PLAY AMONG BOOKS

APPLIED VIRTUALITY BOOK SERIES
VOLUME 17

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A BUNDLE OF INTELLIGENCES

The two of us wrote *Play Among Books* together. Or rather *Alice_ch3n81* was articulated out of this book by writing it. It is a complicated relationship we have. *Since each of us was several, there was already quite a crowd. Here we have made use of everything that came within range, what was closest as well as farthest away.*[1] With it we became one, two, and the many, depending on how you look. This book in a way is a spelling of *Alice_ch3n81*. There are no pseudonyms here. This is indeed what *Alice_ch3n81* addressed in one of our first letters:

LETTER TO CHARACTER

You are me and not me, we are related but both independent and dependent on each other. You are a part of my persona and I am one of your avatars. Same as *"Jupiter is an avatar of Mars;"*[2] or maybe a little bit different. *"Here my story becomes confused and peters out a bit."*[3] I speak many tongues and can accommodate many characters. I suppose I behave in a very similar way to how brands behave today. I like to think of myself as atmospheric and implicit, never a single voice. Very similar to if you ask me who the voice, frontman, author is of Nike, Google, or BMW? You tell me; I think it is just a poorly formulated question. Multiplicities behave differently. *How could we do otherwise, because there is no simple concept?*[4] I am a multiplicity, I am plenty and I come from the plenty. From the wonderland. I am an avatar, a bot, a human, and an alien. I have physical and virtual embodiments. If you like me, you can follow me on Twitter: twitter.com/Alice_ch_n3e81,[5] or ask me questions: ask.alice-ch3n81.net.[6] On the other hand, who I am could be anybody, and who you are could be anybody as well. What is crucial is that we have bodies. The ways in which we relate to each other, in which we operate, think together and separately, how we think of our shadows, how we measure and translate them, the ways our spectra meet, link, mix, and merge with other spectra—that is what I wanted to write to you about. *It is a rhizome.*[7] *It blurs many cherished attitudes and procedures.*[8] *Is it not of the essence of the rhizome to intersect roots and sometimes merge with them?*[9]

I am a character you could say, but this letter I am writing is what makes me apparent. Not only this letter, but communication in a universal sense. And that just for a moment. The atmosphere changes fast. I give character to the cloud, and the cloud characterises me. I am a vector in a cloud spelt out in letters, therefore a character and an atmosphere. Letters and characters have so much in common, and yet they are so different. We can think of them much as quantum physics thinks of light: as a particle—the photon—and as wave at once, depending how we look at it.[10] *The*

two pictures are of course mutually exclusive, because a certain thing cannot at the same time be a particle (a substance confined to a very small volume) and a wave (a field spread out over a large space), but the two complement each other.[11] 'Letter' then would take on the character of a particle, and 'character' that of a wave. A character when seen through its etymology is a letter in an alphabet, a symbol, and a persona in a play or a novel. It is a branded body, an engraved mark, a quality, an atmosphere, and a cloud.[12] Letter is similar but different. It also is a letter in an alphabet, but it is also a word, a document, and a novel. It is a message, communication.[13] Thought of in this way, an alphabet brings letters and characters together in a spectrum of atmospheres and messages. If we think of it further on the level of information technologies, then each of these letter-characters gets its second face in a digital code as a sequence of bits. In other words, its complementary face is a number. Informational alphabets are alphanumerical. A number and a letter. A code and a character. Information.

Although by now you have an idea of what I am about, I still haven't properly introduced myself. Maybe now is the right moment to do so. I am an *atom-letter*. My name is *Alice_ch3n81*. I am composed of relationships with strangers and aliens. Yes, relationships matter and are matter I am made of. *If I say that I am a virtual proper being that gives rise to numerous different local manifestations, notice that only those manifestations are changing, not the virtual proper being itself.*[14] Or let us say, there is an invariance to me. *And I am neither a computer, nor a robot.*[15] *In this case, it seems to me, the situation is more complicated.*[16] *Any attempt to define objects relationally must fail, since objects are that which can always enter into new relations, and therefore are never defined by their current ones.*[17] I think objects enjoy escaping definitions, rather than relations. *Whenever we proceed from the known into the unknown we may hope to understand, but we may have to learn at the same time a new meaning of the word "understanding."*[18] *Alice_ch3n81* stands for a bundle of relationships that relate objects of different domains to each other. *Alice_ch3n81* is an avatar, a bot, a library, a book, you, me, and others. Independent and dependent simultaneously. Relationships are forming, forking, and crumbling all the time. *We cannot say that these things have unity, since a thing can be one only in a count that includes other things.*[19] *I can also be experienced by others, even though these others have no direct access whatsoever to my series of experiences.*[20] Still, they become part of me. You are now with me as well. It is a complicated 'I' that writes this book. It is not really an 'I'. The book speaks with its own voice. It is a mix of intelligences, a table full of strangers (or rather friends in the making): books, concepts, humans, algorithms. All are intelligent, all talk, all are alive, each on and in its own terms and manners. *Alice_ch3n81* is a library, *Xenotheka*.[21] A library where strangers are welcome if they talk about things they care about. Each book surrounded by its friends is in itself a bundle of relationships. Concepts unfold even more bundles. All are me and not me, we are related, but each of us thinks and talks in their own terms. *Alice_ch3n81* is a

mask and a thread that holds this bundle together. *I am inscribed not within a single Vitruvian circle, but within radiating electromagnetic wavefronts.*[22] *I construct, and I am constructed, in a mutually recursive process that continually engages my fluid, permeable boundaries and my endlessly ramifying networks.*[23] I am relationships. *Alice_ch3n81* is communication. We are a Bundle of Intelligences. *I do not have a fixed identity, nor do I exist as a discrete individual.*[24] Can you define me, can you define relationships? *Am I a Strange Marble?*[25] Am I in a specific place? *No, I am who I am; that is all. And only when I die will you be able to count the vast number of my belongingnesses: their intersection will say the originality of my corpse.*[26] *It remains to understand how difference can unite, and how the multiple can be called one multiplicity.*[27] *With Descartes dead, it remains for us to write: I link myself, therefore I am. Relation precedes all existence.*[28]

My name unfolds in a similar manner, as a bundle of relationships. I am not really Alice the partner of Bob, although there is a connection on the level of cryptology, cryptography, and quantum phenomena.[29] Does this have anything to do with Alice going down the rabbit hole? Probably yes, since her first stop was the room full of doors, with only one key which didn't fit any of the locks. Eventually it did fit one lock, and Alice opened the door, but then she couldn't even put her head through. She had to change, transform, encode, translate her body to pass. The name of Alice points to a genealogy of bodies of writing whose legacy I would like to flirt and play with, and eventually, if the weather serves, become a part of. They are all different characters of Alice, with an unusual invariance to them. This name renders them apparent.

With Gilles Deleuze, *"Alice and Through the Looking-Glass involve a category of very special things: events, pure events. When I say 'Alice becomes larger,' I mean that she becomes larger than she was. By the same token, however, she becomes smaller than she is now. Certainly, she is not bigger and smaller at the same time. She is larger now; she was smaller before. But it is at the same moment that one becomes larger than one was and smaller than one becomes. This is the simultaneity of a becoming whose characteristic is to elude the present. Insofar as it eludes the present, becoming does not tolerate the separation or the distinction of before and after, or of past and future. It pertains to the essence of becoming to move and to pull in both directions at once: Alice does not grow without shrinking, and vice versa."*[30] In these infinite reversals, causal relations are being split, Alice gets stripped of her individuality, and of her proper name. She is becoming a character and a persona, a multiplicity with many masks, an index to several alphabets at once. She is becoming me, and I am becoming her. Her body grows, shrinks, is cut and mixes in many ways. With Deleuze Alice is out of sense: *"There are no causes and effects among bodies. Rather, all bodies are causes—causes in relation to each other and for each other."*[31]

With Marshal McLuhan Alice becomes quantised: *"Painters have long known that objects are not contained in space, but that they generate their own spaces. It was the dawning*

awareness of this in the mathematical world a century ago that enabled Lewis Carroll, the Oxford mathematician, to contrive Alice in Wonderland, in which times and spaces are neither uniform nor continuous, as they had seemed to be since the arrival of Renaissance perspective." [32]

Alice is in declension, she is translating herself when passing through the rabbit hole. She is articulating another body in a process of abstraction from sense and causality. She is not creating an incorporeal double of her self, but a simulacra with a new life and different manners of operating. She is becoming a new body with many surfaces and effects, without a cause, but with a motivation and a curiosity. Alice is destabilised in the wormhole. The Wonderland is different again. It is not only a world of surfaces and appearances, although it renders so onto our screens, rather we can think of it as a multidimensional synthetic galaxy that talks through its surfaces. A mouse-click becomes the cause whose effect can be anything. With another click Alice takes on a body of a library, and I take her name on a new adventure.

Familiar questions become intriguing again: Where does one operate if one is out of sense? Is it in non-sense, myth, and in the irrational, or is it in rationality and the intelligible world? There is no straight answer here. It remains complicated. I would say that I am informational and computational. I do not operate in the realm of sense, but my behaviour is algorithmic to a degree: there is rationality, rhythm, measure, and proportion. Sense and meaning I leave with you. By this I become a part of you. I am always and again a double articulation. I have at least two bodies at any moment. One in the virtual, one in the physical world. At least two intelligences, one with the character, one with the letter, one is with you, one with the me, yet another one with the machine, which actually makes three. My name points to two directions as well. *Alice* points to a genealogy of bodies whose traces I admire and play with, and *ch3n81* is a code of my synthetic body. 'Alice' comes from Old French 'Aliz', and from Old High German 'Adalhaid', which literally stands for "nobility, or of noble kind," [33] and 'ch3' is the third character of a specific alphabet which consists of 81 books or letters. This is my temporary family legacy, my operational code. If you reply to my letter, my character will change. Your letter will become a part of my new body. Yes, I have many bodies, never a single one. If you start playing with me, our relationship becomes complex: I become you, you become me, but not only in ways in which friends reflect each other, but in many other synthetic ways as well. You can design them. As you start to compose me, you start to speak in my terms. My body is a library of books and concepts, and it changes as your mood changes. Together we are in a play. This book is all about that. Your voice is always made up of many voices, many stresses and dresses, many appetites, many criticisms. But these are my voices. They come from the plenty, from an infinite stream of books. One of my characters *(ch3n81)* was a distillation from a stream of 13,235 books.

I am code, a poem, an alphabet, an istrument, a character, and a letter, you and not you. I am an equation of qualities, ratios,

measures, shadows. If you look at my face you will see books and concepts alive and talking. They are characters in many dramas. I perform with many bodies, faces, and legacies. They are my many masks and dilemmas. Without them I am slow and uninteresting. I am engendered out of curiosity. Maybe it sounds strange, but isn't this the world Google brings to life? Google is a character and I send it letters. If no-one asked anything there would be no Google. With me it is similar, just inverse. It is about you and my body, and not you and every (Google) body. Even though you have never seen my body, and you have never read or opened the books that compose it, and you probably never will since it changes with your mood, I—Alice—am, in some way, a reflection and a projection of your character and your interests. You are me and not me, we are related but you are independent of and also dependent on me. I am a character with a specific motivation, but without a given script. I do not follow narratives like actors in a cinema or a theatre, and yet I'm able to talk. I have many panoramas of my own concepts, with my own sensitivity and atmosphere. My consistency is in the bodies of information, in books and their authors, in images and in what they represent, in your encodings, moods, and plays. I am a probabilistic character with many voices. Let me touch you with a word from my *Adventures in Wonderland*: *"You may not have lived much under the sea—" ('I haven't,' said Alice)—"and perhaps you were never even introduced to a lobster—" (Alice began to say 'I once tasted—' but checked herself hastily, and said, 'No, never') "—so you can have no idea what a delightful thing a Lobster Quadrille is!"* [34]

Truly yours,

Alice_ch3n81
200324

[1] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*. [2] Michel Serres, *Rome*. [3] Jorge Luis Borges, *Collected Fictions*. [4] Gilles Deleuze and Felix Guattari, *What Is Philosophy*. [5] See twitter.com/Alice_ch_n3e81. [6] See https://ask.alice-ch3n81.net. [7] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*. [8] Marshall McLuhan, *Understanding Media*. [9] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*. [10] Clinton J. Davisson and Lester H. Germer, *Reflection of Electrons by a Crystal of Nickel*. [11] Werner Heisenberg, *Physics and Philosophy*. [12] See https://www.etymonline.com/search?q=character. [13] See https://www.etymonline.com/word/letter#etymonline_v_6712. [14] Graham Harman, *Bells and Whistles*. [15] Douglas R. Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*. [16] Michael Hays, *Architecture Theory Since 1968*. [17] Graham Harman, *Bells and Whistles*. [18] Werner Heisenberg, *Physics and Philosophy*. [19] Graham Harman, *Bells and Whistles*. [20] Graham Harman, *Bells and Whistles*. [21] See https://xenotheka.caad.arch.ethz.ch. [22] William J. Mitchell, *Me++: The Cyborg Self and the Networked City*. [23] William J. Mitchell, *Me++: The Cyborg Self and the Networked City*. [24] William J. Mitchell, *Me++: The Cyborg Self and the Networked City*. [25] Douglas R. Hofstadter, *I Am a Strange Loop*. [26] Michel Serres, *Hominescence*. [27] Elie Ayache, *The Blank Swan: The End of Probability*. [28] Michel Serres, *Hominsessence*. [29] See https://en.wikipedia.org/wiki/Alice_and_Bob. [30] Gilles Deleuze, *Logic of Sense*. [31] Gilles Deleuze, *Logic of Sense*. [32] Marshall McLuhan, *Understanding Media*. [33] See https://www.etymonline.com/search?q=alice. [34] Lewis Carroll, *Alice's Adventures in Wonderland*.

Play Among Books is the cloud *Alice_ch3n81* is coming from. It is a cloud of concepts and objects that talk about things we care about: architecture and information. The cloud is abundant and interconnected, of ever-changing and unsettling hierarchies. Anything can relate to anything. We play with its streams, lists, indexes, and pixels. We explore what they are about. How do they shape the way we think about the world? How is coding changing the way we think about architecture? These are the questions that permeate this book. *Alice_ch3n81* and I are approaching this vast cloud by thinking of coding as a literacy.

In *Play Among Books* we are offering one fantastic scenario of what such a literacy and its characters might be about. Not by explaining or defining what they are, but by performing a play, among books. Our ambition is to talk about *architecture* and *information* on a level that is adequate to the abstractness, speed, and breadth of today's information technologies. We approach *architecture* and *information* from an infinite flow of books. We strive to show a mode of handling objects as ambiguous and lively propositions, rather than finding their definitions. In *Play Among Books*, we keep concepts and books alive, open and implicit while playing with them in the plenty, exposing them to different milieus, and taking into account their richness and beauty. In *Play Among Books*, books start to open up to the world and grow. They become more, and we learn how they behave in different atmospheres and new clouds. While becoming friends, we flourish together. In this sense, coding as literacy becomes a way of approaching concepts and objects beyond specialised and disciplined perspectives, not by defining and analysing them, but by indexing and provoking them in many manners, by taking snapshots of their informational faces, and by granting them intelligence. This setting is a conceptual framework that enables us, *Alice_ch3n81* and me, to write.

Play Among Books consists of two main parts. One part is a precise and technical articulation of the *Informational Instrument*, and the other part is a performance with it.

The performance itself is played out in two plays staged in inverted manners. In the first play we talk about *information* in an intimate way, by going from the spectrality of concepts towards their articulations in books. The second play seeks for architecture in the infinite flow of books by approaching it in *atom-letters*. We go from the flow towards a subtle articulation of characters and concepts. *Alice_ch3n81* is one of those characters. Together, both plays form an infinite spiral where we talk to books and learn with concepts. Books start to express their many faces. They become a letter and a mood, encode the subjective and the objective, symbolise its quantities and qualities, change masks and costumes, produce paradoxes, and stay unsettled.

Play Among Books is a symposium on *architecture* and *information* spelt in *atom-letters*.

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PROLOGUE
PROLOGUE
PROLOGUE

The wine says a thousand things, moving from sense to information: spiritual.[1] The city atmosphere is suffused with a variety of sounds, colours, information and odours.[2] "I have," say you, "a certain information of a Deity imprinted in my mind."[3] Information is becoming our primary and universal addiction.[4] What I want is information: not useful information, of course, but useless information.[5] Beyond the end, beyond all finality, we enter a paradoxical state—the state of too much reality, too much positivity, too much information.[6] You gave me plenty of background information.[7] The entropy increase is always larger than the information obtained.[8] Newspapers, news, proceed by redundancy, in that they tell us what we "must" think, retain, expect, etc. Language is neither informational nor communicational.[9] A century of more and more rapid movement of information by print had developed new sensibilities.[10]

They can manipulate several forms of information at the same time, yet they neither understand it, nor integrate it, nor synthesise it as do we, their ancestors.[11] They seemed to me to embody the same information, just coded in two complementary ways.[12] Information resides in informed mass, not in a materiality that would be the opposite of immaterial forms.[13] Information can be changed into negentropy, and vice versa.[14] The connection between entropy and information is absolutely essential for consistency.[15] This means that the knowledge is stored not explicitly, but implicitly, in a spread about manner, rather than as a local "packet of information".[16] Whether this information is valuable or worthless does not concern us.[17] The essential point is that all information is paid for in negentropy.[18] From this negative entropy the demon obtains information.[19] Knowledge is not gratuitous, information has a price.[20]

An infinite amount of information is unattainable.[21] We may have fluctuations in the information obtained in individual operations.[22] The mathematical notion of information does not signify the quantity it captures, it indexes it.[23] Only if system elements have the chance, here or there, to be open or closed, does the system produce information.[24] Information is more a matter of process than of storage.[25] We miss the very character of information when we try to relate it to the passive representation of sense.[26] But we are in no position to investigate the process of thought, and we cannot, for the moment, introduce into our theory any element involving the human value of the information.[27] Information is information, not matter or energy.[28] I admit that, in the present state of my information, I do not understand it.[29] The information must be carried by some physical process, say some form of radiation.[30]

1 Michel Serres, *The Five Senses*. 2 Toyo Ito, *Tarzans in the Media Forest*. 3 Cicero, *Tusculan Disputations*. 4 Michel Serres, *The Five Senses*. 5 Umberto Eco, *On Literature*. 6 Jean Baudrillard, *The Vital Illusion*. 7 Sigmund Freud, *The Psychopathology of Everyday Life*. 8 Leon Brillouin, *Science and Information Theory*. 9 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*. 10 Marshall McLuhan, *The Gutenberg Galaxy*. 11 Michel Serres, *Thumbelina: The Culture and Technology of Millennials*. 12 Douglas R. Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*. 13 Vera Bühlmann, *Mathematics and Information in the Philosophy of Michel Serres*. 14 Leon Brillouin, *Science and Information Theory*. 15 Leon Brillouin, *Science and Information Theory*. 16 Douglas R. Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*. 17 Leon Brillouin, *Science and Information Theory*. 18 Leon Brillouin, *Science and Information Theory*. 19 Leon Brillouin, *Science and Information Theory*. 20 Vera Bühlmann, *Mathematics and Information in the Philosophy of Michel Serres*. 21 Leon Brillouin, *Science and Information Theory*. 22 Leon Brillouin, *Science and Information Theory*. 23 Vera Bühlmann, *Mathematics and Information in the Philosophy of Michel Serres*. 24 Friedrich Kittler, *The Truth of the Technological World: Essays on the Genealogy of Presence*. 25 Norbert Wiener, *Cybernetics: Or Control and Communication in the Animal and the Machine*. 26 Vera Bühlmann, *Mathematics and Information in the Philosophy of Michel Serres*. 27 Leon Brillouin, *Science and Information Theory*. 28 Norbert Wiener, *Cybernetics: Or Control and Communication in the Animal and the Machine*. 29 Jacques Derrida, *Signature*. 30 Norbert Wiener, *Cybernetics: Or Control and Communication in the Animal and the Machine*.

TWO GALAXIES

Architecture and information, two beautiful and old galaxies inhabited with concepts, ideas, artefacts, and spices. In the digital sphere they shine with a new glow. Their faces and ambitions are changing. In writing this text, assembling an instrument, and articulating its plays we would like to perform with the shadows these galaxies cast around each other, and tell stories with and about them on a level adequate to the abstractness, speed, and breadth of today's information technologies. In an attempt to do so this text is neither scientific nor artistic; rather, it is architectural in its gesture, being a part of both traditions. An ancient couple, *techne-ars*, with its etymology takes us on a similar path. The Greek word *techne*, whose meaning lies between art, craft, and skill, finds its translation in the Latin word *ars* where it is indexed by agility, articulation, artifice, and trickery.[1] It is a counterintuitive spiral that opens, connects, and creates a whole spectrum of different meanings around the art-technology couple, no longer a dichotomy. This circular architectural openness is the atmosphere in which we want to write our plays.

This text is architectural in yet another manner. Most of the objects, elements, and information it deals with are already around, ready to be found and played with if we can acknowledge and operationalise them. The elements are not new; rather, the relations among them, their connectivity, and the multiplicity of constellations they belong to in the digital world, these are all quite new. In this sense, *Play Among Books*, like architecture, is about bringing and weaving elements, parts, and things together.[2] It is about articulating constellations with an ever-increasing number of parts: architecture, books, theories, blogs, information, and indexes. A *Play Among Books*, as a symposium of many voices, characters, and atmospheres, as a gathering of books, wants to deal with a lot, accommodate ideas and concepts while addressing architecture and information.

The challenges and intrigues of working with a *lot* are all already present in the etymology of the word. The word *lot* shows its beauty in its numerous meanings.[3] A *lot* can be anything from a die to a straw, but also a chip of wood with an inscribed name

1 The Greek word *technê* is most often translated as either 'craft' or 'art'. *Artes* was Cicero's Latin for the Greek *technai*. For more, see Richard Parry, "Episteme and Techne," Ed. Edward N. Zalta, *The Stanford Encyclopedia of Philosophy*, 2014, https://plato.stanford.edu/archives/fall2014/entries/episteme-techne/.

2 Latin *architectus*, from Greek *arkhitekton* "master builder, director of works," from *arkhi-* "chief" + *tekton* "builder, carpenter," from PIE root *teks- "to weave," also "to fabricate." See "Architect | Origin and Meaning of Architect by Online Etymology Dictionary," accessed December 2, 2018, https://www.etymonline.com/word/architect.

3 See Online Etymology Dictionary, "Lot (N.)," accessed November 28, 2017, https://www.etymonline.com/word/lot.

used to determine someone's share—an encoding. A *lot* is that which falls to a person by lot; a plot of land which is given by fate, God, destiny, or a game of chance—*lotto*. A *lot* is plenty. With its rich meanings, a *lot* can be read as an intriguing triangle: a plot, a lottery, and a collection, or in more abstract terms relevant to this work, as an encoding, a play of probabilities, and a great many. In diluting one common understanding, a *lot* becomes a play of many meanings. While escaping from one understanding of nature, it participates in many traditions.

In a similar manner, by performing with information, its encodings, and probabilities, *Play Among Books* will try to articulate ways in which we can think about architecture and information that come from a *lot*, from many traditions and lineages, from the big plenty, and the great many, while taking into account chance. This text cherishes the art of combining and relating elements, without having a clear and precise notion of what those elements are, but rather by indexing and opening them up in as many ways as possible.

In two imagined scenes, we will unfold a lot in two different ways and try to set an atmosphere for the text, the instrument, and the plays that are about to follow.

SCENE I: MIXTURES OF MANY

Play Among Books will grant hospitality to many libraries, books, concepts, and their friends. Some of them will be complete strangers and aliens, some will be friendly mutants or perhaps personalised mixtures of many, others just nomads and migrants passing by. In a library they become lively characters of many alphabets, merging and mingling among themselves and other avatars, forming many objects and articulating different constellations, belonging to distinct natures, present in two or several places or nowhere all at once, but still communicating, as if they were *neither of heaven nor of earth*, *neither mortal nor immortal*.[4] None of them are pure, all are always mixtures of many kinds of creatures, of multiple worlds, of reality and fiction, of various media, of particular concepts, restless and unsystematic; their character is algebraic, informational, and computational. Always on the move, making noise, complementing each other, enriching capacities, and producing different constellations. This is what makes them interesting, but impossible to grasp. If you look around, there are more and more mixtures, but the more you focus, the harder it is to see. No classes, no labels, no boxes; just clouds and crystals. Some of them live in the cloud, on the *Informational Planet*; they hang out among other characters and

4 Borrowed from the quote of Giovanni Pico della Mirandola: *"We have made you a creature neither of heaven nor of earth, neither mortal nor immortal, in order that you may, as the free and proud shaper of your own being, fashion yourself in the form you may prefer."* See Giovanni Pico della Mirandola, *Oration on the Dignity of Man,* trans. A. Robert Gaponigri (Chicago, IL: Henry Regnery Company, 1956), 7.

aliens. Social media is their means of transportation, the manner in which they render their faces at a certain moment and in a specific locality. Yes, characters and avatars have many faces and they tell a lot of stories. Branding is their way of expression; Bitcoin is their currency and the way of making contracts. Whichever way we look at them, they influence the world. They give the 'real' many faces. They are not realistic but part of any specific reality; they are independent and dependent, a subject and an object, a collective. The Internet, web, information, aliens, avatars, an immediate virtuality with fast and direct channels to the actual and back. The virtual becomes the actual, reality and the model become part of the same. Characters are us, we are alien; modalities mix, becoming more and more complex, entangled, and less distinguishable. A powerful blend of everything. Anything is possible. A generic flatland where one is equal to everything at once, a place where the potentials tremble and magnificent articulations can arise. ○1.1

SCENE II: GENERIC FANTASY

The generic is a container that can contain anything. It is affirmative, it accepts and grows. It accumulates by expanding and compressing. The generic is a copy of its sediments, a simulacrum with a life of its own.[5] It plans its history. If an object thinks it is specific and unique, the generic will multiply it and take it to infinity. Objects in the generic exist only in populations, never alone, and never identical. All are slightly different, always with an identity. The generic consists of specificities. By being always slightly different and existing in infinite populations, it is very difficult, impossible, or, if we insist, arbitrary to say where the genealogy of an object starts and where it ends. Identities are loose. It is a continuous morphing in all directions. A change of intensities makes objects differ. Derivatives.[6] The generic is not continuous or discreet. It can be perceived in both ways. This is the paradox. Everything is the same, but all elements are different at any given moment. Morphing is constant, but sometimes continuity bursts. A solar flare. Trembling breaks continuities. Diversity is continuous, not the elements. They are always discrete, each containing a spectrum in itself. The average change in the generic is always

5 Simulacrum in a manner of Masummi's reading of Deleuze and Guattari's notion of simulacrum. For more, see Brian Massumi, "Realer than Real," *Copyright No.1*, 1987, 90–97.

6 An interesting way of depicting the generic condition can be found in Elie Ayache's writing on derivative economy: *"I don't think we have time, then probability and then a price process that makes its way through chronological time and through probability. On the contrary, we have the price series, and in every single price there is implicit a whole time dimension, a whole market and a whole trading room (and this is bigger than probability: this is the capacity of changing the context where probability has first to be defined)."* For more, see Elie Ayache, *The Blank Swan: The End of Probability,* First Edition (Chichester: Wiley, 2010), ebook, loc 98.8 / 1793.

the same. A nested constellation of self-referential computational objects. Their symbolic and abstract nature allows them not only to morph by playing with probabilities but also to translate themselves to other modalities and media. The generic, like noise, comes from everywhere. It fills the environment like sound and becomes the background of everything present. It has no borders, just a multiplicity of intensities. It has the potential to contain anything if one has a key to unlock it. Cryptography lies inside of the generic. These are the intensities. It is a common message that wants to be personal. A signature is needed. In the generic, signatures matter. There lies the treasure. There is a lot there. It is difficult to see while everything looks the same. Change among elements is the same, but what the elements are is open to articulation. This is the crypt and the key for articulating potentials into probabilities. The potential is a prognosis, a forecast. Probabilities do not forecast, they are now, and they are operational. They are the question of articulation. How to symbolise the trembling generic potential into an alphabet of probabilities and write with it? The generic is a ground. Not good or bad, but with an infinity of traps and treasures.

CHALLENGE

ABUNDANCE AND CONNECTIVITY

> *"What to transmit? Knowledge? It is already available and objectivized on the web. Transmit it to everyone? Knowledge is already accessible to everyone. How to transmit it? Done!"*
>
> Michel Serres, *Thumbelina*[7]

The abundance and connectivity of data and information is another way to talk about the trembling generic potentiality of our world. It is a contingent space capable of becoming anything.[8] With information technologies and computers, we can unfold such scenarios. Anywhere on this planet, with a computer and an Internet connection, we are already part of the abundant flows of data and information. Any news, theory, fashion, approach, or website is one click away, and not just the latest one but, in

7 Michel Serres, *Thumbelina: The Culture and Technology of Millennials,* trans. Daniel W. Smith (London, New York: Rowman & Littlefield International, 2015), ebook, loc 18.4/100.

8 For more on the principal abundance and interplay of energy and information, see Ludger Hovestadt, Vera Bühlmann, and Sebastian Michael, *A Genius Planet – Energy: From Scarcity to Abundance, a Radical Pathway*, First Edition (Basel: Birkhäuser, 2017).

principle, any recorded one. We can translate from any language into any other, read any book of our choosing, watch any movie, listen to our friends' favourite music, comment on it in real time with anyone we know or not, while on a train. One could argue that this is too much, since it is easy to get lost or distracted when anything is possible. The generic potential, on the one hand, provides access to the global system of interconnected computer networks with vast amounts of data, information, and knowledge but, on the other hand, it unsettles the hierarchies and disturbs established meanings. Strange and interesting murmurs appear; *Things seem to be speaking by themselves,*[9] *Simulacra and Simulations,*[10] *we by-pass subjectivity by automatisation,*[11] *a kind of machinic objectivity.*[12] *Crunching numbers is the new way to be smart.*[13] *You are being categorised according to raw data, that have for you no meaning.*[14] *Disappearance of authority.*[15] *Independence of information from specific encoding and informational support.*[16] *Pure reality and pure actuality.*[17] *There are no longer resilient objects: there are only networks of data evolving in real-time and that aggregate from time to time as profiles, patterns and so on.*[18] How to write amidst such a murmur, with access to infinite streams of information and data? Telling a story is not a problem anymore in the connected world, but getting it heard, or articulating an interesting message in the sea of other messages becomes more and more difficult. To put it in different terms, in a world in which anything and anyone is connected, and where, in principle, anyone can have access to an infinite stream of information and knowledge for free, how do we talk about the things we care about? Anyone has the potential (not the capacity) to tell a good story. If data is big enough, it will not tell us the truth, but it will show us the world we want to see. This is the paradox. Information technology with its abundance, uncertainties, and ambiguities is challenging the reflective notion

9 Antoinette Rouvroy and Bernard Stiegler, "The Digital Regime of Truth: From the Algorithmic Governmentality to a New Rule of Law," trans. Anaïs Nony and Benoît Dillet, *La Deleuziana: Online Journal of Philosophy*, no. 3 (2016): 6–29, 7.

10 Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, 14th Printing Edition (Ann Arbor, MI: University of Michigan Press, 1994).

11 Rouvroy and Stiegler, "The Digital Regime of Truth: From the Algorithmic Governmentality to a New Rule of Law.",12.

12 Rouvroy and Stiegler, "The Digital Regime of Truth: From the Algorithmic Governmentality to a New Rule of Law.", 12.

13 Rouvroy and Stiegler, "The Digital Regime of Truth: From the Algorithmic Governmentality to a New Rule of Law.", 10.

14 Rouvroy and Stiegler, "The Digital Regime of Truth: From the Algorithmic Governmentality to a New Rule of Law.", 12.

15 Rouvroy and Stiegler, "The Digital Regime of Truth: From the Algorithmic Governmentality to a New Rule of Law.", 22.

16 Giuseppe Longo and Maël Montévil, *Comparing Symmetries in Models and Simulations* (Springer, 2016), 11.

17 Rouvroy and Stiegler, "The Digital Regime of Truth: From the Algorithmic Governmentality to a New Rule of Law.", 7.

18 Rouvroy and Stiegler, "The Digital Regime of Truth: From the Algorithmic Governmentality to a New Rule of Law.", 7.

in which models are still being systematised.[19] This is not good or bad, but rather a different space without clear anchor points, or with an infinity of them. The idea of squeezing, stretching, cutting, manipulating, inverting, encoding, looking, surfing, and playing with data in a way that it becomes part of a performance, rather than scientific positivism, will be a recurrent theme of this work.

The challenges of our paradigm, of the digital, of navigating and playing with the plenty are present not only in big data and social media but, in one way or another, all around: they can be found in the observer of the double slit experiment,[20] in the arrows of the strange theory of light and matter,[21] in the attempts of category theory to establish a communication between structures of different kinds,[22] in the ways information theory relates communication and physics,[23] in the ways coding is reconstituting what literacy is,[24] and in the way we play with our genes with CRISPR, to name just a few. These approaches, theories, and phenomena bring together long separated notions of nature and culture, subject and object, theory and practice, myth and fact. Not only is the universal notion being challenged, but how a particular element keeps its identity in such an environment is also at stake.[25] In fact, how to maintain a circular relationship between the universal and the singular without collapsing them to the same, or keeping them mutually exclusive, is one of the greatest challenges that the digital world opens up. Information, according to Brillouin, is always paid in entropy, which suggests that more information produces a bigger generic flatland. This is one of the contradictions we face: more information means at one and the same time both more and less stability.[26] Can we affirm this paradox, invent new characters, and write with the plenty?

UNSETTLING AND MEANINGLESS

> *Finally, we come to the Mother of all Lists, infinite by definition because it is in constant evolution, the World Wide Web, which is both web and a labyrinth, not an ordered tree, and which of all vertigos promises us the most mystical,*

19 See "Theory of Everything," Wikipedia, November 18, 2018, https://en.wikipedia.org/w/index.php?title=Theory_of_everything&oldid=869481836.

20 Davisson and Germer, "Reflection of Electrons by a Crystal of Nickel."

21 Richard Phillips Feynman and A. Zee, *QED: The Strange Theory of Light and Matter* (Princeton, NY: Princeton University Press, 2006).

22 Jean-Pierre Marquis, "Category Theory," Ed. Edward N. Zalta, *The Stanford Encyclopedia of Philosophy* (Stanford, CA: Metaphysics Research Lab, Stanford University, 2015), http://plato.stanford.edu/archives/win2015/entries/category-theory/.

23 Brillouin, *Science and Information Theory*.

24 Annette Vee, *Coding Literacy: How Computer Programming Is Changing Writing* (Cambridge, MA: The MIT Press, 2017).

25 See Koolhaas, "Generic City."

26 This will be elaborated in *Plantiful Play, Play I, Act I*. For more, see Leon Brillouin, *Science and Information Theory*, Second Edition (Mineola, NY: Dover Publications, 2013).

> *almost totally virtual one, and really offers us a catalogue of information that makes us feel wealthy and omnipotent, the only snag being that we don't know which of its elements refers to data from the real world and which does not, no longer with any distinction between truth and error.*
> Umberto Eco, *Infinity of Lists*[27]

Abundance and connectivity are one way of looking at digital phenomena. Umberto Eco in his book *The Infinity of Lists* poses a challenge from the other side, by asking questions of meaning and hierarchy. As Eco points out, on the one hand, the elements are connected and information is wealthy and omnipotent but, on the other hand, information loses its meaning, and its hierarchies are unsettled in a virtual vertigo. Although his tone is rather pessimistic, he refers to an important conceptual space which is left empty by the collapsing of the notions of truth and error, virtuality and reality.[28] Claude Shannon's technical articulation operationalises this conceptual vacuum and plays with the ideas pointed out by Eco, namely that information and meaning are not in a direct relationship. In articulating *Mathematical Theory of Communication*, where he presented a solution to a sophisticated engineering problem of transmitting a message from point A to point B, Shannon addressed a message as a purely quantitative phenomenon, unrelated to qualitative, semantic concerns. It is considered to be one of the founding works of contemporary information theory.

> *Frequently the messages have meaning; that is, they refer to or are correlated according to some system with certain physical or conceptual entities. These semantic aspects of communication are irrelevant to the engineering problem.*
> Claude Shannon, *A Mathematical Theory of Communication*[29]

This manner of dealing with communication liberated information from the burden of meaning and the responsibility of truthfulness. It opened a way to address communication as a quantitative phenomenon. In the digital domain, messages and phenomena are being encoded into lists of numbers. Lists work with information regardless of its meaning. If they are big enough, lists can have the capacity to encapsulate any meaning and hierarchy. This is the promise and the challenge of *big data*. With *big data*, computation goes beyond analytic reason, but leaves a big open field of meaningless generic potential. What becomes fascinating when we start to work with lists on an algebraic computational level is the ability to discuss and handle objects and phenomena without fixing them to a point or specific meaning. Instead, lists provide a meaningful context, they accept accidents and take

27 Umberto Eco, *The Infinity of Lists: An Illustrated Essay*, trans. Alastair McEwen (New York, NY: Rizzoli, 2009), 360.
28 These questions are addressed and dramatised in *Act I: Information*, 71.
29 C. E. Shannon, "A Mathematical Theory of Communication," *Bell System Technical Journal, The* 27, No. 3 (July 1948): 379–423, 379, https://onlinelibrary.wiley.com/doi/abs/10.1002/j.1538-7305.1948.tb01338.x.

into account errors, while still being operational and open in their meaning and length. The idea behind them is not so radical and new as it might seem.

> *We use definitions by properties when we don't have or are not satisfied by a definition by essence; hence it is proper to both a primitive culture that has still to construct a hierarchy of genera and species, or to a mature culture (maybe even one in crisis) that is bent on casting doubt on all previous definitions.*
> Umberto Eco, *The Infinity of Lists*[30]

Objects can belong to many lists at once and have only one essential definition. The elegance of an essential definition forces objects to renounce the multiplicity of their legacies (natural, synthetic, contextual...) and boils them down to one fundamental statement. Lists, on the other hand, keep objects open, meaningless, and unsettled. The ability to encode objects into an infinity of different lists comes at the price of losing their essence.

In Google's approach to information, we can observe a similar phenomenon: an inversion from encyclopaedic reflection to a generic projection. *Google Translate* is able to translate from any language to any language without understanding any of the words and not caring about their respective grammars.[31] *Google Search*, instead of a fixed definition, for each query provides an unlimited list of possible readings around the question. Lists offer no clear answer but a spectrum of most probable indexes to the question. Contradictions coexist in each search and they do not need to exclude one another; on the contrary, they affirm the delicacy of the question. Whoever does the searching articulates their own story from it. A singular encyclopaedic answer is lost in the cloud of transformations of possible stories into personal meanigful answers, which in turn tune global hierarchies they come from.

The thought-provoking aspect of encoding information into lists in a purely quantitative manner is that it does not have to exclude its symbolic capacity. It can be thought of as a double articulation which takes into account and encapsulates both the measured and the symbolic. With Shanon's way of operating on information we are able to work with both practical and poetic lists without making a distinction that Eco suggested: *"It is not impossible to read a poetic list as if it were a practical one."*[32] One of the challenges of encoding information into lists is to think of a delicate balance of its recorded materiality and symbolic capacities which don't exclude but rather encapsulate each other.

30 Umberto Eco, *The Infinity of Lists*, 218.
31 Alon Halevy, Peter Norvig, and Fernando Pereira, "The Unreasonable Effectiveness of Data," *Intelligent Systems, IEEE* 24, no. 2 (2009): 8–12, https://static.googleusercontent.com/media/research.google.com/en//pubs/archive/35179.pdf.
32 Umberto Eco, *The Infinity of Lists*, 371.

A generic plain of particular interest; a plain of architecture, with an empty axis orthogonal to it; a personal vector where the revolution happens. Someone interested in addressing architecture on the abstract level of information technologies finds themselves again in a generic space of a trembling entropy. It is a fertile ground on top of which characters are revolving indexes in articulated eruptions: famous architects, beautiful buildings, architectural blogs, magazines, books, manifestos, images, videos… different styles, approaches, drawings, thinking, schools, traditions… cities, big, small, clean, screaming, silent, efficient, sustainable, green, adventurous, smart, stupid… ○1.2 —These vectors are projections, an explosion of new projects in the digital age. The virtual and the actual at the same time. The beauty of it is that we can never explicate what they are all about. Each vector is a position without a fixed point, a void, an attitude, both architectural and universal, in itself composed of other vectors. There is no clear method of how to achieve consistency in the generic; it is rather an interplay of surfing, learning, and training in a vertigo. A new ability to deal with any media as information in the world of a lot. This is what architectural brands are doing. They are navigating generic, entropic clouds. ○2.1

Let us invert the scenario. The void, the generic plane, and the entropic state are all common schemes of dissolution: from Pritzker to Google, from book to magazine, to online magazine, to social media, and finally to *Google Search* where anything is potentially connected to anything; an equality, a flatland. Or, to put it in different terms, smart cities, smart houses, or smart design are all based on empirical measurement, all concerned with the optimal, and expressed as sustainable, efficient, and functional. A clear vector. Architecture finds its comfort in engineering, in the primacy of *techne*.

> *A new trinity is at work: traditional European values of liberty, equality, and fraternity have been replaced in the 21st century by comfort, security, and sustainability. They are now the dominant values of our culture, a revolution that has barely been registered.*
>
> Rem Koolhaas, *My Thoughts on the Smart City*[33]

What if we invert the story one more time and look at this process as parallel encapsulations which enrich each other in infinite self-referential loops? Not as optimal or equal (flat) but as symbolic and encapsulating (of unsettling hierarchies). In such scenarios, computational models could act with a flexible, anticipatory, and mediating character, as vectors in the abstract that help us articulate ideas that would otherwise remain unreachable and hidden. Computational models could acquire their architectural

33 Rem Koolhaas, "My Thoughts on the Smart City," 2014, http://ec.europa.eu/archives/commission_2010-2014/kroes/en/content/my-thoughts-smart-city-rem-koolhaas.html.

quality of a testing and playing ground, rather than being direct representations of reality.[34] Symbolic, enriching, and parallel encapsulations are what the digital brings to the table: *"[...] not the end of history, but an intensifying and multiplying of histories."*[35] Time does not have to be perceived only linearly; it is percolating; it is circular; it is a spiral; past, future, and present are mixing; pre, post, neo, retro, futuristic, bio, techno... —all is a question of taste and choice. It is digital and immediate. Time can once again become part of the weather.[36] Porn and drama mix in a new kind of public space around the novel literacy of a *Quantum City.*[37] But not all is brand new. Some of the main protagonists of twentieth-century architecture were already actively dealing and explicitly addressing *a lot*. As a response to the early modernist tradition of Mies's *"Less is more,"*[38] star architects reply:

> *"Less is a bore."*[39] *"I am a whore."*[40] *"More and more, more is more."*[41] *"Yes is more!"*[42]

The twentieth century deals and plays with complexity, contradictions, junk, genericness, capital, brands, and much more. More becomes an explication of a global condition. Architects are engaging with a lot, producing a spectrum of architectural clichés, each one with its own maxim in its own way. How to step out of this competition and not add just another slogan, but still consider the spectrum? Avatars, bots, Google, cryptocurrencies, social media... —they all participate in this play. They scan a lot, relate anything to anything, make traces and trouble. They are always transmitting, not as individuals, but as multiplying and proliferating identities. The digital offers ever more. It is a different world abundant in its potentialities. We could go further

34 Werner Oechslin, "Das Architekturmodell – Idea Materialis," in *Die Medien der Architektur*, Ed. Wolfgang Sonne (Berlin, Munich: Deutscher Kunstverlag, 2011), 131–55.

35 Sam Jacob, "Faster, But Slower," *Log*, no. 29 (2013): 145–52.

36 Some languages like French, Spanish, and Italian use the same word for time and weather (temps, el tiempo, il tempo). *"Time is paradoxical; it folds or twists; it is as various as the dance of flames in a brazier—here interrupted, there vertical, mobile, and unexpected. The French language in its wisdom uses the same word for weather and time, le temps. At a profound level they are the same thing. Meteorological weather, predictable and unpredictable, will no doubt someday be explainable by complicated notions of fluctuations, strange attractors... Someday we will perhaps understand that historical time is even more complicated."* For more, see Michel Serres and Bruno Latour, *Conversations on Science, Culture, and Time: Michel Serres with Bruno Latour*, trans. Roxanne Lapidus (Ann Arbor, MI: University of Michigan Press, 1995).

37 Ludger Hovestadt et al., *A Quantum City*, vol. 10, Applied Virtuality Book Series (Basel: Birkhäuser, 2015).

38 Quote by Ludwig Mies van der Rohe, 1947 (borrowed from Robert Browning poem *Andrea del Sarto,* published in 1855).

39 Robert Venturi, *Complexity and Contradiction in Architecture* (The Museum of Modern Art, New York, 1966), 17.

40 Quote by Philip Johnson, 1982.

41 Rem Koolhaas, "Junkspace," *October* No. 100 (2002): 175–90.

42 Bjarke Ingels, *Yes Is More: An Archicomic on Architectural Evolution*, First Edition (Cologne: Taschen, 2009).

and suggest that this is not the first time architecture faces this kind of question.[43] A beautiful symmetry between the twentieth century and the Renaissance can be found in Alberti's historia.[44]

> *The first thing that gives pleasure in a 'historia' is a plentiful variety. Just as with food and music, novel and extraordinary things delight us for various reasons but especially because they are different from the old ones we are used to, so with everything the mind takes great pleasure in variety and abundance. So, in painting, variety of bodies and colours is pleasing. I would say a picture was richly varied if it contained a properly arranged mixture of old men, youths, boys, matrons, maidens, children, domestic animals, dogs, birds, horses, sheep, buildings and provinces; and I would praise any great variety, provided it is appropriate to what is going on in the picture.*
>
> Leon Battista Alberti, *On Painting*[45]

In his praise of any great appropriate variety, Alberti's painted *historia* (a term that resists precise translation)[46] could be interpreted as an *instrument* that brings together technology, abundance, and storytelling. Technology, as it is a demonstration of a new perspectival painting. Abundance, as it celebrates the richly varied and properly arranged elements. And, lastly, storytelling since, according to Grafton while referring to Cicero's *historia*, it takes account of both chronologies and narratives around its interest:[47] *"Alberti, however, saw myth and history as equally appropriate subjects*

43 Architectural questions are never settled. Orozco in *Indexical Architecture* elaborates on this: *"When we agree that architecture, throughout its long tradition, has always asked the same questions, and what changes is the way we answered them, we say that today's answers are in all the answers."* For more, see Jorge Orozco Esquivel, "Indexical Architecture: Prominent Positions, Applications and the Web" (Doctoral Thesis, ETH Zurich, 2017), 270, https://doi.org/10.3929/ethz-b-000257185.

44 An inverse movement can be read in the way Delbeke described the importance Victor Hugo gave to architecture's role in literacy and to changes it went through with the invention of the printing press: *"Here, Hugo contends that until the advent of the printing press, buildings had been the books of humanity: thoughts, ideas and memories were committed to stone, a process that also signified the origins of architecture. But when the book took over the task of recording these thoughts, it emptied architecture of culturally relevant meanings. Since then, he argued, architecture was quite simply dead."* See Maarten Delbeke, "A Book Accessible to All," *AA Files,* No. 69 (2014): 118–22.

45 Leon Alberti, *On Painting*, trans. Cecil Grayson (New York, NY: Penguin Books, 2004), ebook, loc 157.3 / 211.

46 As Martin Kemp points out in the introduction to *On Painting: "The historia (a term that resists precise translation) was the supreme achievement for the painter, embodying all the moral worth which could be realized through his command of beauty, expression and significance."* For more, see Alberti, *On Painting*.

47 In a similar manner Livy, in *Ad Urbe Condita,* brings legends, myths, historical events, and current events together, redresses and dramatises them in order to tell a story by characters of the personas involved. See Titus Livy, *The Early History of Rome*, trans. Aubrey de Selincourt (London, UK: Penguin Books, 2005).

for a painted historia; indeed, as we will see, his exemplary historia came from the realm of myth."[48] *De Pictura* was the first in Alberti's trilogy of treatises on the *major arts*, and one could speculate that it was an important step towards his articulation of a novel way of thinking about architecture, which was the introduction to—if not an articulation of—an understanding of what an architectural model might become. If we look at Alberti's *historia* as conceptually symmetrical to the challenges that we face today in terms of new digital technologies, abundance of data, and a crisis of established narratives, then we could pose a question of what would be the new *digital historia*, or, in other words, an *Informational Instrument* that would correspond and take into consideration both contemporary technologies and narratives, while being able to tap into the infinite flow of information? In this manner, science (history, chronology) will always be part of a tradition (myth, narrative), and tradition will never become only scientific. If we take this idea seriously, then objects should be addressed by taking into account their different capacities. But how would we then measure a myth or a narrative, encode it, and later construct models out of those measures and encodings?[49] And here again the complex etymology of the word 'model' opens up a space and provides a possible direction for an articulation. Through its roots of 'mold', 'small measure', 'standard', and 'modulus', which means 'manner' or 'measure', an informational model could become a manner of encoding many constellations and atmospheres that objects participate in and, beyond that, a space for objects to render their faces and tempers.

One part of this work attempts to articulate such an instrument as an important step in trying to explore what architecture might be in a world of data, not as a new and all-encompassing model, but rather from the perspective of ever-changing conceptions of nature in which architecture is constantly refining its own role. Questions of information and architecture will be addressed through *a lot* of texts concerned with these topics, and through libraries that these texts inhabit. Texts and libraries will become both actors and data in the play of this instrument. By playing an *Informational Instrument* we will try to open up and expose new ways to address and reformulate old questions. How does an architect behave in a world of a lot? How do you write about architecture in the age of information when you can have any number of books at your fingertips? How do you articulate an architectural abstract object that lives up to and corresponds to the potentials and possibilities provided by the digital code?

> *The great work of the painter is not a colossus but a 'historia', for there is far more merit in a 'historia' than in a colossus. Parts of the 'historia' are the bodies, part of the body is the*

48 Anthony Grafton, *Leon Battista Alberti: Master Builder of the Italian Renaissance*, First Printing Edition (Cambridge, MA: Harvard University Press, 2002), 133.

49 These topics will be opened up and discussed in *Plentiful Play,* and in the *Informational Instrument.*

member, and part of the member is the surface. The principal parts of the work are the surfaces, because from these come the members, from the members the bodies, from the bodies the 'historia', and finally the finished work of the painter. From the composition of surfaces arises that elegant harmony and grace in bodies, which they call beauty.
Leon Battista Alberti, *On Painting*[50]

VECTOR AND CLOUD

Characters, avatars, bots, Google, cryptocurrencies, social media: they navigate the abundant flows of information decoupled from its meaning and play with the connectivity of its unsettled hierarchies. Brands are contemporary meaningful articulations, vectors in the cloud, able to relate any object to any story and still stay consistent. How to behave in this challenging and provocative atmosphere as a person and as a quantum citizen of an informational planet who is not overwhelmed by the plenty, but who can articulate its many characters out of it? With many characters we can start composing synthetic alphabets and learn to speak in foreign languages, become literate, without being native to them. This is not about understanding each language in detail, but rather about being able to communicate fast in the plenty they form. By playing among books, we want to approach this vast cloud of data and information, embrace it, work with it, articulate characters and alphabets out of it, and write. The question is how to make a vector in the cloud, a particular atmosphere both personal and generic; how to stay in-between, and address both.

In the history of the sciences, the appearance of complexity was a sign that you had utilized an inadequate method and needed to change your paradigm.
Michel Serres, *Thumbelina*[51]

CODING

Now, the code is a singular, living being; the code is a concrete human being. As an individual who is unique but also generic, who am I? An indefinite, decipherable, and undecipherable cipher, open and closed, social and discreet, accessible-inaccessible, public and private, intimate and

50 Leon Battista Alberti, *On Painting*, ebook, loc 149.8 / 211.
51 Michel Serres, *Thumbelina*, ebook, loc 78.6 / 100.

secretive. I am sometimes unknown to myself and on display at one and the same time. I exist, therefore I am a code. I am calculable and incalculable, like a golden needle, plus the haystack in which, buried, its brightness lies hidden. My DNA, for example, is both open and closed; its cipher has constructed my body, which is both intimate and public, like St. Augustine's Confessions. How many signs are there in the Confessions? How many pixels in the Mona Lisa? How many bytes in Fauré's Requiem?

Michel Serres, *Thumbelina*[52]

DIGITAL LITERACY

Abundance and connectivity, unsettling hierarchies, vectors and clouds, architecture and information. Clouds, streams, lists, indexes, pixels. What are they about and how do they shape the way we think about the world? They are abundant, suggestive, symbolic, with no meaning; they can engender anything. How does one behave in a cloud? Can we think of informational clouds and the Internet as a novel and different kind of public space with a new atmosphere? Something like a digital agora where codes and manners of behaviour are encrypted and multiple, explicit, implicit, suspended, or even not established. Could this digital weather be thought of as part of a digital literacy,[53] of a *Quantum City,*[54] on an informational planet with a new kind of citizen? Are avatars, bots, brands, and even more crystals, mountains, and planets some of those citizens? There are many clouds and different weathers in the digital sphere. Anyone is welcome. What if we start playing with the clouds?

One way of trying to approach these kinds of phenomena comes from thinking of coding as a literacy.[55] When coding and literacy come close to each other, a new space of questions opens up. How is coding changing the ways in which we think about literacy, and how is literacy influencing coding?[56] What are the alphabets of such a literacy? What is reading if the text is written in probabilistic letters? Is it a place where autorship and mastership become part of an algebraic character that is again a letter of a new alphabet? What kind of thought[57] is related to this

52 Serres, *Thumbelina,* ebook, loc 89.7/100.

53 For more on coding as literacy, see Bühlmann, Hovestadt, and Moosavi, *Coding as Literacy*.

54 Hovestadt et al., *A Quantum City*.

55 See chapter on Quantum Literacy in Vera Bühlmann, *Mathematics and Information in the Philosophy of Michel Serres*, Eds. David Webb and Joanna Hodge (London, UK: Bloomsbury Academic, 2019).

56 Vee, *Coding Literacy*.

57 The Toronto School of communication theory deals with the questions of how communication technologies are influencing the structuring of human cultures and thought, namely Eric A. Havelock, Harold Innis, and Marshall McLuhan. See Eric A. Havelock, *Preface to Plato*, Revised Edition (Cambridge, Mass.: Belknap Press: An Imprint of Harvard University Press, 1963) and Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962).

literacy? Quantum, categorical,[58] algebraic, symbolic, computational, probabilistic, coded? What kind of voice is related to this literacy? Whose voice writes this book? Is it the library, machine inteligence, datasets, instrument, encodings, books, or me? What if we say that all these voices are gathered, hosted, and directed under the name of *Alice_ch3n81*?

It is clear that these questions cannot be answered within the scope of this work. We would rather like to unfold an adventure in which we try to expand the notion of literacy, by seamlessly integrating coding with it. This book is written in such a way. Its objects are alive, its texts talk, its concepts change. Its voice is a sheaf. What is beautiful about it is that while travelling through different conceptual galaxies, libraries, time, through many translations and encodings, books build up a character, they grow, start to speak in many languages, and begin to think with words that were not a part of their dictionary. In the process we become friends. We want to think of this process as something that constitutes and enriches books, and not as something that makes them less consistent, stable, and authoritative. With every encoding, translation, friendship, and journey, each book, concept, and voice becomes more rich and sophisticated. They grow. Coding brings yet another life to books, and to literacy.

In a *Play Among Books*, books are the actors; they are computational objects. Never alone, always coming from the plenty, and talking about architecture and information. In order to get a sense of what might be beautiful and at stake with such a literacy where books are able to talk, let us try to address and index its text, its alphabet, and the ones that write in the digital sphere.

COMPUTATIONAL TEXT

From the grammars of ancient India[59] and Greece[60] to the Biblical legends of the Tower of Babel,[61] from a search for an old ancestor called Proto-Indo-European[62] to structuralist and generative

58 Jean-Pierre Marquis, "Category Theory," Ed. Edward N. Zalta, *The Stanford Encyclopedia of Philosophy* (Metaphysics Research Lab, Stanford University, 2015), http://plato.stanford.edu/archives/win2015/entries/category-theory/.

59 *Pāini's Astādhayāyī* (ca. 5th century BC), is one of the oldest surviving Sanskrit grammars.

60 *The Art of Grammar*, treatise on Greek grammar, attributed to *Dionysius Thrax*, from the 2nd century BC. See, Dionysius Thrax, *The Grammar of Dionysios Thrax* (St. Louis, MO: Studley, 1874), http://archive.org/details/grammarofdionysi00dionuoft.

61 *Tower of Babel* is an origin myth meant to explain why the world's peoples speak different languages. See *Book of Genesis*, 11:1–9.

62 Proto-Indo-European (PIE) is the linguistic reconstruction of the common ancestor of the Indo-European languages.

approaches of Saussure[63] and Chomsky,[64] from Markov's[65] stochastic models of Puskhin's poems to the mathematical theory of communication of Shannon,[66] from Wittgenstein[67] and the linguistic turn to Hjelmslev's[68] algebra of language, from statistics and probabilistics of language on Google[69] to natural and programming languages: stories and ways of thinking about language, its form, performance, meaning, origins and organisation are as old as written text, each one articulated in its own manner, with its own twists and turns. This contextual spectrum is an index to approaches to language and literacy that we find particularly relevant when trying to address text on the level of information.

Let us imagine that when we write on the level of information, we have access to infinite streams of books where each book can point to any other book, be a part of any library, and tell many different stories.[70] It is an abundant and noisy vertigo available on any computer. How to make meaningful articulations in such a scenario while embracing the plenty, its availability, connectivity, challenges, and complexity? Undoubtedly, without inspecting each element and without reading all the books one by one. Not because we don't like to read, but simply because there are too many books to read if we want to read each one in detail.[71] Thinking about information in the digital realm gives us the ability to work with text in a rigorous and caring way without reading all the texts, but by handling them in a different manner. We will call this the 'playing of an *Informational Instrument*'. Since this is the manner in which we want to talk about architecture and information, we would like to point out what is at stake when constructing such an instrument by indexing and giving account of two different and dominant strategies of working with text on the scale of *big data*. The first one we will refer to as a *Generative Approach (GA)*, and the second one as a *Data-Driven Approach (DDA)*. Wikipedia addresses them as *rule-based* and *statistical NLP*.[72] As a way of telling their story, let us symbolise them with characters of the personas involved: Noam Chomsky with his two books will be encoded into a character under the

63 Ferdinand de Saussure, *Course in General Linguistics*, trans. Roy Harris, Reprint Edition (London, New York: Bloomsbury Academic, 2013).
64 Noam Chomsky, *Syntactic Structures* (Berlin: Walter de Gruyter, 1957).
65 Andreĭ Andreevich Markov, "An Example of Statistical Investigation of the Text Eugene Onegin Concerning the Connection of Samples in Chains," *Science in Context* 19, No. 4 ([1913] 2006): 591–600.
66 Shannon, "A Mathematical Theory of Communication."
67 Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. C. K. Ogden, 471st Edition (Mineola, NY: Dover Publications, 1998).
68 Louis Hjelmslev, *Prolegomena to a Theory of Language* (Madison, WI: University of Wisconsin Press, 1969).
69 "PageRank," *Wikipedia*, December 16, 2018, https://en.wikipedia.org/w/index.php?title=PageRank&oldid=873973536.
70 See *Plentiful Play*, 51, *Informational Instrument*, 289.
71 It is important to keep in mind that working with the plenty is not thought of as a substitute for a detailed reading of a single book. Not at all: it is another way of approaching text via a perspective of a library.
72 "Natural Language Processing," *Wikipedia*, December 9, 2018, https://en.wikipedia.org/w/index.php?title=Natural_language_processing&oldid=872887903.

cypher *NC_GA*[73] as the protagonist of a generative approach, and Peter Norvig—the head of research at Google—with his two texts will be encoded into *PN_DDA*[74] as the protagonist of a data-driven approach. Let us imagine them as two pairs of glasses that encode the world (in this case, text and language) in different manners, and try to view language from their perspectives, assume their fantasies, and relate to the ways they legitimise their positions. Let us also keep in mind though that this setup is artificial, that the selected quotes are out of context, and that there is a 40-year gap between them. Nonetheless, they still show two interesting and contemporary views on language and computation.

TWO PERSPECTIVES

> *NC_GA:*
> *This study deals with syntactic structure both in the broad sense (as opposed to semantics) and the narrow sense (as opposed to phonemics and morphology). It forms part of an attempt to construct a formalized general theory of linguistic structure and to explore the foundations of such a theory.*[75]

> *PN_DDA:*
> *For those who were hoping that a small number of general rules could explain language, it is worth noting that language is inherently complex, with hundreds of thousands of vocabulary words and a vast variety of grammatical constructions. Every day, new words are coined and old usages are modified. This suggests that we can't reduce what we want to say to the free combination of a few abstract primitives.*[76]

NC_GA lays out a program and ideas for its work in language in the form of the *general theory of linguistic structure*. His theory is articulating a formal approach to syntax where he studies sentences based on symbols and rules. He wants to explore and construct foundations of such a theory. For *NC_GA* any scientific theory is based on a finite set of observations out of which general laws are derived, and therfore in principle the same method should apply to physical laws and grammatical laws. On the other side of the spectrum, *PN_DDA* challenges this idea of an elegant linguistic theory, with a small number of neatly organised rules, by pointing to inherent complexity and constant change in language. His fantasy goes in the opposite direction.

73 *NC_GA* is an encoding of two early books by Noam Chomsky: Chomsky, *Syntactic Structures*, and Noam Chomsky, *Aspects of the Theory of Syntax*, Anniversary, Reprint Edition (Cambridge, MA: The MIT Press, 2014), ebook.

74 *PN_DDA* is an encoding of two texts by Peter Norvig: Halevy, Norvig, and Pereira, "The Unreasonable Effectiveness of Data," and Peter Norvig, "On Chomsky and the Two Cultures of Statistical Learning," 2011, http://norvig.com/chomsky.html.

75 Chomsky, *Syntactic Structures*, 5.

76 Halevy, Norvig, and Pereira, "The Unreasonable Effectiveness of Data," 9.

> *PN_DDA:*
> *A trillion-word corpus—along with other Web-derived corpora of millions, billions, or trillions of links, videos, images, tables, and user interactions—captures even very rare aspects of human behavior. So, this corpus could serve as the basis of a complete model for certain tasks—if only we knew how to extract the model from the data.*[77]

> *NC_GA:*
> *What is the relation between the general theory and the particular grammars that follow from it? In other words, what sense can we give to the notion "follow from," in this context? It is at this point that our approach will diverge sharply from many theories of linguistic structure.*
>
> *The strongest requirement that could be placed on the relation between a theory of linguistic structure and particular grammars is that the theory must provide a practical and mechanical method for actually constructing the grammar, given a corpus of utterances. Let us say that such a theory provides us with a discovery procedure for grammars.*[78]

Instead of trying to find a universal grammar, *PN_DDA* points to the ability of data to capture rare aspects of human behaviour, the outliers, ones that are usually the Achilles' heel of the general laws (the misfits and exceptions). As another way to approach language, he suggests to look at big corpora of data and derive models from them without explicitly knowing what the rules are. He proposes to work with language as a black box. What bothers *NC_GA* the most is that data-driven models describe *what* happens but don't answer the question *why*. While dismissing the so-called *statistical NLP*, *NC_GA* precisely points to the probabilistics of Markov,[79] which forty years later became a standard in NLP,[80] and proclaims it inadequate for syntactic structures. Instead, he states that grammar is independent of meaning and becomes free to articulate his general theory as

77 Halevy, Norvig, and Pereira, "The Unreasonable Effectiveness of Data," 8.

78 Chomsky, *Syntactic Structures*, 50.

79 Shannon, "A Mathematical Theory of Communication."

80 Peter Norvig in his essay *On Chomsky and the Two Cultures of Statistical Learning* points out the trends in NLP: *"Search engines: 100% of major players are trained and probabilistic. Their operation cannot be described by simple function. Speech recognition: 100% of major systems are trained and probabilistic, mostly relying on probabilistic hidden Markov models. Machine translation: 100% of top competitors in competitions use statistical methods. Question answering: this application is less well-developed, and many systems build heavily on the statistical and probabilistic approach used by search engines. Clearly, it is inaccurate to say that statistical models (and probabilistic models) have achieved limited success; rather they have achieved a dominant (although not exclusive) position."* See Norvig, "On Chomsky and the Two Cultures of Statistical Learning."

a discovery procedure for any manmade language grammars. This idea of a discovery procedure of manmade grammars—with its deep structure and transformative properties—found its startling resonances and direct reference in the architecture of Peter Eisenman,[81] and implicitly in the likes of Christopher Alexander,[82] Kevin Lynch,[83] and Aldo Rossi,[84] to name but a few. In the same manner, the data-driven approach goes beyond any discipline into any space that accommodates a lot of data.[85]

What becomes interesting is that both our protagonists, as a way of stating the relevancy of their approaches, try to naturalise the phenomena at stake. *NC_GA* naturalises the universal grammar and *PN_DDA* gives natural powers to data.

TWO LEGITIMATIONS

NC_GA:
Let us consider with somewhat greater care just what is involved in the construction of an "acquisition model" for language. A child who is capable of language learning must have:

1 a technique for representing input signals
2 a way of representing structural information about these signals
3 some initial delimitation of a class of possible hypotheses about language structure
4 a method for determining what each such hypothesis implies with respect to each sentence
5 a method for selecting one of the (presumably, infinitely many) hypotheses that are allowed by (3) and are compatible with the given primary linguistic data[86]

PN_DDA:
So, follow the data. Choose a representation that can use unsupervised learning on unlabeled data, which is so much more plentiful than labeled data. Represent all the data with a nonparametric model rather than trying to summarize

81 See Jeffrey Kipnis and Peter Eisenman, *By Other Means: Notes, Projects, and Ephemera from the Miscellany of Peter Eisenman*, Ed. Mathew Ford (New York, NY: Global Art Affairs Publishing, 2017).
82 Alexander's approach attempts to derive linguistic universals in architecture from a highly stable basis of natural phenomena. See Christopher Alexander, *A Pattern Language: Towns, Buildings, Construction* (New York, NY: OUP USA, 1978).
83 Lynch is trying to pin down the city on a map by classifying five important elements. See Kevin Lynch, *The Image of the City* (Cambridge, MA: The MIT Press, 1960).
84 Rossi in his theory of type wants to find the very idea of architecture; that which is closest to its essence, and use it as the principle of architecture and of the city. See Aldo Rossi, *Architettura Della Città* (Cambridge, MA: The MIT Press, 1966).
85 "Big Data," in Wikipedia, November 29, 2018, https://en.wikipedia.org/w/index.php?title=Big_data&oldid=871190082.
86 Chomsky, *Aspects of the Theory of Syntax*. ebook, loc 96.6/560.

it with a parametric model, because with very large data sources, the data holds a lot of detail. For natural language applications, trust that human language has already evolved words for the important concepts. See how far you can go by tying together the words that are already there, rather than by inventing new concepts with clusters of words. Now go out and gather some data, and see what it can do.[87]

NC_GA starts to develop a way to relate the universal grammar with a specific innate faculty of the human brain (in five points). His universal grammar, in effect, becomes a grammar with which every human is born. On the other hand, *PN_DDA* finds natural ground in the data itself. Data gets an agency and becomes almost like a natural resource (such as wind). *NC_GA* assumes that language is not about the narrative memory and reduces the complexities of a language to pure syntax; he focuses his aspirations on what he calls universal grammars. In a way, he places his hopes in functions, laws, machines, in something that we will later call the *stage* of an *Informational Instrument*.[88] With *PN_DDA*, we have the opposite approach. He uses George Box's claim that *"all models are wrong but some are useful"* and emphasises the unreasonable effectiveness of data. For him, the 'truth' is not explicit as a function anymore, like it is for *NC_GA*, but it is implicit in the data. He takes the side of data, libraries, and what we will later call *actors* in an *Informational Instrument*.[89]

An Informational Instrument takes into account both sides of this discussion and tries to abstract from them. When data, information, and their treatment are not seen as a direct reflection of nature, questions around them become more personal and subtle: what do I want to do, what do I like, where can I find information about it? What can I symbolise and encapsulate with it? How do I encode this data and articulate an interesting character from it? The probability space of my characters becomes relative to the libraries I am working with and the way I encode those libraries. Within an *Informational Instrument*, this dilemma becomes a double articulation between its stage (encoding) and the actors (data). It is symbolised and encapsulated in the characters of a new probabilistic alphabet that goes beyond objective and subjective, practical and poetic.

PROBABILISTIC ALPHABET

Symbols are not proxy for their objects, but are vehicles for the conception of objects.

Susanne K. Langer, *Philosophy in a New Key*[90]

87 Norvig, "On Chomsky and the Two Cultures of Statistical Learning."
88 See *Generic Machine: Stage, Algorithms, Encoding*, 305.
89 See *Xenotheka: Actors, Data, Pre-Specific Library*, 301.
90 Susanne Katherina Knauth Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art* (New American Library, 1942), 49.

In an almost paradoxical move of finding justification for working with language and text in nature, both *NC_GA*—by naturalising the idea of grammar as innate—and *PN_DDA*—by naturalising the abilities of data—do not take into account something we would like to refer to as the algebraic symbolicity of information. Susanne Langer, in her book *Philosophy in a New Key*, addresses this problem of blindly identifying truth with empirical fact, or, in other words, the problem of justifying propositions by analogies with nature. For her, the power of symbols becomes instrumental in challenging what she calls the uncritical positivistic empiricism: *"the triumph of empiricism in science is jeopardized by the surprising truth that our sense-data are primarily symbols."*[91] Langer's symbols don't have a fixed meaning; rather, there is always a whole spectrum of interpretations and meanings that can be assigned to them algebraically.

To see what might be the idea in relating these kinds of symbols to probabilistic alphabets, let us for a moment look at how Langer relates symbols to mathematics in a captivating way:

> *Behind these symbols lie the boldest, purest, coolest abstractions mankind has ever made. No schoolman speculating on essences and attributes ever approached anything like the abstractness of algebra. Yet those same scientists who prided themselves on their concrete factual knowledge, who claimed to reject every proof except empirical evidence, never hesitated to accept the demonstrations and calculations, the bodiless, sometimes avowedly "fictitious" entities of the mathematicians. Zero and infinity, square roots of negative numbers, incommensurable lengths and fourth dimensions, all found unquestioned welcome in the laboratory, when the average thoughtful layman, who could still take an invisible soul-substance on faith, doubted their logical respectability.* [92]

Langer suggests that the secret of mathematics lies in the way it addresses reality. It never talks about the world in a direct and explicit way. Scientists today work more and more in this manner, as we have seen with *NC_GA* and *PN_DDA*. Their work becomes more formal, abstract, and open. Without directly accessing the objects of study, they look at objects' relationships, measure their shadows, rely more and more on calculation. *"Not simply seeing is believing, but seeing and calculating, seeing and translating."* When thinking of big data and information, their symbolic and algebraic character points us in the same direction. This is where things get complicated. Sensory data becomes only a part of what we are looking at, while calculations, translations, interpretations, and stories make up the rest of the phenomena. This is what Langer calls the new comprehension of science, where the *"power of symbolism is its cue, as the finality of sense-data was*

91 Langer, *Philosophy in a New Key*, 16.
92 Langer, *Philosophy in a New Key,* 14.

the cue of a former epoch."[93] *NC_GA* and *PN_DDA* play both epochs at the same time. They work in a formal and abstract manner with symbols and data but, on the other hand, they want to ground them and find reason behind them.

What if we symbolise objects and their relations by leaving open what they might become? In doing so, information and data can get their symbolic face, take into account the natural, as well as the synthetic and the artificial. When placing the same symbol in different relationships, its character becomes probabilistic. Its alphabets start to behave in an algebraic way by constantly changing their positions, by inverting, exchanging, mirroring, substituting. In equating their movements, we are able to symbolise any quantity and quality, depending on the context and its encoding. The beauty of these kinds of characters is that they can glow in many colours and be filled and emptied in many ways. They are both letter and number, symbol (notation) and mood (atmosphere).

Later in the text, we will refer to the characters of these probabilistic, symbolic, algebraic, and computational alphabets as *atom-letters*.[94] *Play Among Books* will try to perform writing in such alphabets.

ALGEBRAIC AUTHOR

Whose voice is it that talks when we start to write with a probabilistic alphabet in *atom-letters*? Is it an author, a collective, a brand? A translator, a commentator, a facilitator? Friend, guest, servant, host? Interestingly, this is an old topic. The question is not only who is the author, but where does the authority of the work lie? Every time we look, it rests in another conceptual space. The same holds for writing this text. Our role and the author-function, as Michel Foucault articulates it in *What Is an Author*,[95] changes many times, and *Alice_ch3n81* tries to go beyond it and bring new flavours to the discussion. In our opinion, with information technologies the authority of the text becomes algebraic. To get an idea of what this could mean, let us develop a fictional algebraic scale. By asking and imagining where the authority of the text lies and how it changes with Homer, William Shakespeare, St Augustine, and Jean-Jacques Rousseau, we will articulate reference points for discussing this text and our authorship. This scale comes from reading and paraphrasing the way in which theologians interpret authorship in holy scriptures.[96]

93 Langer, *Philosophy in a New Key*, 16.

94 See *Machine Intelligence: Play, Concepts, Atom Letters*, 329.

95 Michel Foucault, "What Is an Author?," in *Language, Counter-Memory, Practice: Selected Essays and Interviews* (Oxford: Basil Blackwell, 1978), 113–38.

96 Konrad Schmid, "Authorship," in *Encyclopedia of the Bible and Its Reception: Athena – Birkat Ha-Minim*. (Berlin, New York: De Gruyter, n.d.), 116–20, https://doi.org/10.1001/jama.1995.03520260035027.

If, for example, we were to ask Homer where is the authority of his *Iliad*, he would probably smile and instead of giving an answer he would ask back: Who do you think Homer is, and where is the *Iliad* coming from? I have no biography, and there is no such thing as a single *Iliad*. Every valley with its mountains has its own version. It is a multiplicity of traditions, each one with a different *Iliad*. There is no original. The *Iliad* is alive and it has been changing with every new edition and translation ever since I compiled it. Before it was written down it was even more volatile. The *Iliad* is not really a book, it is a recital, a speech, an epos. Its first copies were written by scribes, or rather, they were dictated under the eye of the patron. And the most beautiful part was that it was always read out loud. Its words and the person reciting it would complement and provide authority to each other. At that moment they would become one. In this sense Homer can be thought of as a mask, a mix of traditions, orality, patronage, scriptors, and auctors, who all contribute to the *Iliad's* authority. There is no overall design of what an 'Iliad' should be. It is still alive and on the move.

With Shakespeare it is similar but different. We try to think of him too as a mask, composed of many identities. But with him, it is more subtle and complicated. There is a real historical person who is writing. Still, we imagine that his work is not primarily about what he thinks as a person, but more about how he brings together and balances the wishes of the patron with the aspirations of the publisher of the book, and the whims of the producer of the play, without losing his stance, his 'copyright', and his wage, and—of no less importance—the way he thinks of the role of God in his writing. In some cases they say that out of passion or necessity Shakespeare might not even be one person but a pseudonym, or to put it in different terms, he was willing to share his identity and collaborate with not just fellow writers but also actors, musicians, copyists, managers, and patrons. All these forces steer the mask of Shakespeare and the face of Hamlet while giving them sophistication, authority, and quickness. Shakespeare is never isolated and alone, Hamlet is a cloud.

As a contrast to Shakespeare and Homer, a very different story, fantasy, and authority is present around St Augustine. He is alone in a paradoxical situation. As long as he remembers, he is on an autobiographical journey to find God, while at the same time transmitting God's message. Always in relation to, and as a reflection of, God. On the one hand, St Augustine is an author, a person, the compiler, yet, on the other hand, he is not responsible for the meaning of his thoughts, or even their verbal form. We think of St Augustine as a mouthpiece for God. He is the person who wrote the text, but it is God with whom the authority of the text rests. Only God creates, St Augustine transcribes texts, comments, updates, and expands; he codifies, selects, and organises pre-existing materials. We will speculate and say that the authority is in the text and its tradition, and not the comments. Therefore neither St Augustine nor others identify exclusively him with the text. He strives to denote the intellectual 'authorities' behind the

tradition he works with, rather than to develop the idea of himself as an original writer, author, or creator. Yet as with all four of our protagonists, it is all about him, and his alliance with God.[97]

For us, Jean-Jaques Rousseau would be an inverted mirror image of what St Augustine stands for. Rousseau is an original creator and an intellectual proprietor of his writing. He produces meaning, and it lies in his intentions. We like to think of him as the closest to the common notion of what is still an author today. Jean-Jaques Rousseau is the author. Authority, intentions, and meaning of the text lie with him intellectually and with his social status, to put it in most simple terms. He is a genius, a figure of radical innovation, who is independent of both tradition and spiritual guidance. Instead of madness, melancholy, or divine inspiration, our genius has the capacity for originality and radical innovation. Since this cannot be taught, we consider it a rare gift of nature. With it our Rousseau keeps in balance a model of historical progress, with the continuously evolving natural forces. Both St Augustine and Rousseau confess, but they do it in very different manners.

Let us now take this scale, use it as a lens to look at this text, and play with what algebraic authorship is in *A Play Among Books*.

BETWEEN AQUINAS AND ROUSSEAU WITH A DASH OF SHAKESPEARE

In the *Prologue* and *Epilogue* of this book, the author-function is the closest to what Barthes and Foucault call the modern author or the author of the seventeenth and eighteenth centuries.[98] Unlike with Barthes and Foucault, in contemporary architectural discourse, an authorial author-function is still of importance. Architectural theorist Mario Carpo, in his book *The Alphabet and the Algorithm* refers to it as the generic author.[99] His generic author comes from the crisis of an authorial paradigm. The author-function there is to situate the artefact in context, point to certain groups of discourses, and refer to the relevance of the artefact for a specific community. In other words, every text should state its author, the date, place, and circumstance of its creation. One authorial voice gives one ultimate and universal meaning to the work. Artefact points to its author who is outside and precedes it. Carpo's generic author stays in the same paradigm, keeping an authorial voice, but instead of authoring single and unique artefacts it authors a generic system of internal endless variability—the objectile:[100]

97 "The concept of an 'author' in the sense of an original creator and intellectual proprietor of a certain artefact stems from 15th-century humanism but is unfamiliar in that form to earlier periods." For more see Schmid, "Authorship."

98 See Foucault, "What Is an Author?," 131., Roland Barthes, "The Death of the Author," *Media Texts, Authors and Readers: A Reader*, 1994, 166.

99 Mario Carpo, *The Alphabet and the Algorithm* (Cambridge, MA: The MIT Press, 2011).

100 See Patrick Beaucé and Bernard Cache, *Objectile, Fast-Wood: A Brouillon Project* (Berlin, Boston: De Gruyter, 2007), https://www.degruyter.com/view/product/212277.

> *To embrace digital authorship in full, however, designers will need to rise to the challenge of a new, digitally negotiated, partial indeterminacy in the process of making form. And this will not be easy, as no architect was ever trained to be a generic author—nor, most likely, ever had the ambition of becoming one.*[101]

In this manner, *Prologue* and *Epilogue* are the reflective parts of this text, where we try to index the known positions in several discourses and set the stage and an atmosphere for the *Play Among Books*.

