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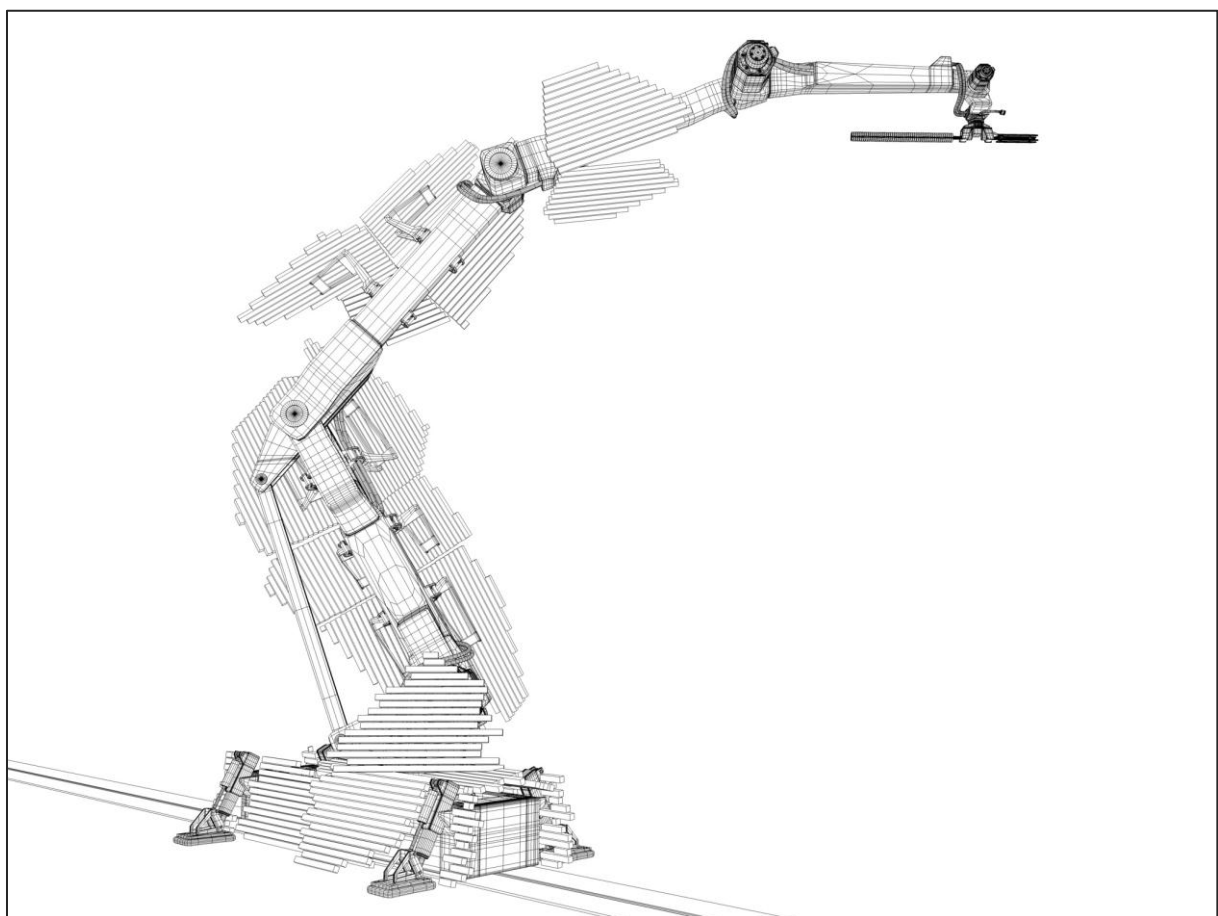
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'Alchimis(trick)-machines

In the college of 'Alchimis(trick)¹ there are some machines, some desirable machines which love to pretend more than they are doing. In the prolongation of 'pataphysic, as a science of imaginary solution, they never reveal their deep natures, from their legacy to their illusion, from their genuinity to their sham. Simultaneously speculative, fictional and accurately and efficiencially productive, they navigate in the world of *Yestertomorrowday*, with happiness and innocence, walking briskly the mountain of rubbish of the XXies century. This 'Alchimis(trick) machines articulate symmetrically through weird apparatuses different arrow of times, different layers of knowledges, but more efficiently, they are negotiating the endless limit of what we could consider the territory of absurdity, where what seems illogic behavior is protocolized with an extreme logic of emerging design and geometry, where input and output are described by mathematic rules ...

