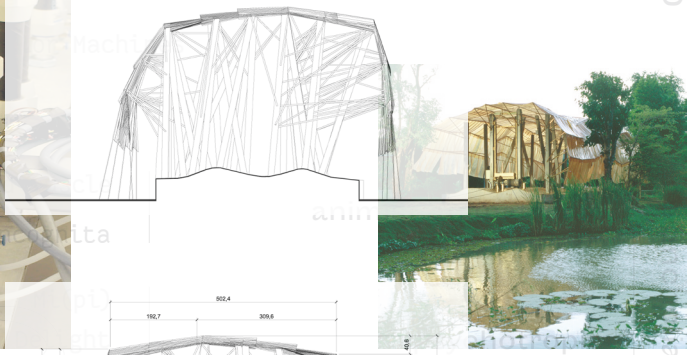
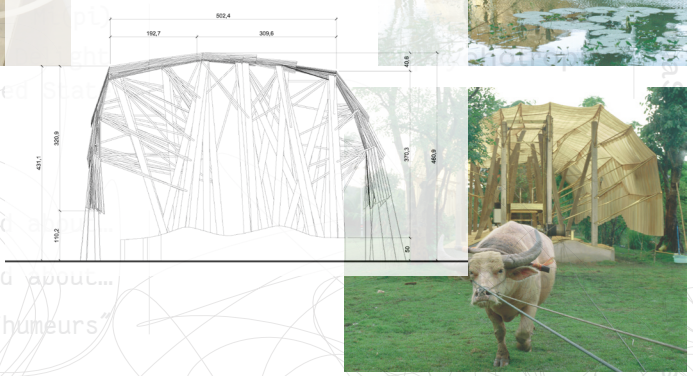
muscle











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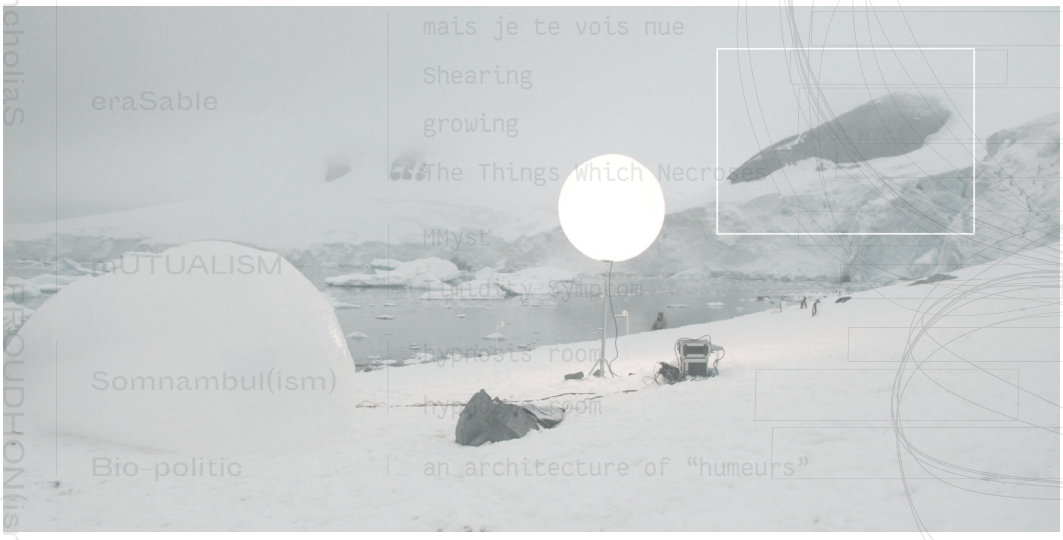
Location	MAM, Paris, France Tate Modern, London, United-Kingdom
Date	2006
Park Celebration	Pierre Huyghe
Architect	New-Territories / R&Sie (n)...
Artist	Pierre Huyghe
Creative team	François Roche, Stéphanie Lavaux
Scripts	Julien Blervaque
Collaborators	Camille Lacadee, Clarisse Labro
Key dimensions	200 m²
Client	Museum of Contemporary Art, Paris
Curating	Hans Ulrich Obrist
Cost	EUR 50,000
Text	Climatic and Geographical report from South Pole.
Scenario	1) Reporting on the situation of Antarctica, through an odyssey in the South Pole. 2) Scanning a territory (cap of a small mountain) emerging from the melting of the snow. 3) Re-parameterizing the unstable shape for an appearing / disappearing movement. 4) Milling by 3 axes water jet Aluminum Honeycomb surfaces. 5) Stretching up the surfaces by water counterweights, to provoke the return to flatness through the slow evaporation of the water, in the warm condition of the museum. 6) Including an animatronics Albinos Penguin.



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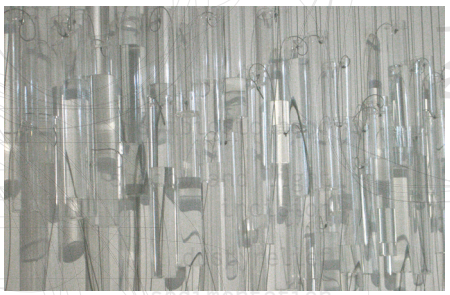
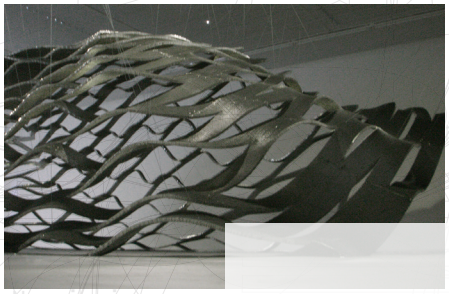
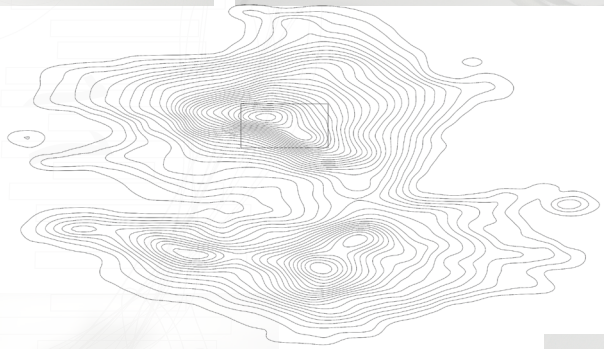
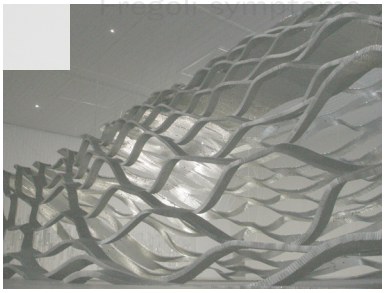
cognita









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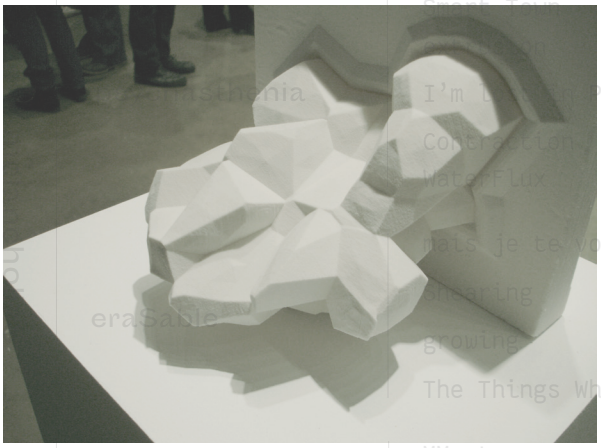
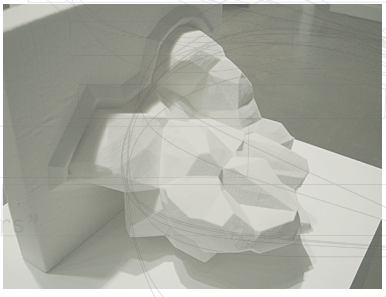
Location	MIT, Boston, USA
Date	2007
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux.
Scripts	Julien Blervaque
Key dimensions	20 m^2
Client	Massachusetts Institute of Technology, Media LAB, Cambridge
Cost	USD 300,000
Text	A small urithotherapy Bar at Media Lab.
Scenario	1) Drinking one's own urine could trigger a healing process of auto-mithridatisation, as it is a byproduct – rather than a residue or waste – of the body's blood filtration system. 2) Exploiting of fears and anxieties about toxicity of bodily fluids, their assumption and exchange. 3) Think about a filtering machine and a protocol of use able to avoid disgusting and "dangerous" mixings of dejections. 4) Introducing suspicion about technology effectiveness. 5) Scummy excrescence as a morphological distortion of the hygienist-tiled white immaculate surface of the I.M. Pei's MIT building to access to this paranoia. The clean approach to cognitive sciences is facing our bestiality, our human loop of digestive substances and dualities.





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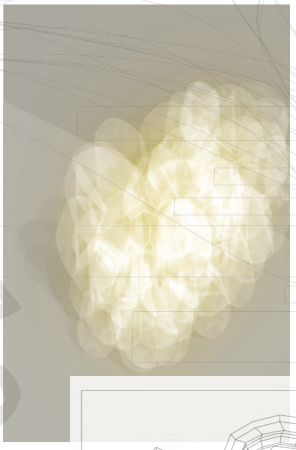

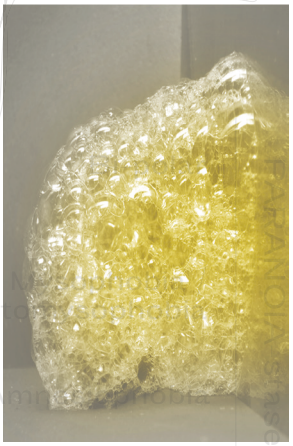
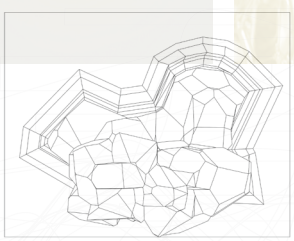

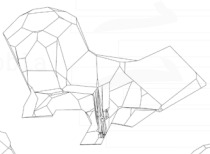

Phobophobia

Hélio_dismorphobia

Athazagoraphobia

Chronophobia

Fregoli symptoms

Parrhesia / Sociopathy / MPD

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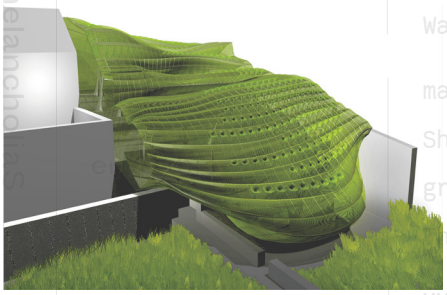
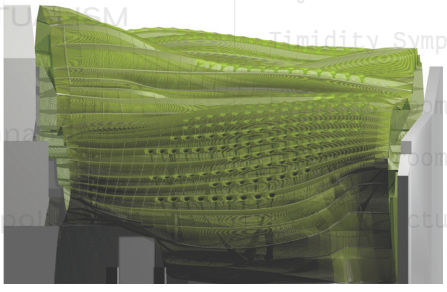
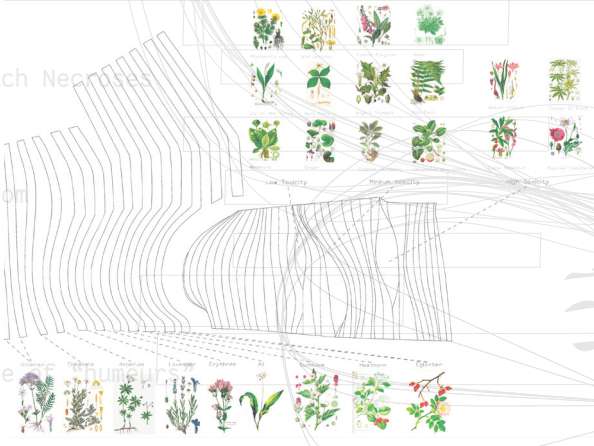
Location	Lopud, Croatia
Date	2008
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux with Barbara Ozimec, botanist
Botanist Machine	With: Stephan Henrich, architect
Collaborator	Leopold Lambert, Jakob Ingemansson
Key dimensions	800 m²
Commissioned by	Thyssen-Bornemisza Art Contemporary
Cost	confidential
Text	Design of a greenhouse for alchemist experiments from toxics plants
Scenario	1) Collecting the casual plants for both medical, poisons and antidotes uses from the Middle age period in this Mediterranean location (Franciscan monastery gardens). 2) Emission of a toxic lava-like, as a top down existing terraced morphology with a process of liquid-viscosity effect to define the new greenhouse. 3) Introducing three resistant strengths in this dipping down to define the restricted area for cultivating toxic garden. 4) Watering the building by multitudes of porosities of the ETFE inflatable floating cushion. 5) Introducing nasty spikes for supporting this fragile roof. 6) Distillating-Sublimating-Drying-Extracting Machine and alchemist preparation for the metamorphosis of the plants in juices, ointments and infusions. 7) Testing the “Fugu” effects of each plant on metabolism, by acquiescent visitors (on specific masochism protocols).







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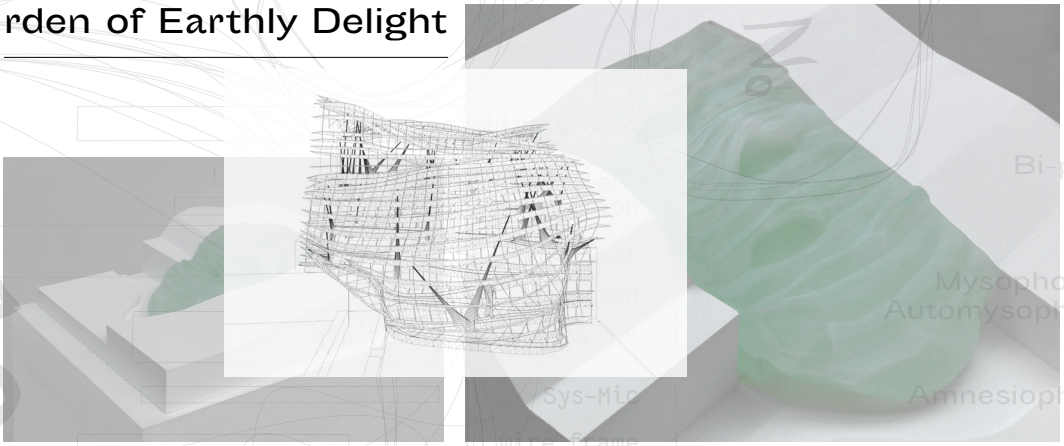

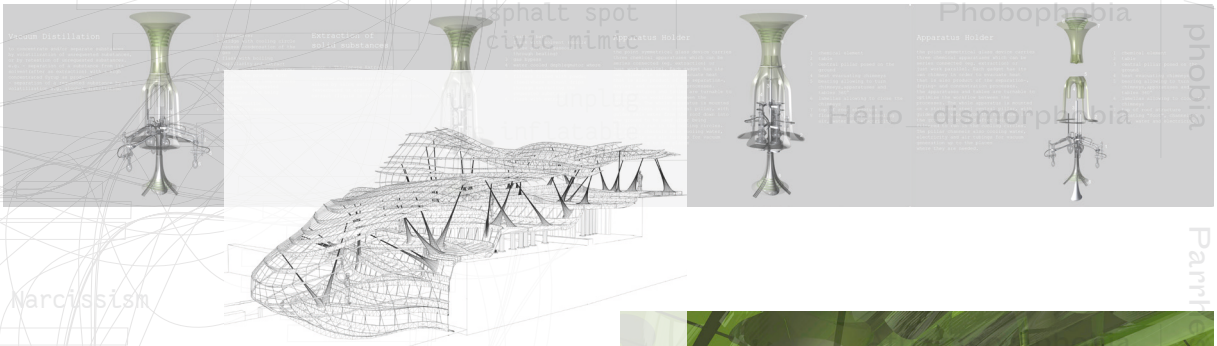

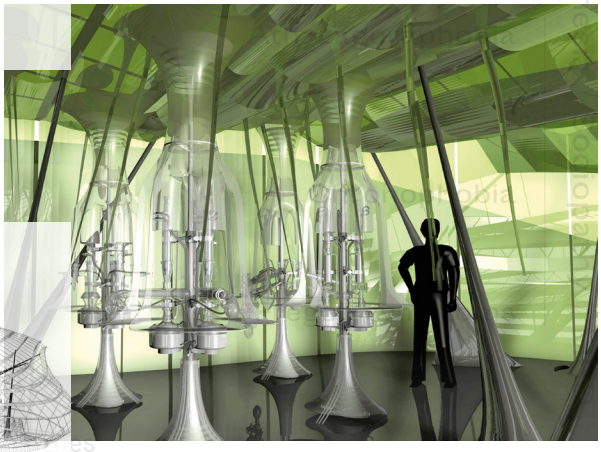

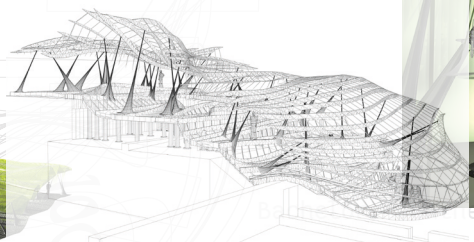

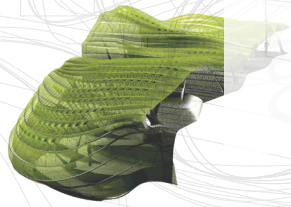

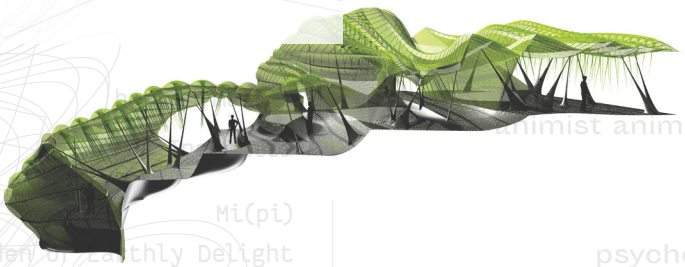

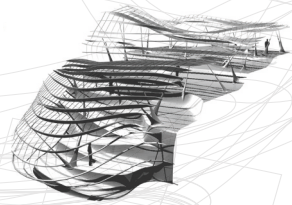

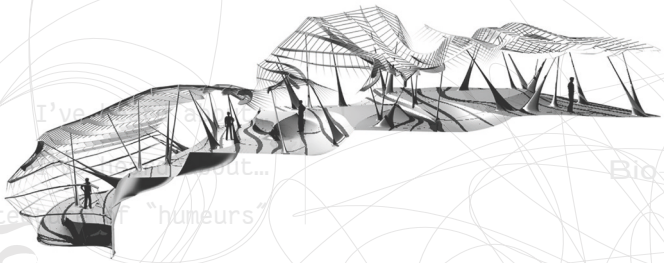

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Location	Krems an der Donau, Austria
Date	2012
Pathology	pavlovian pheromonal trouble
Prop	hot-wire-cut polystyrene foam \ diffusion pump \ chemical blowers \ androstanol & estratetraenol pheromones \\ itinerant exhibition piece
Duration	1 min.
Pitch	| limitless chemical | trap | of 'air loom' daughters under influence |