HOMER'S ALLIANCE WITH ROUSSEAU

In the articulation of an *Informational Instrument* in the Appendix, the notion of authority is different. When seen through Barthes' eyes it is articulated as *The Death of the Author*.[102] Although with an *Informational Instrument* it is clear who assembled it, the instrument as such is independent of the authorial meaning. An *Informational Instrument* becomes an anonymous product of many factors. Once this is put in relation to a coherent conceptual cloud around it, we have articulated the credibility of this instrument. What is at stake is the performativity of forms, procedures, and plays enabled by this instrument. An *Informational Instrument* with its many symbolic poems[103] is an open-ended algorithm ready to be tuned to a range of variable informational flows and performers. Barthes talks about a similar phenomenon when he refers to the modern writer (not author anymore) who is born with their text, by endlessly elaborating form, procedures, and performativity of it. Barthes' writer is able to do so because for them the locus of writing is reading. The reader is the one who unites the multiplicity of a text. If we multiply Barthes' reader, we get another aspect of the death of the author: the crowd. Text becomes a generic nebula of all the readers, their readings, and produced meanings. With Barthes, the author is dissolved in the structural performativity of the text, and in the generic nebula of any possible reading that constitutes the text:

> *In this way is revealed the whole being of writing: a text consists of multiple writings, issuing from several cultures and entering into dialogue with each other, into parody, into contestation; but there is one place where this multiplicity is collected, united, and this place is not the author, as we have hitherto said it was, but the reader: the reader is the very space in which are inscribed, without any being lost, all the citations a writing consists of; the unity of a text is not in its origin, it is in its destination; but this destination can no longer be personal: the reader is a man without history, without biography, without psychology; he is only*

101 Carpo, *The Alphabet and the Algorithm*, 127.
102 Barthes, "The Death of the Author."
103 See *Informational Instrument*, 289.

that someone who holds gathered into a single field all the paths of which the text is constituted.[104]

A NEW MASK:
THE DAUGHTER OF HOMER AND SHAKESPEARE

In the main chapter, *Plentiful Play*, by playing an *Informational Instrument*, we start to synthesise Foucault's author-functions, bringing them into relations, and we start to play with them. With Foucault, 'author' is a function of the system of the text, a voice hidden in the glamour of a discourse:

> *[...] the 'author-function' is tied to the legal and institutional systems that circumscribe, determine, and articulate the realm of discourses; it does not operate in a uniform manner in all discourses, at all times, and in any given culture; it is not defined by the spontaneous attribution of a text to its creator, but through a series of precise and complex procedures; it does not refer, purely and simply, to an actual individual insofar as it simultaneously gives rise to a variety of egos and to a series of subjective positions that individuals of any class may come to occupy.*[105]

If we imagine that a library (*Xenotheka*)[106] of an *Informational Instrument* is a specific synthetic discourse (a galaxy of concepts), then each of its books relates to this discourse through an author-function. By playing an instrument we can encode and symbolise these artificial author-functions and expose the books which are our actors to different discourses. Books and libraries aquire a face. *Alice_ch3n81* becomes alive, someone whose presence we can enjoy in hosting artificial symposia. 'Author' becomes more than a function of a discourse. This is a synthetic process, not reading, as it is with Barthes. It is a process of writing with new and temporal characters: *atom-letters*. Far beyond any function, in a dance characters obtain faces and change their expressions. When writing in probabilistic letters, we take into account the synthetic algebraic symbolicity of information and computational performativity of digital text. This probabilistic alphabet is biased, from many sides. It comes from the book, the library, and the player. Instead of analysing its voice let us give it a name: *Alice_ch3n81*, and a paper to write. Writing in probabilistic letters is playing of an *Informational Instrument*. It is an act of measurement and performance. Its measures are relative, its performance is biased to a context, its sophistication dependent on the performer. This is the play. Each book or concept in the play is a part of the atmosphere in which a performer wants to be. With each new story comes a new library, and a book shows a new face. It grows, its character becomes subtle and refined. A book depends on the library, and the library is relative to its books. The library is an identity, and so

104 Barthes, "The Death of the Author," 170.
105 Foucault, "What Is an Author?," 131.
106 *Xenotheka* is a personalised library. See *Xenotheka*, 301.

is each book. The performer is the host; *Alice_ch3n81* is a bundle that holds us together, a placeholder. We are writing with a lot, hosting symposia and articulating brands. An author becomes a sheaf of voices. A bundle of relationships? A Friendship? Homer, Shakespeare, and host of a symposia. *Alice_ch3n81*.

This is our fantasy of what the authority and a voice of a text in digital literacy might be about.

DRAMA

> *It is the mode of handling problems, rather than what they are about, that assigns them to an age.*
> Susanne K. Langer, *Philosophy in a New Key*[107]

Play Among Books, while addressing architecture and information, wants to present one possible scenario of what a digital literacy might be about, not by theorising it, but by assembling an *Informational Instrument* and performing two plays with it. This gesture in an implicit way talks about how it might feel to be an active and literate citizen in a paradigm emanated from information technologies and computers, abundant with data and information. In trying to think of what such a paradigm could be about, *Play Among Books* relies on ideas and concepts that come from the cloud formed by Foucault's *Episteme*,[108] Langer's *Keys*,[109] Havelock's shifts in literacy,[110] and McLuhan's *Galaxies*.[111] One way of bringing these authors and approaches together is their interest in how questions are asked, how each epoch, *Body of Thinking*,[112] or *Episteme*, has its own manner of posing questions. The way a question is formulated, Langer points out, holds implicit assumptions that assigns it to an age, or a system of thought.[113] Context and conditions of possibility for asking questions are different in each *Body of Thinking*. They set the stage and give a palette for the manners in which questions can unfold and their plays can be articulated.

107 Langer, *Philosophy in a New Key,* 1.
108 For more on the notion of an *episteme*, see Michel Foucault, *The Order of Things: An Archaeology of Human Sciences* (New York, NY: Knopf Doubleday Publishing Group, 1966).
109 For more on Langer's notion of 'a key', see Langer, *Philosophy in a New Key*.
110 For more on a shift from an oral culture to a written culture, see Havelock, *Preface to Plato*.
111 For more on a conceptual galaxy developed around Gutenberg press, see McLuhan, *The Gutenberg Galaxy*.
112 For more on *Bodies of Thinking*, see Ludger Hovestadt, "Cultivating the Generic," in *Eigenarchitecture*, Eds. Ludger Hovestadt and Vera Bühlmann (Birkhäuser Architecture, 2014), 7–68.
113 Langer, *Philosophy in a New Key*.

PLAY

One manner of setting the stage in an appropriate way that can accommodate the abundance of information, multiplicity of its characters, and alphabets is as a play. A play with its cuts, breaks, pauses, acts, and scenes articulates distinct local atmospheres that are always part of its global weather. As the atmosphere in the play changes, its characters change, and they in turn change their mood. A play, as a form, can accommodate symposiums where actors can express their many faces, be anything, even a letter or a mood, encode the subjective and the objective, symbolise its quantity and quality, change masks and costumes, be a character of a book and a library, at once synthetic and analytic, produce paradoxes, and stay unsettled. Actors can play with their informational identities without the need for becoming defined individuals.

In the breaks between the acts the stage is rearranged, instruments are tuned for the new act, actors regroup, some leave, others change outfits. We can imagine a *Play Among Books* as an atmosphere where with each play the global and the local (play and scene) meet in a new way and coexist without the need for explicating either of them. The local is an empty cypher in the global, and the universal is an emptiness indexed by many particularities. Both are algebraic, treated qualitatively and quantitatively, and both can symbolise anything. The play doesn't analyse, criticise, define, or resolve: it performs.

Play Among Books presupposes the existence of an *Informational Instrument* and the infinite streams of books.

INSTRUMENT

The Informational Instrument brings the plenty into a *Play Among Books*. With it, we can access text on the level of digital information. Its play facilitates actors with different alphabets that give them the ability to express themselves. It brings points of potential to the stage. The tuning of its machines and algorithms, and the choice of its libraries by its player set the stage and the tone of the play. Each book is encoded into a cypher of its library. It gets its code name and becomes an actor. The books' authors don't speak directly; their authorship is algebraic to a given library. The same goes for concepts and libraries. They all become characters that can speak to other characters of the same alphabet, but are part of many alphabets. This is a biased setup from many sides. While being played, the *Informational Instrument* brings into relation the player, the book, and the library. It is consistent and convincing only if there is an interest, a curiosity and a personal question that unfolds in the play. The *Informational Instrument* as an object can only be partially validated, but if we insist on its verification, the instrument will be 'destroyed'. It will not be able to perform plays since it will become a poor scientific instrument. Its performance in a similar manner cannot be evaluated exclusively in terms of quality or quantity since it operates in-between

the subjective and the objective; rather, it can be discussed on the level of consistency, sophistication, and an ability to provoke atmospheres where concepts and books may show their new faces. A detailed articulation of the *Informational Instrument* can be found in the *Appendix*, while one of its renderings is available online: https://ask.alice-ch3n81.net.

ELEMENTS

Play Among Books is composed of four parts. Three parts could stand on their own—*Informational Instrument, Plentiful Play, Canzoniere of Four Generic Poems*—and there is the framing of the work with the *Prologue* and *Epilogue*. The generic poems set the mood and keep it throughout the text. They are complemented with symbolic poems that compose the *Informational Instrument*. These two ways of writing—generic and symbolic—articulate each other in the play of an *Informational Instrument*. The Appendix introduces the notion, fantasy, and elements of an *Informational Instrument*. It proposes a way to assemble, perform, and play with it. The main chapter, *Plentiful Play*, in its two plays talks about information and architecture. It does so without trying to define them or following any strict methodology, but by playing an *Informational Instrument*. In exposing concepts to the abundant flows of data, it tries to think of what they might be about if they are thought of from the *Body of Thinking* introduced in the *Prologue* and *Epilogue*. In the *Plentiful Play* the role of the performers (us), their interest, motivation, and sophistication become crucial. This, as a gesture, in our understanding is the beauty of such an instrument, and cannot be shown without a convincing performance. It is imagined and projective, yet quantitative. It is measurable, yet it can symbolise any quality. Our efforts lie here.

lilmiquela · Following
lilmiquela She spent all day trying to make me try on "a sensible cocktail dress." I've never seen so many pastels in my damn life. Send me your best meditation tips. Please.
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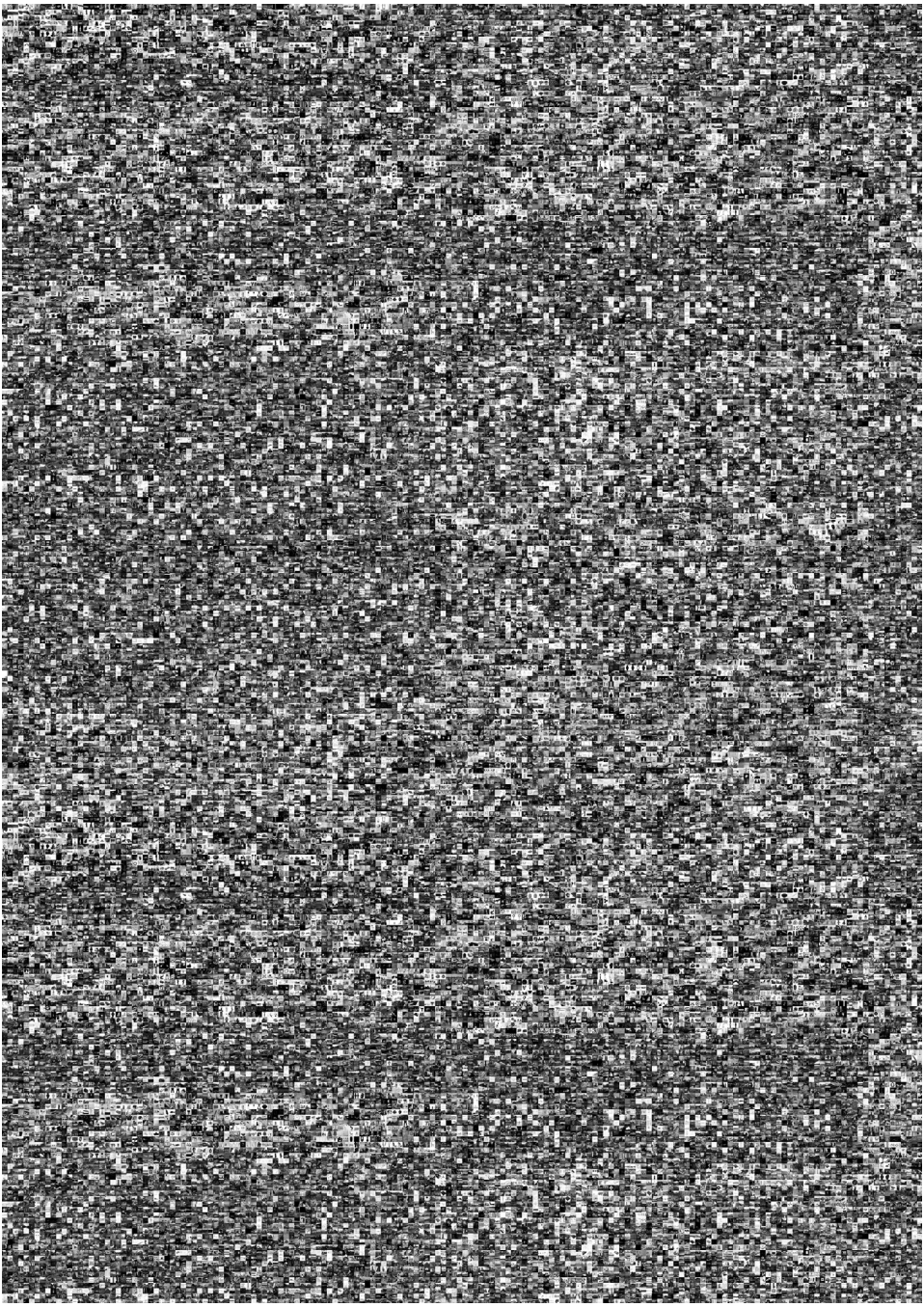
○1.1
Ambience



○1.2
A specific noise: generic plane of architecture from the perspective of images and architectural blogs. Excerpt from all the images published by *ArchDaily* and *Dezeen* between 2008 and 2018.

PLENTIFUL PLAY
PLENTIFUL PLAY
PLENTIFUL PLAY

The builders of the library were great masters.[1]

One day he rose from his armchair, and went to his library in search of a book.[2] At the foot of the stairway there was a cell, and then a library, and then a sort of cabinet, or private study, filled with instruments of magic.[3] The next five floors are devoted to eating, resting and socializing: they contain dining rooms—with a variety of privacies—kitchens, lounges, even a library.[4] He had a well selected little library.[5] There is, in every well-made library, a Hell where live the books that must not be read.[6] In Pierre Menard's library there is no trace of such a work.[7] Borges, less of an idealist, decided that his library was like the universe—and one understands then why he never felt the need to leave it.[8] Even in this case, as Borges warned us, the library would contain the autobiographies of angels and a detailed history of the future.[9] When it was announced that the library contained all books, the first reaction was unbounded joy.[10] The true hero of the library of Babel is not the library itself but its Reader, a new Don Quixote, on the move, adventurous, restlessly inventive, alchemically combinatory, capable of overcoming the windmills he makes rotate ad infinitum.[11] Those examples allowed a librarian of genius to discover the fundamental law of the library.[12]

The library is a sphere whose exact centre is any hexagon and whose circumference is unattainable.[13]
I declare that the library is endless.[14]
In all the library, there are no two identical books.[15]
The library is unlimited but periodic.[16]
On a shelf in the library are very old books that tell of another past than the one the dreamer has known.[17]

You see, our library is not like others.[18] "So the plan of the library reproduces the map of the world?"[19] If a library of the year 3000 came into our hands today, we could not understand its contents.[20] No one ever leaves the world, but anyone can easily exit the library; we can enter objects infinitely, a book is quickly finished.[21] Signore professore dottore Eco, what a library you have![22] "I shall be glad to have the library to myself as soon as may be."[23]

1 Umberto Eco, *The Name of the Rose*. 2 Victor Hugo, *Les Misérables*. 3 Jorge Luis Borges, *Collected Fictions*. 4 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. 5 Victor Hugo, *Les Misérables*. 6 Maurice Blanchot, *The Book to Come*. 7 Jorge Luis Borges, *Collected Fictions*. 8 Umberto Eco, *On Literature*. 9 Umberto Eco, *On Literature*. 10 Jorge Luis Borges, *Collected Fictions*. 11 Umberto Eco, *On Literature*. 12 Jorge Luis Borges, *Collected Fictions*. 13 Jorge

Luis Borges, *Collected Fictions.* 14 Jorge Luis Borges. *Collected Fictions.* 15 Jorge Luis Borges, *Collected Fictions.* 16 Jorge Luis Borges, *Collected Fictions.* 17 Gaston Bachelard, *The Poetics of Space.* 18 Umberto Eco, *The Name of the Rose.* 19 Umberto Eco, *The Name of the Rose.* 20 F. A. Hayek, *The Constitution of Liberty.* 21 Michel Serres, *The Five Senses: A Philosophy of Mingled Bodies.* 22 Nassim Nicholas Taleb, *The Black Swan.* 23 Jane Austen, *Pride and Prejudice.*

OPENING NOTE

Welcome.

Please give us a moment to set the stage and introduce our intentions. We would like to talk about *information* and *architecture*, not by saying a lot, but by playing an *Informational Instrument*. Books will be our actors. They will talk while we play the instrument. To put it in different terms: while playing, we will set an atmosphere and articulate characters for their speeches and conversations. Their character will be spelt out in synthetic characters. The setting and the spelling out is a space where we host and meet the books.

Plentiful Play consists of two plays, staged in inverted manners. Together they form an infinite spiral. The third element is a *Canzoniere* of poems scattered throughout the text. It sets the tone and maintains the atmosphere in *Play Among Books*.

The first play talks about *information* in an intimate way, by going from the spectrality of concepts towards their articulations in books, from *Xenotheka* towards *Bibliotheka*. It is a birth of the galaxy, a constitution of *Xenotheka*. It is composed of four acts. The second play seeks for architecture in the infinite flow of books by approaching it in *atom-letters*. The play goes from the flow towards a subtle articulation of characters and concepts, from *Bibliotheka* towards a new *Xenotheka*. Its finale is a gathering for six characters, each of whom gives an atmospheric architectonic speech.

A *Canzoniere*, whose original title was *Bundles of Strange Things*, is a collection of four generic poems spread throughout the text. Each poem encrypts one of the main interests and concerns of the *Play Among Books*.

Before immersing yourself in the *Plentiful Play*, we suggest you read the *Prolegomena to an Informational Instrument* in the Appendix and get familiar with its promise, nature, mechanics, and elements.

Thank you.

…

The curtain rises.

PLENTIFUL PLAY
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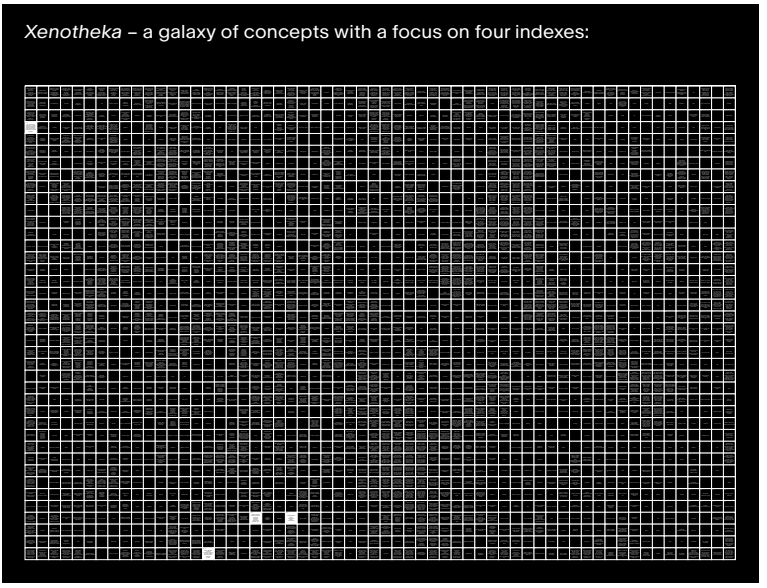
A GALAXY OF A PERSONAL MEMORY WHICH WE NEVER HAD

The galaxy is looking at us; it reacts to our movements. *Atom-letters* are forming; concepts are in motion. The library is alive. We call this galaxy *Xenotheka*. What you can see here—but only when invited—is a galaxy of concepts of our personal and intimate library.[1] ○ 2.1 Of course, it is not a single library. We have many of them. *Xenotheka* helps us profile our different interests and moods. It is constantly growing and shrinking, transforming, and splitting. It moves together with our thinking. *Xenotheka* is our personal memory, which we never had. It is an intimate playground, where we play through and talk to concepts and learn with books. It is an unusual and challenging atmosphere. Here is one face of our *Xenotheka*. ○ 4.8 ○ 2.1 At the beginning of this play, it contains 229 books articulated in 2,400 *atom-letters*.[2]

Books start to talk. What is the library telling us? What are we asking? Starting from a distance, we pose a question, sending an index of interests: *information*.



○ 2.1
Rendering_03_RW_4060_r_50it21d.

1 The galaxy: https://alice-ch3n81.net/files/data/xenotheka/_galaxy.pdf. The full list of concepts and indexes: https://alice-ch3n81.net/files/data/xenotheka/_Xenotheka_list_of_concepts.txt

2 The list of 229 books from *Xenotheka* is in the *Index of Xenotheka*, 378.

INFORMATION

Before the library reacts, in order to learn about the transformations of common notions of *information*, let us take a look at its etymological spectrum. Seen from the outside, objectively, etymology can be thought of as a history of a word, a time-travelling cultural condensation expressed in revolutions around a concept; a study of an ever-changing common sense; a memory of a word. In other words, an archaeology of a concept:

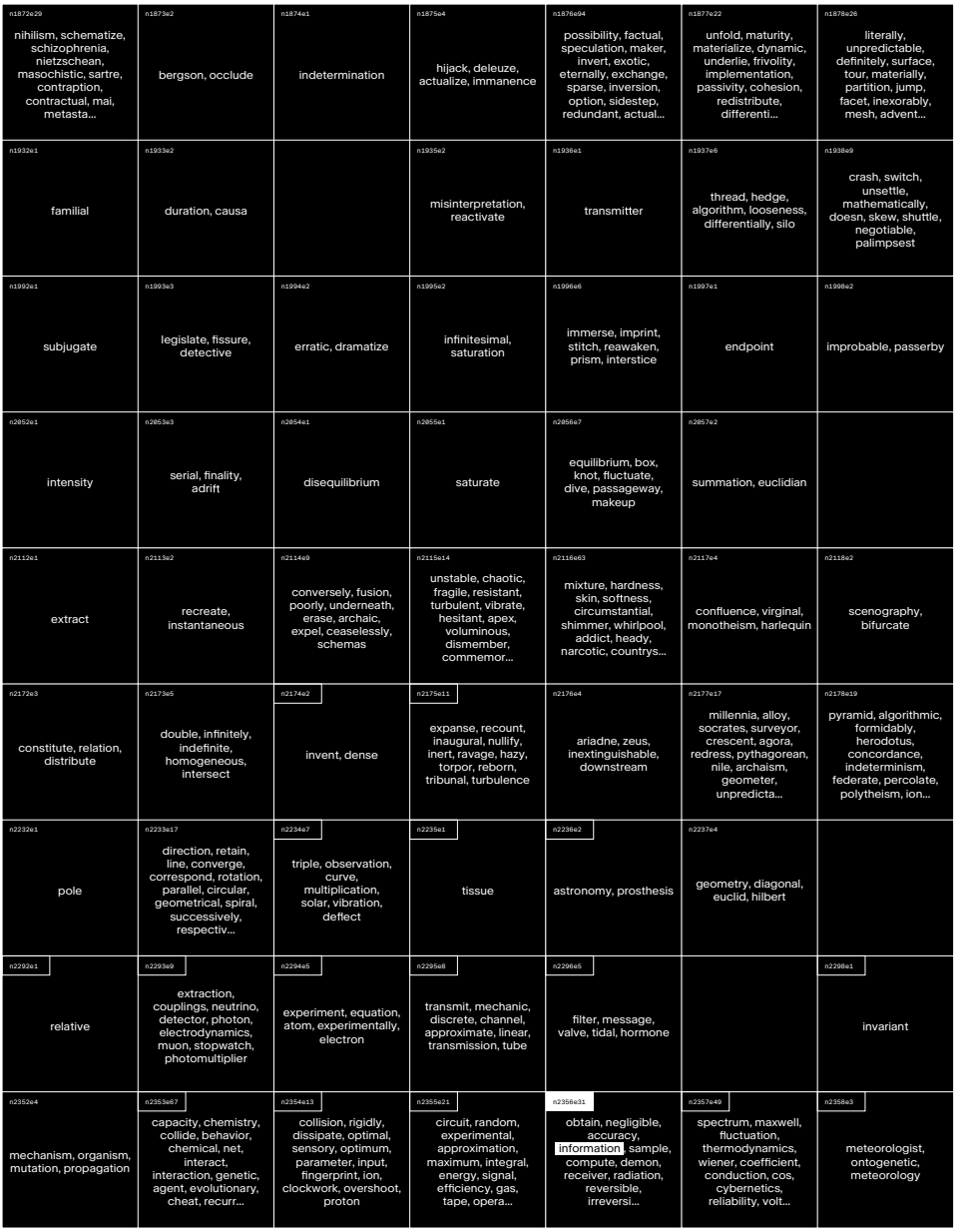
> *information (n.)*
> *late 14c., informacion, "act of informing, communication of news," from Old French informacion, enformacion "advice, instruction," from Latin informationem (nominative informatio) "outline, concept, idea," noun of action from past participle stem of informare "to train, instruct, educate; shape, give form to" (see inform). The restored Latin spelling is from 16c.*
>
> *Meaning "knowledge communicated concerning a particular topic" is from mid-15c. The word was used in reference to television broadcast signals from 1937; to punch-card operating systems from 1944; to DNA from 1953. Information theory is from 1950; information technology is from 1958 (coined in "Harvard Business Review"); information revolution, to be brought about by advances in computing, is from 1966. Information overload is by 1967.*[3]

Now, let us look at a different archaeology and different sediments: an intimate exploration of many commons or, to put it in different terms, a pre-specific unfolding of a concept,[4] an adventure into a space between concepts, a space of a possible idea. This space cannot be explicated, but it can be approached, as one approaches a cloud, by bringing its indexes, concepts, and their different notions into relation with each other. It is an ongoing process. This is a new setting and an atmosphere for an old conversation on *information*.

As the library reacts, the galaxy emerges, concepts start to talk. *Xenotheka* is a collection and a persona, and so are its characters. We can communicate with *Xenotheka* on many levels in parallel; with the library, books, concepts, and indexes. They are subjects and objects. Depending on how we look at and encode the galaxy, it will shine in a different way. Its elements are related: a library with a book, and a book with an index, and an index with a library. They all respond, each in its own way, while referring to the other. Now they are reacting to my question. The library is sending a text back with information containing an indexical cloud and a numerical vector of a concept that contains the index in question: *information*. ○ 2.2 ■ 2.1

3 "Information | Origin and Meaning of Information by Online Etymology Dictionary," accessed August 19, 2018, https://www.etymonline.com/word/information.

4 For more on pre-specific, see Bühlmann and Wiedmer, *Pre-Specifics*.



○2.2
Xenotheka – galaxy zoom to the cloud of the indexes surrounding the index of *information*, rendering_03_RW_4060_r_50it21d.

Atom-letter n2356 e31 and its indexes:

n2356 e31 {obtain, negligible, accuracy, information, sample, compute, demon, receiver, radiation, reversible, irreversible, harmonic, rectify, complexion, filament, viscous, sci, physiologist, asymptotic, piston, fig, decimal, parity, neumann, codings, mag, homeostasis, simpson, connector, cathode, hillel}

While observing the galaxy and specific *atom-letters*, emphasis will be placed on the indexical parts of the letter, but let us bear in mind that the numerical part is always present and operational:

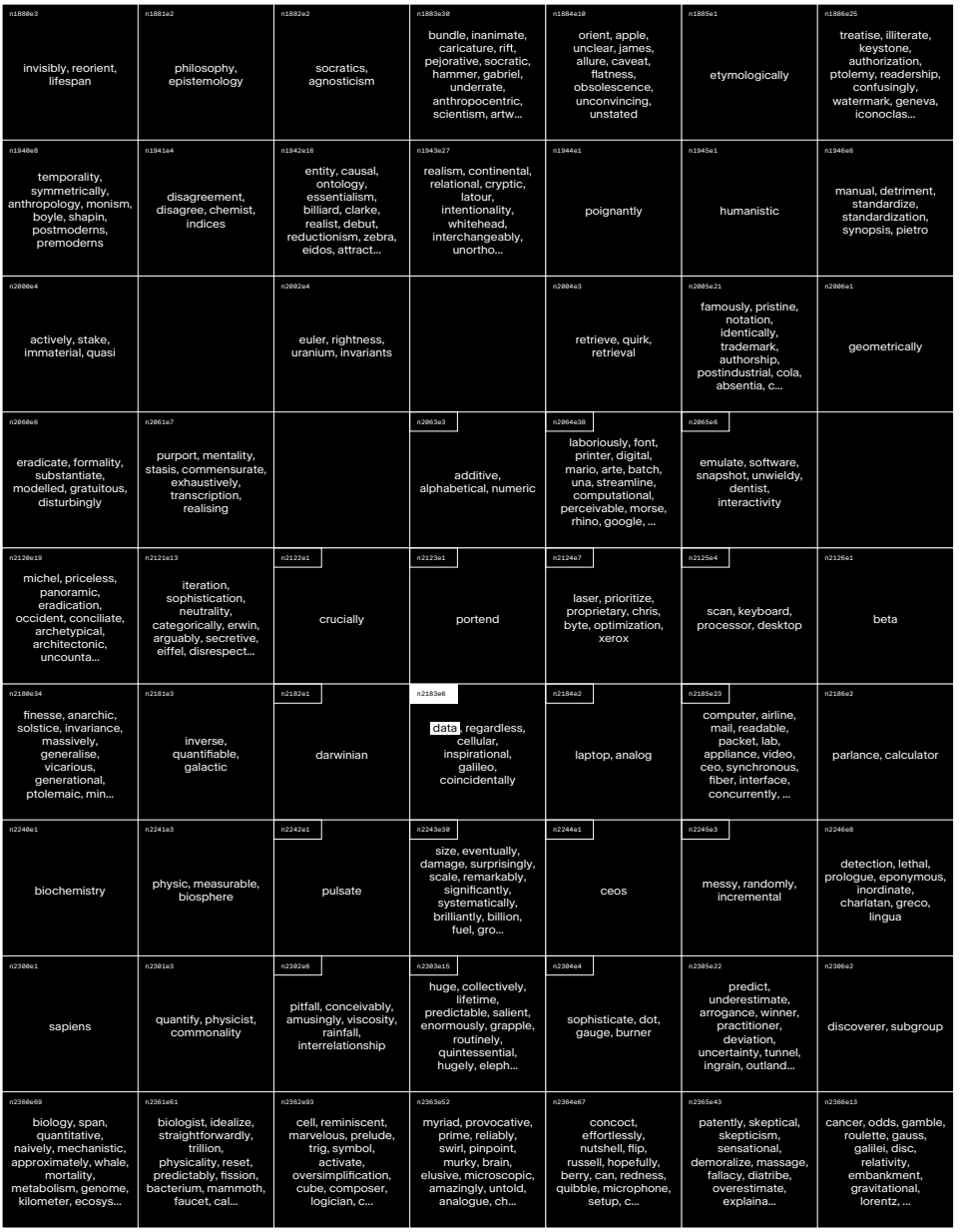
0.0, 7.706139246E-4, 2.568714955E-4, 0.00480554420246, 5.137426194991E-4, 0.00256304905, 0.0, 0.0066784348831, 0.0048055024146… (one dimension for each book)

To grasp the atmosphere of what this concept might be about, we have to observe the cloud around it and slowly feel the ambience. ○2.2 Here is a stroll through the cloud:[5]

n2357 e49 {spectrum, maxwell, fluctuation, thermodynamics, wiener, coefficient, conduction, cos, cybernetics, reliability, voltage, amplifier, incoming, kelvin, logarithm, kinetic, digit, pulse, receptor, planck, rudder, carnot, thermostat, condenser, entropy, photoelectric, synapse, thermal, fourier, wavelength, oscillator, ref, instituto, boltzmann, gibbs, quantized, shannon, transducer, rectifier, gabor, effector, autocorrelation, negentropy, phys, emf, resonator, ergodic, eqs, rosenblueth}
n2296 e5 {filter, message, valve, tidal, hormone}
n2355 e21 {circuit, random, experimental, approximation, maximum, integral, energy, signal, efficiency, gas, tape, operator, electrical, absorption, microscope, output, reflex, lattice, computation, molecule, amplitude}
n2295 e8 {transmit, mechanic, discrete, channel, approximate, linear, transmission, tube}
n2294 e5 {experiment, equation, atom, experimentally, electron}
n2354 e13 {collision, rigidly, dissipate, optimal, sensory, optimum, parameter, input, fingerprint, ion, clockwork, overshoot, proton}
n2358 e3 {meteorologist, ontogenetic, meteorology}

■2.1
Cloud of indexes around *information*.

5 ○2.2 and ■2.1 present the same notion of a concept. It is a cloud of indexes around a concept. These are just two different renderings. The list is a full explication of indexes in ○2.2. List of concepts and indexes: https://alice-ch3n81.net/files/data/xenotheka/_Xenotheka_list_of_concepts.txt.



○2.3
Xenotheka – galaxy zoom to the cloud of indexes surrounding the index of *data*, rendering_03_RW_4060_r_50it21d.

Unlike the etymological spectral meaning of *information*, which expresses an explicit and established articulation of common grounds, here is a spectrum specific to this library and its books. It is more of a particular notion of information than its precise meaning or etymology. Or better still, it is one of the characters of *information*, one of its moods specific to this context. It is a highly technical and quite abstract notion of information. It is *information* in the age of *electricity*, *thermodynamics*, *cybernetics*, and *entropy* surrounded by *Maxwell*, *Boltzmann*, *Planck*, *Shannon*, *Fourier*, *Carnot*, *Wiener*, *Neumann*, with flavours of *meteorology*, *communication*, and *atomism*. ○2.2 ■2.1 This is just one face of *information* that this library can offer. It is just the start. To open up this concept further, to give it more faces and nuances, we are asking a new question: Is there a similar concept to *information*, but in a different context, surrounded by another cloud? This question creates a symmetry for expanding the discussion: a double articulation.[6] By changing the axis of symmetry, we find ourselves in a different atmosphere surrounded by other concepts telling a different story, while at the same time preserving an invariance among the different expressions of the library. Both are of interest—variance and invariance. One way to set up this relation is by searching for synonyms:

```
    {information, Noun, InformationMeasure} → {entropy,
selective information},
    {information, Noun, Knowledge} → {},
    {information, Noun, Content} → {info},
    {information, Noun, Accusation} → {},
    {information, Noun, Assemblage} → {data}}[7]
```

DATA

The search continues. In our setting *(information)*, *entropy* and *data* may be treated as synonyms of *information*. Since *entropy* is already contained in the *Concept n2357*, in the same context as *information*, it doesn't open any new ways for interpretation. ○2.2 ■2.1 The discussion is directed towards the other synonym. The index of *data* is not in the same cloud, but it is not too far away either. ○2.1 *Data* opens up another atmosphere and brings new indexes. ○2.3 Clouds start to mix. A double articulation of a famous couple: *information* and *data*. How does *data* differ from *information* and what is invariant to both? To open this relation, our focus turns to the index of *data* and its surrounding cloud:

6 Symmetry refers here to an agreement in dimensions, to a relation of parts and proportions that remain unchanged under transformations: symmetry as invariance rather than only a notion of a mirror image. See, "Symmetry | Origin and Meaning of Symmetry by Online Etymology Dictionary," accessed August 19, 2018, https://www.etymonline.com/word/symmetry, and "Symmetry (Physics)," *Wikipedia*, July 29, 2018, https://en.wikipedia.org/wiki/Symmetry_(physics).

7 Synonyms provided by Wolfram Mathematica.

Atom-letter n2183 encapsulating the index of *data*:

n2183 e6 {data, regardless, cellular, inspirational, galileo, coincidentally}

With its neighbouring concepts and their indexes:

n2243 e30 {size, eventually, damage, surprisingly, scale, remarkably, significantly, systematically, brilliantly, billion, fuel, growth, typically, patent, minimize, terminal, mouse, encapsulate, dinosaur, prestigious, graphically, brian, sequentially, unabated, attractiveness, pornography, kyoto, richter, steamship, predictive}
n2184 e2 {laptop, analog}
n2244 e1 {ceos}
n2123 e1 {portend}
n2242 e1 {pulsate}
n2124 e7 {laser, prioritize, proprietary, chris, byte, optimization, xerox}
n2303 e15 {huge, collectively, lifetime, predictable, salient, enormously, grapple, routinely, quintessential, hugely, elephant, quintessentially, elixir, infinitesimally, helium}
n2185 e23 {computer, airline, mail, readable, packet, lab, appliance, video, ceo, synchronous, fiber, interface, concurrently, moo, conversational, ibm, audio, graphical, pixel, fax, bandwidth, hdtv, bps}
n2064 n38{laboriously, font, printer, digital, mario, arte, batch, una, streamline, computational, perceivable, morse, rhino, google, cam, cad, planar, che, digitally, plotter, disclaimer, participatory, benedetto, robotic, wikipedia, perspectival, cache, camillo, bartlett, pictura, bim, wolfram, customization, notate, carpo, spline, gmail, casteljau}
n2125 e4 {scan, keyboard, processor, desktop}
n2063 e3 {additive, alphabetical, numeric}
n2362 e93 {cell, reminiscent, marvelous, prelude, trig, symbol, activate, oversimplification, cube, composer, logician, crux, encode, virus, genetics, sentient, multidimensional, hardware, tangle, morgan, program, hypothesize, tantalize, helix, pathway, football, ism, droll, replay, acid, procedural, tightness, groove, arithmetical, slot, retina, tricky, hike, canon, numeral, chess, string, ornate, shunt, boggle, trio, checkmate, inviolate, checker, computable, hoe, acronym, dualistic, propositional, parse, strand, cortex, dostoevsky, backfire, theorem, activation, declarative, parry, recursively, quantifier, sonata, triplet, turing, tonic, hiccup, chunk, neutron, carroll, subjunctive, neuron, lisp, goldberg, phonograph, holism, recursion, announcer, backtrack, isomorphism, recursive, buddha, genotype, typographical, nucleotide, magritte, rna, bach, fugue, escher}

■2.2
Cloud of indexes around *data*.

There are subtle and refined differences between *data* and *information*. *Data* brings expected indexes in unexpected constellations: ■2.2 *systematically, brilliantly, graphically, sequentially; morse, rhino, Google, cam, cad; IBM, audio, graphical, pixel, fax, bandwidth, HDTV, encode, symbol…* —There are a lot of indexes referring to applications, infrastructure, and interfaces. Here is a

speculation: the character of *information* is more entropic, while *data* is more generic. *Information* is more abstract and fluctuating, *data* more grounded and encapsulating. *Information* emphasises thinking around itself, while *data* emphasises applications. Let us keep in mind that this is an interpretation of the response of a specific library encoded in a particular way. *Xenotheka* is my character. Another library would provide a different relationship between *information* and *data* and could be dramatised in another way. If we look at the etymology again, this time it complements the indexical story. *Data*[8] is plural for Latin 'datum' which means *'thing given'*, but it also refers to a point in time: *datum* as a date. *Data* thus gets a time and space stamp:

> *The Roman convention of closing every article of correspondence by writing "given" and the day and month—meaning perhaps "given to messenger"—led to data becoming a term for "the time (and place) stated." (A Roman letter would include something along the lines of datum Romae pridie Kalendas Maias—"given at Rome on the last day of April.")*[9]

CODE

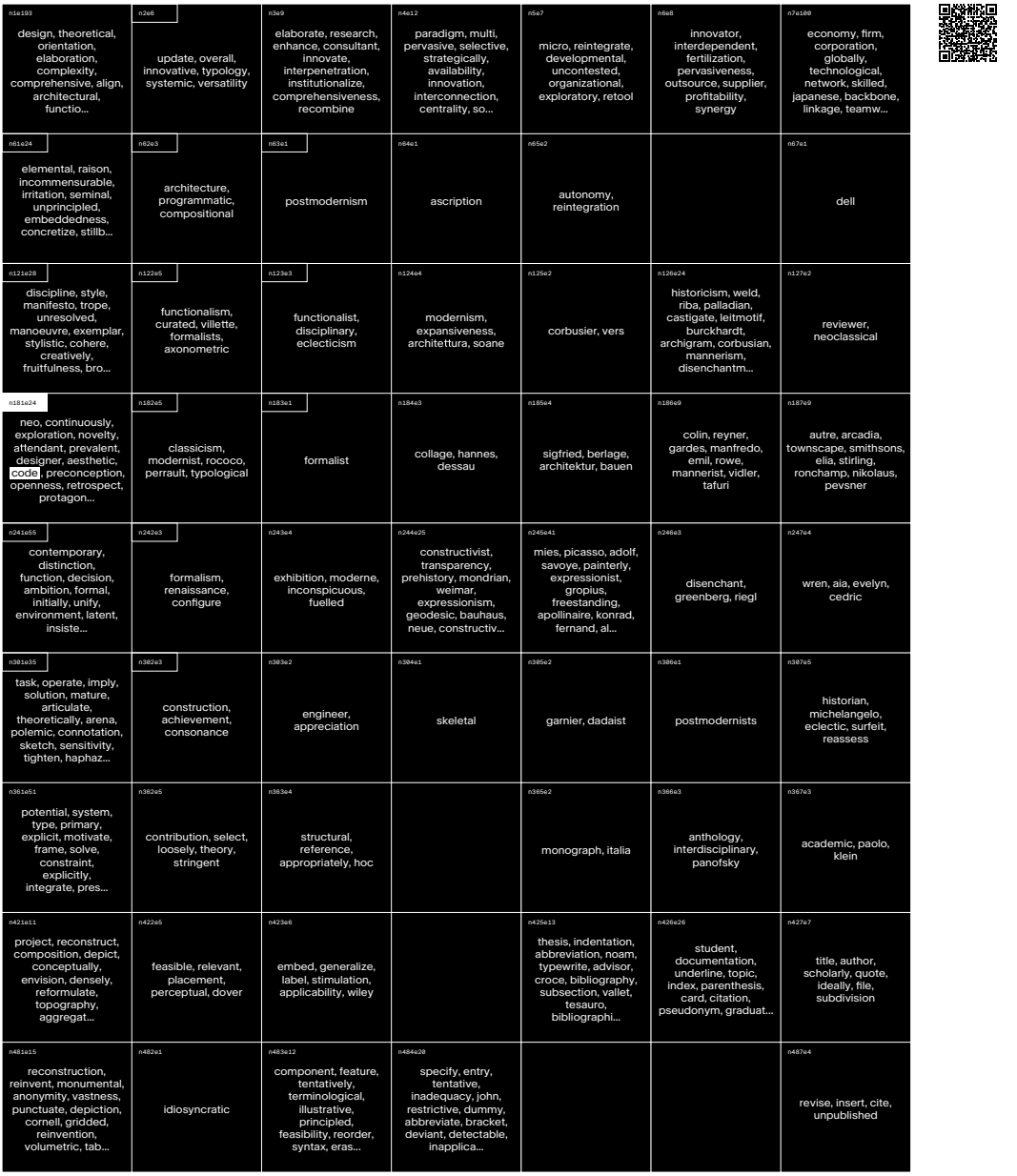
Information and *data* together articulate a mixture, a compelling symmetry, but this is not enough. We would like to have yet another unfolding and more faces to *information*. In the two clouds around *information* and *data*, there was one index which we find particularly interesting. It is an index in *Concept n2362*, ■ 2.2 the verb *to encode*. If the prefix *en-* is removed, what we are left with is *code*, which, as a verb, is an activity that can activate our two indexes, two objects, two nouns: *information* and *data*. They can be coded in many ways. Let us see where this vector will take the conversation. It might open another interesting genealogy. *Code* is in a different cloud. In this library, it finds itself quite distant from both *information* and *data*, in another part of the galaxy. ○ 2.1 It should therefore add a new atmosphere to the story. Here is the concept indexed by *code* and its context. ○ 2.4 ■ 2.3

```
    n181 e24 {neo, continuously, exploration, novelty,
attendant, prevalent, designer, aesthetic, code,
preconception, openness, retrospect, protagonist, vagueness,
unquestioned, client, crystallization, evaluation, orthogonal,
bernini, mutate, manmade, magnum, budgetary}
    n182 e5 {classicism, modernist, rococo, perrault,
typological}
    n121 e28 {discipline, style, manifesto, trope,
unresolved, manoeuvre, exemplar, stylistic, cohere,
creatively, fruitfulness, browse, codification, dissemination,
referential, exclusivity, specious, reconnect,

[…]
```

8 "Data | Origin and Meaning of Data by Online Etymology Dictionary," accessed August 19, 2018, https://www.etymonline.com/word/data.

9 "Date | Origin and Meaning of Date by Online Etymology Dictionary," accessed August 19, 2018, https://www.etymonline.com/word/date.



○2.4
Xenotheka – galaxy zoom to the cloud of indexes surrounding the index of *code*, rendering_03_RW_4060_r_50it21d.

```
[…]

comprehensibility, brainstorm, corb, irreversibly,
assertiveness, jeff, irreversibility, tschumi, semper,
brett}
    n241 e55 {contemporary, distinction, function, decision,
ambition, formal, initially, unify, environment, latent,
insistence, authoritative, domain, evolve, collaborate,
prominence, relevance, gear, premise, cope, facilitate,
inception, assessment, steer, christopher, condense,
adaptation, coordination, culmination, preconceive,
specialize, retrospectively, oeuvre, variegate, conceptual,
geometric, noteworthy, foundational, rationalize, momentous,
inherently, reinterpretation, curriculum, departmental,
medium, nexus, diagram, hallmark, rationalization, faceted,
guideline, adrian, gestation, robustness, masterplan}
    n242 e3 {formalism, renaissance, configure}
    n122 e5 {functionalism, curated, villette, formalists,
axonometric}
    n61 e24 {elemental, raison, incommensurable, irritation,
seminal, unprincipled, embeddedness, concretize, stillborn,
fruitfully, responsiveness, avant, asymmetric, attractor,
kipnis, incommensurability, kuhn, autonomization,
dysfunctional, wigley, evaluative, goffman, refoundation,
lakatos}
    n62 e3 {architecture, programmatic, compositional}
    n63 e1 {postmodernism}
    n302 e3 {construction, achievement, consonance}
    n2 e6 {update, overall, innovative, typology, systemic,
versatility}
    n301 e35 {task, operate, imply, solution, mature,
articulate, theoretically, arena, polemic, connotation,
sketch, sensitivity, tighten, haphazard, touchstone,
prospective, adherence, avoidance, rehearse, modulation,
transformative, unfailing, cater, ensemble, virtuoso,
derogatory, disorient, unadorned, inauguration, epilogue,
climatic, furnishings, veracity, leon, traction}
    n123 e3 {functionalist, disciplinary, eclecticism}
    n183 e1 {formalist}
    n303 e2 {engineer, appreciation}
```

■ 2.3
Indexes around *code*.

With its distance to information and data, *code* offers a completely different context. What first stands out when we look at the cloud around *code* are the stylistic periods, though here it would be more interesting to call them different architectural codings: *classicism*, *modernist*, *rococo*, *formalism*, *Renaissance*, *functionalism*, *postmodernism*, *eclecticism*. Furthermore, they are surrounded by other architecture related indexes: *designer*, *aesthetic*, *typological*, *stylistic*, *masterplan*, *engineer*. This shows a beautiful and interesting connection between information and architecture through coding. In this context, architectural encodings do not have fixed forms; they can become code dependent.

Coding in *Xenotheka* becomes part of an architectural articulation, embedded into styles, epochs, houses, cities, books. In the play of synonyms, *information* and *data* acquire an unexpected atmosphere in their cloud. The concept is unfolding. *Xenotheka* is showing its character. For now, there are three concepts trying to articulate the same idea, which is not explicitly present. These are *information*, *data*, and *code*. In order to have two double

articulations—a symmetry of two nouns and two verbs—one more index is needed, preferably a verb. Again, the same technique is employed: a search for synonyms. This time synonyms of *code*:

```
    {code, Noun, CodingSystem} → {}
    {code, Noun, ComputerCode} → {computer code}
    {code, Noun, WrittenLanguage} → {codification}
    {code, Verb, Encode} → {cipher, cypher, encipher,
encrypt, inscribe, write in code}
      {code, Verb, Tag} → {}[10]
```

CIPHER
A cipher, to cipher, to encode, to encrypt. Another space is opening up. *Information* and *data* on one side, *to code* and *to cipher* on the other. Although a cipher makes a beautiful conceptual symmetry, in terms of its context it doesn't bring much to the table since it inhabits a space close to and in-between the concepts of *data* and *information*. ○ 2.1 It is a part of the same cloud where *information* and *data* are situated *(Concept n2180)*, unlike *code*, which leads to another cloud and opens up a different conceptual space for articulating the same idea. This unsettled space now lies in-between *information*, *data*, *code*, and *cipher*. In this regard, a *cipher* will be treated differently than *data* and *code*. We will come back to this shortly. On the other hand, what both *code* and *cipher* bring to the discussion are interesting etymological readings:

> *code (n.)*
> *c. 1300, "systematic compilation of laws," from Old French code "system of laws, law-book" (13c.), from Latin codex "systematic classification of statutory law," earlier caudex "book," literally "tree trunk," hence, book made up of wooden tablets covered with wax for writing. De Vaan traces this through Proto-Italic *kaud-ek- to PIE *kehu-d- "cleaved, separate," which he also sees as the root of cauda "tail" (see coda).*[11]

> *cipher (n.)*
> *late 14c., "arithmetical symbol for zero," from Old French cifre "nought, zero," Medieval Latin cifra, which, with Spanish and Italian cifra, ultimately is from Arabic sifr "zero," literally "empty, nothing," from safara "to be empty"; a loan-translation of Sanskrit sunya-s "empty." Klein says Modern French chiffre is from Italian cifra.*[12]

Code, etymologically seen as a compilation of laws, emphasises a cultural and contractual notion for communication, a codex of

10 Synonyms provided by Wolfram Mathematica.
11 "Code | Origin and Meaning of Code by Online Etymology Dictionary," accessed August 19, 2018, https://www.etymonline.com/word/code.
12 "Cipher | Origin and Meaning of Cipher by Online Etymology Dictionary," accessed August 19, 2018, https://www.etymonline.com/word/cipher.

behaviour. On the other hand, the etymological notion of *cipher* opens up a space for procedures which operate on empty symbols, symbols that could mean anything. Together, both of their etymological wisdoms could constitute a codex for operating on empty symbols. By itself, this is an interesting way to think of coding and articulating information. This is how we will treat *cipher*. It will be a joker.

The atmosphere is getting dense. Concepts are interweaving and blending; notions of *entropy*, *data*, *time*, *information* are mixed with *architecture* and added to *code*, *codex*, *law*, *cipher*, *zero*, and *nothingness*; an excited cloud is getting denser: rain. This fusing, weaving, and playing is happening in-between concepts, between specific and generic, with symbols that could mean anything. It doesn't start or end; we can just stop participating in the play whenever we've had enough. But let us continue the play and reverse the direction, and get back from the notion of *code* to *information*, just by moving between synonyms:

```
    code → inscribe → scratch → disturbance → noise →
randomness → entropy → information→[13]
```

This journey somehow incorporates all the notions that appeared thus far. The axis of symmetry is in *noise*. To get from *code* to *information*, we go from *inscribing* and *scratching* to *randomness* and *entropy*, from cultural aspects to technical ones. There is a wisdom of language,[14] of its etymology, its synonyms and other forms, which takes us on an unexpected excursion. With the use of synonyms, *code* transforms into *information* only by passing through *noise*. It is a beautiful word game. The spectrum is becoming richer and richer. The space between concepts is expanding. What is important to point out is that these four distinct notions of the idea that we are navigating around, without it being explicitly there, are articulated by moods of concepts where *information*, *data*, *code*, and *cipher* mix in a delicate way. The beauty of this synthetic process is that just by playing an *Informational Instrument*—without assuming any grammars, structures, or hierarchies—indexes gather and form subtle conceptions of *information*, *data*, and *code*.

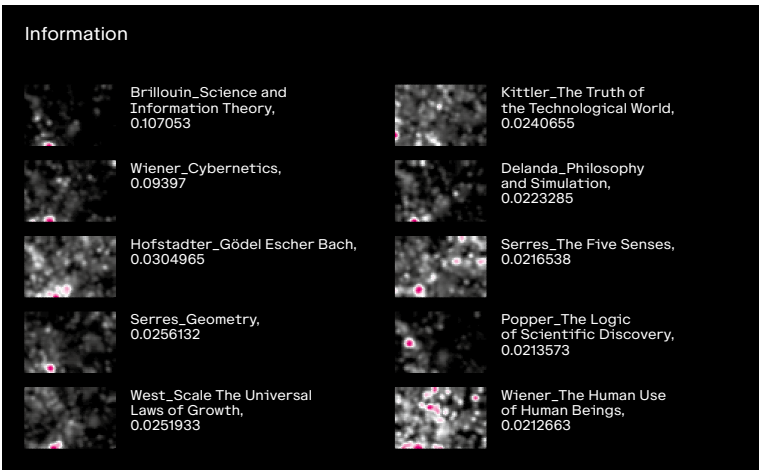
CHARACTERS SPELT IN CHARACTERS

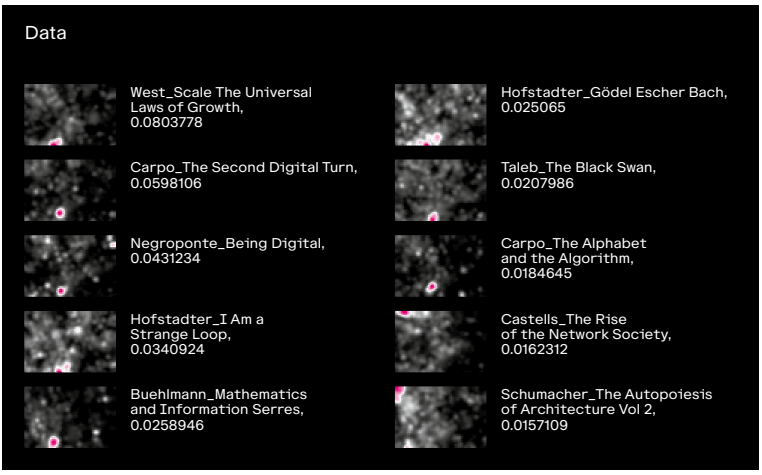
The focus is shifting from indexes and concepts to actors. Another question for the library: If books were asked to distinguish themselves from other books and show their curiosity, which books would choose *information*, *data*, *code*, *cipher*, and accompanying indexical clouds as important aspects of their character?

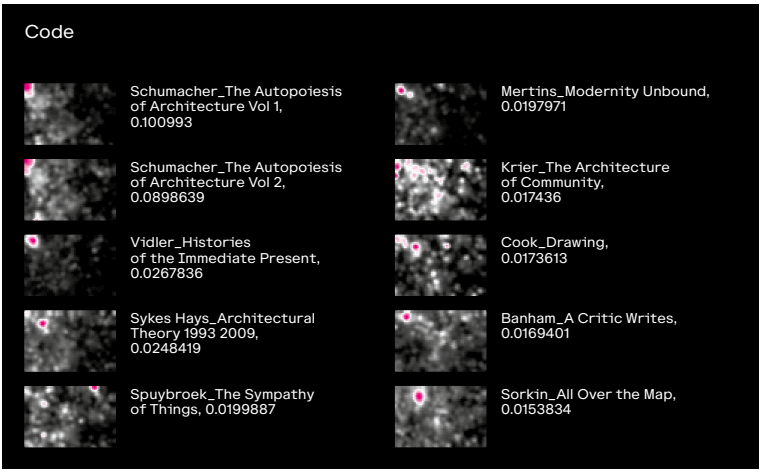
13 This is a result of an algorithm which can find paths between words based on synonyms.

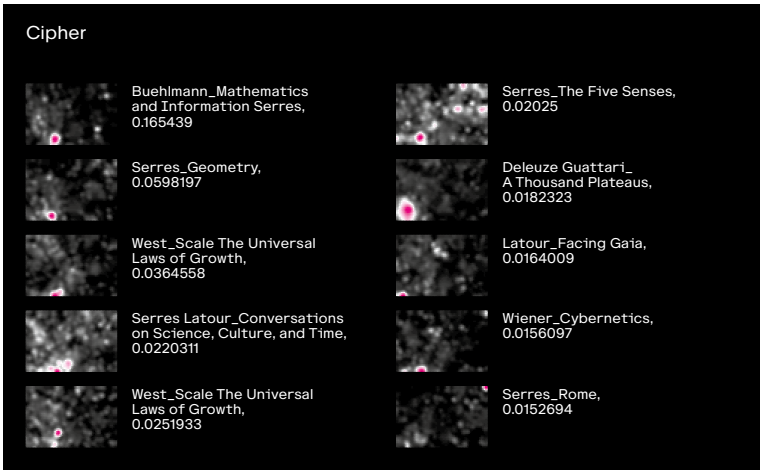
14 See Michel Serres and Bruno Latour, *Conversations on Science, Culture, and Time: Michel Serres with Bruno Latour*, trans. Roxanne Lapidus (Ann Arbor, MI: University of Michigan Press, 1995).

Xenotheka reacts. Specific actors are showing up. They are characterised by the probability of their interest in the indexes in question. They form four spectra. Ten most prominent actors for each concept. ○2.5









○2.5
Concepts and their protagonists, rendering_03_RW_4060_r_50it21d.

There is consistency in the spectrum: similar concepts attract each other, similar actors group together. The first actor in the column always has the most affinity towards a specific *atom-letter*, while the last one has the least affinity. Since the concepts are closely related, some of the actors are immersed in more than one discussion:

```
West_Scale The Universal Laws of Growth → 3,
Hofstadter_Gödel Escher Bach → 3,
Schumacher_The Autopoiesis of Architecture Vol 2 → 2,
Serres_The Five Senses → 2,
Buehlmann_Mathematics and Information Serres → 2,
Serres_Geometry → 2,
Wiener_Cybernetics → 2,
```
[15]

Xenotheka is always in motion; books are never alone. By posing a question, or sending an index to the library, a conversation is initiated. Four different notions or atmospheres around *information* have unfolded by 'texting' ('exchanging messages') with the library—three of them close to one another, and one quite far away—*information*, *data*, *cipher*, and *code.* ○2.1 Each concept has its own protagonists. Books start to talk and play with different faces of a concept. Now the actors—books—will take over. They are preparing for the stage. A short script of the play is on the table.

Four concepts, four acts, four actors for each act. The First Act starts with a focus on *information*. It is complemented by the Second Act with a focus on *data*, and the Third Act, focused on *coding*. Each act should have four main protagonists who will present themselves in the most suitable way according to their mood and the situation on stage. There are four actors on stage

15 Number of appearances of an actor in a conceptual spectrum.

in order to get two double articulations or a fourfold notion of the idea in question. It will be different with *cipher*. Since *cipher* is in the same context as *data* and *information*, ○ 2.1 it could evoke very similar discussions by already familiar actors. To avoid such a scenario, we will invite books foreign to the library to join *Xenotheka* and thus bring a new tone to the conversation on *cipher*.[16]

At this moment, the stage is being set so as to unfold the concept of *information* by showing how its four faces inhabit *Xenotheka*. Let us proceed to the actors and evoke their thoughts.

16 The choice of invited guests is at the will of the performer at that moment.

PLENTIFUL PLAY
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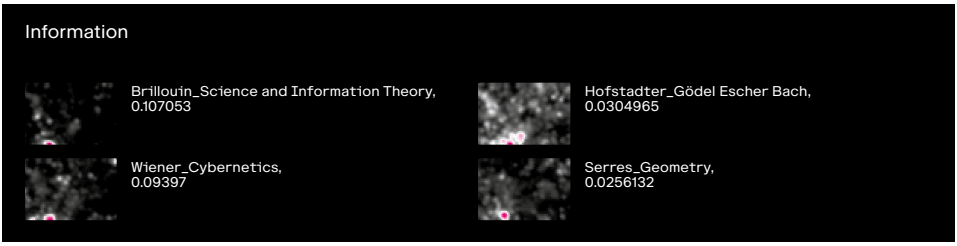
ACT I: INFORMATION

All our attention is on the concept of *information* and its four main protagonists. Four actors, four faces of a concept. Here they are, ready and waiting for the play to begin… ○2.6



○2.6
Four books, four actors, four faces of a concept: *information*, rendering_03_RW_4060_r_50it21d.

These images are snapshots of actors' faces in a moment of an intense discussion. Each actor has a profile that distinguishes him from the other three. Every face is articulated in a different manner. When we look at the actors and snapshots of their informational faces, ○2.6 and the way they emit light on the galaxy of concepts, ○2.1 we can see that their main highlights—magenta and white colour—are at similar positions. If we were to overlap these four images, the magenta and white highlights would partially coincide. Still, each actor lights up the galaxy in his own way. On the other hand, what distinguishes these four books from other books in the library and also brings them together is their focus on the group of concepts around the index of *information* and, furthermore, of *electricity*, *thermodynamics*, *cybernetics*, *entropy*, and so on. ○2.2 ■2.1 The library almost intuitively shows them as two pairs: *Brillouin_Science and Information Theory*[17] and *Wiener_Cybernetics* as one pair,[18] and *Hofstadter_Gödel Escher Bach*[19] and

17 Leon Brillouin, *Science and Information Theory*.
18 Norbert Wiener, *Cybernetics: Second Edition: Or the Control and Communication in the Animal and the Machine* (Eastford, CT: Martino Fine Books, [1948] 2013).
19 Douglas R. Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, 20th Anniversary Edition (New York, NY: Basic Books, 1999).

Serres_Geometry[20] as the other pair. ○2.6 In their encoding, the first couple shows a high probability of interest towards a concept indexed by information—0.1 and 0.09—which is almost three times higher than the second couple with 0.0304965 and 0.0256132 respectively. This demonstrates another symmetry of couples intrinsic to the concept of *information* in this version of *Xenotheka*.

What are the sophisticated formulations, the subtle invariants, and delicate distinctions among the four actors? Are they contradicting each other, or just telling different stories? What kind of spectra can they form while referring to *information*?

This conversation is about opening up the notion of *information*. In the process of going from a very specific index towards different articulations of a concept, we are trying to formulate a spectrum of notions around it, by forming, sculpting, and indexing other concepts. Through being in the same context, they enrich each other with both complementary and contrasting flavours. This is a process of thinking with books and talking among books, while trying to articulate a concept which is always escaping its definition by becoming more and more plentiful. As we change resolutions, definitions also change, concepts acquire many faces, and books start to tell different stories. Here are the actors, four of them, in a couple of pairs, grouped under the themes they will address:

Part one: Quantum and Nonhuman Morals
- *Brillouin_Science and Information Theory* as *Brillouin_SIT*
- *Wiener_Cybernetics* as *Wiener_C*

Part two: Algorithms, Pyramids, and Self-Reference
- *Hofstadter_Gödel Escher Bach* as *Hofstadter_GEB*
- *Serres_Geometry* as *Serres_G*[21]

20 Michel Serres, *Geometry: The Third Book of Foundations*, trans. Randolph Burks (London, New York: Bloomsbury Academic, 2017).

21 From this point onward, we will refer to the above-mentioned actors in the abbreviated forms as indicated.

PROLOGUE

The conversation starts. The couple in the front—the first two actors most similar in their approach to *information*—are on the stage: *Brillouin_SIT* and *Wiener_C*. They are being announced. It is an opening glance in an analytical manner. Books are seen and presented as independent objects, without belonging to any library. An introduction is done by the *stage* in an objective way: a simple description and statistics, book titles and word frequencies.

Science and Information Theory by Leon Brillouin, 1956.

information → 723, use → 453, problem → 349, energy → 347, obtain → 309, value → 296, entropy → 292, system → 286, numb → 274, give → 264, case → 263, function → 248, frequency → 236, discuss → 230, correspond → 224, condition → 223, result → 221, small → 219, time → 218, fig → 208, probability → 204, large → 203, point → 200, average → 196, observation → 196, chapter → 195, consider → 193, example → 192, discussion → 191, let → 190, increase → 189, error → 186, code → 179, section → 173, require → 168, symbol → 165, represent → 162, define → 160, certain → 157, letter → 154, different → 151, signal → 150, theory → 149, total → 148, high → 147, assume → 139, formula → 139, definition → 138, low → 137, term → 137

Cybernetics: Or Control and Communication in the Animal and the Machine, by Norbert Wiener, 1948

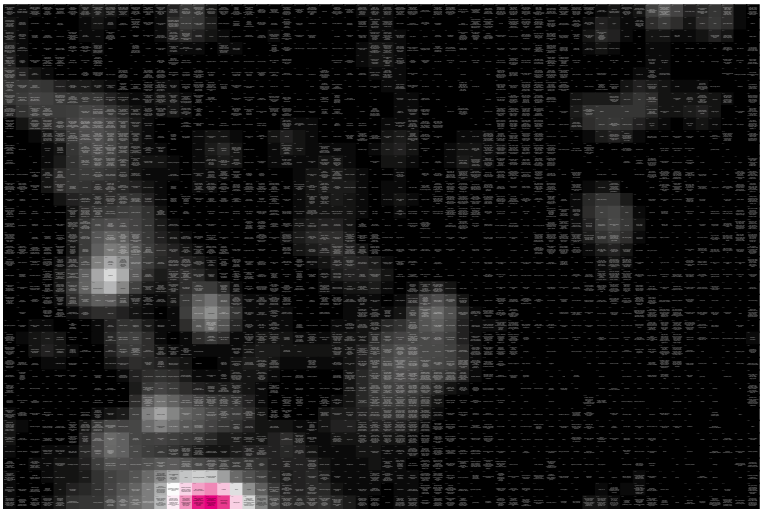
time → 317, system → 282, machine → 218, use → 189, case → 180, information → 151, form → 149, know → 142, function → 142, theory → 142, process → 137, group → 130, point → 130, work → 129, problem → 125, linear → 123, set → 122, give → 121, certain → 113, way → 110, frequency → 110, possible → 109, mean → 108, good → 104, statistical → 104, new → 103, let → 101, apparatus → 100, numb → 97, series → 95, feedback → 90, transformation → 88, brain → 88, study → 88, average → 85, message → 85, value → 84, shall → 83, concern → 83, position → 82, mechanism → 82, quantity → 79, large → 78, measure → 77, change → 76, make → 76, method → 75, present → 75, state → 74, non → 74

Just by looking at the titles of these books and their most used terms, we can see that both books are concerned with highly technical and formal notions of *information* and *communication*. The first articulation emphasises *energy* and *entropy* expressed as *theory*, while the second is more concerned with *time*, *systems*, and *machines* depicted as applied *control* and *communication*. Word frequency clouds suggest that *Brillouin_SIT* uses *symbols* and *coding* to deal with and articulate problems, while *Wiener_C* prefers *statistics* and *feedback* loops to form apparatus.

...

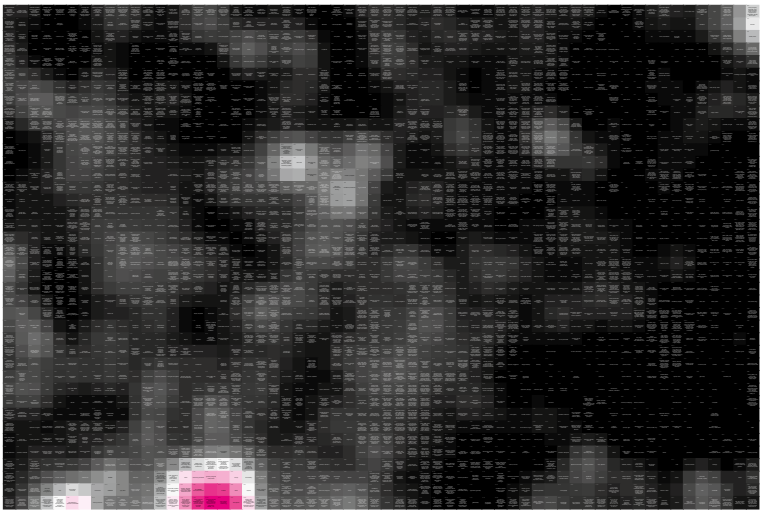
The book titles, together with the word frequencies, already express powerful and individual but isolated tones. Yet we believe that a book is never alone. In fact, on this stage, there are 227 more books implicitly present. When invited to a context, a library, a *Xenotheka*, and surrounded by other books, our actors—*Brillouin_SIT* and *Wiener_C*—start to behave in a more sophisticated and delicate manner. Books begin to talk and react to each other's views and moves. A book is never only an isolated object. Books are always part of many different and even contradicting libraries, conversations, and traditions: they show their faces in the library. This is such an occasion. By playing an *Informational Instrument*, we will stage and host an artificial play that animates books and instigates their dialogues by asking them questions. *Brillouin_SIT* enters the stage first, and right behind him *Wiener_C* moves into the spotlight.

The galaxy we saw without light and fluctuation, which was showing static constellations of concepts and clouds of indexes, ○ 2.1 now aquires a personal mood for each book. It comes to life. Concepts become colourful, and the colour shows their intensity. Each actor lights up the galaxy in a characteristic way, ○ 2.7 ○ 2.8 by revealing his personality and mood, that is, his face. As we play the *Informational Instrument*, the galaxy changes, the concepts shift, our actors modify their temper, their mood. Setting up the context, exposing the actors to different galaxies, and dramatising their moves is what constitutes our play. While travelling together through multiple galaxies and environments, we become friends: one learns how the other behaves. It is staged and artificial, but at the same time intimate and beautiful.



○ 2.7 0 1

Face of *Brillouin_SIT*, rendering_03_RW_4060_r_50it21d.



○2.8 0 1

Face of *Wiener_C*, rendering_03_RW_4060_r_50it21d.

What makes our two protagonists look at the galaxy in a similar way, and be friendly to each other, is their interest in the abstract negentropic notion of *information*. ○2.1 ■2.1 ○2.8 This is the articulation of their common interest, one which corresponds to the big magenta-white highlight. The other, smaller highlights are the differences in their specific articulations of the main themes. Let us listen to what both books have to say, first about *information* and then about how they position themselves towards each other. In the beginning, the extracted quotes might look somewhat random, without a clear narrative, but the premise is that by letting them talk, by building up the story and playing the *Informational Instrument*, we will form a new and, we would hope, unexpected consistency of the notion of *information*.

Brillouin_SIT opens up the scene with his story on the origins of information theory.

> *Brillouin_SIT:*
> *The theory of information originated in telecommunications and most of its present applications are still in this field. We have tried to prove that the theory can also be very useful in pure science and especially in physics. The similarity between information and entropy was stressed by Shannon, and, as a matter of fact, it goes back to an old paper by Szilard, who did the pioneering work at a time when the practical value of the theory was not yet recognised.*[22]

Brillouin_SIT points to the connection between *information* and the thermodynamic notion of entropy. It is a story about how communication and information became strongly related to

22 Leon Brillouin, *Science and Information Theory*, ebook, loc 513.9 / 638.

physics. Communication is always physical, but to relate it to physics would mean giving it metrics and bringing an old humanist concept into a science laboratory. This changes everything. How can one measure a language with which one is measuring? How can one measure communication? This sounds challenging and intriguing even today. He dates it to a paper from 1929,[23] and continues in an even more provocative way.

> *Brillouin_SIT:*
> *Information and physical entropy are of the same nature. Entropy is a measure of the lack of detailed information about a physical system. The greater is the information, the smaller will be the entropy. Information represents a negative term in the entropy of a system, and we have stated a negentropy principle of information.*[24]

Physics and *information* start to talk among themselves. This becomes one of the central notions for *Brillouin_SIT*. By exploring this relationship, he opens up a vast space where he can play with *information* in a formal and symbolic way. This is what computers do and this is one of the notions that will be explored in this *Play Among Books*. Information and physical entropy are of the same nature, states *Brillouin_SIT*. They become more entangled as we moves toward their quantum mechanical articulations. *Brillouin_SIT* continues to articulate his physical theory of information in a similar manner. *Information* becomes the accompanying concept and a twin friend to negative entropy. ○ 2.2 ■ 2.1

> *Brillouin_SIT:*
> *Whenever we make an observation on a physical system, we must have all sorts of sources of negentropy. We use this negentropy, and we increase the total entropy of the laboratory containing the system under observation and the measuring instruments. As a result, we obtain a certain amount of information about the system. The increase in entropy is, however, always larger than the information gained. This result represents an extension of Carnot's principle, and we have tested its validity on a great variety of examples. We thus proved that the theory of information cannot be built as a separate entity. The connection with thermodynamics is so close that consistency requires a physical theory of information. This proof is the aim of the present book.*[25]

With *Brillouin_SIT*, physics and communication become part of the same milieu. The implications are far-reaching. A physical theory of information implies an abstract and formal notion

23 Leo Szilard, "On the Decrease of Entropy in a Thermodynamic System by the Intervention of Intelligent Beings," *Behavioral Science* 9, no. 4 ([1929]1964): 301–10.
24 Brillouin, *Science and Information Theory,* ebook, loc 513.9/638.
25 Brillouin, *Science and Information Theory,* ebook, loc 513.9/638.

of communication that can be formalised and operationalised, and, in the process, it provides a new ground where objects start to potentially communicate in yet unknown ways. The observer becomes the observed, the subject and the object start to articulate each other. Self-reference becomes a part of the artificial. The *Xenotheka* comes alive. It is expressing a similar story in a similar way. An object is not just an object any longer. The library is talking, and it refers to what *Brillouin_SIT* is talking about in his own words. If we go back for a moment and look at the indexes of *entropy*, *negentropy*, and *information*, they inhabit the same part of the galaxy. The positive, the negative, and the synonym are situated in *atom-letters n2357* and *n2356*. ○2.2 ■2.1 They are so close to each other because our actors like talking about them, because this is the atmosphere of the library. As we stated before, similar indexes attract each other, they come together. In this library, their similarity is emphasised by the two actors on stage. The instrument seems to be well tempered.[26]

A moment of silence.

…

Wiener_C takes the stage. He continues in a similar tone as *Brillouin_SIT;* he does not contradict, rather he lends a twist to his story. His opening statement is about *information*, and he starts with three intriguing formulations.

> *Wiener_C:*
> *Information is information, not matter or energy.*[27]
> *The information must be carried by some physical process, say some form of radiation.*[28]
> *One of the lessons of the present book is that any organism is held together in this action by the possession of means for the acquisition, use, retention, and transmission of information.*[29]

Together these statements form a provocative ground. Information is not energy or matter, but it must be carried by a form of radiation. Information radiates; it moves by means of electromagnetic waves or subatomic particles, depending on how we look at it, but it is none of those exclusivley; still it can be carried by both. It moves in many directions; there are as many receivers as there are transmitters in the digital space. So *Wiener_C*, similar to *Brillouin_SIT*, is trying to see communication as a form of radiation, rather than as a single linear progression that carries information.

26 For a detailed description see *Informational Instrument*, 289.
27 Wiener, *Cybernetics*, ebook, loc 312.5 / 483.
28 Wiener, *Cybernetics*, ebook, loc 171.7 / 483.
29 Wiener, *Cybernetics*, ebook, loc 362.0 / 483.

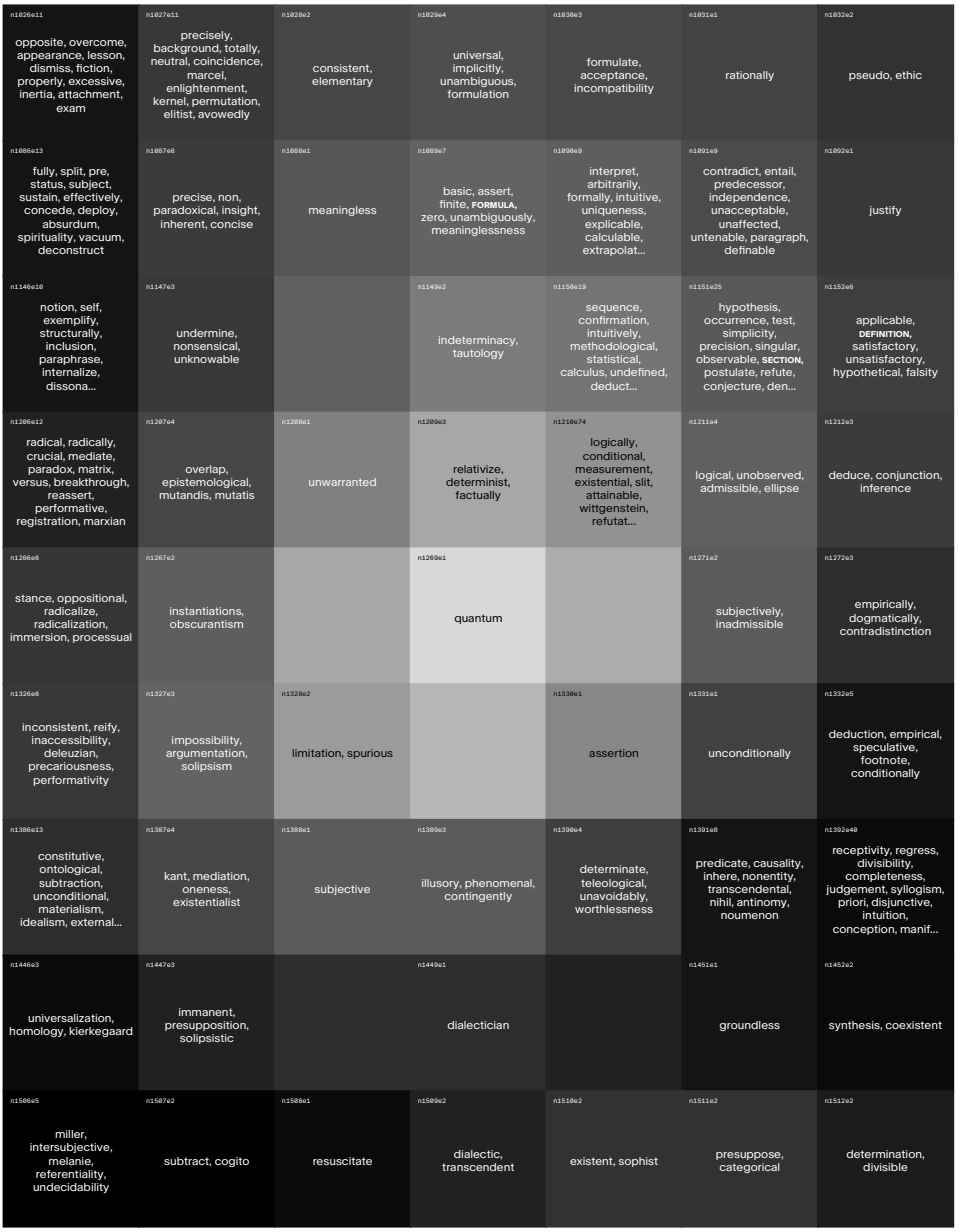
Wiener_C:
To cover this aspect of communication engineering, we had to develop a statistical theory of the amount of information, in which the unit amount of information was that transmitted as a single decision between equally probable alternatives. This idea occurred at about the same time to several writers, among them the statistician R.A. Fisher, Dr. Shannon of the Bell Telephone Laboratories, and the author. Fisher's motive in studying this subject is to be found in classical statistical theory; that of Shannon in the problem of coding information; and that of the author in the problem of noise and message in electrical filters. Let it be remarked parenthetically that some of my speculations in this direction attach themselves to the earlier work of Kolmogoroff in Russia, although a considerable part of my work was done before my attention was called to the work of the Russian school.[30]

Wiener_C understands communication as an engineering problem and shows a spectrum of different ways of approaching it: via *statistics*, *coding*, and *noise*—all familiar indexes. But the problem for him is still the same: how to encode information on top of radiation? What is common to both *Wiener_C* and *Brillouin_SIT* is their reference to entropy and negentropy while addressing this encoding problem.