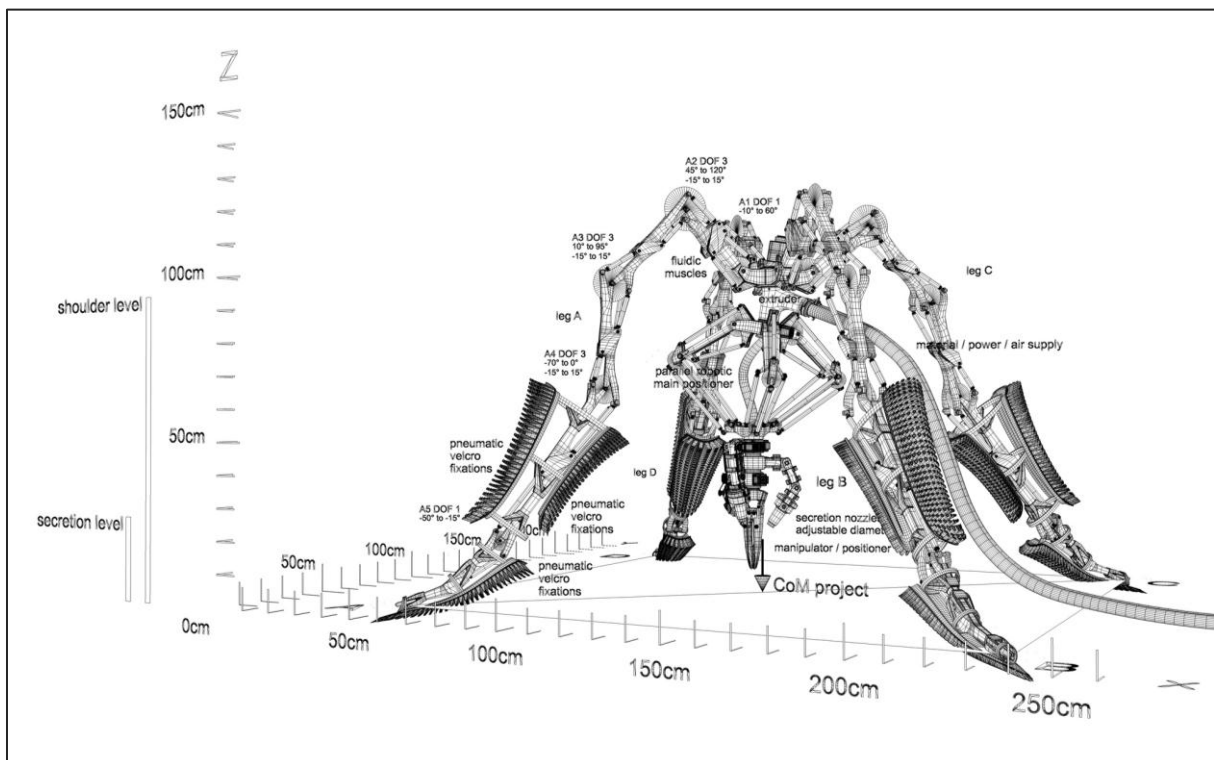


Neither a satire of the worlds, neither a techno-pessimism or a techno-derision, they are on this limit or they constitute the limit between the territory of conventions, of certainties and stabilities, where it is comfortable to consider everything legitimated by an order, or an intuition of an order, and...and ...the others [territories], all the others...paranoïded, phantasmed, or reported back by travelers...

In a casual and basic sense, Machines have been always used to elaborate technicism as the extension of the hand, through its replacement, its improving for accelerating the speed and the

¹ In reference of *the college of 'pataphysic*, created in 1948, in the pursuit of Alfred Jarry. We could consider the OuLiPo, as its first branch of this group (with the mathematician François le Lyonnais and Raymond Queneau), and the 'Alchimis(trick) as a spoiled and junk branch of the branch.

powers of transformation, of production. But that seems very naïve to reduce machine to this first obvious layer of objective dimension, in a purely functional and mechanical approach, exclusively limited to the Cartesian productive powership, located in the visible spectrum of appearance and facts. Because in parallel, machines are producing artifacts, assemblages, multiplicity, desires, and are infiltrating “la raison d’être” of our own body and mind in the relationship to our own biotopes². Fundamentally everywhere in the nature, they are at the origin of all process of exchanges, of transaction of substances, of the entropy and vitalism³. The machines are a paradigm of the body in a sense of its co-extensibility of the nature, through processes, protocols, apparatuses, where transitory and transactional substances⁴ constitute and affect simultaneously all the species, their identities, their productions “objectivised and subjectivised” and their relationships...