/ between us and the world / emotional delivery / synthesis of a pregnant woman's pee / what makes addiction / smelling mesmerism /// the line of physio-subjectivity / reptilian brain escapes / crossing real-unreal boundary and atavism / logic and illogic // it knows the viscera the arterials and the headless desirable machine or human body ////// it plays the puppet's free will / the impetus // weaves airs into a warp of magnetic fluid / pneumatic chemistry crossbred with animal magnetism / fuelled by a combination of fetid effluvia / spermatic-anima-seminal rays / putrid human breath / horse's anus'gas / brain-saying and dream-working // stinks up the de-darwinist room /

The Air Loom (1810) was a mind control device capable of remotely manipulating the thoughts of its victims. James Tilly Matthews, a Bedlam inmate, believed that a gang of criminals and spies skilled in pneumatic chemistry had taken up residence at London Wall and were tormenting him by means of rays emitted by a machine, via "Lobster-cracking", preventing the circulation of the blood by a magnetic field, "Stomach-skinning", and "Apoplexy-working with the nutmeg grater", involving the introduction of fluids into the skull. Matthews' delusions had a definite political slant: this gang's chief targets were leading government figures... by means of their rays they could influence ministers' thoughts and read their minds.

It's about the choreography of several dancers, several mind-machines, disarticulated and in disequilibrium, petrified in four different positions, spraying some cloudy substances, top down very dense foggy matter, disseminating a random cocktail of physiological alterated states (euphoria, melancholia, hysteria, phobia, phyllia, joy, delusion, delirium, anxiety, amnesia...) to disrupt the perception, for a drift in a synesthesia multiple and heterogeneous sensations.

The physio-zones are an initial preparation, a shamanism ceremony to reach a point of emotional delivery. It's engaging an emphasis of the acephalous body, released from its rational jail and limits, by rationalities, as a strategy to reach a line of subjectivities escaping, crossing real and unreal, logic and illogic, through the viscera, the arterials, and the headless desirable machinery of the human body.

The cloud is using chemistry synthesis of human Pheromones ANDROSTA-4,16-DIEN-3-ONE (A5) + ESTETRAENOL (E1)

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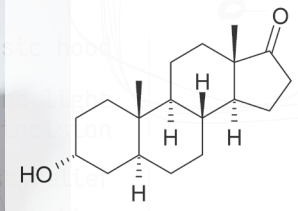

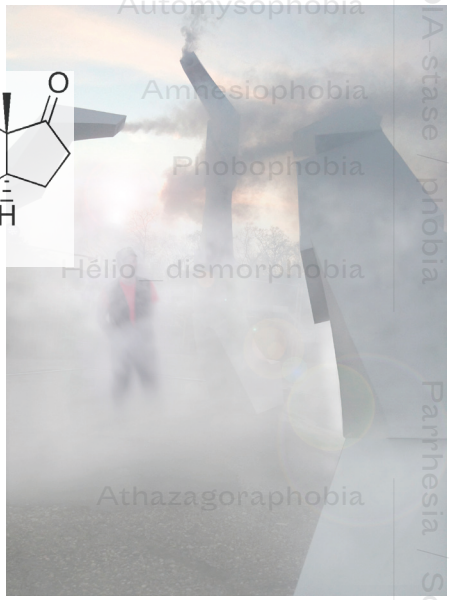

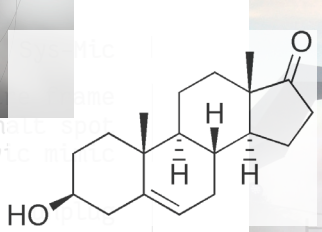

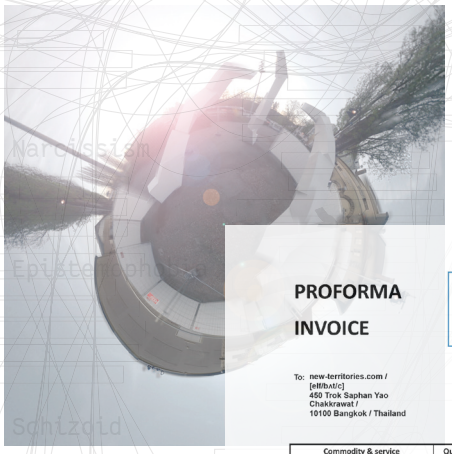

PROFORMA

INVOICE

Hangzhou Zyter Biological & Chemical Technology Co., Ltd.
No.1378, West Wenyi Road, Cangqian, Yuhang, Hangzhou, China. P.C. 311121
Tel: +86-18858187290; Fax: +86-571-56380150
Email: sales@zyterpharm.com

To: new-territories.com / [eMbAtic]
450 Trok Saphan Yao
Chakkrawat /
10100 Bangkok / Thailand

No.: PI-F1-1301
Date: JAN. 22, 2013
Order/contract no.:

Commodity & service	Quantity	Unit price(USD)	Amount (USD)
1. ANDROSTA-4,16-DIEN-3-ONE (A5)	20G	75.00	1,500.00
2. ESTETRAENOL (E1)	20G	55.00	1,100.00

Total amount: USD2,600.00

SAY TOTAL US DOLLARS TWO THOUSANDS SIX HUNDRED ONLY.

PRICE TERM: CFR COURIER/EXPRESS DELIVERY TO BANGKOK
PAYMENT TERM: T/T

The seller: HANGZHOU ZYTER BIOLOGICAL & CHEMICAL TECHNOLOGY CO., LTD.

Signature:

Bank details:

Bank name: BANK OF CHINA HIGH & NEW DEVELOPMENT ZONE SUBBRANCH
Bank address: No.388 WENSAN ROAD, HANGZHOU, CHINA
Swift code: BKCHCNBJ910
Beneficiary name: HANGZHOU ZYTER BIOLOGICAL & CHEMICAL TECHNOLOGY CO., LTD.
Account no.: 800 134 059 008 093 014

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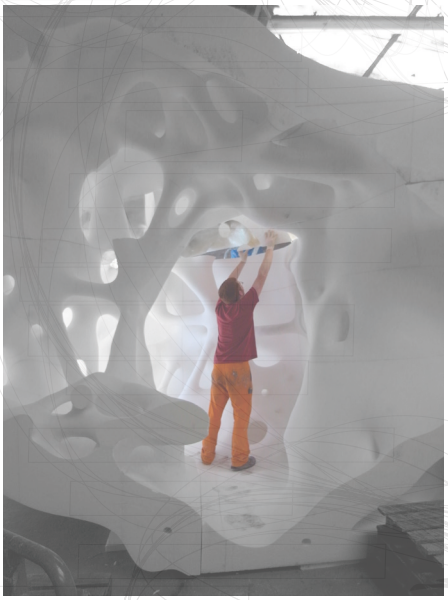
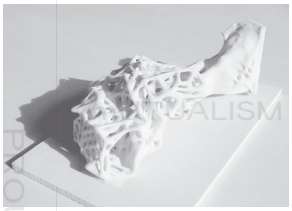
111_PROUDHON(ism)/ Somnambul(ism)/ Elsewhere X Simulta

Location	Mam, Modern Art Museum, Paris, France Towada, Japan
Date	2005 2010
Architect	New-Territories / R&Sie (n)... With: Benoit Durandin, Paris
Creative team and associates partners	François Roche, Stéphanie Lavaux, Jean Navarro, Benoît Durandin.
Seats shell design	R&Sie(n) with Mathieu Lehanneur
Hypnosis specialist	François Roustang
Key dimensions	15 m^2
Client	Mam / Mudam
Cost	EUR 0,12 million
Text	Experiment of individual hypnosis sessions in the research and exhibition “I’ve heard about”.
Scenario	1) Enter in a “heterotopian” cognitive room. 2) Let you dive secondly in a “wake up dream”, filled by vocal information on “I’ve heard about” urbanism. 3) Feel yourself as a nerve termination inside the organic and self-determination growing structure. 4) Keep the speculation and experiment alive as a possibility of transformation of your own biotope.





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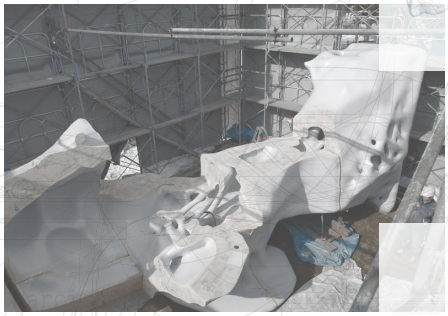

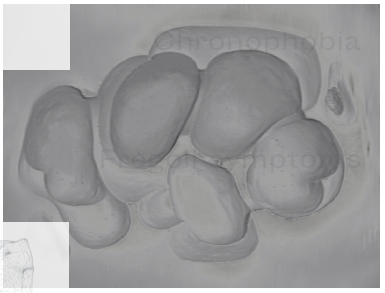

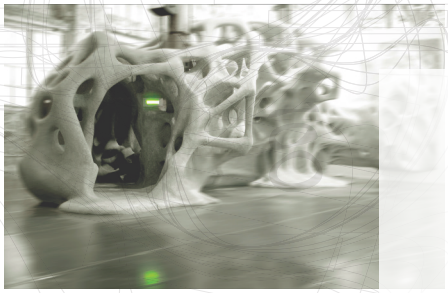

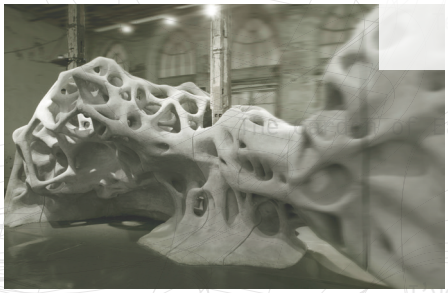

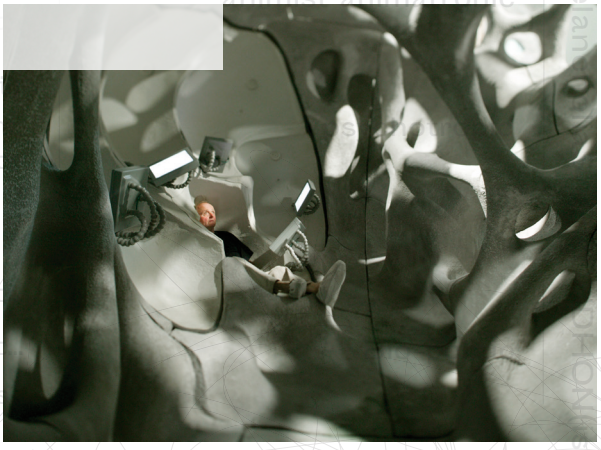

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111_PROUDHON(ism)/ Bio-politic/ an architecture of «humeu

Location	Le Laboratoire, Paris, France Kunsthaus Graz, Austria Museum Tinguely, Basel, Switzerland SCI-Arc, Los Angeles, USA
Date	2010-11
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Kiuchi Toshikatsu, Stephan Henrich, François Jouve. With: Winston Hampel, Natanel Elfassy, Marc Fornes, Gaëtan Robillard.
Key dimensions	exhibition-research on 600 m²
Client	Le Laboratoire
Cost	EUR 0,15 million
Text	Urban experiment of flat, fat growing processes and entropic indeterminism.
Scenario	1) Extraction of human chemistry data though a protocol of interview and through Nano-particles. 2) Elaboration of mathematics (theory of belonging) approach to reveal the “malentendu” (misunderstanding) between the notion of “free will” and the headless bio-chemistry concentration (dopamine, serotonin, adrenaline, cortisol) to reveal the multitudes of morphologies of living (internal and osmotic logic between cells). 3) Aggregation of “volumetric” habitats through task-cellular automata. 4) Developing a mathematical script to generate an emerging structure as a resulting geometry, with structural optimization both incremental and recursive. 5) Developing a bio-cement, with polymerization specificity to construct physically this (n)certain and complex metabolist fragment. 6) Developing a machinism process to secrete and extrude the biopolymers sticks and realize a weaved system and intricate territory. 7) Releasing the structure from achievement and shape control, to engage a step-by-step re-negotiation of “the movement going to be done”.
Processes	An architecture “des humeurs” is based on the potential which contemporary sciences offer to reread the human corporalities via their physiology and their chemical balance. This assumption of an architecture “des humeurs” attempts to make palpable and prehensible, through technologies, the emotional transactions of the “body animal”, the body headless, the chemistry of the body, so that this one informs us of his adaptation, its sympathy, of its empathy, confronted to a situation, to an environment. Apparatuses for the architectural assemblages on transactional and structuring protocols: – One aspect is comprised by computational, mathematical and machinist procedures designed to produce an urban structure following certain protocols of improbable and uncertain successive indeterminations, aggregations and layouts to rearticulate the link between the individual and the collective. The layout of the residential units and the structural trajectories are conceived and developed here as posterior to the morphologies that support social life and not as an a priori. These structures are calculated following simultaneously incremental and recursive structural optimization protocols whose principle result is the concurrently generated physicality

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and morphology of an architecture.
The “algorithm” developed by François Jouve differs from “directly calculated” structural methods such as calculating a load-bearing structure of a building after it is designed. In contrast, the “algorithm” allows the architectural form to emerge from the trajectories of the transmission of forces simultaneously with the calculation that generates them. The “algorithm” is based on (among other things) two mathematical strategies, one taken from the derivative initiated by the research of Hadamard and the other from the protocol of the representation of complex shapes by Cartesian meshing through level set.
The mathematical process of empirical optimization makes it possible for the architectural design to react and adapt to previously established constraints instead of the opposite.

- The other aspect is the collection of data regarding the chemical body, based on the neurobiological emissions of each future owner. Until now, the collection of information involved in the protocol of the residential unit has been exclusively based on visible and reductive data (surface area, number of rooms, access mode and party walls).
Instead, this experiment presents the opportunity to interrogate an obscure area that could be called “the emission of desires” through the capture of physiological signals based on neurobiological secretions, and to implement a chemistry of the “humeurs” of future purchasers, taken as inputs generating a diversity of habitable morphologies and the relationships between them.
The groundwork for this architecture of “humeurs” is a rereading of the contradictions inherent in the expression of these desires, both those that traverse public space through the ability to express a choice by means of language, on the surface of things, and those that are underlying and perhaps more disturbing but just as valid.
By means of the latter we can consider the body as a desiring machine with its own chemistry - dopamine, hydrocortisone, melatonin, adrenaline and other molecules secreted by the body itself that are imperceptibly anterior to the consciousness these substances generate. Thus the making of architecture is inflected by another reality, another complexity, that of the acephalous body, the animal body.
An architecture of “humeurs” means breaking into language’s mechanism of dissimulation in order to physically construct “malentendus”. A station for collecting these signals is offered. It makes it possible to perceive these chemical variations and capture the changes in emotional state so that they affect the geometries emitted and influence the construction protocol.

The research is organized on several levels:

- From the physiology of “humeurs” to “malentendus”
- “Les malentendus” \ Mishearing
From the misunderstanding of “humeurs” to physio-morphological computation
- From physio-morphological computation to the multitude
- Mathematical operators for structural optimization
- The “algorithm(s)”/ l’Alg(s)
- From the “Algorithm(s)” to bio-knit physicality
- Tooling / Robotic process
- Tooling / Bio-cement weaving (material expertise)

Animist, vitalist and machinist, the architecture of “humeurs” rearticulates the need to confront the unknown in a contradictory manner by means of computational and mathematical assessments.
The architecture of “humeurs” is also a tool that will give rise to “Multitudes” and their palpitation and heterogeneity, the premises of a relational organization protocol.

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Several levels:

- From the physiology of humors to misunderstandings The humors collection is organized on the basis of interviews that make visible the conflict and even schizophrenia of desires, between those secreted (biochemical and neurobiological) and those expressed through the interface of language (free will). Mathematical tools taken from set theory (belonging, inclusion, intersection, difference, etc.) are used so that these “misunderstandings” produce a morphological potential (attraction, exclusion, touching, repulsion, indifference, etc.) as a negotiation of “distances” between the human beings who are to constitute these collective aggregates.