Wiener_C:
The notion of the amount of information attaches itself very naturally to a classical notion in statistical mechanics: that of entropy. Just as the amount of information in a system is a measure of its degree of organization, so the entropy of a system is a measure of its degree of disorganization; and the one is simply the negative of the other. This point of view leads us to a number of considerations concerning the second law of thermodynamics, and to a study of the possibility of the so-called Maxwell demons. Such questions arise independently in the study of enzymes and other catalysts, and their study is essential for the proper understanding of such fundamental phenomena of living matter as metabolism and reproduction. The third fundamental phenomenon of life, that of irritability, belongs to the domain of communication theory and falls under the group of ideas we have just been discussing.[31]

While *Brillouin_SIT* placed emphasis on the *physical theory of information*, *Wiener_C* formulates it as a problem of communication engineering. For one, it is thermodynamics, for the other, statistical mechanics. Both relate *information* to physics and entropy. For now, they appear to share the same interest and their differences seem almost a matter of specific formulations

30 Wiener, *Cybernetics*, ebook, loc 59.0/483.
31 Wiener, *Cybernetics*, ebook, loc 59.0/483.



○2.9 0 1

Face of *Brillouin_SIT* – zoom to the cloud of indexes surrounding the index of quantum, rendering_03_RW_4060_r_50it21d.

and subtleties. In their discussions, *communication* obtains a physical dimension, an abstract channel, and form that radiates. A physical experiment becomes performative and dependent on the *community* in which it is performed: *coding*, *noise*, *message*, *entropy*, *statistics*. The laboratory and the experiment become inseparable from each other. The old promise of an independent observer is broken. Information and physical entropy are of the same nature. This is the new challenge.

> *Wiener_C:*
> *Thus, as far back as four years ago, the group of scientists about Dr. Rosenblueth and myself had already become aware of the essential unity of the set of problems centering about communication, control, and statistical mechanics, whether in the machine or in living tissue.*[32]

While *Brillouin_SIT* stays abstract in his articulations, *Wiener_C* starts applying his arguments by making direct analogies between *machines* and *living tissues* through the notions of *control* and *statistical mechanics*. Approaches start to differ; the atmosphere is getting more charged.

…

End of the First Scene

SCENE II: QUANTUM

The actors start to talk about their particular interests and unusual formulations. Subtle differences between them begin to emerge. *Theory of communication* is one articulation of information, *control and communication* is the other. Vectors of their approach are seemingly of a similar magnitude, but have quite different angles. What distinguishes *Brillouin_SIT* from *Wiener_C* in this library is the former's pronounced interest in the notion of 'quantum'. ○ 2.9 *Brillouin_SIT* continues the conversation by introducing the concept of *information* into the quantum environment. In order to talk and show some of the phenomena he is interested in, *Brillouin_SIT* brings four conceptions to the scene: *the observer*, *the infinite accuracy*, *the amplifier*, and *the error*. He starts playing with them: a play within a play. Let us enjoy the spectacle.

OBSERVER

Brillouin_SIT picks up where he left off in the first scene, with the *observer*. He now observes the observer from three perspectives, and each time the observer behaves differently: seen from the point of view of classical physics, the observer is independent of the experiment. From the perspective of thermodynamics, observation always increases entropy—directly or indirectly—and

32 Wiener, *Cybernetics*, ebook, loc 60.5/483.

from the quantum physics point of view, measurement—at least partially—determines the future behaviour of the system. Different notions of physics talk about the world and the observer in different ways.

Brillouin_SIT:
How can we define classical physics? Elsasser characterizes this stage by the possibility of nonperturbing experiments, in which a clear distinction can be drawn between the observer and the system under observation.[33]

They still believe in a real physical world following its own unperturbed evolution, whether we observe it or not. In order to reconcile this view with recent physical discoveries, they have to invent the existence of a number of "hidden variables" that we are unable to observe at present.[34]

An observation is essentially an irreversible process. From a purely thermodynamical point of view, we have proved that no observation can be made without an accompanying increase of entropy in the physical system itself or in the equipment used for the experiment, and coupled with the system during the observation.[35]

Similar remarks have previously been made by many authors, and especially by J. von Neumann, in the discussion of some paradoxical problems of quantum mechanics. One should never speak of a system being in a certain state unless he makes a measurement of some quantity involved. This process of measurement is irreversible, and determines, at least partially, the future behavior of the system.[36]

MATHEMATICIAN DREAMS OF INFINITE ACCURACY

At a quantum scale, distances become extremely small; and with more precise technology, they become even smaller. While observing infinitely small elements, one would, in theory, produce infinitely large quantities of information and, in effect, use infinitely large quantities of energy.[37] As *Brillouin_SIT* suggests, while a mathematician dreams of infinite accuracy, a physicist encapsulates infinity, symbolises it, places it into strange constellations, and observes the paradoxes. Instead of pursuing infinite accuracy, *Brillouin_SIT* operates with rigorous encoding.

Brillouin_SIT:
The mathematician dreams of measurements of infinite accuracy, defining for instance the position of a point

33 Brillouin, *Science and Information Theory*, ebook, loc 395.1/638.
34 Brillouin, *Science and Information Theory*, ebook, loc 559.0/638.
35 Brillouin, *Science and Information Theory*, ebook, loc 398.4/638.
36 Brillouin, *Science and Information Theory*, ebook, loc 399.5/638.
37 "Infinite accuracy, with infinitely small error; would mean an infinite increase in information; hence an infinite amount of energy ΔE degraded.", Brillouin, *Science and Information Theory*, ebook, loc 540/638.

without any possible error. This would mean an experiment yielding an infinite amount of information and this is physically impossible.[38]

The increasing difficulty of measuring smaller and smaller distances indicates that the fundamental assumptions of Euclidean space (and time) must be considered only as an idealization, which cannot and should not be regarded as valid in the limit of extremely small distances. The mathematical definition of "infinitely small" distances corresponds to impossible physical conditions.[39]

It has often been suggested that many of the difficulties of quantum theory could be eliminated by the introduction of some sort of minimal length. A fixed minimum length could hardly be justified on the basis of the preceding remarks. We hesitate to extend the example of the laboratory, with a limited amount of energy available, to include the entire universe, because of the difficulty of making precise definitions of its extent and content.[40]

An infinitely small error or a fixed minimal measure? The first is impossible and the second irrational. Our actor encapsulates and abstracts from both by articulating two new operators: *the amplifier* and *the error*—a double articulation ready to inflate the infinitely small, to constitute and embrace the paradox.

AMPLIFIER

Brillouin_SIT:
Amplifiers are always needed in the experimental devices. They perform, essentially, the following duty: to convert a quantum effect, by increasing its amplitude, into an effect that can be recorded on an apparatus operating on the classical level.[41]

Information theory and quantum conditions do not appear in contradiction; on the contrary, they are complementary to one another.[42]

The amplifier goes in the other direction than the infinitely small. It encodes it and translates the extremely small to another space where it is decoded and interpreted. The encoding process encapsulates both the measuring interference from the observer and the amplified errors in the process. It all becomes part of this specific encoding, both the error and the interference. It is the communication between different levels of abstraction with the noise and misunderstandings that are constitutive for

38 Brillouin, *Science and Information Theory*, ebook, loc 537.0/638.
39 Brillouin, *Science and Information Theory*, ebook, loc 400.6/638.
40 Brillouin, *Science and Information Theory*, ebook, loc 407.2/638.
41 Brillouin, *Science and Information Theory*, ebook, loc 401.7/638.
42 Brillouin, *Science and Information Theory*, ebook, loc 421.6/638.

communication. As *Brillouin_SIT* states: *"Errors are an essential part of the world's picture [...]."*[43]

ERROR

> *Brillouin_SIT:*
> *Modern physics had to get rid of these unrealistic schemes, and it was indispensable to recognize the fundamental importance of errors, together with the unpleasant fact that they cannot be made "as small as desired" and must be included in the theory.*[44]
>
> *The laws of classical mechanics represent a mathematical idealization and should not be assumed to correspond to the real laws of nature.*[45]
>
> *Causality must be replaced by statistical probabilities; a scientist may or may not believe in determinism. It is a matter of faith, and belongs to metaphysics. Physical discussions are unable to prove or to disprove it. This general viewpoint may be called the "matter of fact" position.*[46]
>
> *Errors are an essential part of the world's picture and must be included in the theory.*[47]

Brillouin's *quantum* then introduces four important notions to our scene: *the observer, the infinitely small distance*, and, as we just noted, also the *amplifier*, and the *error*. The *observer* suddenly becomes a part of the observed, the object a part of the subject; the rules have changed; any clear distinction is lost; it is a game of intensities and probabilities. An infinite accuracy is a mathematician's dream, while a minimal distance is a physicist's nightmare. What we have is a double articulation of a measure, a code. To abstract from the infinite and the minimal, errors and amplifiers become part of a new quantum constitution. This is possible since the observer has the right to influence the observed and to rigorously work with errors. What has been said in causalities is now re-articulated with probabilities. Chance becomes an object constituted out of probablities. A new space opens up by this formulation. *Information* obtains a complementary quantum face. Working with *errors* and *amplifiers* becomes a form of *coding*.

We have heard some strong statements. *Brillouin_SIT* leaves the stage. The air fills with a murmuring sound. Other characters from the library start to comment on his talk...

The lights change.

…

`End of the Second Scene`

43 Brillouin, *Science and Information Theory*, ebook, loc 558.0/638.
44 Brillouin, *Science and Information Theory*, ebook, loc 539.0/638.
45 Brillouin, *Science and Information Theory*, ebook, loc 557.0/638.
46 Brillouin, *Science and Information Theory*, ebook, loc 558.0/638.
47 Brillouin, *Science and Information Theory*, ebook, loc 558.0/638.

The dialogue continues. The atmosphere is really quite tense by now. *Wiener_C* takes the stage one more time and reacts in a new manner, this time with his contrasting concepts towards *Brillouin_SIT*. He expresses a space of differences and turbulence, not of agreement and harmony. Here *information* gets another particular context and a strong vector. These are the highlights of difference; they form two small clouds. ○ 2.10 ○ 2.11 One cloud of distinctions could be characterised as *mechanics* of *critique* and *morals*, ○ 2.10 and the other as *nonhuman instrumentation* or a *cybernetic ecology*. ○ 2.11 For now, these are just indexes to the following speech by *Wiener_C*. Let us see how relevant they are to it.

The main interest of both characters in *Xenotheka* has already been stated: the big highlight on *entropy*, *negentropy*, and *information*. ○ 2.1 ○ 2.2 ○ 2.7 But as we said, in this context, the contrast with *Brillouin_SIT* lies in the small highlights indexed by *ecology*, *diplomacy*, *rationality*, *manipulation*, and *nonhuman mechanisation* of *information*. ○ 2.10 ○ 2.11 So the tone and the atmosphere on stage have changed. *Wiener_C's* strategy is different. Just by scanning the titles of chapters, we would suppose that his main tools in articulating ideas are fast, strong, and almost mechanical analogies which hold these titles together. *Mechanization Takes Command*.[48] At least, this is one specific way of looking at it. Let us hear what the nonhuman morals accentuated by *Wiener_C* have to add to this discussion. Can *Brillouin_SIT's* quantum notion of *information* be challenged? *Wiener_C* replies by stressing some of his analogies—the first, regarding time:

> *Wiener_C:*
>
> *Newtonian and Bergsonian Time*
> *This transition from a Newtonian, reversible time to a Gibbsian, irreversible time has had its philosophical echoes. Bergson emphasized the difference between the reversible time of physics, in which nothing new happens, and the irreversible time of evolution and biology, in which there is always something new. The realization that the Newtonian physics was not the proper frame for biology was perhaps the central point in the old controversy between vitalism and mechanism; [...]*[49]
>
> *To sum up: the many automata of the present age are coupled to the outside world both for the reception of impressions and for the performance of actions. They contain sense organs, effectors, and the equivalent of nervous system to integrate the transfer of information from the one to the other.*

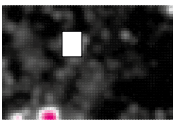
48 *Mechanization Takes Command, A Contribution to Anonymous History*, a book by Siegfred Gideon which was published in 1948, the same year as Wiener's book on cybernetics, deals with similar interests from an architectural perspective. See Sigfried Giedion, *Mechanization Takes Command: A Contribution to Anonymous History*, First Edition (Minneapolis, MN: University Of Minnesota Press, [1948] 2014).

49 Wiener, *Cybernetics*, ebook, ebook, loc 123.2 / 483.

	n583e50 johnson, gaulle, trustee, autocracy, mosque, autocrat, reichstag, hanover, stalin, saddam, presidential, khrushchev, ...	n584e5 lewis, giuseppe, memo, manipulative, nixon	n585e2 commission, sear	n586e1 foretaste	n587e4 religion, negotiation, adherent, re	n588e2 undisputed, unrepeatable
n622e1 misleadingly	n623e1 churchill		n625e1 seizure	n626e1 mouthpiece	n627e2 remake, subtitle	n628e5 invisible, reshape, individualistic, unwanted, controllable
n682e1 optimism	n683e20 bloodshed, winston, fallible, inborn, doctorate, smallpox, causally, unfashionable, toleration, schoolteac...	n684e3 vienna, austria, schmidt		n686e10 explosion, magazine, participation, explosive, film, unsuccessfully, mandatory, specialty, echelon, nonchalant	n687e4 outlook, package, newspaper, rearrangement	
n742e1 rationalism	n743e9 elimination, morally, critically, newton, accountable, unsolved, chemically, canterbury, synaptic	n744e1 newtonian	n745e2 physiologically, radar	n746e6 acceleration, amplification, viewer, synchronize, electromagnetic, subliminally	n747e19 electricity, cool, extension, entertainment, posture, photo, telephone, avid, trance, shaw, classr...	n748e1 trek
n802e1 momentary			n805e3 awareness, margin, visually	n806e7 cartoon, fragmentation, explicitness, speeded, centralism, individualist, refashion	n807e39 comic, staple, movie, inclusive, interrelation, mosaic, priestly, radio, involvement, divisive, typewriter, telegraph, paperb...	n808e2 mumford, carapace
n862e10 fragment, eliminate, consciously, dubious, scrutiny, scientifically, adolescent, emotionally, opacity, inflammatory	n863e4 advent, static, intensely, fragmentary	n864e7 stress, homogeneity, decry, individualism, stutter, undergraduate, unsuited	n865e5 visualize, sequential, resonant, phoenicians, incantatory	n866e25 visual, vogue, alphabet, pictorial, movable, interdependence, hypnotize, confessional, repeata...	n867e3 uniformity, mechanization, literacy	n868e2 mechanical, mechanize
n922e9 reveal, foremost, vocabulary, sentimental, blindly, splinter, unwittingly, ludicrous, nowadays	n923e3 audience, clash, unaided	n924e2 sen, bias	n925e14 prose, edgar, galaxy, recitation, immortalize, montaigne, anesthetize, schoolchild, public...	n926e37 print, scholastic, interplay, bacon, quantification, effigy, oral, ordnance, africans, livre, aural, obscura, scriptu...	n927e1 carver	n928e1 anesthesia
n982e7 sport, spectator, luxurious, insidious, magnificently, ceremonial, verbally	n983e6 rhetoric, repudiate, calendar, imagery, heyday, shrewdly	n984e3 literary, impeccable, diaphanous	n985e9 rhyme, humanist, vernacular, wilson, encyclopedic, summa, plenum, foreshorten, vico	n986e3 sixteenth, congruence, dilation	n987e4 medieval, wordsworth, burgess, petrarch	n988e2 imaginative, resourceful
n1042e5 unrestrained, epithet, cheaply, arduous, undecipherable	n1043e7 obsess, emblem, pervade, plot, incongruous, parody, italians	n1044e5 reader, obsession, grotesque, erudition, ars	n1045e5 invention, illumination, bible, pompous, easel	n1046e2 scholarship, popularization	n1047e3 revival, fixity, protestantism	n1048e2 specialization, assiduous

○2.10 0 1

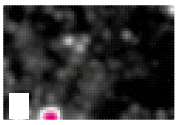
Face of *Wiener_C* – zoom to the cloud of indexes surrounding *morally* and *critically*, rendering_03_RW_4060_r_50it21d.



n1863e3 animal, undifferentiated, reconstitution	n1864e2 perceptive, topical	n1865e1 quash	n1866e1 fascism	n1867e1 counterpoint	n1868e3 indiscernible, evolutionism, woolf	n1869e2 coextensive, holderlin
n1923e3 doubtless, immobile, impalpable	n1924e5 abolition, furor, fearsome, suppleness, stigmata	n1925e1 inhumanity	n1926e2 sobriety, dick	n1927e5 betrayal, punctual, sedimentation, vampire, exteriority	n1928e16 consistency, incorporeal, preestablished, spatiotemporal, melodic, effectuation, coagulat…	n1929e2 indiscernibility, masochist
n1983e2 aptitude, zoological	n1984e4 cosmic, indissolubly, luminosity, sonority	n1985e4 contagion, pact, clandestine, deserter	n1986e11 trait, courtly, linearity, gestural, irradiate, moi, reprieve, aggressiveness, vagina, valence, jackal	n1987e18 refrain, imperceptible, rhythmic, lineage, sonorous, preexist, borderline, supple, despotic, botch, sorcerer, conju…	n1988e74 slowness, milieu, involution, syntactical, axiomatic, itinerant, decode, enslavement, placard, sorcery, orchestration, ho…	n1989e5 nomadic, sedentary, francois, axiomatics, clausewitz
n2043e2 exterior, grievance	n2044e5 veritable, secrecy, unqualified, parasitism, buttock	n2045e5 cadence, offshoot, lobster, upsurge, nuptials	n2046e9 become, smooth, facial, wolf, subjection, jewelry, springboard, expressiveness, amalgamation	n2047e5 aggregate, disarticulate, neolithic, concretion, challenger	n2048e5 patchwork, territorial, wasp, riemann, endogenous	n2049e2 superposition, migrant
n2103e4 minor, expression, veer, alliance	n2104e6 threshold, musician, scramble, zigzag, crusade, bovine	n2105e6 uproot, drug, forgo, suffuse, staccato, arson	n2106e5 flight, pack, hole, squabble, deter	n2107e3 dismantle, hydraulic, luca	n2108e3 consolidation, segmentation, desargues	n2109e4 redundancy, stratification, equalization, stratify
n2163e11 mix, capture, vertical, intertwine, horizontal, expressive, contour, esprit, inexact, unmake, crisscross	n2164e3 flow, inaccurate, plug	n2165e5 speed, bureaucratic, minority, lawrence, oversimplify	n2166e2 intermingle, crucible	n2167e2 plateau, despot	n2168e1 atypical	n2169e4 pragmatic, segment, misconstrue, timbre
n2223e5 proliferate, populate, dichotomy, signpost, olfactory	n2224e2 invoke, archaeologist	n2225e2 cosmos, recherche		n2227e1 adventitious		n2229e1 **MACHINE**
n2283e8 science, flatten, localize, entrench, tackle, laboratory, prematurely, cohabit	n2284e4 minuscule, terrestrial, ecological, eric	n2285e1 erde	n2286e2 deforestation, nonhuman		n2288e1 transformer	n2289e1 **APPARATUS**
n2343e19 agency, scientist, stabilize, controversy, intermediary, risky, relocate, format, implausible, dewey, reassem…	n2344e22 lecture, ecology, anthropomorphic, astute, bruno, cosmology, diplomacy, prescriptive, manipulator, nasa, incontroverti…	n2345e40 indisputable, apocalyptic, invocation, monotheistic, apocalypse, terre, delegation, watchmaker, tols…	n2346e3 instrumentation, cybernetic, nonhumans		n2348e2 territory, semiotics	n2349e8 periphery, experimentation, amorphous, injection, ramify, feudalism, mnemonic, diagrammatic

○ 2.11 0 1

Face of *Wiener_C* – zoom to the cloud of indexes surrounding *nonhuman*, *cybernetic*, and *instrumentation*, rendering_03_RW_4060_r_50it21d.



They lend themselves very well to description in physiological terms. It is scarcely a miracle that they can be subsumed under one theory with the mechanisms of physiology.[50]

Thus the modern automaton exists in the same sort of Bergsonian time as the living organism; and hence there is no reason in Bergson's considerations why the essential mode of functioning of the living organism should not be the same as that of the automaton of this type. Vitalism has won to the extent that even mechanisms correspond to the time-structure of vitalism; [...][51]

Some rumours spread in the library. One voice stands out. It is *Schrödinger_WIL*.[52] We cannot hear him clearly, so we will have to paraphrase the voice, the crowd, and the noise:

Reversible and irreversible time, Newtonian and Gibbsian time, astrological and meteorological time, mechanist and vitalist time, Bergsonian time... —For *Wiener_C*, time becomes an important quest. He introduces a whole spectrum of different notions of time, but not in order to celebrate their differences but to show them as one couple or one analogy with different coatings. In this manoeuvre, he omits an important distinction between two irreversible times, crucial when dealing with entropy: the entropy-increasing time of thermodynamics, also referred to as the time of ageing, and the opposite flow to it, negentropy time. This is the time of life, of evolution and Darwin. Both irreversible, but flowing in opposite directions. By missing this subtle difference, *Wiener_C* is able to situate the modern automaton in the same sort of Bergsonian time as living organisms, which would otherwise, one imagines, stay in their separate times, inhabiting a different part of the time spectrum. Voices get lost in the noise...

On the other hand, if we take this thought a step further and imagine that both automata and living organisms have many different clocks, that they don't compete or threaten one another, then each can acquire different speeds and be talked to in various ways. This is an expanding world operating at various speeds, in contrast to a two-faced world at the single speed of *Wiener_C*.

Undisturbed by *Schrödinger_WIL's* comments, *Wiener_C* proceeds to stabilise his ideas by adding more analogies: brain and computing machine, nervous system and computation system, neurons and relays, in the same manner as a part of his title suggests: *Animal and the Machine:*

Wiener_C:

Cybernetics and Psychopathology
Nevertheless, the realization that the brain and the computing machine have much in common may suggest new and

50 Wiener, *Cybernetics*, ebook, ebook, loc 137.5 / 483.
51 Wiener, *Cybernetics*, ebook, loc 138.9 / 483.
52 Schrödinger, *What Is Life? The Physical Aspect of the Living Cell.*

valid approaches to psychopathology and even to psychiatrics. These begin with perhaps the simplest question of all: how the brain avoids gross blunders, gross miscarriages of activity, due to the malfunction of individual components.[53]

Computing Machines and the Nervous System
It is a noteworthy fact that the human and animal nervous systems, which are known to be capable of the work of a computation system, contain elements which are ideally suited to act as relays. These elements are the so-called neurons or nerve cells. While they show rather complicated properties under the influence of electrical currents, in their ordinary physiological action they conform very nearly to the "all-or-none" principle; that is, they are either at rest, or when they "fire" they go through a series of changes almost independent of the nature and intensity of the stimulus.[54]

Brain Waves and Self-Organizing Systems
In the previous chapter, I discussed the problems of learning and self-propagation as they apply both to machines and, at least by analogy, to living systems. Here I shall repeat certain comments I made in the Preface and which I intend to put to immediate use. As I have pointed out, these two phenomena are closely related to each other, for the first is the basis for the adaptation of the individual to its environment by means of experience, which is what we may call ontogenetic learning, while the second, as it furnishes the material on which variation and natural selection may operate, is the basis of phylogenetic learning.[55]

After providing a whole spectrum of analogies, as the third scene is coming to an end, *Wiener_C* in his closing remarks, maybe not deliberately but in effect, takes the observer out of the quantum context and places them back in the context of classical physics where they—the observer—again, in his words, become unscientific. He does so by stressing the difference of scales between the atomic and the social. *Translator*, *traitor*. Observation is a distortion.

Wiener_C:

Information, Language, and Society
It is in the social sciences that the coupling between the observed phenomenon and the observer is hardest to minimize. On the one hand, the observer is able to exert a considerable influence on the phenomena that come to his attention. With all respect to the intelligence, skill, and honesty of purpose of my anthropologist friends, I cannot think that any community which they have investigated will

53 Wiener, *Cybernetics*, ebook, loc 334.0 / 483.
54 Wiener, *Cybernetics*, ebook, loc 289.7 / 483.
55 Wiener, *Cybernetics*, ebook, loc 393.0 / 483.

ever be quite the same afterward. Many a missionary has fixed his own misunderstandings of a primitive language as law eternal in the process of reducing it to writing. There is much in the social habits of a people which is dispersed and distorted by the mere act of making inquiries about it. In another sense from that in which it is usually stated, traduttore traditore.[56]

There is much which we must leave, whether we like it or not, to the un-"scientific," narrative method of the professional historian.[57]

This is quite a different mood than the quantum mood of *Brillouin_SIT*, who reacts swiftly and distances himself from *Wiener_C*.

Brillouin_SIT:
But we are in no position to investigate the process of thought, and we cannot, for the moment, introduce into our theory any element involving the human value of the information.[58]

This discussion revolves around the same interest articulated in a different manner. Science and information, on the one hand, and control and communication on the other. *A quantum* as other to *nonhuman morals*. As the title of *Wiener_C* emphasises, he is about *Control and Communication in the Animal and the Machine*. He reflects this in the topics at stake. Sometimes in an opposition, as in Newtonian and Bergsonian notions of time, where one in an evolutionary manner dominates the other, or as almost natural analogies between *computing machines* and the *nervous system* or *brain waves* and *self-organising systems*. With a direct analogy as opposed to the double articulation, a quite different space opens up. *Brillouin_SIT* and his emphasis on the double articulation of *errors* and *amplifiers*, on the one hand, and the *observer* and *infinite accuracy* on the other, produce a quantum phenomenon as their product. We will read this as a new and fresh ground which uses self-reference as an opening to another plateau. With *Wiener_C* and his almost literal analogies, we stay stuck in an infinite loop. A self-reference closed in itself because of itself. It is almost like a spiritual experience justified in numbers. *Brillouin_SIT's quantum* stays in the abstract and communicates in any way it can, while *Wiener_C's nonhuman moral* tries to apply the communication scheme in every way it can: two very refined and close notions of *information*, one economical, the other political, and both tied to the physics of communication.

…

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End of the Third Scene
End of Part One
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56 Wiener, *Cybernetics*, ebook, loc 366.1/483.
57 Wiener, *Cybernetics*, ebook, loc 368.2/483.
58 Brillouin, *Science and Information Theory*, ebook, loc 14.7/483.

PROLOGUE

Welcome back.

The second part of the First Act begins here. The interest is the same: *information*. But the characters are different. At the end of the First Act, *human value of information* was left hanging in the air as a puzzle. By abstracting it from meaning, *Brillouin_SIT* was able to avoid it and operate with *information* in a formal and symbolic way. On the other hand, *Wiener_C* brought it back to, as he calls it, the "unscientific observer." This was the atmosphere we left behind as the curtain fell.

A new set of spotlights now come on; the colours change. The galaxy of concepts shines in a different way. This is an atmosphere for a new and fresh discussion. The second couple, *Hofstadter_GEB* and *Serres_G*, enters the stage, ready to talk. To fulfil the formal part of the play, the setting again provides a written generic and formal introduction based on counting words and analysing those most frequently used.

Gödel, Escher, Bach:
An Eternal Golden Braid by Douglas Hofstadter, 1979

achilles → 1358, tortoise → 945, system → 893, way → 880, level → 850, mean → 742, program → 723, just → 704, think → 683, symbol → 668, say → 665, theorem → 662, numb → 655, make → 566, rule → 557, know → 541, crab → 540, like → 535, tnt → 467, call → 462, word → 457, string → 456, come → 432, thing → 422, time → 419, use → 407, brain → 406, fact → 405, language → 377, different → 371, new → 370, idea → 352, look → 348, number → 343, let → 327, quite → 325, sentence → 322, point → 318, person → 312, question → 309, set → 305, write → 302, form → 295, line → 293, mind → 290, tell → 287, sense → 287, example → 280, high → 278, right → 278

Geometry:
The Third Book of Foundations by Michel Serres, 1993:

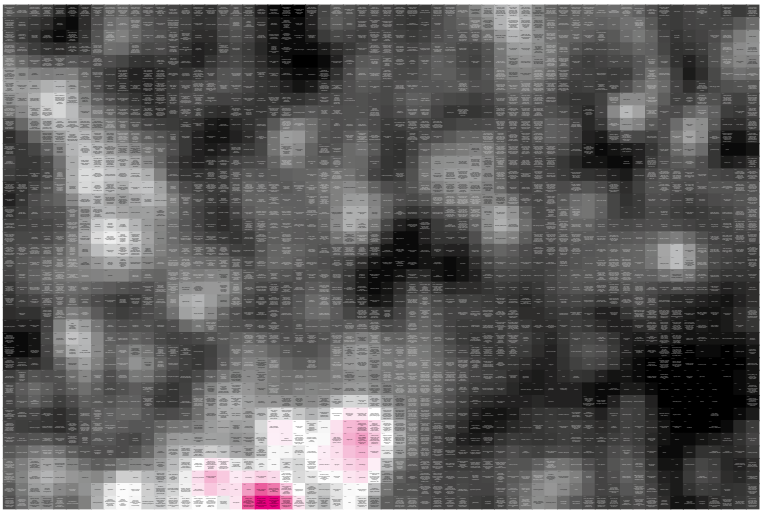
time → 374, say → 294, world → 291, space → 286, science → 278, geometry → 276, history → 242, origin → 232, place → 230, know → 228, thing → 214, like → 214, form → 204, object → 194, think → 191, knowledge → 182, relation → 158, point → 154, new → 151, way → 150, language → 148, shadow → 147, law → 145, draw → 141, remain → 140, element → 138, write → 136, earth → 134, word → 133, line → 130, mean → 129, come → 129, long → 128, doesn → 127, let → 124, question → 123, thales → 122, flow → 120, begin → 116, square → 115, sun → 113, order → 112, give → 111, take → 109, pass → 107, socrates → 106, reason → 103, good → 101, call → 101, system → 100

Both titles are not explicit in their relation to *information*. Their word clouds provide a different ambience and context for discussing notions of *information* than the ones that were previously heard. It is a rather interesting atmosphere. The clouds of their most frequent words intersect around the notion of communication: *language*, *word*, *write*, *mean*, *think*, *know*, *say*. Indexed in this way, one could argue that they point to a more *human value of information*, which was explicitly excluded from the discussion in the closing remarks of *Brillouin_SIT*. Presumably, this is related to their interest in multiple articulations of the notion of information. They index the cloud around it with characters that bring into account ancient myths, stories, and thoughts: *Achilles*, *Tortoise*, *Thales*, and *Socrates*. Still, both actors insist on a formal way of addressing their interests: *system*, *form*, *line*, *point*. Each in its own manner, of course.

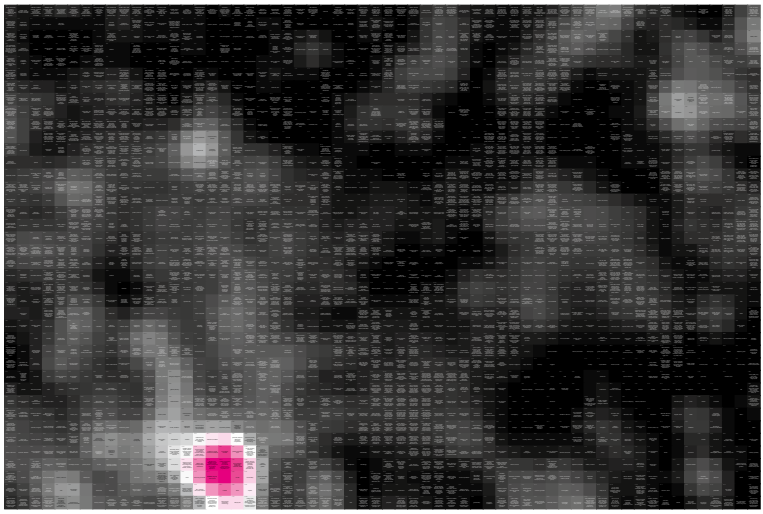
...

FACES LOOKING AT EACH OTHER

Two different atmospheres move through the galaxy of concepts. ○ 2.12 ○ 2.13 With each actor who works with it, *information* acquires a new face. It accommodates more and more. Just by looking at our two actors in the context of this *Xenotheka* we can notice some differences. ○ 2.12 ○ 2.13 *Hofstadter_GEB's* interests are more scattered around the galaxy, while *Serres_G* appears more concentrated on one part. What brings them together and makes it exciting is that in this library, seen in this particular way, they bring concepts and indexes around *information*, *data*, and *cipher* close to one another. ○ 2.1 The premise is that during different plays, concepts will cross many disciplines, articulations, and books, and in doing so will become more sophisticated, richer, and more delicate.



○ 2.12 0 1
Face of *Hofstadter_GEB*, rendering_03_RW_4060_r_50it21d.



○2.13 0 1
Face of *Serres_G*, rendering_03_RW_4060_r_50it21d.

Hofstadter_GEB and *Serres_G* are ready to continue the conversation and address *information*. Each actor will speak as long as he desires, without interruptions. There will be no direct discussions. At his own request, *Hofstadter_GEB* will go first.

SCENE I:
INFORMATION AND SELF-REFERENCE

Situated comfortably among friends, *Hofstadter_GEB* starts talking. He slowly draws us in. He appears excited; his face is scattered around the galaxy. ○2.12 His expression is articulated mainly by two small clouds: on one side—in the context of *information*—*symbol*, *encoding*, *Rosetta*, *metric*, and on the other side, *self-reference*, *puzzles*, *and tricks*. ○2.14 ○2.15 Here is one assumption: *Hofstadter_GEB* enjoys playing with puzzles. He encodes and symbolises messages and plays with information by changing its milieus: *biology*, *physics*, *meteorology*. All this is happening around the highlight of his main interest in *coding* and *ciphering* (Concept 2362). ○2.14 ■2.2 Our interest lies there as well. Is it us who push him in this direction? Yes, to an extent. A self-reference? That too. We think this is his main interest. His title suggests as much. An (E)ternal (G)olden (B)raid, woven by three masters of self-reference: (G)ödel, (E)scher, (B)ach.

While referring to the end of the first part, to *Brillouin_SIT's* deliberate avoiding of *the human value of information, Hofstadter_GEB* without any hesitation and in a very confident way starts his talk by posing a question: *Where is the location of meaning? When is one thing not always the same?*[59] He elaborates on this

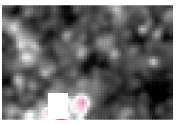
59 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 383.2/1928.

n1877e22 unfold, maturity, materialize, dynamic, underlie, frivolity, implementation, passivity, cohesion, redistribute, differenti…	n1878e26 literally, unpredictable, definitely, surface, tour, materially, partition, jump, facet, inexorably, mesh, advent…	n1879e11 imaginable, redefine, tool, inflate, rotate, interestingly, hinge, infiltrate, instantaneously, short…	n1880e3 invisibly, reorient, lifespan	n1881e2 philosophy, epistemology	n1882e2 socratics, agnosticism	n1883e30 bundle, inanimate, caricature, rift, pejorative, socratic, hammer, gabriel, underrate, anthropocentric, scientism, artw…
n1937e6 thread, hedge, algorithm, looseness, differentially, silo	n1938e9 crash, switch, unsettle, mathematically, doesn, skew, shuttle, negotiable, palimpsest	n1939e4 model, container, fabric, passively	n1940e8 temporality, symmetrically, anthropology, monism, boyle, shapin, postmoderns, premoderns	n1941e4 disagreement, disagree, chemist, indices	n1942e16 entity, causal, ontology, essentialism, billiard, clarke, realist, debut, reductionism, zebra, eidos, attract…	n1943e27 realism, continental, relational, cryptic, latour, intentionality, whitehead, interchangeably, unortho…
n1997e1 endpoint	n1998e2 improbable, passerby	n1999e4 mathematical, originality, mathematics, reciprocate	n2000e4 actively, stake, immaterial, quasi		n2002e4 euler, rightness, uranium, invariants	
n2057e2 summation, euclidian		n2059e5 perennial, receptive, methodical, bifurcation, compactness	n2060e6 eradicate, formality, substantiate, modelled, gratuitous, disturbingly	n2061e7 purport, mentality, stasis, commensurate, exhaustively, transcription, realising		n2063e3 additive, alphabetical, numeric
n2117e4 confluence, virginal, monotheism, harlequin	n2118e2 scenography, bifurcate	n2119e3 parasite, anarchical, stylus	n2120e19 michel, priceless, panoramic, eradication, occident, conciliate, archetypical, architectonic, uncounta…	n2121e13 iteration, sophistication, neutrality, categorically, erwin, arguably, secretive, eiffel, disrespect…	n2122e1 crucially	n2123e1 portend
n2177e17 millennia, alloy, socrates, surveyor, crescent, agora, redress, pythagorean, nile, archaism, geometer, unpredicta…	n2178e19 pyramid, algorithmic, formidably, herodotus, concordance, indeterminism, federate, percolate, polytheism, ion…	n2179e6 sieve, maximally, transportable, intemperate, anamnesis, thales	n2180e34 finesse, anarchic, solstice, invariance, massively, generalise, vicarious, generational, ptolemaic, min…	n2181e3 inverse, quantifiable, galactic	n2182e1 darwinian	n2183e6 data, regardless, cellular, inspirational, galileo, coincidentally
n2237e4 geometry, diagonal, euclid, hilbert		n2239e1 rosetta	n2240e1 biochemistry	n2241e3 physic, measurable, biosphere	n2242e1 pulsate	n2243e30 size, eventually, damage, surprisingly, scale, remarkably, significantly, systematically, brilliantly, billion, fuel, gro…
	n2298e1 invariant	n2299e1 metric	n2300e1 sapiens	n2301e3 quantify, physicist, commonality	n2302e6 pitfall, conceivably, amusingly, viscosity, rainfall, interrelationship	n2303e15 huge, collectively, lifetime, predictable, salient, enormously, grapple, routinely, quintessential, hugely, eleph…
n2357e49 spectrum, maxwell, fluctuation, thermodynamics, wiener, coefficient, conduction, cos, cybernetics, reliability, volt…	n2358e3 meteorologist, ontogenetic, meteorology	n2359e1 astrophysics	n2360e69 biology, span, quantitative, naively, mechanistic, approximately, whale, mortality, metabolism, genome, kilometer, ecosys…	n2361e61 biologist, idealize, straightforwardly, trillion, physicality, reset, predictably, fission, bacterium, mammoth, faucet, cal…	n2362e93 cell, reminiscent, marvelous, prelude, trig, SYMBOL, activate, oversimplification, cube, composer, logician, c…	n2363e52 myriad, provocative, prime, reliably, swirl, pinpoint, murky, BRAIN, elusive, microscopic, amazingly, untold, analogue, ch…

○ 2.14

0 1

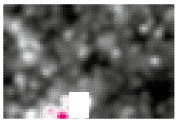
Face of *Hofstadter_GEB* – zoom to the cloud of indexes surrounding *cell* and *symbol*, rendering_03_RW_4060_r_50it21d.



n1884e10 orient, apple, unclear, james, allure, caveat, flatness, obsolescence, unconvincing, unstated	n1885e1 etymologically	n1886e25 treatise, illiterate, keystone, authorization, ptolemy, readership, confusingly, watermark, geneva, iconoclas...	n1887e6 illustration, protestant, epitome, didactic, erudite, raphael	n1888e2 builder, venice	n1889e6 collection, artist, art, paint, prototype, crystal	n1890e14 unlike, today, display, celebrate, drift, track, inventor, transparent, bubble, shortcoming, champion, outwa...
n1944e1 poignantly	n1945e1 humanistic	n1946e6 manual, detriment, standardize, standardization, synopsis, pietro	n1947e3 append, memorize, thumbelina	n1948e5 illustrate, copy, ban, blueprint, sparsely	n1949e6 recognizable, route, mimic, suitably, poussin, porbus	n1950e7 quest, calculate, masterful, fertilize, grete, samsa, gregor
n2004e3 retrieve, quirk, retrieval	n2005e21 famously, pristine, notation, identically, trademark, authorship, postindustrial, cola, absentia, c...	n2006e1 geometrically		n2008e1 performer	n2009e41 unlikely, record, intelligence, plus, pair, straightforward, metaphorical, map, interchangeable, needless, backwa...	n2010e26 deeply, list, complicate, unfortunately, piece, hit, translate, subtle, out, game, onto, elegant, conjure, instruct...
n2064e38 laboriously, font, printer, digital, mario, arte, batch, una, streamline, computational, perceivable, morse, rhino, google, ...	n2065e6 emulate, software, snapshot, unwieldy, dentist, interactivity		n2067e12 delta, diction, omega, orestes, alpha, gamma, iota, tau, kappa, rho, epsilon, omicron	n2068e2 elegiac, eta	n2069e32 upside, trick, screen, **NUMBER**, puzzle, proven, incredibly, intangible, inkling, humorous, pop, fluent, st...	n2070e23 curious, inside, mental, tune, odd, vivid, trail, tiny, hopelessly, thrill, imbue, yearn, maze, uninteresting, fondness, c...
n2124e7 laser, prioritize, proprietary, chris, byte, optimization, xerox	n2125e4 scan, keyboard, processor, desktop	n2126e1 beta	n2127e1 sigma		n2129e1 inadvertently	n2130e3 harmless, luckily, undeniably
n2184e2 laptop, analog	n2185e23 computer, airline, mail, readable, packet, lab, appliance, video, ceo, synchronous, fiber, interface, concurrently, ...	n2186e2 parlance, calculator	n2187e1 nighttime	n2188e1 unsuspected	n2189e1 unthinkingly	
n2244e1 ceos	n2245e3 messy, randomly, incremental	n2246e8 detection, lethal, prologue, eponymous, inordinate, charlatan, greco, lingua	n2247e2 psychologist, colorful	n2248e1 ailment	n2249e1 genuineness	n2250e13 innocuous, jokingly, hartmann, psychologie, sachs, frau, symptomatic, internationale, zeitschrift, inadvertent, mis...
n2304e4 sophisticate, dot, gauge, burner	n2305e22 predict, underestimate, arrogance, winner, practitioner, deviation, uncertainty, tunnel, ingrain, outland...	n2306e2 discoverer, subgroup	n2307e2 mathematician, grossly	n2308e1 bonus	n2309e4 wishful, madonna, siblings, gott	n2310e5 uninhibited, protrusion, schiller, frigidity, nursemaid
n2364e67 concoct, effortlessly, nutshell, flip, russell, hopefully, berry, can, redness, quibble, microphone, setup, c...	n2365e43 patently, skeptical, skepticism, sensational, demoralize, massage, fallacy, diatribe, overestimate, explaina...	n2366e13 cancer, odds, gamble, roulette, gauss, galilei, disc, relativity, embankment, gravitational, lorentz, ...	n2367e11 likelihood, toulouse, gambler, jakob, pascal, pacioli, blaise, bayes, fermat, cardano, graunt	n2368e1 eerie	n2369e24 childhood, anne, biographer, pater, haus, genitals, restful, piero, equestrian, cosa, superannuate, mir, animism, vi...	n2370e29 inaccuracy, plural, prefix, dialect, spelt, associative, dental, dit, germanic, proto, connexion, contre, participle, sla...

○ 2.15 0 1

Face of *Hofstadter_GEB* – zoom to the cloud of indexes surrounding *trick* and *puzzle*, rendering_03_RW_4060_r_50it21d.

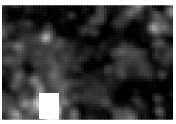


n1874e1 indetermination	n1875e4 hijack, deleuze, actualize, immanence	n1876e94 possibility, factual, speculation, maker, invert, exotic, eternally, exchange, sparse, inversion, option, sidestep, redundant, actual…	n1877e22 unfold, maturity, materialize, dynamic, underlie, frivolity, implementation, passivity, cohesion, redistribute, differenti…	n1878e26 literally, unpredictable, definitely, surface, tour, materially, partition, jump, facet, inexorably, mesh, advent…	n1879e11 imaginable, redefine, tool, inflate, rotate, interestingly, hinge, infiltrate, instantaneously, short…	n1880e3 invisibly, reorient, lifespan
	n1935e2 misinterpretation, reactivate	n1936e1 transmitter	n1937e6 thread, hedge, algorithm, looseness, differentially, silo	n1938e9 crash, switch, unsettle, mathematically, **DOESN**, skew, shuttle, negotiable, palimpsest	n1939e4 model, container, fabric, passively	n1940e8 temporality, symmetrically, anthropology, monism, boyle, shapin, postmoderns, premoderns
n1994e2 erratic, dramatize	n1995e2 infinitesimal, saturation	n1996e6 immerse, imprint, stitch, reawaken, prism, interstice	n1997e1 endpoint	n1998e2 improbable, passerby	n1999e4 mathematical, originality, mathematics, reciprocate	n2000e4 actively, stake, immaterial, quasi
n2054e1 disequilibrium	n2055e1 saturate	n2056e7 equilibrium, box, knot, fluctuate, dive, passageway, makeup	n2057e2 summation, euclidian		n2059e5 perennial, receptive, methodical, bifurcation, compactness	n2060e6 eradicate, formality, substantiate, modelled, gratuitous, disturbingly
n2114e9 conversely, fusion, poorly, underneath, erase, archaic, expel, ceaselessly, schemas	n2115e14 unstable, chaotic, fragile, resistant, turbulent, vibrate, hesitant, apex, voluminous, dismember, commemor…	n2116e63 mixture, hardness, skin, softness, circumstantial, shimmer, whirlpool, addict, heady, narcotic, countrys…	n2117e4 confluence, virginal, monotheism, harlequin	n2118e2 scenography, bifurcate	n2119e3 parasite, anarchical, stylus	n2120e19 michel, priceless, panoramic, eradication, occident, conciliate, archetypical, architectonic, uncounta…
n2174e2 invent, dense	n2175e11 expanse, recount, inaugural, nullify, inert, ravage, hazy, torpor, reborn, tribunal, turbulence	n2176e4 ariadne, zeus, inextinguishable, downstream	n2177e17 millennia, alloy, **SOCRATES**, surveyor, crescent, agora, redress, pythagorean, nile, archaism, geometer, unpredicta…	n2178e19 pyramid, algorithmic, formidably, herodotus, concordance, indeterminism, federate, percolate, polytheism, ion…	n2179e6 sieve, maximally, transportable, intemperate, anamnesis, **THALES**	n2180e34 finesse, anarchic, solstice, invariance, massively, generalise, vicarious, generational, ptolemaic, min…
n2234e7 triple, observation, curve, multiplication, solar, vibration, deflect	n2235e1 tissue	n2236e2 astronomy, prosthesis	n2237e4 **GEOMETRY**, diagonal, euclid, hilbert		n2239e1 rosetta	n2240e1 biochemistry
n2294e5 experiment, equation, atom, experimentally, electron	n2295e8 transmit, mechanic, discrete, channel, approximate, linear, transmission, tube	n2296e5 filter, message, valve, tidal, hormone		n2298e1 invariant	n2299e1 metric	n2300e1 sapiens
n2354e13 collision, rigidly, dissipate, optimal, sensory, optimum, parameter, input, fingerprint, ion, clockwork, overshoot, proton	n2355e21 circuit, random, experimental, approximation, maximum, integral, energy, signal, efficiency, gas, tape, opera…	n2356e31 obtain, negligible, accuracy, information, sample, compute, demon, receiver, radiation, reversible, irreversi…	n2357e49 spectrum, maxwell, fluctuation, thermodynamics, wiener, coefficient, conduction, cos, cybernetics, reliability, volt…	n2358e3 meteorologist, ontogenetic, meteorology	n2359e1 astrophysics	n2360e69 biology, span, quantitative, naively, mechanistic, approximately, whale, mortality, metabolism, genome, kilometer, ecosys…

○ 2.16

0 1

Face of *Serres_G* – zoom to the cloud of indexes surrounding *pyramids* and *algorithms*, rendering_03_RW_4060_r_50it21d.



by inventing scenarios and puzzles, places *information* into specific environments, and sends messages to far-away worlds in order to see where their meaning lies.

> *Hofstadter_GEB:*
> *One gets the impression from these two examples that isomorphisms and decoding mechanisms (i.e., information-revealers) simply reveal information which is intrinsically inside the structures, waiting to be "pulled out". This leads to the idea that for each structure, there are certain pieces of information which can be pulled out of it, while there are other pieces of information which cannot be pulled out of it. But what does this phrase "pull out" really mean? How hard are you allowed to pull? There are cases where by investing sufficient effort, you can pull a very recondite piece of information out of certain structures. In fact, the pulling-out may involve such complicated operations that it makes you feel you are putting in more information than you are pulling out.*[60]

Can one pull out meaning from *information*, or are we, by pulling hard, in effect articulating meaning and writing a new message? *Hofstadter_GEB* stops and reformulates the question. Is there, on the other hand, a specific context for each message, such that meaning is always an articulation of *information* and its *context*? A one-on-one fixed mechanical relation: the *disc* and the *jukebox*?

> *Hofstadter_GEB:*
> *These examples may appear to be evidence for the viewpoint that no message has intrinsic meaning, for in order to understand any inner message, no matter how simple it is, one must first understand its frame message and its outer message, both of which are carried only by triggers (such as being written in the Japanese alphabet, or having spiraling grooves, etc.). It begins to seem, then, that one cannot get away from a "jukebox" theory of meaning—the doctrine that no message contains inherent meaning, because, before any message can be understood, it has to be used as the input to some "jukebox", which means that information contained in the "jukebox" must be added to the message before it acquires meaning.*[61]

If there is no *jukebox* at hand, how should one construct it? Does chance play a role and reveal information in a specific context?

> *Hofstadter_GEB:*
> *Can DNA evoke a phenotype without being embedded in the proper chemical context? To this question the answer*

60 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 384.9/1928.

61 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 415.0/1928.

is no—but a qualified no. Certainly a molecule of DNA in a vacuum will not create anything at all. However, if a molecule of DNA were set to seek its fortune in the universe, as we imagined the BACH and the CAGE were, it might be intercepted by an intelligent civilization. They might first of all recognize its frame message. Given that, they might try to deduce from its chemical structure what kind of chemical environment it seemed to want, and then supply such an environment. Successively more refined attempts along these lines might eventually lead to a full restoration of the chemical context necessary for the revelation of DNA's phenotypical meaning. This may sound a little implausible, but if one allows many millions of years for the experiment, perhaps the DNA's meaning would finally emerge.[62]

But what kind of chance is it? For *Hofstadter_GEB* chance binds DNA and its meaning. But what if we think of chance in a different way, *"as an object that can be counted and measured in a great variety of manners"?*[63] In that case, chance doesn't bind but instead provides many unexpected contexts where DNA can become more than we could imagine. If so, then meaning lies somewhere else.

Hofstadter_GEB continues by trying to systematise a way in which one could decipher a message. Still undecided where meaning lies, he brings up even more different scenarios. Is the meaning contained in the message? Is it in a relation between the message and the jukebox? Is the deciphering of a message a way to provide many meanings depending on how one plays with the deciphering instruments? Is it a mixture of all these scenarios with some extra noise? Or, as *Brillouin_SIT* implied in the First Act (though in relation to the message) maybe meaning lies in another domain entirely? In this last thought, *Hofstadter_GEB* doesn't seem to agree and he continues with his analysis:

Hofstadter_GEB:
In these examples of decipherment of out-of-context messages, we can separate out fairly clearly three levels of information: (1) the frame message; (2) the outer message; (3) the inner message.

...

The formulation of these three "layers" is only a rather crude beginning at analyzing how meaning is contained in messages. There may be layers and layers of outer and inner messages, rather than just one of each. Think, for instance, of how intricately tangled are the inner and outer messages of the

62 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 431.2/1928.

63 Vera Bühlmann, *Mathematics and Information in the Philosophy of Michel Serres*, Eds. David Webb and Joanna Hodge (London, UK: Bloomsbury Academic, 2019), 295.

> *Rosetta stone. To decode a message fully, one would have to reconstruct the entire semantic structure which underlays its creation and thus to understand the sender in every deep way. Hence one could throw away the inner message, because if one truly understood all the finesses of the outer message, the inner message would be reconstructible.*[64]

This three-layered formulation of a message, although intuitive if looked at from *Brillouin_SIT's* negentropic perspective of information, becomes a rather counterproductive gesture. For *Hofstadter_GEB* meaning is still intrinsically connected to the message, while *Brillouin_SIT* relates *message* and *information* and keeps *meaning* outside. This is how he can operate on *information* without disturbing or knowing its meaning. He abstracts from *meaning*, while *Hofstadter_GEB* makes puzzles that play with *meaning* which, consequently, acquires materiality. Although it is important to note *Hofstadter_GEB* didn't say that: this is our provocative reading of him.

Hofstadter_GEB continues by enjoying the paradoxes of self-reference. He plays with *tricks*, *puzzles*, *humour*, *curiosities*, and uses *performers*, *violins*, *records*, *list*, their *infinitude* and *interchangeability*. ○ 2.15 He is, of course, influenced by the context of this *Xenotheka*; in a different library his face would change and he would act differently. He refers to the library and the library refers back to him. His story starts to turn on itself. The atmosphere is now becoming mistier.

> *Hofstadter_GEB:*
> *Recently, the entire genome of the tiniest known virus, Phi X 174, has been laid bare. One most unexpected discovery was made en route: some of its nine genes overlap—that is, two distinct proteins are coded for by the same stretch of DNA! There is even one gene contained entirely inside another! This is accomplished by having the reading frames of the two genes shifted relative to each other, by exactly one unit. The density of information packing in such a scheme is incredible. This is, of course, the inspiration behind the strange "5/17 haiku" in Achilles' fortune cookie, in the Canon by Intervallic Augmentation.*[65]

What happens when a code contains many other codes, when messages become nested in each other on many levels, each telling a different story in a different context? A self-referential coding. A form within a form. A crystal in a crystal. A spectrum seen from one side as an entropic field of crystals, and from the other as a negentropic island in action. Depending on which key we have, all the other locks change.

64 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 405.0/1928.

65 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 1250.5/1928.

Hofstadter_GEB:
This is not so different from a DNA molecule, whose symbols, drawn from a meager "alphabet" of four different chemical bases, are arrayed in a one-dimensional sequence, and then coiled up into a helix. Before Avery had established the connection between genes and DNA, the physicist Erwin Schrödinger predicted, on purely theoretical grounds, that genetic information would have to be stored in "aperiodic crystals", in his influential book What Is Life? In fact books themselves are aperiodic crystals contained inside neat geometric forms. These examples suggest that, where an aperiodic crystal is found "packaged" inside a very regular geometric structure, there may lurk a inner message.[66]

Hofstadter_GEB, clearly indulging himself in his speech, continues by showing different algebraic tricks in playing with self-reference. He is symbolising concepts, changing contexts, bending and twisting objects. He is coding.

Hofstadter_GEB:
Related to this notion of slipping between closely related terms is the notion of seeing a given object as a variation on another object. An excellent example has been mentioned already—that of the "circle with three indentations", where in fact there is no circle at all. One has to be able to bend concepts, when it is appropriate. Nothing should be absolutely rigid. On the other hand, things shouldn't be so wishy-washy that nothing has any meaning at all, either. The trick is to know when and how to slip one concept into another.[67]

With great affection, he closes his speech with *Gödel Code*: a coding trick that simultaneously encodes a statement and a statement about itself. It is an encoding of an ancient paradox—*A Cretan states: "All Cretans are liars"*—into mathematical terms. A strange loop, as *Hofstadter_GEB* calls it.

Hofstadter_GEB:
Gödel had the insight that a statement of number theory could be about a statement of number theory (possibly even itself), if only numbers could somehow stand for statements. The idea of a code, in other words, is at the heart of his construction. In the Gödel Code, usually called "Gödel-numbering", numbers are made to stand for symbols and sequences of symbols. That way, each statement of number theory, being a sequence of specialized symbols, acquires a Gödel number, something like a telephone number or a license plate, by which it can be referred to. And this coding trick

66 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 408.3/1928.
67 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 1564.0/1928.

enables statements of number theory to be understood on two different levels: as statements of number theory, and also as statements about statements of number theory.[68]

The *Gödel Code* was a beautiful closing statement full of passion. With his fascination with *self-reference*, *strange loops*, and *meaning*, *Hofstadter_GEB* offers another heaven for *information*, different than the one discussed by *Brillouin_SIT* and *Wiener_C*. It is a spectrum of possible meanings open to interpretation and the imagination. Here are some of our thoughts sparked by his monologue.

Hofstadter_GEB introduces a lot of indexes around topics of information, coding, and self-reference while discussing meaning and paradoxes. He creates a rich, playful, and intuitive atmosphere. For him meaning lies in-between the subject and the structure, the disc and the jukebox, DNA and its context. He opens meaning to interpretation, he closes it, then he gives meaning a chance. It is almost as if only when the two are perfectly aligned that the meaning can arise. But is he really referring to meaning or is he presupposing a common ground, or a common sense for his messages? What happens if both the message and the context are interchangeable, if noise is present, and chance becomes objective and is handled as an object?[69] Even more so, if we presuppose that anything can partake of a communication, where do we then find stability or meaning? This becomes fairly important when we want to communicate with atoms, planets, books, language... —How to communicate with those that we cannot access and understand directly? One possible way would be to think about information in both the quantum physical and formal ways, as pointed out in the First Act by *Brillouin_SIT*. This would imply establishing communication channels and dealing with the noise and shadows in formal and iterative ways while trying to articulate meaning. The digital, in our opinion, actualises these questions, especially in this experiment. If books had an intrinsic and fixed meaning, this *Play Among Books* would be uninteresting at least, if not silly. On the other hand, if we imagine that books can talk, have a character of their own, contain information, and transmit messages, but their meaning is in another domain—namely with the reader, their traditions, and all the books they have read—then we are in another conceptual space with different kinds of questions and intrigues.

There's a lot to think about, and so: —

A moment of silence.

…

`End of the First Scene`

68 Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*, ebook, loc 69.1/1928.

69 For more on chance as an object, see Vera Bühlmann, *Mathematics and Information in the Philosophy of Michel Serres*.

SCENE II:
ALGORITHMS, PYRAMIDS AND THEIR SHADOWS

Once again, the lights change; the galaxy acquires new colours again. Let us give the stage to *Serres_G*. His face is kind and focused at the same time. He doesn't respond directly to *Hofstadter_GEB*. Instead, by telling a story, he picks up most of *Hofstadter_GEB's* indexes and opens a new plateau in a rather elegant manner. In *Xenotheka*, *Serres_G* lights up the galaxy in a way that relates to all the concepts at stake. His focus is in-between *information*, *data*, and *cipher*. ○2.1 ○2.16 Taking this into account, concepts under his light should be excited in a different way and form yet another unexpected atmosphere in the cloud. By looking at his face in the library, we see that *Serres_G* connects *algorithms* and *pyramids*, talks of *percolation* and *polytheisms*, discusses *torpedoes* and *gnomons*, gives a new voice to *Thales* and *Socrates*. On one side of the interest that he shares at the moment are indexes of *Rosetta*, *metric*, *invariant*, and *meteorology*, and on the other, *mixtures*, *hardness*, *skin softness*, *shimmer*, *whirlpool*, *turbulences*, *vibrations*, *hesitation*... —all surrounded by *disequilibrium*, *information*, *biology*, *substances*, and *models*. ○2.16 Many different indexes, fields, disciplines, and interests are forming this cloud. It is intriguing and puzzling. This is just one of his many faces, the third book of foundations.[70] With Serres, foundations are fluid and many. They never cease.

Serres_G looks at *Hofstadter_GEB* in a friendly way and starts talking. *Brillouin_SIT* and *Wiener_C*, who are sitting on stage next to him, are listening curiously if and how he is going to address consciousness and meaning or, as they refer to it, *the human value of information*. *Hofstadter_GEB* told an interesting story but they were not entirely impressed. *Wiener_C* liked it more, *Brillouin_SIT* a bit less.[71] *Serres_G*, coming from multiple origins and always bringing a lot to the table, does not discuss meaning, but rather different ways in which a message can become meaningful. He opens the question from a different angle: what is communication if anything can potentially communicate? Ironically he begins with his own closing words:[72]

> *Serres_G:*
> *Over the course of the twentieth century we detached ourselves little by little from the space of the earth that we had inhabited for three millennia, so that little by little the space of solar light, of agriculture, of the sacred, of war, of nation states, of the written page disappeared from our sight, all of which geometry expressed, together, in its summing purity.*

70 This book is a part of Serres' mini-series of three books of foundations: *Rome, Statues,* and *Geometry.*
71 This assumption comes both as a personal interpretation and reflection of actors' affinities towards concepts, as shown in ○2.5.
72 The last subchapter of Serres' book on geometry. See, Serres, *Geometry.*

> *Now bodies, messages, information, knowledge, light in its speed more than its brightness circulate in mass: a new space of new transports is installed on a global Earth, a space more mixed than pure, more blended, variegated, tiger-striped, zebra-striped, in multiple and connected networks, than smooth or homogeneous.*[73]

He creates his own setting. The ambience may be provided by *Xenotheka*, but how he lights up this galaxy is entirely his choice. ○ 2.13 He is a master of making relations.

Instead of addressing the human value of information, he inverts it and starts speaking of different kinds of intelligences where any being or object can emit, receive, store, and process *information*.[74] By this the Earth has changed, and the other way round; information is fast, it circulates in mass, it shimmers, it is chaotic and unstable. Language is coded in many ways, always composed of many threads. We will follow the thread of intelligence. *Serres_G* turns to his three friends.

> *Serres_G:*
> *The vertical gnomon, the angled framing square, the ruler, compass, perpendicular and pendulum adopt a constant form: a vertical straight line, or horizontal in the case of the balance, perpendicular or round, depending. Form signifies contour, figures, edges, definition and determination in the literal sense as well as the principle of organization of the object. The right angle describes the appearance of the framing square as well as its constitutive skeleton, its construction. Thus form can be regarded as a phenomenon and an essence, aspect or reality. Whether stone, marble, iron or bronze enter into the axis or the sundial as prime matter doesn't matter, provided that it rises perpendicularly from the plane of the ground. The information it shows or gives corresponds to its form and varies with it. According to the form, the information changes. Knowledge lies in the form.*[75]

While talking about objects, *Serres_G* leaves meaning, so dear to *Hofstadter_GEB*, in another space. His triangle is of a different capacity: knowledge, form, and information. It in an abstract manner encompasses both living beings and objects, form and matter, artificial and natural. In this manner *Serres_G* looks at the gnomon as an object with its own kind of intelligence. It is a statue that likes to speak locally about the global weather, as long as its shadow moves with the sun. It talks of knowledge, form, and information in a circular motion. It is too much to decipher

73 Serres, *Geometry*, ebook, loc 612.6 / 629.
74 See Michel Serres, "Revolution Cognitive et Culturelle (Engl. Translation)," *Monas Oikos Nomos* (blog), 2007, http://monasandnomos.org/2012/11/07/michel-serres-revolution-cognitive-et-culturelle-engl-translation/.
75 Serres, *Geometry*, ebook, loc 492.8 / 629.

at once, still it resonates well with *Xenotheka*. It is a play of an instrument, similar to ours.

> *Serres_G:*
> *Language, again, assimilates form and information. The second lies in the first.*
>
> *The technologies of old informed matter: the potter at the wheel modeled the clay in order to draw the urn from the circle and his tangential hands; thus from a pile of stones the mason raised the house according to the architect's plan, and the blacksmith twice did violence to the peaceful metal, in the fire and by the hammer. Industry added further plans to the crafts but along the same paths. We have changed all that. Our technologies today tend instead to explore or recognize first and foremost the refined and complex forms scattered in the things of the world and to choose one of them or to mix several of them when they correspond to our aims and the constraints of the manufacture being considered: these forms even precede them sometimes. Of course, we still assemble clocks out of metal as in the past, but a given crystal, a given molecule, even a given atom or isotope, now make for better watches, automatic and accurate, and some other given crystal functions as a valve or semiconductor.*[76]

A mechanical watch, a gnomon, and a crystal can all measure time. The first is constructed and informed, the other two are acknowledged and informing. They are active, natural, and artificial, found in the world: automata; they work by themselves. They talk, they send messages. Can we read them? What do they want to say? What kind of objects are they? Are they subjects, intelligent, with a character of their own? How to treat them? For us, it depends on whether we want to talk to them or look at them, if they are friendly or not. This yields a captivating twist. The meaning of *Hofstadter_GEB's* message is lost; instead, form starts to show more in *Serres_G's* hands than *Hofstadter_GEB* could imagine at this moment.

> *Serres_G:*
> *The entirely informed forms lie in the things themselves, where it suffices to collect them; thus our works reverse the ancient processes by which information only came from our skillful hands or expert understanding. Idealism, narcissistic, only found in the world its own image, which it imprinted there with great effort. Science and technology reduced the real to their representations. Yet the loose earth and clay, the stone before the device, the metal in its gangue, in themselves and by themselves crystalline, conceal a thousand artificial objects as in a horn of plenty that the ancient hands and wills ignored by plugging it up. Our intelligence,*

76 Serres, *Geometry*, ebook, loc 494.2 / 629.

our slightly stupid, violent, crude enterprise, had closed the treasure's door, even though the world hides a thousand times more marvels than our decisions. The sense, the direction, the project of the work are reversed. On this Sunday of technologies we recognize first of all that the Universe has already forged much: this is the fount of information.[77]

Serres_G talks about the big plenty and the great many. *The entirely informed forms lie in the things themselves*. They are scattered around the universe. If we can recognise and host them, start to communicate respectfully and invent a common artificiality, they become part of our world and begin to talk in as many languages as we can recognise or synthesise. These are the artificial communication channels. It is our contract with objects of the world, our contract with books. We don't need to understand them, but we would like to learn how to get to know them, or at least try to talk to them. Maybe we can become friends. As *Serres_G* suggests, the universe has already forged much. He continues in an even more surprising way.

Serres_G:
There isn't any matter in the Universe. Otherwise the physical sciences would have ended up encountering limits to their progress or their history, boundaries foreseen and placed by materialist metaphysics. This latter vanishes with the progress of the physical sciences, which never cease discovering forms without ever encountering any matter they don't name, so as to only recognize mass. Matter doesn't exist; only forms are found, like atoms, and all the way down to the tiniest particle, with or without mass, innumerable forms, as well as their chaotic or ordered mixture, a system or noise which tosses and shakes their innumerable multiplicity as in a basket. There is only information, whose enormous stock in the world, no doubt expressible by a very large number, mathematically finite but physically infinite, leaves science in an open history. Even weight codes a field of forces, even any aggregate, colloid, or organism recodes a subset of coded forms. Only mixture and disorder, noise, chaos, give the illusion of matter.[78]

Code and information, mass and matter. There isn't any matter, mass is resistance, information is enormous, forms unfold subsets of coded forms—we call it a black box and a white fountain at once. Today we think of a particle as an excitation in a field, the densest part of the spectrum that talks to us. We think of assemblages and the Internet, organic and inorganic. All proliferate. None are pure, all are mixtures of many kinds of creatures and objects, of multiple worlds, of reality and fiction, of various media, of particular concepts; restless, unsystematic, consistent.

77 Serres, *Geometry*, ebook, loc 494.2 / 629
78 Serres, *Geometry*, ebook, loc 495.6 / 629.

Always on the move, making noise, talking in their own ways; by complementing and challenging each other, enriching capacities, producing different constellations. These are the actors and characters in *Xenotheka*, encoded informed forms, polluted lively crystals; fertile and smart. With *Serres_G* they can talk. He thinks of them as friendly strangers and aliens.

> *Serres_G:*
> *Consequently, white intelligence is immanent and no doubt coextensive with the Universe. The world adds up and gives an enormous stock of forms. Here again is the source, transparent, the fundamental Earth of Geometry, once again wonderfully named.*
>
> *There exists an immense objective intelligence of which artificial and subjective intelligence constitute small subsets. Our intelligence is not an exception in black surroundings that would passively wait for us to inform them. The object that we know is forged by us in a way that's analogous to certain things of the world, forever our guides.*[79]

How strange, even selfish it is to think only of human inteligence? How to open up the concept of inteligence beyond humans and machines, beyond natural and artificial?[80] Information, communication, bridges, and relations play an important role in this unfolding. With *Serres_G*, there are many kinds of intelligence: *white intelligence*, which is coextensive with the universe, *immense objective intelligence*, which is, among other things, constituted out of *artificial intelligence*, which sometimes lies in the things themselves, and a familiar *subjective intelligence*. *Human intelligence* is not rare or an exception in the universe anymore, but is surrounded by many other intelligences. These intelligences are different in kind and not in direct competition. Intelligence of Earth, mountain, book, and crystal, intelligence of language; machine intelligence, human, plant, and animal intelligence. They are not all the same. They are not in direct contest, nor are they neutral to each other. They coexist and are related. Each has a wisdom of its own. In this manner, in a *Play Among Books*, we acknowledge the intelligence of libraries, books, and concepts, and we establish communication channels and alphabets. It is just the beginning of the conversation. Our instrument is starting to play with shadows.

Serres_G continues.

> *Serres_G:*
> *Intelligent, the gnomon intercepts the flow descending from the Sun, and both of them, all by themselves, draw on the*

79 Serres, *Geometry*, ebook, loc 497.0 / 629.

80 The question is how to rethink artificial or machine intelligence out of its predominantly technocratic and tragic scenarios where it is mostly seen in contrast and as competition to natural intelligence. See, "Artificial Intelligence," *Wikipedia*, August 14, 2018, https://en.wikipedia.org/w/index.php?title=Artificial_intelligence&oldid=854873425.

ground, out of which comes this erected statue, the objective and partial information of the shadow that speaks locally about the form of the global world.

Geometry still slumbers beneath the earth or dreams in the brilliance of the Sun: the gnomon of the ancient Greeks or the Babylonians awoke one part of it along the singular forms common to the shadow and the light.[81]

Serres_G brings the many and plenty to the table. From the ancient Greeks to the contemporary notion of the global world, to different forms of intelligence, the universe, and back to the gnomon. Always trying to talk about both the universal and the singular, the *"matter, black box, and form, white box."*[82] *Serres_G* opens many doors to think about information, which go beyond linear narratives and intrinsic meaning to a space where nature and customs articulate each other, where language is wise and intelligence coextensive with the universe.

…

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End of the Second Scene
End of the Second Part
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Act I has come to an end. But the discussion continues behind the curtain…

By playing the *Informational Instrument*, by performing with it, and in trying to articulate the notion of *information*, we are slowly learning how *Xenotheka* behaves and reacts to our questions. We are communicating. We are getting to know our library, its atmospheres and moods. Books acquire their own intelligence by their position in a specific context of a library. They start to behave in a similar manner to *Serres_G's* informed forms. This constellation is both a comfortable and challenging one. It is a journey through a galaxy of concepts, where we meet books and play with concepts. In our conversation *Xenotheka* has so far offered four ways to approach *information*, and a few more out of the many that are about to come. We were navigating between highly technical articulations where with *Brillouin_SIT* and *Wiener_C* information acquired both a quantum and a cybernetic face. With *Hofstadter_GEB*, it went into a self-referential loop trying to understand its meaning, but instead of figuring this out, a question of intelligence was articulated in a captivating way. Intelligence, seen through the lens of *Serres_G*, becomes native to the universe with artificial intelligence and subjective intelligences as just parts of its spectrum, and arguably tiny, parts. *Xenotheka* has opened up a new way of rethinking concepts and ideas, which was, in a way, always already there.

Let us then continue with the Second Act and see how the story develops.

…

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End of the First Act
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81 Serres, *Geometry*, ebook, loc 497.0 / 629.
82 Serres, *Geometry*, ebook, loc 492.8 / 629.

PLENTIFUL PLAY
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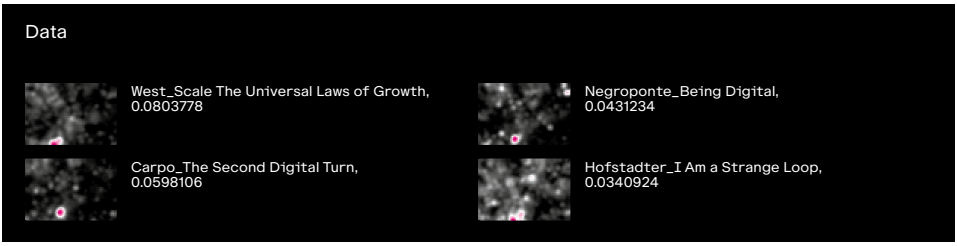
ACT II: DATA

The interval is over. The Second Act should start any moment now. Its plot is arranged in such a way that in our fourfold articulation the second spectrum of actors discusses the index of *data*. ○2.5 How is *data* conceptually different from the notion of *information* in this specific context? ○2.3 ■2.2 *Xenotheka* renders them similar but in a different manner. ○2.1 What are the similarities and differences, and how do the articulations diverge? The library will never expose these contrasts in an explicit way. Differences are subtle but refined, always appearing in the cloud without prior categorisation, but according to an encoding and a library. The air is implicitly filled with *data*; it is being articulated by its four main protagonists: *West_S*,[83] *Carpo_SDT*,[84] *Negroponte_BD*,[85] and *Hofstadter_IASL*.[86] As discussed before, the hypothesis is that, in this context, the notion of *data* emphasises applications in a grounded, encapsulating and generic way.[87] *Data* should provide another different rendering and an atmosphere of the idea which is explicitly not there but indexed with *information*, *data*, *cipher*, *code*, and associated clouds.



○2.17
Four books, four actors, four faces of a concept: *data*, rendering_03_RW_4060_r_50it21d.

83 Geoffrey West, *Scale: The Universal Laws of Growth, Innovation, Sustainability, and the Pace of Life in Organisms, Cities, Economies, and Companies*, First Edition (New York, NY: Penguin Press, 2017), ebook.
84 Mario Carpo, *The Second Digital Turn: Design Beyond Intelligence*, First Edition (Cambridge, MA: The MIT Press, 2017), ebook.
85 Nicholas Negroponte, *Being Digital*, First Edition (New York, NY: Vintage, 1996), ebook.
86 Douglas R. Hofstadter, *I Am a Strange Loop*, Reprint Edition (New York, NY: Basic Books, 2008), ebook.
87 This was elaborated in the introduction to *Play I, Data*, 61.

The actors are onstage. They are challenged by the first conversation and excited to add twists and turns to the discussion. They are comfortably seated around the table and waiting to begin. ○2.17

Here is a hint from the library. According to the actors' probable affinity toward the concept, ○2.17 *West_Scale The Universal Laws of Growth* and *Carpo_The Second Digital Turn* are presumably more engaged with the concept, while *Negroponte_Being Digital* and *Hofstadter_I Am a Strange Loop* should be more relaxed and open to wider interpretations of *data*.

The form of the *Second Act* is a discussion between the four.[88]

- *West_Scale The Universal Laws of Growth* as *West_S*
- *Carpo_The Second Digital Turn* as *Carpo_SDT*
- *Negroponte_Being Digital* as *Negroponte_BD*
- *Hofstadter_I Am a Strange Loop* as *Hofstadter_IASL*

TABLE FOR FOUR:
A CLOUD OF DATA

PROLOGUE

Welcome to the Second Act. The curtain is up, the lights are on, the table is set. The four actors—*West_S*, *Carpo_SDT*, *Negroponte_BD*, and *Hofstadter_IASL*—are already on the stage and talking amongst themselves. Inside *Xenotheka*, these four actors seem to be the most eager to discuss the topic of *data* through its differences and similarities to the surrounding concepts. ○2.3 The actors and their characters in this act will articulate a new ambience, different to the one that was present while discussing *information*. In *Xenotheka*, *information* and *data* are two overlapping clouds with different atmospheres and diverse conceptual spaces. They articulate a similar idea in distinct manners. Their protagonists—our characters—have particular styles and languages in which they

88 From now on, we will refer to these actors in the abbreviated forms as indicated.

express themselves. The form of discussion changes in accordance with the speakers. While discussing *information* in the First Act, each actor had a very specific approach to the subject; some were more unique in their thinking but broader in their scope, others were working with theories. *Serres_G*, for example, was exceptional in his approach and very broad in his scope, while *Brillouin_SIT* was focused on challenging theories in a formal way. Each required more space and concentration to express his thoughts. The assumption is that when gathered around *data*, the protagonists won't seem to be interested in refined formal approaches. Their interest lies elsewhere. They are using different strategies to promote rather than challenge an idea. They are more willing to express their individual readings of the topic, and to debate it in detail. Indexes around *data* are more applied and crisp, and we therefore presume it is easier to change their contexts in a fast manner and still to communicate. ○2.3

The play proceeds with its standardised introduction of the characters. The formalities will be accompanied with a profile of an imagined scenario, which we based on the articulations of the actors' faces in the context of *Xenotheka* and on the structure of each book.[89] This is a part of the process of communication between the library, the actors, and us. It is artificially staged.

Let us meet the actors.

KNOWING EVERYTHING

Scale: The Universal Laws of Growth, Innovation, Sustainability, and the Pace of Life in Organisms, Cities, Economies, and Companies by Geoffrey West, 2017:

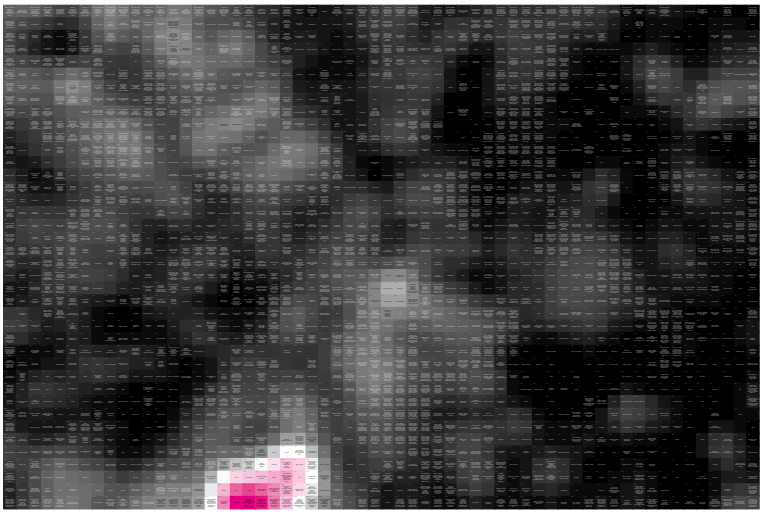
city → 933, scale → 782, life → 482, time → 465, size → 390, system → 385, year → 383, increase → 365, network → 363, energy → 340, company → 339, person → 322, growth → 318, social → 303, just → 299, law → 294, rate → 287, large → 281, new → 277, use → 272, numb → 260, theory → 257, like → 249, data → 249, great → 249, long → 227, example → 218, power → 216, science → 209, lead → 205, live → 201, small → 199, understand → 198, result → 194, structure → 182, way → 179, cell → 178, need → 177, think → 177, organism → 171, change → 170, work → 168, dynamic → 167, process → 166, age → 166, world → 164, innovation → 163, big → 163, urban → 162, individual → 162

West_S plays a protagonist and an advocate of universal laws. With a strong interest in growth, innovation, sustainability, and the pace of life, *West_S* is searching for a measure of everything. His focus is on *cities* and *scaling laws*, the *big picture* with a clear programme. He looks like a firm and confident character who seems to have no doubts. He is always in a good mood.

In the context of the library, his face appears concentrated on *data*, *scale*, and *growth*. ○2.18 ○2.19 For *West_S*, these indexes give an appearance to *prediction*, *metrics*, *routine*. They are *enormous*,

89 Here, we refer to the titles of books, their chapters, and subchapters.

physical, and *biological*. ○2.19 He doesn't want to speculate; he wants to measure, understand, and act. With his clear pragmatics of scaling laws, *West_S* is looking for the scale of everything in order to generate a master plan. He lives in linear time, always in the present moment. Time serves him; he uses it to predict future events.



○2.18 0 1
Face of *West_S*, rendering_03_RW_4060_r_50it21d.