In this pursuit of this polyphonic approach, we cannot pass over the notion of “bachelor machine”⁵ as a tentative to integrate the machinism apparatuses in a narrative transaction and transmutation (in the alchemy sense). At the opposite to develop a frontal critic, a denouncement of the capitalism substitution, which stole and replaced the uniqueness production of craft-man by an mechanical workers⁶ followed by a mechanical system without worker, from the singularity of the production to the mass production, as described by Walter Benjamin⁷ / at this opposite of this romanticism nostalgia,

² In reference of the work of Llya Prigogine, where human is considered as a “machinism” of exchanges, of shared substances IN and OUT and it reverse.

³ “Vitalism presumes a monadological rather than atomistic ontology. In Leibniz’s ‘monadaology’ all substances are different from one another at the opposite Cartesian ‘atomism’ presumes that matter is comprised of identical parts (atoms)” / Scott Lash /

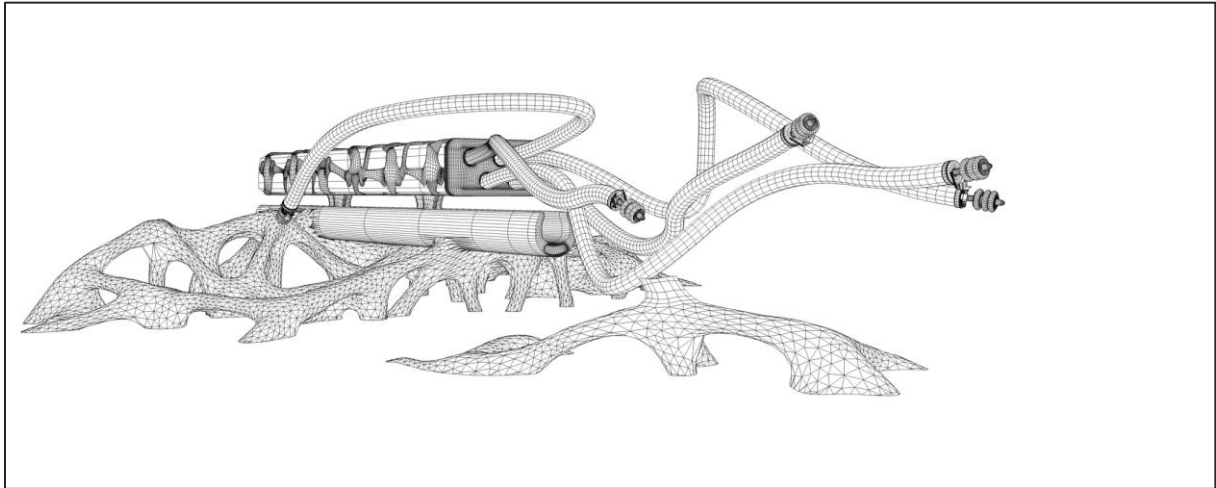
⁴ “all bodily phenomena can be explained mechanically or by the corpuscular philosophy.” Leibniz, Letters to Arnauld.

⁵ Developed by a multitudes of artists, philosophers, as Duchamp, Poe, Kafka, Deleuze, even subconsciously Cervantes

⁶ As the preamble in Detroit by the organization of the Fordism

⁷ Walter Benjamin, The Work of Art in the Age of Mechanical *Reproduction*, 1936

the bachelor machines are carrying in the same time, the fascination of this human sophisticated construction, its erotism, its barbarian erotism⁸, the “impulsion” and repulsion it generated, as a permanent schizophrenia between its simultaneously potential of production and destruction⁹...The both are done by the same industrial system, their genesis are consubstantial, and their collateral effect, diametrically in opposition, are mainly depending of this schizoid potential.



In the work of R&Sie(n), the ‘Alchimis(trick)machines tried to reveal these trouble, or are constitutive of this trouble. The blurriness between what they are supposed to do, as perfect alienated and domesticated creatures, and the anthropomorphic psychology we intentionally project on them, creates a spectrum of potentiality, both interpretative and productive, which is able to re-“scenarize” the operating processes. A mind machine transforms the real and simultaneously our perception of what we consider as real. Machines seems by this way a vector of narration, generators of rumor, and at the same time directly operational, with an accurate efficiency of production. These multiple disorders, this kind of schizophrenia, could be considered a tool for reopening processes and subjectivities, for re-“protocolizing” indeterminacy and uncertainties. Agents of blur logic, of reactive and re-programmable logic, the scenario created through and by these “machinism” processes are touching asymptotically their own limits, they are revealing the fragile and movable borderline, between what seems to be, what should be and what should have been.