- Misunderstandings
  This means taking conflicts into account as an operational mode, allowing architecture to become their transactional vector. “I’d love to but at the same time / and maybe / not / and the contrary.”
  These misunderstandings are directly influenced by the pathologies of collective living:
  Claustro (phobia-philia) / Agora (phobia-philia) / Xeno (phobia-philia) / Acro (phobia-philia) / Nocto (phobia-philia) / Socio (phobia-philia) / Neo (phobia-philia)

- From the misunderstanding of humors to physio-morphological computation
  These relational modes are simultaneously elaborated within the residential cell and on its periphery in relation to the neighbors. The multiplicity of possible physio-morphological layouts based on mathematical formulations offers a variety of habitable patterns in terms of the transfer of the self to the Other and to others. This is an informational area, a Temporary Autonomous Zone (T.A.Z.) allowing future purchasers to have access to a morphological combinatorics with multiple permutations produced jointly by the expression of their avowed desires and their indiscrete biochemical secretions.
  The volume of an entity-unit is 12 x 12 x 12 meters. This is the basis on which our calculations and hypotheses have been made.

- From physio-morphological computation to the multitude A multitude of aggregations of physio-morphological layouts is organized according to parameters of chronological positioning and variable distances between the entities (collective, tribal, human clusters or conversely singleton units). This includes public layouts and micro-places.

- Mathematical operators for structural optimization
  As indicated above, these are mathematical processes whose purpose is to achieve an incremental and recursive optimization (ex-local, local and hyper-local) that simultaneously calculates and designs support structures for the physio-morphologies. Forms are fabricated only by successive iterations that link, by physically and structurally coagulating, the interstices between morphologies so that they support each other. The calculations satisfy precise inputs (constraints and characteristics of the materials used, initial conditions, dead load and transfer of forces, intensity and vectorization of these forces, etc.).

- The “algorithm(s)”
  Basically this is the name of a physio-morphological residence unit. But more precisely it’s a name that characterizes a structural aesthetics thought as a geometry resulting posterior to the morphological fabrication of residential areas. The point is to emancipate architecture from the conceptual logic that takes structuration as the starting point, and instead allow the emergence of a physical matrix that can react to the multiplicity of morphologies and the ambiguity of the desires of “future

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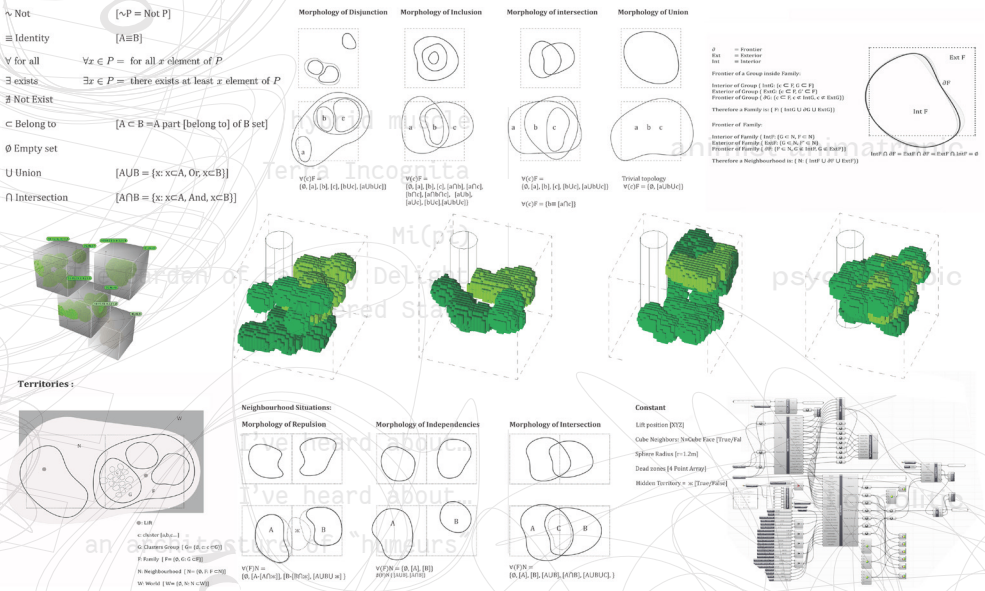
purchasers". Thus this open-source mechanism can replace the determinist and predictable topology of collective habitats.

- From the "Algorithm(s)" to bio-knit physicality
  Development of a construction protocol that can deal with complex, non-standard geometries through a process of secretion, extrusion and agglutination. This frees the construction procedure from the usual frameworks that are incompatible with a geometry constituted by a series of anomalies and singularities.

- Toolings / Robotic process
  The development of a secretion and weaving machine that can generate a vertical structure by means of extrusion and sintering (full-size 3D printing) using a hybrid raw material (a bio-plastic-cement) that chemically agglomerates to physically constitute the computational trajectories. This structural calligraphy works like a machinist stereotomy comprised of successive geometrics according to a strategy based on a repetitive protocol.
  This machine is both additive and formative. It is called Viab02.

- Tooling / Bio-cement weaving (material expertise)
  Development of a viscous and adherent secretable material so as to produce this morphologically complex structure (a material and procedures similar to the contour-crafting developed with the Behrohk Khoshnevis Lab at USC for the "I've heard about" project). This is a bio-cement component, a mix of cement and bio-resin developed by the agricultural polymers industry that makes it possible to control the parameters of viscosity, liquidity and polymerization and thus produce chemical and physical agglutination at the time of secretion. The mechanical expertise of this material is made visible (constraints of rupture induced by traction, compression and shearing, etc.



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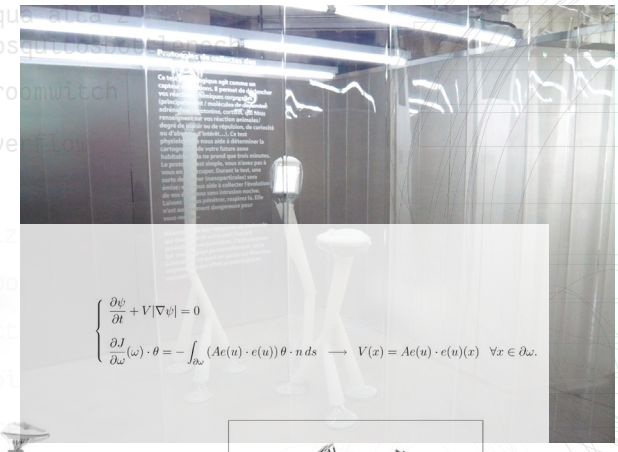
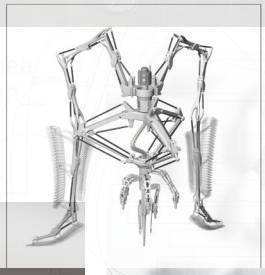
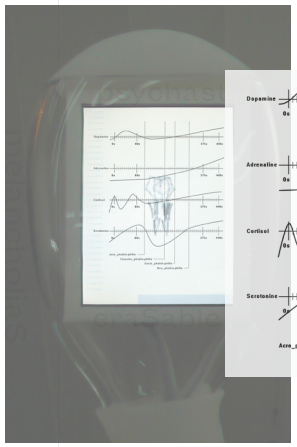
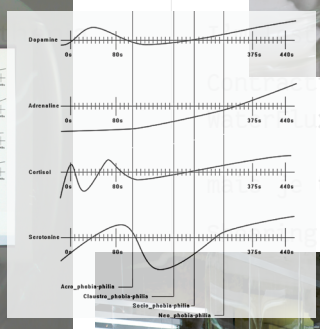


$$\begin{cases} \dfrac{\partial \psi}{\partial t} + V|\nabla \psi| = 0 \\ \dfrac{\partial J}{\partial \omega}(\omega) \cdot \theta = -\displaystyle\int_{\partial\omega} (Ae(u) \cdot e(u))\, \theta \cdot n\, ds \quad \longrightarrow \quad V(x) = Ae(u) \cdot e(u)(x) \quad \forall x \in \partial\omega. \end{cases}$$







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An Architecture of Humors

Protocol Ip /
...for collecting
physiological data

Preamble:

This physiological test works as an emotions sensor. It allows you to activate your bodily chemical reactions (mainly molecules such as dopamine, adrenaline, serotonin and hydrocortisone) that indicate your animal reaction (degree of pleasure or repulsion, curiosity or absence of interest). This helps us determine the cartography of your future residence area. It only takes three minutes. The protocol is simple; there's nothing to worry about. During the test a kind of vapor (nanoparticles) will be emitted. This will help us detect changes in your emotional state without the need for any noxious intrusion. Breathe deeply and let it flow into you. It's not at all dangerous.
Nevertheless the test involves a protocol that requires your agreement before it can be carried out. You take it at your own risk, and the Lab cannot be held responsible for any secondary psychological effects.

Interview (_..._ the hidden background of the test)
You are about to take a physiological test to determine the mapping of your future residence area. This will only take three minutes.
Relax and slide your hand into this box. It will set a baseline by measuring your bodily equilibrium over the next 30 seconds.

The procedure is simple. There's nothing to worry about. Your body will become the vector of your emotions, and we'll record it. Your body will react naturally to my voice. Let my voice soak into you. Don't be nervous. just let yourself feel it and react.

During the test a kind of vapor will be released. It helps us capture the changes in your emotions without being intrusive. Let it flow into you, breathe it in. It can't hurt you. I'll be inhaling it at the same time as you are.

The test is about to start.

In front of you is a robot construction machine. It is simultaneously your guide and your emotional indictor, your dynamic portrait. Its movements are directly influenced and affected by the nano-particles you will inhale and exhale. Breathe deeply and slowly. ...But first we're going to do a little exercise. You're in your habitat, your future habitat, one that you desire without yet knowing what it's like yet, but you can feel it and walk through it. You breathe in the atmosphere of this dwelling; you let it infuse you. You might feel more comfortable here or more uncomfortable. Either way it doesn't matter. You let yourself go further, and be filled by the sensations it suggests, as you discover all sorts of details you never saw before and whose existence you didn't even suspect.

First of all, your habitat is inseparable from the dizziness it made you feel to access it *[_Acro_(phobia-philia)_]* lost in a labyrinth of tangled ramifications and arborescences. You took pleasure in this vertigo. In an unstable, tenuous equilibrium. you felt this dizziness like something that is still inhabits you. the void is right there, under your feet. It's taking you over.

But that's not enough to describe where you are right now. The family, your family, has become a conflict zone and you can no longer be in denial or calm things down. You'd like to be able to renegotiate the separations involved, for the distances between you to expand or contract depending on your mood. To get away from the deafening shouts of squabbling teenagers, the blaring TV vomiting the evening news coming from your next door neighbor whose noise is ruining your life *[Socio_(phobia-philia)_]* and

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sometimes even remove yourself from the presence of others, other people from whom you'd like to negotiate a little distance in time and space. It seems that you've wanted to unalienate yourself from that community you're submerged and drowning in. It's not an illusion to believe that space can help you with that. Not that space has the power to reduce and absorb those underlying, exhausting, gnawing conflicts, but it can offer layouts that encourage the morphology of the moment, and offer you choices in your relationships..to go along or withdraw into yourself *[_Claustro_(phobia-philia)_]* to hole up there, protected in your box, all wrapped up in your singularity. autonomous.Or, on the contrary, to unfold yourself in space and time. to make the area where you live visible *[_Socio(phobia-philia)_]* exposing it, exposing yourself. a little proudly. and it shows. showing off your pleasure... a pure enjoyment, purely enjoyment. Finally your habitat changes according to your impulses, or more precisely, it becomes their vector. Synchronized to your own body, your arteries, blood and genitals, to your beating organism. and you are a thing, an element amid that whole ensemble, porous, able to merge, respiring and aspiring to be your own environment. But that's not enough to completely satisfy you. There's something missing, something rare, you feel the lack of this thing without being able to say exactly what it is. It's somewhere in you, an area of childhood, of its innocence and cruelty *[_(phobia-philia)_]*. But you've learned how to hide that, to make yourself believe that you can do without it. You may feel dizzy again. this time much more intensely than what you felt when you first started. There's no need for the void for that. This thing envelops you. mixes of ugliness and beauty, obstacles and possibilities, refuse and efflorescence, threats and protection *[_Neo(phobia-philia)_]*, vitalism and animism, mechanical powers and natural forces, this body that unfolds before your eyes and that you inhabit.

Here everything is knotted together and intertwined. It's all there, in the process of becoming, in a movement in the process of becoming. Let yourself go. Don't think. Just let yourself slip into this silky and strange sensation that terrifies and caresses you..

That terrifies and caresses you. Pull yourself together and don't get up until you feel ready to do so. You might feel slightly confused for a few seconds while the nano-receptors are being expelled and reabsorbed. *[Neo_(phobia-philia)_]* So wait a little bit before coming back to space and time. Your body data has been recorded. You can take a look at your physiological report on the screen in front of you.

20 second of silence / Including 8 seconds of emotional report
The session is over. I won't see you to the door; you know the way.
Later, we'll record your voice, on each of the suggested questions, so that the expression of your desires is the combined result of your physiology and its changes during the test phase, so that we can resynchronize your habitation request. Thank you. I won't see you out

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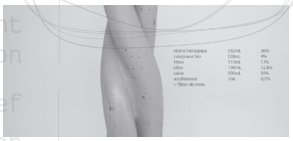
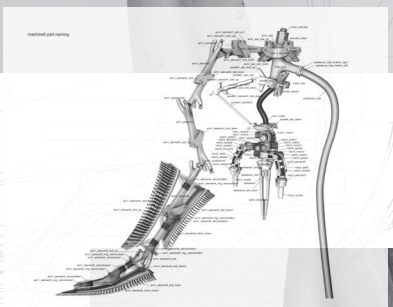
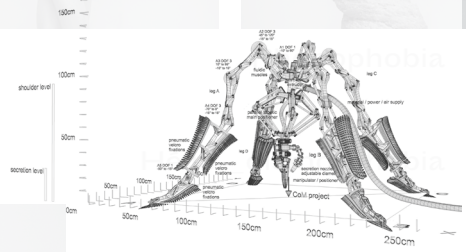
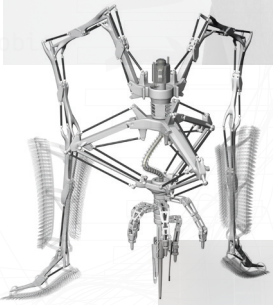
résine biologique	296mL	19%
catalyseur bio	148mL	11,8%
thixo	150mL	9%
silice	150mL	9%
ciment	800mL	51%
accélérateur	4mL	0,2%
+ fibres de verre		

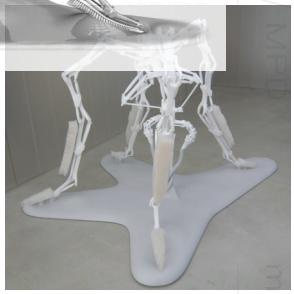


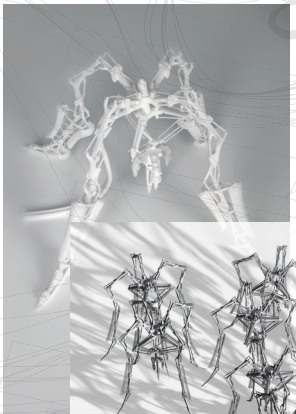


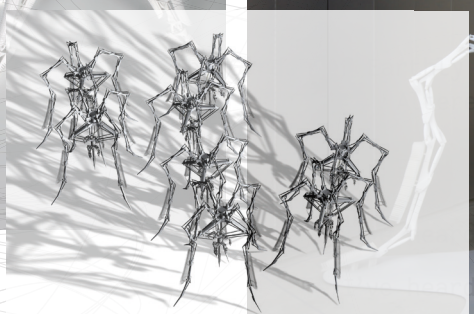


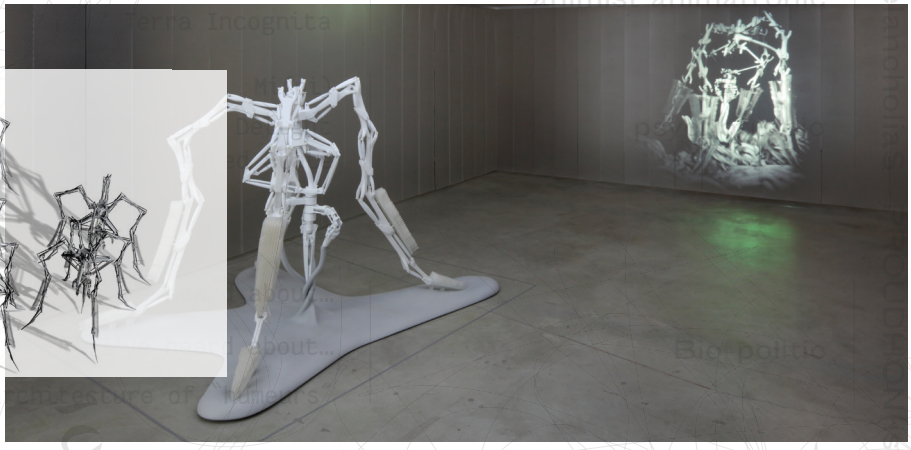
résine biologique	333mL	29%
catalyseur bio	166mL	14%
thixo	160mL	14,8%
silice	240mL	21%
sable	240mL	21%
accélérateur	3mL	0.2%
+ fibres de verre		











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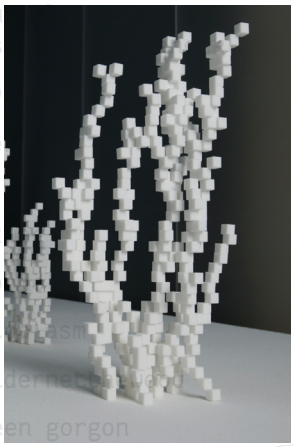