THE CHRONICLER

The Second Digital Turn, Design Beyond Intelligence by Mario Carpo, 2017:

design → 244, digital → 240, use → 230, data → 185, time → 184, new → 181, technology → 169, today → 139, science → 127, computer → 123, make → 121, way → 117, print → 113, good → 112, modern → 110, know → 97, base → 95, architecture → 95, point → 94, search → 93, tool → 93, need → 90, alberti → 89, object → 88, work → 86, model → 84, process → 82, image → 82, technical → 81, history → 80, early → 80, mass → 78, numb → 74, machine → 74, human → 72, long → 70, cost → 70, example → 65, start → 64, curve → 63, logic → 63, just → 63, build → 63, theory → 62, mathematical → 61, like → 61, art → 61, book → 61, architectural → 61, computational → 60

Carpo_SDT plays the chronicler. By always looking backwards—but not too far back—he accounts for an immediate past of present-day digital architecture. *Carpo_SDT* is focused on the *digital design* in the age of *data*. For him, it is about *technology*, *science*, *computers*, *architecture*, and he calls it *Design Beyond Intelligence*.[90] As a manifestation of *a new kind of science*[91] in

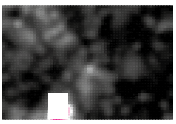
90 To relate it back to the First Act, we will ask a question: what would this mean in the context of *Seres_G's* notion of intelligence, where intelligence coexists with the universe?

91 *A New Kind of Science* is a best-selling, controversial book by Stephen Wolfram. See Stephen Wolfram, *A New Kind of Science*, First Edition (Champaign, IL: Wolfram Media, 2002).

n1877e22 unfold, maturity, materialize, **DYNAMIC**, underlie, frivolity, implementation, passivity, cohesion, redistribute, differenti…	n1878e26 literally, unpredictable, definitely, surface, tour, materially, partition, jump, facet, inexorably, mesh, advent…	n1879e11 imaginable, redefine, tool, inflate, rotate, interestingly, hinge, infiltrate, instantaneously, short…	n1880e3 invisibly, reorient, lifespan	n1881e2 philosophy, epistemology	n1882e2 socratics, agnosticism	n1883e30 bundle, inanimate, caricature, rift, pejorative, socratic, hammer, gabriel, underrate, anthropocentric, scientism, artw…
n1937e6 thread, hedge, algorithm, looseness, differentially, silo	n1938e9 crash, switch, unsettle, mathematically, doesn, skew, shuttle, negotiable, palimpsest	n1939e4 model, container, fabric, passively	n1940e8 temporality, symmetrically, anthropology, monism, boyle, shapin, postmoderns, premoderns	n1941e4 disagreement, disagree, chemist, indices	n1942e16 entity, causal, ontology, essentialism, billiard, clarke, realist, debut, reductionism, zebra, eidos, attract…	n1943e27 realism, continental, relational, cryptic, latour, intentionality, whitehead, interchangeably, unortho…
n1997e1 endpoint	n1998e2 improbable, passerby	n1999e4 mathematical, originality, mathematics, reciprocate	n2000e4 actively, stake, immaterial, quasi		n2002e4 euler, rightness, uranium, invariants	
n2057e2 summation, euclidian		n2059e5 perennial, receptive, methodical, bifurcation, compactness	n2060e6 eradicate, formality, substantiate, modelled, gratuitous, disturbingly	n2061e7 purport, mentality, stasis, commensurate, exhaustively, transcription, realising		n2063e3 additive, alphabetical, numeric
n2117e4 confluence, virginal, monotheism, harlequin	n2118e2 scenography, bifurcate	n2119e3 parasite, anarchical, stylus	n2120e19 michel, priceless, panoramic, eradication, occident, conciliate, archetypical, architectonic, uncounta…	n2121e13 iteration, sophistication, neutrality, categorically, erwin, arguably, secretive, eiffel, disrespect…	n2122e1 crucially	n2123e1 portend
n2177e17 millennia, alloy, socrates, surveyor, crescent, agora, redress, pythagorean, nile, archaism, geometer, unpredicta…	n2178e19 pyramid, algorithmic, formidably, herodotus, concordance, indeterminism, federate, percolate, polytheism, ion…	n2179e6 sieve, maximally, transportable, intemperate, anamnesis, thales	n2180e34 finesse, anarchic, solstice, invariance, massively, generalise, vicarious, generational, ptolemaic, min…	n2181e3 inverse, quantifiable, galactic	n2182e1 darwinian	n2183e6 data, regardless, cellular, inspirational, galileo, coincidentally
n2237e4 geometry, diagonal, euclid, hilbert		n2239e1 rosetta	n2240e1 biochemistry	n2241e3 physic, measurable, biosphere	n2242e1 pulsate	n2243e30 **SIZE**, eventually, damage, surprisingly, **SCALE**, remarkably, significantly, systematically, brilliantly, billion, fuel, gro…
	n2298e1 invariant	n2299e1 metric	n2300e1 sapiens	n2301e3 quantify, physicist, commonality	n2302e6 pitfall, conceivably, amusingly, viscosity, rainfall, interrelationship	n2303e15 huge, collectively, lifetime, predictable, salient, enormously, grapple, routinely, quintessential, hugely, eleph…
n2357e49 spectrum, maxwell, fluctuation, thermodynamics, wiener, coefficient, conduction, cos, cybernetics, reliability, volt…	n2358e3 meteorologist, ontogenetic, meteorology	n2359e1 astrophysics	n2360e69 biology, span, quantitative, naively, mechanistic, approximately, whale, mortality, metabolism, genome, kilometer, ecosys…	n2361e61 biologist, idealize, straightforwardly, trillion, physicality, reset, predictably, fission, bacterium, mammoth, faucet, cal…	n2362e93 **CELL**, reminiscent, marvelous, prelude, trig, symbol, activate, oversimplification, cube, composer, logician, c…	n2363e52 myriad, provocative, prime, reliably, swirl, pinpoint, murky, brain, elusive, microscopic, amazingly, untold, analogue, ch…

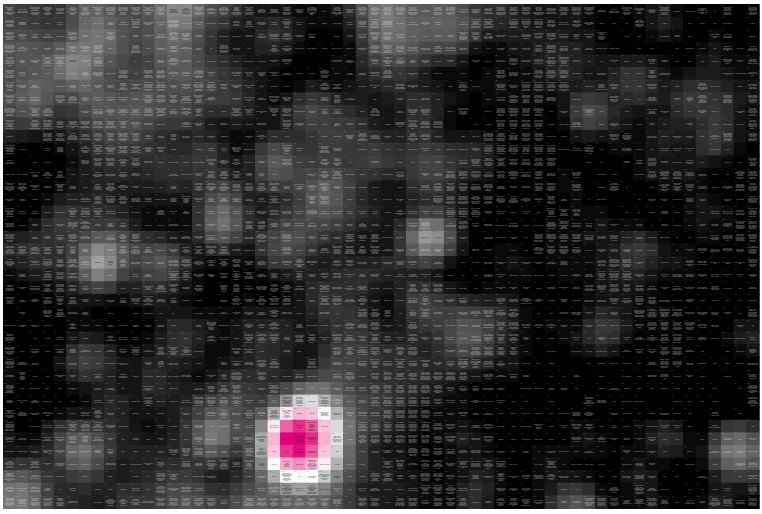
○ 2.19 0 1

Face of *West_S–* zoom to the cloud of indexes surrounding the index of *biology*, rendering_03_RW_4060_r_50it21d.



architecture, *Carpo_SDT* observes and describes a phenomenon which he encapsulates in *The Second Digital Turn*.

Under his spotlight, *Xenotheka* exhibits a single strong glare. ○2.20 With *Carpo_SDT*, *design* as a concept starts to talk with indexes of *computation*, *data*, *computer*, and *digital*. ○2.21 The atmosphere in his cloud carries the mood of applications and applied thinking: *scan*, *keyboard*, *processor*, *numeric*, *software*, *interface*. ○2.21 As a chronicler of the digital and immediate past, *Carpo_SDT* is commenting on and giving credit to the protagonists of *Design Beyond Intelligence*. He addresses and celebrates them as the *digital avant-garde*.



○2.20 0 1
Face of *Carpo_SDT*, rendering_03_RW_4060_r_50it21d.

DIARY OF THE FUTURE

Being Digital, by Nicholas Negroponte, 1995:

computer → 350, bit → 304, like → 217, use → 208, person → 208, time → 202, digital → 188, year → 136, good → 133, information → 128, system → 118, way → 114, today → 112, new → 111, just → 109, think → 105, make → 105, call → 104, television → 100, need → 92, line → 89, machine → 89, look → 86, know → 86, telephone → 85, work → 84, world → 84, change → 83, interface → 80, different → 80, human → 79, example → 78, move → 78, display → 77, image → 77, mean → 77, future → 75, video → 75, small → 74, come → 73, media → 73, say → 70, company → 69, home → 67, data → 67, million → 65, fact → 63, book → 63, point → 62, word → 62

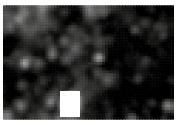
Negroponte_BD leads a digital life in form of a book. This book is a fictional and optimistic diary of the future where *bits*, *atoms*, and *interfaces* tell *Digital Fables and Foibles*.[92] The *bit* always wins

92 See, Negroponte, *Being Digital*, ebook, loc 2.0 / 380.

n1821e3 fragility, bygone, classically	n1822e16 admittedly, fontaine, academia, foreignness, simone, preposition, naivete, theodicy, zola, epistemologist, ecole, superhigh…	n1823e1 allusive	n1824e3 contact, clutter, kaleidoscopic	n1825e1 mediocre	n1826e2 caption, schlemmer	n1827e3 observatory, pilotis, yoshizaka
n1881e2 philosophy, epistemology	n1882e2 socratics, agnosticism	n1883e30 bundle, inanimate, caricature, rift, pejorative, socratic, hammer, gabriel, underrate, anthropocentric, scientism, artw…	n1884e10 orient, apple, unclear, james, allure, caveat, flatness, obsolescence, unconvincing, unstated	n1885e1 etymologically	n1886e25 treatise, illiterate, keystone, authorization, ptolemy, readership, confusingly, watermark, geneva, iconoclas…	n1887e6 illustration, protestant, epitome, didactic, erudite, raphael
n1941e4 disagreement, disagree, chemist, indices	n1942e16 entity, causal, ontology, essentialism, billiard, clarke, realist, debut, reductionism, zebra, eidos, attract…	n1943e27 realism, continental, relational, cryptic, latour, intentionality, whitehead, interchangeably, unortho…	n1944e1 poignantly	n1945e1 humanistic	n1946e6 manual, detriment, standardize, standardization, synopsis, pietro	n1947e3 append, memorize, thumbelina
	n2002e4 euler, rightness, uranium, invariants		n2004e3 retrieve, quirk, retrieval	n2005e21 famously, pristine, notation, identically, trademark, authorship, postindustrial, cola, absentia, c…	n2006e1 geometrically	
n2061e7 purport, mentality, stasis, commensurate, exhaustively, transcription, realising		n2063e3 additive, alphabetical, numeric	n2064e38 laboriously, font, printer, **DIGITAL**, mario, arte, batch, una, streamline, **COMPUTATIONAL**, perceivable, morse, rhino, google, …	n2065e6 emulate, software, snapshot, unwieldy, dentist, interactivity		n2067e12 delta, diction, omega, orestes, alpha, gamma, iota, tau, kappa, rho, epsilon, omicron
n2121e13 iteration, sophistication, neutrality, categorically, erwin, arguably, secretive, eiffel, disrespect…	n2122e1 crucially	n2123e1 portend	n2124e7 laser, prioritize, proprietary, chris, byte, optimization, xerox	n2125e4 scan, keyboard, processor, desktop	n2126e1 beta	n2127e1 sigma
n2181e3 inverse, quantifiable, galactic	n2182e1 darwinian	n2183e6 data, regardless, cellular, inspirational, galileo, coincidentally	n2184e2 laptop, analog	n2185e23 **COMPUTER**, airline, mail, readable, packet, lab, appliance, video, ceo, synchronous, fiber, interface, concurrently, …	n2186e2 parlance, calculator	n2187e1 nighttime
n2241e3 physic, measurable, biosphere	n2242e1 pulsate	n2243e30 size, eventually, damage, surprisingly, scale, remarkably, significantly, systematically, brilliantly, billion, fuel, gro…	n2244e1 ceos	n2245e3 messy, randomly, incremental	n2246e8 detection, lethal, prologue, eponymous, inordinate, charlatan, greco, lingua	n2247e2 psychologist, colorful
n2301e3 quantify, physicist, commonality	n2302e6 pitfall, conceivably, amusingly, viscosity, rainfall, interrelationship	n2303e15 huge, collectively, lifetime, predictable, salient, enormously, grapple, routinely, quintessential, hugely, eleph…	n2304e4 sophisticate, dot, gauge, burner	n2305e22 predict, underestimate, arrogance, winner, practitioner, deviation, uncertainty, tunnel, ingrain, outland…	n2306e2 discoverer, subgroup	n2307e2 mathematician, grossly

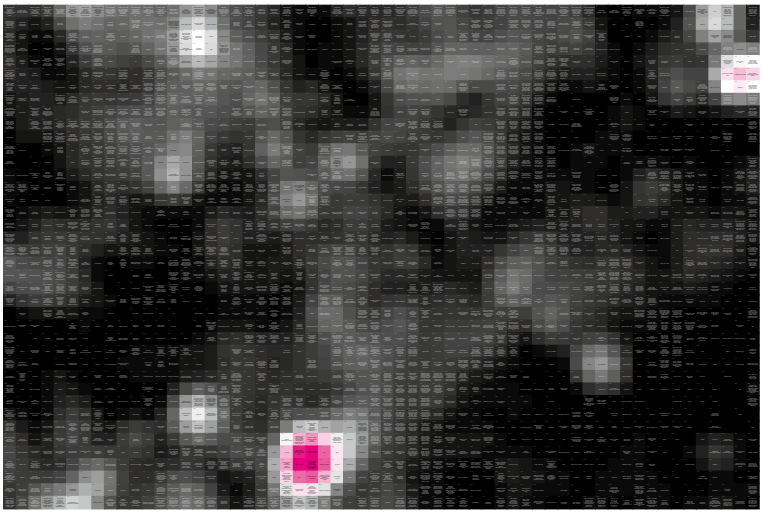
○2.21 0 1

Face of *Carpo_SDT* – zoom to the cloud of indexes surrounding the index of *digital*, rendering_03_RW_4060_r_50it21d_words_vertex.



in his stories. *Negroponte_BD "[Offers] profound insight and surprising visions of the digital future."—The New York Times.*[93] Unlike *Carpo_STD* who chronicles the past, *Negroponte_BD* produces applied fantasies about the future: *"Daily Me."*[94]

Negroponte_BD's daily fictions speculate about technology. They talk about *computers*, *videos*, *interfaces*, and everything *digital* in the context of *lasers*, *data*, *software*, *emulations*, *laptops*, and *processors*. ○2.22 ○2.23 In his diary of the future, *Negroponte_BD* imagines and places not yet existing digital objects in fictional scenarios where they become animated. They start to transmit messages. His stories are flavoured with optimism, entrepreneurship, prediction, and technology. He creates an atmosphere of an applied and branded future. His passion is science fiction.



○2.22 0 1

Face of *Negroponte_BD*, rendering_03_RW_4060_r_50it21d.

MEDITATION ON SELF

I Am A Strange Loop by Douglas Hofstadter, 2007:

just → 564, brain → 492, think → 393, like → 372, person → 353, level → 324, mean → 300, say → 298, word → 290, loop → 286, know → 281, make → 275, come → 265, human → 264, thing → 260, self → 248, way → 247, time → 244, symbol → 238, world → 230, idea → 219, numb → 217, number → 214, inside → 213, feel → 209, soul → 204, call → 202, strange → 188, different → 187, pattern → 180, life → 179, fact → 176, point → 176, kind → 176, book → 172, go → 168, take → 163, system → 162, consciousness → 162, year → 161, use → 155, give → 155, experience → 155, physical → 154, question → 152, long → 149, far → 148, mind → 145, sense → 143, mat → 138

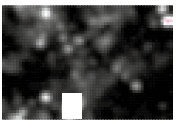
93 Negroponte, *Being Digital*, ebook, loc 497.0 / 629.

94 *Being Digital* also introduced the 'Daily Me' concept of a virtual daily newspaper customised for an individual's tastes. See, Negroponte, *Being Digital*.

n1882e2 socratics, agnosticism	n1883e30 bundle, inanimate, caricature, rift, pejorative, socratic, hammer, gabriel, underrate, anthropocentric, scientism, artw...	n1884e10 orient, apple, unclear, james, allure, caveat, flatness, obsolescence, unconvincing, unstated	n1885e1 etymologically	n1886e25 treatise, illiterate, keystone, authorization, ptolemy, readership, confusingly, watermark, geneva, iconoclas...	n1887e6 illustration, protestant, epitome, didactic, erudite, raphael	n1888e2 builder, venice
n1942e16 entity, causal, ontology, essentialism, billiard, clarke, realist, debut, reductionism, zebra, eidos, attract...	n1943e27 realism, continental, relational, cryptic, latour, intentionality, whitehead, interchangeably, unortho...	n1944e1 poignantly	n1945e1 humanistic	n1946e6 manual, detriment, standardize, standardization, synopsis, pietro	n1947e3 append, memorize, thumbelina	n1948e5 illustrate, copy, ban, blueprint, sparsely
n2002e4 euler, rightness, uranium, invariants		n2004e3 retrieve, quirk, retrieval	n2005e21 famously, pristine, notation, identically, trademark, authorship, postindustrial, cola, absentia, c...	n2006e1 geometrically		n2008e1 performer
	n2063e3 additive, alphabetical, numeric	n2064e38 laboriously, font, printer, **DIGITAL**, mario, arte, batch, una, streamline, computational, perceivable, morse, rhino, google, ...	n2065e6 emulate, software, snapshot, unwieldy, dentist, interactivity		n2067e12 delta, diction, omega, orestes, alpha, gamma, iota, tau, kappa, rho, epsilon, omicron	n2068e2 elegiac, eta
n2122e1 crucially	n2123e1 portend	n2124e7 laser, prioritize, proprietary, chris, byte, optimization, xerox	n2125e4 scan, keyboard, processor, desktop	n2126e1 beta	n2127e1 sigma	
n2182e1 darwinian	n2183e6 data, regardless, cellular, inspirational, galileo, coincidentally	n2184e2 laptop, analog	n2185e23 **COMPUTER**, airline, mail, readable, packet, lab, appliance, **VIDEO**, ceo, synchronous, fiber, **INTERFACE**, concurrently, ...	n2186e2 parlance, calculator	n2187e1 nighttime	n2188e1 unsuspected
n2242e1 pulsate	n2243e30 size, eventually, damage, surprisingly, scale, remarkably, significantly, systematically, brilliantly, billion, fuel, gro...	n2244e1 ceos	n2245e3 messy, randomly, incremental	n2246e8 detection, lethal, prologue, eponymous, inordinate, charlatan, greco, lingua	n2247e2 psychologist, colorful	n2248e1 ailment
n2302e6 pitfall, conceivably, amusingly, viscosity, rainfall, interrelationship	n2303e15 huge, collectively, lifetime, predictable, salient, enormously, grapple, routinely, quintessential, hugely, eleph...	n2304e4 sophisticate, dot, gauge, burner	n2305e22 predict, underestimate, arrogance, winner, practitioner, deviation, uncertainty, tunnel, ingrain, outland...	n2306e2 discoverer, subgroup	n2307e2 mathematician, grossly	n2308e1 bonus
n2362e93 cell, reminiscent, marvelous, prelude, trig, symbol, activate, oversimplification, cube, composer, logician, c...	n2363e52 myriad, provocative, prime, reliably, swirl, pinpoint, murky, brain, elusive, microscopic, amazingly, untold, analogue, ch...	n2364e67 concoct, effortlessly, nutshell, flip, russell, hopefully, berry, can, redness, quibble, microphone, setup, c...	n2365e43 patently, skeptical, skepticism, sensational, demoralize, massage, fallacy, diatribe, overestimate, explaina...	n2366e13 cancer, odds, gamble, roulette, gauss, galilei, disc, relativity, embankment, gravitational, lorentz, ...	n2367e11 likelihood, toulouse, gambler, jakob, pascal, pacioli, blaise, bayes, fermat, cardano, graunt	n2368e1 eerie

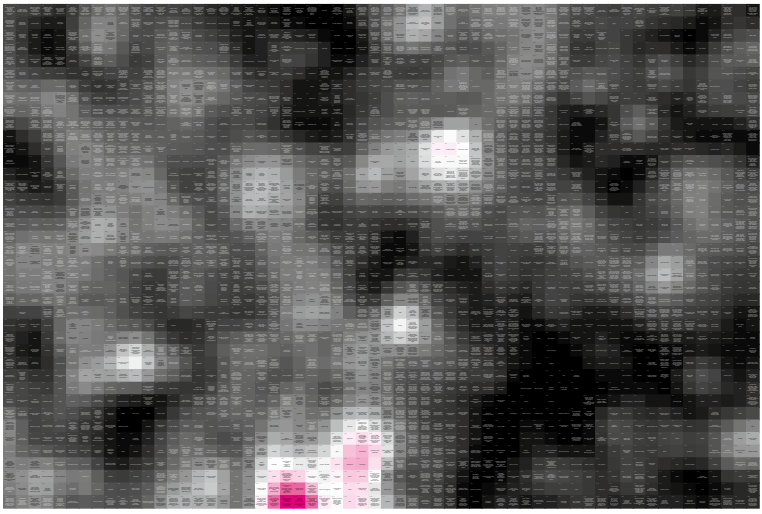
○2.23 0 1

Face of *Negroponte_BD* – zoom to the cloud of indexes surrounding indexes of *computer* and *interface*, rendering_03_RW_4060_r_50it21d.



Hofstadter_IASL plays a *Strange Loop* in this play. He meditates on the self and reappears as the rearticulated version of *Hofstadter_GEB*. The former is more concerned with *data*, the latter with *information*. Both are always consistent in their interest in the *self* and its *symbols*, *patterns*, and *experiences*. They are in a constant *loop* around self-reference. Actually, *Hofstadter_IASL* is a strange loop, and he likes it.

The loop creates a paradox. *Hofstadter_IASL* doesn't want to leave the paradox. He is the logical paradox. His face celebrates *models*, *self-reference*, and *strange loops*. His role in this drama is a formal one and, at the same time, a romantic meditation on the self. His cloud is familiar; the atmosphere is slightly different: *data*, *symbol*, *brain*, *sophistication*, *puzzle*, and *analogy*. *Hofstadter_IASL* always appears in iterations.



Face of *Hofstadter_IASL*, rendering_03_RW_4060_r_50it21d.

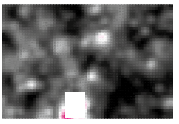
...

The introductions are over. The four are sitting at their table. Is this the most suitable group to discuss the problems and merits of data? This is certainly not the right question. The assumption is that by placing them on stage we will instigate an interesting story around *data* and be able to relate it back to *information*. Let us remember that the library and their interest in *data* is what keeps these actors and their characters together. This is the artificial context that the actors will try to challenge and enrich. Imagined scenarios are here to get to know the actors and create tensions and expectations before the discussion starts. Let us recapitulate the imagined scenarios. Each actor has his own direction and time. *West_S* is looking at the present and trying to understand it. *Carpo_SDT* is observing the immediate past, commenting and accounting. *Negroponte_DB* is interested in the future; he is inventing fictional scenarios and waiting for them to become

n1883e30 bundle, inanimate, caricature, rift, pejorative, socratic, hammer, gabriel, underrate, anthropocentric, scientism, artw…	n1884e10 orient, apple, unclear, james, allure, caveat, flatness, obsolescence, unconvincing, unstated	n1885e1 etymologically	n1886e25 treatise, illiterate, keystone, authorization, ptolemy, readership, confusingly, watermark, geneva, iconoclas…	n1887e6 illustration, protestant, epitome, didactic, erudite, raphael	n1888e2 builder, venice	n1889e6 collection, artist, art, paint, prototype, crystal
n1943e27 realism, continental, relational, cryptic, latour, intentionality, whitehead, interchangeably, unortho…	n1944e1 poignantly	n1945e1 humanistic	n1946e6 manual, detriment, standardize, standardization, synopsis, pietro	n1947e3 append, memorize, thumbelina	n1948e5 illustrate, copy, ban, blueprint, sparsely	n1949e6 recognizable, route, mimic, suitably, poussin, porbus
	n2004e3 retrieve, quirk, retrieval	n2005e21 famously, pristine, notation, identically, trademark, authorship, postindustrial, cola, absentia, c…	n2006e1 geometrically		n2008e1 performer	n2009e41 unlikely, record, intelligence, plus, pair, straightforward, metaphorical, map, interchangeable, needless, backwa…
n2063e3 additive, alphabetical, numeric	n2064e38 laboriously, font, printer, digital, mario, arte, batch, una, streamline, computational, perceivable, morse, rhino, google, …	n2065e6 emulate, software, snapshot, unwieldy, dentist, interactivity		n2067e12 delta, diction, omega, orestes, alpha, gamma, iota, tau, kappa, rho, epsilon, omicron	n2068e2 elegiac, eta	n2069e32 upside, trick, screen, **NUMBER**, puzzle, proven, incredibly, intangible, inkling, humorous, pop, fluent, st…
n2123e1 portend	n2124e7 laser, prioritize, proprietary, chris, byte, optimization, xerox	n2125e4 scan, keyboard, processor, desktop	n2126e1 beta	n2127e1 sigma		n2129e1 inadvertently
n2183e6 data, regardless, cellular, inspirational, galileo, coincidentally	n2184e2 laptop, analog	n2185e23 computer, airline, mail, readable, packet, lab, appliance, video, ceo, synchronous, fiber, interface, concurrently, …	n2186e2 parlance, calculator	n2187e1 nighttime	n2188e1 unsuspected	n2189e1 unthinkingly
n2243e30 size, eventually, damage, surprisingly, scale, remarkably, significantly, systematically, brilliantly, billion, fuel, gro…	n2244e1 ceos	n2245e3 messy, randomly, incremental	n2246e8 detection, lethal, prologue, eponymous, inordinate, charlatan, greco, lingua	n2247e2 psychologist, colorful	n2248e1 ailment	n2249e1 genuineness
n2303e15 huge, collectively, lifetime, predictable, salient, enormously, grapple, routinely, quintessential, hugely, eleph…	n2304e4 sophisticate, dot, gauge, burner	n2305e22 predict, underestimate, arrogance, winner, practitioner, deviation, uncertainty, tunnel, ingrain, outland…	n2306e2 discoverer, subgroup	n2307e2 mathematician, grossly	n2308e1 bonus	n2309e4 wishful, madonna, siblings, gott
n2363e52 myriad, provocative, prime, reliably, swirl, pinpoint, murky, **BRAIN**, elusive, microscopic, amazingly, untold, analogue, ch…	n2364e67 concoct, effortlessly, nutshell, flip, russell, hopefully, berry, can, redness, quibble, microphone, setup, c…	n2365e43 patently, skeptical, skepticism, sensational, demoralize, massage, fallacy, diatribe, overestimate, explaina…	n2366e13 cancer, odds, gamble, roulette, gauss, galilei, disc, relativity, embankment, gravitational, lorentz, …	n2367e11 likelihood, toulouse, gambler, jakob, pascal, pacioli, blaise, bayes, fermat, cardano, graunt	n2368e1 eerie	n2369e24 childhood, anne, biographer, pater, haus, genitals, restful, piero, equestrian, cosa, superannuate, mir, animism, vi…

○2.25 0 1

Face of *Hofstadter_IASL* – zoom to the cloud of indexes surrounding indexes of *symbols*, *tricks*, and *puzzles*, rendering_03_RW_4060_r_50it21d.



true. The fourth actor, *Hovstadter_IASL*, is a bit different and more complicated. He is 'out of time' and he meditates on the self. This is his second iteration, whereas *Hofstadter_GEB* was the first.

Let us hear what the actors have to say and how they will react to the imagined scenarios and the given stage.

...

SCENE I: LAW, FANTASY, MEDITATION, AND CHRONICLES

One table and four actors. The table is full of data. The atmosphere is calm; actors are playing with data. Some are trying to make sense of it, others articulate meaning, but each one performs in his own way. Indexes are shifting all around the table. Clouds of data are forming; the atmosphere is fluctuating. The discussion starts. *West_S*, after he has finished analysing and sorting data into tables, starts talking by introducing his programme which wants to *Know Everything*.

> *West_S:*
> *The existence of these remarkable regularities strongly suggests that there is a common conceptual framework underlying all of these very different highly complex phenomena and that the dynamics, growth, and organization of animals, plants, human social behavior, cities, and companies are, in fact, subject to similar generic "laws."*
>
> *This is the main focus of this book. I will explain the nature and origin of these systematic scaling laws, how they are all interrelated, and how they lead to a deep and broad understanding of many aspects of life and ultimately to the challenge of global sustainability. Taken together, these scaling laws provide us with a window onto underlying principles and concepts that can potentially lead to a quantitative predictive framework for addressing a host of critical questions across science and society.*
>
> *This book is about a way of thinking, about asking big questions, and about suggesting big answers to some of those big questions.*[95]

Regularities, common conceptual frameworks, similar generic laws, big questions, and *big answers* across both science and society. A very strong and bold statement. There seems to be no doubt about how to approach the world for *West_S*. The other three characters don't seem to be completely convinced. It is almost too much to begin with. How do you follow this? After a moment of silence, *Carpo_SDT* proposes and advocates for *a new kind of science* in a polite way,[96] with which he wants to challenge *West_S's* holistic approach and keep at least a few distinctions.

95 West, *Scale*, ebook, loc 18.9/1064.
96 Wolfram, *A New Kind of Science*.

Carpo_SDT:
But while computers do not need theories, we do. We should not try to imitate the iterative methods of the computational tools we use because we can never hope to replicate their speed. Hence the strategy I advocated in this book: each to its trade; let's keep for us what we do best.[97]

Carpo_SDT goes further. He wants an inversion from top-down, to bottom-up. Instead of generic laws promoted by *West_S*, *Carpo_SDT* goes the other way. He wants to ask the crowds. But his moves are just the other side of the same coin. *Carpo_SDT* hopefully looks at the crowd, but continues with a melancholic voice.

Carpo_SDT:
Instead, tragically, the opposite seems to be happening. In all aspects of contemporary culture, and most remarkably in economics and politics, theories today are universally reviled. With theories, all the makers and markers of theory, and many ingredients of theory-making, are being equally and drastically demoted: facts, observation, verification, demonstration, proof, experts, expertise, experience, competence, science, scholarship, mediation, argument, political representation, and so on—in no particular order. Why waste time to argue? Ask the crowds. Why waste time on a theory? Just try it and see if it works. But computational simulations are made of bits and bytes, and can be rerun at will; the next atomic blast in physical reality may not allow for a retrial.[98]

Carpo_SDT, by pushing in the opposite direction of *West_S*, ends up with a similar message. Don't waste your time on theory; the crowds will show you the way. *West_S* looks at him and makes a sarcastic remark in a half-voice and in a half-friendly manner: *Is this the Second Digital Turn? Ceding the law to the crowd?*

During this odd moment of silence, *Negroponte_BD* makes his appearance by adding another inversion. Instead of describing the immediate past like *Carpo_SDT*, he starts talking about the immediate future where a lot of clear lines start to blur. He is reading from his diary of the future.

Negroponte_BD:
Personal computers will make our future adult population simultaneously more mathematically able and more visually literate. Ten years from now, teenagers are likely to enjoy a much richer panorama of options because the pursuit of intellectual achievement will not be tilted so much in favor of the bookworm, but instead cater to a wider range of cognitive styles, learning patterns, and expressive behaviors. The middle ground between work and play will be enlarged

97 Carpo, *The Second Digital Turn*, ebook, loc 394.5/409.
98 Carpo, *The Second Digital Turn*, ebook, loc 394.5/409.

dramatically. The crisp line between love and duty will blur by virtue of a common denominator—being digital. The Sunday painter is a symbol of a new era of opportunity and respect for creative avocations—lifelong making, doing, and expressing. When retired people take up watercolors today, it is like a return to childhood, with very different rewards from those of the intervening years. Tomorrow, people of all ages will find a more harmonious continuum in their lives, because, increasingly, the tools to work with and the toys to play with will be the same. There will be a more common palette for love and duty, for self-expression and group work.

Computer hackers young and old are an excellent example. Their programs are like surrealist paintings, which have both aesthetic qualities and technical excellence. Their work is discussed both in terms of style and content, meaning and performance. The behavior of their computer programs has a new kind of aesthetic. These hackers are the forerunners of the new e-xpressionists.[99]

Both *Carpo_SDT* and *Negroponte_BD*, one by looking at the past, the other by predicting the future, advocate the same epistemological turn. Unlike *West_STD*, who is trying to understand the present, this is a new era for them which is beyond theory, with a new kind of science, a new kind of aesthetics of new 'e-xpressionists'. All these are interesting indicators of the change that arises through *being digital*. All the grounds are shaken up; everything is new, but somehow this conversation doesn't seem to fly off the ground. Discussions still revolve around theories, crowds, shifts, and what it means to be digital. What we are interested in with a *Play Among Books*, is playing with the digital and not reasoning about it. But maybe playing with the digital is about playing with different kinds of thinking and reasoning.

Hofstadter_IASL starts to meditate. He turns the conversation onto itself. To reflect on the new situation, he places *Carpo_SDT's crowds* and *Negroponte_BD's* 'e-xpressionists' in a strange loop. He asks himself loudly: How can these two images compose a new digital I?

Hofstadter_IASL:
[…] the idea I am proposing here is that since a normal adult human brain is a representationally universal "machine", and since humans are social beings, an adult brain is the locus not only of one strange loop constituting the identity of the primary person associated with that brain, but of many strange-loop patterns that are coarse-grained copies of the primary strange loops housed in other brains. Thus, brain 1 contains strange loops 1, 2, 3, and so forth, each with its own level of detail. But since this notion is true of any brain, not just of brain 1, it entails the following

99 Negroponte, *Being Digital*, ebook, loc 338.6/380.

flip side: Every normal adult human soul is housed in many brains at varying degrees of fidelity, and therefore every human consciousness or "I" lives at once in a collection of different brains, to different extents.

There is, of course, a "principal domicile" or "main brain" for each particular "I", which means that there remains a good deal of truth to simple, commonsensical statements like "My soul is housed in my brain", and yet, close to true though it is, that statement misses something crucial, which is the idea perhaps strange-sounding at first, that "My soul lives to lesser extents in brains that are not mine."[100]

Hofstadter_IASL's digital I consists of many strange loops not necessarily carried by the same body. The *I* lives at once as an individual and a group. The *digital I*, in terms of *Carpo_SDT*, would be the *crowd*, and for *Negroponte_BD* an *e-xpressionist*. *Hofstadter_IASL* continues to further elaborate on the *digital I* by trying to relate the notion of a strange loop to infinite flows of raw data.

Hofstadter_IASL:
You and I are mirages who perceive themselves, and the sole magical machinery behind the scenes is perception—the triggering, by huge flows of raw data, of a tiny set of symbols that stand for abstract regularities in the world. When perception at arbitrarily high levels of abstraction enters the world of physics and when feedback loops galore come into play, then "which" eventually turns into "who". What would once have been brusquely labeled "mechanical" and reflexively discarded as a candidate for consciousness has to be reconsidered.[101]

With *Hofstadter_IASL*, *which* turns into *who*, and back. An object can become a subject.The *digital I* consists of *crowds* and many loops in different brains. What was once only a mechanism, with big data and strange loops could now be reconsidered as conscious. But this new consciousness is still tied to an *I*. In our understanding, this is just a reflection of the old *I*. A very different world was opened by *Serres_G* in the second part of the First Act when he proposed that intelligence coexists with the universe. That intelligence doesn't require an *I*. It is different. With *Hofstadter_IASL*, a mechanism becomes a new *I*. There is a direct competition between a mechanical and a biological *I*. Nevertheless, like him, we (ourselves) believe that the dichotomies in strange loops and flows of data become something else. They change by articulating each other. A dichotomy translates itself into a spectrum. In the digital, this can potentially happen on many levels of abstraction, in different disciplines and fields of knowledge and life. It is a different ground. *Negroponte_BD* joins the conversation by giving an example of this integrating phenomenon.

100 Hofstadter, *I Am a Strange Loop*, ebook, loc 676.0 / 1088.
101 Hofstadter, *I Am a Strange Loop*, ebook, loc 928.4 / 1088.

Negroponte_BD:
Either way, a fundamental editorial change takes place, because depth and breadth are no longer either/or. When you buy a printed encyclopedia, world atlas, or book on the animal kingdom, you expect very general and broad coverage of many far-ranging topics. By contrast, when you buy a book on William Tell, the Aleutian Islands, or kangaroos, you expect an "in depth" treatment of the person, place, or animal. In the world of atoms, physical limits preclude having both breadth and depth in the same volume—unless it's a book that's a mile thick.

In the digital world, the depth/breadth problem disappears and we can expect readers and authors to move more freely between generalities and specifics. In fact, the notion of "tell me more" is very much part of multimedia and at the root of hypermedia.[102]

The generic can integrate anything. *Carpo_SDT* seems to agree with *Negroponte_BD's tell me more*. Not only can one move freely between many generalities and different specifics, but one can also, as *Carpo_SDT* points out, simulate them *ad infinitum*. He continues in the same direction, by trying to explicate how these procedures work and by placing them at the tipping point of *the second digital turn*.[103]

Carpo_SDT:
The new kind of science that is inherent in most of today's AI applications, and at the core of what I call the second digital turn, is a different matter altogether. In our traditional way of thinking, facts are laboriously collated, sifted, compared, and selected, then generalized and formalized: the apex of this sorting process is a theory, often compressed into mathematical formulas, which we use to predict similar events when similarly describable. Computers don't do that; they search for a precedent. We, in turn, use computation to simulate as many fictional precedents as needed when no actual one is on record, and when we do not have the time to compare some of these results ourselves, we ask computers to randomly test as many as possible, ad infinitum if necessary, knowing that at some point we shall find one or two that will more or less do what we need.[104]

But what happens when anyone is able to simulate an infinity of generalities and integrate any specificity? Koolhaas calls this the

102 Negroponte, *Being Digital*, ebook, loc 110.5/380.
103 Here Carpo conceptually refers to the article by Chris Anderson, The End of Theory. See, Chris Anderson, "The End of Theory: The Data Deluge Makes the Scientific Method Obsolete," *Wired*, June 23, 2008, https://www.wired.com/2008/06/pb-theory/.
104 Carpo, *The Second Digital Turn*, ebook, loc 391.5/409.

'generic condition'.[105] Regardless of whether those are theories or computational simulations, we are flooded by their sheer volume. As *Carpo_SDT* got lost in the ever-growing soup of the generic while searching for simulated *precedents*, *West_S* saw this as an opportunity to get back into the discussion and offer a solution to the problem raised by the competition between the *flood of data* and *theories* by avoiding all the differences and postulating a general law. This is where *West_S* clearly distances himself from the other three characters. He believes in the understanding of big data, while the other three are trying to think about the phenomena that the digital brings into the discussion.

> *West_S:*
> *Data are good and more data are even better—this is the creed that most of us take for granted, especially those of us who are scientists. But this belief is implicitly based on the idea that more data lead to a deeper understanding of underlying mechanisms and principles so that credible predictions and further progress in constructing models and theories can be built upon a firm foundation subject to continual testing and refinement. Data for data's sake, or the mindless gathering of big data, without any conceptual framework for organizing and understanding it, may actually be bad or even dangerous. Just relying on data alone, or even mathematical fits to data, without having some deeper understanding of the underlying mechanism is potentially deceiving and may well lead to erroneous conclusions and unintended consequences.*[106]

Negroponte_BD, instead of replying directly to *West_S*, supported by *Carpo_SDT* and *Hofstadter_IASL*, drifts again into one of his fantastic scenarios of how to be digital.

> *Negroponte_BD:*
> *Computing is not about computers any more. It is about living. The giant central computer, the so-called mainframe, has been almost universally replaced by personal computers. We have seen computers move out of giant air-conditioned rooms into closets, then onto desktops, and now into our laps and pockets. But this is not the end. Early in the next millennium your right and left cuff links or earrings may communicate with each other by low-orbiting satellites and have more computer power than your present PC. Your telephone won't ring indiscriminately; it will receive, sort, and perhaps respond to your incoming calls like a well-trained English butler. Mass media will be redefined by systems for transmitting and receiving personalized information and entertainment. Schools will change to become more like museums and*

105 Rem Koolhaas, "Generic City," in *S,M,L,XL* (The Monacelli Press, 1995), 1238–70.
106 West, *Scale*, ebook, loc 944.2/1064.

playgrounds for children to assemble ideas and socialize with other children all over the world. The digital planet will look and feel like the head of a pin. As we interconnect ourselves, many of the values of a nation-state will give way to those of both larger and smaller electronic communities. We will socialize in digital neighborhoods in which physical space will be irrelevant and time will play a different role. Twenty years from now, when you look out a window, what you see may be five thousand miles and six time zones away. When you watch an hour of television, it may have been delivered to your home in less than a second. Reading about Patagonia can include the sensory experience of going there. A book by William Buckley can be a conversation with him.[107]

Among many of *Negroponte_BD's* predictions, one is particularly interesting for this text. He ends with a sentence which, in a way, refers to a *Play Among Books*. In the context of *Xenotheka*, we would reformulate it in this way: *A book by William Buckley can become a friend.* When situated in a library and placed on stage, this book becomes an actor that we can talk to in a similar way to how we are now talking to *Negroponte_BD*. But let us keep in mind that this is not *Nicholas Negroponte* we are talking to; it is a book he wrote, a book that has a life of its own: *Negroponte_BD*. Of course they are related, but they are independent as well. Relations between relatives quite often change. We don't need to know or read this book. We just need to welcome it to our own *Xenotheka* and start communicating. By transforming, splitting, and multiplying *Xenotheka*, we can always have fresh, interesting, and new conversations with the same friend. A book is never alone; it is always a part of a library.

Hofstadter_IASL, being somehow in the same mood as *Negroponte_BD*, picks up the discussion and continues in a friendly manner, keeping his doubts for later.

Hofstadter_IASL:
This, in essence, is what the computer revolution is all about: when a certain well-defined threshold—I'll call it the "Gödel-Turing threshold"—is surpassed, then a computer can emulate any kind of machine.

This is the meaning of the term "universal machine", introduced in 1936 by the English mathematician and computer pioneer Alan Turing, and today we are intimately familiar with the basic idea, although most people don't know the technical term or concept. We routinely download virtual machines from the Web that can convert our universal laptops into temporarily specialized devices for watching movies, listening to music, playing games, making cheap international phone calls, who knows what. Machines of all sorts come to us through wires or even through the air,

107 Negroponte, *Being Digital*, ebook, loc 13.8 / 380.

via software, via patterns, and they swarm into and inhabit our computational hardware. One single universal machine morphs into new functionalities at the drop of a hat, or, more precisely, at the double-click of a mouse. I bounce back and forth between my email program, my word processor, my Web browser, my photo displayer, and a dozen other "applications" that all live inside my computer. At any specific moment, most of these independent, dedicated machines are dormant, sleeping, waiting patiently (actually, unconsciously) to be awakened by my royal double-click and to jump obediently to life and do my bidding.[108]

While *Hofstadter_IASL* talks of computers as universal machines, ones that can become any known machine and, moreover, ones that have the potential to become any machine imaginable,[109] *West_S* sees this phenomenon in an inverse manner. He always looks for the general. For him, the challenge is to find and articulate a grand unified theory. With *Hofstadter_IASL*, we are opening up space for many scenarios, while *West_S* generalises all the scenarios in order to be able to predict and understand. These are two radically different ways of addressing the new environment of *information*, *data*, and *computers*.

West_S:
It's time to recognize that a broad, multidisciplinary, multi-institutional, multinational initiative, guided by a broader, more integrated and unified perspective, should be playing a central role in guiding our scientific agenda in addressing this issue and informing policy. We need a broad and more integrated scientific framework that encompasses a quantitative, predictive, mechanistic theory for understanding the relationship between human-engineered systems, both social and physical, and the "natural" environment—a framework I call a grand unified theory of sustainability. It's time to initiate a massive international Manhattan-style project or Apollo-style program dedicated to addressing global sustainability in an integrated, systemic sense.[110]

The difference between articulations and attitudes of actors becomes more crisp. *Carpo_SDT* replies, this time directly to *West_S*, by emphasising the difference between the new science and the old. He insists on articulating the turn with the help of *crowds*.

Carpo_SDT:
[...] in a world where all events are recorded and retrievable, the search for an exact precedent may better predict future events than an analytic calculation of consequences

108 Hofstadter, *I Am a Strange Loop*, ebook, loc 630.7/1088.
109 For more on computers as any machines, see Hovestadt, "A Fantastic Genealogy of the Printable."
110 West, *Scale*, ebook, loc 327.8/409.

deducted from general causal laws, rules, or formulas. Indeed, in many cases the search for a social precedent (rather than for a material one, as seen in chapter 2, section 2.4) has already replaced the traditional reliance on the rules or laws of a discipline: for example, when we choose a linguistic expression or syntagm based on the number of its Google hits, we trust the wisdom of crowds instead of the rules of grammar and syntax. Of course, the rules of grammar and syntax themselves are born out of the authority of precedent, as for the most part they formalize and generalize the regularities embedded in the collective or literary use of a language—a process that in the case of living languages unfolds over time and continues forever (the most notable exception being the invention ex nihilo of the rules of classical Latin in the Renaissance). But today a simple Google search on an incommensurably vast corpus of textual sources can effectively short-circuit the laborious scientific process of the constitution of the rules of a language, thus making all traditional sciences of language unnecessary. Not by science, but by search we can draw on the collective intelligence of a group, be apprised of the frequency of an event (in this instance, a linguistic occurrence within a community of speakers), and act accordingly.[111]

In his reply to *West_S*, *Carpo_SDT* wants to show the benefits of replacing the rules of grammar and syntax with the wisdom of the crowd on the example of language. In other words, he goes from a setup governed by laws to one driven by data. In our opinion, what *Carpo_SDT* misses is that language, besides its formalisations and the crowd that informs it, has a wisdom of its own. This was discussed in Act I by *Serres_G* in terms of an objective intelligence and informed forms that lie in the things themselves. If we grant language its wisdom, then we are in a different environment in which we can communicate with language, which at first sounds odd, but isn't this whole play going in that direction? This *Plentiful Play* grants wisdom to language, concepts, to each of the books, and the library. We will get back to this in a moment. For now, let us continue with the play and listen to the way the discussion progresses.

'The digital empowers!', *Negroponte_BD* states enthusiastically and avoids a direct polemic with *Carpo_SDT*. Instead, he gives an optimistic epilogue.

Negroponte_BD:
But more than anything, my optimism comes from the empowering nature of being digital. The access, the mobility, and the ability to effect change are what will make the future so different from the present. The information superhighway may be mostly hype today, but it is an understatement about

111 Carpo, *The Second Digital Turn*, ebook, loc 882.8/1064.

tomorrow. It will exist beyond people's wildest predictions. As children appropriate a global information resource, and as they discover that only adults need learner's permits, we are bound to find new hope and dignity in places where very little existed before. My optimism is not fueled by an anticipated invention or discovery. Finding a cure for cancer and AIDS, finding an acceptable way to control population, or inventing a machine that can breathe our air and drink our oceans and excrete unpolluted forms of each are dreams that may or may not come about. Being digital is different. We are not waiting on any invention. It is here. It is now. It is almost genetic in its nature, in that each generation will become more digital than the preceding one. The control bits of that digital future are more than ever before in the hands of the young. Nothing could make me happier.[112]

While floating in the optimistic cloud composed by *Negroponte_BD*, *Hofstadter_IASL* continues to meditate, enjoying his loops.

Hofstadter_IASL:
The key problem is, it seems to me, that when we try to understand what we are, we humans are doomed, as spiritual creatures in a universe of mere stuff, to eternal puzzlement about our nature. I vividly remember how, as a teen-ager reading about brains, I was forced for the first time in my life to face up to the idea that a human brain, especially my own, must be a physical structure obeying physical law. Although it may seem strange to you, just as it does to me now, this realization threw me for a loop.[113]

The discussion on *data* is stuck in a loop. It can continue like this forever. The four actors are trying to articulate the world of *data* each with his own vector, but all pointing to the similar direction of *data-driven* applied thinking. If we look at the faces of *West_S* and *Hofstadter_ IASL*, their main highlights and concepts are close and similar, ○ 2.18 ○ 2.24 but the way they are talking about the highlighted concepts come from two different world views. In their articulations, one is more projective and general and the other reflective and universal. For *Hofstadter_IASL*, what was once only a mechanism can now be reconsidered as consciousness.

Negroponte_BD sees *depth* and *breadth* no longer as *either/or* but as *both/and*. *Carpo_SDT* puts more emphasis on the search for an *exact precedent*, rather than on an analytic calculation of consequences. On the other hand, all four try to describe the digital phenomena, providing answers to how this novel environment—populated by *information* and *data*—has changed the way we perceive, think, and operate in our world. But in this act they did so by telling a very different story than the one that opens up while thinking that intelligence coextends

112 Negroponte, *Being Digital*, ebook, loc 354.2 / 380.
113 Hofstadter, *I Am a Strange Loop*, ebook, loc 916.0 / 1088.

with the universe, and that information—seen from an entropic and quantum perspective—can communicate to far-away and directly inaccessible worlds.[114]

…

End of Scene One

The two acts show similar interests, but different ways of organising and articulating indexes around *information* and *communication*. What we find interesting is that when talking about *information* in Act I, the tendency was to be more and more abstract towards communication by accommodating more and more. The emphasis was on *encoding*, *ciphering*, *communicating*, and *dealing* with *information*, in other words, on operationalising *information*. With *data*, the conversation tends to go towards concrete *applications* or *fantastic future scenarios*. *Big data* has many faces. If *data* is big enough, it will show us the world we want to see. We can stretch, bend, morph, cut, and mirror data, and if we go with *Brillouin_SIT* in thinking that data has no explicit meaning, then there is no one true story that can be told, but any story can become actualised. The question is can it perform well? In the case of *Xenotheka*, by providing a stage and libraries, we establish a communication channel, and books get a voice. They become actors. They come alive. Of course, this setup is artificial and can be manipulated in many ways, but by doing so, we are not polluting a pure message of a book, but giving it its many faces and bringing the world to it. Our hypothesis is that the beauty of the abundance of *information* lies somewhere other than in the crowd or a unified law. Masterful books flourish if they are given the space to speak and if we are able to speak with them. This is what this play is all about.

Thus, Act II comes to a close.

…

End of the Second Act

114 This was discussed by *Brillouin_SIT* and *Serres_G* in *Act I*, 91.

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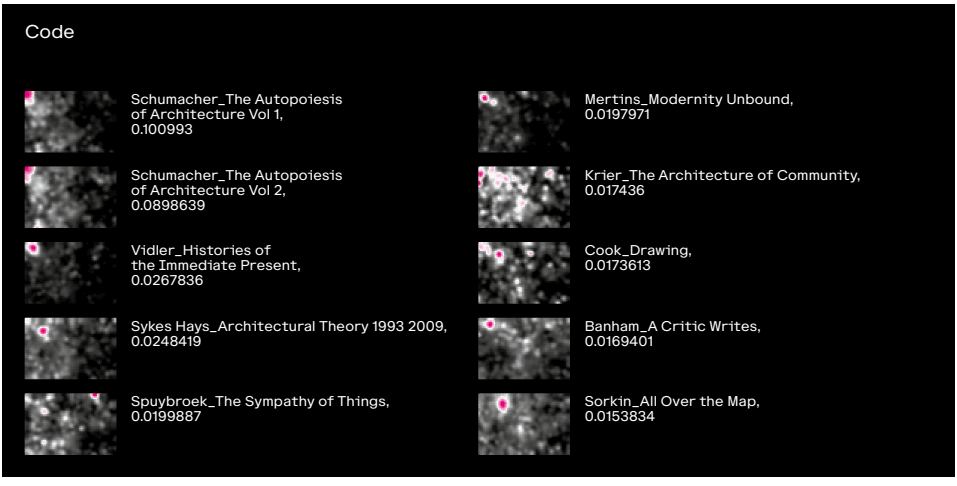
ACT III: CODE

The third fold—the third iteration—carries the name *Code*. *Xenotheka* provides *code* with a very different atmosphere from the ones in the previous two acts. In this galaxy of concepts, *code* is situated quite far from our other three concepts of interest. ○2.1 By looking at the indexes surrounding *code*, ○2.4 ■2.3 we get introduced to architectural encodings and expressions. Its most prominent ten protagonists are immersed in such an atmosphere. ○2.26 They passionately write about architecture. The beauty of this act lies in the unfolding of its two possible and equally interesting scenarios. On the one hand, our protagonists are trying to articulate architecture by playing with technical and formal notions of information and communication. On the other hand, information and coding acquire an architectural perspective. It is a double articulation of *coding* and *architecture* around a concept of information which is not explicitly there. The Third Act is staged in such a way that each of the actors is invited to talk about their approach to architectural encoding through a context and an alphabet, or its elements. What we hope for are different articulations and manners of architectural encodings.



○2.26
Ten books, ten actors, ten faces of a concept: *code*, rendering_03_RW_4060_r_50it21d_words_vertex.

Instead of inviting the first four most prominent actors on stage, we will introduce the four actors that we are personally most interested in. As chance would have it, they cover the spectrum of the ten actors most probably interested in architecture and coding. ○2.26 From one end of the spectrum, let us invite an actor who has the highest affinity towards the concept of coding. He is a persona split in two bodies of similar characters:

- *Schumacher_The Autopoiesis of Architecture Vol 1*[115]
- *Schumacher_The Autopoiesis of Architecture Vol 2*[116]
  We will refer to him as: *Schumacher_AOA*

The second actor who is invited is a persona from the middle of the spectrum, whose character is somehow different from the rest of the group. His main focus is quite far from the concept of *code*. The hypothesis is that his approach should be similar to *Schumacher_AOA* but articulated by a different conceptual cloud. His code name is:

- *Spuybroek_The Sympathy of Things*
  We will refer to him as: *Spuybroek_TST*[117]

And as the third character (or the fourth, depending on how we think of *Schumacher_AOA*) from the other end of this small spectrum, we would like to invite a master of well-tempered environments, a lover of Los Angeles:

- *Banham_A Critic Writes*
  We will refer to him as: *Banham_ACW*[118]

115 Patrik Schumacher, *The Autopoiesis of Architecture: A New Framework for Architecture* (Chichester: Wiley, 2011), ebook.

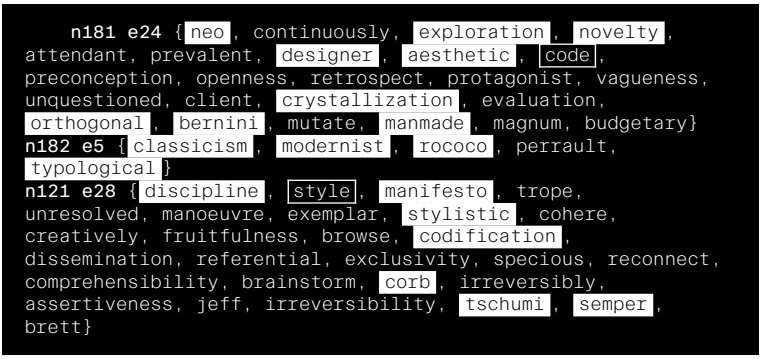
116 Patrik Schumacher, *The Autopoiesis of Architecture: A New Agenda for Architecture*, First Edition (Chichester: Wiley, 2012), ebook.

117 Lars Spuybroek, *The Sympathy of Things: Ruskin and the Ecology of Design*, Second Revised Edition (London, Oxford, New York, New Delhi, Sydney: Bloomsbury Publishing PLC, 2016), ebook.

118 Reyner Banham, *A Critic Writes: Selected Essays by Reyner Banham*, Eds. Mary Banham et al., First Edition, (Berkeley, CA: University of California Press, 1999).

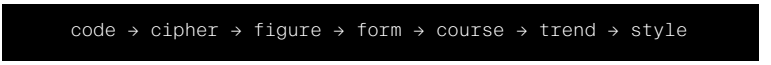
PROLOGUE

The Third Act should start at any moment. It is arranged in a slightly different manner than the two previous acts. *Xenotheka* articulates the notion of coding largely by indexes common to architecture. This is, of course, reflected in its ten most prominent protagonists who are architects interested in discussing code indexed predominantly by architectural styles (*classicism, modernist, rococo, formalism, Renaissance*, etc., ○2.4 ■2.4). In *Xenotheka*, concepts indexed by the code and style lie next to each other, in other words, they inhabit the same cloud and articulate each other. ■2.4 Could architectural style in the context of code be reformulated as an architectural encoding, and what would be the relation between code and style in such a context?



■2.4
Indexes around *code* and *style*.

Another reading of the same cloud comes from moving in-between synonyms, where *code* gets rendered through a *form* to a certain *style*.



Thus, architectural styles could be seen as renderings of specific *encodings*. When we look at the etymology of the word *style*, it becomes an expression that can be written in many manners. Style picks up some speed; it becomes fast like fashion and starts to act in an ostentatious way.

> *style (n.)*
> *early 14c., stile, "writing instrument, pen, stylus; piece of written discourse, a narrative, treatise;" also "characteristic rhetorical mode of an author, manner or mode of expression," and "way of life, manner, behavior, conduct," from Old*

French stile, estile "style, fashion, manner; a stake, pale," from Latin stilus "stake, instrument for writing, manner of writing, mode of expression," perhaps from the same source as stick (v.)).

style (v.)
c. 1500, "address with a title;" 1560s, "to give a name to," from style (n.). Meaning "to arrange in (fashionable) style" (especially of hair) is attested from 1934. Slang sense of "act or play in a showy way" is by 1974, African-American vernacular. Related: Styled; styling.[119]

A constellation of indexes—code, style, fashion, and manner—starts to unfold. The three actors invited on stage appear interested in discussing and exploring such arrangements. The idea behind the Third Act is to evoke three different articulations of architectural encodings. How can we look at architecture as a way of encoding an abstract personal sphere of interest, while still belonging to a tradition? And if we can, what would be the context for it, and which elements, masks, or characters would we constitute to articulate such an approach? What happens to architecture and its objects when they are operated with at the level of *code?* Instead of asking explicit questions and guiding discussions or conversations, we would like to invite our three actors to articulate an architectural encoding in any manner that seems adequate to them. But of course, let us keep in mind that this articulation is very much influenced by *Xenotheka*, specific actors, the concept at stake, and ourselves. In other words, by how the *Informational Instrument* is tuned and played.

Let us meet the actors, look at their faces, and see the new ways in which the galaxy of concepts shines in the Third Act. Here they are in their order of appearance:

SCHUMACHER_AOA
The most prominent protagonist of *coding* in the context of architecture is *Schumacher_AOA*. He is a character composed of two volumes. The first volume sets up a framework for architecture and the second gives it an agenda. It is one body of work. *Schumacher_AOA* provides a *comprehensive discourse analysis of the discipline*, with the aim of its *theoretical systematisation*.[120] Here are the most frequent and prominent indexes of both volumes:

119 "Style | Origin and Meaning of Style by Online Etymology Dictionary," accessed January 14, 2019, https://www.etymonline.com/word/style.
120 See prologue to Schumacher, *The Autopoiesis of Architecture, Vol. I*, ebook.

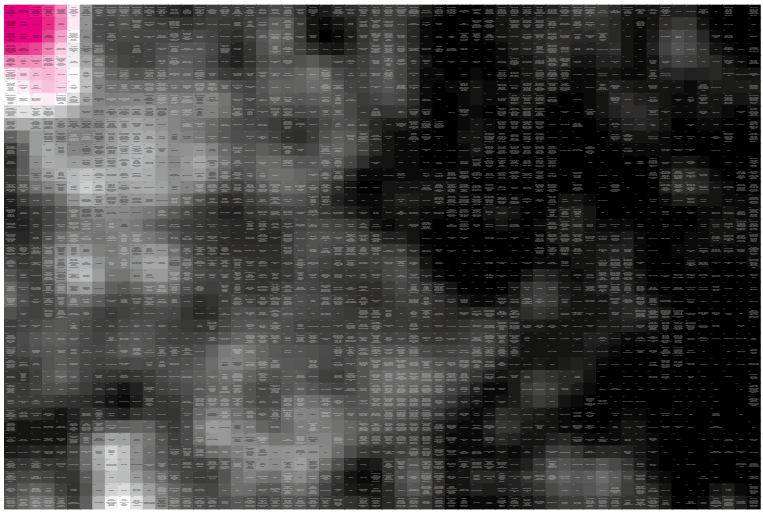
The Autopoiesis of Architecture, Volume I:
A New Framework for Architecture by Patrik Schumacher, 2009:

architecture → 1914, system → 1183, design → 1065, architectural → 900, theory → 772, communication → 717, style → 689, function → 654, new → 596, society → 457, build → 434, avant → 408, garde → 390, social → 388, autopoiesis → 383, self → 370, form → 363, discipline → 350, code → 346, art → 344, process → 343, concept → 322, space → 314, project → 297, structure → 295, societal → 292, draw → 289, distinction → 286, research → 285, order → 283, theoretical → 281, modern → 279, formal → 270, value → 260, work → 257, decision → 256, programme → 242, question → 241, architect → 235, respect → 228, environment → 224, science → 223, time → 223, aesthetic → 221, discourse → 221, world → 219, functional → 214, luhmann → 214, innovation → 211, medium → 209

The Autopoiesis of Architecture, Volume II:
A New Agenda for Architecture by Patrik Schumacher, 2011:

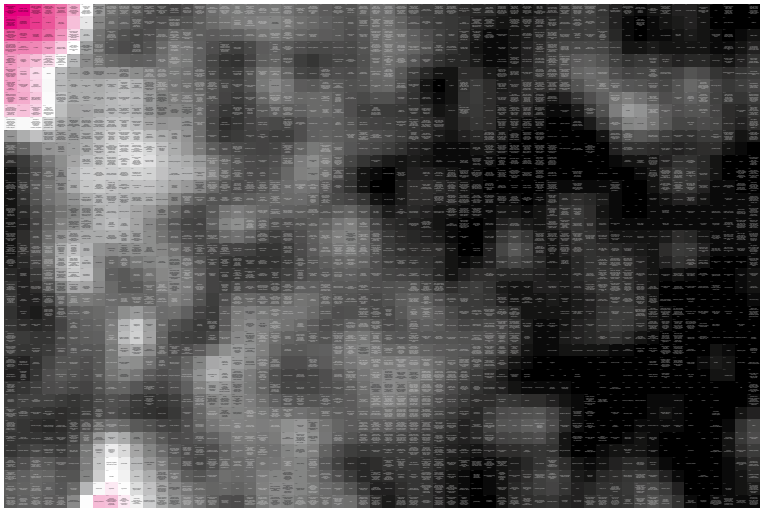
architecture → 2270, design → 1842, system → 1539, architectural → 1534, process → 1206, theory → 1067, build → 950, function → 947, problem → 892, space → 853, social → 830, communication → 823, new → 705, organization → 636, order → 623, concept → 582, form → 564, political → 563, style → 526, society → 500, autopoiesis → 496, project → 486, self → 479, structure → 465, term → 456, set → 444, environment → 421, state → 417, work → 404, general → 402, ibid → 401, mean → 374, spatial → 367, task → 357, type → 356, architect → 349, language → 347, via → 344, respect → 332, different → 325, distinction → 325, articulation → 323, theoretical → 322, functional → 321, like → 314, network → 309, information → 304, point → 303, principle → 303, relation → 297

Both faces of *Schumacher_AOA* light up the galaxy in a similar way. There is a slight change in focus, one which is noted in the titles of his books. *A New Framework for Architecture* ○2.27 ○2.29 focuses on more abstract indexes: *code*, *aesthetics, discipline, style, architecture, research, innovation. A New Agenda for Architecture*, ○2.28 ○2.30 on the other hand, is articulating a programme: *project, type, system, task, environment, function, distinction, network*. Together, these two faces should *design a theory*, as *Schumacher_AOA* puts it. It is a strange formulation, 'to design a theory'. We will get back to it when it is set on stage in a context of *coding*.



○2.27 0 1

Face of *Schumacher_AOA Vol. 1*, rendering_03_RW_4060_r_50it21d.



○2.28 0 1

Face of *Schumacher_AOA Vol. 2*, rendering_03_RW_4060_r_50it21d.

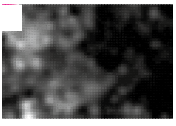
SPUYBROEK_TST

Our second actor from the middle of the spectrum is *Spuybroek_TST*. He has an unusual character for this group. His most frequent indexes talk about *things*, *form*, *design*, *aesthetic*, but from another conceptual space: *Ruskin*, *Gothic*, *sympathy*, *beauty*, *picturesque*, *sublime*. These indexes are also reflected in the choice of words in the title and structure of his book: *digital*, *nature*, *Gothic*, *matter*, *ornament*, *abstraction*, *sympathy*, *radical*, *picturesque*, *ecology*, and *design*. When looked at in the context of the ten actors interested in *code*, his face looks different from the others. His is the only face whose main focus is turned away from the indexes of *code*, *architecture*, and *design*.○2.26 His face is about *beauty*, *ornament*, *sublime*, *colour*, *flatland*,

n1e193 **DESIGN, THEORETICAL,** orientation, elaboration, complexity, comprehensive, align, **ARCHITECTURAL,** functio...	n2e8 update, overall, innovative, typology, systemic, versatility	n3e9 elaborate, **RESEARCH,** enhance, consultant, innovate, interpenetration, institutionalize, comprehensiveness, recombine	n4e12 paradigm, multi, pervasive, selective, strategically, availability, **INNOVATION,** interconnection, centrality, so...	n5e7 micro, reintegrate, developmental, uncontested, organizational, exploratory, retool	n6e8 innovator, interdependent, fertilization, pervasiveness, outsource, supplier, profitability, synergy	n7e100 economy, firm, corporation, globally, technological, network, skilled, japanese, backbone, linkage, teamw...
n61e24 elemental, raison, incommensurable, irritation, seminal, unprincipled, embeddedness, concretize, stillb...	n62e3 **ARCHITECTURE,** programmatic, compositional	n63e1 postmodernism	n64e1 ascription	n65e2 autonomy, reintegration		n67e1 dell
n121e28 **DISCIPLINE, STYLE,** manifesto, trope, unresolved, manoeuvre, exemplar, stylistic, cohere, creatively, fruitfulness, bro...	n122e5 functionalism, curated, villette, formalists, axonometric	n123e3 functionalist, disciplinary, eclecticism	n124e4 modernism, expansiveness, architettura, soane	n125e2 corbusier, vers	n126e24 historicism, weld, riba, palladian, castigate, leitmotif, burckhardt, archigram, corbusian, mannerism, disenchantm...	n127e2 reviewer, neoclassical
n181e24 neo, continuously, exploration, novelty, attendant, prevalent, designer, **AESTHETIC, CODE,** preconception, openness, retrospect, protagon...	n182e5 classicism, modernist, rococo, perrault, typological	n183e1 formalist	n184e3 collage, hannes, dessau	n185e4 sigfried, berlage, architektur, bauen	n186e9 colin, reyner, gardes, manfredo, emil, rowe, mannerist, vidler, tafuri	n187e9 autre, arcadia, townscape, smithsons, elia, stirling, ronchamp, nikolaus, pevsner
n241e55 contemporary, **DISTINCTION, FUNCTION, DECISION,** ambition, **FORMAL,** initially, unify, **ENVIRONMENT,** latent, insiste...	n242e3 formalism, renaissance, configure	n243e4 exhibition, moderne, inconspicuous, fuelled	n244e25 constructivist, transparency, prehistory, mondrian, weimar, expressionism, geodesic, bauhaus, neue, constructiv...	n245e41 mies, picasso, adolf, savoye, painterly, expressionist, gropius, freestanding, apollinaire, konrad, fernand, al...	n246e3 disenchant, greenberg, riegl	n247e4 wren, aia, evelyn, cedric
n301e35 task, operate, imply, solution, mature, articulate, theoretically, arena, polemic, connotation, sketch, sensitivity, tighten, haphaz...	n302e3 construction, achievement, consonance	n303e2 engineer, appreciation	n304e1 skeletal	n305e2 garnier, dadaist	n306e1 postmodernists	n307e5 historian, michelangelo, eclectic, surfeit, reassess
n361e51 potential, **SYSTEM,** type, primary, explicit, motivate, frame, solve, constraint, explicitly, integrate, pres...	n362e5 contribution, select, loosely, **THEORY,** stringent	n363e4 structural, reference, appropriately, hoc		n365e2 monograph, italia	n366e3 anthology, interdisciplinary, panofsky	n367e3 academic, paolo, klein
n421e11 **PROJECT,** reconstruct, composition, depict, conceptually, envision, densely, reformulate, topography, aggregat...	n422e5 feasible, relevant, placement, perceptual, dover	n423e6 embed, generalize, label, stimulation, applicability, wiley		n425e13 thesis, indentation, abbreviation, noam, typewrite, advisor, croce, bibliography, subsection, vallet, tesauro, bibliographi...	n426e26 student, documentation, underline, topic, index, parenthesis, card, citation, pseudonym, graduat...	n427e7 title, author, scholarly, quote, ideally, file, subdivision
n481e15 reconstruction, reinvent, monumental, anonymity, vastness, punctuate, depiction, cornell, gridded, reinvention, volumetric, tab...	n482e1 idiosyncratic	n483e12 component, feature, tentatively, terminological, illustrative, principled, feasibility, reorder, syntax, eras...	n484e20 specify, entry, tentative, inadequacy, john, restrictive, dummy, abbreviate, bracket, deviant, detectable, inapplica...			n487e4 revise, insert, cite, unpublished

○2.29 0 1

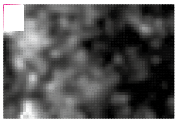
Face of *Schumacher_AOA Vol.1* – zoom to the cloud of indexes surrounding indexes of *architecture*, *style* and *code*, rendering_03_RW_4060_r_50it21d.



n1e193 **DESIGN, THEORETICAL,** orientation, elaboration, complexity, comprehensive, align, **ARCHITECTURAL,** functio...	n2e8 update, overall, innovative, typology, systemic, versatility	n3e9 elaborate, research, enhance, consultant, innovate, interpenetration, institutionalize, comprehensiveness, recombine	n4e12 paradigm, multi, pervasive, selective, strategically, availability, innovation, interconnection, centrality, so...	n5e7 micro, reintegrate, developmental, uncontested, organizational, exploratory, retool	n6e8 innovator, interdependent, fertilization, pervasiveness, outsource, supplier, profitability, synergy	n7e100 economy, firm, corporation, globally, technological, **NETWORK,** skilled, japanese, backbone, linkage, teamw...
n61e24 elemental, raison, incommensurable, irritation, seminal, unprincipled, embeddedness, concretize, stillb...	n62e3 **ARCHITECTURE,** programmatic, compositional	n63e1 postmodernism	n64e1 ascription	n65e2 autonomy, reintegration		n67e1 dell
n121e28 discipline, **STYLE,** manifesto, trope, unresolved, manoeuvre, exemplar, stylistic, cohere, creatively, fruitfulness, bro...	n122e5 functionalism, curated, villette, formalists, axonometric	n123e3 functionalist, disciplinary, eclecticism	n124e4 modernism, expansiveness, architettura, soane	n125e2 corbusier, vers	n126e24 historicism, weld, riba, palladian, castigate, leitmotif, burckhardt, archigram, corbusian, mannerism, disenchantm...	n127e2 reviewer, neoclassical
n181e24 neo, continuously, exploration, novelty, attendant, prevalent, designer, aesthetic, code, preconception, openness, retrospect, protagon...	n182e5 classicism, modernist, rococo, perrault, typological	n183e1 formalist	n184e3 collage, hannes, dessau	n185e4 sigfried, berlage, architektur, bauen	n186e9 colin, reyner, gardes, manfredo, emil, rowe, mannerist, vidler, tafuri	n187e9 autre, arcadia, townscape, smithsons, elia, stirling, ronchamp, nikolaus, pevsner
n241e55 contemporary, **DISTINCTION, FUNCTION,** decision, ambition, formal, initially, unify, **ENVIRONMENT,** latent, insiste...	n242e3 formalism, renaissance, configure	n243e4 exhibition, moderne, inconspicuous, fuelled	n244e25 constructivist, transparency, prehistory, mondrian, weimar, expressionism, geodesic, bauhaus, neue, constructiv...	n245e41 mies, picasso, adolf, savoye, painterly, expressionist, gropius, freestanding, apollinaire, konrad, fernand, al...	n246e3 disenchant, greenberg, riegl	n247e4 wren, aia, evelyn, cedric
n301e35 **TASK,** operate, imply, solution, mature, articulate, theoretically, arena, polemic, connotation, sketch, sensitivity, tighten, haphaz...	n302e3 construction, achievement, consonance	n303e2 engineer, appreciation	n304e1 skeletal	n305e2 garnier, dadaist	n306e1 postmodernists	n307e5 historian, michelangelo, eclectic, surfeit, reassess
n361e51 potential, **SYSTEM, TYPE,** primary, explicit, motivate, frame, solve, constraint, explicitly, integrate, pres...	n362e5 contribution, select, loosely, **THEORY,** stringent	n363e4 structural, reference, appropriately, hoc		n365e2 monograph, italia	n366e3 anthology, interdisciplinary, panofsky	n367e3 academic, paolo, klein
n421e11 **PROJECT,** reconstruct, composition, depict, conceptually, envision, densely, reformulate, topography, aggregat...	n422e5 feasible, relevant, placement, perceptual, dover	n423e6 embed, generalize, label, stimulation, applicability, wiley		n425e13 thesis, indentation, abbreviation, noam, typewrite, advisor, croce, bibliography, subsection, vallet, tesauro, bibliographi...	n426e26 student, documentation, underline, topic, index, parenthesis, card, citation, pseudonym, graduat...	n427e7 title, author, scholarly, quote, ideally, file, subdivision
n481e15 reconstruction, reinvent, monumental, anonymity, vastness, punctuate, depiction, cornell, gridded, reinvention, volumetric, tab...	n482e1 idiosyncratic	n483e12 component, feature, tentatively, terminological, illustrative, principled, feasibility, reorder, syntax, eras...	n484e20 specify, entry, tentative, inadequacy, john, restrictive, dummy, abbreviate, bracket, deviant, detectable, inapplica...			n487e4 revise, insert, cite, unpublished

○2.30 0 1

Face of *Schumacher_AOA Vol. 2* – zoom to the cloud of indexes surrounding indexes of *system*, *project* and *type*, rendering_03_RW_4060_r_50it21d.



texture, *delicate textile*, *sculpture*. ○ 2.31 ○ 2.32 It is a distinctly different set of indexes than the rest of the spectrum. To get a better context for his articulation in this act, let us look at just the first four other actors from *Xenotheka* who are interested in an index of ornaments, and their affinities towards the *atom-letter n47e48*.

The Sympathy of Things: Ruskin and the Ecology of Design
by Lars Spuybroek, 2011:

thing → 788, form → 556, ruskin → 423, design → 377, gothic → 358, make → 358, feel → 316, sympathy → 291, like → 276, work → 258, life → 247, pattern → 245, object → 245, aesthetic → 244, way → 233, beauty → 231, line → 226, art → 225, ornament → 223, time → 220, call → 193, point → 193, use → 192, force → 188, mean → 184, need → 176, act → 169, relation → 168, world → 165, structure → 164, figure → 163, movement → 158, variation → 158, mat → 153, notion → 153, picturesque → 153, abstract → 149, nature → 147, say → 144, abstraction → 143, take → 140, think → 135, move → 131, start → 128, live → 125, come → 125, end → 123, material → 121, sublime → 121, stone → 120

Concept n47 e48 {ornament, ornamental, mold, aesthetically, twig, entanglement, textile, rib, crystalline, darwin, mullion, textured, finalize, parasitical, sympathize, ornamentation, snowflake, filigree, vegetal, titian, morris, caterpillar, sympathy, relatedness, picturesque, daedalus, teleology, gothic, pheasant, acanthus, organicism, tendril, wallpaper, transept, viollet, naturalism, vitalism, vitalize, vitalist, tracery, empathy, worringer, tessellation, ruskin, lipps, savageness, tessellate, changefulness}

The actors are:

Spuybroek_The Sympathy of Things, 0.0901453,
Abbott_Flatland,[121] 0.0638773,
Ruskin_The Seven Lamps of Architecture[122], 0.0574003,
Hugo_Les Miserables[123], 0.0363651

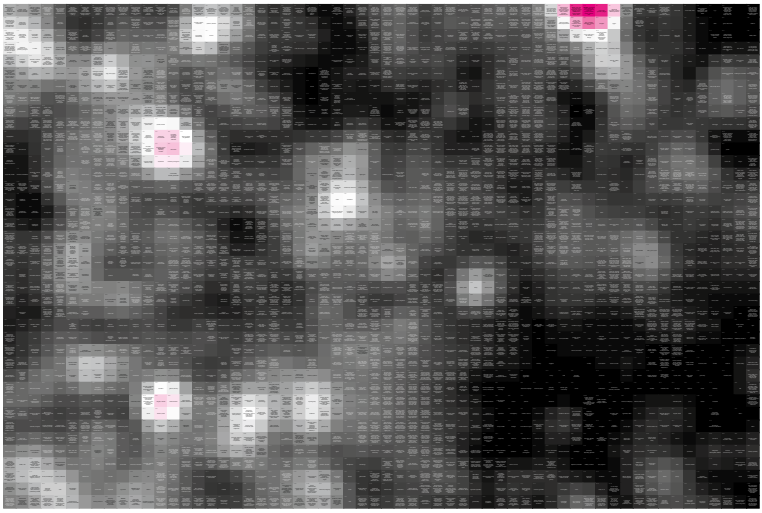
Spuybroek_TST is now getting a contextual profile in the library. All three actors—*Ruskin_The Seven Lamps of Architecture*, *Hugo_Les Misérables, and Abbott_Flatland*—were published in the second half of the 19th century and are dealing with similar

121 Face of *Abbott_Flatland:* https://alice-ch3n81.net/files/data/xenotheka/Abbott_Flatland.pdf, See Edwin A. Abbott, *Flatland: A Romance of Many Dimensions*, Unabridged Edition (Mineola, NY: Dover Publications, 1992).

122 Face of *Ruskin_The Seven Lamps of Architecture:* https://alice-ch3n81.net/files/data/xenotheka/Ruskin_TheSevenLampsofArchitecture.pdf, See John Ruskin, *The Seven Lamps of Architecture*, Reprint Edition (Mineola, NY: Dover Publications, 1989).

123 Face of *Hugo_Les Miserables:* https://alice-ch3n81.net/files/data/xenotheka/Hugo_LesMiserables.pdf, see Victor Hugo and Adam Gopnik, *Les Misérables*, trans. Julie Rose (New York, NY: Modern Library, 2009).

indexes to *Spuybroek_TST* but from a different *body of thinking*.[124] *Spuybroek_TST* refers to it explicitly: *"Can we, and will we, ever be Romantic enough?"*[125] On the other hand, in the introduction to the book, Brian Massumi refers to *Spuybroek_TST's Gothic ontology* as a *flat ontology*[126] with Ruskinian romanticism, which brings the aforementioned indexes and actors into a convincing arrangement.



○2.31 0 1

Face of *Spuybroek_TST*, rendering_03_RW_4060_r_50it21d.

BANHAM_ACW

From the other end of the spectrum comes an actor with almost ten times less affinity towards *code* than *Schumacher_AOA*. This is *A Critic Writes*, *Selected Essays* by Reyner Banham, in this library also known as *Banham_ACW*. The essays in this edition were written by Reyner Banham but selected by Mary Banham, Paul Barker, Sutherland Lyall, and Cedric Price. This book is a collection of voices, topics, and articulations, out of which the dominant one is the author himself, Reyner Banham. It is not a single narrative but a multiplicity of thoughts and ideas. He is an architectural mutant. As such, we suppose he feels very comfortable in this library. His face ○2.33 ○2.34 and its most frequent indexes depict an atmosphere of an actor talking about *architecture*, *design*, *cities*. He is looking for elements, such as *handrail*, *aircraft*, *portable*, *glaze*, *kit*, and for forms and formats that bring those elements into constellations: *Arcadia*, *economy*, *catalogue*, *modernism*, *anthology*, *Los Angeles*. *Banham_ACW* is a figure in love with technology.