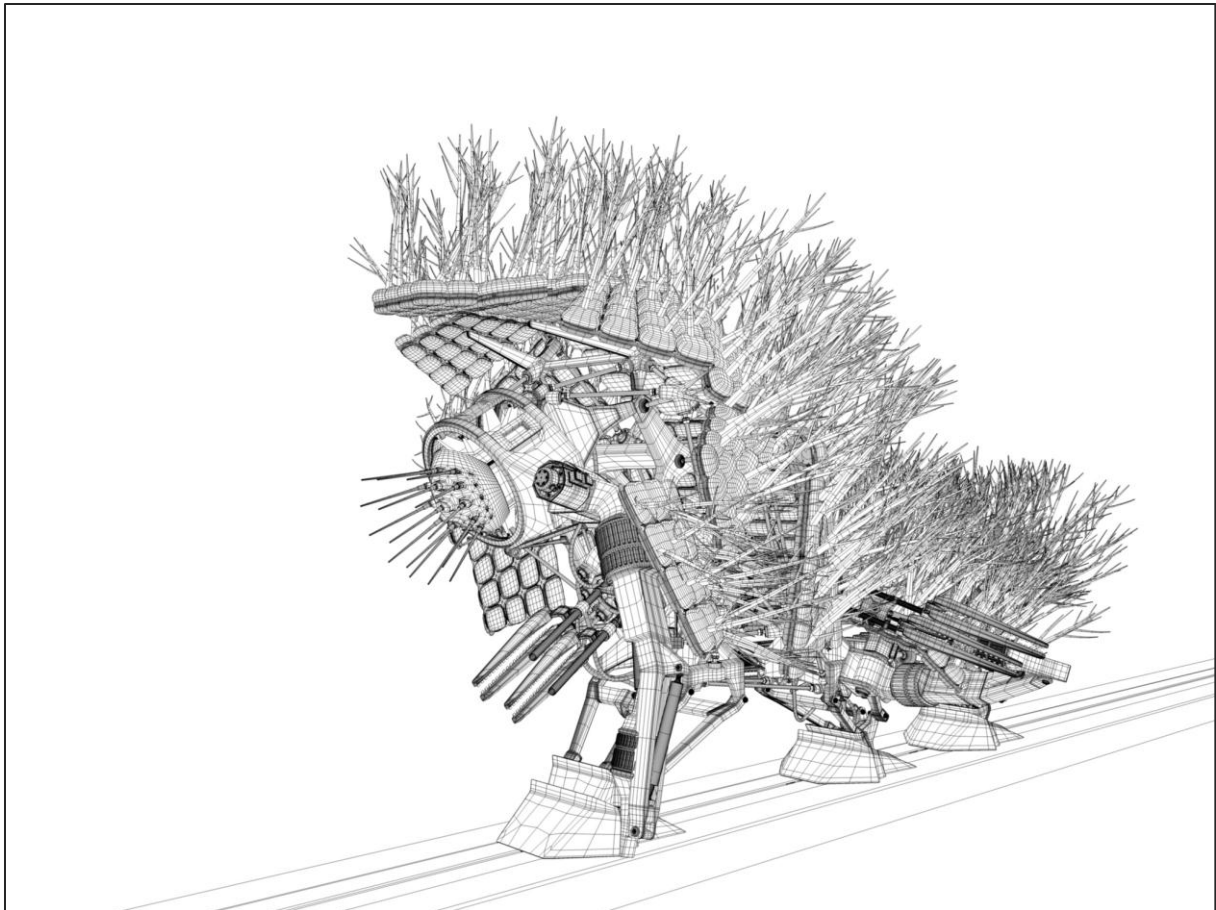
Are they crossing the line of illogic, to walk in the fields of absurdity as an intentional value!

-Fom us and some others / absurdity is a strategy to increase the territory of “what could be”, and simultaneously reopen the locks of our mind and perception...and production...

-From all others / absurdity is strategy to qualify the limit of “what could’nt be” and disqualify everything outside of the territory they previously defined.

⁸ From *The Pit and the Pendulum* of Poe, *the Penal Colony* of Kafka to *Crash* of Ballard

⁹ Last subculture icon / In *Avatar*, where the time metempsychosis machine save the greenish Ewya’ Kingdom against another one, the caterpillar machine which destroys the blue hobbits dreamtimes.