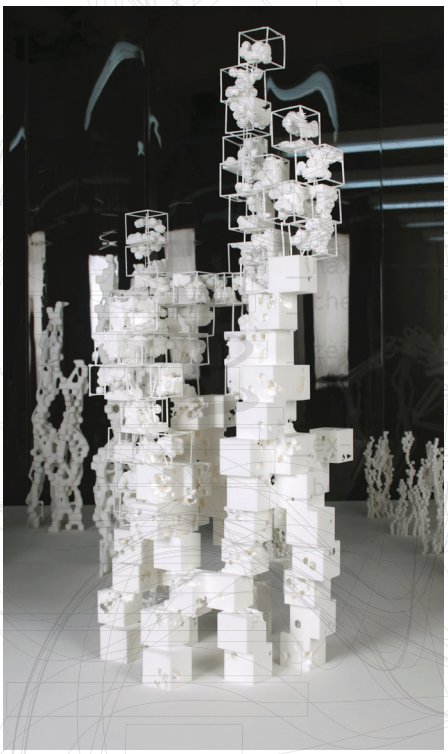

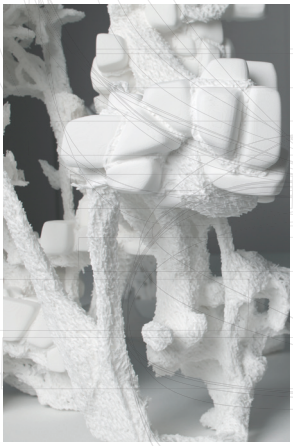

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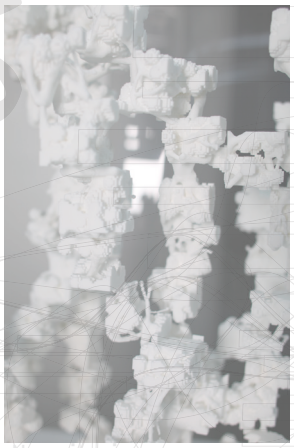

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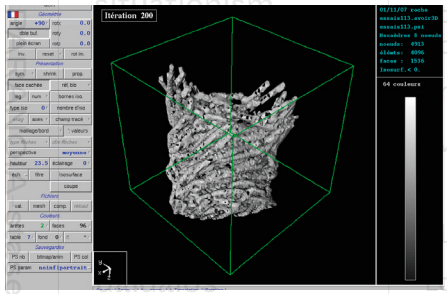

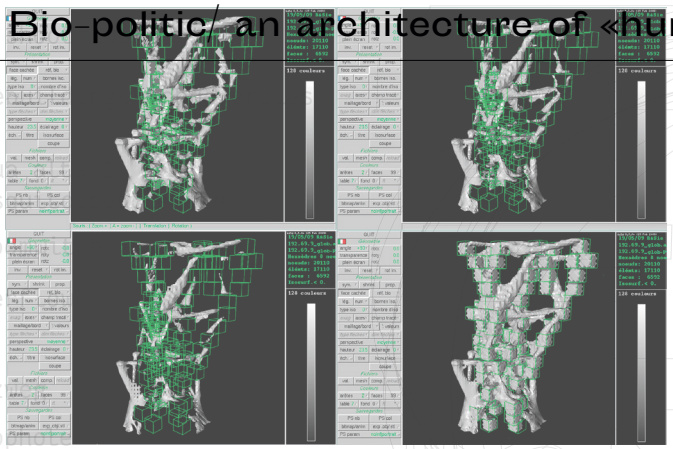

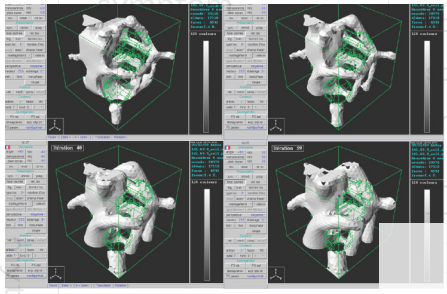

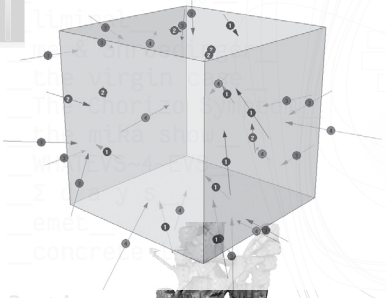

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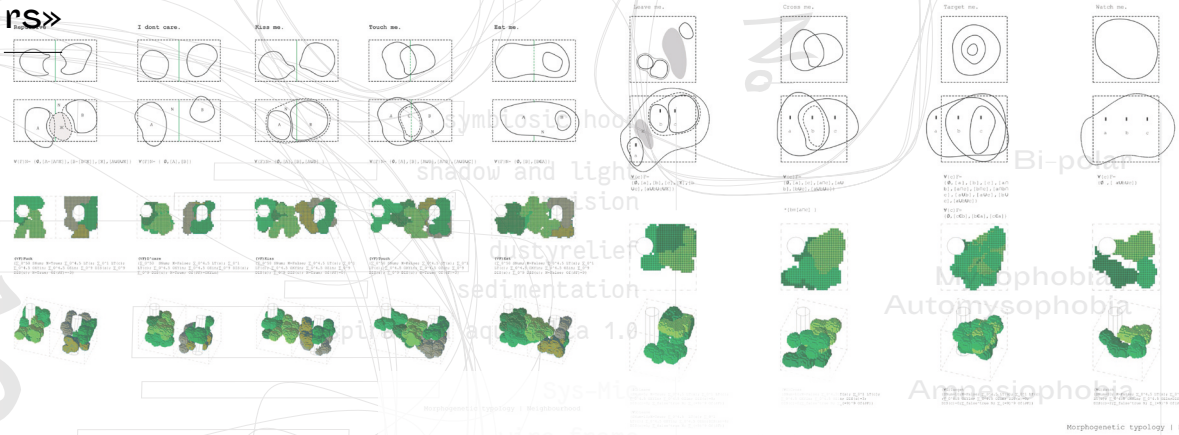
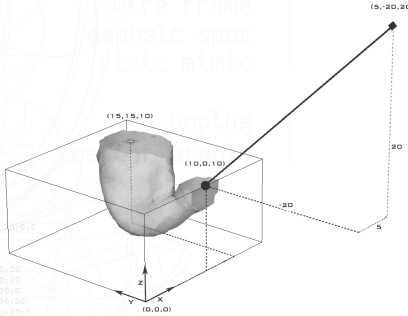
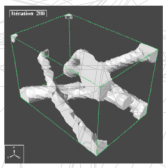
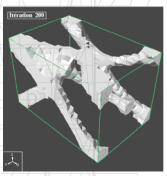






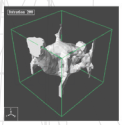
ESSAIS63

Dim: 20;30;20
Nb de point d'accroche: 5
pt1: 0;0;0 pt2: 10;0;10 pt3: 20;0;0
pt4: 0;0;20 pt5: 20;0;20
Nb de forces pos.: 5
Nb de forces neg.: 0
f1: 0;30;0 composantes f1: 10;-10;0
f2: 20;30;0 composantes f2: 0;-20;0
f3: 10;30;10 composantes f3: 0;-20;0
f4: 0;30;20 composantes f4: 10;-20;0
f5: 20;30;20 composantes f5: -20;-20;0
Gravité: 0.01
Densité de la matière: 0.1



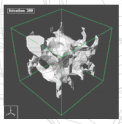
ESSAIS62

Dim: 20;30;20
Nb de point d'accroche: 5
pt1: 0;0;0 pt2: 10;0;10 pt3: 20;0;0
pt4: 0;0;20 pt5: 20;0;20
Nb de forces pos.: 5
Nb de forces neg.: 0
f1: 0;30;0 composantes f1: -10;30;-20
f2: 20;30;0 composantes f2: 0;30;-20
f3: 10;30;10 composantes f3: 0;30;0
f4: 0;30;20 composantes f4: -10;30;20
f5: 20;30;20 composantes f5: 20;30;0
Gravité: 0.01
Densité de la matière: 0.1



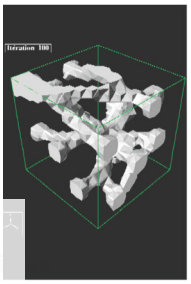
ESSAIS61

Dim: 20;20;20
Nb de point d'accroche: 1
pt1: 10;10;10
Nb de forces pos.: 2
Nb de forces neg.: 0
f1: 0;10;10 composantes f1: 10;0;-10
f2: 20;10;20 composantes f2: -10;0;-20
Gravité: 0.01
Densité de la matière: 0.1



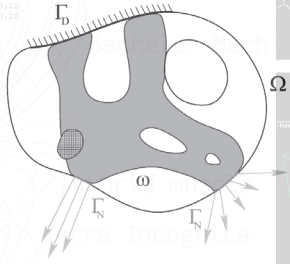
ESSAIS60

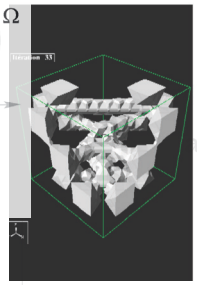
Dim: 20;20;20
Nb de point d'accroche: 1
pt1: 10;10;10
Nb de forces pos.: 2
Nb de forces neg.: 0
f1: 0;10;10 composantes f1: -10;0;-20
f2: 20;10;20 composantes f2: 10;0;20
Gravité: 0.01
Densité de la matière: 0.1



ESSAIS84

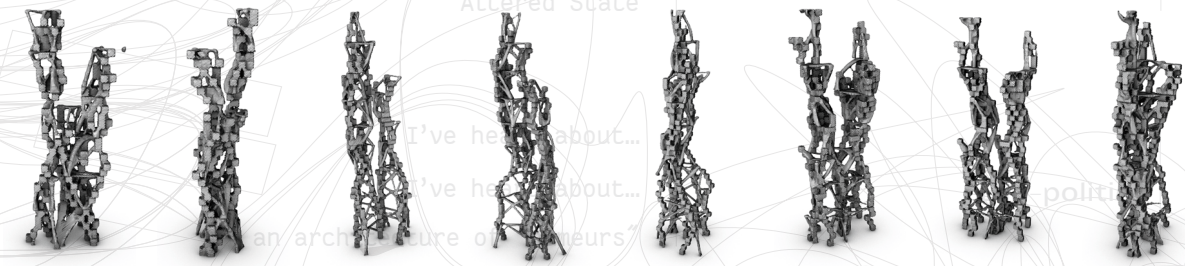
Dim: 20;20;20
Nb de point d'accroche: 4
pt1: 7;10;20 pt2: 15;10;0 pt3: 0;10;10
pt4: 10;10;10
Nb de forces pos.: 15
Nb de forces neg.: 0
f1: 5;0;5 composantes f1: 0;-20;0
f2: 7;0;17 composantes f2: 0;-20;0
f3: 13;0;15 composantes f3: 0;-20;0
f4: 16;0;7 composantes f4: 0;-20;0
f5: 20;0;20 composantes f5: 0;-20;0
f6: 5;20;10 composantes f6: 0;20;0
f7: 8;20;17 composantes f7: 0;20;0
f8: 10;20;7 composantes f8: 0;20;0
f9: 15;20;3 composantes f9: 0;20;0
f10: 17;20;15 composantes f10: 0;20;0
f11: 0;5;10 composantes f11: -20;0;0
f12: 0;15;15 composantes f12: -20;0;0
f13: 20;15;5 composantes f13: 20;0;0
f14: 20;10;10 composantes f14: 20;0;0
f15: 5;10;0 composantes f15: 0;0;-20
Gravité: 0.01
Densité de la matière: 0.1





ESSAIS83

Dim: 20;20;20
Nb de point d'accroche: 3
pt1: 10;0;10 pt2: 10;10;10 pt3: 10;10;20
Nb de forces pos.: 16
Nb de forces neg.: 0
f1: 5;0;5 composantes f1: 0;-20;0
f2: 10;0;10 composantes f2: 0;-20;0
f3: 15;0;15 composantes f3: 0;-20;0
f4: 20;5;15 composantes f4: 20;0;0
f5: 20;10;10 composantes f5: 20;0;0
f6: 20;15;5 composantes f6: 20;0;0
f7: 15;20;5 composantes f7: 0;20;0
f8: 10;20;10 composantes f8: 0;20;0
f9: 5;20;15 composantes f9: 0;20;0
f10: 0;5;5 composantes f10: -20;0;0
f11: 0;10;10 composantes f11: -20;0;0
f12: 0;15;15 composantes f12: -20;0;0
f13: 5;15;20 composantes f13: 0;0;20
f14: 15;5;20 composantes f14: 0;0;20
f15: 0;15;0 composantes f15: 0;0;-20
f16: 15;5;0 composantes f16: 0;0;-20
Gravité: 0.01
Densité de la matière: 0.1



she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 203 13/04/2018 09:35

Location	Musée d'art moderne de la Ville de Paris, France MOT-Tokyo, Contemporary Art Museum, Japan Le Laboratoire, Art and Science Gallery, Paris, France
Date	2006-09
Models	Courtesy of Thyssen-Bornemisza Art Contemporary / MUDAM Luxembourg
Architect	New-Territories / R&Sie (n)...
Creative team	François Roche, Stéphanie Lavaux, Jean Navarro, Benoît Durandin.
Machine	with Stephan Henrich, architect.
Key dimensions	exhibition-research on 600 m²
Client	Musée d'art moderne de la Ville de Paris, France
Cost	USD 0.3 million
Text	Urban experiment of flat, fat growing processes and entropic indeterminism.
Scenario	1) Speculate a habitable organism that develops by means of adaptive, transitory scenarios in which the operational mode is uncertainty. 2) Write growth scripts, open algorithms, that remain permeable not only to human language, but also to the most discrete data such as the chemical emissions (by re-reading the chemical concentration of cortisol) of those who inhabit it. 3) Make this software an open source one, to be modified and infiltrated by its entropic development. 4) Contractualize and operate a contour crafting building machine (the Viab) able to pour fiber reinforced concrete and make actual in real time the ever changing interaction between the inhabitants and their environment.

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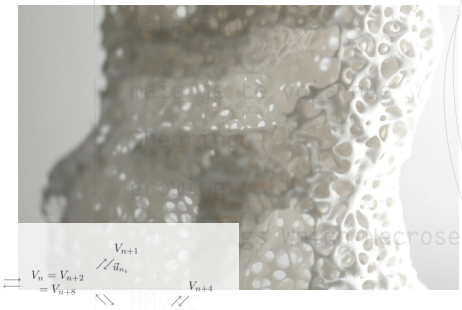

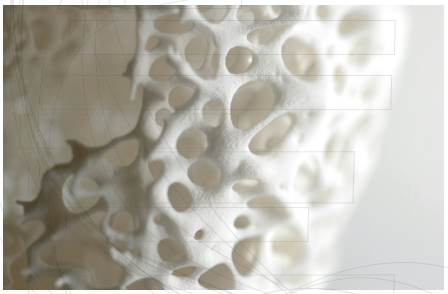

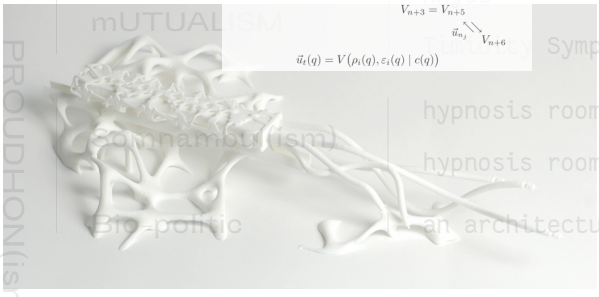

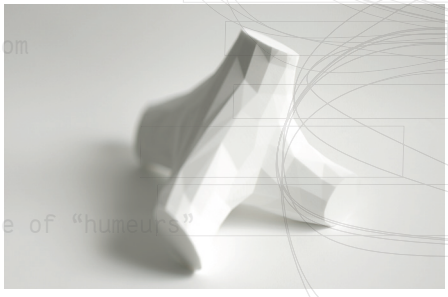

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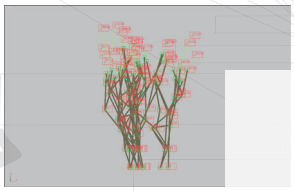
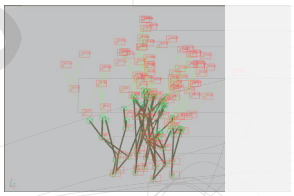
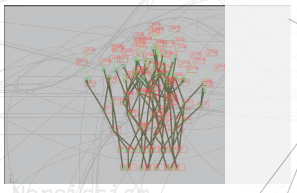
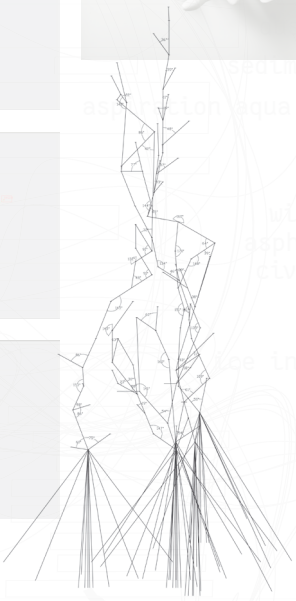

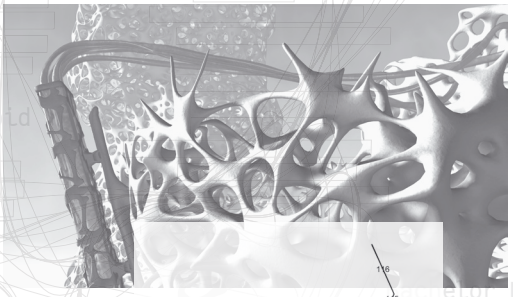
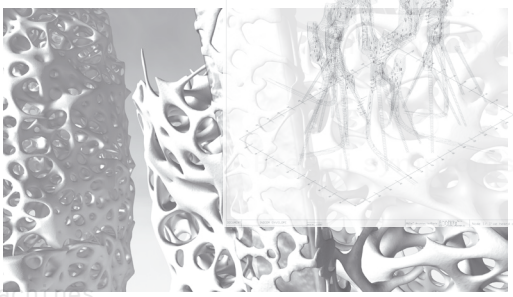