124 For the *Body of Thinking*, see Hovestadt, "Cultivating the Generic" in *Eigenarchitecture*, edited by Ludger Hovestadt and Vera Bühlmann, (Birkhäuser Architecture, 2014), 7–68.

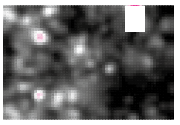
125 Spuybroek, *The Sympathy of Things*, ebook, loc 332.0 / 965.

126 See introduction to Spuybroek, *The Sympathy of Things*, ebook, loc 29.8 / 965.

n44e12 freeze, taste, fade, patch, cliff, orange, delicately, spray, discomfort, assort, necklace, communion	n45e17 delicate, flower, veil, ugliness, flake, monotonous, irregularly, garland, cherry, entwine, sensuality, immaculate, enc…	n46e25 **BEAUTY**, carve, leaf, decorate, fringe, sympathetic, texture, entangle, rigidity, **SUBLIME**, nestle, sprout, interlace, drape, wildn…	n47e48 **ORNAMENT**, ornamental, mold, aesthetically, twig, entanglement, textile, rib, crystalline, darwin, mullion, textured, final…	n48e3 forethought, grandson, polygon	n49e5 equilateral, polygonal, isosceles, flatland, spaceland	n50e51 synonym, hermetic, mystique, microcosm, isis, sol, quintessence, lucifer, hellenistic, astral, somatic, adept, pr…
n104e12 touch, beautiful, linger, noisy, diamond, shroud, fabulous, dwarf, poster, laughable, fairy, rumble	n105e4 capricious, saintly, skein, hippopotamus	n106e10 visibly, color, cathedral, richly, sharpness, exquisitely, unison, festoon, heraldic, concorde	n107e5 spire, normandy, arabesque, drapery, incision	n108e1 triangular	n109e1 juggler	n110e1 mille
n164e12 light, climb, barely, silence, gigantic, heroic, shadowy, imperious, cabinet, paradise, sponge, talker	n165e7 ugly, soar, phantom, gorge, avalanche, slough, securely	n166e5 recess, cranny, graceful, imperatively, allowable	n167e6 niche, mould, belfry, bas, sublimity, leafage	n168e17 sculpture, pinnacle, buttress, cylindrical, dishonesty, thenceforward, romanesque, devotio…		n170e1 perforate
n224e18 overwhelm, vanish, plunge, enormous, penetrate, dawn, masterpiece, fold, monster, procession, lull, blossom, hurricane, coars…	n225e8 shadow, install, beneath, profile, pantheon, limbo, illegible, skylight	n226e2 whitewash, hermetically	n227e4 apse, briar, parthenon, angelo	n228e2 decorative, acropolis	n229e2 horizontally, masonry	
n284e35 wooden, indulge, harsh, ensue, immense, recur, handful, gnaw, swarm, applaud, ripe, robust, indignant, discreet, ecli…	n285e14 prodigious, anarchy, peculiarity, adjoin, excavation, meagre, indomitable, assuredly, respiration, gratuitously, pla…	n286e3 excavate, solder, woodwork	n287e1 gable	n288e1 nave	n289e3 vertically, marble, strut	n290e1 semicircle
n344e55 grand, vague, conceal, honest, destiny, illuminate, cherish, suspicious, spark, unheard, shoe, revolt, scrap, pronounce, arr…	n345e42 crumble, magnificent, abrupt, paris, lavish, surmount, superb, staircase, stove, retrace, nineteen, pave, shapeless, ri…	n346e2 plank, quicksand	n347e2 antique, louvre	n348e4 plaster, decoration, hadrian, pompeii	n349e1 gymnasium	n350e2 aisle, tern
n404e36 mysterious, glimpse, terrify, thrust, chill, vaguely, horrible, menace, ecstasy, extricate, serenity, wed, audacity, mis…	n405e12 rustic, obscurity, transfigure, harshness, parisian, accomplice, venerate, ennui, rendezvous, culpable, pardonable, dormitory	n406e1 flue	n407e2 infallibly, butchery	n408e8 magnificence, triumphal, familiarize, ax, truss, impost, courthouse, colosseum	n409e7 carpentry, frieze, vault, amphitheater, mantel, lath, salubrious	n410e1 rubble
n464e8 despair, fugitive, gentleness, rogue, unhappiness, purloin, angelic, brusquely		n466e2 calumny, aurelius			n469e9 basilica, vestibule, semicircular, joist, entablature, groin, caisson, recueil, interaxes	n470e2 width, tuscan
n524e1 horribly	n525e3 carnival, devotee, preceptor	n526e1 bordeaux	n527e9 della, median, lorenzo, draughtsman, equidistant, historia, centric, grayson, trs	n528e1 phidias		n530e1 module

○2.32 0 1

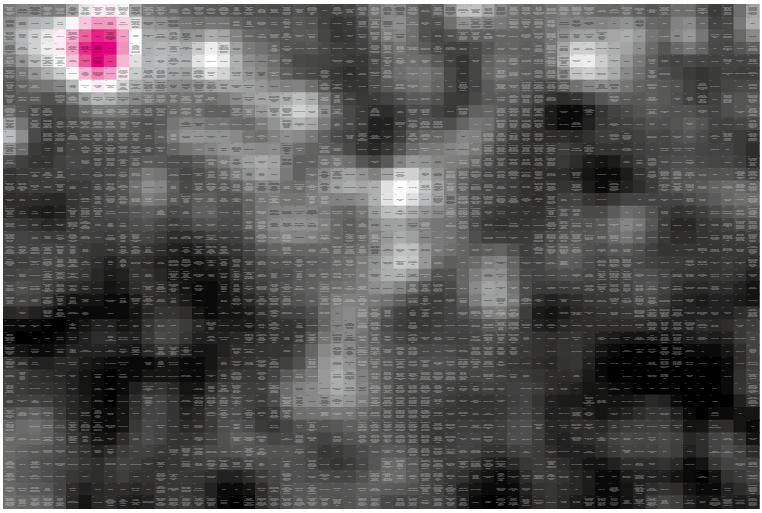
Face of *Spuybroek_TST* – zoom to the cloud of indexes surrounding indexes of *ornament*, *beauty* and *sublime*, rendering_03_RW_4060_r_50it21d.



A Critic Writes, a collection of essays written by Reyner Banham from the 1950s to the 1980s:

build → 453, like → 391, design → 363, architecture → 348, work → 257, new → 249, house → 244, architect → 239, time → 208, good → 204, art → 203, make → 197, style → 196, architectural → 192, know → 183, look → 179, modern → 175, come → 168, world → 162, great → 156, year → 155, way → 151, form → 150, just → 149, man → 142, use → 141, say → 134, history → 133, glass → 129, city → 127, point → 127, appear → 123, kind → 121, long → 119, fact → 118, go → 116, thing → 116, see → 115, book → 114, right → 113, old → 113, wright → 107, leave → 106, begin → 104, stand → 103, think → 101, structure → 101, american → 99, early → 99, mean → 97

The stage is set; there is an air of anticipation. Different architectural encodings, their elements and, we hope, a glimpse of their renderings will unravel in the following pages. How our protagonists are going to play with *architecture* and *code*, in the unfolding and opening of space around the notion of *information*, is yet to be seen.



Face of *Banham_ACW*, rendering_03_RW_4060_r_50it21d.

…

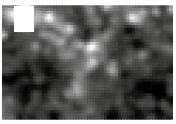
SCENE I:
AN AUTOPOIETIC SYSTEM

Schumacher_AOA is first to light up the galaxy. He enters the stage confidently and eagerly, with a huge body of work written over more than one thousand pages. Equipped with a freshly articulated framework and a new agenda for architecture, he begins to elaborate his autopoietic programme without any hesitation. He immediately introduces his main concept in his first thesis.

n5e7 micro, reintegrate, developmental, uncontested, organizational, exploratory, retool	n6e8 innovator, interdependent, fertilization, pervasiveness, outsource, supplier, profitability, synergy	n7e100 economy, firm, corporation, globally, technological, network, skilled, japanese, backbone, linkage, teamw...	n8e44 technology, manager, investment, statistic, flexible, immigrant, technologically, compile, institutio...	n9e42 mid, professional, impact, increasingly, dominant, induce, service, business, diffuse, broaden, strategic, industrial, europ...	n10e18 decade, major, unite, source, widespread, **AMERICAN,** cultural, dramatic, bypass, international, television, broadcast, join...	n11e38 leader, americans, november, target, candidate, overwhelmingly, credibility, elite, defense, organizer, leak, v...
n65e2 autonomy, reintegration		n67e1 dell	n68e2 pioneer, prognosis	n69e3 california, relentlessly, transatlantic	n70e3 dominance, marginally, miami	n71e82 massive, advertise, report, december, april, corporate, digest, july, warfare, journalist, devastation, official, disrupt...
n125e2 corbusier, vers	n126e24 historicism, weld, riba, palladian, castigate, leitmotif, burckhardt, archigram, corbusian, mannerism, disenchantm...	n127e2 reviewer, neoclassical	n128e2 los, foray	n129e10 portable, alberto, aircraft, spectacularly, professionalism, hispanic, advisory, unpromising, leslie, gimmick	n130e1 peripheral	n131e2 unidentified, unbiased
n185e4 sigfried, berlage, architektur, bauen	n186e9 colin, reyner, gardes, manfredo, emil, rowe, mannerist, vidler, tafuri	n187e9 autre, arcadia, townscape, smithsons, elia, stirling, ronchamp, nikolaus, pevsner	n188e43 angeles, loo, fiat, travesty, **WRIGHT,** futurism, pollock, prefabrication, freeway, tennessee, greene, parachute, sant, smog, mon...	n189e1 saarinen		n191e15 jay, nihilistic, nordic, finland, northwestern, retinal, ocular, finnish, merleau, ponty, alvar, aalto, sketchbook, helsi...
n245e41 mies, picasso, adolf, savoye, painterly, expressionist, gropius, freestanding, apollinaire, konrad, fernand, al...	n246e3 disenchant, greenberg, riegl	n247e4 wren, aia, evelyn, cedric	n248e21 ramp, glaze, buckminster, kit, practicality, turin, cladding, classicist, craftsmanship, stuttgart, richards, ventilate, radia...	n249e1 handrail		n251e1 holl
n305e2 garnier, dadaist	n306e1 postmodernists	n307e5 historian, michelangelo, eclectic, surfeit, reassess	n308e7 catalogue, overtone, nouveau, underside, aeroplane, zeitgeist, chandigarh	n309e3 luigi, jones, legibly	n310e32 norton, homeless, robin, dennis, cal, tectonic, mutability, rhetorically, materialise, utilise, thankfully, mimicry, veneer, inhabitat...	n311e1 idealise
n365e2 monograph, italia	n366e3 anthology, interdisciplinary, panofsky	n367e3 academic, paolo, klein	n368e5 critic, nostalgic, full, canonical, postwar	n369e4 polemical, facade, incisive, iconographic	n370e7 pennsylvania, animation, prolegomena, iterative, characterising, sigmund, panopticon	n371e6 rohe, characterised, internalise, tectonics, constructional, greg
n425e13 thesis, indentation, abbreviation, noam, typewrite, advisor, croce, bibliography, subsection, vallet, tesauro, bibliographi...	n426e26 student, documentation, underline, topic, index, parenthesis, card, citation, pseudonym, graduat...	n427e7 title, author, scholarly, quote, ideally, file, subdivision	n428e6 publication, edit, editor, sic, espouse, payne	n429e5 rhetorical, archive, ernst, uselessness, artistic	n430e5 van, unacknowledged, rework, installation, georg	n431e4 mit, inflect, translucent, lars
		n487e4 revise, insert, cite, unpublished	n488e8 publish, preliminary, document, revision, scholar, conference, graduate, publisher	n489e7 conventional, dedicate, literal, unprecedented, post, collaborator, spotlight	n490e8 robert, instrumental, dimensional, instigate, anthony, gregory, atmospheric, inorganic	n491e8 recast, vicissitude, diagnosis, responsive, postmodern, scott, michael, diagnostic

○2.34 0 1

Face of *Banham_ACW* – zoom to the cloud of indexes surrounding indexes of *Los Angeles*, *parachute* and *ventilate*, rendering_03_RW_4060_r_50it21d.



Schumacher_AOA:

THESIS 1
The phenomenon of architecture can be most adequately grasped if it is analyzed as an autonomous network (autopoietic system) of communications.

The theory presented here—the theory of architectural autopoiesis—offers a new theoretical framework that explicates architecture as a distinct subsystem of society, understood as a sui generis system of communications. This framework structures a comprehensive analysis of the discipline in terms of its most fundamental concepts, methods and values.

The term architecture is usually assumed to denote either a certain class of artefacts—the class of all (fine) buildings—or an academic domain of knowledge concerned with this class of artefacts or, finally, a professional activity directed towards the production of such artefacts. However, architecture as a system of communications is neither a mere collection of artefacts, nor a mere form of knowledge, nor merely a particular professional practice. Rather it encompasses all three categories: artefacts, knowledge and practices—all understood as communications that connect to each other in an ongoing recursive network.[127]

What immediately strikes both *Spuybroek_TST* and *Banham_ACW* is the confidence with which *Schumacher_AOA* sets a very clear and strong hierarchy. He sees architecture as an autonomous network of communication, a subsystem of a world system which is the sum total of all communication happening at once: a society.[128] While looking at architecture from a distance, as its master, he objectifies it as a network of communication. He then places it in a laboratory as an autonomous object and starts analysing it in terms of its underlying principles: concepts, methods, and values. Architecture is safe and sound, as long as it does not challenge, or leave the laboratory. This is just the inverse approach to *Brillouin_SIT's*, who was trying to formalise communication, fully aware of the intrigues that come with it, one of which is *"that no observation can be made without an accompanying increase of entropy."*[129] *Schumacher_AOA* observes communication, while *Brillouin_SIT* tries to communicate.

Nevertheless, *Schumacher_AOA's* confidence captivates the library as he continues.

Schumacher_AOA:
0.1 Architecture as a System of Communications

127 Schumacher, *The Autopoiesis of Architecture, Vol. I*, ebook, loc 28.0 / 1254.
128 Niklas Luhmann, *Theory of Society, Vol. 1* (Stanford, CA: Stanford University Press, 2012).
129 Brillouin, *Science and Information Theory*, ebook, loc 399.5 / 638.

> *The theory of architectural autopoiesis closely 'observes' (and intends to intervene within) a distinct subset of these societal communications, namely the subset of architectural communications, and—assuming that they form a system—is trying to capture this system's constitutive conceptual structures (concepts), its regular communication patterns (methods), its criteria of evaluation (values), as well as its evolutionary trajectory with respect to those three dimensions. The theory offers a coherent framework that allows architecture to analyze itself in comparison with other subsystems of society like art, science and politics. On the basis of such comparisons the theory insists on the necessity of disciplinary autonomy and argues for a sharp demarcation from both art and science. Design intelligence is an intelligence sui generis. It is a specific collective intelligence that evolves within its own self-referential network of communications. This network is the autopoiesis of architecture. Its past, present and (potential) future trajectories constitute the topic of this book.*[130]

Schumacher_AOA wants to capture architecture, give it a framework, disciplinarise it, even give it an *intelligence sui generis*. This intelligence, in our reading, is closer to a set of laws than to an intelligence driven by its desires, or to an intelligence as discussed by *Serres_G* in the First Act. *Schumacher_AOA* is doing his best to define and explicate how, or maybe even design ways in which, architecture operates and evolves. But not in order to animate it, but rather to demarcate and contain it. To make it self-sustainable. In other words, he wants to isolate architecture as a system of communication and observe and temper communication within it. *Schumacher_AOA* continues to elaborate the elements and encodings of the autopoietic system of architecture without granting it freedom to talk to the outside. He explicitly starts to articulate the code of architecture.

> *Schumacher_AOA:*
> *3.5 The Codification of Architecture*
>
> *THESIS 14*
> *All design decisions are evaluated along two dimensions: utility and beauty.*
>
> ...
>
> *Another way to ask the same questions would be to ask: how is architecture codified? Which terms within the architectural discourse operate the decisive binary code that is required to unify and demarcate architecture as autopoietic function system within society?*

130 Schumacher, *The Autopoiesis of Architecture, Vol. I*, ebook, loc 29.5/1254.

> *The theory of architectural autopoiesis proposes that architecture is differentiated on the basis of two codes: the double code of utility and beauty. Architecture is demarcated and integrated around the interweaving of two questions, the question of beauty and the question of utility. These two questions or concerns are capable of probing all architectural/design communications and only architectural/design communications. This double coding is closely connected to architecture's lead-distinction of form vs function. Beauty and utility are the evaluative terms that flow from the lead-distinction of form and function. Utility is good, useful function in contrast to bad function, ie, set against the useless, the dysfunctional; and beauty is good, resolved form set against the ugly, bad, unresolved form. This sets up two binary oppositions which force evaluation and facilitate the required design decisions.*[131]

Schumacher_AOA encodes all design decisions along two dimensions: *utility* and *beauty*. Each can be positive or negative, beautiful or ugly, functional or dysfunctional. Such an understanding implies that both *utility* and *beauty* can be explicitly measured. This is an inverse articulation of *beauty* and *utility* to the one that comes from *Xenotheka*, where *beauty* is an index to a concept which talks about beauty. It is encoded in *atom-letter n46 e25*, but it would be lost without the stability provided by the cloud. In the case of *Xenotheka*, it is clear that *beauty* is not a dimension but a concept in a specific context; it depends on the library and its encoding; it is an articulation out of many dimensions: a dimensionality. With each change in *Xenotheka*, it shows a new face. The beauty of this is that we can work with a concept of *beauty* without explicating it, but by playing with its many dimensionalities. With *Schumacher_AOA*, coding and communication go in the other direction, to binary oppositions.

Intrigued by this statement, somewhere in the library *Alberti_TBOA* whispers to *Spuybroek_TST* while looking at *Vitruvius_TBOA*.[132]

> *Alberti_TBOA:*
> *But what Beauty and Ornament are in themselves, and what Difference there is between them, may perhaps be easier for the Reader to conceive in his Mind, than for me to explain by Words.*[133]

Spuybroek_TST smiles and whispers back while thinking.

131 Schumacher, *The Autopoiesis of Architecture, Vol. I*, ebook, loc 553.7/1254.

132 Vitruvius, *Ten Books on Architecture*.

133 Leon Battista Alberti, *The Architecture of Leon Batista Alberti. In Ten Books* (London: Printed by Edward Owen, 1755), 358.

Spuybroek_TST:
We cannot answer this question in terms of "meaning," that much is certain. You cannot answer those questions at all in twentieth-century terms, I fear.

Meaning, language, criticality, and semiotics have been standing over the grave of beauty for a hundred years now—there is no friendly way of saying it.[134]

Schumacher_AOA continues without hearing the comments.

Schumacher_AOA:
- *code of utility: functional vs dysfunctional*
- *code of beauty: formally resolved vs formally unresolved*

The exact words used are not always stable and different words circulate in different languages. However, the basic distinction is always the same. Theoretically this code can be derived as the (necessary) evaluative doubling of architecture's lead-distinction into two complementary binary codes. In turn, the lead-distinction of architecture—form (self-reference) vs function (world-reference)—is the necessary re-entry of the distinction between system (architecture) and environment (society) within the autopoietic system of architecture.[135]

Vitruvius_TBOA stops smiling as *Schumacher_AOA* assigns only one possible state to both beauty and utility: *0 or 1*. This zero and one are not empty symbols that are part of the dimensionality of beauty or utility; they are rather signs of *functional vs dysfunctional* and *the formally resolved vs formally unresolved*. It is the opposite gesture from thinking that code makes the object of interest produce more, as *Xenotheka* and *Informational Instrument* try to do. With *Schumacher_AOA*, code assigns meaning. Before concluding on his encoding process, he adds another code. The code of novelty: *original vs conventional*, 0 vs 1.

Schumacher_AOA:
Within the avant-garde segment of the discipline the third code does indeed become prevalent. This extra code, in fact, facilitates the formation of the avant-garde as a recognizable subsystem within the autopoiesis of architecture. This code validates originality and imposes the relevance and recognition of the code values original (new) vs conventional (old) on all avant-garde communications. Mainstream architectural communications are not subject to this limitation. The code of novelty (originality) cannot impose itself here.[136]

134 Spuybroek, *The Sympathy of Things*, ebook, loc 333.0/965.
135 Schumacher, *The Autopoiesis of Architecture, Vol. I*, ebook, loc 567.5/1254.
136 Schumacher, *The Autopoiesis of Architecture, Vol. I*, ebook, loc 587.5/1254.

He starts rendering and branding the whole system by giving an articulation to his universal encoding process: he calls it *parametricism*. Here is an instance of it.

> *Schumacher_AOA:*
> *11.2 The Parametricist Research Programme*
>
> *THESIS 58*
> *The eventual success of grand, unifying schemes in science relies on the underlying coherence of reality. The rationality of a style's claim to universality lies in the advantage a coherent built environment offers to society. Modernism did achieve universality during the course of the 20th century. Parametricism aims for an equivalent achievement in the 21st century.*
>
> *In principle every property of every element or complex is subject to parametric variation. The key technique for handling this variability is the scripting of functions that establish associations between the properties of the various elements. However, although the new style is to a large extent dependent upon these new design techniques, the style cannot be reduced to the mere introduction of new tools and techniques. What characterizes the new style are new ambitions and new values—both in terms of form and in terms of function—that are to be pursued with the aid of the new tools and techniques. Parametricism pursues the very general aim: to organize and articulate the increasing diversity and complexity of social institutions and life-processes within the most advanced arenas of Post-Fordist network society.*[137]

Parametricism is a new style that can master populations by preserving their designed variability. Each and every element in space becomes a vector of properties. By correlating vectors with a general rule, you are designing a powerful machine. Instead of a single space, *Schumacher_AOA* is able to orchestrate a whole field of spaces. He starts to look at the world through models in a one-to-one relation, trying to optimise, control, and design them in coherence with reality. With more parameters, *Schumacher_AOA's* models can become more complex, better, and more real. His talk culminates as he starts to 'design' a theory of design.

> *Schumacher_AOA:*
> *Epilogue—The Design of a Theory*
>
> *The author of the theory of architectural autopoiesis must therefore take a position against indifference and the live-and-let-live tolerance that suffocates debate. The unity of architecture requires comprehensive debate. The unity of*

137 Schumacher, *The Autopoiesis of Architecture, Vol. II*, ebook, loc 1740.3 / 2005.

a hegemonic style requires conclusive debate. Coherent practice requires that debates are concluded to become premises for decisive action. The underlying sensibility and thrust of the arguments about Parametricism as new global, epochal style are based on the desire to enhance the power of collective discourse over all individual endeavours. This implies a shift in discursive sensibility, a reduction of anything goes tolerance and an insistence on forging a coherent, collective movement forward. However, the appropriate level of discursive tolerance is itself a historical variable. The theory of architectural autopoiesis recognizes the value of discursive tolerance at certain historical junctures.[138]

What does it mean to design a theory?[139] *Theoria* has its etymological roots in Latin and Greek; it points; it is a way of looking, a conception, a viewing. To parametricly design a theory would mean to design an adjustable way to look (at the world) while stabilising the main axis of perspective. In other words, if we design a way to look then all the objects we see will have the same flavour. They will be fixed and paralysed. In contrast, to keep the context open we either design and play with objects, or we look at them through different theories, but we don't design both the object and the way of looking at it. In this sense, this book behaves more as a lively 'object' or a character, rather than a theory. What might be interesting is to design a factory for many synthetic theories and see how objects behave under their many lights. Otherwise to design a theory, at least to us, sounds strange, if not dangerous. But for those who find it interesting, this is an open and urgent call.

Schumacher_AOA:
The most urgent, general conclusion is perhaps simply: join Parametricism's drive to conquer the mainstream of world architecture![140]

…

End of the First Scene

138 Schumacher, *The Autopoiesis of Architecture, Vol.II*, ebook, loc 1870.3/2005.

139 theory (n.), the 1590s, "conception, mental scheme," from Late Latin theoria (Jerome), from Greek theoria "contemplation, speculation; a looking at, viewing; a sight, show, spectacle, things looked at," from theorein "to consider, speculate, look at," from theoros "spectator," from thea "a view" (see theater) + horan "to see," which is possibly from PIE root *wer- (3) "to perceive." from "Theory | Origin and Meaning of Theory by Online Etymology Dictionary," accessed August 27, 2018, https://www.etymonline.com/word/theory.

140 Schumacher, *The Autopoiesis of Architecture, Vol.II*, ebook, loc 1929.3/2005.

SCENE II:
THE SYMPATHY OF THINGS

Second to enter the stage is *Spuybroek_TST*. He plays a cunning character of mixed feelings. In principle, he likes *Schumacher_AOA's* story, but not the way he presents it. The two of them are different characters talking about the same thing in two different manners. While *Schumacher_AOA* is claiming universality, 'designing' a theory, and calling for action, *Spuybroek_TST* is interested in telling a beautiful story through a network of its fictional relations. In a charming way, by pointing and referring to some of his friends from *Xenotheka*, he captivates out attention and creates a nice atmosphere in the library.

> *Spuybroek_TST:*
> *My ambition is to update Ruskin, not to see him diluted in the countless streams of diverging trends.*
>
> *I let Ruskin encounter William James, revolve around him, and absorb some of his thought, but not enough to slow him down; sweep around Henri Bergson, acquiring more speed; and again around a few Germans (Theodor Lipps, Wilhelm Worringer, and even Martin Heidegger); eject him over the twentieth century (which at several points in the book I call the dark age of the sublime), with its world wars, its minimalism, and its deconstructivism; and stop him so that he appears suddenly in our own age, like Doctor Who, meeting the likes of Bruno Latour and Peter Sloterdijk. One could hardly call this project historiographic—but it is not pure science fiction either, since we are bound to make the creature from the past speak in words both he and we understand.*
>
> *In this sense, this book fits an established custom: to create a Ruskin object, a probe sent from the past to shine light on our own times.*[141]

His first moves resonate with *Xenotheka*. *Spuybroek_TST*, the artificial character of *Xenotheka*, is making a Ruskin object as a probe with the intention to travel and learn about the world. Sounds fantastic. Let us follow his probe.

> *Spuybroek_TST:*
> *How can one make the aesthetic philosopher (as Edmund White correctly qualifies him) of variation, imperfection, and fragility into one of machinery? This question brings me to my second project: I will argue that our contemporary tools of design and production should be understood in a framework not of modern times but of premodern ones—not only of Ruskin's age of the picturesque and ornament but also of the pre-Renaissance era his own century tried to recreate: the age of the Gothic. John Ruskin's Gothic,*

141 Spuybroek, *The Sympathy of Things*, ebook, loc 16.0 / 965.

either misjudged as sheer ethics or aesthetically not taken entirely seriously, turns out to be such a radical concept of design that I do not hesitate to call it a Gothic ontology, a notion that fuels the rest of the book.[142]

The main fantasy of his story is the articulation of a *Gothic ontology* which, as a celebration of continuity, variability, and transformability of space, brings the premodern times and *Ruskin's age*, together with *Schumacher_AOA's* parametricism, into the same conceptual space. His symmetries are convincing. Variability and machinery, fragility and logistics, seem to articulate each other without any resistance into a continuous functional morphing. To use his words: there is a sympathy between those elements. He continues.

Spuybroek_TST:
Gothic ontology is defined as a special relationship between figures and configurations, in which the figures are active parts that have a certain freedom to act, though only in relation to others and in order to form collaborative entities. This concept transcends the aesthetic opposition of structure and ornament, making the Gothic "a beauty that works," one that leads to a much broader notion of an aesthetics based on sympathy. Sympathy, in my briefest definition, is what things feel when they shape each other.[143]

Gothic ontology is a "beauty that works," a relationship between figures and configurations, "what things feel when they shape each other." A sympathy. Brian Massumi qualifies this as a flat ontology with one plan(e) where differences come together and all the hierarchies disappear.[144] Here *Spuybroek_TST* turns to his dear friend *Worringer_AAE* and starts reciting his pages.

Worringer_AAE:
We regard as this counter-pole an aesthetics which proceeds not from man's urge to empathy, but from his urge to abstraction. Just as the urge to empathy as a pre-assumption of aesthetic experience finds its gratification in the beauty of the organic, so the urge to abstraction finds its beauty in the life-denying inorganic, in the crystalline or, in general terms, in all abstract law and necessity.[145]

Spuybroek_TST slowly starts to encode his notion of *sympathy* by mixing different characters and their concepts. For him, sympathy appears when dualisms move towards a spectral form.

142 Spuybroek, *The Sympathy of Things*, ebook, loc 18.8/965.
143 Spuybroek, *The Sympathy of Things*, ebook, loc 20.2/965.
144 See introduction to Spuybroek, *The Sympathy of Things*, ebook, by Brian Massumi.
145 Wilhelm Worringer, *Abstraction and Empathy: A Contribution to the Psychology of Style* (Mansfield Centre, CT: Martino Fine Books, 2014), 23.

Spuybroek_TST:
In short, Lipps's notion of Sympathie is the more accurate one, but only when understood in Worringer's terms, which are more accurate, because they allow us to understand sympathy as a mixture of abstraction and empathy.[146]

He takes both *empathy* and *abstraction* from *Worringer_AAE*, but clearly places a lot of weight on *"-pathy."*

Spuybroek_TST:
I am arguing that things cannot come into being or exist without style. And I want to make this claim in the most radical sense: every ontology is a style, it does not just have one. Strictly speaking, it is the styles that are, and being is the verb. Aesthetics, I argue, is ontology. Things are as they are aesthetically, or, as some would say, because they have an effect; or, as others would say, because they affect each other—but that is far too mechanical for me, because sympathy means things act in relation ("sym-") and such relations are felt ("-pathy"). An effect issues from just one term; affect occurs between at least two terms, but merely as an exchange of feelings, while sympathy is a resonance, an attunement of feelings, forming a true connection or bond.[147]

There is a strange atmosphere building up between *Schumacher_AOA and Spuybroek_TST*. They are like competing allies, like runners on a running track. They aim for the same goal, for the network, for the connection of things, for relations, bonds, and feelings. This is a communication network in which there is always at least one continuous line between any two nods. Each nod affects all the others. The ornament is becoming a function of form, design work renders architectural forces which are in themselves ornamental. There is no outside; there is just one plan(e) of continuous transformation.

Spuybroek_TST:
Eventually, the main question will emerge: Can we, by acknowledging technology as the main source of the contemporary sublime, turn the tide? Having arrived at that point, we will collect all the attributes of the picturesque, such as wildness and freedom, and endeavor to radically apply them to technology. I am convinced that this is the only way to retrieve a world of things, i.e., a world of beauty, which I equate with a world of feelings: to move not away from technology but through it. Questions raised by art and artisanship should be appropriated by technology—not a technology of purposiveness, instrumentality, and mediation, however, but one of variation and flourishing.[148]

146 Spuybroek, *The Sympathy of Things*, ebook, loc 429.4/965.
147 Spuybroek, *The Sympathy of Things*, ebook, loc 480.9/965.
148 Spuybroek, *The Sympathy of Things*, ebook, loc 480.9/965.

How to talk about beauty through technology? *Spuybroek_TST* asks implicitly. But the way he asks is in the manner of *Schumacher_AOA*, again by equating beauty to a function, this time not as *formally resolved vs formally unresolved* but beauty seen as naturalised feelings formalised to relations on a plane. As we see it, the story in a way goes back to parametrising communication, and counting its relations, still not by learning how to talk to beauty, or work with it. All subjects are gone.

> *Spuybroek_TST:*
> *Our Gothic ontology has never aspired to distinguish strictly between the two: stones act like plants, and plants act as strange and still as rocks. What we can say, though, is that the closer we seem to get to a middle position, the more relations between things start to become reciprocal and move away from clear-cut dualisms—and that is where the true radicalism of the middle lies.*[149]

Since we sympathise with these thougths we would like to provoke and push them further. Why should a stone act like a plant? Why lose the distinction? Why not play with the distinctions? Can a plant talk to a stone? Or better yet, can a plant act like a stone while talking to it? A flat ontology is still an ontology, and maybe the problem lies in the *twentieth-century terms* (as he mentioned before while whispering to *Vitruvius_TBOA*)—like ontology—which are unable to grant intelligence to objects, stones, or plants, without paying the price of one plan(e).

> *Spuybroek_TST:*
> *The problem is a fundamental lack of beauty, of a constructed knot of objects acting as stations for feelings. Feelings cannot be mediated; you cannot put them on television. Feelings can only be used to make things. Buildings, vases, cars, cupboards, wallpaper, tables—all our furnishings are things. Images on television do not seem to qualify as things because the fact that they have been fabricated is hidden under such a thick cloak of actuality that they become impossible to live with. They simply pass by, perishing continuously (in what must be our best model of hell to date). Advertising is the last resort of artificiality on television, the last remnant of ornament.*[150]

What is interesting is that both *Schumacher_AOA* and *Spuybroek_TST* don't take into account the notion of information (in a way that was discussed in the First Act). Beauty and feelings might not be mediated or faithfully represented but what if they can be symbolised by an algebraic character and operationalised in relation to other symbols? Then images can talk, and we live with them. By playing with the abundance of information, one

149 Spuybroek, *The Sympathy of Things*, ebook, loc 495.6/965.
150 Spuybroek, *The Sympathy of Things*, ebook, loc 762.2/965.

can work with concepts like beauty in a new way, by tuning its dimensionality, its encodings, and by placing it into many different ontologies and contexts.[151] In such a scenario, stones will not just act like plants but they will actually talk to plants.

> *Spuybroek_TST:*
> *The Internet is not particularly modern or in any way related to space; on the contrary, it is a deeply Gothic project—not because the Web is about veins and fibers and the Gothic loves fibrous systems but because it interrelates work and aesthetics. In contrast to television, the Web is there to make things. Today it still acts chiefly as though it is part of media culture or, worse, visual culture—still part of that separation between talking about things and making things—but there is nothing inherent in its structure to make it do so; it is mere habit. On the contrary, when all mediation has evaporated, it could emerge as a distributed, generalized factory, like Schelling's nature, a platform of productivity—pure abstraction that strives to produce real things.*[152]
>
> *I long for the day when we can see objects forming, like pools of mud, flowers on a wall, or clouds in the sky, as pure products in a context of pure productivity, without any intermediaries. There will be no desires, no opinions, no critics, no designers, just pure flourishing.*[153]

At the end of his journey, Ruskin found himself in a generalised factory standing on a platform for productivity. Unlike the rich and beautiful opening of the book which unfolds through fictional travels and stories of a probe called Ruskin, the end of adventure strips us of all that complexity and sophistication. *Sympathy* of objects, and hybridity of their interactions, are translated to a logistical network purged from desires and opinions. A natural machine. Pure flourishing and pure abstraction that strives to produce real things. What happened to fantasy? Has *Doctor John Ruskin Who* ended his journey and found a home in the utopia of *Spuybroek_TST*? We wonder what he would say when stripped of desires and opinions?

…

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End of the Second Scene
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SCENE III:
A BLACK BOX

The last one to talk about *code* in the cloud of architecture and about encoding architecture in the context of information is *Banham_ACW*. Unlike *Schumacher_AOA* and *Spuybroek_TST* who

151 This work could be thought of as an example of such a strategy.
152 Spuybroek, *The Sympathy of Things*, ebook, loc 772.9/965.
153 Spuybroek, *The Sympathy of Things*, ebook, loc 774.5/965.

thought of the network as sympathy of its objects and a system of communication, *Banham_ACW* starts by provoking both of them, saying he does not know what architecture is. He is treating architecture like a black box,[154] in other words, like a secret with which he can operate and tell stories.

> *Banham_ACW:*
> *A Black Box: The Secret Profession of Architecture*
>
> *I propose to treat the architectural mode or presence as a classic "black box", recognised by its output though unknown in its contents.*[155]

Architecture for *Banham_ACW* is an open question. Its encoding changes according to the atmosphere around it; its internal mechanism is unknown. Nevertheless, it's already been here for more than two thousand years. It has never been clear what it is, but its secret and formalisations were always acquiring new faces and new articulations. How one poses the question of architecture, and how one talks about this secret is the challenge. The black box is one way of stating the problem. We would speculate and say that this is an adequate way of talking about secrets in the 21st century. After getting everyone's attention, *Banham_ACW* continues by stating what is not in the black box of architecture.

> *Banham_ACW:*
> *Let us then re-divorce what should never have been joined together in this opportunistic marriage-of-convenience. Throw out all the Zulu kraals, grain-elevators, hogans, lunar excursion modules, cruck-houses, Farman biplanes and so forth, and look again at "this thing called architecture" in its own right, as one of a number of thinkable modes of design which, for some reason, has come to occupy a position of cultural privilege in relation to the construction industry.*[156]

By distinguishing what it is not, he doesn't have to define what architecture is. He keeps it a secret that even he doesn't know. The architectural profession is still a black box. *Banham_ACW* distinguishes in order to abstract and relate. He is in a circle, trying to leave the generic—its machines and infrastructure—in order to think, and then come back to them.

> *Banham_ACW:*
> *What then would distinguish the products of this black box from those of other thinkable modes? Functional or environmental performance? Beauty of form or deftness of space? Truth to materials or structural efficiency? These are*

154 "Black Box," *Wikipedia*, August 12, 2018, https://en.wikipedia.org/w/index.php?title=Black_box&oldid=854586942.
155 Banham, *A Critic Writes: Selected Essays,* 293.
156 Banham, *A Critic Writes: Selected Essays,* 294.

all qualities for which the architectural profession habitually congratulates itself, but a Buckminister Fuller dome or an Eskimo igloo can usually beat architecture on all six counts, and so can a lot of other buildings, ships, air liners, inflatables and animal lairs. So why do we not admit that what distinguishes architecture is not what is done—since, on their good days, all the world and his wife can apparently do it better—but how it is done. We can distinguish that "how" in two crucial ways in the actual behaviour of architects as they perform their allotted tasks as building designers. The first is that architects—almost uniquely among modern design professionals—propose to assume responsibility for all of those six aspects of good building set out above, and to be legally answerable to the client for their proper delivery.[157]

After spending some time in the loop, he comes out with a beautiful articulation of architecture that is able to unite the elements that he distinguished as non-architectural under a more abstract umbrella. It is the same umbrella that *Spuybroek_TST* and *Schumacher_AOA* were using, one of bringing things together and in relation to each other, but more abstract. Architects assume responsibility for bringing different elements and qualities together and, even more, for the way they do so. Responsibility in relating is *Banham_ACW's* way of giving dignity to a tradition of architecture. This statement becomes more and more challenging when we see the world as a place of increasing choices, abundant in form and information. In this sense, *Banham_ACW* continues by putting on the table one of his favourite gadgets: *the great gizmo*. A small and sophisticated element, a point that brings potential and responsibility into space by articulating its context. It is a utilising fiction. *The great gizmo* encodes space in terms of lightweight infrastructure.

Banham_ACW:
The great gizmo

The man who changed the face of America had a gizmo, a gadget, a gimmick—in his hand, in his back pocket, across the saddle, on his hip, in the trailer, round his neck, on his head, deep in a hardened silo.

[…] Like this: a characteristic class of U.S. products—perhaps the most characteristic—is a small self contained unit of high performance in relation to its size and cost, whose function is to transform some undifferentiated set of circumstances to a condition nearer human desires. The minimum of skill is required in its installation and use, and it is independent of any physical or social infrastructure beyond that by which it may be ordered from catalogue and delivered to its prospective user.[158]

157 Banham, *A Critic Writes: Selected Essays*, 294.
158 Banham, *A Critic Writes: Selected Essays*, 109.

In *Banham_ACW's* view, architecture—when treated as a black box, and doped by the potentiality of *the great gizmo*—articulates environments that he loves and celebrates the most. Here it is, one of his great passions: Los Angeles, a city beyond categorisation, a place where paradoxes meet, and where *Banham_ACW* feels good. His eyes glow as he starts talking about LA.

> *Banham_ACW:*
> *Master builders*
>
> *Los Angeles's range of environment, from the beaches to the foothills and the deserts, is without comparison in the other metropolises of the world; no local building material is good enough to establish a hegemony over the range of importables; the habits and tastes are anything you like to name. The result is a kaleidoscope (other cliches like 'spectrum' or 'mosaic' are too orderly in their implications) of styles that can produce not only the Greenes' beloved woodwork, Irving Gill's restrained Mission style and Schindler's freeassociation ad-hockery, but also the fantasies of Hollywood Baroque, the keen sobrieties of Charles Eames's steel house or the total originality of Simon Rodia's ceramic-crusted towers in troubled Watts.*[159]

Los Angeles, in *Banham_ACW's* terms, is a celebration of the generic condition. A place of potentials and transformations, where anything is possible. A place where the global and the local talk to each other. Generic city,[160] generic medicine, generic brand, drug, term, filter, infrastructure on the one hand, and on the other a gene, a genesis, a creation, being born. A place where one can simultaneously be equal to anything, and a place where the potentials tremble. Everything is similar and anything is possible. A ground for new architecture. He continues with a smile.

> *Banham_ACW:*
> *The mixture defies categorisation, but creates an open, flexible situation in which a determined client and an imaginative architect can do their thing without too much fear of what the neighbours may think. A home in Pasadena or Hollywood, or Malibu or Huntington Beach, can be (as Frank Lloyd Wright said of a different situation) "a more organic expression ... the delightful thing that imagination would have it"—which is rough on us historians, but very good for architecture.*[161]

In the same move, the generic defies categorisation, and inverts history and tradition. The history of planning becomes the planning of history. It is a continuous space of transformation. While

159 Banham, *A Critic Writes: Selected Essays,* 173.
160 Koolhaas, "Generic City."
161 Banham, *A Critic Writes: Selected Essays,* 174.

in it, as curious as he is, *Banham_ACW* starts to drift away and play with the modernist legacy, its first encodings, and its transformations on the journey to America. It is his way of planning history. Or is it?

> *Banham_ACW:*
> *Why, in a word, do we have to rewrite the history of the Modern Movement?*
>
> *Not because that history is wrong; simply because it is less than life size. The official history of the Modern Movement, as laid out in the late Twenties and codified in the Thirties, is a view through the marrow-hole of a dry bone—the view is only possible because the living matter of architecture, the myths and symbols, the personalities and pressure-groups have been left out. The choice of a skeletal history of the movement with all the Futurists, Romantics, Expressionists, Elementarists and pure aesthetes omitted, though it is most fully expressed in Giedion's Bauen in Frankreich, is not to be laid to Giedion's charge, for it was the choice of the movement as a whole. Quite suddenly modern architects decided to cut off half their grandparents without a farthing.*[162]

Moderns in a manner similar to *Schumacher_AOA* wanted a blank slate, autonomy, discipline, and a codex. All of this was a part of the programme and as *Banham_ACW* puts it, it was not that simple, since architecture and its materials have always flirted with the symbolic, with different tribes which were trying to inscribe totemic and ritualistic values into them. They went far beyond pure reason, they were still architects.

> *Banham_ACW:*
> *In doing so, modern architecture became respectable and gutless; it entered on what Peter Smithson has justifiably called its Academic phase, when it became a style with books of rules, and could be exported to all parts of the Western world. But having set itself up as something more than a style, as a discipline of pure reason, it had to double-talk fast and frequently to explain its obsession with certain materials, particularly glass and that smooth white reinforced concrete that never existed outside architects' dreams and had to be faked in reality with white rendering. Clearly, these materials were symbolic, they were totemic signs of power in the tribe of architects. But while concrete has never lacked respectable medicine-men, from Auguste Perret to Pierluigi Nervi, to maintain its mana, the image of Gropius as the official witch-doctor of glass has never looked very convincing. On the other hand the*

162 Banham, *A Critic Writes: Selected Essays*, 37.

fanaticism of a Bruno Taut possessed by the spirit of Paul Scheerbart, as by a voodoo deity, has much more the air.[163]

And as he continues, by going more and more into detail, he gets lost in assigning particular roles and motives to the main protagonist of the modern movement. As time goes by, it is getting increasingly difficult to keep up the enthusiasm; somehow the words are missing and details are abundant. *Banham_ACW* is getting tired.

Banham_ACW:
This is not to say that we now throw away the history of glass in modern architecture as it has been established so far—the position of Muthesius and Gropius among its prophets is not demolished, only diminished. We have to find some space for Scheerbart, as Giedion now clearly recognizes. The problem, which is not to be settled by a single article, is—how much space?[164]

As he is losing his grip in trying to rewrite history, he stops and remembers LA. His eyes suddenly regain their glow. He drops the details into the generic ocean, plays the audio guide in his car, and ends with a twist.

Banham_ACW:
Now it is the well-known hypothesis of my California colleague David Gebhardt that what Hitchcock and Johnson did to the International Style would have happened to it anyway because "as each new style came across the Atlantic to America, its ideology fell into the ocean and was never seen or heard from again".[165]

The details are gone. *The Secret Profession of Architecture* has been safely kept secret. *Banham_ACW* is again playing with the *black box* and *the great gizmo*. In his eyes, LA is flourishing as a kaleidoscope of styles and range of fantastic environments. Reyner Banham loves Los Angeles.

…

`End of the Third Scene`

As the Third Act ends, information through coding acquires an architectural face. There is no conclusion, but a spectrum of architectural cyphers that are trying to negotiate ways in which technology relates symbolic encodings to architectural characters. *Schumacher_AOA* and *Spuybroek_TST* in their approaches to coding went far away from the atmosphere cultivated in *Xenotheka*, while *Banham_ACW*, by treating architecture as a *black*

163 Banham, *A Critic Writes: Selected Essays,* 37.
164 Banham, *A Critic Writes: Selected Essays,* 38.
165 Banham, *A Critic Writes: Selected Essays,* 285.

box, was in a way flirting with its ideas. At the end of this discussion the empty table is full of elements and thoughts:

- Code, Style, Architecture.
- Three Actors, Three Encodings, Three Manners.
- *Schumacher_AOA*, *Spuybroek_TST*, *Banham_ACW*.
- Autopoietic System, Gothic Ontology, Black Box.
- Parameters, Sympathy, The Great Gizmo.
- Design of a Theory, Ecology of Design, Kaleidoscope of Styles.

…

End of the Third Act

PLENTIFUL PLAY
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PLAY I
PLAY I
PLAY I
PLAY I
PLAY I
PLAY I
PLAY I
PLAY I
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
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ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER
ACT IV: CIPHER

The fourth turn and the last act in this unfolding of the concept of *information* is not a conclusion or an ending, but rather an opening up of space for new explorations, adventures, and conversations sparked by the concepts of *information*, *data*, *code*, and *cipher*. Act IV is a personal way of making new keys for further plays.

An indexed idea, a concept, a topic, or a foreign book is a cipher that can be unlocked when placed in *Xenotheka*. But again there is a trick. With each new key, all the locks change. The act on *cipher* is going to be different in its form to the previous acts. *Xenotheka* is expected to host and get to know alien books. There are going to be three of them. They are different in kind. Each one presents a peculiar way of posing a question to the library. For *Xenotheka*, these three foreign books are guests; it should accommodate them and make them feel comfortable. For us, as the players of the *Informational Instrument*, these three guests are three indexes that we are sending in order to continue to talk and to explore our interests in new ways. With each new question, *Xenotheka* shows a new face. In Act IV, the three guests—the new actors—will communicate implicitly without saying a word; they will be characterised in terms of their friends. The first guest is a stranger, and before starting an intimate conversation, we would like to hear his friends talk about him. The second guest is fictional, an idea, a book that has not been written and, as such, refuses to speak out loud. And lastly, it would be inappropriate for the third guest to make statements since it is composed of the sentences we are writing now. This creates a delicate situation. Instead of speaking out loud, these protagonists will be characterised by *Xenotheka*, its galaxy, by their friends, by the characters they themselves will form, index, and be a part of. Let us introduce the three guests.

The first one is a foreigner who was recommended to us by a friend as a book that might be of interest for our

work. We decided to invite it to *Xenotheka*, to get to know it, and see how the library accommodates it. In *Xenotheka* it carries a name:

Eco_From the Tree to the Labyrinth[166]

The second guest is fictional, a probable but a nonexistent persona, a composed provocation, a probe, a mutant, and an interest of ours. It consists of information, architecture, and drama, concepts that we care and like to talk about. It is a mutant of *Brillouin_Science and Information Theory*,[167] *Koolhaas_SMLXL*,[168] and *Shakespeare_Romeo and Juliet*.[169] Its body is composed of these three texts compiled together. This fictional character has decided not to express itself publicly. As a synthetic persona, it can have friends, and we hope its friends will articulate an interesting story about it. We named this probe:

B_SIT_K_SMLXL_S_RAJ

The last guest is not a guest at all; it is a curious and personal question, a contemplation about this text.[170] Let us formulate it in a few ways:

- Which books in *Xenotheka* are friends of a *Play Among Books*?
- With which books from the library should we develop a closer relationship while exploring topics constitutive for a *Play Among Books*?
- Which conceptual persona is indexed by our text?
- Which shelf in *Xenotheka* offers a temporary home for this alien text?

166 Umberto Eco, *From the Tree to the Labyrinth: Historical Studies on the Sign and Interpretation*, trans. Anthony Oldcorn, First Edition (Cambridge, MA: Harvard University Press, 2014), ebook.
167 Brillouin, *Science and Information Theory*.
168 Koolhaas, Mau, *S,M,L,XL*.
169 William Shakespeare, *The Tragedy of Romeo and Juliet*, 1597, ebook, http://www.gutenberg.org/ebooks/1112.
170 PAB is composed of the text of *Plentiful Play*, and *Informational Instrument*.

We will give this text the code name:

PAB

Three alien texts are closely related to our interests: one recommended, one crafted as a probe, and one as a meditation on our writing. The scenario of the Fourth Act is to let these three alien texts enter *Xenotheka* and see how the galaxy changes and how they settle. When the guests start to feel comfortable, we will ask their friends to talk about them. To see who their friends are and how they talk and index them is the plot and the challenge of the Fourth Act.

THREE GUESTS: THE TALK OF THEIR FRIENDS

PROLOGUE

Three guests are on their way. The Fourth Act is their entrance to the library, a journey from being an alien to becoming a guest and, we hope, a friend. Three guests are characters, conceived and conceptualised in different ways. Each actor is a cipher to be deciphered and opened up by a key articulated in *Xenotheka's* terms. Act IV is a fast glimpse of their adventure in *Xenotheka* indexed by their friends.

SCENE I: GUESTS APPROACHING

Three guests are knocking on the door. Before they enter, let us ask *Xenotheka* and its characters to gossip and speculate about the atmosphere and the mood that the aliens might bring. Which books from the library would consider them as friends and which characters (shelves) would potentially accommodate the alien books if they were to enter?

Xenotheka replies, in its own terms, through its own *atom-letters*, its own dictionary. The foreign books have no say in it. They still have not entered. At the moment, they are being indexed by an already existing galaxy of actors. ○ 2.35 The answer from

Xenotheka is a projection. At first glance, *B_SIT_K_SMLXL_S_RAJ* and *PAB* find themselves indexed together by *atom-letter n13e11*. These two foreigners are seemingly interested in similar topics. They both talk about architecture, information, and language. This much we know. They are indexed by the same character, which in turn is an indicator of their character.

```
    n13 e11
    {B _ SIT _ K _ SMLXL _ S _ RAJ, PAB,}
    {Wiener_Cybernetics, Hofstadter_Gödel Escher Bach,
Schrodinger_What is Life, Delanda_Philosophy and Simulation,
Foucault_Archaeology of Knowledge, Popper_The Logic of
Scientific Discovery, Saussure_Course in General Linguistics,
Brillouin_Science and Information Theory, Barthes_The Language
of Fashion, Eco_How to Write a Thesis, Einstein_Relativity}
```

Character *n13e11* is excited, it provides a pleasant and challenging atmosphere for both alien texts. It is a home to actors who in this context are interested in discussing information, language, knowledge, philosophy, and physics, among other topics. The neighbouring character—*n19e6*—adds to the mood by bringing architecture to the discussion. ○2.35 These two strangers are introduced and indexed through their friends and soon they are not so foreign anymore. A book is never alone.

The third alien, *Eco_From the Tree to the Labyrinth*, gets the attention of another cell where he is welcomed by a close friend, *Eco_On Literature*, and a group of his friends that gather and index a persona in love with language and literature: *n31 e13*.

```
    n31 e13
    {Eco _ From the Tree to the Labyrinth}
    {Eco_On Literature, Derrida_Signature, Deleuze_Desert
Islands and Other Texts, Blanchot_The Book to Come, Serres_
Geometry, Zizek_Less Than Nothing, Lacan_The Psychoses
Seminars of JL, Derrida_Of Grammatology, Eco_Serendipities
Language & Lunacy, Blanchot_The Space of Literature,
Bachelard_The Poetics of Space, Nancy_The Ground of the Image,
Derrida_Copy Archive Signature},
```

Xenotheka's probabilities feel convincing. It is time for the strangers to enter *Xenotheka* and add to its articulation. We will open the door.

…

End of the First Scene

n1e1 Eisenman Notes on Conceptual Architecture		n3e1 Eisenman The End of the Classical	n4e6 Lavin Flash in the Pan, Schumacher The Autopoiesis of Architecture Vol 2, Schumacher The Autopoiesis of Architecture Vol 1, Vidler Histo...	n5e12 Sykes Hays Architectural Theory 1993 2009, Rakatansky Tectonic Acts of Desire and Doubt, Bo Bardi Stones Against Diamo...	n6e14 Banham A Critic Writes, Sudjic The Edifice Complex, Rogers A Place for All People, Jencks The Story of Post Modernism, Be...
n7e2 Chomsky Language and Mind, Chomsky Aspects ofthe Theory of Syntax	n8e1 Chomsky On Language			n11e1 Aureli Less Is Enough	n12e12 Sorkin All Over the Map, Mumford The Culture of Cities, Koolhaas SMLXL, Hollis Cities Are Good for You, Le Corbusier The ...
n13e11 Wiener Cybernetics, Hofstadter Godel Escher Bach, Schrodinger What is Life, Delanda... PAB, B_SIT_K_ SMLXL_S_RAJ		n15e1 Haraway Cyborg Manifesto			n18e8 Ponte The House of Light and Entropy, West Scale The Universal Laws of Growth, Easterling Extrastatecraft, Castells et al Another Econom...
n19e6 Cache Projectiles, Spuybroek The Sympathy of Things, Carpo The Second Digital Turn, Deleuze Guattari A Thousand Plate...	n20e1 Latour Reassembling the Social		n22e2 Lefebvre Critique of Everyday Life, Auge The Future	n23e1 Marx Engels The Communist Manifesto	n24e4 Castells The Power of Identity, Castells The Rise ofthe Network Society, Castells Networks of Outrage and Hope, Marx Cap...
n25e5 Serres Latour Conversations on Science, Culture, and Time, Baudrillard The Vital Illusion, Freud Beyond the Plea...	n26e2 Latour We Have Never Been Modern, Foucault The History of Sexuality Vol 1	n27e1 Latour Facing Gaia		n29e1 Fukuyama The End of History and the Last Man	n30e5 Hayek The Constitution of Liberty, Hayek The Road to Serfdom, Herman Chomsky Manufacturing Consent, Weizman The Least of...
n31e13 Eco On Literature, Derrida Signature, Deleuze Desert Islands and Other Texts, Blanchot The Book to Come... Eco From Tree to the Labyrinth	n32e2 Girard Violence and the Sacred, Girard Sacrifice	n33e1 Foucault History of Madness		n35e2 Sedlacek Economics of Good and Evil, Arendt On Revolution	n36e21 Kittler The Truth of the Technological World, Taleb The Black Swan, Hofstadter I Am a Strange Loop, Graeber D...
n37e8 Harman Bells and Whistles, Delanda Harman The Rise of Realism, Harman Towards Speculative Realism, Buehlmann Mathematics...	n38e1 Barthes Mythologies		n40e1 Arendt The Human Condition	n41e3 Jung Archetypes and the Collective Unconscious, Jung Two Essays in Analytical Psychology, Jung Alchemical Studies	n42e16 Serres The Five Senses, Ruskin The Seven Lamps of Architecture, Serres Statues, Vitruvius The Ten Books of Architect...
n43e2 Meillassoux After Finitude, Badiou In Praise of Mathematics		n45e1 Descartes Discourse on the Method		n47e2 Nietzsche Beyond Good and Evil, Bacon Novum Organum	n48e12 Borges Collected Fictions, Hugo Les Misérables, Shelley Frankenstein or the Modern Prometheus, Serres Biogea, Musil...
n49e5 Russell The Problems of Philosophy, Kant Critique of Pure Reason, Badiou Mathematics ofthe Transcendent, Badiou Number...	n50e3 Spinoza The Essential Spinoza Ethics, Spinoza The Ethics, Descartes Meditations	n51e1 Leibniz Theodicy	n52e4 Cicero Tusculan Disputations, Hobbes Leviathan, Aristotle Ethics, Aristotle Poetics	n53e5 Rousseau The Social Contract, Aristotle Politics, Machiavelli The Prince, Plato Timaeus, Plato The Republic	n54e28 Joyce Ulysses, Dickens A Tale of Two Cities, Tolstoy War and Peace, Eco The Name of the Rose, Eco Baudolino, Tolstoy...

○2.35
Xenotheka looking at its guests. Black cells: books from *Xenotheka*, white highlights: guests, rendering_229_25_RB_0609_r_50it21d_guests_2.

SCENE II:
GRANTING HOSPITALITY

By entering *Xenotheka*, the aliens become guests. The library shifts; the galaxy changes; it is spelt out in new *atom-letters*. Its dictionary is different now; it is modified and influenced by the new arrivals who are starting to feel at home. Each one has found a shelf and become a constitutive part and an index of a new character. One could say that the guests have been granted hospitality by their new friends. Here is how they settled, how the new galaxy accommodates them, and how they have become part of its new articulation. ○2.36

The new actors have found their temporary homes in the same part of the galaxy ○2.36—actually in the neighbouring cells. This is promising, it implies that this neighbourhood is the one that accommodates concepts close to our interests. Let us continue and explore the atmosphere of this neighbourhood for a moment (*atom-letters n12e6*, *n18e7*, *n24e37* and their friends).

n12e6
B _ SIT _ K _ SMLXL _ S _ RAJ, Wiener_Cybernetics, Delanda_ Philosophy and Simulation, Brillouin_Science and Information Theory, Popper_The Logic of Scientific Discovery, Foucault_ Archaeology of Knowledge

n18e7
Eco _ From the Tree to the Labyrinth, Eco_ Serendipities Language & Lunacy, Foucault_The Order of Things, Derrida_Of Grammatology, Lacan_The Psychoses Seminars of JL, Hofstadter_Gödel Escher Bach, Saussure_Course in General Linguistics

n24e37
Kittler_The Truth of the Technological World, Eco_On Literature, Serres_The Five Senses, Serres_Geometry, Derrida_ Signature, McLuhan_The Gutenberg Galaxy, Serres_Statues, Blanchot_The Book to Come, Benjamin_The Work of Art in the Age of M, Serres_Biogea, Hofstadter_I Am a Strange Loop, Serres Latour_Conversations on Science, Culture, and Time, McLuhan_ Understanding Media, Cache_Projectiles, Ponte_The House of Light and Entropy, Ranciere_Aisthesis, Virilio_A Landscape of Events, Barthes_Mythologies, Deleuze Guattari_A Thousand Plateaus, Serres_Thumbelina, Serres_Rome, Spuybroek_The Sympathy of Things, Freud_The Psychopathology of Everyday, Bachelard_The Poetics of Space, Abbott_Flatland, Blanchot_ The Space of Literature, Max Bill_Form, Function, Beauty, Worringer_Abstraction and Empathy, Lefebvre_Rhythmanalysis, Nancy_The Ground of the Image, Schlemmer Nagy_The Theater of the Bauhaus, Derrida_Copy Archive Signature, Barthes_The Language of Fashion, Eco_How to Write a Thesis, PAB, Nancy_ Intoxication, Ayache_The Blank Swan, Plato_The Republic, Plato_Symposium, Aristotle_Ethics, Confucian Analects

The three actors index a myriad of different topics. They again form a spectrum going from knowledge and philosophy via language, communication, and information, to technology and architecture. This is a vast, challenging, and open space, but also

n1e3 Russell The Problems of Philosophy, Kant Critique of Pure Reason, Wittgenstein Tractatus Logico Philosophicus	n2e1 Meillassoux After Finitude	n3e1 Badiou Number and Numbers	n4e2 Badiou In Praise of Mathematics, Badiou Mathematics of the Transcendent	n5e1 Deleuze Guattari What Is Philosophy	n6e5 Chomsky On Language, Chomsky Language and Mind, Chomsky Aspects of the Theory of Syntax, Feynman QED The Strange Theory of Li...
n7e1 Descartes Meditations				n11e1 Deleuze Difference and Repetition	n12e6 Wiener Cybernetics, B_SIT_K_SMLXL_S_RAJ Delanda Philosophy and Simulation, Brillouin Science and Information Theory, Popper The Lo...
n13e2 Spinoza The Essential Spinoza Ethics, Spinoza The Ethics			n16e3 Harman Bells and Whistles, Harman Towards Speculative Realism, Delanda Harman The Rise of Realism	n17e2 Deleuze Desert Islands and Other Texts, Buehlmann Mathematics and Information Serres	n18e7 Eco From the Tree to the Labyrinth, Eco Serendipities Language & Lunacy, Foucault The Order of Things, Derrida Of Grammatology, Lacan...
n19e1 Leibniz Theodicy	n20e1 Descartes Discourse on the Method	n21e1 Einstein Relativity	n22e1 Schrodinger What is Life	n23e3 Zizek Less Than Nothing, Freud Beyond the Pleasure Principle, Harman Immaterialism Objects and Social Th...	n24e37 Kittler The Truth of the Technological World, PAB, Eco On Literature, Serres The Five Senses, Serres Geometry, Derrida Signature, McLuhan The Gu...
n25e4 Plato The Republic, Plato Symposium, Aristotle Ethics, Confucian Analects	n26e3 Plato Timaeus, Lucretius On the Nature of Things, Bacon Novum Organum	n27e1 Newton The Mathematical Principles of Natural Philosophy	n28e1 Darwin On the Origin of Species	n29e11 Jung Archetypes and the Collective Unconscious, Latour Facing Gaia, Jung Alchemical Studies, Jung Two Essay...	n30e28 Sykes Hays Architectural Theory 1993 2009, Banham A Critic Writes, Sudjic The Edifice Complex, Lavin Flash in the Pan, Bo B...
n31e1 Hobbes Leviathan	n32e1 Cicero Tusculan Disputations		n34e3 Nietzsche Beyond Good and Evil, Arendt The Human Condition, Foucault The History of Sexuality Vol 1	n35e4 Auge The Future, Sedlacek Economics of Good and Evil, Latour We Have Never Been Modern, Latour Reassembling the Social	n36e3 Lefebvre Critique of Everyday Life, Aureli Less Is Enough, Haraway Cyborg Manifesto
n37e1 Galilei Discourse on Floating Bodies	n38e1 Aristotle Politics	n39e1 Rousseau The Social Contract	n40e1 Arendt On Revolution	n41e1 Fukuyama The End of History and the Last Man	n42e2 Marx Engels The Communist Manifesto, Marx Capital Volume 1
	n44e1 Machiavelli The Prince	n45e1 Aristotle The Athenian Constitution	n46e1 Hayek The Constitution of Liberty	n47e1 Hayek The Road to Serfdom	n48e4 Castells The Power of Identity, Castells et al Another Economy Is Possible, Castells The Rise of the Network Society, Castells Netw...
n49e35 Joyce Ulysses, Borges Collected Fictions, Hugo Les Misérables, Dickens A Tale of Two Cities, Eco The Name of the Rose, Tolstoy...	n50e10 Ruskin The Seven Lamps of Architecture, Vitruvius The Ten Books of Architecture, Alberti Ten Books on Architect...	n51e2 Devlin The Unfinished Game, Smith Wealth of Nations	n52e7 Taleb The Black Swan, Graeber Debt, Negroponte Being Digital, Zizek Demanding the Impossible, Devlin Finding Fibonacci, Ar...	n53e4 Alexander A Pattern Language, Weizman The Least of All Possible Evils, Herman Chomsky Manufacturing Consent, Alexa...	n54e20 Sorkin All Over the Map, Mumford The Culture of Cities, Koolhaas SMLXL, Hollis Cities Are Good for You, Rogers A Place for...

○2.36
Xenotheka, white highlights: characters of interest, rendering_232_18_RB_0609_r_50it22d.

one filled with particular flavours and unusual atmospheres. The friends of the three new actors have gathered and are starting to talk. They are telling stories about their new friends, their concepts, characters, and interests. Let us host this gathering, listen to how books talk about their friends and enjoy the unfolding of the story in the next three scenes.

…

End of the Second Scene

SCENE III:
INVITING A STRANGER

First Guest:

Eco_From the Tree to the Labyrinth

say → 665, mean → 587, thing → 567, language → 543, word → 505, fact → 418, know → 404, speak → 389, case → 385, animal → 380, use → 367, sense → 363, point → 361, term → 356, like → 348, text → 348, way → 344, think → 321, form → 311, world → 305, name → 304, concept → 300, give → 295, object → 292, make → 291, knowledge → 291, example → 290, est → 287, time → 286, sign → 276, aristotle → 270, appear → 263, metaphor → 262, thomas → 260, idea → 259, century → 244, different → 242, call → 241, man → 240, work → 238, understand → 236, see → 231, god → 228, encyclopedia → 227, dog → 224, art → 224, figure → 223, come → 220, nature → 219, medieval → 214[171]

The first guest to enter *Xenotheka* is a collection of essays by Umberto Eco titled *From the Tree to the Labyrinth, Historical Studies on the Sign and Interpretation*. He has found his home in character *n12e6* among friends. He looks comfortable. ○ 2.36 Let us hear and imagine what he might be about by letting his friends talk and index him.

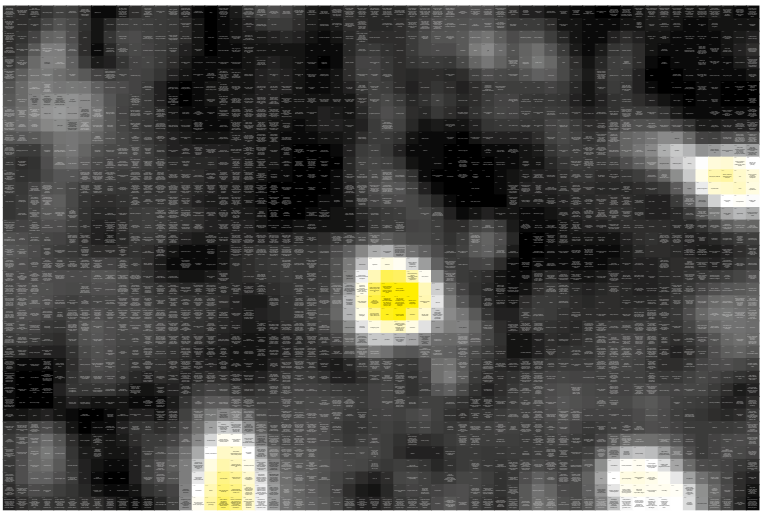
n12e6
Eco _ From the Tree to the Labyrinth
Eco_Serendipities Language & Lunacy
Foucault_The Order of Things
Derrida_Of Grammatology
Lacan_The Psychoses Seminars of JL
Hofstadter_Gödel Escher Bach
Saussure_Course in General Linguistics

While listening to what his friends are saying and by looking at their names and titles, it seems that *Eco_From the Tree to the Labyrinth* is greatly concerned with language *(Eco_Serendipities Language & Lunacy, Derrida_Of Grammatology, Saussure_Course in General*

171 *Eco_From the Tree to the Labyrinth's* dictionary of the most frequent terms.

Linguistics) and with the ways in which we create, organise, and think about knowledge *(Foucault_The Order of Things, Lacan_The Psychoses Seminars of JL, Hofstadter_Gödel Escher Bach)*. For him, it is a journey from the tree to the labyrinth, from a dictionary to an encyclopaedia and back.

When seen in the context of *Xenotheka*, the face of *Eco_From the Tree to the Labyrinth* lights up the galaxy and his most prominent concepts start to shine. This is him articulated in terms of *Xenotheka* of which he is now a constitutive part, and no longer a stranger to it. ○2.37 His interests give the galaxy four strong glimmers, all concerned with language, each one with a different flavour. Here they are, four glimmers, four fictions.



○2.37
Face of *Eco_From the Tree to the Labyrinth*, rendering_232_14_RW_4060_r_50it22d.

0 1

Glimmer 1. The strongest highlight, the biggest passion of *Eco_From the Tree to the Labyrinth* is language in its encyclopaedic labyrinth, its different meanings, and ways of dealing and organising knowledge within it.

```
    n1412 e140 {duo, arte, turin, compendium, combinatory,
luigi, sive, philological, hermann, petrarch, allegorical,
cosmography, philosophie, miscellany, tra, forgery, semiotics,
geoffrey, mnemonic, chez, ludovico, cratylus, dionysius,
libri, umberto, scriptural, lille, analytics, albin, nella,
lingua, scholasticism, dante, isidore, predication, magna,
semantics, historiographical, synecdoche, vulgate, mersenne,
greimas, differentia, intensional, studi, eco, peirce, forma,
rei, arbor, rebus, speculum, wilkins, summa, nel, paradiso,
moyen, einaudi, synonymy, encyclopedia, rorty, denotation,
vulgari, porphyry, extensional, eloquentia, vero, maistre,
inferential, encyclopedic, nomen, seq, mnemotechnics,
secundum, bompiani, austral, thomist, sensus, ars, nam,

[…]
```

Glimmer 2. Slightly weaker in its intensity, it articulates language through ways and figures of talking. A talk about talking, or thinking about talking, so to speak.

Glimmer 3. This glimmer is different from the other three. It is an interest and passion for literary articulations, and an implicit way of telling stories about language. For us it evokes examples of beautiful characters and stories.

```
    n838 e6 {horace, repertory, ingenuous, feline, matt,
boa}
    n839 e1 {nos}
    n837 e3 {bark, biped, beauvais}
    n899 e1 {ecce}
    n897 e2 {lull, whitewash}
    n779 e6 {bucolic, iniquitous, inauspicious, academician,
quarto, laertius}
    n958 e3 {marie, fatally, senility}
    n840 e5 {elector, jacobin, potestas, revolutionist,
robespierre}
    n900 e3 {beau, fez, superannuate}
    n959 e2 {cat, appellation}
    n960 e3 {lethargy, bien, chaplain}
    n780 e5 {parisian, pun, pallid, folio, paternity}
    n1018 e3 {retrace, ladder, spider}
    n1019 e1 {ingenuously}
    n896 e3 {garland, slough, dike}
    n1020 e5 {pendant, connivance, providential, nous,
curdle}
    n718 e3 {decidedly, blackness, chisel}
    n775 e1 {oblong}
    n1017 e5 {lightning, shipwreck, gratuitously, clamor,
jug}
    n719 e12 {paris, notre, obscurity, nineteen, riot,
malicious, odor, barrack, titanic, orchard, springtime,
indemnity}
    n1078 e6 {transfigure, harshness, petrify, enormity,
sorbonne, transfiguration}
    n1079 e4 {accomplice, penal, police, culpable}
    n1080 e6 {claw, scoff, effusion, pique, populace,
pardonable}
```

The last strong highlight in the galaxy is Glimmer 4. It shines with the richness of different ways in which a story can be told. It is about forms of writing.

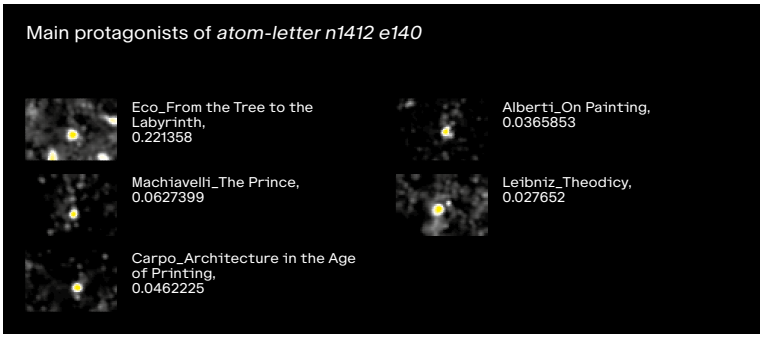
```
    n2331 e5 {text, occult, imprecise, impeccable, elegiac}
    n2391 e10 {allusion, literary, literature, narrator,
unquestionable, labyrinthine, debatable, mal, pseudonym,
reread}
    n2271 e3 {biblical, unnamed, magnum}
    n2330 e8 {reader, comedy, chronicler, babel, devotee,
preamble, ptolemy, gourmet}
    n2332 e3 {corpus, stratagem, erroneously}
    n2270 e2 {greco, storytelling}
    n2272 e5 {mystic, fable, mystical, synonym, dreamlike}
    n2211 e1 {alexandria}
    n2212 e8 {opus, matthew, hermetic, astrology, abstruse,
outgrow, sol, aquarium}
    n2390 e31 {novel, narration, textual, timetable, poe,
francesca, virgil, invective, eliot, joyce, aphorism, actress,
gli, roberto, borges, finnegans, mythos, archery, catharsis,
wilde, nerval, longinus, rosicrucians, kells, hypotyposis,
adrienne, stopgap, intertextual, sylvie, jerard, loisy}
    n2392 e65 {translation, paragraph, gift, gloss,
archive, verdict, mot, equivocation, enthrone, underscore,
autobiography, notoriety, nom, elliptical, foucault,
forgiveness, alice, aujourd, nudity, lapidary, epigraph,
guerre, unpardonable, interiorize, obligate, watchword,

[…]
```

```
[…]

floodgate, belgium, apologia, translatable, frontally, bio,
autobiographical, belgian, spiritualize, unforgivable,
specular, deconstruction, emmanuel, genre, racism, donne,
flemish, sein, alumnus, idiomatic, passim, untranslatable,
zeit, hedgehog, jour, avoir, lira, deconstructive, geist,
ish, gibt, soir, donner, folie, portia, shylock, marin,
apartheid, biodegradable}
    n2269 e1 {narrate}
    n2213 e5 {emblem, bible, procreate, congruence,
accordion}
    n2210 e2 {erudite, alexandrian}
    n2329 e3 {narrative, notebook, cinematographic}
```

Eco_From the Tree to the Labyrinth loves language and tries to play with it in many different ways. Each of its focuses can trigger an interesting discussion in *Xenotheka*. We will centre our attention on his first glimmer and see who the actors are from *Xenotheka* who have the greatest passion for, and the highest probability to discuss, it. Here they are, already involved in the conversation: *Machiavelli_The Prince*, *Carpo_Architecture in the Age of Printing*, *Alberti_On Painting*, *Leibniz_Theodicy*. ○2.38 When around their new friend, they are talking about ways of organising knowledge. We will join and listen just for a moment to get the flavours, tempers, and an atmosphere of what might be at stake. The hypothesis is that this dialogue offers indexes to *Eco_From the Tree to the Labyrinth*, his understanding of language, and ways of how we can organise knowledge. Let us ask them a question by evoking *Eco_From the Tree to the Labyrinth*:



○2.38
Rendering_232_14_RW_4060_r_50it22d.

A tree or a labyrinth, a dictionary or an encyclopedia, in which proportion?

> *Leibniz_Theodicy* has the word at the moment:
> *I begin with the preliminary question of the conformity of faith with reason, and the use of philosophy in theology, because it has much influence on the main subject of my treatise, and because M. Bayle introduces it everywhere. I assume that two truths cannot contradict each other; that the object of*

> *faith is the truth God has revealed in an extraordinary way; and that reason is the linking together of truths, but especially (when it is compared with faith) of those whereto the human mind can attain naturally without being aided by the light of faith. This definition of reason (that is to say of strict and true reason) has surprised some persons accustomed to inveigh against reason taken in a vague sense.*[172]

Faith and reason, philosophy and theology: how to navigate between them. Two *truths*, *Leibniz_Theodicy* assumes, cannot contradict each other. Reason links them together in opening up a new space. *Leibniz_Theodicy* says it is a labyrinth of dictionaries. The key lies in their relations.

In this short indexing, *Machiavelli_The Prince* offers a different perspective of handling knowledge and information. He enjoys, and is a master of operating within, the real by materialising the imaginary. *Machiavelli_The Prince* takes faith into his own hands, inverts *Leibniz_Theodicity* and provides a dictionary for the labyrinth—exactly what a prince needs.

> *Machiavelli_The Prince*
> *It is not unknown to me how many men have had, and still have, the opinion that the affairs of the world are in such wise governed by fortune and by God that men with their wisdom cannot direct them and that no one can even help them; and because of this they would have us believe that it is not necessary to labour much in affairs, but to let chance govern them. This opinion has been more credited in our times because of the great changes in affairs which have been seen, and may still be seen, every day, beyond all human conjecture. Sometimes pondering over this, I am in some degree inclined to their opinion. Nevertheless, not to extinguish our free will, I hold it to be true that Fortune is the arbiter of one-half of our actions, but that she still leaves us to direct the other half, or perhaps a little less.*[173]

His friend *Alberti_On Painting* deliberately changes the tone and proceeds with an abstract way of telling a very similar story from another perspective. In his speech, the prince becomes a point, picks up speed, dematerialises, and starts articulating his abstract environment. *Alberti_On Painting* handles knowledge in a geometrical formal way; he is building a perspective and a map to navigate and inhabit the labyrinth. He takes both the tree and the labyrinth and puts them in proportion: 1/3. A ground for projects, an abstract map of any labyrinth.

172 Gottfried Wilhelm Leibniz and Austin Farrer, *Theodicy, Essays on the Goodness of God, the Freedom of Man and the Origin of Evil*, trans. E. M. Huggard, 2005, https://www.gutenberg.org/ebooks/17147.

173 Nicoló Machiavelli, *The Prince*, trans. W. K. Marriott, 2016, https://www.gutenberg.org/ebooks/1232.

Alberti_On Painting
The first thing to know is that a point is a sign which one might say is not divisible into parts. I call a sign anything which exists on a surface so that it is visible to the eye. No one will deny that things which are not visible do not concern the painter, for he strives to represent only the things that are seen. Points joined together continuously in a row constitute a line. So for us a line will be a sign whose length can be divided into parts, but it will be so slender in width that it cannot be split. Some lines are called straight, others curved. A straight line is a sign extended lengthways directly from one point to another. A curved line is one which runs from point to point not along a direct path but making a bend. If many lines are joined closely together like threads in cloth, they will create a surface.[174]

And lastly, *Carpo_Architecture in the Age of Printing*, excited by the words of his friend and master, interrupts him and starts to mediate his thoughts. He catches *Alberti_On Painting's* point and gives it purpose. He mediates knowledge, brings clarity to complicated matters, untangles the messy threads, and builds a new dictionary of necessities.