Genetically Siamese and consubstantial, it appear as a dysfunctional reflect in the mirror, which organize the way “we and the others” are framing the conflicts coming precisely from the State of the mirror, to quote Lacan¹⁰ / Where the perception of the unicity of our corporality, through the mirror, is constructed in coincidence to the defragmentation of the perception of our environment. The process of “reductionism” to One body is the symmetric reflect to the One World and all the complexities, the schizoid and paranoid assemblages, the sweetly disruption of consistence of the preliminary childhood is trapped in a univocal representation, framed and simplified. And by consequences all the alien fragment, which cannot fit with this perfect and comfortable representation “INselves and OUTselves” and are definitively blemished of absurdity, weirdy, oddy substances to preserve the illusion of these symmetric operative but vain unicity. Beyond this point in childhood, nothing brings anymore the taste of “cul-bite-bouche-poil-chatte¹¹”, with this multiplicity of distance and territories (where animalism, animism, acephalous body (CsO) and consciousness are interweaved with guiltylessness discovery...

"Let me see: four times five is twelve, and four times six is thirteen, and four times seven is--oh dear! I shall never get to twenty at that rate!" Said Alice in the "The Pool of Tears", but what's appears odd, is just multiplication exercise using different bases and positional numeral systems... The confusion created by Charles Dodgson¹² is coming contradictorily from mathematic construction, not from triviality or irony, even less from Alice'childishness. The disqualification we operate is a strategy to

¹⁰ *Le stade du miroir. Théorie d'un moment structurant et génétique de la constitution de la réalité, conçu en relation avec l'expérience et la doctrine psychanalytique* 1937.

¹¹ “Ass-Dick-Hair-Mouth-Pussy” as the nearest reachable, fragmented environment

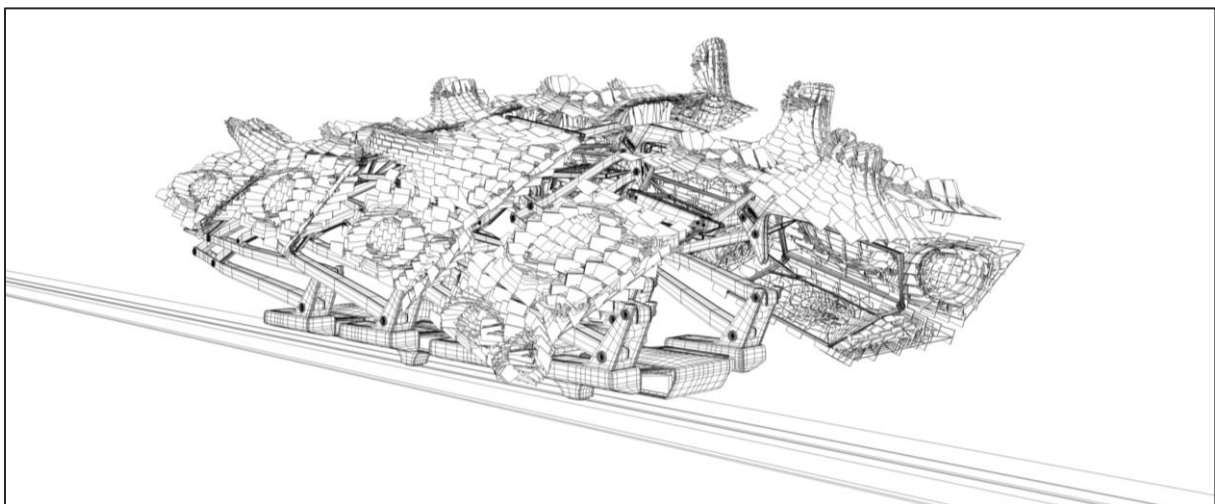
¹² Charles Dodgson is Lewis Carroll who were “both” Mathematician

avoid to see which cannot be, “ce qui n’a pas de raison d’être”, which go beyond our possible understanding, and create a “malentendu”¹³, between the vision of the world we simplified (state of the mirror syndrome), and the contradictory complexity and no-sense it is generating, as a permanent shadow theatre.

As in *Alice in Wonderland*, she and we have to confuse both our little girl’s perception, with such “misunderstanding” apparatuses, including “bachelor machines,”¹⁴ stretching lines of subjectivization to organize the physical perception of our paranoia. Absurd protocols seems simultaneously markers and activators able to de-alienate the edges of the “truth” illusory system, in order to re-invert the *logic of meaning* and turn it into a multiple vanishing point... The mirror could be considered as a landscape with double Janus face, as a simple glass over a brick wall, as a mathematic and geometric construction to extend through the surface ray tracings the discovering of optical logic, or... the door of some parallel universe¹⁵ which sometimes simulated to reproduce symmetrically our own environment...