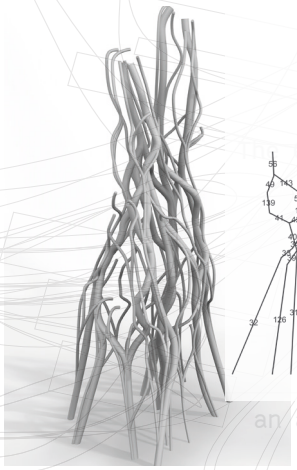

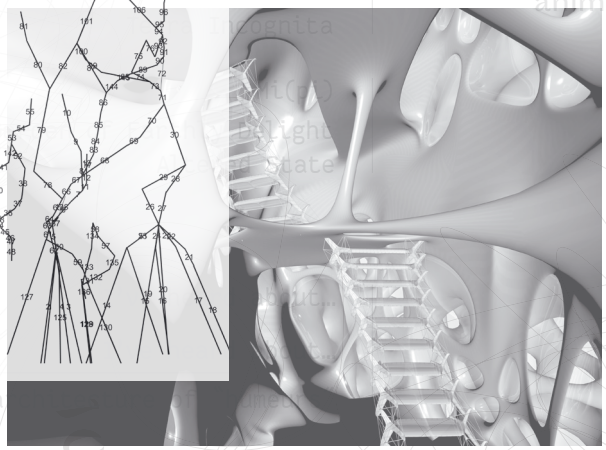

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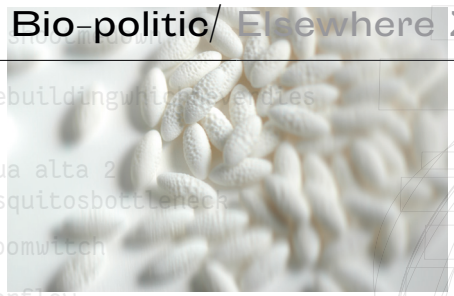
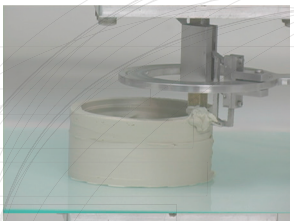

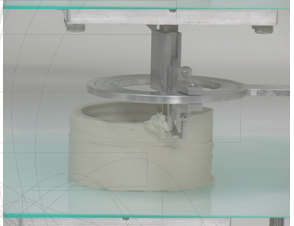
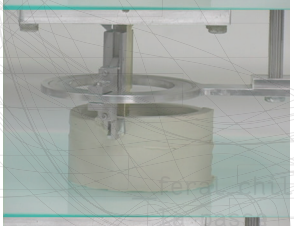
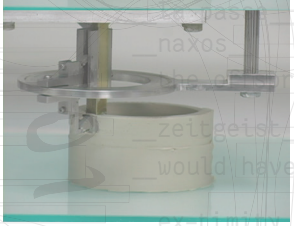

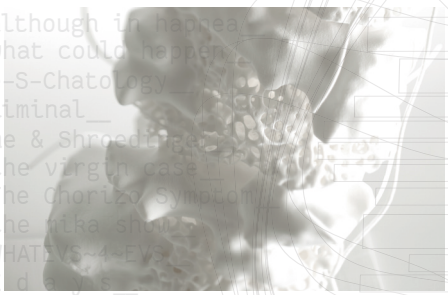
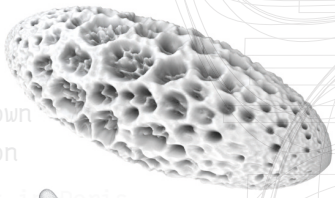
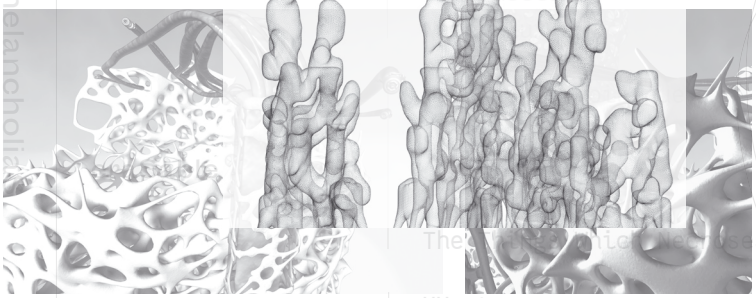
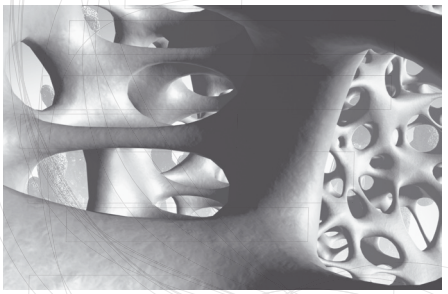
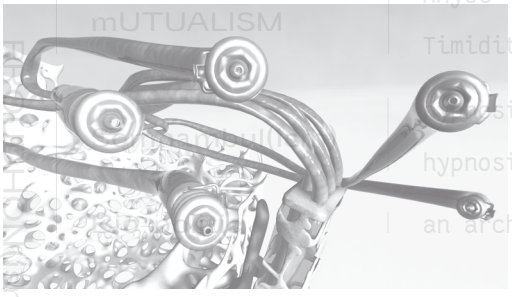

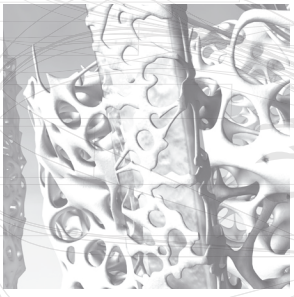

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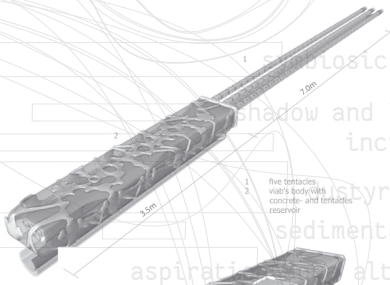
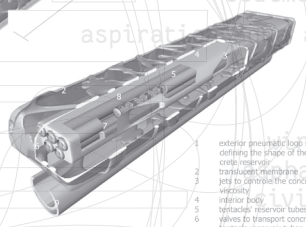
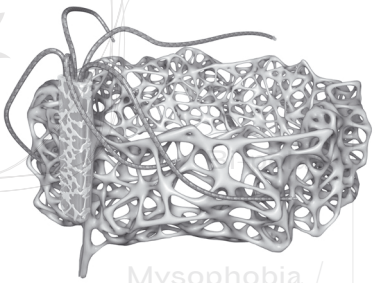


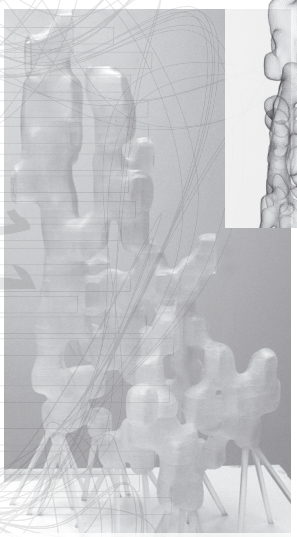
1 five tentacles
2 viab's body with concrete- and tentacles reservoir

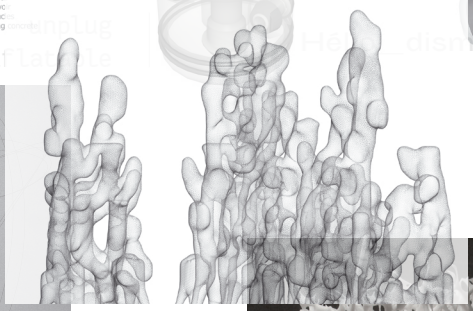


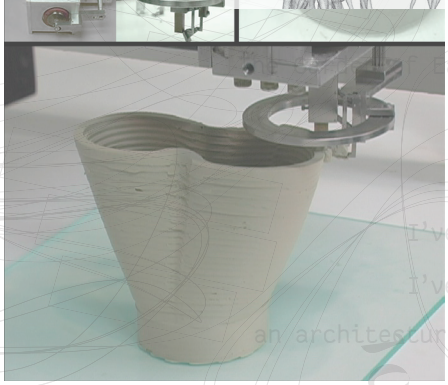
1 exterior pneumatic logo structure defining the shape of the concrete reservoir
2 translucent membrane
3 jets to controle the concrete's viscosity
4 inferior body
5 tentacles' reservoir tubes
6 valves to transport concrete into tentacle reservoir tubes
7 compressed air reserve
8 bottom joints of tentacles
9 hollow rail transporting concrete and energy

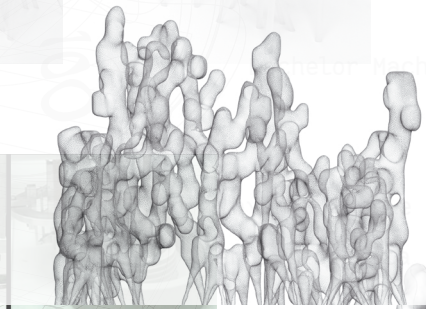
viab is the reticulated structure's building machine

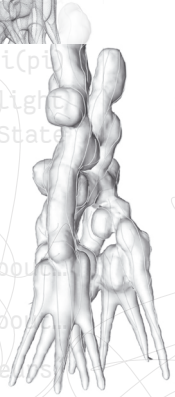


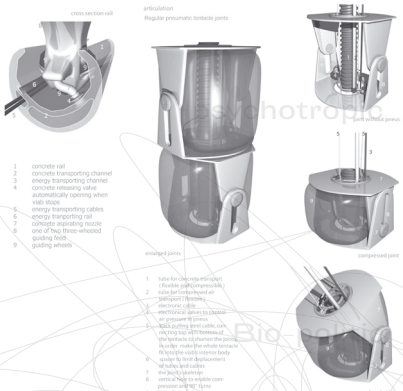












1 concrete rail
2 concrete transporting channel
3 energy transporting channel
4 concrete releasing valve automatically opening when viab stops
5 energy transporting cables
6 energy transporting rail
7 concrete aspirating nozzle
8 one of two three-wheeled guiding feet
9 guiding wheels

1 tube for concrete transport (flexible and compressible)
2 tube for compressed air transport (flexible)
3 electronic cable
4 electronic valves to control air pressure in joints
5 rack pulling steel cable connecting top with bottom of the tentacle to shorten the joints in order make the whole tentacle fit to the viab's interior body
6 spider to limit displacement of tubes and cables
7 the joint's skeleton
8 vertical hole to enable compression and 90° turns
9 pair of antagonist joints

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Rumours

I've heard about something that builds up only through multiple, heterogeneous and contradictory scenarios, something that rejects even the idea of a possible prediction about its form of growth or future typology.
Something shapeless grafted onto existing tissue, something that needs no vanishing point to justify itself but instead welcomes a quivering existence immersed in a real-time vibratory state, here and now.
Tangled, intertwined, it seems to be a city, or rather a fragment of a city.
Its inhabitants are immunized because they are both vectors and protectors of this complexity.
The multiplicity of its interwoven experiences and forms is matched by the apparent simplicity of its mechanisms.
The urban form no longer depends on the arbitrary decisions or control over its emergence exercised by a few, but rather the ensemble of its individual contingencies. It simultaneously subsumes premises, consequences and the ensemble of induced perturbations, in a ceaseless interaction. Its laws are consubstantial with the place itself, with no work of memory.
Many different stimuli have contributed to the emergence of "I've heard about", and they are continually reloaded. Its existence is inextricably linked to the end of the grand narratives, the objective recognition of climatic changes, a suspicion of all morality (even ecological), the vibration of social phenomena and the urgent need to renew the democratic mechanisms. Fiction is its reality principle: What you have before your eyes conforms to the truth of the urban condition of "I've heard about".
What moral law or social contract could extract us from this reality, prevent us from living there or protect us from it? No, the neighbourhood protocol of "I've heard about" cannot cancel the risk of being in this world. The inhabitants draw sustenance from the present, with no time lag. The form of the territorial structure draws its sustenance directly from the present time.
"I've heard about" also arises from anguishes and anxieties. It's not a shelter against threats or an insulated, isolated place, but remains open to all transactions. It is a zone of emancipation, produced so that we can keep the origins of its founding act eternally alive, so that we can always live with and re-experience that beginning.
Made of invaginations and knotted geometries, life forms are embedded within it. Its growth is artificial and synthetic, owing nothing to chaos and the formlessness of nature. It is based on very real processes that generate the raw materials and operating modes of its evolution.
The public sphere is everywhere, like a pulsating organism driven by postulates that are mutually contradictory and nonetheless true. The rumours and scenarios that carry the seeds of its future mutations negotiate with the vibratory time of new territories.
It is impossible to name all the elements "I've heard about" comprises or perceive it in its totality, because it belongs to the many, the multitude. Only fragments can be extracted from it.
The world is terrifying when it's intelligible, when it clings to some semblance of predictability, when it seeks to preserve a false coherence. In "I've heard about", it is what is not there that defines it, that guarantees its readability, its social and territorial fragility and its indetermination.

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Neighbourhood protocol
Current state approved by e-pulse 25792-45-34

Preamble

The urban structure "I've heard about" is a habitable organism. It develops by means of adaptive, transitory scenarios in which the operational mode is uncertainty. It is written based on growth scripts, open algorithms, that remain permeable not only to human expressions (expressions of individuality, relational, conflictual and transactional modes, etc.), but also to the most discrete data such as the chemical emissions of those who inhabit it. This biostructure becomes the visible part of human contingencies and their negotiation in real time. Due to its modes of emergence, its fabrication cannot be delegated to a political power that would deny its exchange procedures and design its contours in advance, either through mnemonics or coercion.

Generative schemas

1 Entropies

1.0 The habitable structure is the result of an ongoing movement. It is an adaptive landscape, a biotropism based on local growth procedures which are themselves in a constant state of evolution. This is a general principle.

1.1 The primary function of the biostructure is to serve as a dwelling place. Its secondary function is to be reactive rather than pro-active.

1.1.1 As an organism, the biostructure is not only receptive to human vicissitudes, it is their nerve ending.

1.2 The construction engine called Viab is a constituent part of the structure itself. It secretes the landscape where it is located and through which it moves. It is the vector of political and territorial self-determination operating in two modes, variability and viability.

1.2.1 The Viab generates the reticular structure using a process modelled on contour crafting (see [Processes]).

1.2.2 The growth of the reticular structure takes place through local accretion occurring a-rhythmically, not planned in advance but taking into account viability, i.e., all the varieties of structural constraint (see [Processes]).

1.2.3 At any given time, the construction algorithm is the same for all the engines present in the biostructure. Each Viab proceeds according to this algorithm, but conditioned by data, requests and local disturbances that are inherently variable.

1.2.3.1 Thus the variability of the Viab arises from the script that drives it, and this script itself undergoes a ceaseless reparametering as defined in [1.4].

1.3 The resulting form is uncertain and even unpredictable. It is the political antidote to the anticipatory modes that make space a system of control (see [Affective substances]).

1.3.1 Consequently, the process is undeterminist.

1.3.2 Since the space involved in construction is indeterminate, it is assumed to be unfinished. If the opposite is the case, see [5.2 / 5.2.1].

1.4 The construction algorithm responds to two kinds of data inputs, internal and external.

The external inputs comprise the pre-existing urban morphology, modes of accessibility, structural limits, available natural light, the dimension and thickness of the habitable cells, the ensemble of parameters of the local biotope, etc.

The internal inputs are of two types:

1) Chemical: physiological empathy, endocrinal secretions, bodily emissions, prepsychisms. See [Self-alienation].

2) Electronic: individualisms, personal commitments, subjectivities (information and decision-making network). See [Biopolitics].

1.4.1 The alchemy of the various inputs achieved by the construction algorithm determines the Viab's actions. The miscibility of the data is what gives

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rise to the collective body.

1.5 The algorithm is open source. Its variability results from experiences, sharing and negotiations. See [4.5].

1.6 The biostructure expands without eradicating the pre-existing tissues. The process does not start from a tabla rasa, nor does it lead to patrimonialization. The structure behaves likes a graft, or better said, a parasite. It operates in previously urbanized zones, seeps into interstices, places and environments, etc.

1.7 The biostructure is regionalized. The construction algorithm takes into account the supply of raw materials as a construction variable, and depends directly on the physical qualities of the substances used.

2 Bio-Citizens

2.0 The mere fact of being present in the biostructure confers citizenship rights. This is a general principle.

2.0.1 Consequently, the nature of the compact is territorial.

2.0.2 Citizens may reappropriate a space, extend and transform it, and even destroy it.

2.1 Citizens of the biosphere agree that their requests (for growth, transformation, repairs, etc.) be submitted to the influence of the chemical stimuli of the multitude.

2.2 The protocol for exchanges between citizens and the biostructure is freely renewable. It is cancelled if the citizen leaves.

2.3 All citizens are ipso facto owners.

2.4 Rules [1] to [8] apply to everyone as long as they reside in the biosphere. 2.5 For operating instructions and departure procedures, see [6] and [Processes].

3 Self-alienation

3.0 Citizens agree to become part of a particular social body so as to share physiological information.

3.1 These prepsychic stimuli constitute the second type of inputs, i.e. internal.

3.1.1 These stimuli arising from the chemical secretions of the multitude of bodies affect the construction logic of the Viab. They are the vectors of its shared reality.

3.2 “Harvesting” takes place through the intermediary of nanoreceptors dispersed throughout the confines of the biostructure and inhaled by the citizens. The functioning of these chemical receptors [NP] is described in [Processes].