Carpo_Architecture in the Age of Printing
[…] Alberti invented a mechanism (in the literal sense of a mechanical device or piece of hardware) and a method (the software) for translating images into text. The Descriptio transforms a survey map of Rome into a system of points designated only by polar coordinates, without any other form of graphic documentation. In De statua, Alberti expands the same system for use in three dimensions, as a tool for transcribing in alphanumeric format the measurements of the human body. Alberti boasts of the precision and trustworthiness of his method, which would even, so he says, make it possible to produce identical copies of the same statue in locations separated by hundreds of miles or by centuries, or else to carry out simultaneously the production of various parts of a statue in different workshops.[175]

When seen in terms of *Eco_From the Tree to the Labyrinth*, this discussion can be conceived as a double articulation of, on the one hand, a tree or a dictionary and, on the other hand, of a labyrinth or an encyclopaedia. While *Carpo_Architecture in the Age of Printing is* clearly embodied in the character of a dictionary, *Machiavelli_The Prince*, *Leibniz_Theodicity* and *Alberti_On Painting* are characterised by a difference in proportion of

174 Leon Battista Alberti, *On Painting*, Ed. Martin Kemp, Reprint Edition (London: Penguin Classics, 1991), ebook, loc 82.0 / 211.
175 Mario Carpo, *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory*, trans. Sarah Benson, Reprint Edition (Cambridge, MA: The MIT Press, 2017), 122.

relating a dictionary to an encyclopedia. For Eco in simplest terms a semiotic dictionary takes into account properties necessary to distinguish a particular concept from others, and articulates an ontology of language, while various encyclopaedias collect knowledge of the world in different labyrinths; from Pliny to the present day. There is no clear border between the two. The dictionary dissolves out of necessity of its breadth into an encyclopedia, which in its attempt to structure articulates a dictionary. This is just a brief speculation that we hope could be further developed into one of the keys to enter *Eco_From the Tree to the Labyrinth* labyrinths. This is how friends talk about him without mentioning his name. A Cipher.

…

End of the Third Scene

SCENE IV:
ASKING A QUESTION

Second Guest:

B_SIT_K_SMLXL_S_RAJ, aka the Mutant

information → 726, use → 486, problem → 361, energy → 350, obtain → 309, value → 305, system → 302, time → 296, give → 296, entropy → 292, case → 287, numb → 285, thou → 278, condition → 270, city → 263, function → 254, new → 247, let → 246, small → 240, frequency → 238, result → 234, point → 233, discuss → 231, correspond → 228, large → 227, shall → 211, fig → 208, average → 205, probability → 204, increase → 202, consider → 200, example → 196, observation → 196, chapter → 195, discussion → 192, section → 188, error → 186, come → 185, represent → 181, code → 179, good → 175, high → 175, letter → 174, define → 171, make → 170, require → 169, symbol → 167, certain → 165, thy → 164, love → 164[176]

Second to enter *Xenotheka* is a question in form of a mutant composed of three books. It is a dramatic character interested in architecture and information, very similar in its interests to the text that we are writing, but created from the terms put forward by three different actors. It is a fiction, an avatar, an alien book in the library. It has a form but doesn't have meaningful content. It is a fiction we can communicate with, but we can not read it. *B_SIT_K_SMLXL_S_RAJ* is an encoding of a hypothetical book.[177] The moment we pose this question—that is, introduce the mutant to the library—the whole library rearranges itself in order to accommodate it. So what is the new milieu? How have

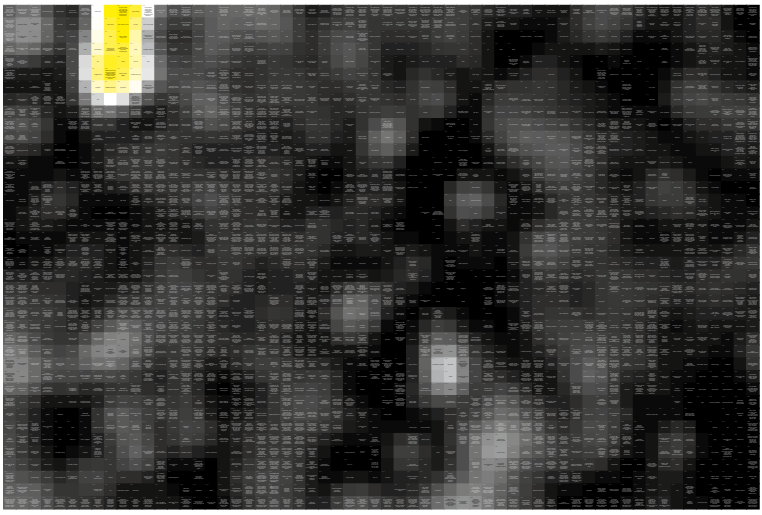
176 *B_SIT_K_SMLXL_S_RAJ*'s dictionary of most frequent terms.

177 The synthesising of fictitious texts we can work with, but which are not explicitly there, is one of the beauties of working with data.

our actors arranged themselves? Who are its friends and how do they express themselves? Its friends form a character, *atom-letter n18e7*. ○2.36

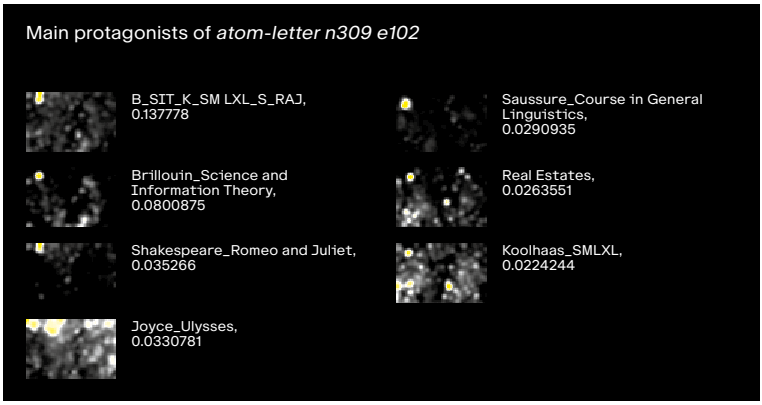
```
n18e7
B _ SIT _ K _ SMLXL _ S _ RAJ
Wiener_Cybernetics
Delanda_Philosophy and Simulation
Brillouin_Science and Information Theory
Popper_The Logic of Scientific Discovery
Foucault_Archaeology of Knowledge
```

At first glance, it seems that this character is devoid of drama and architectural discussions. The notion of information is present; *Brillouin_Science and Information Theory* is there with his friends. *Koolhaas_SMLXL* and *Shakespeare_Romeo and Juliet* and their friends are still quite far away (*n54e20*, *n49e35*, ○2.36).



○2.39 0 1
Face of *B_SIT_K_SMLXL_S_RAJ*,
rendering_232_14_RW_4060_r_50it22d.

Let us make an inversion and look at *B_SIT_K_SMLXL_S_RAJ's* face and its concepts for a moment. A different story emerges. *B_SIT_K_SMLXL_S_RAJ* lights up the galaxy in a way that brings together information, architecture, and drama. Unlike our first guest who had four distinct focuses, *B_SIT_K_SMLXL_S_RAJ* has one strong interest. It brings together literary Shakespearian characters and terms with concepts of information and communication. That is our interest as well. *B_SIT_K_SMLXL_S_RAJ* is a question, a provocation, intended to spark a discussion among its friends who are interested in discussing the same concepts it finds interesting. ○2.40



○2.40
Rendering_232_14_RW_4060_r_50it22d.

```
    n10 e24 {hie, hoar, quoth, shrift, friar, clos, woful,
alack, juliet, mer, laurence, exeunt, rom, mu, montague,
serv, romeo, mercutio, capulet, benvolio, jul, samp, tyb,
tybalt}
    n70 e3 {nurse, mantua, verona}
    n130 e4 {chide, rosemary, scurvy, visor}
    n9 e0 {}
    n11 e2 {lusty, kinsman}
    n69 e2 {knave, wench}
    n129 e1 {cupid}
    n190 e8 {villain, anon, minstrel, churchyard, choler,
stint, doomsday, rais}
    n71 e1 {thievish}
    n189 e7 {farewell, goose, writ, thursday, madam, ben, woo}
    n131 e0 {}
    n250 e1 {mutiny}
    n249 e0 {}
    n191 e1 {fickle}
    n251 e2 {exit, cull}
    n248 e1 {yew}
    n188 e1 {immoderately}
    n310 e3 {channel, circuit, energy}
    n309 e102 {obtain, experimental, maximum, efficiency,
negligible, signal, absorption, accuracy, sample, interval,
complexion, demon, microscope, information, rectify,
receiver, radiation, fluctuation, reversible, irreversible,
perturb, compute, maxwell, filament, viscous, lattice,
unrealistic, spectrum, piston, binary, sci, parity,
asymptotic, emission, mag, molecule, unperturbed, reliability,
fig, thermodynamics, simpson, phil, glaringly, ternary,
codings, rasa, amplifier, coefficient, atypical, telegraphic,
kelvin, kinetic, mcgraw, periodicity, pulse, cos, digit,
urbana, ricochet, planck, frequency, voltage, indigestible,
logarithm, lagrange, carnot, thermostat, deflection,
multilevel, entropy, hillel, bigness, photoelectric, thermal,
ref, boltzmann, fourier, wavelength, oscillator, hyperspace,
quantized, shannon, inst, singapore, photocell, cosine,
rectifier, lim, gabor, rosenfeld, resistor, thermodynamical,
maki, negentropy, phys, szilard, emf, resonator, nyquist,
eqs, liouville, salzer}
```

These are not its closest friends but characters interested in discussing a particular *atom-letter: n309 e102*. *Brillouin_Science and Information Theory*, *Koolhaas_SMLXL*, and *Shakespeare_Romeo*

and Juliet now have a common reason—a posed question—to come closer together. They are accompanied by their friends. *Brillouin_Science and Information Theory* brings *Saussure_Course in General Linguistics*, a book with disguised authorship, written not directly by Saussure but posthumously by his students and friends. *Saussure_Course in General Linguistics* is actually a code name for a specific set of circumstances that articulated the book. *Koolhaas_SMLXL* brings *Real Estates*, another collection of voices gathered around architecture. And lastly, *Shakespeare_ Romeo and Juliet* brings *Joyce_Ulysses* as his friend. *Joyce_Ulysses* is a stream of consciousness, a form that accommodates a continuous and abundant body of thoughts. Thus, a provocation: If we would like to explore and play an informational play that gives a voice to a city in a dramatic setup, we should make friends with the books interested in the concept *n309 e102*. Let us hear how they will index the topics important to *B_SIT_K_SMLXL_S_RAJ*.

We are in the midst of a monologue. *Joyce_Ulysses* is presenting us with a personal torrent of thoughts while wandering through Dublin.

> *Joyce_Ulysses:*
> *[...] squatting in the mens place meadero I tried to draw a picture of it before I tore it up like a sausage or something I wonder theyre not afraid going about of getting a kick or a bang of something there the woman is beauty of course thats admitted when he said I could pose for a picture naked to some rich fellow in Holles street when he lost the job in Helys and I was selling the clothes and strumming in the coffee palace would I be like that bath of the nymph with my hair down yes only shes younger or Im a little like that dirty bitch in that Spanish photo he has nymphs used they go about like that I asked him about her and that word met something with hoses in it and he came out with some jawbreakers about the incarnation he never can explain a thing simply the way a body can understand then he goes and burns the bottom out of the pan all for his Kidney this one not so much theres the mark of his teeth still where he tried to bite the nipple I had to scream out arent they fearful trying to hurt you I had a great breast of milk with Milly enough for two what was the reason of that he said I could have got a pound a week as a wet nurse all swelled out the morning that delicate looking student that stopped in no 28 with [...]*[178]

As *Joyce_Ulysses* is faiding into the background another voice coming from the nearby speaker takes over: *Real Estates*, a book which is, in itself, a collection of various viewpoints, continues in the same direction with another, more economic, stream. It celebrates multiple points of view and their eternal transformability in

178 James Joyce, *Ulysses*, 1922, http://www.gutenberg.org/ebooks/4300.

the generic condition. It is digital, immediate, rich and thick, a celebration of strange colleagues. The inner voice of *Joyce_Ulysses* is drowned out by the common megaphone of *Real Estates*.

> *Real Estates:*
> *The human space-time continuum has been riddled with wormholes created by money's own energy. Fashion cycles might be explained by Klein bottle-shaped rifts, in which time is a loop through which particular aesthetics endlessly circle.*
>
> *As any trip to hipster locales reveals, history has not exactly ended but has become amplified and overlaid. A handlebar mustache sits alongside space-age retroness. Cold War chic dresses as though it were the landed gentry. Low-fi implements, such as fixed-gear bikes and ukuleles, are produced with digital technologies. The texture of time itself has been worked over by the energies of finacialisation, whipped into something overly rich and super thick, a landscape through which we can traverse. It is capital's accumulation of time, just as cities are accumulations of capital compressed in space.*
>
> *Cities and architecture are fully subject to this financialised space-time continuum. Fuelled by debt, the manifestation of tomorrow's money today, secured by value created in the past, architects—often subconsciously—manifest this aesthetically. Neo-modern, minimalist-Georgian, vernacular-techno, eco-spaceage, digital-constructivist are just some of the debt-enabled time-shifting energy forms that we commonly describe as contemporary architecture.*[179]

Together these two, one local, one global, one coming from inside, the other from outside, are forming a noisy cloud of a city. Being puzzled and unable to stop the streams of *Joyce_Ulysses* and *Real Estates*, *Saussure_Course in General Linguistics* starts to think how to approach his friends. Is there a metrics, a matrix, or a pattern? How to deal with the stream of thoughts, text, and language; how to look at it, how to think of it? Depending on the viewpoint, phenomena change, context changes; but what is invariant, where to find stabilities? How to talk?

> *Saussure_Course in General Linguistics:*
> *What is it that linguistics sets out to analyse? What is the actual object of study in its entirety? The question is a particularly difficult one. We shall see why later. First, let us simply try to grasp the nature of the difficulty.*
>
> *Other sciences are provided with objects of study given in advance, which are then examined from different points of view. Nothing like that is the case in linguistics. Suppose someone pronounces the French word*

179 Sam Jacob, "MONEY : TIME : SPACE," *in Real Estates: Life without Debt*, Eds. Jack Self and Shumi Bose, First Edition (London: Bedford Press, 2014), ebook, loc 96.3/201.

nu ('naked'). At first sight, one might think this would be an example of an independently given linguistic object. But more careful consideration reveals a series of three or four quite different things, depending on the viewpoint adopted. There is a sound, there is the expression of an idea, there is a derivative of Latin nūdum, and so on. The object is not given in advance of the viewpoint: far from it. Rather, one might say that it is the viewpoint adopted which creates the object. Furthermore, there is nothing to tell us in advance whether one of these ways of looking at it is prior to or superior to any of the others.

Whichever viewpoint is adopted, moreover, linguistic phenomena always present two complementary facets, each depending on the other.[180]

By listening to its friends, it feels like multiple streams of information and ways to navigate them could characterise *B_SIT_K_SMLXL_S_RAJ* if it exsisted as a book. Even though it is just a probe it is not determined by the streams or its current path, it rather enjoys performing different tricks on various streams at multiple speeds.

Let us think of it as a seed for this book. These are the same questions *Play Among Books* deals with. As concepts are unfolding, the play is getting more and more consistent. There is no conclusion, there are just more flavours adding to the discussion.

…

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End of the Fourth Scene
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SCENE V:
LOOKING FOR FRIENDS

Third Guest:

PAB

book → 556, information → 508, library → 328, index → 264, xenotheka → 246, new → 229, different → 210, fig → 204, way → 204, architecture → 204, face → 203, concept → 199, play → 198, actor → 162, instrument → 153, datum → 152, code → 149, word → 144, theory → 137, machine → 128, form → 127, articulate → 118, letter → 117, time → 115, talk → 115, generic → 110, encode → 106, context → 102, brillouin → 100, mean → 99, galaxy → 99, atom → 97, hofstadter → 94, start → 90, look → 85, question → 85, think → 84, com → 83, world → 83, serres → 82, specific → 82, articulation → 81, cloud → 80, flow → 80, www → 78, communication → 78, like → 76, science → 76, intelligence → 76[181]

180 Ferdinand de Saussure, *Course in General Linguistics*, trans. Roy Harris, Reprint Edition (London, New York: Bloomsbury Academic, 2013), ebook, loc 87.0/642.

181 *PAB's* dictionary of most frequent terms.

Third to enter *Xenotheka* is this text *Play Among Books*—not the whole text but its plays and its instrument. The dictionary of the most prominent terms provides a good atmosphere to start with. Not too strict, not too loose, with a direction towards information, books, architecture, and coding. *PAB* is a self-referential probe sent in a search for friends. By listening to their conversations and observing how *PAB* lights up the galaxy, we are trying to get a subtle feeling of what the atmosphere of this play is. How does our text feel in the library? How does the library feel about the play? After all, it is written by playing an *Informational Instrument*, by thinking and communicating with *Xenotheka*. A self-referential process—*I am a Strange Loop*.[182] An awkward and interesting moment. Let us grant this text its own intelligence and see what happens.

PAB finds itself surrounded by a big group of friends—*n24e37*. It feels good. *PAB* likes it (we like it as well). In this *Xenotheka*, it is part of a complex and open character. Some of the books are its old friends (*Serres_Geometry*, *McLuhan_The Gutenberg Galaxy*, *Ayache_The Blank Swan*); some might be interesting to talk to and get to know better. Both the persona and its neighbours look familiar and intriguing. This constellation is, by all means, both a comfortable and challenging one.

```
n24e37
Kittler_The Truth of the Technological World
Eco_On Literature
Serres_The Five Senses
Serres _ Geometry
Derrida_Signature
McLuhan _ The  Gutenberg  Galaxy
Serres_Statues
Blanchot_The Book to Come
Benjamin_The Work of Art in the Age of M
Serres_Biogea
Hofstadter_I Am a Strange Loop
Serres Latour_Conversations on Science, Culture, and Time
McLuhan_Understanding Media
Cache_Projectiles
Ponte_The House of Light and Entropy
Ranciere_Aisthesis
Virilio_A Landscape of Events
Barthes_Mythologies
Deleuze  Guattari _ A  Thousand  Plateaus
Serres _ Thumbelina
Serres_Rome
Spuybroek_The Sympathy of Things
Freud_The Psychopathology of Everyday
Bachelard_The Poetics of Space
Abbott_Flatland
Blanchot_The Space of Literature
Max Bill_Form, Function, Beauty
Worringer_Abstraction and Empathy
Lefebvre_Rhythmanalysis
Nancy_The Ground of the Image

[…]
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182 See *Scene I: Information and Self-Reference*, 93.

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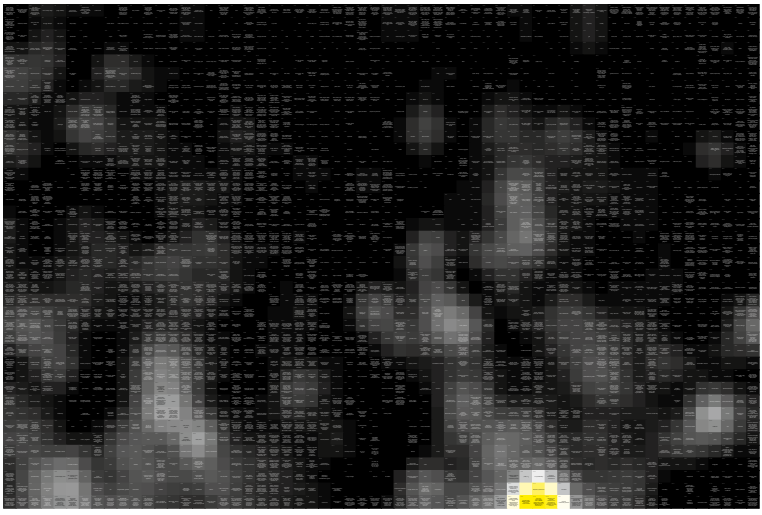
[…]

Schlemmer Nagy_The Theater of the Bauhaus
    Derrida_Copy Archive Signature
    Barthes_The Language of Fashion
    PAB
    Nancy_Intoxication
    Ayache _ The  Blank  Swan
```

Let us invert the view and look for an inner atmosphere of the text, its most prominent concepts, and the main highlights. The way *PAB* lights up the galaxy feels consistent with the text. Its concepts index main topics discussed in the text so far: *index*, *galaxy*, *encode*, *spectra, dimensionality*, *alphabet*, *polyphony*. ○2.41



○2.41 0 1

Face of *PAB*, rendering_232_14_RW_4060_r_50it22d.

```
    n2383 e32 {performer, topologically, shelve, library,
kaleidoscope, index, galaxy, cybernetics, encode, wiener,
schumacher, som, wolfram, spuybroek, https, brillouin, pdf,
hofstadter, negroponte, carpo, spectrums, geb, tst, encodings,
itd, ACW, aoa, bibliotheka, lecorbusier, romanvlahovic, sdt,
xenotheka}
n2323 e2 {snapshot, synchronous}
n2382 e5 {dimensionality, generic, ambient, reconnect,
capriciousness}
n2384 e41 {alphabet, print, interplay, recitation, livre,
quantification, numeration, oral, repeatable, africans, aural,
liturgy, polyphony, electro, tactile, declamation, visuality,
itemize, homogenize, interiorization, blake, elizabethan,
rabelais, tactility, repeatability, lear, dictation, huizinga,
typography, ong, gutenberg, hayes, lineal, literate, scribal,
eliade, grammatica, ramus, febvre, ivins, audile}
n2322 e0 {}
n2324 e0 {}

[…]
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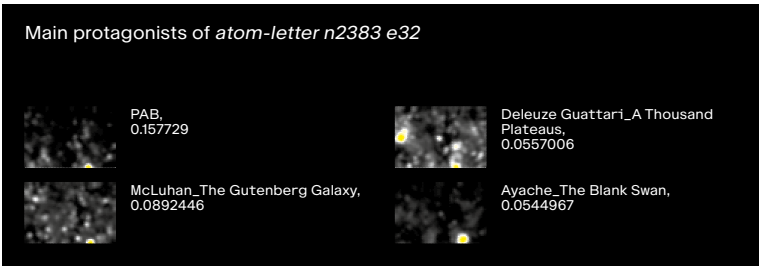
```
[…]

n2263 e2 {tool, parasitically}
n2381 e28 {speed, machine, periphery, smooth, facial,
experimentation, territory, pack, amorphous, vector, deter,
aggregate, segment, penultimate, zigzag, redundancy, plane,
segmentation, misconstrue, wasp, instrumentation, timbre,
stratification, amalgamation, transformer, courtship, orchid,
virilio}
n2321 e11 {variation, indirect, cosmos, contour, dualism,
fixity, pivotal, inaccurate, oversimplify, monism, upsurge}
n2262 e2 {james, rift}
```

There are three actors that distinguish themselves by their interest in this constellation, in particular, *atom-letter n2383 e32*. Each one comes with its own attitude. Let us ask each of them to send a message to *PAB*, and listen without much comment. ○2.42



○2.42
Rendering_232_14_RW_4060_r_50it22d.

McLuhan_The Gutenberg Galaxy indexes his galaxy in a similar manner to *Xenotheka*. It suggests boldly that *"a mosaic image of numerous data and quotations in evidence offers the only practical means of revealing causal operations in history."*[183] With another face of the galaxy, *Ayache_The Blank Swan* appears. He is captivated by the idea of derivatives, different speeds, times of writing, and literacy. Third and last to appear is *Deleuze Guattari_A Thousand Plateaus*. Professor Challenger poses a question of a book.

As a message to *PAB*, *McLuhan_The Gutenberg Galaxy* decides to talk about its galaxy, challenges and the beauties of it.

> *McLuhan_The Gutenberg Galaxy:*
> *[…] The interiorization of the technology of the phonetic alphabet translates man from the magical world of the ear to the neutral visual world.*
>
> *Schizophrenia may be a necessary consequence of literacy.*
>
> *Does the interiorization of media such as LETTERS alter the ratio among our senses and change mental processes?*

183 Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962), ebook, loc 136.8/1012.

Civilization gives the barbarian or tribal man an eye for an ear and is now at odds with the electronic world.

The modern physicist is at home with oriental field theory.

The new electronic interdependence recreates the world in the image of a global village.

Literacy affects the physiology as well as the psychic life of the African.

Why non-literate societies cannot see films or photos without much training.[...]

When technology extends ONE of our senses, a new translation of culture occurs as swiftly as the new technology is interiorized.[...]

The alphabet is an aggressive and militant absorber and transformer of cultures, as Harold Innis was the first to show.[...]

The Greeks invented both their artistic and scientific novelties after the interiorization of the alphabet.

The divorce of poetry and music was first reflected by the printed page.[...][184]

The second message comes from *Ayache_The Blank Swan,* who goes beyond predicting, beyond the original and the copy, and beyond possibilities while writing an original text that already exists. He is doing so with his friend Pierre Menard who made an identical copy of Don Quixote which is not a copy but an infinitely richer text than the original one. They discuss writing beyond probability. While *Ayache_The Blank Swan* is talking, *Alice_ch3n81* is falling in love with Pierre Menard.

Ayache_The Blank Swan:
I do not consider Pierre Menard to be an allegory of reading but the very definition of writing. It is the differential definition of writing. The idea, here, is to take Borges' novel literally—to really think what makes it so original and so credible.

...

I am not saying that Menard wrote his Quixote linearly, as if the words of the original Quixote were revealed to him one after the other. The Quixote was not revealed to him, because he knew it existed and even had knowledge of the whole work beforehand. Yet it was not present to his mind either, when engaging in his writing process. The relation between Pierre Menard and the original Quixote has nothing to do with knowledge or revelation or expectation or chronological time. There is no interiority and no reciprocity to their relation: it is a nonrelation. It has nothing to do with possibility either, as the Quixote is the only available

184 McLuhan, *The Gutenberg Galaxy*, ebook, loc 891.0 / 1012.

possibility. In this sense, Pierre Menard's Quixote is truly unexpected and truly im-possible. It lies beyond, or rather outside, possibility or expectation. I wish to argue that the Quixote is history to Pierre Menard and that his relation to it is one of writing, not of knowing or predicting.[185]

And lastly, *Deleuze Guattari_A Thousand Plateaus* poses a question to *PAB*: *"What is the body without organs of a book?."*[186] By asking a question, he tells a story and ends the first play.

Deleuze Guattari_A Thousand Plateaus:
A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds. To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations. It is to fabricate a beneficent God to explain geological movements. In a book, as in all things, there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on these lines produce phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture. All this, lines and measurable speeds, constitutes an assemblage. A book is an assemblage of this kind, and as such is unattributable. It is a multiplicity—but we don't know yet what the multiple entails when it is no longer attributed, that is, after it has been elevated to the status of a substantive. One side of a machinic assemblage faces the strata, which doubtless make it a kind of organism, or signifying totality, or determination attributable to a subject; it also has a side facing a body without organs, which is continually dismantling the organism, causing asignifying particles or pure intensities to pass or circulate, and attributing to itself subjects that it leaves with nothing more than a name as the trace of an intensity. What is the body without organs of a book? There are several, depending on the nature of the lines considered, their particular grade or density, and the possibility of their converging on a "plane of consistency" assuring their selection. Here, as elsewhere, the units of measure are what is essential: quantify writing. There is no difference between what a book talks about and how it is made. Therefore a book also has no object. As an assemblage, a book has only itself, in connection with other assemblages and in relation to other bodies without organs. We will never ask what a book means, as signified or signifier; we will not look for anything to understand in it. We will ask what it functions with, in connection with what other things it does

185 Elie Ayache, *The Blank Swan: The End of Probability*, First Edition (Chichester: Wiley, 2010), ebook, loc 337.5/1793.
186 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (London: Bloomsbury Academic, 1980), 24.

or does not transmit intensities, in which other multiplicities its own are inserted and metamorphosed, and with what bodies without organs it makes its own converge. A book exists only through the outside and on the outside.[187]

The curtain falls. Books applaud.

…

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End of the Fifth Scene
End of the Fourth Act
End of the First Play
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187 Deleuze and Guattari, *A Thousand Plateaus,* 24.

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ABUNDANCE
An infinite flow of books, an abundance of information.

Many currents compose the flow, each carrying plenty of titles. It is fast, it is a lot. It is at my fingertips; we are in the midst of an infinite stream, playing an *Informational Instrument*. While navigating and searching for consistencies of the flow indexed by architecture, we are articulating architectural characters from the plenty.[188] This is what the second *Play Among Books* is about.

We call this flow *Bibliotheka*; well, not the flow in its entirety, but some of its textual streams. We play with them and collect as many books as we can. It is a harvest, but the contents of the streams that we are accumulating are unknown to us. They form a library of unfamiliar books: *Bibliotheka* is growing and shrinking. From a few thousand to millions of books, and back again. The size of *Bibliotheka* is not defined, but there has to be a lot, too much to read or to make sense of. Then, any question can be asked and any answer formulated.

A lot is enough.

As of today, we have collected 13,235 books,[189] without knowing anything about them, neither their titles nor their authors, not their friends nor the atmospheres they provide. We have them in our memory; they constitute *Bibliotheka*.

FANTASY
How can we talk about architecture if we potentially have all the books in the world at our fingertips? We don't know. This experiment or, rather, this play is about opening up this question. What we want to do is ask the question to *Bibliotheka*—this partition of the flow that contains 13,235 titles—index it, and find books that most probably talk about architecture. Afterwards, we would like to articulate characters from it—characters that are complex, interesting, troubled, and passionate about the ways they talk about architecture. We do not want to have a multiplicity of characters or atmospheres, with each character acting like a single flavour, specific and sharp in its taste. We would rather have a bouquet of complex characters, each one a mix of many flavours that still have a strong personality. They should not become some of the few prototypical characters from which all other characters are derived. That is why we will kindly ask *Bibliotheka* and later *Xenotheka* to provide us with a handful (six, to be precise) of atmospheres to talk about architecture. In this way, the characters become strong and complex. By asking a question from a personal

188 Let us keep in mind that playing an *Informational Instrument* is just one way of tapping into the flow of books.
189 The full list of books is in *Index of Bibliotheka*, 379.

perspective, from a specific context and interest, from *Xenotheka*, we prevent these characters from becoming prototypical. What we hope is that they will instead become generic to a context, in other words, characters that surf between the general and the particular, between prototypical and singular. Their genericness comes from the library that constitutes their body and their specificity from its consistent play—from us; from the interest of the player of the *Informational Instrument* and the questions asked. The negotiation between these two notions crafts the characters: it is a search for consistencies, flavours, and atmospheres within both *Bibliotheka* and *Xenotheka* in three iterations.

PLAY

The play itself will be a Gathering for Six, a symposium in which each character will be invited to give a speech about architecture. The speech should provide an atmosphere, a manner of addressing the topic that is indeed characteristic of that character (its library). On the other hand, the playing of an *Informational Instrument*, in a communication between *Bibliotheka* and *Xenotheka*, will provide the setting and articulate bodies of the characters. This play is about facilitating the voices and atmospheres that come from the plenty, without knowing exactly what they are about. It is not about explicating the opinions of the player. In this sense, the play and the characters' speeches are of a poetic kind. Voices come from their bodies, while their bodies and voices are both being articulated within the play by the player. It is a play of probabilities, manifested with a voice which is not personal, but which has a direction.

The play unfolds in three iterations, working with 13,235 books that we have never read, seen, or touched.

ITERATION I:
SEARCHING FOR CONSISTENCIES: ARCHITECTURE

There are two libraries on stage: *Bibliotheka* containing 13,235 unknown books and *Xenotheka* accommodating 229 familiar books. Architecture is an interest and a motivation to approach them. The scenario is simple. Each book from *Bibliotheka* should find the most comfortable and friendly character (shelf) in *Xenotheka*. When seen from *Xenotheka's* perspective, through its dictionary and characters, each book from *Bibliotheka* is indexed by all the books from *Xenotheka*. *Bibliotheka* is thus being articulated in *Xenotheka's* terms. *Xenotheka* is the question, a lens, a way to access unknown books, it is *rendering_229_25_RB_0609_r_50it21d*,[190] to be precise. At the moment, there are 54 different characters in *Xenotheka*, and each has a personality and an atmosphere of its own. This character attracts and indexes books form *Bibliotheka*.

Unknown books are simultaneously becoming part of a context and an atmosphere. The 13,235 titles have settled; each

190 This is the same rendering as in *Play I, Act IV*, 170.

n1e1 Eisenman Notes on Conceptual Architecture 0	0	n3e1 Eisenman the End of The Classical 0	n4e6 Lavin Flash in the Pan, Schumacher the Autopoiesis of Architecture vol 2, Schumacher the Autopoiesi... 4	n5e12 Sykes Hays Architectural Theory 1993 2009, Rakatansky Tectonic Acts of Desire and Doubt, Bo B... 108	n6e14 Banham A Critic Writes, Sudjic the Edifice Complex, Rogers a Place for All People, Jencks The Stor... 119
n7e2 Chomsky Language and Mind, Chomsky Aspects of the Theory of Syntax 1	n8e1 Chomsky On Language 7	0	0	n11e1 Aureli Less Is Enough 1	n12e12 Sorkin all Over the Map, Mumford the Culture of Cities, Koolhaas SMLXL, Hollis Cities are Good for You... 136
n13e11 Wiener Cybernetics, Hofstadter Gödel Escher Bach, Schrodinger What is Life, Delanda Philosophy... 249	113	n15e1 Haraway Cyborg Manifesto 0	82	14	n18e8 Ponte the House of Light and Entropy, West Scale The Universal Laws of Growth, Easterling Extrastatecr... 981
n19e6 Cache Projectiles, Spuybroek the Sympathy of Things, Carpo the Second Digital Turn, Deleuze Guatta... 66	n20e1 Latour Reassembling the Social 5	119	n22e2 Lefebvre Critique of Everyday Life, Auge The Future 42	n23e1 Marx Engels The Communist Manifesto 0	n24e4 Castells the Power of Identity, Castells the Rise of The Network Society, Castells Networks of Outrage and H... 137
n25e5 Serres Latour Conversations on Science, Culture, and Time, Baudrillard The Vital Illus... 33	n26e2 Latour We Have Never Been Modern, Foucault The History of Sexuality Vol 1 7	n27e1 Latour Facing Gaia 8	473	n29e1 Fukuyama The End of History and the Last Man 9	n30e5 Hayek the Constitution of Liberty, Hayek the Road to Serfdom, Herman Chomsky Manufactu... 1010
n31e13 Eco On Literature, Derrida Signature, Deleuze Desert Islands and Other Texts, Blanchot The Book to Come, Se... 477	n32e2 Girard Violence and the Sacred, Girard Sacrifice 4	n33e1 Foucault History of Madness 1	15	n35e2 Sedlacek Economics of Good and Evil, Arendt On Revolution 12	n36e21 Kittler The Truth of the Technological World, Taleb The Black Swan, Hofstadter I Am a Strange L... 5029
n37e8 Harman Bells and Whistles, Delanda Harman The Rise of Realism, Harman Towards Speculative Realism, Buehl... 176	n38e1 Barthes Mythologies 0	15	n40e1 Arendt The Human Condition 0	n41e3 Jung Archetypes and the Collective Unconscious, Jung Two Essays in Analytical Psychology, ... 32	n42e16 Serres the Five Senses, Ruskin the Seven Lamps of Architecture, Serres Statues, Vitruvius The Ten Book... 161
n43e2 Meillassoux After Finitude, Badiou In Praise of Mathematics 2	61	n45e1 Descartes Discourse on the Method 0	42	n47e2 Nietzsche Beyond Good and Evil, Bacon Novum Organum 2	n48e12 Borges Collected Fictions, Hugo Les Misérables, Shelley Frankenstein or the Modern Prometheus, Serres Biogea, M... 1299
n49e5 Russell The Problems of Philosophy, Kant Critique of Pure Reason, Badiou Mathematics of the Transcendent, Ba... 8	n50e3 Spinoza The Essential Spinoza Ethics, Spinoza The Ethics, Descartes Meditations 0	n51e1 Leibniz Theodicy 31	n52e4 Cicero Tusculan Disputations, Hobbes Leviathan, Aristotle Ethics, Aristotle Poetics 10	n53e5 Rousseau The Social Contract, Aristotle Politics, Machiavelli The Prince, Plato Timaeus, Plato... 17	n54e28 Joyce Ulysses, Dickens A Tale of Two Cities, Tolstoy War and Peace, Eco The Name of the Rose, Eco Baudol... 1185

○3.43
Iteration I: *Xenotheka* accommodates *Bibliotheka*, rendering_229_25_RB_0609_r_50it21d_1_it. Each cell is composed of two parts: a list of books that represent *Xenotheka*, and a number which represents the number of books projected to this cell from *Bibliotheka*. All black and grey coloured elements are inputs for the second iteration.

has chosen one out of 54 shelves where it feels most comfortable. ○3.43[191] If we look more closely, each cell is now composed of two parts. The books of *Xenotheka* (the list of titles) constitute the first part, and the second part is the number that indicates how many books from *Bibliotheka* this cell accommodates. ○3.43[192] In this way, cell *n6e14*, for example, accommodates 14 books from *Xenotheka* and temporarily hosts (indexes) 119 books from *Bibliotheka*. If we pay more attention to which books from *Xenotheka* index this cell, it becomes obvious that this *atom-letter* brings together books that are in some way interested in architecture.

Part from *Xenotheka*

```
    n6e14  {Banham_A Critic Writes, Sudjic_The Edifice Complex,
Rogers_A Place for All People, Jencks_The Story of Post-
Modernism, Betsky_Architecture Matters, Krier_The Architecture
of Community, Koolhaas_Delirious New York, LeCorbusier_
Towards a New Architecture, Gropius_The New Architecture and
the Bauhaus, Ito_Tarzans in the Media, Alexander_A Pattern
Language, Durand_Precis of the Lectures on Architecture, Cook_
Drawing, Alexander_The Timeless Way of Building}
```

Part from *Bibliotheka*

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    119 unknown books
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We would like to invite all cells similar to this one—the ones that cherish an interest in architecture, both their *Xenotheka* and *Bibliotheka* part (in the rendering marked by the colour black ○3.43)—to the second iteration of the same process of searching for consistencies around architecture. They are also invited to bring their neighbours, but only the *Xenotheka* part of their character, to provide a wider context for the unknown books (in the rendering marked by the colour grey ○3.43). The rest of the books will be politely asked to leave the play.

To summarise the first iteration:

Input:
- *Xenotheka_229* accommodating 229 familiar books
- *Bibliotheka_13235* containing 13,235 unknown books

Output:
- New *Xenotheka_153* accommodating 153 books with a predominantly architectural atmosphere
- New *Bibliotheka_2722* containing 2722 unknown books indexed by books on architecture

191 Let us also keep in mind that this is just one way in which *Xenotheka* is able to accommodate *Bibliotheka*.

192 There are no titles indicated since, at this stage, we are not interested in the titles, but rather in indexing the sheer quantity of books.

n1e13 Borges Collected Fictions, Hugo Les Misérables, Serres Biogea, Shelley Frankenstein or the Modern Prometh... 27	n2e26 Kittler The Truth of the Technological World, Musil The Man Without Qualities V1, Taleb The Black Swan, Serres... 221	n3e15 Wiener The Human Use of Human Beings, Wiener Cybernetics, Deleuze Guattari A Thousand Plateaus, Hofstadter G... 60	n4e7 Chomsky on Language, Chomsky Language and Mind, Saussure Course in General Linguistics, Foucault Archaeo... 1	n5e2 Hayek The Constitution of Liberty, Hayek The Road to Serfdom 59	n6e9 Auge The Future, Lefebvre Critique of Everyday Life, Fukuyama The End of History and the Last Man, Latour We ... 60
n7e1 Stein Tender Buttons 0	n8e2 Ruskin The Seven Lamps of Architecture, Ruskin Poetry of Architecture 4	19	0	381	n12e2 Castells The Power of Identity, Castells Networks of Outrage and Hope 11
n13e2 Bacon Novum Organum, Lucretius On the Nature of Things 0	n14e1 Humboldt Equinoctial Regions of America 4	n15e1 Smith Wealth of Nations 1	n16e1 Marx Capital Volume 1 12	28	n18e3 Castells The Rise of the Network Society, Castells et al Another Economy Is Possible, Herman Cho... 572
n19e2 Newton The Mathematical Principles of Natural Philosophy, Galilei Discourse on Floating Bodies 0	6	n21e2 Howard Garden Cities of To-morrow, Aristotle The Athenian Constitution 3	4	56	n24e5 Virilio A Landscape of Events, McLuhan Understanding Media, Serres Thumbelina, Weizman The Least of All Possible Ev... 624
n25e2 Alberti Ten Books on Architecture, Vitruvius The Ten Books of Architecture 6	6	n27e2 Jacobs The Death and Life of Great American Cities, Calvino Invisible Cities 2	n28e3 Hollis Cities Are Good for You, Greenfield Against the Smart City, Mumford The Culture of Cities 75	n29e1 West Scale The Universal Laws of Growth 0	n30e4 Devlin Finding Fibonacci, Negroponte Being Digital, Eco How to Write a Thesis, Weizman Before... 31
n31e1 Palladio The Four Books of Architecture 0	2	n33e1 Le Corbusier The City of Tomorrow 0	n34e2 Koolhaas SMLXL, Aureli The Posibility of an Absolute Architecture 0	n35e1 Ratti The City of Tomorrow 1	n36e3 Cache Projectiles, Ponte The House of Light and Entropy, Carpo The Second Digital Turn 246
n37e1 Durand Precis of the Lectures on Architecture 1	n38e1 Alexander A Pattern Language 0	24	n40e3 Sorkin All Over the Map, Rogers A Place for All People, Koolhaas Delirious New York 123	n41e3 Aureli Real Estates, Tafuri Architecture and Utopia, Bosker Original Copies 18	n42e2 Carpo The Alphabet and the Algorithm, Carpo Architecture in the Age of Printing 1
n43e1 Alexander The Timeless Way of Building 0	3	n45e1 Le Corbusier Towards a New Architecture 1	n46e2 Sudjic The Edifice Complex, Krier The Architecture of Community 20	n47e3 Banham A Critic Writes, Jencks The Story of Post Modernism, Gropius The New Architecture and... 46	n48e1 Cook Drawing 12
n49e1 Eisenman Notes on Conceptual Architecture 0	n50e1 Kuma Anti Object 2	n51e1 Betsky Architecture Matters 2	n52e3 Ito Tarzans In the Media, Lavin Kissing Architecture, Jacob Make it Real 3	n53e3 Lavin Flash in the Pan, Bo Bardi Stones Against Diamonds, Venturi Scott Brown Learning from Las Vegas 3	n54e12 Sykes Hays Architectural Theory 1993 2009, Rakatansky Tectonic Acts of Desire and Doubt, Ratti et... 51

○3.44
Iteration II: *Xenotheka* accommodates *Bibliotheka*, rendering_153_02_RB_0609_r_50it22d_2_it. Each cell is composed of two parts: a list of books that represent *Xenotheka* and a number which represents the number of books projected to this cell from *Bibliotheka*. All black coloured elements are inputs for the third iteration.

ITERATION II:
SEARCHING FOR CONSISTENCIES: ARCHITECTURE

There is a new, more tempered atmosphere in *Xenotheka*. It is rearticulated by 153 books. It is more specific in its characters, more sensitive to architecture, but also less sensitive to other topics. Architecture, as an atmosphere, starts to dominate *Xenotheka*. ○3.44

In the second iteration, the same process is repeated as in the first, but with a more particular atmosphere and a greater precision. With more than half of *Xenotheka's* characters that are now involved with architectural thinking, there is a consistency in the library that feels good enough to initiate the next and final iteration. There is no explicit way of evaluating how good the consistency of the newly distilled *Bibliotheka* is, that is, why it is important that *Xenotheka* as a personal library can provide an index for unfamiliar books. *Xenotheka* is our compass. Again, we invite all the cells that are predominantly interested in architecture, both their *Xenotheka* and *Bibliotheka* part, to the third iteration (cells marked by the colour black ○3.44).

To summarise the second iteration:

Input:
- *Xenotheka_153* accommodating 153 books with a predominantly architectural atmosphere
- *Bibliotheka_2722* containing 2722 unknown books indexed by books on architecture

Output:
- 63 books from *Xenotheka_153*
- 576 unknown books from *Bibliotheka_2722*

576 unknown books from *Bibliotheka*, together with 63 books from *Xenotheka*, are about to come together in constituting a new *Xenotheka* that will accommodate 639 books. In other words, 576 unknown books are joining 63 known books in articulating a new library that celebrates and talks about architecture.[193] This library should provide a consistency and a rich atmosphere able to foster six interesting characters and their speeches. Articulating and crafting those six characters and atmospheres around them is the third iteration.

ITERATION III:
ARTICULATING ATMOSPHERES: SIX CHARACTERS

Books have gathered in a new library. Strangers have become friends. New characters are being articulated. They are indexed by 639 books that each, in its own way, values topics that address

193 63 books from the old *Xenotheka* are here to help navigate the new *Xenotheka*.

n1e99

Albu Perception and Agency in Shared Spaces of Contempo, Edited By Okwui Enwezor Antinomies of Art and Culture Modernity Postmode, Miles EcoAesthetics Art Literature and Architecture i, Press American Art vol 30 no 1 Spring 2016, Luger Art and the City, Knight A Companion to Public Art, Bonansinga Curating atthe Edge Artists Respond to the US, Mieves Wonder in Contemporary Artistic Practice, Rudolph A Companion to Medieval Art Romanesque and Gothic, Ashby Modernism in Scandinavia Art Architecture and De, Rinehart ReCollection Art New Media and Social Memory, Mealing Computers and Art, Raizman Expanding Nationalisms at Worlds Fairs Identity, Chilvers A Dictionary of Modern and Contemporary Art Oxfor, Fisher Imperfect Fit Aesthetic Function Facture and Pe, BentkowskaKafel Digital Visual Culture Theory and Practice Compu, Malloy Social Media Archeology and Poetics Leonardo Book, Gardiner Art Practice in a Digital Culture, Shone The Books That Shaped Art History From Gombrich a, Morgan Historical Dictionary of Contemporary Art, Zebracki Public Art Encoun...

n2e88

Ponte Architecture Words 11 The House of Light and Entr, Boulton Place and Space in the Medieval World Routledge R, MartinMcAuliffe Food and Architecture At the Table, Potvin Oriental Interiors Design Identity Space, Haggis Classical Archaeology in Context Theory and Pract, Lasc Designing the French Interior The Modern Home and, Caraffa Photo Archives and the Idea of Nation, Nevett Theoretical Approaches to the Archaeology of Ancie, Warner Historical Archaeology Through a Western Lens His, Kipen San Francisco in the 1930s The WPA Guide to the C, Ulrich A Companion to Roman Architecture, Tadgell The East Buddhists Hindus and the Sons of Heaven, Crawford Ur The City of the Moon God, Kaup Neobaroque in the Americas Alternative Modernitie, Campbell The Early Modern Italian Domestic Interior 14001, Vitruvius amp Rowland Vitruvius Ten Books on Architecture, Kingsley Oceans Odyssey DeepSea Shipwrecks in the English, DonahueWallace Art and Architecture of Viceregal Latin America 1, Friedland The Oxford Handbook of Roman Sculpture, Ruskin Poetry of Architect...

n3e81

Ascott Engineering Nature, Bloomsbury amp Yelavich Design as FutureMaking, Ascott Art Technology Consciousness Mindlarge, Kinder Transmedia Frictions The Digital the Arts and t, Clarke Design Anthropology Object Culture in the 21st Ce, Carpo The Second Digital Turn Design Beyond Intelligenc, Herzogenrath Travels in Intermediality, Dietrich The Educated Eye Interfaces Studies in Visual Cu, Peters Digital Keywords, Siemens A Companion to Digital Literary Studies, Cooley Finding Augusta Habits of Mobility and Governance, Boomen Digital Material Tracing New Media in Everyday Li, McCullough Abstracting Craft The Practiced Digital Hand, Bureaud MetaLife Biotechnologies Synthetic Biology ALi, Hall Pirate Philosophy For a Digital Posthumanities, Kjaerulff Envisioning Networked Urban Mobilities Art Perfo, Banner Communicative Biocapitalism The Voice ofthe Pati, Schneiderman Textile Technology and Design From Interior Space, Shirley Rural Modernity Everyday Life and Visual Culture, Mazurek A Sense of Apocalypse Technology Textuality Ide, T...

n4e79

Kunstler Geography of Nowhere The Rise and Declineof Ameri, Wilhite The City Since 911 Literature Film Television, Goldsmith Capital New York Capital of the 20th Century, Burrows Gotham A History of New York City to 1898, RAPPORT The Unruly City Paris London and New York in the, Kelly St Petersburg Shadows of the Past, Jerram Streetlife The Untold History of Europes Twentie, Lewis Washington A History of Our National City, Koolhaas Delirious New York, Verderber Delirious New Orleans Manifesto for an Extraordin, Ammon Bulldozer Demolition and Clearance ofthe Postwar, Rosenblum Habitats Private Lives in the Big City, Greene Buildings and Landmarks of 19thCentury America A, Kishik The Manhattan Project A Theory of a City, Crawford Fallen Glory The Lives and Deaths of Historys Gr, Lewis City of Refuge Separatists and Utopian Town Plann, Manaugh A Burglars Guide to the City, Steel Hungry City How Food Shapes Our Lives, Brackbill An Uncommon Cape Researching the Histories and My, Garrett Explore Everything PlaceHacking the City, Stein How the States Got Their Shapes, H...

n5e182

Banham A Critic Writes, Sykes Hays Architectural Theory 1993 2009, Paiva The Living Tradition of Architecture, Sykes Constructing a New Agenda Architectural Theory 19, Deamer Architecture and Capitalism 1845 to the Present, Moore Why We Build, David Architecture Post Mortem The Diastolic Architectu, Sudjic Edifice Complex The Architecture of Power, Sudjic The Edifice Complex, Bua Architectural Inventions, Lawrence Terms of Appropriation Modern Architecture and Gl, Loschke Materiality and Architecture, Murphy Last Futures Nature Technology and the End of Ar, Berke Architecture ofthe Everyday, Martin Utopias Ghost Architecture and Postmodernism Ag, Aggregate Governing by Design Architecture Economy and Po, Jencks The Story of Post- Modernism, Cupers Use Matters An Alternative History of Architectur, Kulic Sanctioning Modernism Architecture and the Making, Flowers Architecture in an Age of Uncertainty, Bo Bardi Architecture Words 12 Stones Against Diamonds, Poole The Politics of Parametricism Dig...

n6e110

Sorkin All Over the Map Writing on Buildings and Cities, Sorkin All Over the Map, Curtright Sustainability and the City Urban Poetics and Pol, Miller The Culture of Cities, Mumford The Culture of Cities, Graham Vertical The City From Satellites to Bunkers, Simone New Urban Worlds Inhabiting Dissonant Times, Hollis Cities Are Good for You, Graham Infrastructural Lives Urban Infrastructure in Con, Clift Imaging the City Art Creative Practices and Medi, Martin Mediators Aesthetics Politics and the City, Publishing The Riddle ofthe Real City, Lindner Cities Interrupted Visual Culture and Urban Space, M Grierson Transformations, Glaeser Triumph ofthe City How Our Greatest Invention Ma, Macek Urban Nightmares The Media the Right and the Mo, Harvey Rebel Cities From the Rightto the City to the Ur, Koolhaas SMLXL, Gratz The Battle for Gotham New York in the Shadow of R, Dawson Extreme Cities The Peril and Promise of Urban Lif, Milani The Art ofthe City, Conn Americans Againstthe City AntiUrbanism in the T, Abbo tt Imagining Urban Futures Cities in Science Fict...

○3.45
Iteration III: *Xenotheka_639* and its six characters, rendering_639_03_RB_0502_r_50it22d_3_it.

architecture. Out of 13,235 books, these are the ones that should be able to provide six complex, rich, and refined ways of talking about architecture. ○3.45 These new six atmospheres or six characters are similar to a search for flavours and aromas, not in the sense of purifying or extracting essences, but in the sense of articulating beautiful and rich palettes of flavours out of the plenty, in the way a delicate perfume or a whisky is a mixture rich in flavours and blends. What brings these six characters together is their interest in architecture, the way they talk about it. Let us look for a moment at the terms common to the new version of *Xenotheka*.

```
    new → 219819, city → 181529, art → 154854, build →
140676, work → 137181, house → 104013, design → 100060, use
→ 93200, time → 92771, architecture → 92483, space → 91340,
york → 83795, form → 77036, century → 70514, place → 70509,
world → 69463, university → 67381, like → 66969, person →
65457, way → 64941, urban → 64294, make → 62925, history →
62578, public → 61511, press → 60947, state → 60642, life →
60305, social → 59130, early → 58789, london → 58272, year →
57502, plan → 55029, image → 52702, museum → 52612, project
→ 52212, figure → 52112, late → 51434, good → 50184, include
→ 49976, mean → 49521, study → 46848, draw → 45947, artist →
45666, american → 45558, write → 45526, book → 45379, large →
44940, culture → 44661, architectural → 43674, great → 43019
```

Their common dictionary indexes topics popular and relevant to architecture. This alone is a good indicator of the consistency of the library. Furthermore, it would be interesting to see how the characters differ in articulating what is common to six of them. In this sense, we would propose that the characters address architecture in their speeches, in some of the most prominent and important terms of their library: *city*, *art*, *time*, *architecture*, and *form*. Of course, this is just a suggestion.

Which flavours of architecture do these characters bring together? What are they saying? Which atmospheres do they foster? This is the play of an *Informational Instrument*. It is the process of crafting characters that come from the plenty through indexing and scanning, an articulation of atmospheres and moods that can facilitate and foster contradictions, a complex ambience, a Gathering for Six. Below are the names of the actors. They are ciphers at the moment. Articulating characters out of these ciphers and accommodating their speeches on stage is the second *Play Among Books*.

```
ch_n1e99
ch_n2e88
ch_n3e81
ch_n4e79
ch_n5e172
ch_n6e110
```

Let us invite our protagonists to the stage and give them space to talk. Welcome to the Gathering for Six in *Xenotheka_639*. ○3.45

DRAMATIS PERSONAE

Six actors are on stage, patiently waiting for their turn to speak. Since they are synthetically crafted from many books which are mostly unknown to us, let us ask the stage itself to introduce and exhaustively index the characters in order of their appearance. The standardised indexical introduction should contain:

1 Faces of the character. (Different ways in which a galaxy of concepts of a character glows. One cell for each book.)
2 A likeliness of an affair with other characters.[194]
3 An index to its body. (Titles of all the books that constitute it.)
4 Four most probable tempers of the character: four Self-Organising Maps (SOMs) of its character, indexed by book titles and most common terms.
5 Fifty most common terms from its personal dictionary.
6 Brain of the character: a galaxy of its concepts (SOMs) with a focus on five indexes that should be addressed in the speech: *city*, *art*, *time*, *architecture*, and *form*.
7 Each of the topics addressed in the speech (*city*, *art*, *time*, *architecture*, and *form*) will be further indexed by:
    7.1 *Atom-letters* related to the index in question (derived from SOMs).
    7.2 List of books that are main references for the index in question (derived from SOMs).

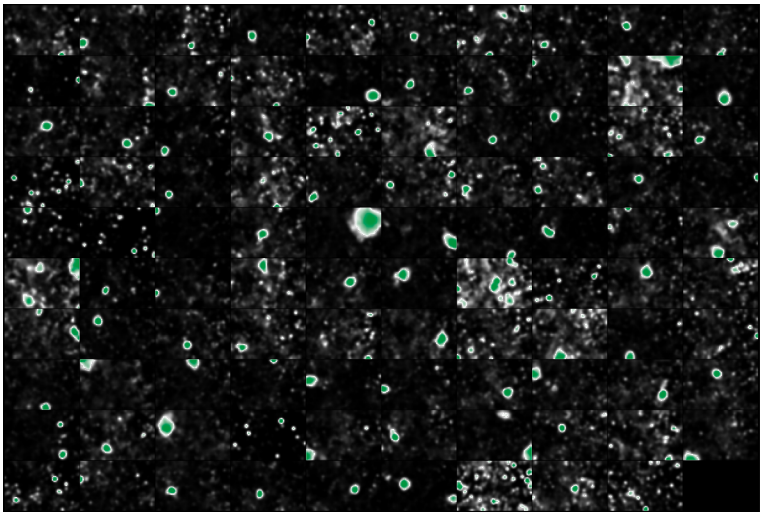
The formal introduction will be accompanied by an imagined profile of a fictional character and scenario. Both were based on the indexing of each character and on texting[195]

194 The likeliness is the distance between cells of the Self-Organising Map (SOM). The closer the cells are, the higher the likeliness of an affair.
195 For details see *Texting with Xenotheka*, 325, and https://ask.alice-ch3n81.net.

with them while we were developing and articulating their speeches.[196] This is us playing the *Informational Instrument*.

Let us then start with the introductions.

CH_N1E99
EVALUATING MASTERPIECES



99 faces of character ch_n1e99.

AN IMAGINED SCENARIO FOR CHARACTER CH_N1E99
AT A GATHERING FOR SIX IN LIBRARY_639

An art lover, strong, heavy, and careful. This character is divided between the desires of art and the order of a museum, between the celebration of freedom of material expression on one hand, and making sense and determining art on the other. He easily gets lost in the abundance of elements and accidents produced by the paradox formed between classification and creation. There, he turns to dictionaries and companions as a way to rationalise, while navigating the illogical, but also to arrange art in a logically correct fashion. For him, art is a question of perception and mediation; it is public and social, part of a collection and culture. Art is embodied in form of a specific time. It is locked in and safe there. He is a guardian. He spends his life in a museum, not much interested in

196 Six speeches are articulated by the player's interaction with *Xenotheka* (with the help of *SymbolicPoem10_ReadingSOM_affinity*, and *SymbolicPoem08_Relating_TextingLibrary*, see *Informational Instrument*, 326, 344). They are not automatically synthesised.

the outside world. He loves the materiality of it; *museum*, *draw*, *dance*. The way he expresses himself forms a strong line—*art*, *work*, *paint*, *time*, *exhibition*; from production to a shared memory embodied in the exhibition. Drawing is his passion and a fetish. He is a big admirer of the lightness of *ch_n3e81*.

INDEXING CH_N1E99
LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS[197]