The history of sciences, was a ideal playground for this multiple disorder pathology... confronted to the denying, of disqualifying “what cannot be”, by ignorance sometimes, but mainly by reductionist conviction. The ideological dispute on heliocentrism theory¹⁶ could be one of the best paradigms of the fragile boundary between official logic and infringement illogic, as the substrate, the loam for the absurd substances sprouting, which finally reframed the frontiers of our knowledge...by metabolizing what was considered as toxic to our framed and “bourgeoise”¹⁷ equilibrium.

Could we apply, on the Stone Edge boundaries of architecture field the same prescription? By inoculating some osmotic and symbiotic strategies, which could disrupt, spoil and corrupt the perfect bothering conventional repetition and plagiarism which besieged and locked the production, material or immaterial, of our field.... and which could write an intrinsic logic from elsewhere, from the limbs¹⁸ of our stuttering animality.



¹³ “Malentendu” is something between mishearing and misunderstanding

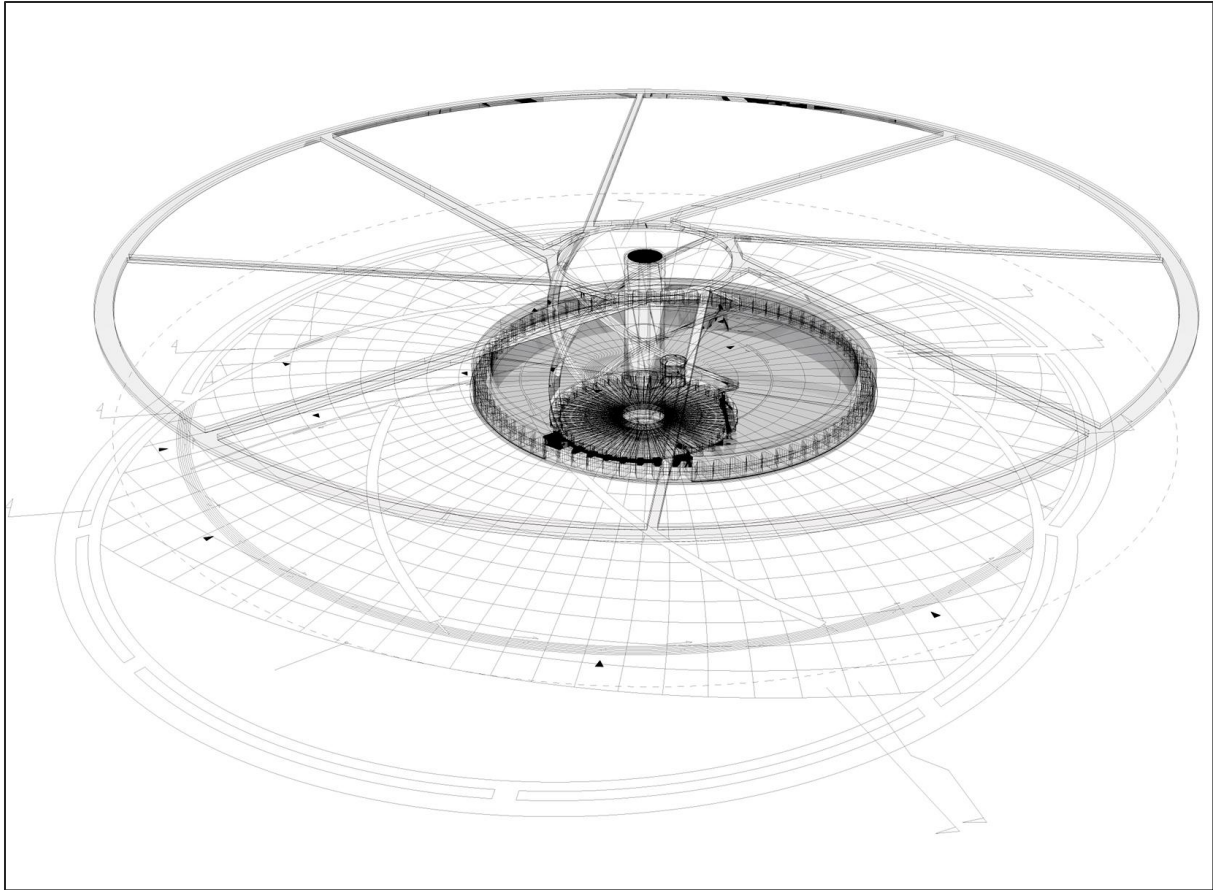
¹⁴ In the sense of Marcel Duchamp & Piccabia.