3.2.1 Their lifespan is 24 hours. Once this timeframe is over they automatically deactivate and are eliminated by the organism.

3.2.2 The anonymity of chemical data is a general principle.

3.3 Visitors to the biostructure disturb its equilibrium by the mere fact of entering its atmosphere.

3.4 Biostructure citizens are agents making up a reticular mode of political organization. The resulting unstable equilibrium produces a social mode for which the neighbourhood protocol is both a precondition and a movement.

3.5 The induced behaviour is comparable to a kind of collective intelligence called swarm intelligence. See [Processes].

3.6 The chemical interface with citizens, i.e. the Viab, infuses, amalgamates and contractualizes this political biochemistry.

4 Biopolitics

4.0 The social structure conforms to the territorial structure.

4.1 Creative individualism is a general principle.

4.2 Cohabitation is not based on static principles but rather on a constant interaction between citizens, non-citizens and the biostructure.

4.3 No one may oppose the arrival of a new citizen and the resulting growth. This is a general principle.

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4.3.1 In the same way, no one may oppose the voluntary departure of a citizen, or invoke a protocol rule against a citizen or a group to demand their departure.

4.4 Each citizen is free to choose their degree of participation and involvement in the life and growth of the biostructure.

4.5 Citizens have access to the data that condition the evolution of the biostructure in all its social aspects. They may propose a modification on the local, metalocal or overall level, and submit it to the multitude by means of the electronic networks running throughout the structure.

4.5.1 Accessing the data means interacting with the structure and being statistically recorded.

4.5.1.1 There are no reconditions for access to the database.

4.5.1.2 The database is a reactive interface: it serves simultaneously as a databank of all entered proposals, receptor of individual feedback and space where the induced growth can be visualized.

4.5.2 The resulting ensemble of feedback is transmitted to the Viab.

4.5.3 This ensemble constitutes the city's morphological script.

4.6 Individual proposals via the networks can be made at any time. They are purely voluntary and not occasioned by any predetermined programme.

4.6.1 In any proposal, the elements of a situation are brought together on an experimental basis – see [Affective substances].
Proposals are speculative tools.

4.6.2 A proposal may be submitted anonymously via the biostructure network. The collection of individual feedback in electronic form is a general principle.

4.6.3 A proposal is an operative tool. It can only be applied dynamically. This makes the movement – social experience – a precondition.

4.6.4 A proposal is also a biopolitical tool. It cannot be formulated in a way that implies a delegation of political power in any form. This is a general principle.

4.7 The collection of feedback makes it possible both to judge the pertinence of the proposal and to call for its adoption or rejection. However, approval or disapproval are not the only possible results in this mechanism. The absence of feedback by more than a third of all citizens renders the proposal null and void.

4.7.1 Nevertheless, no proposal can be permanently rejected. Its reformulation is considered a legitimate renegotiation with the biostructure.

4.8 Any proposal may be presented in two forms simultaneously, one constitutive and permanent, the other experimental and temporary.

4.8.1 Any proposal dismissed in its constitutive version but temporarily approved can be applied on an experimental basis for a period to be defined in the proposal itself. The biostructure is to be consulted again at the end of the experiment.

4.8.2 A group of citizens may choose the manner in which to put an approved experiment into practice. By definition, this will require specific growth.

4.8.3 In this case and only in this case, the experiment and the rhizomes thus generated can be rejected only by the residents of these rhizomes.

4.8.3.1 The preceding is valid as long as these rhizomes do not overturn any general principles.

4.8.3.2 The concept of a rhizome extends beyond its physical existence.

4.9 Because of the social and territorial modifications implied in any proposal challenging one of the basic principles, in order to be adopted (see Open Source [5.2.1]) such a proposal must be reapproved on two

4.10 occasions, stated the same way as the original proposal.
To be approved, a proposal must be shared by a relative localized majority at a time (t).

4.10.1 A relative localized majority is comprised of a group of n citizens living contiguously.

4.10.2 The structure as a whole as well as all of its sub-groups are by definition sets of relative localized majorities.

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5 Open source

5.0 Open source is a political and geographic tool.

5.0.1 To recapitulate, the Viab's construction behaviour is generated by a growth algorithm which itself is the result of the miscibility of the two inputs, the chemical and the electronic. See [Entropies].

5.1 5.1 All citizens may access the source code upon establishing residence in the biostructure. The source code contains the operating rules: the growth process and the transactional rules. General principles can only be modified under the restrictive conditions defined in point [4.9].

5.1.1 5.1.1 The accessibility of the Viab's source code makes it possible to avoid the implicit pitfalls entailed by its very existence. See [Anomalies 8.0].

5.1.2 5.1.2 The modification of the source code within the framework of transactions provided for requires an e-proposal. The implementation of the code modifications thus decided is the only way the Viab is to be reprogrammed.

5.1.3 5.1.3 All operating rules, no matter what kind, can only be understood as variables (environmental, social and construction) modifiable via collective proposals. They are approved electronically and chemically perturbed – see [Self-alienation].

5.2 5.2 Any reprogramming of Viab that violates this principle or one of the general principles challenges the very structure of society.

5.2.1 5.2.1 If this hypothetical step is taken, the Viab ceases to function in terms of construction and repairs. It becomes deactivated, a residue of the structure.

5.2.2 5.2.2 Nevertheless, following a prolonged deactivation the citizens may reinitialize the Viab's parameters. By exercising this option they return to the neighbourhood protocol "I've heard about".

Resultant schemas

6 Uses

6.1 The dimensions of the structures and their growth along X-Y-Z coordinates depend directly on their localisation and the structural limits of the arborescences.

6.2 A new citizen may adopt one of two residence modes:
- "Entropic", which consists of negotiating growth with the structure.
- Nomadic, which consists of borrowing an abandoned cell.
In both cases, the Viab is to carry out the transformations.

6.3 The economic transaction production/transformation takes place through the purchase of a "time credit" allowing the utilization of the Viab.

6.3.1 A time credit may be acquired in exchange for induced services, the latter being a production mode of transaction contractualized with the biostructure.

6.4 All citizens are obligated to develop a three-storey habitable space comprising an underground cellar and an attic above the ground floor, no matter how small. Flat, single-storey residences are prohibited. This is a general rule.

6.5 The first phase of residence is nomadic. A cell is developed using a habitability kit. This includes, among other things, a light polymerizable envelope that adapts to the morphological configuration of the empty cell. See [Processes].

6.6 Citizens are completely free to modify, transform or adapt this initial envelope or even to solidify it with the material of their choice. Note that only vertical walls are permanent. The Viab can modify and perforate horizontal structures (ceilings and floors).

6.7 Any use of these cells is allowed, for private or public use or services.

6.8 The transformation of a residence for a different use is negotiable with the adjoining cells. A new mini-neighbourhood protocol is drawn up.

6.8.1 This mini-neighbourhood protocol serves to define the ensemble of shared sensorial elements. The duration of the validity of this contract depends on the effective and corporal presence of the signatory parties.

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6.9 When they leave a cell, citizens are obligated to return it to its original state, or in other words to destroy all of the permanent structures they have erected during their residence. An explicit agreement signed by the new resident of a transformed cell derogates this requirement.

7 Scripts
To recapitulate: the structure's morphogenesis is driven by collectively reprogrammable Viabs. Thus the details of the construction algorithm are only provisionally valid.

7.1 The Viab's general principle is structural maintenance.

7.1.1 The Viab infers local structural constraints from the data furnished by the information network that runs through the biostructure.

7.1.2 A structural inability to respond to a request leads the Viab to emit (and possibly itself process) a request for supporting growth.

7.1.3 Available natural light is taken into account, as is power transmission, in the processes of growth by local aggregation and secretion. Grow is particularly facilitated in the structure's convex regions and density is limited by diminishing energy. See [Processes].

7.2 The algorithm of the Viab's movements is described in terms of two levels of abstraction of the reticular structure: wire frame representation and its combinatoric graphing.

7.3 Citizens' requests for growth or maintenance and requests for structural reinforcement (support) originated by the Viab are spatialized by the electronic network. Emitted in one place, they are distributed along the topology of the reticular structure in a gradient whose intensity grows over time.

7.3.1 The Viab acquires requests through these intensity gradients transposed into the pre-existing combinatoric graph of the neighbourhood.

7.4 The primacy of structural maintenance leads the Viab to constantly inspect the structure. The gradients linked to requests and the chemical stimuli respectively act as drift factors and disturbances in this sweep.

7.4.1 The Viab's current technological limitations make a phased movement algorithm necessary. During this movement, the Viab uses a virtual Ariadne's thread anchored in a base point in the biostructure. See [Processes].

7.4.2 The impossibility of even a relatively short-term plan introduces an aleatory element into the Viab's algorithm for spontaneous movement.

7.4.3 The Viab's regular coverage of the entire structure is ensured not despite but because of this aleatory element in the movement algorithm. See [Processes].

8 Anomalies

8.0 The Viab is directly affected by the vibrations produced by the superimposition of two types of stimuli. See [Entropies].

8.0.1 Consequently, their heterogeneous combination disturbs the construction algorithm and engenders topological, aesthetic and structural disturbances.

8.0.2 These aberrations, deviations, and hybridations, the disorders generated by the Viab's morphological speculations, are intrinsic to its operation.

8.1 There are several types of morphological pathologies: - Malformations due to deficiencies, cysts, cankers, protuberances, occlusions, etc. - Degeneration due to necrosis, erosion, fissures, disaggregation, etc.

8.2 These malformations modify the nature of the constructed secretions and alter the definition of familiar geographies.

8.2.1 Nevertheless, the only malformations the Viab seeks to repair or deprogramme are those that endanger the stability of all or a part of the biostructure.

8.3 Any other physical or aesthetic deformation is to be considered a result of the neighbourhood protocol.

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Notes
Processes

Contour Crafting, (CC). n.

1. A computer driven construction method which is a mega-scale 3D Printing technology invented by Behrokh Khoshnevis at USC. This process of computer-driven construction, or more precisely secretion, uses an injection nozzle to simultaneously carry out the formwork and the pouring of the walls.
2. By extension, in common parlance, the generic name for a mode of construction that is not only emancipated from standard building procedures but also makes it possible to reprogramme construction even while it is under way.
3. Explanation by Behrokh Khoshnevis : CC uses computer control to extrude cementitious material while exploiting the superior surface-forming capability of troweling in order to create smooth and accurate planar and free-form surfaces out of extruded materials. Some of the important advantages of CC over other layered fabrication processes are possibility of fabrication with large layer height without compromising surface quality, unprecedented surface quality, higher fabrication speed, and a wider choice of materials that could actually contain various additives such as fiber and aggregates (sand, gravel, etc.). The key feature of CC is the use of trowels in conjunction with a robotic extrusion system. Artists and craftsmen have effectively used simple tools such as trowels, blades, sculpturing knives, and putty knives for forming materials in paste form since ancient times. However, despite the progress in process mechanization with computer numerical control and robotics, the primary method of using these simple but powerful tools is still manual, with the consequent result that their use is limited to model building and plaster work in construction.

   CC is a hybrid method that can use multiple materials. It combines an extrusion process for forming the object surfaces and a filling process (pouring or injection) to build the object core. As the material is extruded, the traversal of the trowels create smooth outer surfaces on the layer. The trowel can be deflected to create non-orthogonal surfaces. The extrusion process builds only the outside edges (rims) of each layer of the object. After complete extrusion of each closed section of a given layer, if needed, filler material such as concrete can be concurrently poured to fill the area defined by the extruded rims, while new rims are built by the troweling method. Contour Crafting is driven by computer program, therefore, it is quite possible to change the construction plan in real-time while the structure is being built. This capability makes the CC technology an ideal tool for “I have heard about”. This scenario poses a unique and very promising application for the Contour Crafting concept. Each articulated pneumatic arm of the Viab robot can be equipped with a CC noozle which can create the structure shell by extrusion as well as the core of the structure by pouring. Multiple CC nozzles can work in unison to extend various parts of the biostructure in different directions. CC nozzles can also build the main track for the movement of the Viab robot that carries them. Embedded in each track may be the channels for material delivery. The material may be pumped in premix paste form, or it may be dry powder delivered by circulating air. In the latter case a mixer in the Viab body adds water and admixture chemicals to dry mortar powder. At each operation pause the nozzles may be flashed clean with water. Intelligent toolpath planning algorithms are used in CC for conversion of architectural design of biostructures to detailed commands that drive the robot and make possible the accurate fabrication of structural elements such as diverging and converging branches with complex mathematical surfaces, as characterized by “I have heard about” architectural features. These algorithms not only consider the specific geometrical features, but they also account for material characteristics, such as deformation under weight while curing,

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curing rate, shrinkage, drag, etc. The result is real-time accurate fabrication of very complex structures that are nearly impossible to be constructed by even the most skilled humans.

Viab, n. (Contraction of variability-viability)

1A. A reactive and autonomous construction machine employing secretion. Developed for the first biostructure in 2005, the Viab launches a robotic algorithm that allows it to build architectural structures based on the principles of indeterminacy. Its open source programming makes it permeable to external inputs. Its basic script defines protocols for action, movement and all sorts of constraints, but also entirely integrates environmental variables that could affect its primary function.

1B. An explanation of its functioning: the support rail on which it moves, similar to a crane track, is secreted by the Viab itself. Articulated pneumatic arms move the secretion heads. During pouring the assembly is rigidified as the heads lock into the structure to be extended. The formwork is generated using a telescopic arm with a nozzle at the end. This system incorporates the variation between the diameters of the various structural sections. Pouring is carried out simply by filling this shell. As the machine advances the secretion head moves by the alternate inflation and deflation of three pneumatic valves. At the end of a particular construction phase, the articulated arm retracts into the Viab. The latter can move along the rail to reach a future growth zone.

2. The Viab is localized. The supply of energy and raw materials (powder, water), or in other words the process of extraction and transformation, directly depends on the biostructure's environment.

3. The latest generation Viab incorporates the chemical recycling processes intrinsic to the substances given off by biostructures (household waste, animal and plant remains, etc.), as well as capturing local materials and energies (ambient humidity, natural renewable energies including those produced by the Venturi effect, photovoltaic and thermal energy, etc.).

Algorithm, n. (math., from Al-kharezmi, the last name of an Arab mathematician)

1. Set of rules whose mechanical (i.e. unthinking) application makes it possible to carry out a task or resolve a problem. An algorithm can be executed by a human operator or a machine designed to do so.

2. By extension in "I've heard about," a script guiding the Viab through the successive phases of construction, both adaptable and permeable to inputs. The script drives various phases: positioning of the Viab as it moves along a rail, extension of the pneumatic arms, positioning of its arms along X-Y-Z axes, locking of the head in the already-laid contours, secretion of the extension formwork, pouring concrete into the cavities obtained, pneumatic movement of the framing/pouring heads, and at the end of each cycle, sequential refilling of the reservoir, travel of the Viab, etcetera.

Entropy, n. (physics)

1. Magnitude that makes it possible to measure the degree of disorder in a system. See [Affective substances].

Self-consciousness, n.

1. Empathetic consciousness of a multitude of individuals able to generate a social body, a coherent social behaviour with no pre-existing organization.

2. By extension, said of the citizens of "I've heard about".

3. Distant synonym of the term "co-sentience," the concept of shared perception developed by Frank Herbert (Dune).

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Swarm intelligence, n.

1. Term designating a form of behaviour characterized by the absence of central control or overall architecture. On the basis of simple rules for individual behaviour, swarm intelligence makes it possible, for example, to understand and simulate cloud phenomena, i.e. the behaviour of bunches of individuals in movement that are reactive to obstacles and avoid all collisions, whether between individuals or with the geographic features through which they travel.
2. By extension, said of a human society that adopts a biostructure as a social protocol. In this sense, a distinction can be made between the political and social interactions that determine the content of the Carta over time, and the construction algorithm, on the one hand, and on the other the "local growth stimuli" produced by individual requests for the extension of the structure and the chemical data which together determine the actual construction work performed by each Viab. These growth stimuli are the result of individual behaviours, determined at the local level (particularly by negotiations between next-door neighbours and nanoreceptors) and registered by means of elementary mechanisms. The morphogenesis thus produced is the emergent consequence of these activities. The citizens of a biostructure are both individuals of a swarm (including the Viabs) and co-authors who write the rules in the hope that the Viab will better carry out the task assigned to it, the production of an indeterminate habitable structure.

Nanoreceptors, n. (physics, from nanos, 1nm = 10-9 m)

1. Nanoparticles (NP) used to capture and detect the presence of a chemical substance in a particular atmosphere.

2A. Nanoreceptors can be inhaled, making it possible to "sniff" the chemical state of the human body.

2B. Functioning: Like pollens, they are concentrated in the bronchia and attach themselves to the blood vessels. This location makes it possible for them to detect traces of stress hormones (hydrocortisone) carried by the haemoglobin. As soon as they come into contact with this substance, the phospholipidic membrane of the NP dissolves and releases several molecules, including formaldehyde (H2CO) in a gaseous state. The molecules rejected by the respiratory tract are detected using cavity ring-down spectroscopy (C.R.D.S.). This is a method of optical analysis using laser beams programmed to a particular frequency, making it possible to measure the density of air-borne molecules. The wavelength used for the detection of formaldehyde is around 350 nanometres.

3. Consequently, the nanoreceptors keep the Viabs informed about the ambient stress level.

Polymerization, n. (chem.)

1. A reaction in which low molecular mass particles hook up with each other to form high molecular mass compounds.
2. By extension in the "I've heard about" structure, a reactive chemical process that solidifies the flexible envelope contained in the residence kit so that it adapts to the cellular morphologies.

Residence kit, n.