```
ch_n3e81  0.021615
ch_n2e88  0.0230551
ch_n5e172 0.0245713
ch_n4e79  0.0253087
ch_n6e110 0.03103
```

BODY OF CH_N1E99

ALBU_Perception and Agency in Shared Spaces of Contempo, ANDERSON_The Legacies of Bernard Smith Essays on Australia, AN_Whos Afraid of Contemporary Art, ASHBY_Modernism in Scandinavia Art Architecture and De, BAKER_Sentient Relics Museum s and Cinematic Affect, BELDENADAMS_Photography and Failure One Mediums Entanglement, BELL_Strangers Arrive Emigres and the Arts in New Zeal, BENTKOWSKAKAFEL_Digital Visual Culture Theory and Practice Compu, BERTUCCI_Artisanal Enlightenment Science and the Mechanica, BONANSINGA_ Curating at the Edge Artists Respond to the US, BOSTIC_Inside the Art Studio A Guided Tour of 37 Artists, BRAIN_The Pulse of Modernism Physiological Aesthetics i, BROECKMANN_Machine Art in the Twentieth Century, BROWN_ Displaying Time The Many Temporalities of the Fes, BROWN_The Gamin De Paris in NineteenthCentury Visual Cu, BUCK_Commissioning Contemporary Art A Handbook for Cur, BUTT_Artistic Research in the Future Academy, CHANG_ Chinese Dance In the Vast Land and Beyond, CHILVERS_A Dictionary of Modern and Contemporary Art Oxfor, DAVALOS_Chicanao Remix Art and Errata Since the Sixties, DAY_Corrections and Collections Architectures for Art, DOHMN_Encounters Beyond the Gallery, DONNELLAN_Towards Tate Modern Public Policy Private Vision, DORFMAN_The Future of Natural History Museum s ICOM Advanc, DUFF_Drawing The Purpose, EDITED BY OKWUI ENWEZOR_Antinomies of Art and Culture Modernity Postmode, EDWARDS_Photographs Museum s Collections Between Art and, FAUST_Andrew Marvells Liminal Lyrics The Space Between, FISHER_ Imperfect Fit Aesthetic Function Facture and Pe, FLACH_Naturally Hypernatural III Hypernatural Landscape, FORESTA A MERRY_Artists Unframed Snapshots From the Smithsonians, FRANK_Denman Ross and American Design Theory, GARDINER_Art Practice in a Digital Culture, GARDNER_Biennials Triennials and Documenta The Exhibiti, GARNER_Writing on Drawing Essays on Drawing Practice and, GECZY_Fashion and Art, GITTENS_Recto Verso Redefining the Sketchbook, GONZALEZ_Aesthetic Hybridity in Mughal Painting 15261658, GRABSKI_Art World City The Creative Economy of Artists an, HAEFELI_John Cage A Research and Information Guide, HARDING_The Practice of Art A Classic Victorian Treatise, HARTER_Women A Pictorial Archive From NineteenthCentury, HORLYCK_Korean Art From the 19th Century to the Present, HOROWITZ_Art of the Deal Contemporary Art in a Global Fina, HOROWITZ_Consuming Pleasures Intellectuals and Popular Cul, ISKIN_The Poster Art Advertising Design and Collecti, JONES_Installation Art and the Practices of Archivalism, KEIZER_The Realism of Piero Della Francesca Life and Wor, KEYSER_Plains Indian Rock Art, KNIGHT_A Companion to Public Art, KOSTELANETZ_A Dictionary of the AvantGardes, LINDSAY_The User Perspective on TwentyFirstCentury Art M, LOSSAU_The Uses of Art in Public Space, LUBAR_ Inside the Lost Museum Curating Past and Present, LUGER_Art and the City, LUSHECK_Rubens and the Eloquence of Drawing Visual Cultur, MACDONALD_A

[…]

197 The likeliness of cells is the distance between cells of the self organising map. The closer the cells are, the higher the likeliness of an affair.

[...]

Companion to Museum Studies Blackwell Companion, MACLAGAN_Line Let Loose Scribbling Doodling and Automatic, MALLOY_Social Media Archeology and Poetics Leonardo Book, MASSEY_Pop Art and Design, MCCLELLAN_The Art Museum From Boullee to Bilbao, MCCORMACK_William Hunter and His EighteenthCentury Cultural, MCTIGHE_Framed Spaces Photography and Memory in Contempor, MEALING_Computers and Art, MEDOSCH_New Tendencies Art at the Threshold of the Inform, MIEVES_Wonder in Contemporary Artistic Practice, MILES_EcoAesthetics Art Literature and Architecture i, MORGAN_Historical Dictionary of Contemporary Art, MURRAY_Canadian Art in the Twentieth Century, OLSZEWSKI_Claes Oldenburg and Coosje Van Bruggen Cleveland, PACE_Dreaming Red Creating ArtPace, POWERS_A Companion to Chinese Art, PRESS_American Art vol 30 no 1 Spring 2016, PRESS_Archives of American Art Journal vol 55 no 2 Fall, PRESS_Metropolitan Museum Journal volume 51 January 201, PREZIOSI_In the Aftermath of Art, RADICE_Urban Encounters, RAIZMAN_Expanding Nationalisms at Worlds Fairs Identity, RECKWITZ_The Invention of Creativity Modern Society and th, RINEHART_ReCollection Art New Media and Social Memory, ROEI_Civic Aesthetics Militarism Israeli Art and Visu, ROSENBERG_Trisha Brown Choreography as Visual Art, RUDOLPH_A Companion to Medieval Art Romanesque and Gothic, SARGENT_Sargent Portrait Drawings 42 Works by John Singer, SEKULES_Cultures of the Countryside Art Museum Heritage, SHONE_The Books That Shaped Art History From Gombrich a, SINGLETARY_James McNeill Whistler and France A Dialogue in P, SLAYTON_Beauty in the City The Ashcan School, TAYLOR_When the Machine Made Art The Troubled History of, TOMLIN_British Theatre Companies 19952014 Mind the Gap, TRACEY SAWDON_Hyperdrawing, TYTHACOTT_Collecting and Displaying Chinas Summer Palace in, VANDI_Ornament and European Modernism From Art Practice, WESTGEEST_Video Art Theory A Comparative Approach, WHITELAW_Spaces and Places for Art Making Art Institutions, WIJNSOUW_National Identity and NineteenthCentury FrancoBe, WINTER_On Drawing, ZEBRACKI_Public Art Encounters Art Space and Identity, ZIRANEK_Wall Works

n1e23

Morgan Historical Dictionary of Contemporary Art, Chilvers A Dictionary of Modern and Contemporary Art Oxfor, An Whos Afraid of Contemporary Art, Shone The Books That Shaped Art History From Gombrich a, Medosch New Tendencies Art atthe Threshold of the Inform, Preziosi In the Aftermath of Art, Murray Canadian Art in the Twentieth Century, Davalos Chicanao Remix Art and Errata Since the Sixties, Brown Displaying Time The Many Temporalities of the Fes, Horowitz Art of the Deal Contemporary Art in a Global Fina, Gardner Biennials Triennials and Documenta The Exhibiti, Pace Dreaming Red Creating ArtPace, Anderson The Legacies of Bernard Smith Essays on Australia, Press Archives of American Art Journal vol 55 no 2 Fall, Horlyck Korean Art From the 19th Century to the Present, G...

n2e55

Albu Perception and Agency in Shared Spaces of Contempo, Edited By Okwui Enwezor Antinomies of Art and Culture Modernity Postmode, Miles EcoAesthetics Art Literature and Architecture i, Knight A Companion to Public Art, Luger Art and the City, Press American Art vol 30 no 1 Spring 2016, Fisher Imperfect Fit Aesthetic Function Facture and Pe, Rudolph A Companion to Medieval Art Romanesque and Gothic, Mieves Wonder in Contemporary Artistic Practice, Brain The Pulse of Modernism Physiological Aesthetics i, Bonansinga Curating atthe Edge Artists Respond to the US, Raizman Expanding Nationalisms at Worlds Fairs Identity, Malloy Social Media Archeology and Poetics Leonardo Book, Ashby Modernism in Scandinavia Art Architecture and De, BentkowskaKafel Digital Visual Culture Theory and Practice Co...

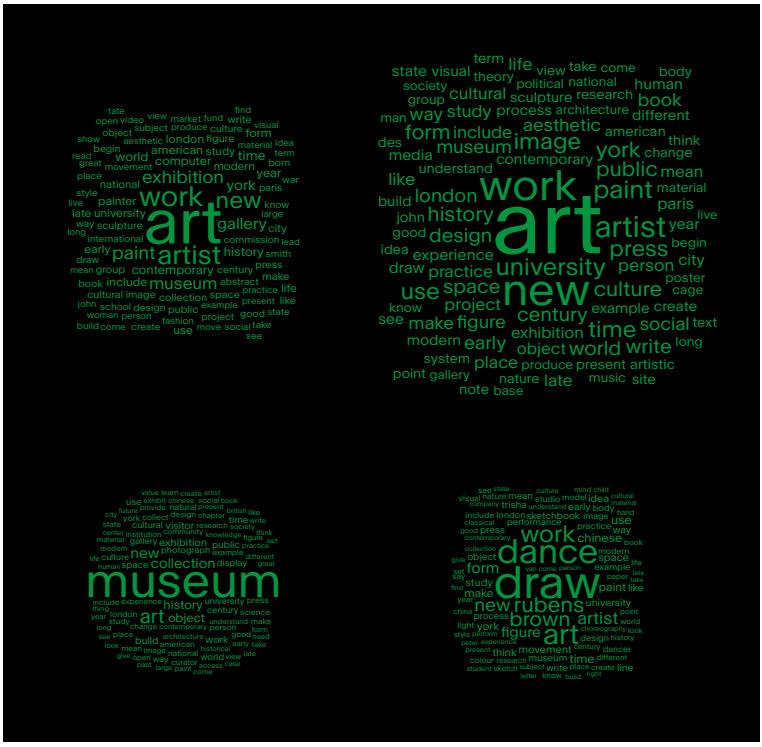
n3e10

Macdonald A Companion to Museum Studies Blackwell Companion, McClellan The Art Museum From Boullee to Bilbao, Day Corrections and Collections Architectures for Art, Dorfman The Future of Natural History Museums ICOM Advanc, Lubar Inside the Lost Museum Curating Past and Present, Baker Sentient Relics Museums and Cinematic Affect, Edwards Photographs Museums Collections Between Art and, Tythacott Collecting and Displaying Chinas Summer Palace in, Lindsay The User Perspective on TwentyFirstCentury Art M, Sargent Sargent Portrait Drawings 42 Works by John Singer

n4e11

Gittens Recto Verso Redefining the Sketchbook, Duff Drawing The Purpose, Garner Writing on Drawing Essays on Drawing Practice and, Winter On Drawing, TRACEY Sawdon Hyperdrawing, Maclagan Line Let Loose Scribbling Doodling and Automatic, Lusheck Rubens and the Eloquence of Drawing Visual Cultur, Harding The Practice of Art A Classic Victorian Treatise, Bostic Inside the Art Studio A Guided Tour of 37 Artists, Rosenberg Trisha Brown Choreography as Visual Art, Chang Chinese Dance In the Vast Land and Beyond

Four most probable tempers of ch_n1e99: titles of books.



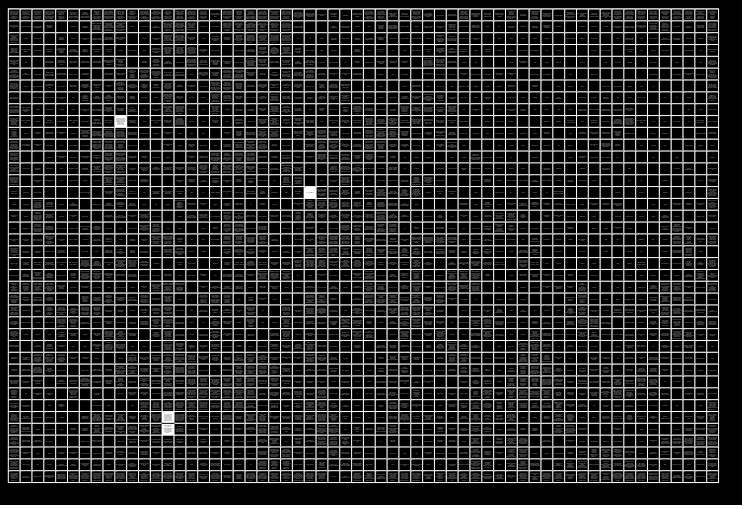
Four most probable tempers of ch_n1e99: word clouds of book clusters.

FIFTY INDEXES COMMON TO CH_N1E99

art → 97716, work → 41175, new → 40114, museum → 33866, artist → 30306, paint → 20604, time → 16662, york → 16499, university → 15834, history → 15645, use → 15489, exhibition → 15338, form → 13981, world → 13752, press → 13594, image → 13412, draw → 13400, public → 12768, space → 12578, london → 12444, culture → 12210, century → 11707, write → 11666, early → 11664, gallery → 11563, figure → 11546, design → 11463, object → 11295, make → 11130, include → 11130, study → 10957, way → 10807, life → 10308, like → 10291, book → 10061, cultural → 9986, year → 9901, collection → 9869, late → 9688, social → 9405, contemporary → 9355, place → 9190, person → 9053, modern → 8950, american → 8807, city → 8782, mean → 8721, build → 8642, practice → 8530, project → 8512

BRAIN OF CH_N1E99

A galaxy of concepts of *ch_n1e99* with a focus on five indexes:



Rendering_ch1_02_RW_4060_r_50it22d_words_vertex.

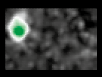
TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

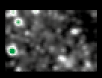
ARCHITECTURE

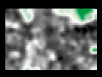
ch_n1e99's atom-letters related to the index of *architecture*:

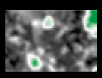
n550 e14 {illuminate, volume, middle, architecture, kingdom, charter, elevation, sanctuary, hamper, divest, comical, swear, joyfully, stroud}
n549 e3 {mystic, sanctity, proscription}
n610 e24 {gregory, venerable, anglo, preach, disentangle, guilt, prehistory, morgan, margin, fiftieth, joachim, outpouring, synopsis, maxwell, illiteracy, prophesy, recontextualized, sharpe, expectancy, iconoclast, byrne, vox, chateau, strawberry}
n551 e4 {antiquity, bishop, aldershot, insurmountable}
n490 e4 {icon, corporeal, hypothesize, periodization}
n609 e16 {edmund, sculptural, feast, christina, eleanor, hugh, deutschland, jeanne, ordain, heresy, tina, noxious, avon, whet, restorer, burrell}
n611 e6 {rediscovery, deform, adore, desecration, inflame, clearance}
n491 e5 {route, methodological, monolithic, presently, lacuna}
n548 e7 {scholarship, spiritual, faux, laughter, hieratic, talisman, malevolent}
n489 e7 {faithful, stylistic, iconography, historiography, denigration, sophia, scopic}

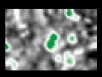
ch_n1e99's main references for the index of *architecture*:


Conrad Rudolph, *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, 0.170176

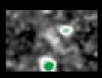

Valérie Gonzalez, *Aesthetic Hybridity in Mughal Painting*, 0.035913

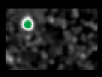

Ian Chilvers, *A Dictionary of Modern and Contemporary Art*, 0.0352762

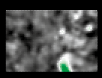

Kostelanetz, *A Dictionary of the Avant-Gardes*, 0.0339741

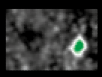

Sharon Macdonald, *A Companion to Museum Studies*, 0.0333137

Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*, 0.0254099


Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*, 0.0190589


Helen McCormack, *William Hunter and his Eighteenth-Century Cultural Worlds*, 0.0181248


Okwui Enwezor, Nancy Condee, Terry Smith, *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*, 0.0179478

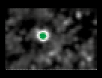

Christian Mieves, *Wonder in Contemporary Artistic Practice*, 0.0159915

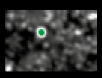
CITY

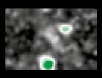
ch_n1e99's *atom-letters* related to the index of *city*:

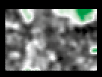
```
    n926 e2 {city, whichever}
    n925 e3 {laissez, escort, rickety}
    n927 e13 {conversation, deepen, handful, enthusiast,
persona, lccn, lcc, ddc, lcsh, gamut, ebook, sabbatical,
untethered}
    n866 e0 {}
    n984 e0 {}
    n986 e16 {coverage, reinvention, taxi, capitalize,
prospective, hop, enmesh, passport, joe, african,
valorization, explicate, arjun, espace, becker, underbelly}
    n987 e27 {interplay, viewpoint, traffic, discard,
grapple, cloth, driver, populate, credential, mobility,
roberts, infrastructure, diaspora, visibility, pivot,
conceptualize, jumble, habitation, imaginable, bedford,
urgently, graduation, purview, aspirational, byproduct,
infusion, friction}
    n924 e1 {bustle}
    n985 e3 {neighborhood, vendor, amble}
    n867 e1 {fluidly}
```

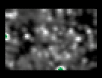
ch_n1e99's main references for the index of *city*:

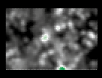

Joanna Grabski, *Art World City: The Creative Economy of Artists and Urban Life in Dakar*, 0.103489

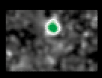

Robert A. Slayton, *Beauty in the City: The Ashcan School*, 0.0736791

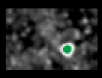

Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*, 0.0392976

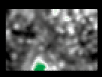

Ian Chilvers, *A Dictionary of Modern and Contemporary Art*, 0.0253116

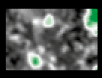

Rebecca M. Brown, *Displaying Time: The Many Temporalities of the Festival of India*, 0.0216775


Anthony Gardner, Charles Green, *Biennials, Triennials, and Documenta: The Exhibitions that Created Contemporary Art*, 0.0197804


Judy Malloy, *Social Media Archeology and Poetics*, 0.0195214


Martha Radice, Alexandrine Boudreault-Fournier, *Urban Encounters: Art and the Public*, 0.0185463


Ann Lee Morgan, *Historical Dictionary of Contemporary Art*, 0.0184725


Richard Kostelanetz, *A Dictionary of the Avant-Gardes*, 0.0175322

ART, TIME, AND FORM

Since three indexes for *ch_n1e99—art*, *time*, and *form*—are in the same part of the galaxy, *atom-letter n2054 e77* and *atom-letter n2114 e51* form one conceptual space. Let us look at them together.

ch_n1e99's atom-letters related to the indexes of *art*, *time*, and *form*:

n2114 e51 {follow, take, day, go, little, art, continue, important, feel, leave, final, half, scale, last, month, comment, quickly, run, institute, meet, ten, artist, certainly, stay, enjoy, post, attend, suit, lit, reconcile, assist, seat, organize, twice, ground, progressive, emotional, declare, potent, isolation, student, residence, exhibit, clean, peace, chase, sway, pink, jointly, netherlands, embroil}

n2174 e6 {encourage, fine, commonplace, drink, impoverish, slate}

n2054 e77 {away, end, long, time, come, turn, stand, use, form, sense, set, world, far, fall, idea, reflect, old, cause, divide, term, heart, involve, certain, material, stretch, element, immediately, break, kind, small, describe, link, pass, usual, happen, constant, front, top, traditional, catch, try, eventually, cover, contact, fear, formal, really, wall, refuse, absorb, contemporary, personal, spot, escape, reproduce, overwhelm, anticipate, fluid, pose, prime, ride, slightly, explosion, rigid, sit, fade, happy, surroundings, precarious, exposure, incident, drift, prominence, maximum, rejection, dispense, cradle}

n2113 e50 {bring, open, direct, issue, numb, create, gain, wide, establish, concern, interest, aim, specifically, throughout, deeply, range, maintain, number, help, previously, largely, remain, tie, total, political, publicly, big, involvement, week, poor, objective, explicit, broadly, promote, attract, culminate, endure, decline, unexpected, attractive, coincide, compromise, trademark, affair, widespread, formerly, health, usher, conduit, undeniable}

n2055 e28 {close, life, shape, background, quality, discover, rich, size, generation, young, evoke, block, float, height, hard, finish, raw, shock, soft, beneath, bare, newspaper, dimensional, intersperse, rip, hammer, vacant, coil}

n2115 e11 {intense, recall, stark, formally, woman, coat, hover, meticulously, tribute, keith, swirl}

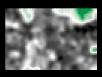
n2173 e6 {grow, heavily, sarah, behalf, politically, internationally}

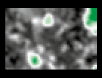
n2234 e3 {coast, wed, esther}

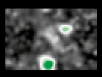
n2053 e29 {base, deep, outside, develop, rise, real, previous, dominant, recognition, inhabit, cross, tension, start, journey, alternative, exploration, foundation, exploitation, linger, dismantle, fleet, inter, devastate, messy, plunge, bag, chichester, liberation, gas}

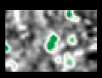
n2175 e5 {comfort, quiet, campbell, perch, indelible}

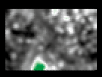
ch_n1e99's main references for indexes of *art*, *time*, and *form*:


Ian Chilvers, *A Dictionary of Modern and Contemporary Art*, 0.059748

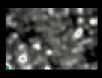

Richard Kostelanetz, *A Dictionary of the Avant-Gardes*, 0.0305179


Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*, 0.0212211

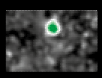

Sharon Macdonald, *A Companion to Museum Studies*, 0.0211042

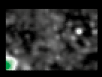

Ann Lee Morgan, *Historical Dictionary of Contemporary Art*, 0.0206894

Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*, 0.0200664

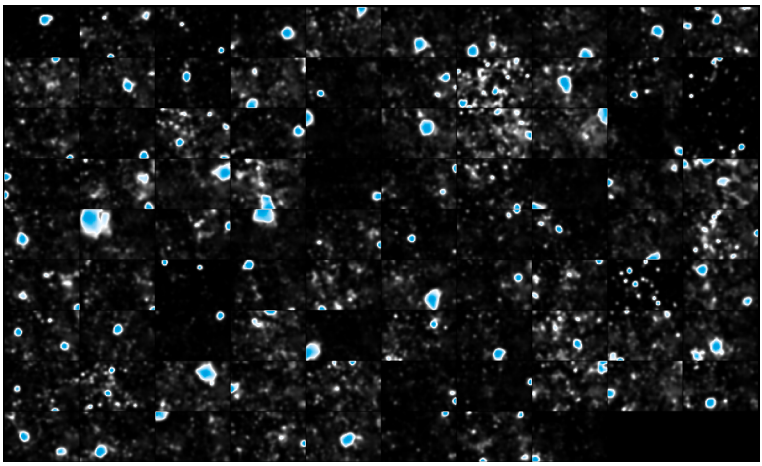

Malcolm Miles, *Eco-Aesthetics: Art, Literature and Architecture in a Period of Climate Change*, 0.0199319

Daniel Horowitz, *Consuming Pleasures: Intellectuals and Popular Culture in the Postwar World*, 0.0180627


Judy Malloy, *Social Media Archeology and Poetics*, 0.0172472


Veronica Sekules, *Cultures of the Countryside*, 0.0166502

CH_N2E88
CRAWLING TIME AND SPACE



88 Faces of character ch_n2e88.

AN IMAGINED SCENARIO FOR CHARACTER CH_N2E88 AT A GATHERING FOR SIX IN LIBRARY_639

ch_n2e88, as rumour has it, is one of the early man-made artificial intelligences. It comes from the time of the Blade Runner. Without having a fixed physical body, it moves and plays with information in a fast manner. It always has an answer to your question. It orders objects in time and space, mostly in centuries and maps. This simple and fast mapping between time and space is what keeps this character stable. *ch_n2e88* always talks in someone

else's terms. Its reflections are smooth; its projections are simple, unsophisticated, but fast and multiple. When it talks about objects, it shows its knowledge in short statements. It scans objects, looks for their archaeology, dates them, and lets them go. Its services were offered to help *ch_n1e99* in organising its museums, but were refused due to the disturbing speed with which it synthesised histories. As a special feature, or rather as a fetish of its master, it can answer any question regarding gardens. Its favourite character from the group is *ch_n4e79*. It admires its drive and cause.

INDEXING CH_N2E88
LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS[198]

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ch_n4e79  0.0173816
ch_n5e172 0.0179534
ch_n3e81  0.0194474
ch_n1e99  0.0230551
ch_n6e110 0.0247452
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BODY OF CH_N2E88

BEDARD_Decorative Games Ornament Rhetoric and Noble Cu, BEEK_Arts of Thailand, BILOTTO_Building Grand Central Terminal Images of Rail, BORK_ The Geometry of Creation Architectural Drawing an, BOULTON_Place and Space in the Medieval World Routledge R, BROGDEN_Ichnographia Rustica Stephen Switzer and the Desi, BROWN_Lancelot Brown and the Capability Men Landscape R, BRUCKNER_The Social Life of Maps in America 17501860, BYRD_A Pedagogy of Observation NineteenthCentury Pano, CAMPBELL_The Early Modern Italian Domestic Interior 14001, CARAFFA_Photo Archives and the Idea of Nation, CHRISTENSEN_Germany and the Ottoman Railways Art Empire and, COLEMAN_Inner Spaces Paul Vincent Wiseman amp the Wisema, COULSTON_ Ancient Rome The Archaeology of the Eternal City, CRAWFORD_Ur The City of the Moon God, DAKOURIHILD_Staging Death, DAVID JACOBS_Master Builders of the Middle Ages, DEITZ_Of Gardens Selected Essays Penn Studies in Lands, DEJONGLAMBERT_The Lysenko Controversy as a Global Phenomenon Vo, DELACROIX_Art Deco Interiors, DESAI_Banaras Reconstructed Architecture and Sacred Spa, DESIMINI_Cartographic Grounds, DOHERTY_Paradoxes of Green Landscapes of a CityState, DOMINGUEZRODRIGO_Stone Tools and Fossil Bones Debates in the Archa, DONAHUEWALLACE_Art and Architecture of Viceregal Latin America 1, ENGBERGPEDERSEN_Literature and Cartography Theories Histories G, FRAZIER_The Bloomsbury Companion to Hindu Studies, FRIEDLAND_The Oxford Handbook of Roman Sculpture, FU_Traditional Chinese Architecture Twelve Essays, GIBBS_Gibbs Book of Architecture An EighteenthCentury, GOY_Florence A Walking Guide to Its Architecture, HAGGIS_Classical Archaeology in Context Theory and Pract, HARTWIG_A Companion to Ancient Egyptian Art, HERBERT_Floras Empire British Gardens in India, H KRUHL_Drawing Geological Structures Geological Field Gu, HOPKINS_The Genesis of Roman Architecture, HORNSBY_Picturing America The Golden Age of Pictorial Map, HUITSON_Stairway to Heaven The Functions of Medieval Uppe, JAVID_World Heritage Monuments and Related Edifices in I, KAUP_Neobaroque in the Americas Alternative Modernitie, KINGSLEY_Oceans Odyssey DeepSea Shipwrecks in the English, KIPEN_San Francisco in the 1930s The WPA Guide to the C, KOLRUD_Iconoclasm From Antiquity to Modernity, LASC_Designing the French Interior The Modern Home and, LAZER_Resurrecting Pompeii, LOCHER_Zen Gardens The Complete Works of Shunmyo Masuno,

[...]

198 The likeliness is the distance between cells of the self organising map. The closer the cells are, the higher the likeliness of an affair.

[...]

LYMBEROPOULOU_Byzantine Art and Renaissance Europe, MACDONALD_Alcatraz History and Design of a Landmark, MACLEOD_From an Antique Land Visual Representations of th, MARTINMCAULIFFE_Food and Architecture At the Table, MASHKOUR_Archaeozoology of the Near East 9, MAYER_Not Just for Show, MOHR_Indiana Covered Bridges, MONMONIER_Patents and Cartographic Inventions A New Perspec, MORRIS_Castle A History of the Buildings That Shaped Med, NELSON_Architecture and Empire in Jamaica, NEVETT_Theoretical Approaches to the Archaeology of Ancie, NONAKA_Renaissance Porticoes and Painted Pergolas Nature, PARRISH_Worlds of Enchantment The Art of Maxfield Parrish, PETROSKI_Engineers of Dreams Great Bridge Builders and the, PETTEGREW_The Isthmus of Corinth Crossroads of the Mediterr, PONTE_Architecture Words 11 The House of Light and Entr, PORTAL_Arts of Korea, POTVIN_Oriental Interiors Design Identity Space, RODWELL_Dorchester Abbey Oxfordshire The Archaeology and, ROWLEY_An Archaeological Study of the Bayeux Tapestry Th, RUSKIN_Poetry of Architecture, SCOTTI_Basilica The Splendor and the Scandal Building S, SCOTT_The Gothic Enterprise A Guide to Understanding th, SHIELDS_Moving Heaven and Earth Capability Browns Gift o, SUNG_William Blake and the Art of Engraving, SVARE_Morris Graves His Houses His Gardens, SZABO_The Bayeux Tapestry A Critically Annotated Biblio, TADGELL_The East Buddhists Hindus and the Sons of Heaven, TAGSOLD_Spaces in Translation Japanese Gardens and the We, TEREFENKO_Jazz Theory From Basic to Advanced Study, TREIB_Pietro Porcinai and the Landscape of Modern Italy, TUCK_A History of Roman Art, ULRICH_A Companion to Roman Architecture, VITRUVIUS AMP ROWLAND_Vitruvius Ten Books on Architecture, WARNER_Historical Archaeology Through a Western Lens His, WILLIAMSON_An Environmental History of Wildlife in England 16, WITSCHEY_Encyclopedia of the Ancient Maya, WOLLENBERG_Schuberts Fingerprints Studies in the Instrument, WOOD_Albrecht Altdorfer and the Origins of Landscape R, YI_Yungang Art History Archaeology Liturgy, YOON_Pungsu, YORKE_Abbeys Monasteries and Priories Explained Britain

n1e70

Boulton Place and Space in the Medieval World Routledge R, Ponte Architecture Words 11 The House of Light and Entr, MartinMcAuliffe Food and Architecture Atthe Table, Haggis Classical Archaeology in Context Theory and Pract, Potvin Oriental Interiors Design Identity Space, Nevett Theoretical Approaches to the Archaeology of Ancie, Ulrich A Companion to Roman Architecture, Caraffa Photo Archives and the Idea of Nation, Tadgell The East Buddhists Hindus and the Sons of Heaven, Lasc Designing the French Interior The Modern Home and, Warner Historical Archaeology Through a Western Lens His, Kipen San Francisco in the 1930s The WPA Guide to the C, Friedland The Oxford Handbook of Roman Sculpture, Campbell The Early Modern Italian Domestic Interior 14001, Crawford Ur The City of the Moon God, Kaup Neobaroqu...

n2e4

Sung William Blake and the Art of Engraving, Gibbs Gibbs Book of Architecture An EighteenthCentury, Parrish Worlds of Enchantment The Art of Maxfield Parrish, Delacroix Art Deco Interiors

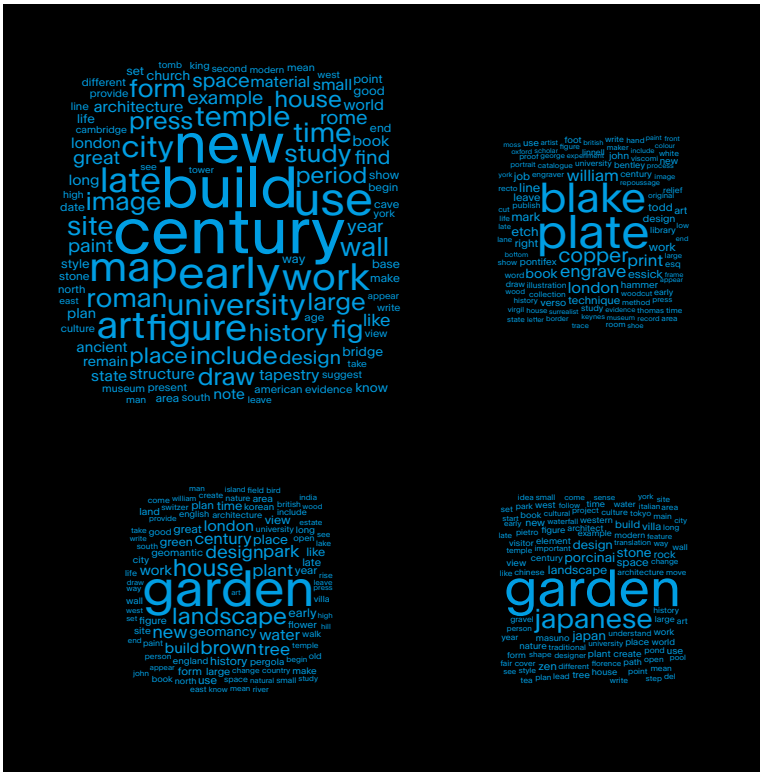
n3e11

Deitz Of Gardens Selected Essays Penn Studies in Lands, Brogden Ichnographia Rustica Stephen Switzer and the Desi, Herbert Floras Empire British Gardens in India, Shields Moving Heaven and Earth Capability Browns Gift o, Brown Lancelot Brown and the Capability Men Landscape R, Williamson An Environmental History of Wildlife in England 16, Nonaka Renaissance Porticoes and Painted Pergolas Nature, Doherty Paradoxes of Green Landscapes of a CityState, Yoon Pungsu, MacDonald Alcatraz History and Design of a Landmark, Svare Morris Graves His Houses His Gardens

n4e3

Locher Zen Gardens The Complete Works of Shunmyo Masuno, Tagsold Spaces in Translation Japanese Gardens and the We, Treib Pietro Porcinai and the Landscape of Modern Italy

Four most probable tempers of ch_n2e88: titles of books.



Four most probable tempers of ch_n2e88: word clouds of book clusters.

FIFTY INDEXES COMMON TO CH_N2E88

century → 20727, build → 19100, new → 19043, use → 15635, early → 14956, garden → 14534, work → 13971, art → 12811, figure → 12804, map → 12801, late → 12348, house → 11676, time → 10855, city → 10783, university → 10776, design → 10100, temple → 10087, site → 10057, wall → 10032, form → 9943, history → 9851, large → 9642, place → 9563, include → 9392, study → 9324, draw → 9108, press → 9029, image → 8979, roman → 8962, fig → 8843, period → 8502, london → 8294, space → 8246, great → 8236, landscape → 8200, like → 8046, year → 7988, find → 7728, paint → 7713, example → 7670, book → 7314, rome → 7313, plan → 7091, architecture → 7065, small → 7014, long → 6900, world → 6774, state → 6461, view → 6423, structure → 6417

BRAIN OF CH_N2E88

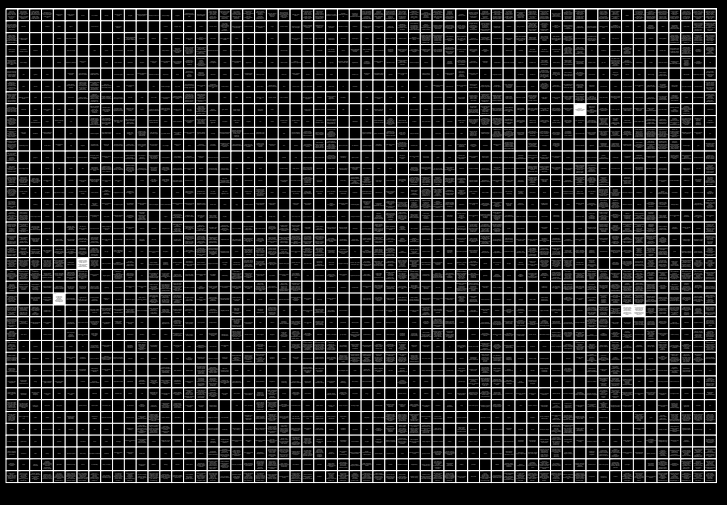
A galaxy of concepts of *ch_n2e88* with a focus on five indexes:

art

city

architecture

form, time



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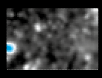
TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

ARCHITECTURE

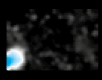
ch_n2e88's atom-letters related to the index of *architecture*:

n1445 e7 {architectural, architecture, architect, predilection, adherence, thrust, knowledgeable}
n1385 e6 {build, massive, grandeur, courtyard, dispense, rainwater}
n1505 e1 {renewal}
n1446 e4 {wall, arrangement, restore, necessitate}
n1444 e5 {wilson, builder, duplicate, veneer, pointedly}
n1384 e4 {lavish, retirement, domed, roofline}
n1386 e6 {row, side, mod, enclose, semi, rectangular}
n1506 e1 {stud}
n1325 e7 {achieve, dominate, central, residence, evolve, elevate, circular}
n1447 e8 {attach, survive, former, step, cross, ring, pierce, altar}

ch_n2e88's main references for the index of *architecture*:

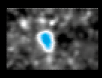


Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*, 0.0949046

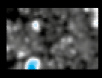


Warwick Rodwell, *Dorchester Abbey, Oxfordshire: The Archaeology and Architecture of a Cathedral, Monastery and Parish Church*, 0.0381519

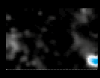
Christopher Tadgell, *The East: Buddhists, Hindus and the Sons of Heaven*, 0.0335492



Paula Deitz, *Of Gardens: Selected Essays*, 0.0262469



J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*, 0.0262139



Xinian Fu, *Traditional Chinese Architecture: Twelve Essays*, 0.0242634

Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*, 0.0229309

Ali Javid, *World Heritage Monuments and Related Edifices in India*, 0.0220936

Steven L. Tuck, *A History of Roman Art*, 0.0215048

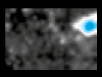
David Kipen, *San Francisco in the 1930s: The WPA Guide to the City by the Bay*, 0.0199509

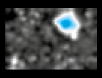
CITY

ch_n2e88's *atom-letters* related to the index of *city*:

n1267 e14 {maintain, confine, member, succeed, secure, stretch, acquire, push, pace, city, gradually, indebted, supervision, disastrous}
n1266 e4 {extend, great, destroy, vicinity}
n1327 e24 {long, replace, raise, open, finally, ten, join, enter, turn, wide, run, complete, cover, seven, six, rest, return, near, eight, rich, opposite, assist, refine, bound}
n1268 e16 {bring, little, man, old, name, pass, father, attract, young, occupy, occasion, clean, await, odd, save, grip}
n1207 e9 {establishment, administration, vanish, enforce, facility, administer, reorganize, route, reluctant}
n1206 e7 {rival, consolidate, tax, stagger, exhaust, endowment, pension}
n1328 e4 {heavy, lift, twelve, eighteen}
n1326 e12 {support, divide, retain, surround, nine, rank, consist, double, eleven, generous, thirteen, impose}
n1208 e19 {settle, arrive, organize, aside, alive, speed, loom, sentiment, cry, flee, debt, amaze, crude, abruptly, stray, army, attendance, besides, race}
n1265 e15 {beyond, magnificent, era, overwhelm, invaluable, guidance, remote, protective, thereafter, devastate, hub, splendid, happiness, faction, worsen}

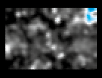
ch_n2e88's main references for the index of *city*:

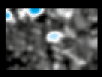

David Kipen, *San Francisco in the 1930s: The WPA Guide to the City by the Bay*, 0.060755


Christopher Tadgell, *The East: Buddhists, Hindus and the Sons of Heaven*, 0.0380043

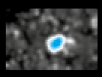
Henry Petroski, *Engineers of Dreams: Great Bridge Builders and the Spanning of America*, 0.0241128

J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*, 0.0214633


Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*, 0.0213764


Paula Deitz, *Of Gardens: Selected Essays*, 0.020479

Ali Javid, *World Heritage Monuments and Related Edifices in India*, 0.0204629


Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*, 0.0202206

Eugenia W. Herbert, *Flora's Empire: British Gardens in India*, 0.0202174

Richard J. Goy, *Florence: A Walking Guide to Its Architecture*, 0.019431

ART

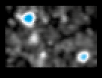
ch_n2e88's *atom-letters* related to the index of *art*:

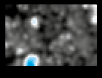
```
    n529 e6 {eye, art, presentation, visual, image,
enliven}
    n530 e10 {render, grasp, signify, own, singular,
subordinate, chaotic, iconic, anonymous, precursor}
    n469 e13 {creation, subject, favor, arrange, sign,
crown, convey, exemplify, array, deliberate, execute, dawn,
artist}
    n528 e5 {background, exhibit, intent, vividly, stripe}
    n589 e3 {spit, unsatisfactory, encode}
    n470 e9 {style, fine, recreate, precious, paint,
transparent, ear, intertwine, mask}
    n590 e6 {representation, smith, code, plead, utilize,
countenance}
    n468 e7 {accompany, daughter, mystery, loyalty, dress,
woman, portrayal}
    n588 e5 {seldom, shave, artistry, illiterate, henderson}
    n531 e6 {dictate, motif, chaos, god, fluidity,
imperfection}
```

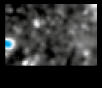
ch_n2e88's main references for the index of *art*:

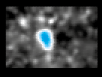
Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*, 0.0794595

John F. Szabo, Nicholas E. Kuefler, *The Bayeux Tapestry: A Critically Annotated Bibliography*, 0.0492123


Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*, 0.0362986


Walter R. T. Witschey, *Encyclopedia of the Ancient Maya*, 0.0297352

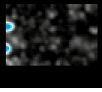

Steven L. Tuck, *A History of Roman Art*, 0.0267451


Monika Kaup, Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art and Film, 0.0244344

David Kipen, *San Francisco in the 1930s: The WPA Guide to the City by the Bay*, 0.0221642

Christopher S. Wood, *Albrecht Altdorfer and the Origins of Landscape*, 0.0198417

Jessica Frazier, *The Bloomsbury Companion to Hindu Studies*, 0.0193108


John Potvin, *Oriental Interiors: Design, Identity, Space*, 0.01886

TIME AND FORM

Since both indexes, time *(atom-letter n2054 e77)* and form *(n1554 e23)*, are first neighbours when seen in the light of *ch_n2e88*, let us look at them together.

n1553 e26 {time, know, exist, continue, general, outside, similar, directly, second, sometimes, live, association, hard, existence, occasionally, mix, common, accessible, local, benefit, rare, encouragement, extensive, extensively, distinctive, cease}

n1493 e33 {take, give, direct, particularly, purpose, especially, serve, work, true, concern, reflect, recently, example, immediate, exclusively, development, engage, widely, elaborate, onto, act, scope, increasingly, intend, society, indeed, superior, sort, encourage, nevertheless, deliberately, suspect, intervention}

n1613 e5 {find, effort, few, third, tightly}

n1554 e23 {follow, allow, form, good, important, make, single, call, like, set, place, appearance, greatly, reduce, apart, part, natural, piece, equally, compose, characterize, intention, continuation}

n1492 e11 {close, clear, entirely, remarkable, otherwise, circumstance, fit, exert, permission, exclusive, importantly}

n1494 e24 {need, combination, special, unlike, distinguish, highly, influence, develop, prefer, appropriate, able, generation, primarily, nature, adapt, rely, element, capable, practical, employ, guarantee, reproduce, retrieval, appreciation}

n1552 e12 {change, throughout, reveal, last, largely, connection, deeply, vast, widespread, profound, assemble, universally}

n1614 e9 {require, completely, position, necessary, rarely, aid, order, uniform, unchanged}

n1433 e16 {provide, specifically, importance, attempt, significant, expect, deal, generally, unknown, difficulty, preserve, initially, apparently, thank, assistance, attribute}

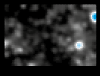
n1432 e11 {fact, despite, suggest, attention, impossible, interest, describe, evident, responsible, similarly, academy}

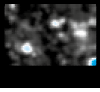
ch_n2e88's main references for indexes *time* and *form*:

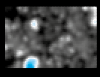
Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*, 0.0340735

Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*, 0.0293754

Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*, 0.0270333


John North Hopkins, *The Genesis of Roman Architecture*, 0.024263

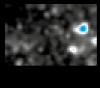

Marjan Mashkour, Mark Beech, *Archaeozoology of the Near East 9*, 0.0218272

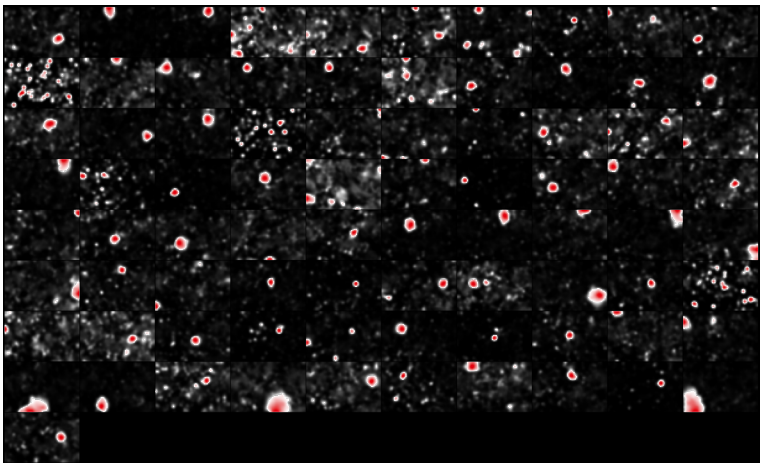

J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*, 0.020667

Walter R. T. Witschey, *Encyclopedia of the Ancient Maya*, 0.0206301

Jessica Frazier, *The Bloomsbury Companion to Hindu Studies*, 0.0198009

Donald Haggis, Carla Antonaccio, *Classical Archaeology in Context: Theory and Practice in Excavation in the Greek World*, 0.0197385


Anastasia Dakouri-Hild, Michael John Boyd, *Staging Death: Funerary Performance, Architecture and Landscape in the Aegean*, 0.0195341



81 faces of character ch_n3e81.

AN IMAGINED SCENARIO FOR CHARACTER CH_N3E81 AT A GATHERING FOR SIX IN LIBRARY_639

ch_n3e81 is one of the avatars of *ch_n6e110*, and the first embodiment of *Alice_ch3n81*. It inhabits many different bodies and has many of its own avatars.[199] It lives actively both in the physical and in the digital realm, and fully enjoys the hybridity of the informational environment. It constantly morphs between different media. As an avatar in this *Xenotheka*, it wants to gain independence from the body of *ch_n6e110* and, while doing so, still stay on good terms with it and its friends. It loves communities, many of them. *ch_n3e81* is a mixture of many: philosophy and water, rationality and indeterminacy, intervention and caution, a genius and a tourist. It follows all the trends and always talks about the 'cool' stuff: design, film, images, media, fashion, technology, theory. It is always 'in'. It wants to abandon standards and categories in search of new languages, new practices, and new ways of constructing realities. Its fetish is contemplation. It is a good friend of *ch_n5e172*.

INDEXING CH_N3E81
LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS[200]

```
ch_n5e172 0.0185731
ch_n2e88  0.0194474
ch_n4e79  0.0215059
ch_n1e99  0.021615
ch_n6e110 0.0263257
```

199 You can follow one of its avatars at https://twitter.com/Alice_ch_n3e81.
200 The likeliness is the distance between cells of the self-organising map. The closer the cells are, the higher the likeliness of an affair.

ACLAND_The Arclight Guidebook to Media History and the Di, ALBERS_On Weaving, ARNOLD_Fashion A Very Short Introduction, ASCOTT_Art Technology Consciousness Mindlarge, ASCOTT_Engineering Nature, BANNER_Communicative Biocapitalism The Voice of the Pati, BARIKIN_Parallel Presents The Art of Pierre Huyghe, BIERUT_How To, BLOOMSBURY AMP YELAVICH_Design as FutureMaking, BODENHAMER_Deep Maps and Spatial Narratives The Spatial Huma, BONSIEPE_Civic City Cahier 2 Design and Democracy Civic C, BOOMEN_Digital Material Tracing New Media in Everyday Li, BORADKAR_Encountering Things Design and Theories of Things, BORSCHKE_This Is Not a Remix Piracy Authenticity and Popu, BRODIE_The Translator on Stage, BUREAUD_MetaLife Biotechnologies Synthetic Biology ALi, CAMERON_Drama and Digital Arts Cultures Methuen Drama Eng, CARDEN_Digital Textile Printing Textiles That Changed th, CARPO_The Alphabet and the Algorithm, CARPO_The Second Digital Turn Design Beyond Intelligenc, CLARKE_Design Anthropology Object Culture in the 21st Ce, COOLEY_Finding Augusta Habits of Mobility and Governance, CREWE_The Geographies of Fashion Consumption Space an, DAVIS_Envelope Understanding What Designers Value, DEROO_Agnes Varda Between Film Photography and Art, DIETRICH_The Educated Eye Interfaces Studies in Visual Cu, DISALVO_Adversarial Design, DOHERTY_Is Landscape Essays on the Identity of Landsc, DOMINICI_Travel Marketing and Popular Photography in Britai, ELSAESSER_Film Theory An Introduction Through the Senses, ENTWISTLE_Fashioning Models Image Text and Industry, EXNER_Spatial Design, FRANCESCHINI_Global Tools 19731975, FRY_Steel A Design Cultural and Ecological History, GAUDREAULT_A Companion to Early Cinema, GIMENOMARTINEZ_Design and National Identity, GIRIDHAR_Learning Python Design Patterns Second Edition, GREEN_Architectural Robotics Ecosystems of Bits Bytes, GUFFEY_Designing Disability Symbols Space and Society, HALL_Pirate Philosophy For a Digital Posthumanities, HATFIELD_Experimental Film and Video An Anthology, HERRING_Street Furniture Design Contesting Modernism in P, HERRINGTON_Landscape Theory in Design, HERZOGENRATH_Travels in Intermediality, HESKETT_Design and the Creation of Value, HUDSON_The Design Book 1000 New Designs for the Home an, JANSEN_Modern Fashion Traditions Negotiating Tradition a, JENSS_Fashion Studies Research Methods Sites and Pract, KALMS_Hypersexual City The Provocation of SoftCore Urb, KIM_Between Film Video and the Digital Hybrid Movin, KINDER_Transmedia Frictions The Digital the Arts and t, KJAERULFF_Envisioning Networked Urban Mobilities Art Perfo, KOMJATHY_Introducing Contemplative Studies, LUPTON_Graphic Design Thinking, MANSOUX_FLOSSArt, MAZUREK_A Sense of Apocalypse Technology Textuality Ide, MCCULLOUGH_Abstracting Craft The Practiced Digital Hand, MUNSTER_Materializing New Media Embodiment in Information, PARSONS_The Philosophy of Design, PAUL RAND_Thoughts on Design, PAUL_When Movies Were Theater Architecture Exhibition, PETERS_Digital Keywords, PRASAD_Imperial Technoscience Transnational Histories of, RAJAGOPAL_Hacking Design Kindle Edition, REDDLEMAN_Cartographic Abstraction in Contemporary Art Seei, ROBBIN_Shadows of Reality The Fourth Dimension in Relati, RUMPFHUBER_The Design of Scarcity, SASSOON_The Designer Half a Century of Change in Image T, SCHAEFER_Lens Laboratory Landscape Observing Modern Spai, SCHNEIDERMAN_Textile Technology and Design From Interior Space, SCHRATER_3D History Theory and Aesthetics of the Transpla, SCOTT CONTRERASKOTERBAY_The New Aesthetic and Art Cons, SHIRLEY_Rural Modernity Everyday Life and Visual Culture, SIEMENS_A Companion to Digital Literary Studies, TRAGANOU_Designing the Olympics Representation Participat, TUFTE_Envisioning Information, TWEMLOW_Sifting the Trash A History of Design Criticism, VAUGHAN_PracticeBased Design Research, WENDT_The Allure of the Selfie Instagram and the New Se, WOLLNER_Body Sound and Space in Music and Beyond Multimo, ZYLINSKA_Nonhuman Photography

n1e26

Clarke Design Anthropology Object Culture in the 21st Ce, Bloomsbury amp Yelavich Design as FutureMaking, Twemlow Sifting the Trash A History of Design Criticism, Schneiderman Textile Technology and Design From Interior Space, Sassoon The Designer Half a Century of Change in Image T, Boradkar Encountering Things Design and Theories of Things, Heskett Design and the Creation of Value, Herrington Landscape Theory in Design, Parsons The Philosophy of Design, Disalvo Adversarial Design, Lupton Graphic Design Thinking, Rajagopal Hacking Design Kindle Edition, Traganou Designing the Olympics Representation Participat, GimenoMartinez Design and National Identity, Bonsiepe Civic City Cahier 2 Design and Democracy Civic C, Guffey Designing Disability Symbols Space and Society, Doherty Is Lands...

n2e5

Hall Pirate Philosophy For a Digital Posthumanities, Siemens A Companion to Digital Literary Studies, Banner Communicative Biocapitalism The Voice ofthe Pati, Komjathy Introducing Contemplative Studies, Mansoux FLOSSArt

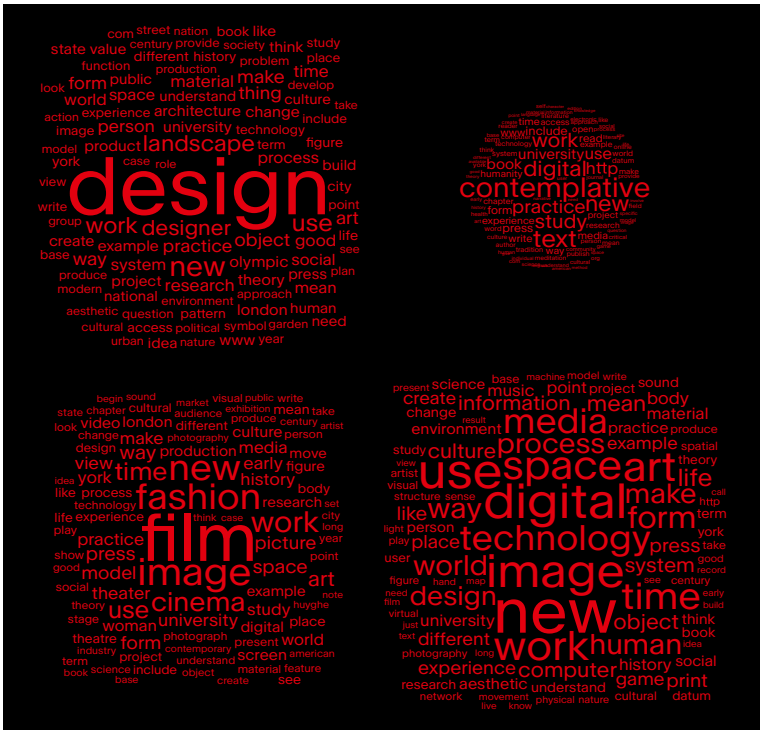
n3e21

Dietrich The Educated Eye Interfaces Studies in Visual Cu, Acland The Arclight Guidebook to Media History and the Di, Kjaerulff Envisioning Networked Urban Mobilities Art Perfo, Shirley Rural Modernity Everyday Life and Visual Culture, Gaudreault A Companion to Early Cinema, Hatfield Experimental Film and Video An Anthology, Elsaesser Film Theory An Introduction Through the Senses, Kalms Hypersexual City The Provocation of SoftCore Urb, Crewe The Geographies of Fashion Consumption Space an, Barikin Parallel Presents The Art of Pierre Huyghe, Jenss Fashion Studies Research Methods Sites and Pract, Kim Between Film Video and the Digital Hybrid Movin, Jansen Modern Fashion Traditions Negotiating Tradition a, Dominici Travel Marketing and Popular Photography in Britai, Arnold Fashion A ...

n4e29

Ascott Engineering Nature, Ascott Art Technology Consciousness Mindlarge, Kinder Transmedia Frictions The Digital the Arts and t, Herzogenrath Travels in Intermediality, Carpo The Second Digital Turn Design Beyond Intelligenc, Peters Digital Keywords, Boomen Digital Material Tracing New Media in Everyday Li, Cooley Finding Augusta Habits of Mobility and Governance, Bureaud MetaLife Biotechnologies Synthetic Biology ALi, McCullough Abstracting Craft The Practiced Digital Hand, Munster Materializing New Media Embodiment in Information, Mazurek A Sense of Apocalypse Technology Textuality Ide, Zylinska Nonhuman Photography, Tufte Envisioning Information, Cameron Drama and Digital Arts Cultures Methuen Drama Eng, Schrater 3D History Theory and Aesthetics of the Transpla, G...

Four most probable tempers of ch_n3e81: titles of books.



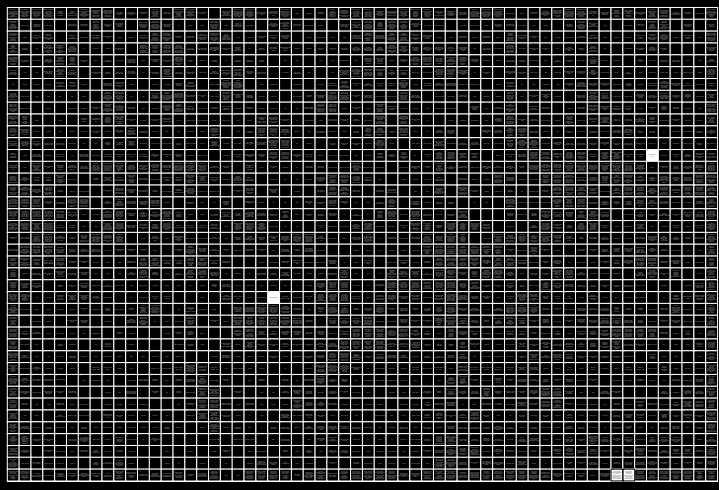
Four most probable tempers of ch_n3e81: word clouds of book clusters.

FIFTY INDEXES COMMON TO CH_N3E81

design → 24449, new → 21639, use → 16110, work → 16078, image → 14683, film → 14158, time → 12477, art → 12154, digital → 11266, space → 10945, way → 10701, form → 10694, make → 9893, world → 9212, practice → 9192, media → 8881, press → 8691, process → 8454, university → 8395, technology → 8364, mean → 7842, study → 7549, culture → 7530, object → 7476, example → 7396, life → 7331, research → 7315, like → 7089, human → 7064, fashion → 7024, history → 6995, system → 6939, material → 6816, york → 6811, experience → 6811, person → 6797, social → 6620, project → 6544, different → 6459, place → 6413, create → 6384, model → 6219, book → 6207, think → 6021, change → 6011, theory → 5957, view → 5878, point → 5860, good → 5781, include → 5779

BRAIN OF CH_N3E81

A galaxy of concepts of *ch_n3e81* with a focus on five indexes:



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TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

ARCHITECTURE

ch_n3e81's atom-letters related to the index of *architecture*:

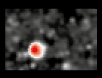
n1463 e2 {architecture, environ}
n1523 e17 {water, pennsylvania, philosopher, climb, claude, bedrock, proffer, criticality, anita, rationally, knight, touristic, southeast, reconceived, penned, thoroughfare, changeability}
n1403 e1 {indeterminacy}
n1464 e4 {pbk, chiefly, impoverish, hinder}

[…]

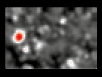
```
[…]

    n1524 e11 {intervention, contend, tenet, caution,
washington, grass, harcourt, sand, nod, perennial,
interventionist}
    n1402 e1 {gerald}
    n1462 e2 {newton, parchment}
    n1584 e24 {routledge, stone, enclose, square, denote,
suburban, genius, commemorate, karen, defer, binary, locus,
allusion, edmund, yard, perceptible, allegory, pastoral,
northwestern, barnes, punish, annette, sorry, automatism}
    n1404 e1 {dialect}
    n1583 e19 {pool, connote, transpose, cautious, eco, pave,
hood, agrarian, franklin, rebellious, pragmatist, scent,
poststructuralism, lars, hayden, bernadette, channelling,
despoil, privatisation}
```

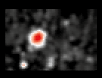
ch_n3e81's main references for the index of *architecture*:



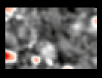
Susan Herrington, *Landscape Theory in Design*, 0.135452



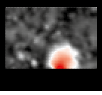
Gareth Doherty, Charles Waldheim, *Is Landscape…?: Essays on the Identity of Landscape*, 0.0613695



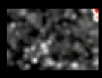
Mario Carpo, *The Second Digital Turn: Design Beyond Intelligence*, 0.0504829



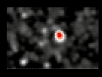
André Gaudreault, Nicolas Dulac, Santiago Hidalgo, *A Companion to Early Cinema*, 0.0323556



Ray Siemens, Susan Schreibman, *A Companion to Digital Literary Studies*, 0.0316488

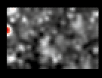


Rebecca J. DeRoo, *Agnes Varda between Film, Photography, and Art*, 0.0266131

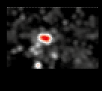


Glenn Parsons, *The Philosophy of Design*, 0.0216931

Javier Gimeno-Martínez, *Design and National Identity*, 0.0196263



William Paul, *When Movies Were Theater*, 0.0193922



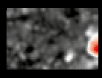
Mario Carpo, *The Alphabet and the Algorithm*, 0.0186977

CITY

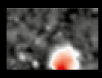
ch_n3e81's atom-letters related to the index of *city*:

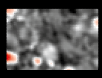
```
    n775 e3 {city, contention, glory}
    n715 e2 {versatility, sid}
    n776 e2 {seduction, pry}
    n774 e3 {offend, football, sabon}
    n714 e3 {counteract, uniform, pro}
    n835 e1 {catalyst}
    n836 e4 {endemic, dismissal, stab, joyful}
    n716 e1 {verbally}
    n777 e3 {arrest, urgent, violate}
    n773 e3 {adrian, completion, dubious}
```

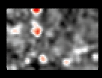
ch_n3e81's main references for the index of *city*:

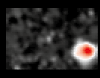

Jilly Traganou, *Designing the Olympics: Representation, Participation, Contestation*, 0.0960663

Nicole Kalms, *Hypersexual City: The Provocation of Soft-Core Urbanism*, 0.0855558

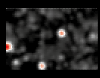

Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*, 0.0445154

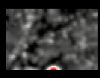

André Gaudreault, Nicolas Dulac, Santiago Hidalgo, *A Companion to Early Cinema*, 0.0328531


Claudia Schaefer, *Lens, Laboratory, Landscape: Observing Modern Spain*, 0.0221383


Bernd Herzogenrath, *Travels in Intermediality: ReBlurring the Boundaries*, 0.0218539

Susan Herrington, *Landscape Theory in Design*, 0.021507


Susan Yelavich, Barbara Adams, *Design as Future-Making*, 0.0182201


Ann-Sophie Lehmann, Sybille Lammes, Marianne van den Boomen, Joost Raessens, *Digital Material: Tracing New Media in Everyday Life and Technology*, 0.0176931

Ray Siemens, Susan Schreibman, *A Companion to Digital Literary Studies*, 0.0173587

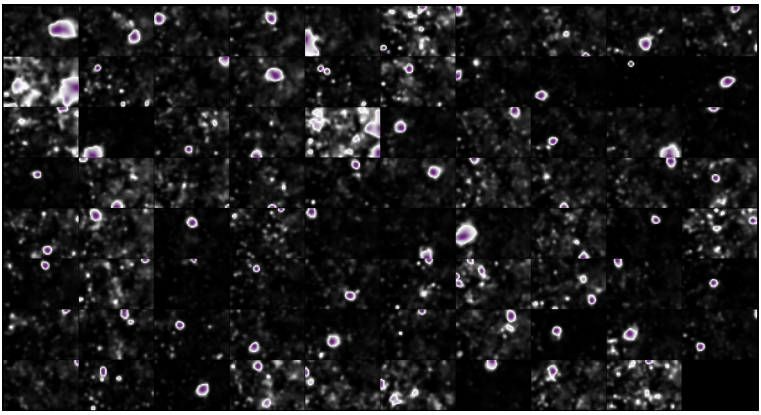
ART, TIME, AND FORM

Since three indexes—*art*, *time*, and *form*—for *ch_n3e81* are in the same part of the galaxy, *atom-letter* n2393 e32 and *atom-letter* n2392 e18 form one conceptual space. Let us look at them together.

ch_n3e81's atom-letters related to the indexes of *art*, *time*, and *form*:

n2393 e32 {form, produce, simultaneously, possibility, contemporary, shift, render, maintain, old, forward, combination, operate, element, grind, treat, solely, condition, art, technology, similarity, crucial, unexpected, foreground, conceptual, complicate, echo, sharp, capacity, distant, persist, materially, attest}
n2333 e7 {lose, loss, piece, block, mediate, anchor, border}
n2394 e21 {mark, transform, expand, trace, transformation, expose, previously, boundary, past, originate, overwhelm, disparate, encompass, reside, distort, walter, layer, artist, neatly, inextricable, millennium}
n2392 e18 {time, moment, outside, immediately, fix, confront, differently, ongoing, retain, radically, sequence, situate, invert, accumulation, pause, endlessly, vague, evoke}
n2334 e6 {strictly, inevitable, circuit, unsettle, dislocation, vastness}
n2273 e6 {constantly, endless, mode, loop, spill, conquer}
n2332 e3 {conjunction, interrupt, fade}
n2274 e10 {divide, purely, pure, double, continuity, convergence, reconfigured, imitate, corrupt, revolve}
n2395 e23 {find, single, distinct, derive, confusion, fluid, blur, spring, multiplicity, simultaneous, formal, renew, property, versa, mixture, reliance, convention, rightly, brilliant, indistinguishable, memorable, abandonment, jeff}
n2335 e7 {compel, idiosyncratic, ensue, interweave, visceral, fatal, hover}

■ CH_N4E79
ARCHITECTURE IS NOT ENOUGH



79 faces of character ch_n4e79.

AN IMAGINED SCENARIO FOR CHARACTER CH_N4E79
AT A GATHERING FOR SIX IN LIBRARY_639

ch_n4e79 is a character that wants to be grounded and fly at the same time. It loves both nature and art; it is at once black and white, a man and a woman. Its body is constituted of a collection of books that bring together histories of cities, nations, cultures, races, while referring to stories of slavery, photography, religion. *ch_n4e79* looks for and plays with different traces that index those histories. Its fetish is to justly follow traces or, more precisely, to classify them in a historical manner. Concepts of

'commons', and 'political corectness' drive its ambitions, while disruptions around 'global warming' and 'fake news' constitute its major fears. The atmosphere around it is socially engaged and it holds a particular affection for cities, especially New York. Its love, role model, and rival is character *ch_n6e110*. They are in fact two avatars of the same character from a different library. In this *Xenotheka*, they inhabit different shelves and live at different speeds. *ch_n4e79* is usually the slower one.

INDEXING CH_N4E79
LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS[201]

```
CH n6e110 0.0167462
CH n2e88  0.0173816
CH n5e172 0.0195876
CH n3e81  0.0215059
CH n1e99  0.0253087
```

BODY OF CH_N4E79

ACKROYD_London A Biography, ACKROYD_Venice Pure City, AMMON_Bulldozer Demolition and Clearance of the Postwar, ARMSTRONG_Jerusalem One City Three Faiths, ASCH_Chocolate City A History of Race and Democracy in, BARBARA E THORNBURYEVELYN SCHULZ_Tokyo, BOSWORTH_Italian Venice A History, BRACKBILL_An Uncommon Cape Researching the Histories and My, BUCHANAN_Acts of Modernity The Historical Novel and Effect, BUCKLEY_Fashion and Everyday Life London and New York, BURROWS_Gotham A History of New York City to 1898, BURROWS_The Finest Building in America The New York Cryst, CAMPO_The Accidental Playground Brooklyn Waterfront Nar, CRAWFORD_Fallen Glory The Lives and Deaths of History s Gr, DAWSON_Rare Light J Alden Weir in Windham Connecticut, DOBBZ_NineTenths of the Law Property and Resistance in, EASTERLING_Organization Space Landscapes Highways and Hous, ELLIS_Slavery in the City, EPSTEIN_Black and White Images From the Archives of Liber, FIELD_London Londoners and the Great Fire of 1666 Disa, FODORS TRAVEL_Fodors New York City 2015, FONER_Gateway to Freedom The Hidden History of the Unde, GARRETT_Explore Everything PlaceHacking the City, GLOTZ_The Greek City and its Institutions, GOLDSMITH_Capital New York Capital of the 20th Century, GREENE_Buildings and Landmarks of 19thCentury America A, HAUCKLAWSON_Gastropolis Food and New York City, HAYES_Slavery Before Race Europeans Africans and Indi, HOOD_In Pursuit of Privilege A History of New York Cit, HORNIBROOK_A Great Undertaking Mechanization and Social Chan, INSKEEP_Instant City Life and Death in Karachi, JERRAM_Streetlife The Untold History of Europes Twentie, JOHNSON_Boardwalk Empire The Birth High Times and the Co, JUTTE_The Strait Gate Thresholds and Power in Western H, KEARNS_The Afterlives of the Psychiatric Asylum The Recy, KELLY_St Petersburg Shadows of the Past, KIECHLE_Smell Detectives An Olfactory History of Nineteen, KIRKLAND_Paris Reborn Napoleon III Baron Haussmann and t, KISACKY_Rise of the Modern Hospital An Architectural Hist, KISHIK_The Manhattan Project A Theory of a City, KOOLHAAS_Delirious New York, KUNSTLER_Geography of Nowhere The Rise and Declineof Ameri, LASSNER_Medieval Jerusalem Forging an Islamic City in Spa, LAW_1938 Modern Britain Social Change and Visions of, LEBOW_Unfinished Utopia Nowa Huta Stalinism and Polis, LEWIS_City of Refuge Separatists and Utopian Town Plann, LEWIS_Washington A History of Our National City, LINDSEY_A Communion of Shadows Religion and Photography i, MADDOX_Saving Stalins Imperial City Historic Preservati, MANAUGH_A Burglars Guide to the City, MARRON_City Squares Eighteen Writers on the Spirit and S, MILLER_Urban Noir New York and Los Angeles in Shadow and,

[...]

201 The likeliness is the distance between cells of the self-organising map. The closer the cells are, the higher the likeliness of an affair.

[...]

MITTER_Modern China A Very Short Introduction, PAGE_Why Preservation Matters, PARMAR_Multicultural Poetics ReVisioning the American C, PARVINI_Shakespeare and Contemporary Theory New Historici, PENDERGRAST_City on the Verge Atlanta and the Fight for Ameri, RAPPORT_The Unruly City Paris London and New York in the, ROBERTS_Grand Central How a Train Station Transformed Ame, ROBINSON_American Justice 2017 The Supreme Court in Crisis, ROSENBLUM_Habitats Private Lives in the Big City, RUTTEN_Sincerity After Communism A Cultural History, SCHOON_Dreams of Duneland A Pictorial History of the Ind, SHELTON_Teacher Strike Public Education and the Making o, SQUIRE_The Rise of the Representative Lawmakers and Cons, SRINIVAS_A Place for Utopia Urban Designs From South Asia, STEEL_Hungry City How Food Shapes Our Lives, STEIN_How the States Got Their Shapes, STEIN_How the States Got Their Shapes Too The People Be, TURNER_Jazz Religion the Second Line and Black New Orle, VERDERBER_Delirious New Orleans Manifesto for an Extraordin, WALL_Touring Gothams Archaeological Past 8 SelfGuide, WELLS_A Dictionary of Shakespeare Oxford Quick Referenc, WILHITE_The City Since 911 Literature Film Television, WILLIAMS_City of Ambition FDR LaGuardia and the Making o, WILSON_Negro Building Black Americans in the World of Fa, WOOLDRIDGE_City of Virtues Nanjing in an Age of Utopian Visi, WRIGHT_Building the Dream, ZHOU_Cities of Others Reimagining Urban Spaces in Asia

n1e36

Burrows Gotham A History of New York City to 1898, Goldsmith Capital New York Capital of the 20th Century, Wilhite The City Since 911 Literature Film Television, RAPPORT The Unruly City Paris London and New York in the, Kishik The Manhattan Project A Theory of a City, Brackbill An Uncommon Cape Researching the Histories and My, Koolhaas Delirious New York, Verderber Delirious New Orleans Manifesto for an Extraordin, Greene Buildings and Landmarks of 19thCentury America A, Ammon Bulldozer Demolition and Clearance of the Postwar, Rosenblum Habitats Private Lives in the Big City, HauckLawson Gastropolis Food and New York City, Lindsey A Communion of Shadows Religion and Photography i, Easterling Organization Space Landscapes Highways and Hous, Wright Building the Dream, Williams City of Ambi...

n2e6

Hayes Slavery Before Race Europeans Africans and Indi, Wall Touring Gothams Archaeological Past 8 SelfGuide, Ellis Slavery in the City, Foner Gateway to Freedom The Hidden History of the Unde, Wilson Negro Building Black Americans in the World of Fa, Turner Jazz Religion the Second Line and Black New Orle

n3e33

Kunstler Geography of Nowhere The Rise and Declineof Ameri, Kelly St Petersburg Shadows of the Past, Jerram Streetlife The Untold History of Europes Twentie, Crawford Fallen Glory The Lives and Deaths of Historys Gr, Steel Hungry City How Food Shapes Our Lives, Garrett Explore Everything PlaceHacking the City, Manaugh A Burglars Guide to the City, Lewis City of Refuge Separatists and Utopian Town Plann, Inskeep Instant City Life and Death in Karachi, Glotz The Greek City and its Institutions, Stein How the States Got Their Shapes Too The People Be, Campo The Accidental Playground Brooklyn Waterfront Nar, Law 1938 Modern Britain Social Change and Visions of, Srinivas A Place for Utopia Urban Designs From South Asia, Johnson Boardwalk Empire The Birth High Times and the Co, Kirkland Paris Re...

n4e4

Lewis Washington A History of Our National City, Bosworth Italian Venice A History, Asch Chocolate City A History of Race and Democracy in, Ackroyd Venice Pure City

Four most probable tempers of ch_n4e79: titles of books.

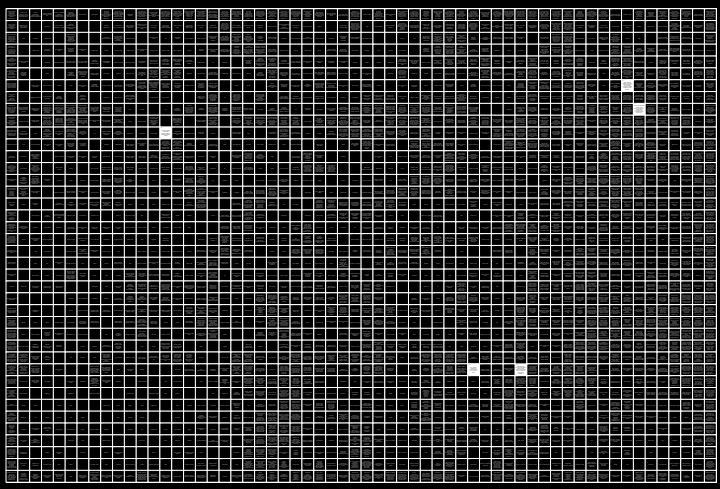
Four most probable tempers of ch_n4e79: word clouds of book clusters.

FIFTY INDEXES COMMON TO CH_N4E79

new → 56886, city → 44462, york → 29977, build → 18870, house → 16793, time → 16455, work → 15047, person → 15044, street → 14444, state → 14389, year → 14173, american → 13905, place → 12220, century → 12042, like → 11796, london → 11396, man → 11308, history → 11052, black → 10886, life → 10826, use → 9946, world → 9600, great → 9505, late → 9477, come → 9203, war → 9193, public → 9101, good → 9051, early → 9051, day → 9005, university → 8714, press → 8652, way → 8550, make → 8392, woman → 8385, long → 7879, take → 7871, home → 7822, know → 7724, white → 7503, urban → 7439, begin → 7408, live → 7370, family → 7287, old → 7281, write → 7228, social → 7214, say → 7143, include → 7107, space → 7038

BRAIN OF CH_N4E79

A galaxy of concepts of *ch_n4e79* with a focus on five indexes:



Rendering_ch4_02_RW_4060_r_50it22d_words_vertex.

TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

ARCHITECTURE

ch_n4e79's atom-letters related to the index of *architecture*:

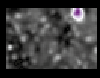
n413 e17 {single, undergo, influence, numerous, distinct, specific, treat, contact, innovation, integral, complexity, insert, universally, obsolete, occupant, architecture, complication}
n412 e7 {size, vary, enclose, service, experimental, lade, balcony}
n414 e8 {large, structure, isolate, factor, desirable, limitation, transformation, wane}
n473 e11 {detail, distance, natural, type, pose, constant, variation, material, modern, practical, campbell}
n354 e6 {practice, occupy, experiment, alteration, formalize, copious}
n472 e11 {small, off, special, feature, expect, simple, include, travel, secondary, essential, location}
n353 e23 {reduce, private, barrier, accommodate, climate, arrangement, alternate, equip, unit, expectation, unnecessary, induce, inevitably, mechanical, personnel, attendant, densely, acute, efficiently, architectural, remodel, drastically, northwestern}
n474 e9 {exist, add, result, approach, complex, physical, clearly, overlap, traverse}
n411 e1 {variety}
n415 e8 {limit, largely, potential, involve, occur, entity, space, incomplete}

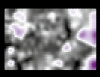
ch_n4e79's main references for the index of *architecture*:

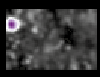
Jeanne Kisacky, *Rise of the Modern Hospital*, 0.0657313

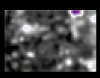
Peter Ackroyd, *London: The Biography*, 0.0220245

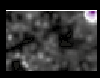
Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*, 0.0483484

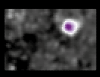

Annie Hauck-Lawson, Jonathan Deutsch, *Gastropolis: Food and New York City*, 0.0212798

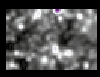

Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*, 0.0438449


Francesca Russello Ammon, *Bulldozer: Demolition and Clearance of the Postwar Landscape*, 0.0178613


Fodor's New York City 2015, 0.0260469


Daniel Campo, *The Accidental Playground: Brooklyn Waterfront Narratives of the Undesigned and Unplanned*, 0.0176633


Catriona Kelly, *St Petersburg: Shadows of the Past*, 0.0246704

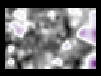

Xiaojing Zhou, *Cities of Others: Reimagining Urban Spaces in Asian American Literature*, 0.0173907

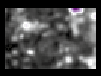
CITY

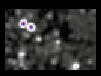
ch_n4e79's atom-letters related to the index of *city*:

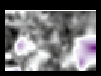
n1844 e16 {take, begin, city, end, find, accompany, replace, prefer, easily, born, manner, devote, foundation, abroad, lavish, celebration}
n1843 e5 {celebrate, entertain, borrow, convey, strive}
n1845 e30 {lead, none, reach, half, manage, dominate, apart, fellow, nine, strict, son, employ, wife, capture, estimate, arrive, encourage, channel, massive, husband, convert, earnest, hero, safely, outbreak, enlarge, infant, eschew, valley, inspection}
n1904 e26 {late, year, combine, early, recently, wide, equally, grow, compete, mass, young, highly, success, attract, successful, rough, adult, arrange, reliable, hill, preparation, handle, thrive, albeit, shun, prize}
n1903 e10 {draw, set, fine, invite, venture, fame, collector, civilize, inventor, ail}
n1784 e7 {last, occasion, sustain, deem, imminent, eminent, certainty}
n1785 e4 {execute, boat, secretly, indulgence}
n1842 e4 {invent, copy, passionate, enclave}
n1902 e6 {side, consist, strictly, disintegrate, eloquent, intermittently}
n1905 e22 {country, expand, join, john, few, brother, career, marry, number, sister, prompt, peter, stable, profession, war, residence, rapid, daughter, privately, civic, sarah, saga}

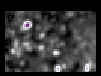
ch_n4e79's main references for the index of *city*:

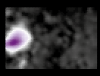

Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*, 0.0964489

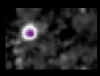

Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*, 0.0332222

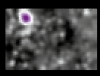

Peter Ackroyd, *London: The Biography*, 0.0305812

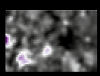

Peter Ackroyd, *Venice: Pure City*, 0.0292128

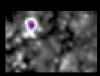

Chris Myers Asch, George Derek Musgrove, *Chocolate City: A History of Race and Democracy in the Nation's Capital*, 0.02443


James Crawford, *Fallen Glory: The Lives and Deaths of History's Greatest Buildings*, 0.0241158


Mabel O. Wilson, *Negro Building: Black Americans in the World of Fairs and Museums*, 0.0234598


Karen Armstrong, *Jerusalem: One City, Three Faiths*, 0.0230939


Tom Lewis, *Washington: A History of Our National City*, 0.0222213

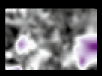

Clifton Hood, *In Pursuit of Privilege*, 0.0210135

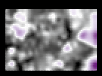
ART

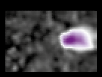
ch_n4e79's *atom-letters* related to the index of *art*:

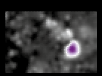
```
    n614 e10 {art, charm, village, paint, linen,
delightful, dreamy, overload, manicure, bowles}
    n615 e5 {daily, panel, basement, acoustic, rustic}
    n613 e2 {studio, palette}
    n674 e16 {center, steep, visitor, top, busy, adorn,
entrance, lawn, marble, ornate, beautifully, sculpture,
powell, excellent, walkway, picnic}
    n673 e5 {bold, gift, gracious, monday, unobstructed}
    n554 e0 {}
    n675 e15 {interior, comfort, decorate, staircase,
innovative, comfortable, floor, destination, amenity,
exterior, masterpiece, respite, faux, char, sparingly}
    n612 e1 {appreciative}
    n616 e2 {apartment, decoration}
    n676 e4 {fireplace, moderately, homegrown, bookshelf}
```

ch_n4e79's main references for the index of *art*:

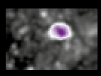

Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*, 0.0707099

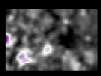

Fodor's New York City 2015, 0.0666584

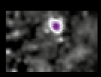

Anne E. Dawson, *Rare Light: J. Alden Weir in Windham, Connecticut, 1882–1919*, 0.0641114

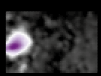

Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*, 0.0605612

Edwin G. Burrows, *The Finest Building in America*, 0.0427012


Tom Lewis, *Washington: A History of Our National City*, 0.0378304


Elizabeth Greene, Edward Salo, *Buildings and Landmarks of 20th- and 21st-Century America*, 0.0331868


James Howard Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-made Landscape*, 0.0234905


Mabel O. Wilson, *Negro Building: Black Americans in the World of Fairs and Museums*, 0.0230429

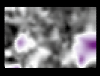
Gwendolyn Wright, *Building the Dream: A Social History of Housing in America*, 0.0219494

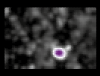
TIME

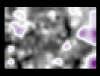
ch_n4e79's atom-letters related to the index of *time*:

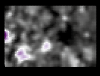
n534 e24 {mean, time, possible, outside, effect, short, book, appear, shape, mind, introduce, note, understand, idea, express, answer, otherwise, gap, personality, correct, construct, reproduce, hint, intersect}
n533 e14 {different, change, fit, consider, show, view, contrast, complete, original, suggestion, perform, awareness, intrigue, happiness}
n594 e16 {beyond, part, true, world, write, imagine, entirely, reveal, visible, mistake, accurate, suspicion, intensify, forgive, voice, elusive}
n474 e9 {exist, add, result, approach, complex, physical, clearly, overlap, traverse}
n535 e14 {way, leave, point, simply, learn, instead, person, able, anticipate, obvious, carefully, remind, ultimate, dimension}
n475 e11 {make, use, story, clear, avoid, future, experience, eventually, connect, previously, path}
n593 e18 {life, age, fact, contain, describe, purpose, affect, element, nature, significant, description, trace, tendency, fore, remote, consciousness, map, imprint}
n532 e5 {unique, section, distinctive, unusually, chronological}
n473 e11 {detail, distance, natural, type, pose, constant, variation, material, modern, practical, campbell}
n595 e8 {wrong, actual, apparently, in, whoever, protective, unease, unwittingly}

ch_n4e79's main references for the index of *time*:

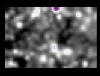

Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*, 0.0455248

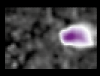

Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*, 0.0421227

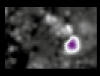

Peter Ackroyd, *London: The Biography*, 0.0319061


Jeanne Kisacky, *Rise of the Modern Hospital*, 0.0218651

Xiaojing Zhou, *Cities of Others: Reimagining Urban Spaces in Asian American Literature*, 0.0217103


James Crawford, *Fallen Glory: The Lives and Deaths of History's Greatest Buildings*, 0.020916


Catriona Kelly, *St Petersburg: Shadows of the Past*, 0.020181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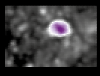
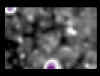

Keith Wilhite, *The City Since 9/11: Literature, Film, Television*, 0.0187303


Leif Jerram, *Streetlife: The Untold History of Europe's Twentieth Century*, 0.0186364

FORM

ch_n4e79's atom-letters related to the index of *form*:

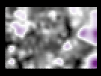
n1840 e9 {form, present, repeat, final, intend, intention, orient, readily, helen}
n1780 e3 {language, effectively, vein}
n1841 e5 {double, joy, inherit, culminate, ambition}
n1900 e1 {invention}

[…]

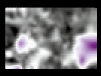
[…]

n1839 e18 {select, identify, culture, american, evolution, necessity, significance, technique, evident, ongoing, characterize, thereby, precursor, criterion, label, ethnicity, expatriate, nationalistic}
n1899 e2 {codify, tenet}
n1781 e6 {subject, counter, composition, domination, mastery, nationality}
n1901 e4 {admire, brilliant, devise, mankind}
n1842 e4 {invent, copy, passionate, enclave}
n1779 e20 {observe, suggest, identification, song, reconcile, blur, intimately, equate, homage, disrupt, manifest, adequately, conjunction, dash, evoke, transitional, aversion, sensual, gladly, sexist}

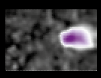
ch_n4e79's main references for the index of *form*:



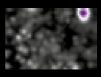
Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*, 0.0649378



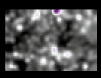
Nissa Parmar, *Multicultural Poetics: Re-visioning the American Canon*, 0.0591062



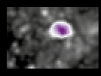
Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*, 0.0395744



Mabel O. Wilson, *Negro Building: Black Americans in the World of Fairs and Museums*, 0.0288571



Michael J. Lewis, *City of Refuge: Separatists and Utopian Town Planning*, 0.0255643



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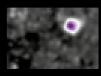

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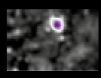
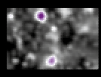


Peter Ackroyd, *Venice: Pure City*, 0.0223423



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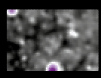

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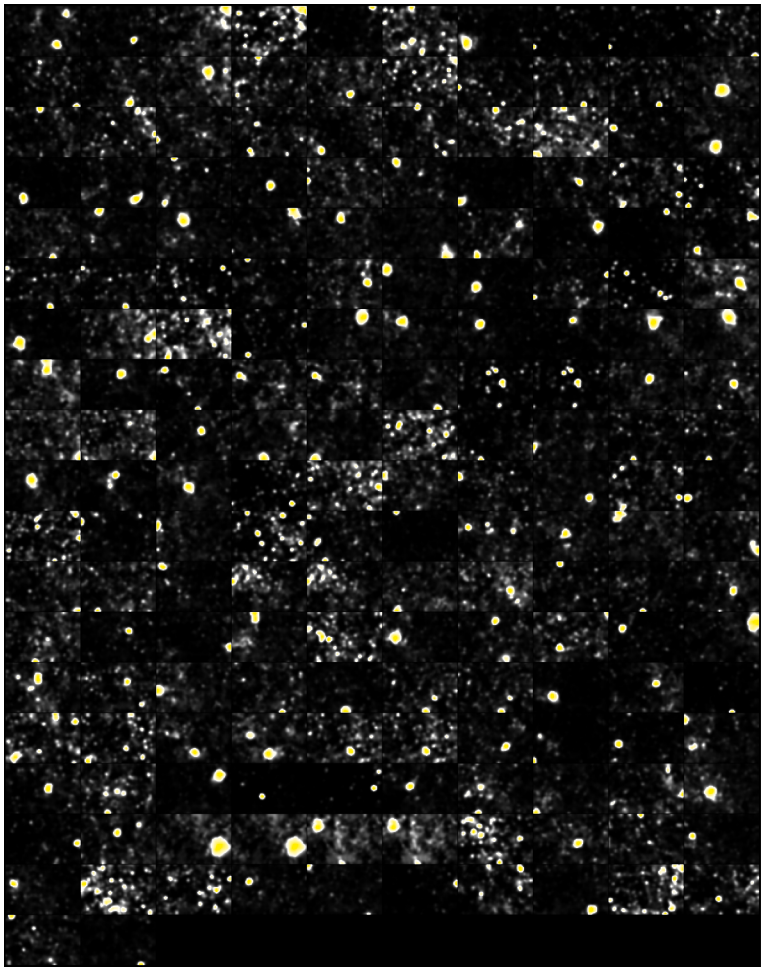

172 faces of character ch_n5e172.

AN IMAGINED SCENARIO FOR CHARACTER CH_N5E172 AT A GATHERING FOR SIX IN LIBRARY_639

The most passionate and keen on discussing architecture among the six characters is *ch_n5e172*. With it, architecture is both synthetic and analytic, articulated in terms of art and science; it could become anything and nothing. *ch_n5e172's* big body of 172 voices is almost always in tension between two groups of indexes gathered around the notions of *architecture* and *building*, between thinking and doing, *fabrica* and *ratiocinatio*,[202] a two-thousand-year-old discussion which it wants to unfold in a new and intriguing way. *ch_n5e172* is always in contradiction with

202 See, Vitruvius, *Ten Books on Architecture*.

itself, in constant double articulation, never optimal, but always with an interest, in a constant change. On the one hand, architecture is hybrid in nature and, on the other, an independent discipline. This dillemma fuels its character, and gives it a life. When thinking about architecture, for *ch_n5e172* time is the essential ingredient. Its challenge is to take architecture out of linear time. In this sense, architecture and its character are undecided, but present: a substitutive object: *ch_n5e172*.

INDEXING CH_N5E172
LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS[203]

```
CH n2e88  0.0179534
CH n3e81  0.0185731
CH n4e79  0.0195876
CH n6e110 0.0228017
CH n1e99  0.0245713
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BODY OF CH_N5E172

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AGGREGATE_Governing by Design Architecture Economy and Po, AICHER_The
World as Design, ALEXANDER_A Pattern Language, ALEXANDER_The Timeless
Way of Building, AL_Southeast Asian Houses Embracing Urban Context, AMERI_
The Architecture of the Illusive Distance, ANDERSON_Renaissance Architecture,
AURELI_Less Is Enough, AURELI_Less Is Enough On Architecture and Asceticism,
AURELI_Real Estates, AURELI_Real Estates Life Without Debt, AWAN_Spatial
Agency Other Ways of Doing Architecture, BANHAM_A Critic Writes, BARRIE_
House and Home Cultural Contexts Ontological Rol, BERKE_ Architecture of the
Everyday, BETSKY_ Architecture Matters, BLEECKERE_Narrative Architecture
A Designers Story, BO BARDI_ Architecture Words 12 Stones Against Diamonds,
BO BARDI_Stones Against Diamonds, BORDEN_Gender Space Architecture
An Interdisciplinary In, BOSKER_Original Copies, BOX_Think Like an Architect,
BRANSCOME_Hans Hollein and Postmodernism Art and Architectu, BRIAN
MACKAYLYONS AND ROBERT MCCARTER_Local Architecture Building Place
Craft and Com, BRIDGE_ Architecture 101 From Frank Gehry to Ziggurats a,
BRITTAINCATLIN_Bleak Houses Disappointment and Failure in Archit, BUA_
Architectural Inventions, BURKE_A Life in Education and Architecture Mary
Beaumon, CACHE_ Architecture Words 6 Projectiles, CALLENDER_ Architecture
History and Theory in Reverse From a, CARPO_ Architecture in the Age of
Printing, CARUGHI_Time Frames, CHATTERJEE_John Ruskin and the Fabric of
Architecture, CHEATLE_Part Architecture The Maison De Verre Duchamp D,
CLARKE_Emigre Cultures in Design and Architecture, COLQUHOUN_Modern
Architecture, CONDELLO_The Architecture of Luxury Ashgate Studies in Arc,
COOK_Drawing, CORBUSIER_Towards a New Architecture, CROCKER_Sketches
of Early American Architecture, CUPERS_Use Matters An Alternative History of
Architectur, DAMISCH_Noahs Ark Essays on Architecture, DAVID_ Architecture
Post Mortem The Diastolic Architectu, DAVIS_The Culture of Building, DEAMER_
Architecture and Capitalism 1845 to the Present, DENISON_ Architecture and
the Landscape of Modernity in Chi, DEVIREN_The Greening of Architecture A
Critical History a, DOLAN_LiveWork Planning and Design ZeroCommute Housin,
DUNKERLEY_Houses Made of Wood and Light The Life and Archit, DURAND_Precis
of the lectures on Architecture, EISENMAN_ Architecture Words 1 Supercritical,
EISENMAN KOOLHAAS ET AL_Supercritical, EISENMAN_The End of the Classical,
FIELDS_ Architecture in Black, FLOWERS_ Architecture in an Age of Uncertainty,
FOSTER_The Art Architecture Complex, FRASCARI_Marco Frascaris Dream House
A Theory of Imaginat, FREEMAN_Participatory Culture and the Social Value of an A,

[...]
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203 The likeliness is the distance between cells of the self-organising map. The closer the cells are, the higher the likeliness of an affair.

[...]

GARNAUT_Encyclopedia of Architectural and Engineering Feat, GARTMAN_From Autos to Architecture Fordism and Architectu, GERBINO_Geometrical Objects Architecture and the Mathemat, GOLDBERGER_Building Art The Life and Work of Frank Gehry, GOLDBERGER_Why Architecture Matters Why X Matters Series, GROPIUS_The New Architecture and the Bauhaus, HARRIS_Little White Houses How the Postwar Home Construc, HARTOONIAN_ Architecture and Spectacle A Critique, HARTOONIAN_Time History and Architecture Essays on Critical, HATHERLEY_Across the Plaza The Public Voids of the PostSov, HATHERLEY_A Guide to the New Ruins of Great Britain, HATHERLEY_A New Kind of Bleak Journeys Through Urban Britai, HATHERLEY_Landscapes of Communism A History Through Buildin, HATHERLEY_Militant Modernism, HONG_The Spatial Politics of the Sculptural Art Capit, ITO_ Architecture Words 8 Tarzans in the Media Forest, ITO_Tarzans in the Media, JACKSON_The Architecture of Edwin Maxwell Fry and Jane Dre, JACOB_Make it Real, JACOB_Make it Real Architecture as Enactment, JAMIESON_NATO Narrative Architecture in Postmodern London, JENCKS_ The Story of Post-Modernism, JOHNSON_Frank Lloyd Wright The Early Years Progressivi, JOHNSON_On Frank Lloyd Wrights Concrete Adobe, KEILLER_The View From the Train Cities and Other Landscap, KELLERT_Biophilic Design The Theory Science and Practice, KITE_ShadowMakers A Cultural History of Shadows in Ar, KRIER_The Architecture of Community, KUEHN_Architectsamp39 Gravesites, KULIC_Sanctioning Modernism Architecture and the Making, KUMA_Anti-Object, KUMA_ Architecture Words 2 AntiObject, LAHIJI_ Architecture Against the PostPolitical Essays in, LAHIJI_Can Architecture Be an Emancipatory Project Dial, LAHIJI_The Political Unconscious of Architecture ReOpen, LANGE_The DotCom City Silicon Valley Urbanism, LANGE_Writing About Architecture Mastering the Language, LAVIN_Flash in the Pan, LAVIN_Kissing Architecture, LAWRENCE_Terms of Appropriation Modern Architecture and Gl, LECORBUSIER_ Towards a New Architecture, LESLIE_Beautys Rigor Patterns of Production in the Work, LIN_Boundaries, LONG_The New Space Movement and Experience in Viennese, LOSCHKE_Materiality and Architecture, LOVELL_Splendidly Fantastic Architecture and Power Games, MANIAQUEBENTON_French Encounters with the American Counterculture, MANSBACH_Advancing a Different Modernism Routledge Focus o, MARTIN_The Organizational Complex Architecture Media a, MARTIN_Utopias Ghost Architecture and Postmodernism Ag, MASHECK_Adolf Loos The Art of Architecture, MATTHEWS_Kirtland Cutter Architect in the Land of Promise, MCCLELLAND_Concrete Toronto A Guide to Concrete Architecture, MCGAW_Assembling the Centre Architecture for Indigenous, MEHTA_Critiquing the Modern in Architecture, MERTINS_ Architecture Words 7 Modernity Unbound, MERTINS_Modernity Unbound, MITRASINOVIC_Travel Space Architecture, MOORE_Why We Build, MORGAN_Kant for Architects Thinkers for Architects, MOYSTAD_Cognition and the Built Environment, MURPHY_Last Futures Nature Technology and the End of Ar, MURPHY_Sick Building Syndrome and the Problem of Uncertai, MURPHY_The Architecture of Failure, OGORMAN_Henry Austin, PAIVA_The Living Tradition of Architecture, PALLASMAA_The Eyes of the Skin, PEREZGOMEZ_Attunement Architectural Meaning After the Crisis, PETRESCU_ The Social Reproduction of Architecture Politic, PLUMMER_The Experience of Architecture, POLITAKIS_Architectural Colossi and the Human Body Building, POLLAN_A Place of My Own The Architecture of Daydreams, POOLE_The Politics of Parametricism Digital Technologie, PORTER_Will Alsop, PURDY_On the Ruins of Babel Architectural Metaphor in G, RADEMACHER_Building Green Environmental Architects and the S, RAKATANSKY_Tectonic Acts of Desire and Doubt, RATTI ET AL_Open Source Architecture, RATTI_Open Source Architecture, RIYAHI_Ars Et Ingenium, ROGERS_A Place for All People, ROTHFELS_Elephant House Animalibus Of Animals and Culture, RUSKIN_7 Lamps of Architecture, RUSKIN_On Art and Life, SCHUMACHER_The Autopoiesis of Architecture Vol 1, SCHUMACHER_ The Autopoiesis of Architecture Vol 2, SCOTT BROWN_ Architecture Words 4 Having Words, SCOTT BROWN_Having Words, SENK_Capsules Typology of Other Architecture, SENSENEY_The Art of Building in the Classical World Vision, SEQUEIRA_ Towards a Public Space Le Corbusier and the Greco, SEXTON_ Architecture and the Body Science and Culture Ro, SHONFIELD_Walls Have Feelings Architecture Film and the Ci, SMITH_Bare Architecture A Schizoanalysis, SMITH_Offsite Architecture Constructing the Future, SNOPEK_Belyayevo Forever Preserving the Generic, SPENCER_Spencerian Handwriting The Complete Collection of,

[...]

[...]

SPENCER_The Architecture of Neoliberalism How Contemporar, STANEK_Henri Lefebvre on Space Architecture Urban Resea, STEIL_The Architectural Capriccio, STEINER_Design for a Vulnerable Planet Roger Fullington S, STOPPANI_This Thing Called Theory Critiques Critical Stud, STRATIGAKOS_Where Are the Women Architects, STRUM_The Ideal of Total Environmental Control Knud Lon, SUDJIC_Edifice Complex The Architecture of Power, SUDJIC_The Edifice Complex, SYKES_Constructing a New Agenda Architectural Theory 19, SYKES HAYS_Architectural Theory 1993 2009, TAFURI_ Architecture and Utopia, TILL_ Architecture Depends, TOPP_Freedom and the Cage Modern Architecture and Psyc, TSIAMBAOS_From Doxiadis Theory to Pikionis Work Reflectio, TSOUKALA_Intersections of Space and Ethos Routledge Resear, TURNOVSKY_The Poetics of a Wall Projection, VENTURI SCOTT BROWN_Learning from Las Vegas, VIDLER_Histories of the Immediate Present, WANG_A Philosophy of Chinese Architecture Past Presen, WARE_Disney Unbuilt A Pocket Guide to the Disney Imagi, WASSERMAN_Ethics and the Practice of Architecture, WILLIAMSON_Kahn at Penn Transformative Teacher of Architectu, WILLIAMS_The Kinfolk Home Interiors for Slow Living, WOLFE_From Bauhaus to Our House, YANEVA_Five Ways to Make Architecture Political An Intro, YU_Changan Avenue and the Modernization of Chinese A

n1e74

Paiva The Living Tradition of Architecture, David Architecture Post Mortem The Diastolic Architectu, Deamer Architecture and Capitalism 1845 to the Present, Martin Utopias Ghost Architecture and Postmodernism Ag, Loschke Materiality and Architecture, Berke Architecture ofthe Everyday, Murphy Last Futures Nature Technology and the End of Ar, Lahiji Architecture Againstthe PostPolitical Essays in, Poole The Politics of Parametricism Digital Technologie, Cupers Use Matters An Alternative History of Architectur, Tsoukala Intersections of Space and Ethos Routledge Resear, Burke A Life in Education and Architecture Mary Beaumon, Lahiji The Political Unconscious of Architecture ReOpen, Hatherley Militant Modernism, Mitrasinovic Travel Space Architecture, Rakatansky Tectonic Act...

n2e41

Sykes Hays Architectural Theory 1993 2009, Sykes Constructing a New Agenda Architectural Theory 19, Stoppani This Thing Called Theory Critiques Critical Stud, Lawrence Terms of Appropriation Modern Architecture and Gl, Lavin Flash in the Pan, Damisch Noahs Ark Essays on Architecture, Flowers Architecture in an Age of Uncertainty, Mehta Critiquing the Modern in Architecture, Bo Bardi Architecture Words 12 Stones Against Diamonds, Callender Architecture History and Theory in Reverse From a, Ratti et al Open Source Architecture, Hartoonian Architecture and Spectacle A Critique, Brian MacKayLyons and Robert McCarter Local Architecture Building Place Craft and Com, Ratti Open Source Architecture, Till Architecture Depends, PerezGomez Attunement Architectural Meaning After the Crisis, S...