¹⁵ In physics, Quantum Mechanical : Universes that are separated from each other by a single quantum event.

¹⁶ From Ptolemaeus to Hipatia of Alexandria, Copernicus, Galilee, Kepler,...Einstein

¹⁷ In the Marxist sense, the social class which is owning the means of production in XIX century, and which is now owing through the media culture, the means of manipulating desires and subjectivities (Antonio Negri)

¹⁸ Charles Beaudelaire was previously titled “les fleurs du mal” : “les limbes”



'Alchimis(trick)machines tried to articulate things and minds, objective and narrative production, mechanical causalities and unpredictable dependences, to requestion their « *raison d'être* » and the erotism of their transgression, weaving the « *malentendus* » and the illusions they are generating, in different arrow of time :

"here and now" as a transaction in live, *"here and tomorrow"* as a operative fictional scenario, *"Elsewhere and simultaneously"* for speculative and political research.... navigating between animism, vitalism and machinism apparatuses.

The machinism tools drifts from a self-organized urbanism (*an architecture des humeurs*)¹⁹ to a stochastic machine with a predictable completion (*Olzweg*)²⁰, from a mechanical ghost of a wild DMZ forest (*heshotmedown*)²¹ to a paranoiac uranium laboratory (*TbWnD*)²², to a simple transportation machine, as a star-gate experiment(*Broomwitch*)²³

Their 'Alchimis(trick) and skyzoid agendas are both products and vectors of paranoia.²⁴

¹⁹ *An Architecture "des Humeurs" / 2010*

²⁰ *Olzweg / 2006*

²¹ *Heshotmedown / 2009*

²² *The Building which never dies / 2009 -10*

²³ *Broomwitch / 2008*

²⁴ In both senses, "critical paranoia" and pathological paranoia.

5 apparatuses

Olzweg

A stochastic machine, vitrifying the city, and starting from a museum of architecture, as the origin of the transformation, of the contamination, in the pursuit of Kiesler (endlessness) and more surprising Le Corbusier (in the project...). This smearing is done by the pollution, through the recycling element of glass, the French wine bottle swallowed and vomited by the process and staked by the machine to become the visibility part of the consummation of substances at the research of parallel universe to escape from our own servitude. The random staggering, scattering is a part of this unpredictable transformation, as the Metamorphoses of Kafka. We know when it start, but cannot predict the accomplishment, the vanishing point. The machines works to extend a museum and make his "own voluntary prisoners" trapped in the permanent entropy of the graft.

At the contrary of an architecture which petrify, historicize, classify, liophylize, in the Dedalus of its multiple trajectories

Heshoomedown

A biomass machine, on track, penetrating in the DMZ, the demilitarized zone area between north and south Korea, to collect the rotten substances, the superficial coating of the forest, in decomposition, by bringing back the material to plug it on all external surface of the building, creating by this way, through the fermentation of the grass, and the temperature of chemistry it is creating, the natural eco-insulation of the building itself. The DMZ full of land mines is a join security area, a restricted zone, where North and South play the cold war. The heshootmedown machine is bringing the pathological ingredients of this period, to reintroduce, recycle them in a productive way. This know man lands, is abandoned since the end of the war, since more than half a century. In the re-appropriation of the nature by the nature, elves, wizards, witches, harpies are coming back, new species appear, and legend and fairy tales are transported back to the safe zone, the south zone, as a Staker experiments.

Une machine paranoiac / TbWnD

An alert machine or a marker of our past/future. Laboratory of dark adaptation and 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 from uranium raw pigment) are working as UV sensor and detector and indicate by night the intensity of UV which affected the zone by day, including people and all species. These glass components oriented by this Sun Flower laboratory are by this way revealing and making visible the sun radiation dangerousness and the evolution of the Ozone concentration in the stratosphere. This machine articulate the dangerousness of the nature, the science coming from the exploration of the nature in the past (from Marie Curie to Little BOY) and in parallel, simultaneously, it is talking of HOW this **Isobiot®opic** element becomes **NOW** a marker of the uncertainties of our future, coming from the post-effect of human scientific development.