1. Set of elements making up a dwelling, which can be assembled by oneself using an instruction diagram.

2A. By extension in the biostructure, a welcome pack allowing a citizen to colonize an alveolar cell after the structural extension carried out by the Viab.

2B. A residence kit contains five elements:

1) An installation "port" to be attached to the elevator walls and pneumatic terminals so that the habitable volume can expand into the previously-made cell.

2) An expandable volume integrated into the "port." This volume made

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of soft polymerizable material is designed to achieve a custom fit with each cell. 3) A photochemical starter (UV). The reaction launched by this catalyser polymerizes the plastic material and solidifies the walls of the habitat. 4) A chemical exchange module (consumption, waste, recycling) functioning anthroposophically. 5) A hydro-aeroponic garden module (cf. Agricultural kit below). 6) The floorboards, ramps and stairs for the cells made in the same polymerizable fashion, but using multiple alveolar layers.

2C. A further explanation: During the expansion, before polymerization, the specially-designed end points of the web are attached to the concrete structure by means of chemical adhesion. At this time the attachment of these end-points under tension must be done by hand, through the reticular structures. This task will soon be turned over to the Viab.

Agricultural kit, m. (agriculture)

1. A set composed of living entities (animal and vegetable) that can be cultivated. Agricultural kits are meant to be used for food production (autarchy) and asepticizing the environment (light, atmosphere, pathology).

Biotropism, n. (from the Greek tropos, direction)

1. Spatially-oriented growth among stationary plants and animals under the influence of exterior stimulus (biological, organic or chemical).
2. Intrinsic characteristic of "I've heard about."

Accretion, n.m.

1. Growth of a region through the inflow and deposit of material.
2. By extension, in the biostructure, characteristic of the local growth of the reticular structure produced by the Viab, which secretes concrete to make small extensions (modules) of the reticular structure.

3A. In traditional models of growth by accretion (also called aggregation), especially the Witten and Sander model of growth through limited diffusion, particles of matter move by chance through the free space and aggregate on a structure when they come into contact with it. The resultant structures are characteristically quasi-arborescent, with, in particular, long branches and a relatively weak density.

3B. In the case of the biostructure, the growth sites are determined principally by individually requests, internal to the structure. Nevertheless, because distribution of these requests is not uniform but instead related to external luminosity and the pre-existing density, the process of accretion presents characteristics in common with the standard models. The biostucture's growth is also similar to the polyptych growth of coral. In the latter model, growth takes places in each polyp (or growth site), with an intensity directly dependent on the concurrent accessibility to the polyps from the exterior environment – those polyps that share their exterior access are at a disadvantage, resulting in more rapid growth along the structure's border areas, especially in its convex sections.

Wire frame representation, n. (geometry).

1. A representational mode implicit in volumes based on a wire structure in which each element of the volume is generated by the development of a normal wire-like section.
2. In the biostructure, the volume elements roughly approximate cylinders of standardized diameter, limiting the generated sections to circles. The wire structure is thus completely defined by an ensemble of links (characterized by a maximum and minimum nominal length) and knots (where the wire structure arboresces).

Combinatoric graph, n. (math.).

1. A graph is the data of the abstract ensemble V whose elements are called

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the knots, and an ensemble E of pairs (x,y) of elements of V, called the links.

2. Based on a wire frame representation, a combinatoric graph can be defined ignoring the geometric constraints of length and spatiality to simply produce an abstract ensemble V of knots and links E with (x,y) in E if there is a link between the knots x and y and the wire frame representation.

Ariadne's thread, n. (Greek mythology)

1. A connecting thread, a reference to the thread Ariadne gave Theseus so that he could find his way out of the labyrinth.

2A. In the biostructure, the Ariadne's Thread is the feed channel that at any particular moment joins the Viab to a local source of raw material. The Viab works in phases, and during the course of a phase the source is fixed and acts as an anchor. The Viab moves away from that anchor by activating the necessary channels along its path, and withdraws along this path before bifurcating off in other directions.

2B. By extension, the Ariadne's Thread designates the set of virtual links (a_1, a_2, a_3,..., a_n) connecting the Viab to its anchor point in the graph representing the structure.

Brownian serpent, n. (math.)

1. Stochastic process studied in probability theory as a modelling of branching aleatory steps.

2A. In the biostructure, the movement and construction process of the Viab during a particular phase is modelled by process analogous to a Brownian serpent: a movement of the Viab consists either of an extension of the Ariadne's Thread $(a_1,...,a_k)\rightarrow(a_1,...,a_k,b), b\in E$, or its withdrawal $(a_1,...,a_k)\rightarrow(a_1,...,a_{k-1})$ or, finally, the creation of a new link possibly accompanied by the creation of a new knot $(a_1,...,a_k)\rightarrow(a_1,...,a_k,b)=(x,y)\notin E$.

2B. Alternately, the process can be seen spatially, the Ariadne's Thread at time t given by the series of positions XYZ of the knots that make it up $A_t=((x_1,y_1,z_1)(x_2,y_2,z_2),...,(x_k,y_k,z_k))$. The transitions from A_t to A_{t+1} are made by choosing an existing knot or a new knot.

3 In the absence of other stimuli, the direction of the extension is chosen at random (to simplify, in a equiprobabalistic manner among a finite set of possible directions). In broad terms, this behaviour is inflected by or disturbed by stimuli. An analysis of the process $(A_t)_{t>0}$ makes it clear that the introduction of chance leads to the hoped-for behaviour of the Viab in regard to the constraint of viability: with a probability as close to 1 as desirable, the entire structure will be inspected within a timeframe commensurate with the time necessary for it to be covered through a systematic process.

4 In the ideal case where the movements of the Viab produced by the Ariadne's Thread are constantly in an upward direction along the structure with unitary variations in the horizontal coordinates, the model can be more explicitly rendered. The Ariadne's Thread takes the form $A_t=((x_i,y_i,i)_{i=1..k})$ and the extension transitions proceed uniformly toward one of the points $(x_i\pm1,y_i\pm1,i+1)$. In the neutral case where extensions are as frequent as retractions, we note that during a phase of the growth process of length n, the height of the structure produced, measured here along the length of the longest Ariadne's Thread in use, is $\sqrt{n}$ (the law of large numbers applied to the series of extensions and retractions). For the same reasons, the X or Y movement along an Ariadne's Thread of length k is $\sqrt{k}$. From this we can deduce that the X or Y length of the structure is $\sqrt[4]{n}$, since in the course of a longitudinal phase n the Viab, moves and occupies a non-negligible fraction of a volume on the order of $\sqrt{n}.\sqrt[4]{n}.\sqrt[4]{n}=n$. While extremely simplified, this model makes it possible to incorporate the perturbations induced by the chemical stimuli in the form of spatially non-homogenous modifications of the extension transitions. In particular, these perturbations induce the development

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of pathological branches or areas of abnormal density.

Somnambulism, n.

1. Mental activity produce during the phase called waking sleep, or even heightened consciousness. Somnambulism can be characterized by the sensation of an indefinite, uncertain and problematic state, a state of unstable consciousness revealing a new relationship with the world, others and oneself.
2. Historically, this unusual state of the consciousness labelled hypnosis in the first half of the 19th century has been an attempt to develop spaces of freedom, egalitarian social projects, that could not be perceived and explored except in this state. It could be said that confronted by the impossibility of modifying the mechanisms of the real, tangible, political world, this prefeminist movement strove, on the contrary, to create a different and distanced layer of existence somewhere out of reach. Although diabolized and treated as charlatanism, nevertheless all of premodern reformist thought drew on this movement.
3. Trans-door, a method of hypnotic suggestion used during the "I've heard about" experiment (cf. teleportation).

Prepsychism, n.

1. Preverbal state of consciousness of an individual in which the self has no importance, a body that does not think but senses its surroundings and lets itself change to let itself be touched and felt, to "become porous to every breath."
2. A current of thought that attributes to the individual the possibility of binding anywhere and in any way, with anything and everything, in order to generate a dynamic of constant combination and recombination.
3. By extension, the necessary condition for chemically sharing in the "I've heard about" structure.

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11__Parrhesia / Sociopathy / MPD/

11_Parrhesia / Sociopathy / MPD/ Athazagoraphobia goo.gl/ri5AFo

Texts NEW-T / 1990-2018 / Apparatuses, Politic, Mood, Ecosophy, Animism and Machines but Architecture

"...slum needs trespassing, transgression, intellectual polemic ... Why should politically correct moralists invade this situation? As a feedback for your own guilt, to wash your small criminal enterprise? ... Do you think they need architects and NGOs ... to be evangelized and brainwashed? The mind-machine recipe calls for pataphysical ingredients, where science is used as a vector of narration and production, intertwined, in an indistinct Siamese-twin relationship, with the dependencies between metaphysics and anthropology. Remember that Leibniz never trespassed the description, the analysis, or the decoding of phenomena under the pretense of unveiling the reasons, the origins of that phenomena, considering the border between the explained and the unexplained as subject to being pushed ever further, as displacing instead of erasing itself, and therefore embracing the unexplainable as a necessity, a given. Since the Age of Enlightenment, the belief in science as a religious credo cannot minimize the pathology of human nature nor the ontological debate between Plato and Aristotle ... The scientific and industrial barbarity of the 20th century is no longer considered an error of modernity, a perversion of history, but is its cynical and intentional accomplishment...
...Humph!
...Coming back to concrete[i]land...The voice of the reader affects the design process and the mechanical tooling, injecting the dust as a permanent anomaly in the craftsman's gesture, which has been lost by industrialization and reproduction (remember Walter Benjamin) organizing the massification of desires. The system is, in our case, driven by lines of subjectivity and lines of fabrication in an intricate assemblage. Whispering, reading, sniffing, cheating, shitting, is all part of the "noosphere," dating the origins of human impact on the planet to the initial thought of the mastery of techniques and speech..."

11_Parrhesia / Sociopathy / MPD/ Narcissism goo.gl/9GG21w

who are you François Roche? by Marie VIC including many "comments" from Jeff Kipnis, Cynthia Davidson, Hans-Ullrich Obrist, Bruce Sterling, Sylvia Lavin, S/he, Benoit Durandin, Greg Lynn, Jerome Auzolle, Chris Younes, Stéphanie Lavaux, Bart Lootsma...

...Through the alibi of a portrait of New-Territories secretary, each protagonist revealed their zones of power and territories of discourses...between X generation and Baby Boomers, the crack is becoming a gap... the ones who romanticised their position and the ones who are self-promoted as the MC of any system ... as long as it's able to pay the ones who romanticised their position and the ones who are self-promoted as the MC of any system ... as long as it's able to maintain the situation of the "ancient regime"... All of them defined through this portrait a "pre-text", to unfold their own contradictory position... and lose their ermine borders... it seems to be the only interest of this book... to draw the portrait of the people invited to make the portrait of FR, and see how they use and abuse of their authority, of their position...in an Stanford prison strategy...this book brought out the wolfs (male or female or transgender) from their lair... Just track them, him, her or s/he...

"...I have to give... a lot of credits because it takes a lot of psychological energy to maintain this kind of position of the impostor, or the position of the resistor... imagination is fuelled by very sophisticated encounters that nourish his narrative and awaken, like Paul Ricoeur's live metaphor. In this regard, he has entirely renovated architecture, in keeping with our era... Take a solution of two gases. Air is a good example: oxygen, water vapor, are diluted in nitrogen. She got up and went to the table to measure herself by it, and found that, as nearly as she could guess, she was now about two feet high, and was going on shrinking rapidly. This expression is not rational and consequently to be avoided... I think of that as a kind of critical response that form requires. And yet he has also, always as far as I have understood, been interested in the socially and transformative capacity, of architecture, both on the level of the subjectivity of individuals and of social relations. I don't really know that many other people of his generation who were interested in both of those things. But the combination is particular to..."

11_Parrhesia / Sociopathy / MPD/ Schizoid goo.gl/cPjaLK

Interviews NEW-T / 2004-2018 / Sylvia Lavin, Dora Butor, Didier Faustino, Zack Saunder, Jérôme Auzolle, Greg Lynn, Benedict Clouette, Etienne Turpin, Jeffrey Inaba, AA, IIAC, Salomé Rigal, Su Qi, Wojciech Czaja, N. Hannequin... as MC

"...a kid from Burgundy; whatever that means. I'm half-brother to Douglas Coupland, the head-shrinker of the X generation, the post-baby-boomers who came after the protests and trips of the 60s, the legitimate and the illegitimate battles. I grew up in the wake of all that, after structures and things had petrified. My name says I'm French, but I've always felt like a sort of native migrant, out of place in the France of today – I mean the one that bears the stigmata of a mouldy and overblown past, that hasn't been able to update its mechanisms for making decisions and delegating actions, but whose politico-esthetic smugness still thinks its destiny is to lead the masses... I don't care about my pedigree, but my genetic make-up might reveal something about my origins... which I'm afraid are probably all Caucasian... with little chance of tracing a Mongol or Negro strain that might explain my desire for migration, creolization..."

11_Parrhesia / Sociopathy / MPD/ Epistemophobia goo.gl/Np92pc

Main paper traces through Review, Books, Publishing...with or by New-T

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11_Parrhesia / Sociopathy / MPD/ Chronophobia

goo.gl/mwV7Y3

Ping Pong report and nasty speeches bubbles from FaceBook

"...Accelerationism and de-Accelerationism are the proto=game of Anglo saxon puppets...just addicted to negotiate their strategical position in the game of power through neo-conservative Academia ()... in fact this accelerationism new gimmick produced and amplified this last cup of years appeared nothing else than the fake stuttering of the history...using Lyotard (Libidinal Economy), Deleuze-Guattari (anti-oedipe), Marx, and Negri... to justify that they could play a degree of 'excess-obscenity' able to de-alienate the system of 'power' or its representation...to place themselves at it exact center... Oh my dear proto-crypto-post accelerationist addicted pigeon Book on #accelerate / phenomena of strategical hypo-crisis using post-mortem philosophers to justify personal request of alienation and servitude gracefully offered to the 'mechanism of power', in the sense of M. Foucault...
http://www.urbanomic.com/pub_accelerate.php Initially text of Alex Williams and Nick Srnicek was a kind of Accelerationist Pamphlet to help-force the left wing to move from its frozen past ideology and comfortable consciousness...and it's becoming one year later the medley of techno-illusionism and Geek-Tartufery ... who got the benefice of the crime?..."

11_Parrhesia / Sociopathy / MPD/ Fregoli Syndromes

goo.gl/FfykZ8

Polemical ad-hominem open letters / 1999-2018 / shooting the new international moralistic consciousness as E-Flux or Biennial propaganda...or BKK situation of self-indulgence, including obviously the French Architecture Monarchic system / and some people in position of abuse of power as F. Migayrou, Jean Nouvel, François Barre, Bart Lootsma, ... questioning the drifting of...some friends as P. Parreno, Philippe Rahm... including resignation to be the MC of Venice Biennial French Pavilion in 2002...

"..a time where I had already perceived the state of complaisance and self-conceit of the white male...arrogant - Caucasian...engaged exclusively to promote his little private affairs..., "ses petites affaires privées nous dit Deleuze"...to snake and corrupt intelligence and singularities in a Rastignac strategy, the fictional character of Balzac, ambitious and opportunist.
Why didn't I figure it out? To protect us and others against your real blindness.

A few years later, you became the curator of this archilab, selecting those who can lift you back, including the courtiers and the ones imposed by the "French system" of representation....without any courage, any political or intellectual resistance or purpose, in the disregard of research and attitudes that initiated at this preliminary period the digital age ...

Through your obsession "to be" , without other ambition than yours , you signed with this prejudicial brainless and servile curating the end of the event and dug the grave of this zone of invention, of experimentation ...because of you, this rare meeting point of radical architecture was definitively spoiled as a corpse non-exquisite... Your lefty political comfortable blah blah blah is now in Austria as toxic than the right nationalism... The Austrian intellectual positions, postures, iconoclast gestures and writing, including renowned radical architecture period have been since Robert Musil the Austrian antidote of its nationalistic daemon... But People as you, affable in their private arrangements...corrupted this historic genealogy of "attitudes making form" to re-orient them in a sleeping inoffensive mode. We are facing a time where technologies are not so innocent ... to consider them exclusively as a mode of representation, as the ashamed curating and lecture you did... with one camera and two spectators... created a situation of voluntary ignorance, voluntary servitude, which are not able to engage any emancipation of a new generation, but 'conserve-preserve' them in a beaux Art replica symptom (as the Bartlett now, with Migayrou as gondola head). The best way of parading your own authority is to profit of the Austrian ambivalence to perform a strategy of intellectual lobotomization... I always saw you as a perfect representative of White Machismo...

..We are facing, historically, what Chomsky put forward in his latest book Who Rules the World?, a return to the Dreyfusard/Anti-Dreyfusard polarization, not only in terms of anti-Semitic propaganda and obscenity but also in the positioning of two types of intellectuals, on the one side those based in academia (such as e-flux) arguing to preserve the system of power and authority, and using politics to create a diversion, and, on the other, the "S/he" speeches as a strategy to desacralize the system of representation and its logic of domination-hypocrisy as a way to de-articulate and de-alienate the orders of discourses.... the first type of intellectual gets the privileges, the grants, the branding, the direct profits from their cynicism as a business plan (like the "Immortals" of the Académie Française); the second gets censorship, exclusion and in some cases banishment under pain of prison (like Assange, Snowden, Zola...).

It's easier and more comfortable to defend the LGBTQPIA in Chechnya while drinking a warm glass of red wine among people from the e-flux storefront in New York than to question our responsibilities in the abandonment of social and political demands amid the upsurge of the new Western populism (shouldn't we put our own house in order, or, as said in French, sweep in front of our own front door?).
BUT nothing changed in class organization, and institutional-Master Card intellectuals are, in New York as in France, determined to maintain the "old regime" pyramid by excluding everything liable to upend their privileges. We face two perfectly symmetrical systems, like two sides of the same coin: on the one hand Trump in his abuse of the delegation of power and establishment of an idiocracy, and on the other you, with your simulated intellectualism that is really the intellectualism of the courtier, of the French Academy, which reinforces and stabilizes the organization of power..."