One transportation machine / broomwitch

A transportation machine from seating down to standing up as a shortcut of human evolution, from the André Bloc house to this ghost monstrous excrescence on the back of the garden as its heterotopycal extension. A machine to travel, as a time machine from the happiness of panoptical building and values from the 50ties to the consequences, of warming biotope, as the revenge of the nature. This element is the way to consider the direct link between these two realities, at the history of the crime. Beam me up skotty !

Une machine de la multitude / « an architecture des humeurs »

A utopian machine, to realize a self-organize urbanism conditioned by a bottom up system, when the multitudes in the sense of Spinoza and Antonio Negri is able to drive the entropy of its own system of construction, of its own system of “vivre ensemble”. This **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 “**architecture des humeurs**” attempts to make palpable and prehensile, 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 and to adapt this result to an endlessness processes of construction through machinism behavior. 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.

Several Apparatuses

-Stochastic app. / Olzweg / <http://www.new-territories.com/welostit.htm>

-Alchemy app. / TheBuildingwhichneverdies / <http://www.new-territories.com/laboratoryoflight.htm>

-Chimera & Ballistic app. / heshootmedown / <http://www.new-territories.com/he%20shoot%20me%20down.htm>

-Testosterone app. / hybridmuscle / <http://www.new-territories.com/hybrid%20realized.htm>

-Darwinism and parasiting app. / Broomwitch / <http://www.new-territories.com/broomwitch.htm>

-De-pollutive app. / Dustyrelief / <http://www.new-territories.com/roche2002bis.htm>

-De-pollutive app. / Aquaalta / <http://www.new-territories.com/apiration.htm>

-Bacteriological app. / ImlostinParis / <http://www.new-territories.com/lostinparis.htm>

-Necrosis app. / Thethingwhichnecroses / <http://www.new-territories.com/twhichnecrose.htm>

-Hypnotic app. / Hypnosisroom / <http://www.new-territories.com/hypnosisroom.htm>

-Psychotropic app. / thegardenofearthlydelight / <http://www.new-territories.com/toxics%20gardenlopud.htm>

-Hydroponics app. / GreenGorgon / <http://www.new-territories.com/green%20gorgon.htm>

-Paranoiac app. / mosquitobottleneck / <http://www.new-territories.com/mosquitos.htm>

-Anthroposophic app. / Waterflux / <http://www.new-territories.com/waterflux08.htm>

-Animatronics app. / TerraIncognita / <http://www.new-territories.com/terraincognita2.htm>

-Psychotic-digestive app. / Mi(pi) / <http://www.new-territories.com/mitpibar.htm>

-Psychotic-digestive app. / Aqualata 2.0 / <http://www.new-territories.com/roche%202000bis.htm>

-Speculative app. / I've heard about / <http://www.new-territories.com/I'veheardabout.htm>

-Speculative app. / _an architecture "des humeurs" _ <http://www.new-territories.com/blog/architecturedeshumeurs>

-Archaic-paganism app. / Hybridmuscle / <http://www.new-territories.com/hybrid%20realized.htm>

-Osmotic app. / Symbiosishood / <http://www.new-territories.com/symbiosishood.htm>

heShotmeDown

Heyri, Korea, 2006-07

Architect: R&Sie(n)... Paris

Creative team: François Roche, Stephanie Lavaux, Jean Navarro

Machine with Stephan Henrich, architect, Collaborator; Leopold Lambert

Key dimensions: 2000 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)

Olzweg

Paris, 2006, France

Architect: R&Sie(n)... Paris

Creative team: François Roche, Stephanie 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: 5000 m2

Client : Frac Orléans / Région Centre, Situation : Orléans, Cost : 5 M€

theBuildingWhichNeverDies

Austria + France, Les Andelys 2009

Architect: 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 Graft men: Stephane Rivoal, Pedro Veloso

Key dimensions: 1000 m2

Client: Zumtobel

On the invitation of Herbert Resch and Astrid Kuehn

broomwitch

Meudon, France, 2008

Architect: R&Sie(n)... Paris

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

An architecture “des humeurs”

Le Laboratoire / Paris, Graz Kunsthaus / Austria, Tinguely museum / Basel, Sci-Arc / LA

Date : 2010-11

Architect: R&Sie(n)... Paris

Creative team: François Roche, Stéphanie Lavaux, Kiuchi Toshikatsu, Stephan Henrich , François Jouve, with Winston Hampel, Natanel Elfassy, Marc Fornes, Gaetan Robillard...

Key dimensions: exhibition-research on 600 m2

Client: Le Laboratoire