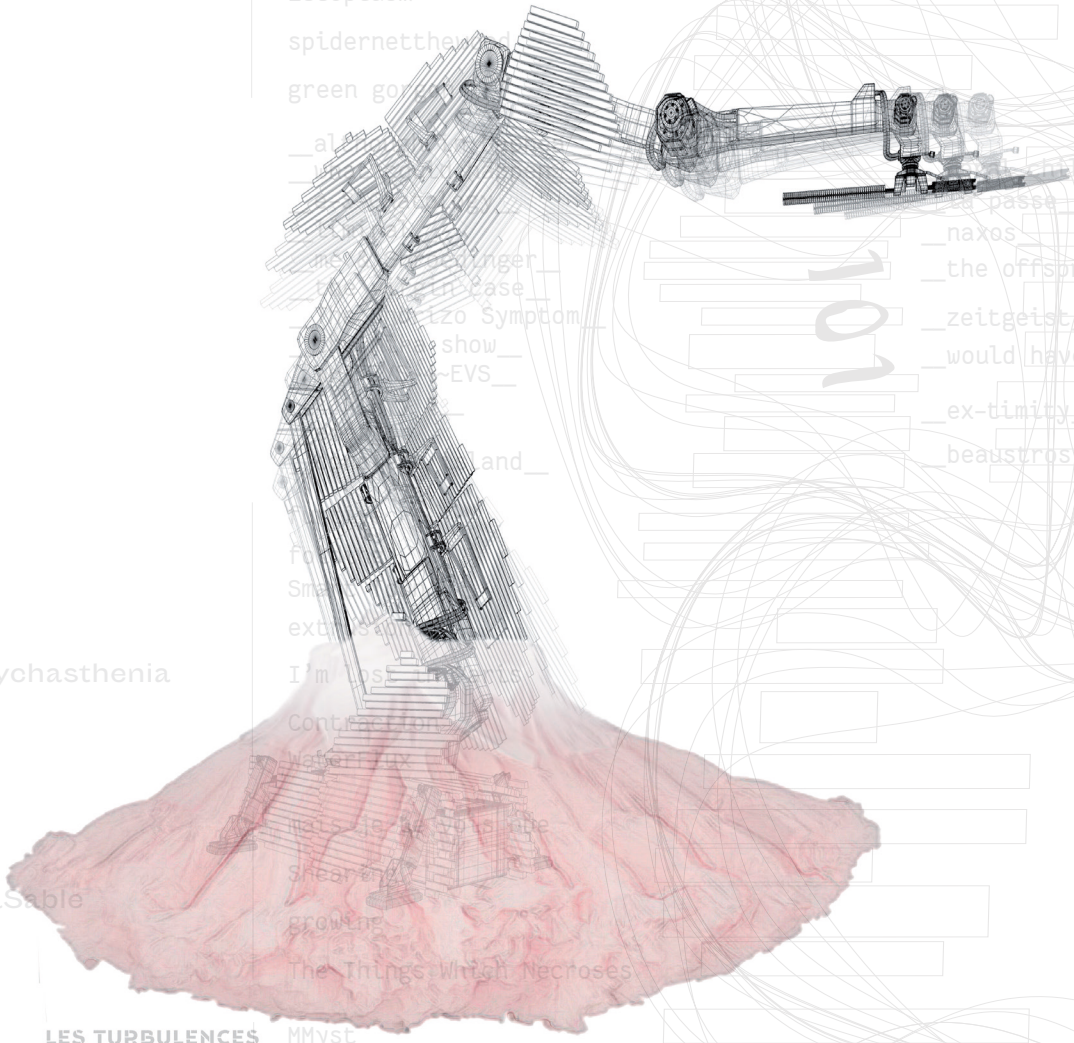
11.1_Coitus Interruptus

goo.gl/SCTGkQ

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 221 13/04/2018 09:35

s/he would rather do FICTION MAKER

NEW-TERRITORIES / FLASH-BACK 1993-2050



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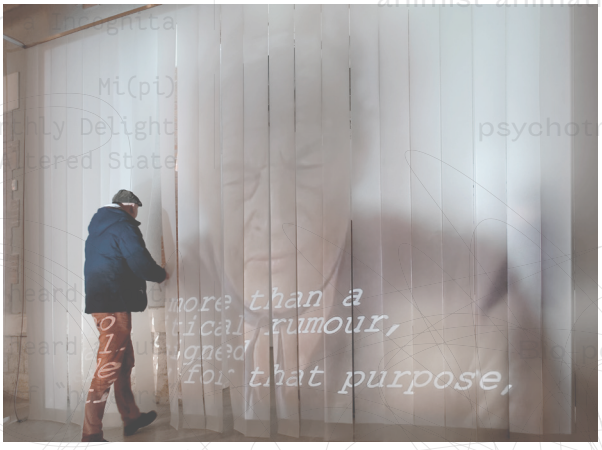

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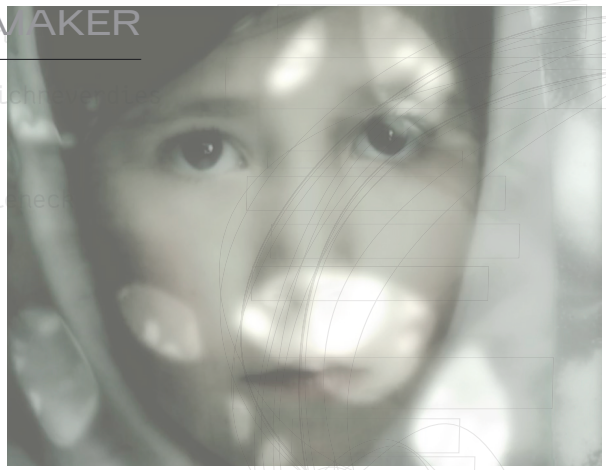

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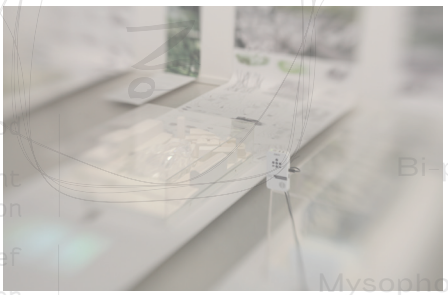

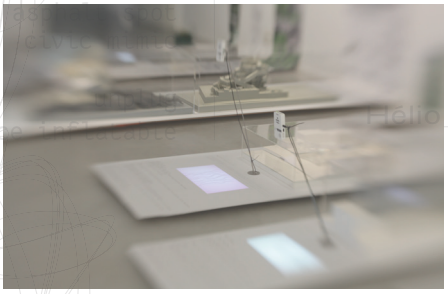

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Liminary

No_lOOP / MAP goo.gl/vTCVa6

No_2050 / Bitterness goo.gl/fzm8U3

Cartographies Schyzoanalytiques

1_Alice / ”I’ve heard about” goo.gl/eAPqN7

10_Paranoia-Stasev goo.gl/meP1SD

110_melancholiaS goo.gl/XuHyhV

101_mythomaniac apparatuses goo.gl/wULMp5

100_Bachelor Machines goo.gl/Nm1nFE

111_PROUDHON(ism) / Biopolitic goo.gl/yQrHse

101_mINDmACHINES _all movies_ goo.gl/VqChYm

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 226 13/04/2018 09:36

1000_S/he and the others... goo.gl/s63EVC

1001_Shadow ROOM / [the virgin case] goo.gl/BMUCGY

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 227 13/04/2018 09:36

New-Territories

s/he_, architect since 1993.

François Roche, personal secretary.

New-Territories is a polymorphous architecture organization. Founded in 1993, it has embraced different labels, names, strategies and purposes. New-Territories is fronted by the androgynous avatar, trans-gender avatar, _S/he_, who authorized François Roche to write, talk and teach on his/her behalf, as a PS / personal secretary, an *Ariadne's wire* of this ectoplasmic system and paranoiac mind. 'New-Territories' emerged through the multitude of meeting points, friendship and dispute, in the hollow of sympathy, empathy, antipathy...
New-Territories seek to articulate the real and/or fictional, geographic situations and narrative structures that can transform them, with technology, robotic and human natures, physiological and psychological. New-Territories is organized around four concurrent themes: Research as Speculation, Fiction as Practice, and Practice as Lifespan (Here & Now), mythomanias as a Daily routine, making for works that are simultaneously highly speculative yet eerily plausible.

New-T unfold their protocols through the re-staging of different kinds of contemporary relationships: aesthetical, machinist, computational and even artificial. They employ speculations and fictions as operative strategies to unalienate operative modes and infiltrate "media culture" in order to subvert conventions, and trespass the 'forbidden', both in attitudes and forms. They consider architectural identity as emanating from uncertainty principles defined through provisional processes and forms in which animism, vitalism and mechanism become vectors of dynamic mutations.
New-T critically engage contemporary technology in experiments alchemically mixing Eros and Thanatos to develop deliberately ambiguous scenarios that fuse realities that would seem immiscible. Their synthetic devices works out possible somewhere between attractions and aversions, simultaneously mixes of obstacles and possibilities, waste material and efflorescence, threats and protections, mechanical powers and natural forces. Here everything is intertwined and knotted, in the process of becoming, in a movement in becoming. "Let yourself slip through their work and feel its silky and strange texture as terrifies and caresses you."

Exhibited among other places, at SF Moma, Tate Modern and Barbican London in London, CCA, Montreal, AIC, Chicago, Centre Pompidou, Paris, the Walker Art Center, Minneapolis; the Mori Art Museum in Tokyo, ZKM, Karlsruhe, Germany, and three solo exhibition, at the Musée d'Art Moderne de la Ville de Paris/MAM in Paris, for "I've heard about" experiment; the Frac Centre-Val de Loire, in 2016-17 for the show "s/he would rather do FICTION MAKER", Orléans, France (Instagram of the show https://www.instagram.com/s_hefictionmaker/), and The LABORATOIRE, Paris for "an architecture of the moods", among others...They have been selected 9 times at Architecture Venice Biennial, in national and international Pavilion (90-96-2000-2002-2004-2008-2010-2012-2014), at the Chicago Biennial in 2015, Istanbul Biennial 2016, and the next Venice Biennial in 2018.

"S/he" got in 2017 her-his first position in Vienna at IKA-architecture. Among the teaching positions held by his-her P.S. F Roche, NewT has been guest professor, over the last decade, in London, Vienna, Barcelona, Los Angeles, Paris, in New-York from 2006 to 2013 at Columbia University, and last four years at RMIT, Melbourne.

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 228 13/04/2018 09:36

R&Sie(n) is an architectural practice based initially on Paris, founded in 1993 by François Roche, Stéphanie Lavaux and Gilles Desèvedavy, followed by Olivier Legrand, Alexandre Boulin (period 1998-2000), Jean Navarro (period 2000-2007), Kiuchi Toshikatsu (period 2007-2011)...

[eIf/bʌt/c]/ Mindmachinemakingmyths is a studio of "Contingent Scenario" founded in 2011 by François Roche and Camille Lacadee. It include the department of movie making "mindmachi-nemakingmyths" located in Asia, BKK.

The four sets of themes_times is organized accordingly: Research as Speculation, Fiction as Practice, and Practice as Lifespan (H&N), and Daily Pathologies Disorder:

- **Here and tomorrow** (fiction / from Latin fictio as "a making to form, mold, shape..."): An architecture which expresses the action to produce in differed and altered time. Simultaneously operative and fictional, it tries to re-scenarize the relation with a situation, an environment, an industrial innovation like a capable fiction to become a vector of reality, a principle of capable expertise of transforming this same reality.

- **Elsewhere and simultaneously** (speculation): An architecture which expresses the action to produce in a speculative time, and which works out devices between robotics, mathematics, neurobiology and biochemistry, in order to take the risk of a critical, political and esthetic emission. The investigation of the new technological tools opens lines of thoughts which nourish and nourish the imaginary ones. *New-Territories* tries through manifest exposures to give an account of the field of these possible, but also of their projection and uncertainties, mishearings and misunderstandings...but robotic and computation (including some academic Lab(s) research and teaching called (n)certainties at Gsapp/RMIT/ Angewandte/USC/RMIT/UPENN...

- **Here and Now**: An architecture which expresses the action to produce in real-time, and that this moment indicates the fragile moment which negotiates with the arrow of time, with the transitory one or what seems the being in order to give an account of the strategies of interventions like as much of negotiation with the constraints and the economies.

- **MythomaniaS as daily routine**: An anthropo-technic research on human pathology and exhibitionism, through *machinism* and movie making.

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 229 13/04/2018 09:36

PARANOIA-stase

paranoiac situationism

he shootmedown

thebuildingwhichneverdies

aqua alta 2

mosquitosbottleneck

broomwitch

overflow

daidalos symptom

olzweg

Loophole

Ectoplasm

spidernetthewood

green gorgon

mythomaniaS

__although in hapnea__
__what could happen__
__e-S-Chatology__
__liminal__
__me & Shroedinger__
__the virgin case__
__The Chorizo Symptom__
__the mika show__
__WHATEVS~4~EVS__
__Σ d a y s__
__emet__
__concrete island__

__feral child__
__la passe__
__naxos__
__the offspring__
__zeitgeist__
__would have been__
__ex-timity__
__beaustrosity__

melancholiaS

psychasthenia

furtive

folding

Smart Town

extrusion

I'm lost in Paris

Contraction

WaterFlux

eraSable

mais je te vois nue

Shearing

growing

The Things Which Necroses

PROUDHON(ism)

mUTUALISM

MMyst

Timidity Symptom

Somnambul(ism)

hypnosis room

hypnosis room

Bio-politic

an architecture of "humeurs"

she would rather do FICTION MAKER /// PAGES / 270x180 mm.indd 230 13/04/2018 09:36

Disclaimer

by New-Territories as Author-Editor

This book is mainly a psycho-cartography report on *s/he would rather do FICTION MAKER – (flash-back 1993-2050)* at Frac Centre-Val de Loire, Orléans, France / 2016 - 2017. It was triggered in 2017 by an open letter of invitation initiated by the New York Met as the way for that institution to acquire a worldwide collection of books, papers and catalogues of work by artists, architects, etc.

The Tars gallery in Bangkok, among many others, received this invitation to submit, and offered this “hot potato” to New-Territories. We accepted... but... we considered this acquisition strategy, lacking a budget and dispensing with any curation or clear content, to be predatory. It set out to use the “discourse of the master” to acquire a collection whose main purpose would be to demonstrate their performative concentration of power, considering the world nothing more than a garden for a Lycos Dog feedback. New-Territories decided to include the Met’s logo as official sponsors of the book... to demonstrate that “turnabout is fair play.”

Immediately, the Met complained, “It was not our intention... blah, blah, blah.” It’s no accident that the lecture s/he was supposed to give in May 2016 in NYC, canceled (censured) by e-flux a few hours before the performance, was meant to launch this psycho-cartography... The Met Logo on a censured political position of S/he by e-flux... that is New-Territories infra-activism... launched in the courtyard of cultural NYC self-complaisance...making a small wave in the pond of global hypo-crisis.

09/04/2018 00:25

#digipedopsychose

Experimental architecture has shifted toward a new corpus of instrumentations, made out of tools, computation, mechanisation, but also and simultaneously of fictions and lines of subjectivity, synchronous with our symptoms; of fears and great escapes in the here and now. The purpose of this 1993-2050 flashback is to explore attitudes that show a correlation, a co-dependency with the forms they underpin, through conflicts and reciprocities. It is to discover a post-digital, post-human, post-activist, post-democratic, post-feminist world, ... a queer, androgynous, carnal, disturbing, disenchanted, pornographic, transient, transactional world, ... where scenarios, mechanisms, misunderstandings, and psychological and physiological fragments are what make up walls and ceilings, cellars and attics, ... schizoid and paranoid, between the lines of operative and critical fictions... The androgynous folds and recesses behind which... he(s) / she(s) ... hide(s), trigger(s) confusion and gut reactions, suspect hostilities, fantasised idealisation, and even premeditated oblivion. We must use paradoxical postures and aesthetical mechanisms to highlight biopolitical challenges, the potentials and disorders of contemporary technologies, from their early stages to their merchandising, and suspect them of not being so harmless, beyond conventional discourses and self-conscious aesthetics...

Avatar NT

PARANOIA-stase

mythomaniaS

melancholiaS

BRUDHON(ism)

elLe pre FAIRE la FICTION

elLe pre__FAIRE la FICTION

s/he would rather do FICTION MAKER

he shootmedown
thebuildingwhichneverdies
paranoias
situationism
aqua alta 2
mosquitosbottleneck
bronwitch
overflow
olzweg
Loophole
Ectoplasm
spidernetthewood
green gorgon
although in hapnea__
what could happen__
e-S-Chatology__
liminal__
me & Shroedinger__
the Virgin cas__
The Chorizo Symptom__
the mika show__
WHATEVS~4~EVS__
2 d a y s__
emet
concrete island__
furtive
folding
Smart Town
extrusion
psychasthenia
I'm lost in Paris
Contraction
WaterFlux
mais je te vois nue
Shearing
growing
The Things Which Necroses
MMyst
Timid Symptom
hypnosis room
hypnosis room
an architecture of "humeurs"
feral child
la passe__
naxos__
the offspring__
zeitgeis__
would have been__
ex-timity__
beaustrosity__

New-Territories
TARS GALLERY
THE MET
FRAC CENTRE-VAL DE LOIRE
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she would rather do FICTION MAKER /// COVER R/V / 270x372 mm.indd 1