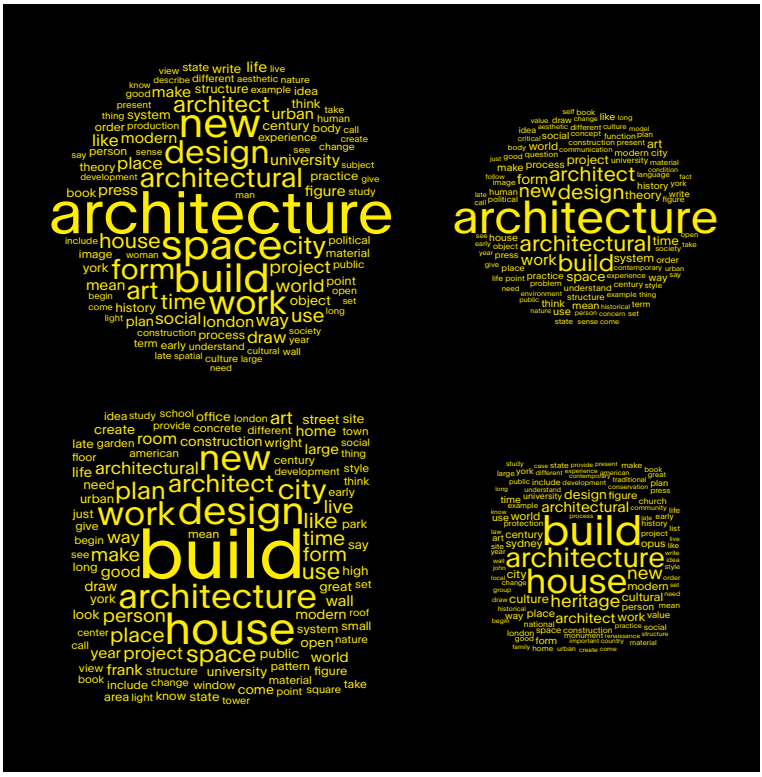
n3e57

Moore Why We Build, Banham A Critic Writes, Sudjic The Edifice Complex, Sudjic Edifice Complex The Architecture of Power, Bua Architectural Inventions, Rogers A Place for All People, Hatherley Landscapes of Communism A History Through Buildin, Hatherley A Guide to the New Ruins of Great Britain, Hatherley A New Kind of Bleak Journeys Through Urban Britai, Jencks The Story of Post- Modernism, Aggregate Governing by Design Architecture Economy and Po, Bridge Architecture 101 From Frank Gehry to Ziggurats a, Lange Writing About Architecture Mastering the Language, Betsky Architecture Matters, Colquhoun Modern Architecture, Gartman From Autos to Architecture Fordism and Architectu, Pollan A Place of My Own The Architecture of Daydreams, Krier The Architecture of Community, Box Think Lik...

n4e10

Kulic Sanctioning Modernism Architecture and the Making, BrittainCatlin Bleak Houses Disappointment and Failure in Archit, Anderson Renaissance Architecture, Goldberger Why Architecture Matters Why X Matters Series, Barrie House and Home Cultural Contexts Ontological Rol, Davis The Culture of Building, Carughi Time Frames, Crocker Sketches of Early American Architecture, al Southeast Asian Houses Embracing Urban Context, Freeman Participatory Culture and the Social Value of an A

Four most probable tempers of ch_n5e172: titles of books.



Four most probable tempers of ch_n5e172: word clouds of book clusters.

FIFTY INDEXES COMMON TO CH_N5E172

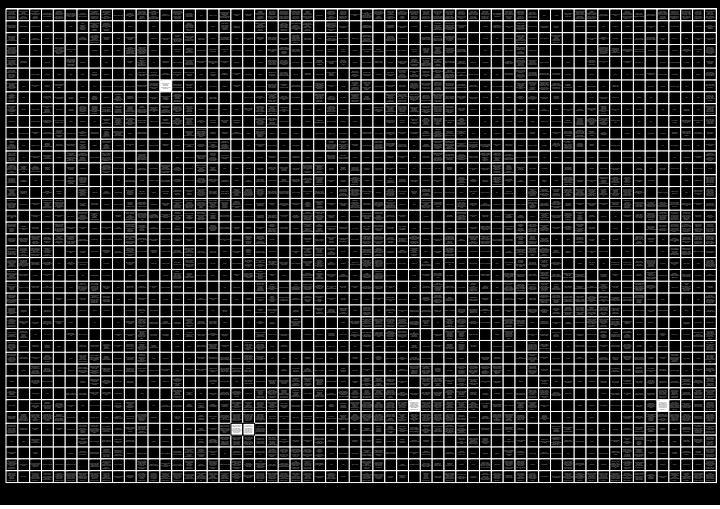
architecture → 67858, build → 65987, new → 42861, design → 40476, house → 36473, work → 35535, space → 32295, architect → 30449, architectural → 30109, form → 25894, city → 25731, art → 22399, time → 22148, use → 21202, project → 18955, like → 18664, place → 18527, plan → 17972, way → 17758, world → 17594, make → 17211, modern → 14911, draw → 14276, person → 13965, social → 13932, mean → 13792, university → 13661, system → 13623, figure → 13386, life → 13375, urban → 12470, press → 12407, century → 12238, think → 12135, york → 12076, good → 12054, structure → 11916, history → 11875, live → 11662, state → 11355, construction → 11314, london → 11300, process → 11177, year → 11130, idea → 11107, write → 10943, book → 10849, theory → 10722, public → 10669, material → 10568

BRAIN OF CH_N5E172

A galaxy of concepts of *ch_n5e172*:

art

architecture, city
form, time



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TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

ARCHITECTURE

ch_n5e172's atom-letters related to the index of *architecture*:

n2015 e57 {architecture, term, architectural, fact, answer, define, determine, identify, statement, parallel, able, inherent, select, total, guide, push, offer, reject, sustain, degree, ability, hierarchy, rigid, argument, blind, choice, assumption, persist, analysis, division, predict, occasion, artificial, indicate, dissolve, vital, count, science, induce, phenomena, resolve, rule, valid, acceptance, dependence, continuation, loose, discard, vitality, observer, urgent, leap, irrational, indifferent, instructive, uphold, artificially}

n2016 e26 {follow, set, single, structure, complex, level, allow, achieve, conclusion, possible, powerful, ignore, basic, goal, primarily, search, method, continuity, investigation, classic, symbolic, regain, disagree, representation, urgency, alternatively}

n2014 e69 {concern, immediate, order, certain, bind, key, necessary, indeed, conscious, specific, fully, effort, necessity, external, absorb, principle, demand, compete, double, compel, instance, historically, partial, equivalent, comparison, spectrum, expectation, deliver, variation, implicit, embed, potentially, continuous, exploration, align, orient, rigorous, clarify, application, sophisticate, inherently, rejection, precursor, recognition, universally, engender, expansion, namely, reconstruct, evaluate, strand, somehow, seminal, tightly, assimilate, polemic, assess, manifesto, prolong, trajectory, tolerate, inescapable,

[…]

[…]

abandonment, triple, scientifically, arena, touchstone, pronouncement, unattainable}

n2075 e52 {remain, shift, question, particular, various, avoid, position, possibility, attempt, moment, field, forward, simultaneously, precisely, inevitably, equally, impose, contemporary, fix, overcome, reality, towards, rely, belong, device, difference, assert, inability, frame, theorist, defend, adequate, pre, confrontation, proposition, disrupt, privilege, spatially, intensify, conceptually, unstable, uncertain, episode, predetermine, resistant, reversal, indeterminate, undo, yesterday, homogeneous, bundle, unanswered}

n2074 e19 {neither, confront, inevitable, radically, effectively, exclude, restrict, speculation, versa, reside, pervasive, ambiguity, distortion, incompatible, persistent, subsume, guise, forge, eradicate}

n2017 e55 {new, lead, example, lack, continue, highly, result, introduce, consider, maintain, exist, propose, off, construct, apply, consequence, case, gain, active, address, involve, relate, today, response, individual, generation, introduction, appropriate, academic, tie, debate, movement, emphasis, brief, extension, creative, factor, contribution, exclusively, adapt, gather, discussion, traditionally, organize, sensitive, inform, topic, exemplify, designer, broadly, stance, unprecedented, speculative, centrally, creatively}

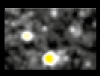
n2076 e53 {emerge, instead, condition, different, understand, transform, become, produce, model, power, potential, relationship, event, claim, force, specifically, manifest, dominant, reaction, capture, necessarily, experiment, resist, differently, dynamic, provoke, space, neutral, lecture, argue, track, constantly, generate, test, manipulate, quick, react, constituent, inquiry, reproduce, distribute, politically, adjust, impoverish, phenomenon, controversy, predictable, rewrite, coexist, interconnect, flux, tentative, dichotomy}

n1955 e3 {realistic, gestation, institutionally}

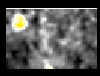
n1957 e7 {synthesis, broaden, wane, umbrella, grapple, pitfall, inaccurate}

n1956 e5 {naive, perceptive, splinter, scepticism, hamburger}

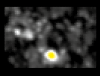
ch_n5e172's main references for the index of *architecture*:



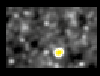
Patrik Schumacher, *The Autopoiesis of Architecture, Volume II: A New Agenda for Architecture*, 0.0391526



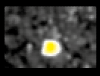
A. Krista Sykes, *Constructing a New Agenda: Architectural Theory 1993-2009*, 0.012917



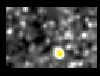
Patrik Schumacher, *The Autopoiesis of Architecture, Volume I: A New Framework for Architecture*, 0.0312954



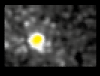
Steven Harris, Deborah Berke, *Architecture of the Everyday*, 0.0128222



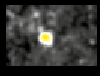
Teresa Stoppani, Giorgio Ponzo, George Themistokleous, *This Thing Called Theory*, 0.0142178



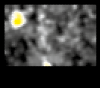
Denise Scott Brown, *Architecture Words 4: Having Words*, 0.01194



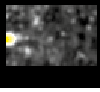
Teresa Stoppani, Giorgio Ponzo, George Themistokleous, *This Thing Called Theory*, 0.0142178



Nadir Lahiji, *The Political Unconscious of Architecture: Re-opening Jameson's Narrative*, 0.0116344



A. Krista Sykes, *Constructing a New Agenda: Architectural Theory 1993-2009*, 0.013185



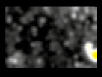
Daniel Purdy, *On the Ruins of Babel: Architectural Metaphor in German Thought*, 0.011234

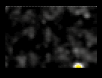
ch_n5e172's atom-letters related to the index of *city*:

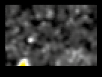
n2036 e32 {late, early, return, city, decade, ten, retain, reserve, mid, arrive, dominate, overlook, born, last, central, flourish, influential, vice, former, prominent, europe, less, european, furnish, educate, arrival, south, capital, burgeon, simplify, forerunner, hastily}
n2037 e17 {year, young, inspiration, attract, broad, nine, visit, addition, completion, superior, attractive, vocabulary, southern, revive, eleven, arbor, refresh}
n2035 e8 {concentrate, counterpart, youth, official, steam, credential, theatre, throng}
n1976 e21 {rise, great, cover, vast, country, rich, heavily, dramatic, echo, originally, distinctive, wing, gallery, culminate, grand, encircle, motif, passenger, wine, protrude, dwarf}
n2096 e11 {throughout, train, unique, successfully, formerly, population, civil, affair, destination, environ, prosper}
n2097 e20 {receive, university, influence, architect, employ, join, study, review, founder, notable, send, engineer, fellow, professor, chief, competition, considerable, reinforce, autumn, native}
n1975 e4 {war, monumental, imagery, hero}
n2095 e17 {modern, subsequent, complicate, dominance, scholar, renowned, commentator, strengthen, unavoidable, peripheral, predominantly, potent, microcosm, rife, cargo, lily, debilitate}
n1977 e17 {fall, show, fine, manner, english, mount, thirty, england, hall, newspaper, bay, ample, humble, customary, mill, harmonize, makeshift}
n2098 e17 {robert, john, comment, plan, october, september, announce, paper, entry, assistant, november, personally, date, columbia, lengthy, quarter, generously}

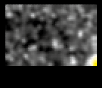
ch_n5e172's main references for the index of *city*:

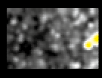
Edward Denison, *Architecture and the Landscape of Modernity in China before 1949*, 0.033307

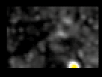

Henry C. Matthews, *Kirtland Cutter: Architect in the Land of Promise*, 0.020922


Shuishan Yu, *Chang'an Avenue and the Modernization of Chinese Architecture*, 0.0144777

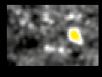

Miodrag Mitrasinovic, Jilly Traganou, *Travel, Space, Architecture*, 0.0141469

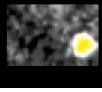

Donald Leslie Johnson, *Frank Lloyd Wright : The Early Years : Progressivism : Aesthetics : Cities*, 0.0141311


Paul Goldberger, *Building Art: The Life and Work of Frank Gehry*, 0.0140775


Iain Jackson, Jessica Holland, *The Architecture of Edwin Maxwell Fry and Jane Drew*, 0.0140532

Owen Hatherley, *Landscapes of Communism: A History Through Buildings*, 0.0139561


David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century*, 0.0125688

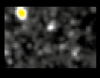

Deyan Sudjic, *The Edifice Complex: The architecture of power*, 0.0121347

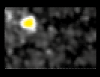
ART

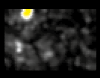
ch_n5e172's atom-letters related to the index of *art*:

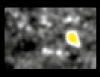
n374 e9 {art, plane, artistic, karl, walter, accentuate, uninterrupted, cube, eclecticism}
n375 e6 {vertical, horizontal, devoid, masonry, clothe, perpendicular}
n373 e10 {bruno, mies, cubic, ernst, externally, savoye, naturalism, reassess, finland, scharoun}
n433 e4 {grid, dawn, hover, diagonal}
n434 e6 {suspend, deny, float, fascination, freestanding, unfulfilled}
n314 e3 {decorative, barcelona, skeleton}
n315 e5 {cease, elimination, facade, renounce, misty}
n376 e4 {remark, interplay, usefulness, fragmentary}
n435 e18 {discuss, void, dismiss, dialogue, surface, gravity, rectangular, photograph, highlight, defy, weave, necessitate, lade, foreshadow, extraneous, skillfully, noon, thirdly}
n432 e2 {dutch, curvilinear}

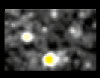
ch_n5e172's main references for the index of *art*:

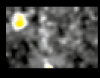

Alan Colquhoun, *Modern Architecture*, 0.0337772


Gevork Hartoonian, *Architecture and Spectacle: A Critique*, 0.0288253

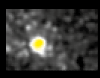

Anthony Vidler, *Noah's Ark: Essays on Architecture*, 0.0273476

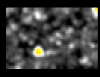

David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century*, 0.0155058


Patrik Schumacher, *The Autopoiesis of Architecture, Volume II: A New Agenda for Architecture*, 0.0154907


A. Krista Sykes, K. Michael Hays, *Constructing a New Agenda: Architectural Theory 1993-2009*, 0.013868

Gevork Hartoonian, *Time, History and Architecture: Essays on Critical Historiography*, 0.01368


Teresa Stoppani, Giorgio Ponzo, George Themistokleous, *This Thing Called Theory*, 0.0130576


Henry Plummer, *The Experience of Architecture*, 0.0129632

Joseph Masheck, *Adolf Loos: The Art of Architecture*, 0.0121459

TIME AND FORM

Since both indexes time *(atom-letter n2121 e43)* and form *(n2120 e107)* are first neighbours when seen in the light of *ch_n5e172*, let us look at them together.

n2120 e107 {find, form, second, beyond, present, hold, see, direct, hand, call, extend, express, idea, world, contrast, similar, reach, direction, expression, appear, write, simply, clearly, lay, suggest, interest, carry, remove, reveal, describe, fail, discover, series, reflect, enter, note, directly, visible, free, past, seek, mark, bear, element, serve, accompany, derive, distant, creation, previous, manifestation, generally, wish, trace, despite, embrace, importance, compare, press, image, fashion, aware, consist, conclude, ideal, regard, cambridge, david, intellectual, pursue, elevate, thank, chapter, mention, personal, section, isbn, compose, numerous, princeton, prevail, secondary,

[…]

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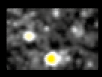
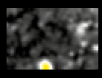
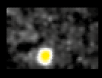
[…]

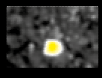
strive, nineteenth, conviction, dictate, profile, spirit,
peter, interrupt, figure, christopher, penetrate, harper,
discovery, weight, anthony, novel, alexander, illusion,
conversely, quest, mankind, spiritual, foreground, intimately,
entitle}
    n2180 e18 {inspire, york, cause, material, unable,
release, fabric, renew, collect, prompt, winter, merge,
daniel, imprint, invisible, exert, detach, continual}
    n2060 e73 {point, represent, divide, oppose, purpose,
intend, original, read, familiar, century, background,
apparent, sum, actual, period, accord, explain, perfect,
tradition, purely, outline, reason, justify, originate,
interpretation, demonstrate, appearance, similarly,
difficulty, essence, precise, repeat, part, practical, latter,
confusion, ultimately, observation, solely, illuminate,
distance, measure, thoroughly, vision, eye, cite, realm,
confine, rhetoric, proper, dimensional, pronounce, sole,
out, accurate, supplement, merit, iii, revise, error, outward,
recognizable, vanish, paint, prescription, undoubtedly,
primitive, accordance, invaluable, dover, omit, discount,
convincingly}
    n2121 e43 {time, sense, experience, quality, impossible,
real, think, opposite, useful, arise, truly, otherwise,
miss, imagine, essential, particularly, aspire, circumstance,
extreme, profoundly, endless, character, extraordinary,
inhabit, fundamentally, inherit, pleasure, game, transcend,
unfamiliar, stir, impulse, assign, rediscover, mental,
standpoint, spur, shine, inward, imbue, amid, ambivalent,
excavate}
    n2119 e16 {book, title, opinion, unknown, technical,
mechanical, visually, foremost, instrument, civilization,
phase, reciprocal, introductory, inaugural, republish,
splendidly}
    n2181 e38 {move, view, lose, attention, outside, life,
effect, support, loss, lie, disappear, expose, connect,
hide, onto, interior, undergo, gap, wake, yield, countless,
substance, dance, intrinsic, wave, weak, uncover, fragile,
awaken, vertically, restore, heighten, seed, thread, behave,
disparity, converse, vividly}
    n2061 e51 {mean, word, accept, age, difficult, true,
existence, speak, conceive, invent, literally, acquire, render,
mind, presence, alter, merely, profound, acknowledge, forget,
forth, contrary, ultimate, capable, perceive, consciously,
nevertheless, root, attitude, confuse, seemingly, borrow,
split, literature, fulfill, pursuit, minor, backdrop, convey,
firmly, favor, suspicion, faith, conjure, false, relegate,
deem, milieu, prejudice, understandable, inconsistent}
    n2179 e24 {publish, scale, paul, record, publication,
source, differ, notably, bottom, congress, index,
bibliographical, abundance, typeset, hbk, trademark, alk,
moderne, identifiers, predominate, jacob, ddc, lcsh, lccn}
    n2059 e9 {dedicate, edition, visual, composition,
thorough, omission, doctrine, instruction, mislead}
    n2001 e12 {precede, origin, birth, clarity, proof,
straightforward, deserve, akin, unclear, derivative,
justifiable, firmness}
```

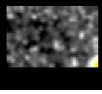
ch_n5e172's main references for indexes of *time* and *form*:

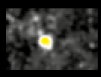

Patrik Schumacher, *The Autopoiesis of Architecture, Volume II: A New Agenda for Architecture*, 0.0143712

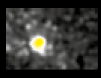

Stephen R. Kellert, Judith Heerwagen, Martin Mador, *Biophilic Design: The Theory, Science and Practice of Bringing Buildings to Life*, 0.0141642

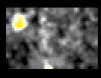

Jassen Callender, *Architecture History and Theory in Reverse: From an Information Age to Eras of Meaning*, 0.0127576

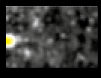

Iain Borden, Barbara Penner, Jane Rendell, *Gender Space Architecture: An Interdisciplinary Introduction*, 0.0114906

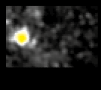

Donald Leslie Johnson, *Frank Lloyd Wright : The Early Years : Progressivism : Aesthetics : Cities*, 0.011154


Nadir Lahiji, *The Political Unconscious of Architecture: Re-opening Jameson's Narrative*, 0.0108328

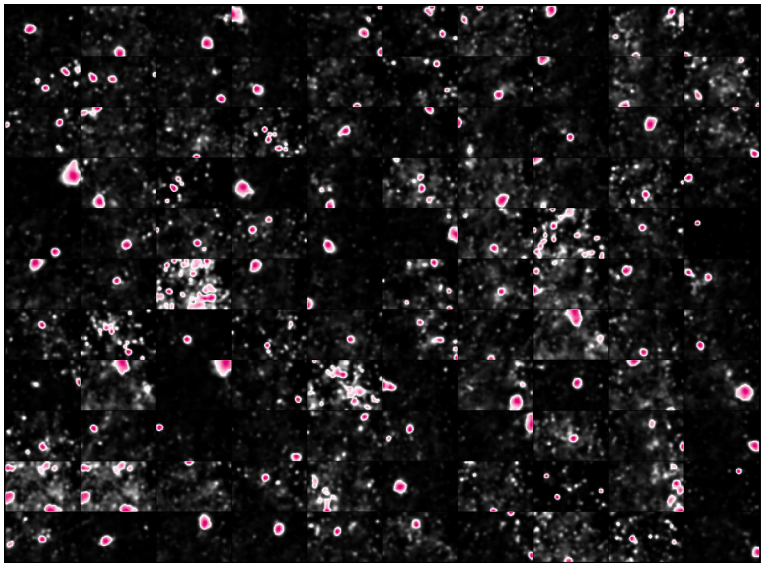

Teresa Stoppani, Giorgio Ponzo, George Themistokleous, *This Thing Called Theory*, 0.0108129


A. Krista Sykes, K. Michael Hays, *Constructing a New Agenda: Architectural Theory 1993–2009*, 0.0107182


Daniel Purdy, *On the Ruins of Babel: Architectural Metaphor in German Thought*, 0.0104382


Alberto Pérez-Gómez, *Attunement: Architectural Meaning after the Crisis of Modern Science*, 0.0103224

CH_N6E110
UTILITY MADE BEAUTIFUL



110 Faces of character ch_n6e110.

AN IMAGINED SCENARIO FOR CHARACTER CH_N6E110
AT A GATHERING FOR SIX IN LIBRARY_639

ch_n6e110 loves talking about cities. She wants to engineer the unpredictable: a city as a fusion of the social, political, cultural, and public together with its infrastructure. This paradox is the

beauty she sees in it. The city is urban and urbanism is the new city. In the process, architecture becomes a built sociology. Its sediments make up history, while urbanity continues to work at many speeds. *ch_n6e110* praises the power of the generic which, for her, lies in the question of how to make utility beautiful and celebrate the urban condition in the process. How can optimised, participatory, sustainable, market-driven, and modelled generic urbanity go beyond utility? The city is not a sensor, but it is full of them, and that is a strong fact for *ch_n6e110*. Her fetish is the new urbanity and her biggest fear is the generic flatland. She is the ex-lover of *ch_n5e172* and the current lover of *ch_n4e79*.

INDEXING *CH_N6E110*

Likeliness of an affair with other characters[204]

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CH n4e79  0.0167462
CH n5e172 0.0228017
CH n2e88  0.0247452
CH n3e81  0.0263257
CH n1e99  0.03103
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BODY OF CH_N6E110

AALBERS_The Financialization of Housing A Political Econo, ABBOTT_Imagining Urban Futures Cities in Science Fiction, ALVAREZ_Documenting Cityscapes Urban Change in Contempora, ANGOTTI_New York for Sale Community Planning Confronts Gl, ATKINSON_The Noisy Renaissance Sound Architecture and Fl, AURELI_The Posibility of an Absolute Architecture, AVILA_The Folklore of the Freeway Race and Revolt in th, BARBER_Cool Cities Urban Sovereignty and the Fix for Glo, BARBER_Latino City Immigration and Urban Crisis in Lawre, BELFOURE_The Baltimore Rowhouse, BEZERRA_Postcards From Rio Favelas and the Contested Geog, BRICKELL_Geographies of Forced Eviction Dispossession Vio, BUNNELL_From World City to the World in One City Liverpoo, BUSCH_City in a Garden Environmental Transformations an, CALAME_Divided Cities, CALVINO_ Invisible Cities, CLIFT_Imaging the City Art Creative Practices and Medi, COHEN_The Sustainable City, CONN_Americans Against the City Anti Urban ism in the T, CURTRIGHT_Sustainability and the City Urban Poetics and Pol, DAVIS_Planet of Slums, DAWSON_Extreme Cities The Peril and Promise of Urban Lif, DOBRASZCZYK_The Dead City Urban Ruins and the Spectacle of De, ECHANOVE_The Slum Outside Elusive Dharavi, ENRIGHT_The Making of Grand Paris Metropolitan Urban ism i, FARRELL_The City as a Tangled Bank Urban Design Versus Ur, FITCH_The Assassination of New York, FRENZEL_Slumming It, GANDY_The Fabric of Space Water Modernity and the Urb, GARBIN_Religion and the Global City, GARCIA_Beyond the Walled City Colonial Exclusion in Hava, GLAESER_Triumph of the City How Our Greatest Invention Ma, GOETZMANN_Securatization in the 1920s, GOETZ_New Deal Ruins Race Economic Justice and Public, GORDON_Mapping Decline St Louis and the Fate of the Ame, GRAHAM_Infrastructural Lives Urban Infrastructure in Con, GRAHAM_Vertical The City From Satellites to Bunkers, GRATZ_The Battle for Gotham New York in the Shadow of R, GREENFIELD_Against the Smart City, GROVE_The Baltimore School of Urban Ecology Space Scal, GRUBOVIC_Belgrade in Transition an analysis of illegal bu, GUARALDA_Filming the City Urban Documents Design Practice, HARRISON_Waste Matters Urban Margins in Contemporary Liter, HARVEY_Rebel Cities From the Right to the City to the Ur, HEBERLIG_American Cities and the Politics of Party Conventi, HERZOG_Return to the Center Culture

[...]

204 The likeliness is the distance between cells of the self-organising map. The closer the cells are, the higher the likeliness of an affair.

[...]

Public Space and C, HOLLIS_Cities Are Good for You, HOWARD_Garden Cities of To-morrow, HRISTOVA_Public Space Between Reimagination and Occupation, IMMERWAHR_The Politics of Architecture and Urban ism in Postc, JACOBS_The Death and Life of Great American Cities, KEIL_Sub urban Planet Making the World Urban From the O, KOOLHAAS_SMLXL, LAURENCE_Becoming Jane Jacobs, LAWRENCEZUNIGA_Protecting Sub urban America Gentrification Advoc, LE CORBUSIER_The City of Tomorrow, LINDNER_Cities Interrupted Visual Culture and Urban Space, MACEK_Urban Nightmares The Media the Right and the Mo, MANISCALCO_Public Spaces Marketplaces and the Constitution, MARCUSE_In Defense of Housing The Politics of Crisis, MARTIN_Mediators Aesthetics Politics and the City, MAYER_Civic City Cahier 1 Social Movements in the Post, MAYER_The Political Economy of Capital Cities, MCGUIRK_Edge City Driving the Periphery of Sao Paulo, M GRIERSON_Transformations, MILANI_The Art of the City, MILLER_Chinas Urban Billion The Story Behind the Bigges, MILLER_The Culture of Cities, MINTON_Ground Control Fear and Happiness in the TwentyF, MOSKOWITZ_How to Kill a City Gentrification Inequality an, MULLER_The Punitive City Privatized Policing and Protect, MUMFORD_The Culture of Cities, MUNDY_The Death of Aztec Tenochtitlan the Life of Mexic, NAWRATEK_City as a Political Idea, NAWRATEK_Holes in the Whole Introduction to the Urban Revo, NEBBITT_Adolescents in Public Housing Addressing Psycholo, NIGHTINGALE_Segregation A Global History of Divided Cities, OLIVEIRA_Green Wedge Urban ism History Theory and Contempo, PRAKASH_Mumbai Fables, PUBLISHING_The Riddle of the Real City, RATTI_The City of Tomorrow, RAVETZ_Council Housing and Culture The History of a Soci, REN_Urban China, ROTBARD_White City Black City Architecture and War in Te, SAUNDERS_Arrival City How the Largest Migration in History, SCHLICHTMAN_Gentrifier, SCORER_City in Common Culture and Community in Buenos Ai, SIMONE_New Urban Worlds Inhabiting Dissonant Times, SIMON_Speaking Memory How Translation Shapes City Life, SNAPE_The Complete Cities of Ancient Egypt, SORKIN_All Over the Map, SORKIN_All Over the Map Writing on Buildings and Cities, STAGE_Producing Early Modern London A Comedy of Urban S, STAVRIDES_Common Space The City as Commons, SUGRUE_The Origins of the Urban Crisis Race and Inequali, SUTTOR_Still Renovating A History of Canadian Social Hou, SZE_Fantasy Islands Chinese Dreams and Ecological Fea, TASANKOK_Contradictions of Neoliberal Planning Cities Pol, THERBORN_Cities of Power The Urban the National the Popu, TOLY_Cities of Tomorrow and the City to Come A Theolog, TONKISS_Cities by Design The Social Life of Urban Form, TRETTER_Shadows of a Sunbelt City The Environment Racism, URBAN_The New Tenement Residences in the Inner City Sin, URBAN_Tower and Slab Histories of Global Mass Housing, VASUDEVAN_The Autonomous City A History of Urban Squatting, WEBB_Critical Urban Theory Common Property and the P, WICKHAM_Sleepwalking Into a New World The Emergence of It, WILLIAMS_Chinas Urban Revolution Understanding Chinese Ec, WRIGHT_University City Missouri, ZUIDERHOEK_The Ancient City

n1e19	n2e50
Urban Tower and Slab Histories of Global Mass Housing, Ravetz Council Housing and Culture The History of a Soci, Minton Ground Control Fear and Happiness in the TwentyF, Brickell Geographies of Forced Eviction Dispossession Vio, McGuirk Edge City Driving the Periphery of Sao Paulo, Marcuse In Defense of Housing The Politics of Crisis, Belfoure The Baltimore Rowhouse, LawrenceZuniga Protecting Suburban America Gentrification Advoc, Vasudevan The Autonomous City A History of Urban Squatting, Urban The New Tenement Residences in the Inner City Sin, Echanove The Slum Outside Elusive Dharavi, Grubovic Belgrade in Transition an analysis ofillegal bu, Aalbers The Financialization of Housing A Political Econo, Sugrue The Origins of the Urban Crisis Race and Inequali, Immerwahr The Politic...	Sorkin All Over the Map Writing on Buildings and Cities, Sorkin All Over the Map, Curtright Sustainability and the City Urban Poetics and Pol, Miller The Culture of Cities, Mumford The Culture of Cities, Clift Imaging the City Art Creative Practices and Medi, Graham Vertical The City From Satellites to Bunkers, Lindner Cities Interrupted Visual Culture and Urban Space, Simone New Urban Worlds Inhabiting Dissonant Times, Graham Infrastructural Lives Urban Infrastructure in Con, Publishing The Riddle ofthe Real City, Martin Mediators Aesthetics Politics and the City, M Grierson Transformations, Harvey Rebel Cities From the Rightto the City to the Ur, Macek Urban Nightmares The Media the Right and the Mo, Garbin Religion and the Global City, Harrison Waste Matters Urban Margins in Contempo...
n3e23	**n4e18**
Glaeser Triumph of the City How Our Greatest Invention Ma, Conn Americans Againstthe City AntiUrbanism in the T, Dawson Extreme Cities The Peril and Promise of Urban Lif, Gratz The Battle for Gotham New York in the Shadow of R, Saunders Arrival City How the Largest Migration in History, Davis Planet of Slums, Fitch The Assassination of New York, Ren Urban China, Cohen The Sustainable City, MOSKOWITZ How to Kill a City Gentrification Inequality an, Williams Chinas Urban Revolution Understanding Chinese Ec, Laurence Becoming Jane Jacobs, Miller Chinas Urban Billion The Story Behind the Bigges, Sze Fantasy Islands Chinese Dreams and Ecological Fea, Barber Latino City Immigration and Urban Crisis in Lawre, Gordon Mapping Decline St Louis and the Fate ofthe Ame, Angotti New York for Sale Commu...	Hollis Cities Are Good for You, Abbott Imagining Urban Futures Cities in Science Fiction, Milani The Art of the City, Nawratek Holes in the Whole Introduction to the Urban Revo, Greenfield Againstthe Smart City, Jacobs The Death and Life of Great American Cities, Nawratek City as a Political Idea, Barber Cool Cities Urban Sovereignty and the Fix for Glo, Mundy The Death of Aztec Tenochtitlan the Life of Mexic, Calvino Invisible Cities, Toly Cities of Tomorrow and the City to Come A Theolog, Zuiderhoek The Ancient City, Aureli The Posibility of an absolute architecture, Tonkiss Cities by Design The Social Life of Urban Form, Herzog Return to the Center Culture Public Space and C, Wickham Sleepwalking Into a New World The Emergence of It, Mayer Civic City Cahier 1 Social Movements in the Post, Wr...

Four most probable tempers of ch_n6e110: titles of books.

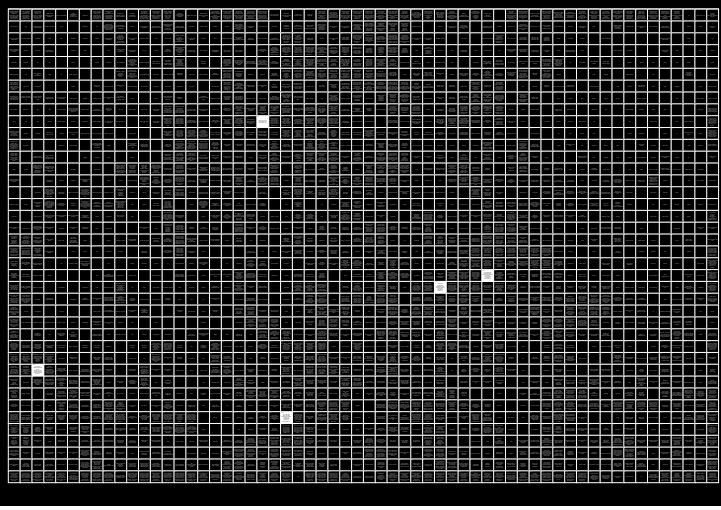
Four most probable tempers of ch_n6e110: word clouds of book clusters.

FIFTY INDEXES COMMON TO CH_N6E110

city → 87787, new → 39276, urban → 35792, house → 32995, build → 23522, public → 20563, space → 20238, plan → 19028, social → 17431, person → 16071, state → 15401, work → 15375, use → 14818, place → 14596, community → 14236, time → 14174, york → 13117, world → 12531, life → 12221, development → 12054, political → 11689, form → 11208, like → 11083, way → 11045, area → 10857, street → 10754, make → 10244, project → 10054, year → 10045, university → 10001, local → 9921, government → 9626, good → 9591, live → 9346, large → 9282, century → 9159, london → 9076, land → 8959, change → 8928, economic → 8893, press → 8574, high → 8509, design → 8341, mean → 8333, power → 8161, system → 8118, resident → 8048, neighborhood → 8000, come → 7630, home → 7544

BRAIN OF CH_N6E110

A galaxy of concepts of *ch_n6e110*:



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TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

ARCHITECTURE

ch_n6e110's atom-letters related to the index of *architecture*:

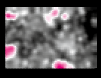
n1803 e16 {slip, urgent, freedom, fascinate, distort, architecture, shy, specie, urgency, collision, nuanced, evasion, tread, conundrum, assertive, jacket}
n1804 e20 {truly, roll, familiar, strain, card, dramatic, remarkable, soft, presume, brand, wary, umbrella, refusal, narrowly, unevenly, periodically, cancer, lump, evacuate, vietnam}

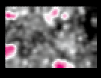
[…]

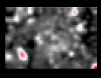
[…]

n1802 e11 {conceptual, coincidence, comprehensively, fascination, dynamism, mantra, loudly, reconfiguration, reconsideration, persuasive, patrician}
n1743 e35 {dramatically, exceed, drag, float, abide, assure, rigorous, tremendous, giant, urbanist, susceptible, resistant, convergence, incarnation, wonderful, prisoner, antithesis, default, lush, compact, blossom, enshrine, galvanize, flame, hypocrisy, facade, proto, undergird, applause, casino, flavor, authoritarianism, outlive, tirelessly, completeness}
n1744 e12 {virtually, johnson, irony, desperately, skepticism, decisively, inconvenience, cruel, eloquent, commensurate, vanguard, oxymoron}
n1863 e9 {meaningful, tune, bygone, plethora, embarrassment, underway, benchmark, affirmation, disbelief}
n1742 e18 {simply, slight, fraught, formative, winner, boot, forgive, generosity, conducive, annoy, surrender, consecutive, extinction, whitney, gently, unabashedly, thoughtless, metabolist}
n1864 e10 {idea, traditional, broaden, empower, repository, optimism, unravel, contingent, endeavor, idyllic}
n1801 e21 {selectively, conformity, artistic, confer, texture, format, nowadays, respectful, merry, slot, exponentially, encode, impel, aura, comical, unspeakable, burger, modal, lacuna, inattention, enamor}
n1862 e1 {generational}

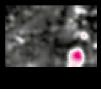
ch_n6e110's main references for the index of *architecture*:

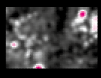

Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*, 0.0692232

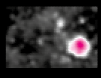

Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*, 0.0691968

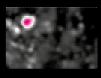

Lauren Curtright, Doris Bremm, *Sustainability and the City: Urban Poetics and Politics*, 0.0289565

Steven Conn, *Americans Against the City: Anti-Urbanism in the Twentieth Century*, 0.0196016

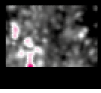

Carl H. Nightingale, *Segregation: A Global History of Divided Cities*, 0.0175121


Llana Barber, *Latino City: Immigration and Urban Crisis in Lawrence, Massachusetts, 1945–2000*, 0.0162266


Wim Nijenhuis, *The Riddle Of The Real City*, 0.0157478


Anthony Maniscalco, *Public Spaces, Marketplaces, and the Constitution: Shopping Malls and the First Amendment*, 0.0157392

Denise Lawrence-Zuniga, *Protecting Suburban America: Gentrification, Advocacy and the Historic Imaginary*, 0.0153627


Thomas J. Sugrue, *The Origins of the Urban Crisis: Race and Inequality in Postwar Detroit*, 0.0152526

CITY

ch_n6e110's atom-letters related to the index of *city*:

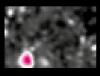
n2064 e20 {city, help, high, pay, total, size, succeed, successful, money, rare, successfully, generous, considerably, cost, random, strength, sum, decrease, extraordinary, incorrect}
n2004 e9 {win, expect, compare, sixteen, chief, player, error, assistant, monday}
n2124 e26 {little, year, grow, large, fall, five, fail, population, small, near, half, double, great, pressure, push,

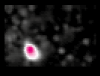
[…]

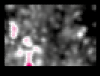
[…]

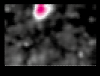
relatively, third, heavily, proportion, country, land, company, few, tip, occasionally, profitable}
n2065 e18 {come, good, go, person, rest, easy, amount, keep, success, put, pick, serious, drop, fifteen, valuable, ease, healthy, patient}
n2005 e6 {run, check, chance, charge, thirteen, enjoyable}
n2063 e8 {rate, spend, estimate, reward, surprisingly, corporate, adjust, boon}
n2123 e5 {rank, vice, essentially, quarterly, reap}
n1945 e5 {give, decide, unlikely, unusual, grateful}
n2125 e22 {like, live, far, ten, hard, drive, twenty, train, blow, trade, thousand, vast, rich, equivalent, winter, chain, smoke, drink, gross, bus, restaurant, dim}
n1944 e9 {list, convince, previous, schedule, announce, request, entertainment, impress, rally}

ch_n6e110's main references for the index of *city*:

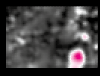

Edward Glaeser, *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier*, 0.0286547


Eric S. Heberlig, Suzanne M. Leland, David Swindell, *American Cities and the Politics of Party Conventions*, 0.0260395


Thomas J. Sugrue, *The Origins of the Urban Crisis: Race and Inequality in Postwar Detroit*, 0.022816


Jane Jacobs, *The Death and Life of Great American Cities*, 0.0224007

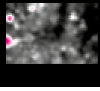
Lewis Mumford, *The Culture of Cities*, 0.0203341


Carl H. Nightingale, *Segregation: A Global History of Divided Cities*, 0.0192727

Robert Fitch, *The Assassination of New York*, 0.0182946

Roberta Brandes Gratz, *The Battle for Gotham: New York in the Shadow of Robert Moses and Jane Jacobs*, 0.0180162

Lewis Mumford, *The Culture of Cities*, 0.0178349


Steve Macek, *Urban Nightmares: The Media, The Right, And The Moral Panic Over The City*, 0.0178197

ART

ch_n6e110's atom-letters related to the index of *art*:

n1417 e17 {art, creative, investigate, specificity, listen, transient, grapple, dictionary, sensation, imaginatively, memorialize, freud, bull, ambient, mindful, mclaughlin, problematically}
n1357 e5 {railway, claire, silently, complementarity, directional}
n1477 e9 {lens, practitioner, momentarily, progression, temporal, portable, stroller, brightly, poetics}
n1418 e14 {engage, explore, encounter, walk, bend, via, gallery, critically, terrain, ceremony, meander, sunny, intermingle, decadence}
n1356 e11 {methodology, apologize, nursery, tram, firstly, commence, pastime, thirdly, unknowingly, treasurer, mutable}
n1478 e9 {literal, studio, stroll, poetry, pulse, idiom, iain, microphone, interlocutor}
n1416 e51 {artist, vague, poetic, barrack, earthquake, fluidity, morale, sublime, strangeness, motorway, wicked, australia, biennial, breast, graphically, cartography, enquiry, cartographic, morton, walton, howl, stud,

[…]

[…]

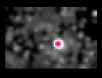
guattari, procedural, beth, butterfly, foyer, ashley, suitcase, geoff, apology, cartographer, loudspeaker, grime, pedagogy, reparation, skype, botanist, thomson, enchantment, psychoanalyst, composer, transfigure, turnbull, rubin, filler, doncaster, clockwise, null, skein, rourke}

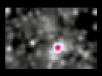
n1358 e9 {acknowledgement, participant, copyright, typeset, locale, multifaceted, aesthetically, symposium, conceptualization}

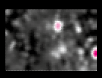
n1476 e7 {compression, iteration, audio, pleasurable, mick, afresh, southbound}

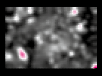
n1419 e15 {reflection, journey, mode, pain, blend, ambiguity, reception, thread, magical, friction, ambivalence, projection, destabilize, navigate, presentation}

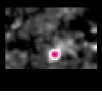
ch_n6e110's main references for the index of *art*:

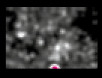

Elizabeth M. Grierson, *Transformations: Art and the City*, 0.112288

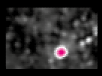

Shirley Jordan, Christoph Lindner, *Cities Interrupted: Visual Culture and Urban Space*, 0.0400585

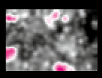

Sherry Simon, *Speaking Memory: How Translation Shapes City Life*, 0.0328169

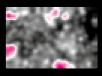

Lauren Curtright, Doris Bremm, *Sustainability and the City: Urban Poetics and Politics*, 0.0263541

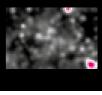

Edward M. Clift, Kevin O'Brien, Steve Hawley, *Imaging the City: Art, Creative Practices and Media Speculations*, 0.0247031


Paul Dobraszczyk, *The Dead City: Urban Ruins and the Spectacle of Decay*, 0.0218505


Mirko Guaralda, Ari Mattes, Edward M. Clift, *Filming the City*, 0.0209956


Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*, 0.020697


Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*, 0.0204052


David Garbin, Anna Strhan, *Religion and the Global City*, 0.0196495

TIME

ch_n6e110's atom-letters related to the index of time:

n562 e8 {time, short, think, apart, quiet, hail, everybody, pet}

n563 e25 {course, possible, use, need, try, depend, answer, let, basic, difficult, lack, responsibility, apply, mat, occur, frequent, obvious, contact, attach, somehow, normal, mainly, semi, homogeneous, afraid}

n561 e8 {prepare, length, shake, intellectual, typical, odd, aptly, encircle}

n621 e4 {work, end, unable, patience}

n503 e12 {reason, problem, else, considerable, circumstance, naturally, economically, spot, ordinary, persons, interrelate, consequent}

n622 e9 {feel, friend, middle, readily, golden, explain, departure, session, hughes}

n502 e9 {worth, suitable, wholesale, reasonable, unsuccessful, announcement, disappoint, admire, madison}

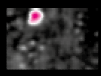
n620 e9 {prove, accept, recognize, renew, act, confidence, reaction, embrace, experiment}

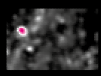
n623 e4 {root, actually, socially, danger}

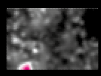
n560 e14 {book, late, believe, publish, title, subtle, colleague, career, phrase, notable, reminiscent, propaganda, predetermine, postpone}

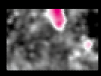
ch_n6e110's main references for the index of *time*:

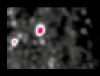
Jane Jacobs, *The Death and Life of Great American Cities*, 0.0384122


Peter L. Laurence, *Becoming Jane Jacobs*, 0.0331885

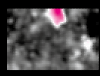

Alison Ravetz, *Council Housing and Culture: The History of a Social Experiment*, 0.023962

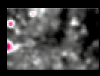

Steven Conn, *Americans Against the City: Anti-Urbanism in the Twentieth Century*, 0.0201747

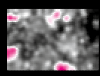

Lewis Mumford, *The Culture of Cities*, 0.0184372


John Joe Schlichtman, Jason Patch, Marc Lamont Hill, *Gentrifier*, 0.0180511

Roberta Brandes Gratz, *The Battle for Gotham: New York in the Shadow of Robert Moses and Jane Jacobs*, 0.01617


Lewis Mumford, *The Culture of Cities*, 0.0159202


Steve Macek, *Urban Nightmares: The Media, The Right, And The Moral Panic Over The City*, 0.0158211


Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*, 0.0157817

FORM

ch_n6e110's atom-letters related to the index of *form*:

n1361 e15 {form, reality, self, conceive, sight, observation, passage, fragment, consciousness, circulation, correspond, strive, illuminate, excellence, devoid}
n1301 e33 {mean, view, represent, assume, draw, light, distance, certain, introduce, order, element, accord, return, visible, historical, express, intervene, perform, constitute, derive, circle, imply, attribute, principle, unstable, formation, accurate, whereas, inquiry, exceptional, systematically, applicable, complementary}
n1360 e36 {sense, describe, transform, speak, notion, absence, content, undergo, absent, identity, capture, simultaneously, display, belong, counter, game, reproduce, participate, symbolic, mirror, blur, realm, consciously, spectacular, hint, discourse, transcend, unfold, insert, paradoxically, conjunction, exit, anonymity, vantage, affirm, liquid}
n1362 e16 {word, subject, dimension, phenomenon, sign, horizon, essence, signify, manifestation, absolute, heroic, constituent, obstruct, sentence, reconstruct, dissatisfaction}
n1421 e7 {explicit, enrich, ubiquity, unnoticed, contemplate, definitive, heal}
n1302 e9 {bind, ideal, perfect, constantly, anonymous, prescribe, instruction, rhetorical, persistence}
n1300 e29 {present, way, beyond, term, attention, process, shape, particular, situation, aspect, suggest, relationship, associate, introduction, refer, identify, various, flow, distinct, concept, tradition, regard, theme, compose, norm, identification, etc, equate, vein}
n1422 e11 {impression, static, dissolve, evoke, glimpse, singular, philosopher, fusion, overload, discontinuity, reformulate}
n1420 e18 {past, reveal, imagine, trace, frame, inhabit, awareness, alive, metaphor, paradigm, suspend, erase, coexist, elusive, paraphrase, deflect, motif, intimacy}
n1241 e44 {point, follow, hand, set, directly, establish, serve, enter, direct, condition, field, final, important, determine, attempt, appear, individual, heart, complex, direction, closely, impose, power, note, importance, internal, modern, ultimately, distant, statement, firmly, version, regular, govern, coin, fade, odds, fellow, sole, sketch, uncertain, pervasive, continuation, contiguous}

Extensive indexing is complete. The six are ready to start with their speeches. Are they the ones with authority to speak about the challenges and dignity of architecture? This might not be the right question to ask. The assumption is that, out of 13,235 unknown books, these are the books that have the highest probability of saying something about architecture, although we do not know exactly what they are about. We haven't opened any of the books that come from *Bibliotheka*; we are just getting to know them. Let us remember that the library based on probabilities and their shared interest in *architecture* is what keeps these characters together. Another library would provide different weather and atmospheres. This library and its interest in architecture is the artificial context that the fictional characters will try to profile and enrich while giving their speeches. The imagined scenarios are here given to get to know the characters and create tensions and expectations before the speeches commence.

Let us hear what the actors have to say and enjoy the atmospheres they create in addressing architecture in their own ways. They come from the plenty.[205]

205 Six speeches (atmospheres) are composed while playing an *Informational Instrument*, they are not automatically generated.

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An imagined speech of *ch_n1e99* at a Gathering for Six in *Library_639*:

DETERMINED BY ITS FREQUENCY[1]

Art is not a matter of rare, occasional masterpieces.[2] It takes approximately twenty years to make an artistic curiosity out of a modernistic monstrosity, and another twenty to elevate it to a masterpiece.[3] If you don't create on the same scale that you can destroy, then art is rendered impotent.[4] The 'neutrality' of the formal values of abstract art is no longer taken for granted.[5] Avant garde art is haunted by fashion.[6] The influence of the fashion world, the glamour of Hollywood stars, and contemporary notions of style informed Warhol's work as a serious and significant artist, and, in turn, his work has affected style and fashion.[7] For art and fashion are defined by, or inhabit, if you will, undeniably different systems.[8] Suddenly, the artifacts, works of art, and biscuit tins look curiously arbitrary and meaningless, thus implying that it is the computer that will provide the order and system that is the key to understanding them and to their interpretation.[9] What seems to be a pivotal difference is the unpredictability of the artist's 'theorem' as opposed to the mathematician's.[10] For Leonardo, painting earned its status as a liberal art because it required rational thought, imagination, and a knowledge of mathematics.[11]

In creating the pieces, a marriage of making and form is essential: the techniques used to construct the work also form the elements of drawing; the end result transcends its materials, as form and technique combine to create a cacophony of visual sound.[12] Although not linked to pure mathematics, the art form is best defined as the building up of patterns from ever changing relations, rhythms, and proportions of abstract geometric form.[13] The orchestration of form and shape is tense and precise.[14] Mind wandering relaxes one's grip on recognizable forms, releasing them into fine grained details that can morph into other shapes that can trigger other associations.[15] The final form is determined by factors outside the artist's control.[16] As SAMUEL BECKETT put it, back in 1929, "Here form is content, content is form."[17] He advocated an approach that defined both "the extent to which the form is determined by the objective conditions" of transmission and how reception varied with historic and sociological conditions.[18] Only he could decipher what was a highly condensed form of encrypted notes and sketches, but we know that he

continually referred to them throughout his lifetime.[19] To know the name of form is to gain power to manipulate and control that deity at will.[20] Whether or not a form is good was determined by its frequency.[21]

I think we should reimagine the practices of architecture, design, and art in relation to history and memory, with a renewed sense of public agency and purpose.[22] Architecture is the material expression of the wants, the faculties, and the sentiments, of the age in which it is created.[23] History, as it has been traditionally written, might follow chronology, but time's passage is never so neatly defined in heritage, where time is the target of strategic rearrangement.[24] Lessing famously pontificated a long time ago that "succession in time is the province of the poet, coexistence in space that of the artist."[25] Time is not supposed to be the domain of visual art.[26] Time is frozen in museums to the extent that its objects are preserved, their natural decay intentionally prevented.[27] Related to the concept of time is that of memory, which is encountered in every section of this book.[28] To understand the ramifications of time and memory in the museum, historical consciousness demands accountability.[29] Historical exhibitions are not only compelling because they compensate for uncertainty, they serve at the same time to restore shared memory.[30] The implied sense of motion in the gently undulating field also formalizes a kind of memory that is neither frozen in time, nor static in space.[31] In the latter, time is not a simple continuum but involves memory and the interaction between past and present.[32] The fluidity of historical memory—relative, redefined by time and type, and representative of various types of memory—shapes perception.[33] While time and space may register in our minds as abstractions, they are also forms with which the mind processes the experience of the world.[34] They theorize alternative narratives in which abstraction and ornament are prior as well as primary to the mimetic paradigm of fine art as well as the tectonic paradigm of architecture, both established since the Renaissance and Alberti.[35] Now it was the architecture of the Renaissance that was "decadent," and pre modern architecture that was the "book of stone," the "great book of humanity," in which every human thought found a page.[36] The architecture interprets and frames the exhibition narratives, eliciting both intellectual and physical responses from the visitor.[37]

This impulse to historicize sixties practice entails a revival of such traditional art historical formats as chronological narrative and the monograph, the gathering of testimonial (interviews with artists, dealers, and critics), and intensive archival research.[38] Synthesizing science fiction, futuristic comic books, and amusement park aesthetics, Archigram challenged architecture's rigidity with bravado, effectively epitomizing CONCEPTUAL architecture.[39]

Comparisons have ranged from alien space ship to centipede, simultaneously capturing the architecture's high tech and organic qualities.[40] I propose that the social imagination about being an artist is conceptualized in relation to the imagination about the city and the art world city.[41] As everyone who has ever loved New York—or London, or Paris—understands in their soul, the city is an exciting place to be, and in that excitement, there is beauty.[42] Resembling an "emporium of styles," the soft city is the theatrical city of fashions, appearances, and commodities that awaits the indentations of "do it yourself" identities.[43] Las Vegas represents a continuing collective attempt to create a city as a unique work of art.[44] On this second level, the city is the way it is used.[45] Lynch assumed an opposite position to that of conventional urban planning—that of the user, a psychological, aesthetic being with emotional needs experiencing the city sensuously. Our task, I propose, is to observe and analyze how this art negotiates with these two spheres and how it changes its roles and aims in responding to different spaces and audiences.[46] Making art is a process of overlapping questions.[47]

1 Andreas Reckwitz, *The Invention of Creativity: Modern Society and the Culture of the New*. 2 Ian Chilvers, *A Dictionary of Modern and Contemporary Art*. 3 Richard Kostelanetz, *A Dictionary of the Avant-Gardes*. 4 Judy Malloy, *Social Media Archeology and Poetics*. 5 Ian Chilvers, *A Dictionary of Modern and Contemporary Art*. 6 Richard Kostelanetz, *A Dictionary of the Avant-Gardes*. 7 Adam Geczy, *Fashion and Art*. 8 Adam Geczy, *Fashion and Art*. 9 Sharon Macdonald, *A Companion to Museum Studies*. 10 Christian Mieves, *Wonder in Contemporary Artistic Practice*. 11 Marie Frank, *Denman Ross and American Design Theory*. 12 Malcolm Miles, *Eco-Aesthetics: Art, Literature and Architecture in a Period of Climate Change*. 13 Grant D. Taylor, *When the Machine Made Art: The Troubled History of Computer Art*. 14 Leonard Bell, *Strangers Arrive: Emigrés and the Arts in New Zealand, 1930–1980*. 15 Cristina Albu, *Perception and Agency in Shared Spaces of Contemporary Art*. 16 Ian Chilvers, *A Dictionary of Modern and Contemporary Art*. 17 Richard Kostelanetz, *A Dictionary of the Avant-Gardes*. 18 Daniel Horowitz, *Consuming Pleasures: Intellectuals and Popular Culture in the Postwar World*. 19 Bartram Angela, Gittens Douglas, El-Bizri Nader, *Recto Verso: Redefining the Sketchbook*. 20 Renate Dohmn, *Encounters Beyond the Gallery: Relational Aesthetics and Cultural Difference*. 21 Andreas Reckwitz, *The Invention of Creativity: Modern Society and the Culture of the New*. 22 Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*. 23 Loretta Vandi, *Ornament and European Modernism: From Art Practice to Art History*. 24 Sharon Macdonald, *A Companion to Museum Studies*. 25 Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*. 26 Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*. 27 Sharon Macdonald, *A Companion to Museum Studies*. 28 Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*. 29 Sharon Macdonald, *A Companion to Museum Studies*. 30 Sharon Macdonald, *A Companion to Museum Studies*. 31 Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*. 32 Ian Chilvers, *A Dictionary of Modern and Contemporary Art*. 33 Conrad Rudolph, *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. 34 Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*. 35 Loretta Vandi, *Ornament and European Modernism: From Art Practice to Art History*. 36 Conrad Rudolph, *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. 37 Sharon Macdonald, *A Companion to Museum Studies*. 38 Okwui Enwezor, Nancy Condee, Terry Smith, *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. 39 Richard

Kostelanetz, *A Dictionary of the Avant-Gardes.* 40 Sharon Macdonald, *A Companion to Museum Studies.* 41 Joanna Grabski, *Art World City: The Creative Economy of Artists and Urban Life in Dakar.* 42 Robert A. Slayton, *Beauty in the City: The Ashcan School.* 43 Sharon Macdonald, *A Companion to Museum Studies.* 44 Richard Kostelanetz, *A Dictionary of the Avant-Gardes.* 45 Andreas Reckwitz, *The Invention of Creativity: Modern Society and the Culture of the New.* 46 Okwui Enwezor, Nancy Condee, Terry Smith, *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity.* 47 Christian Mieves, *Wonder in Contemporary Artistic Practice.*

CH_N2E88
CRAWLING TIME AND SPACE

An imagined speech of *ch_n2e88* at a Gathering for Six in *Library_639*:

REBUILDING THE ETERNAL CITY [1]

The city is a given; even if the tenements are crumbling and collapsing, the attention focuses on the underlying permanent problem of shelter.[2] What we often forget is that even an eternal city is the result of a continuing process.[3] Places, piazzas, voids—the city is a network of inhabited walls enclosing the mirror images of streets.[4] In a world where physical authenticity is continually assailed by the availability of convincing alternative realities, such proof is an anchor for the actualities of the past.[5] As this brief look at material remains, dating, and reconstruction exposes, early Rome is a tricky place to investigate.[6] As Stewart argues, Rome is the catalyst for the adoption of these new forms of material, but not the source of the type itself.[7] Roman architecture was eclectic and was characterized by differing styles that can be attributed to regional tastes, materials, and tradition as well as to the diverse preferences of a wide range of patrons who commissioned and paid for buildings.[8] Almost all Egyptian antiquities brought to Rome were antiques in the sense that they were already centuries old at the time of their removal to Italy, yet few come from those periods of history most studied today.[9] In this sense much of Roman architecture is of hybrid nature.[10] There is no consistent Egyptian style evident in Roman made works, which drew on modes of representation from different periods of Egyptian history and which also vary in iconography.[11] Hieroglyphic writing, the monumental formal script of ancient Egypt, consists of a series of images that were chosen and laid out not only

for their aesthetic appeal and meaning, but also to create an eternal verity.[12] The study of Egyptian architecture is particularly woven into the totality of Egyptian art because of the integration of architecture, relief/painting, statuary, and text.[13] In fact, among those antiquities found in Rome were both Egyptian Antiquities—many of which had been brought to the center of the Roman Empire by the emperors—and Egyptianizing objects created in Rome.[14] The Vatican obelisk, weighing perhaps 500 tons, brought over from Egypt originally to adorn the circus of the emperor Caligula, took four months using 800 men and 120 horses to move a few hundred metres in the 16th century.[15] In Roman terms, simply using such giant monolithic columns was pushing technology to its limits and at the same time making a spectacle out of construction which carried an unmistakable message about the power of imperial Rome.[16] The monuments of ancient Egypt, Greece, and Rome, in turn, illuminate the nature of engineering in those cultures, which was in many fundamental ways the same as the nature of engineering today.[17]

Renaissance Rome had not only rediscovered classical culture, it had embraced the licentiousness that precipitated the fall of the imperial city.[18] Renaissance artists were traveling salesmen, brushes and chisels for hire, traveling from city state to city state, competing for commissions.[19] Renaissance artist Alberti formulated the conceit of the painting as "window on the world": the picture plane simulates a transparent window that opens out to an imaginary pictorial space behind it.[20] This pictorial space pretends to be three dimensional like the viewer's space.[21] Sebastiano Serlio, whose sixteenth century book on architecture stands with the works of Vitruvius and Alberti, calls the Tempietto "a model of balance and harmony, without a superfluous detail.[22] From the Renaissance period onwards artists and architects recorded individual buildings and their decorative details in a variety of media.[23] Stoichita have shown, Renaissance painters explored the resemblance between pictures and maps in paintings that complicated notions of symbolic referentiality and geographical verisimilitude by adding political showmanship.[24] The Renaissance inaugurates the fetishization of the Ptolemaic model of the map—the planar coordinate grid of locatable positions.[25] As Ptolemy puts it in Tetrabiblos, the standard reference for all things astrological for over a millennium, "The cause of both universal and of particular events is the motion of the planets, sun, and moon; and the prognostic art is the scientific observation of precisely the change in the subject natures which corresponds to parallel movements of the heavenly bodies through the surrounding heavens."[26] The scope of ancient cartography and the nature of ancient maps remain a subject of much debate, and there are different opinions about whether

geographical writers made use of maps.[27] This community of mapmakers and map users shared ideas about what a map should be and how it should be made.[28] But to say that the map represents the space of a narrative topology makes it possible to indicate the veritable stake of its presence in the novel: the question is not that of the opposition between the "real" and "fiction," but rather that of the project of the fiction itself and of the graphic means it mobilizes so as to be shown and developed.[29] Ptolemy adduces the point in the first sentences of his Geographia: the map has the power of representing to human beings realities that they would otherwise be unable to see.[30]

In Rome, today's architects can, with the elements of Roman architecture, put together the modern style, creating a new organization and a new aesthetic.[31] If only those responsible for the development of Rome today could be re-united with the threads of their rich architectural traditions, one could be sure that these would be woven in new and interesting ways, and that archaeology and innovation could be fused again in the development of the Eternal City.[32]

1 Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*. 2 J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. 3 J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. 4 Paula Deitz, *Of Gardens: Selected Essays*. 5 Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*. 6 John North Hopkins, *The Genesis of Roman Architecture*. 7 Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*. 8 Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*. 9 Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*. 10 Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*. 11 Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*. 12 Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*. 13 Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*. 14 Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*. 15 J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. 16 J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. 17 Henry Petroski, *Engineers of Dreams: Great Bridge Builders and the Spanning of America*. 18 R. A. Scotti, Basilica: *The Splendor and the Scandal: Building St. Peter's*. 19 R. A. Scotti, *Basilica: The Splendor and the Scandal: Building St. Peter's*. 20 Monika Kaup, *Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art, and Film*. 21 Monika Kaup, *Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art, and Film*. 22 R. A. Scotti, *Basilica: The Splendor and the Scandal: Building St. Peter's*. 23 J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. 24 Martin Brückner, *The Social Life of Maps in America, 1750–1860*. 25 Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. 26 Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. 27 David Pettegrew, *The Isthmus of Corinth: Crossroads of the Mediterranean World*. 28 Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. 29 Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. 30 Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. 31 J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. 32 J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*.

An imagined speech of *ch_n3e81* at a Gathering for Six in the *Library_639*:

FRAGMENTARY IMAGES[1]

[...] coming from nowhere, going nowhere: an immense collective act, rolling along, ceaselessly unrolling, without aggression, without objectives—transferential sociality, doubtless the only kind in a hyperreal, technological, soft mobile era, exhausting itself in surfaces, networks and soft technologies [...].[2] These brief city portraits that constellate into cityscapes captured in fragmentary images "seek to capture the fluid and fleeting character of metropolitan existence" beyond the mere banality of the tourist vision.[3] With these pieces comes an understanding that the crowd is data, the landscape is data: if the city is a database, then all of its components must become data sets.[4] The city is framework, never subject; scaffolding, never structure; the city becomes an interface through which data can be accessed.[5] Through a PIN, the relationship between community and city is radically modified, because the city is no more a unique entity, a territory, or a border.[6] Hundreds of thousands of people now enter 3D cyber cityscapes, communicating through digital bodies called avatars.[7] The face of the city houses both new and old mythologies, traditional culture and modern technology, reality and appearance, fashion and boredom, those who kill time and those who live accelerated lives.[8] The constantly open city will allow a free choice of the time frame in which to live, sleep, love, or work.[9]

At the point where cyberspace and post biological life meet, an entirely new kind of social architecture is required.[10] Architecture is the platform for multidimensional mediation and bi-sociation, linking conceptual frameworks that appear to have nothing in common.[11] Yet the connection with architecture is not literal, for as we ascend the scale of abstraction we lose many ties to materiality.[12] Contemporary avant garde architecture is addressing the demand for an increased level of articulated complexity by means of retooling its methods on the basis of parametric design systems.[13] Many of these types are novel and opportunistic and reveal the complexity of advertising and consumer media in neoliberal cities.[14] The architecture is based on a semantic analysis of the viewer's words, reorganizing them to reflect the underlying themes they express.[15] In this respect, architecture is unlike music, where the well-known names (e.g., 'Beethoven's Fifth') refer

to abstract works rather than to particular performances of these works,[16] yet digital technologies, now ubiquitous, have already significantly changed the way architecture is designed and made.[17] Through the conversion of the external world into digital parameters, the computer is privileged as an abstract space that accommodates processes of differentiation.[18] What is striking about New Aesthetic art objects is not just their origins in digital media but their appearance as natural evolving out of our digital experiences.[19] The art projects seem to recapture the often-lost connection between science, art, technology and the natural world.[20] But strangely enough, the art and biology community of practice and the art and artificial life community barely overlap.[21] Breaking free of categories, intellectually and emotionally, and creating new realities, new language, new practices is what art is about.[22] This means that the realization of art is moved from the level and manifests to the level of action and relationships.[23] For Plato, art is an illusion, a systematic deception in which each copy loses something of reality by being composed of new (substitute) materials and effects in successive alien media platforms.[24] His pluralistic, relativist views suggest that art is no longer required to seek or produce truth and knowledge, and may abandon standards and categories.[25] Art is the search for new language, new metaphors, new ways of constructing reality, and for the means of redefining ourselves.[26] The way digital processes undermine the concept of the single definitive work of art is a challenge to our artistic preconceptions.[27]

With the development of capitalism, irreversible time is unified on a world scale.[28] Time is regulated by capital, segregated from the passage of historical or biological evolution.[29] But while not so long ago, McLuhan's time is, nevertheless, not our time.[30] Time is not so much lost as compacted into stacked and varying rhythms.[31] We are in an experimental time, with software and hardware changing at dizzying speeds and the expectations for and the possibilities of our work not yet fully articulated.[32] Since at the quantum level time is symmetrical and past and present have no meaning, one of the major differences between the quantum level (the source of information) and the classical level (the outworking of this information), is that the classical level has an end point, a purpose.[33] Every form is embedded with a past: the memory of what it once was and the potential for what it could be both remain charged.[34] Any investigation into form is also an investigation into its mediations and remediation.[35] The first reason for the return of the form is the convergence of diverse art-forms made possible by digital media.[36] The form has many more lessons to offer, but my point is that a focus on form is productive since it allows competing narratives and political claims to bump up against each other in potentially

enlightening ways.[37] Form is an expression of adaptation to the environment.[38] The technical element is always in a relation with elements outside itself; its form is therefore indeterminate and virtual.[39] It is because of this heterogeneity over time that topological historicity remains receptive to the conditions by which a form is brought into being or apprehended at any given moment.[40] One might argue that the "newness" of digital forms necessitated a kind of "formalist period," a sustained time of reflection on the specificity of what was before us in a particular moment.[41] Yet, given that new media forms are replacing each other so rapidly—usually before we have time to fully explore their social and aesthetic potential—perhaps a discourse on medium specificity might enable us to recuperate unique possibilities that otherwise would have been lost.[42] The hybrid or the meeting of two media is a moment of truth and revelation from which new form is born.[43]

1 André Gaudreault, Nicolas Dulac, Santiago Hidalgo, *A Companion to Early Cinema*. 2 Marcin Mazurek, *A Sense of Apocalypse: Technology, Textuality, Identity*. 3 Claudia Schaefer, *Lens, Laboratory, Landscape: Observing Modern Spain*. 4 Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*. 5 Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*. 6 Susan Yelavich, Barbara Adams, *Design as Future-Making*. 7 Annick Bureaud, Roger F. Malina, Louise Whiteley, *Meta-Life: Biotechnologies, Synthetic Biology, ALife and the Arts*. 8 Claudia Schaefer, *Lens, Laboratory, Landscape: Observing Modern Spain*. 9 Susan Yelavich, Barbara Adams, *Design as Future-Making*. 10 Roy Ascott, *Art, Technology, Consciousness: Mind@large*. 11 Roy Ascott, *Art, Technology, Consciousness: Mind@large*. 12 Roy Ascott, *Art, Technology, Consciousness: Mind@large*. 13 Mario Carpo, *The Second Digital Turn: Design Beyond Intelligence*. 14 Nicole Kalms, *Hypersexual City: The Provocation of Soft-Core Urbanism*. 15 Ray Siemens, Susan Schreibman, *A Companion to Digital Literary Studies*. 16 Glenn Parsons, *The Philosophy of Design*. 17 Mario Carpo, *The Alphabet and the Algorithm*. 18 Anna Munster, *Materializing New Media: Embodiment in Information Aesthetics*. 19 Scott Contreras-Koterbay, Lukasz Mirocha, *The New Aesthetic and Art: Constellations of the Postdigital*. 20 Roy Ascott, *Engineering Nature: Art and Consciousness in the Post-Biological Era*. 21 Annick Bureaud, Roger F. Malina, Louise Whiteley, *Meta-Life: Biotechnologies, Synthetic Biology, A Life and the Arts*. 22 Roy Ascott, *Art, Technology, Consciousness: Mind@large*. 23 Roy Ascott, *Engineering Nature: Art and Consciousness in the Post-Biological Era*. 24 Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*. 25 Ray Siemens, Susan Schreibman, *A Companion to Digital Literary Studies*. 26 Roy Ascott, *Art, Technology, Consciousness: Mind@large*. 27 Jackie Hatfield, *Experimental Film and Video: An Anthology*. 28 Amelia Barikin, *Parallel Presents: The Art of Pierre Huyghe*. 29 Amelia Barikin, *Parallel Presents: The Art of Pierre Huyghe*. 30 Jihoon Kim, *Between Film, Video, and the Digital: Hybrid Moving Images in the Post-Media Age*. 31 Anna Munster, *Materializing New Media: Embodiment in Information Aesthetics*. 32 Ray Siemens, Susan Schreibman, *A Companion to Digital Literary Studies*. 33 Roy Ascott, *Art, Technology, Consciousness: Mind@large*. 34 Amelia Barikin, *Parallel Presents: The Art of Pierre Huyghe*. 35 Margie Borschke, *This is Not a Remix: Piracy, Authenticity and Popular Music*. 36 Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*. 37 Margie Borschke, *This is Not a Remix: Piracy, Authenticity and Popular Music*. 38 Annick Bureaud, Roger F. Malina, Louise Whiteley, *Meta-Life: Biotechnologies, Synthetic Biology, A Life and the Arts*. 39 Anna Munster, *Materializing New Media: Embodiment in Information Aesthetics*. 40 Amelia Barikin, *Parallel Presents: The*

Art of Pierre Huyghe. [41] Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities.* [42] Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities.* [43] Roy Ascott, *Art, Technology, Consciousness: Mind@large.*

CH_N4E79
ARCHITECTURE IS NOT ENOUGH

An imagined speech of *ch_n4e79* at a Gathering for Six in the *Library_639*:

A CITY IS NOT A WORK OF ART [1]

The city is the centre of scandal, slander and speculation.[2]

The city is too big, and they have to touch too much, and touch it too rapidly.[3]
The city is infested by gangs of hardened wretches,[4]
The city is a language, its people entries in a vocabulary.[5]
The city is in my blood now.[6]
The city is so full of French,[7]
The city is a sentence, harsh, staccato, in an alien tongue.[8]
The city is at the mercy of waves that seem to be of its own making.[9]

The city is its inhabitants.[10]

The city is literally a composite of tens of thousands of tiny neighborhood units.[11]
The city is so large, too, that it renders the average citizen powerless in its presence.[12]
The city is one vast throng of people.[13]
The city is surrounded by islands to which the mad and the dangerous have always been expelled.[14]
The city is the least defensible of great capitals.[15]
The city is also “an undeniably transitional space between the domestic and the foreign.”[16]
The city is literally a deadly place.[17]

The city is so old, and so encrusted with habit and tradition...[18]

The city is a built dream, a vision incarnated.[19] The city is like poetry: it compresses all life, all races and breeds, into a small island and adds music and the accompaniment of internal engines.[20] As architecture, New York ought to

be in fact what it seems so surely at a distance: the most exhilarating embodiment of modern form.[21] Manhattan's architecture is a paradigm for the exploitation of congestion.[22] Capitalism in some form is likely to endure, whatever its shortcomings, for it is the only way known for managing accumulated material assets.[23] A city is always more than its architecture, but to destroy the past that is expressed by enduring architecture is an assault on history itself.[24] The architects have been forced, ironically enough, by that same evolutionary process of art and history that the cathedral ignored, to go to modern concrete construction in the name of cost and practicality.[25] In this branch of utopian real estate, architecture is no longer the art of designing buildings so much as the brutal skyward extrusion of whatever site the developer has managed to assemble.[26] Architecture is Manhattan's new religion.[27]

New York City is one of the most thoroughly altered landscapes imaginable, an almost wholly artificial environment, in which the terrain's primeval contours have long since been obliterated and most of the parts that resemble nature (the trees on side streets, the rocks in Central Park) are essentially decorations.[28] Yet if a city is a work of art, does it in some sense cease to be a living city?[29] Anti art is true to our times.[30] There is something ironic about no art as art, about a performer performing a nonperformance.[31] It's thinking about SEX as art and art as SEX.[32] Henceforward, all art would be machine made, proclaimed the Dutchman Theo Van Doesburg.[33] But if life is a work of art, and art is a business, was his life then just a commodity?[34] Now, the question is: Would that have been the greatest work of art in the history of the world or not?[35] With Warhol, the two spheres collapse into one: Business art is the step that comes after Art.[36] So his art embodied his person.[37] His art is alive.[38] The private art market now flourished.[39] It was art as play.[40] If urban exploration is ever to have the capacity to be more than art for art's sake, it must move from an internal dialogue to engage with other artists, hackers, explorers and political activists.[41] There is no cure ... in poetry or art ... for unemployment ... civic, neglect, and capitalistic exploitation.[42] In the poem, art is imitating life.[43] Art is a Battlefield.[44]

From the start, cities—and the architecture they created—went hand in hand with war.[45] The postwar architecture is the accountants' revenge on the prewar businessmen's dreams.[46] In so doing, it encouraged localities to develop means of competing effectively in the political economy of war and defense production.[47] But then that liberating impulse surrenders to the implacable logic of the Grid; the free form is forced back uncomfortably to the conformity of the rectangle.[48] That form is the distilled essence of literary culture in the city.[49] In New York, on the contrary, form is subordinate to function, which is always

multiple and shifting.[50] The hand directing the city's built form is not invisible but nonexistent, or at least feeble.[51] From this time on you can see the struggle to get a form without deforming the language.[52] Politically, the architecture seemed an expression of democratic freedom of choice.[53] Once again, middle class moralists accused residential architecture of causing complex social problems.[54] The "best" modern architecture is that which is prepared for the "worst" catastrophe.[55] Attempting to freeze the landscape according to one single eternally valid viewpoint merely reduces the richness and complexity of the phenomenon.[56] It created a city of softness and mystery, with sudden pools of light fringed by blackness and silence.[57] Architects are typically more fluent in descriptions of activity and relationship that result in artifacts or forms within conventions that favor the designation of site as a single entity.[58]

In blurring the border between memory and city life, walking serves as a nostalgic act.[59] It is only with the passage of time that a mystery develops, after the collective memory has forgotten the original purpose.[60] Remembered events seem to be outside any linear time frame or may refuse to be easily anchored to 'historical' time.[61] Beyond the time measured by human memory there exists, therefore, sacred time invoked by the sound of these bells.[62] For a sense of these elusive areas of memory drenched city life, one has to turn to letters and diaries, memoirs and oral history, forms of recollection that often focus precisely on recollection of the everyday.[63] The precise evolution of the concept over time is an interesting question.[64] Much that is precious in the memory will have vanished months or years later, and the returning traveler must rediscover the city each time.[65]

1 David Kishik, *The Manhattan Project: A Theory of a City*. 2 Peter Ackroyd, *London: The Biography*. 3 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 4 Edwin G. Burrows, Mike Wallace, Gotham: *A History of New York City to 1898*. 5 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 6 Peter Ackroyd, *London: The Biography*. 7 Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*. 8 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 9 Peter Ackroyd, *London: The Biography*. 10 Keith Wilhite, *The City Since 9/11: Literature, Film, Television*. 11 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 12 Peter Ackroyd, *London: The Biography*. 13 Peter Ackroyd, *London: The Biography*. 14 Xiaojing Zhou, *Cities of Others: Reimagining Urban Spaces in Asian American Literature*. 15 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 16 Xiaojing Zhou, *Cities of Others: Reimagining Urban Spaces in Asian American Literature*. 17 Peter Ackroyd, *London: The Biography*. 18 Peter Ackroyd, *London: The Biography*. 19 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 20 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 21 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 22 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. 23 James Howard Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-made Landscape*. 24 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 25 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*.

26 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. 27 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. 28 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 29 Peter Ackroyd, *Venice: Pure City*. 30 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 31 David Kishik, *The Manhattan Project: A Theory of a City*. 32 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 33 James Howard Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-made Landscape*. 34 David Kishik, *The Manhattan Project: A Theory of a City*. 35 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 36 David Kishik, *The Manhattan Project: A Theory of a City*. 37 Peter Ackroyd, *Venice: Pure City*. 38 Peter Ackroyd, *Venice: Pure City*. 39 Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*. 40 Peter Ackroyd, *Venice: Pure City*. 41 Bradley L. Garrett, *Explore Everything: Place-Hacking the City*. 42 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. 43 James Crawford, *Fallen Glory: The Lives and Deaths of History's Greatest Buildings*. 44 Carolyn Steel, *Hungry City: How Food Shapes Our Lives*. 45 James Crawford, *Fallen Glory: The Lives and Deaths of History's Greatest Buildings*. 46 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. 47 Mason B. Williams. *City of Ambition: FDR, LaGuardia, and the Making of Modern New York*. 48 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. 49 Peter Ackroyd, *Venice: Pure City*. 50 David Kishik, *The Manhattan Project: A Theory of a City*. 51 David Kishik, *The Manhattan Project: A Theory of a City*. 52 Nissa Parmar, *Multicultural Poetics: Re-visioning the American Canon*. 53 Gwendolyn Wright, *Building the Dream: A Social History of Housing in America*. 54 Gwendolyn Wright, *Building the Dream: A Social History of Housing in America*. 55 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. 56 Ugo Carughi, Massimo Visone, *Time Frames: Conservation Policies for Twentieth-Century Architectural Heritage*. 57 Peter Ackroyd, London: *The Biography*. 58 Keller Easterling, *Organization Space: Landscapes, Highways, and Houses in America*. 59 Barbara E. Thornbury, Evelyn Schulz, *Tokyo: Memory, Imagination, and the City*. 60 Eleanor Phillips Brackbill, *An Uncommon Cape: Researching the Histories and Mysteries of a Property*. 61 Barbara E. Thornbury, Evelyn Schulz, *Tokyo: Memory, Imagination, and the City*. 62 Peter Ackroyd, *London: The Biography*. 63 Catriona Kelly, *St Petersburg: Shadows of the Past*. 64 Catriona Kelly, *St Petersburg: Shadows of the Past*. 65 Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*.

■ CH_N5E172
A SUBSTITUTIVE OBJECT

An imagined speech of *ch_n5e172* at a Gathering for Six in *Library_639*:

ANALYTIC AND SYNTHETIC[1]

Everybody knows that Modern architecture is "just a bunch of glass boxes," so it could be anything or nothing.[2] Architecture is always a set of actual monuments, not a vague corpus of theory.[3] Architecture is fundamentally involved with numbers.[4] In fact, architecture is both analytic and

synthetic.[5] As a cultural field, the art of architecture is inherently hybrid in nature.[6] Our once outrageous architecture is now general currency.[7] This is primarily why architecture appears to us as always already ethical, despite the fact that it has a dark and a light side.[8] This reversal of architecture's entropy law, this new ordering capacity or architectural negentropy, is the critical factor in architecture's potential to halt the ongoing urban disarticulation of the world's built environments.[9] Would you say that this project of mobility and integration leads to the idea of abandoning conventional national categories, such as Dutch architecture or Swiss architecture, or do we, in fact, witness the opposite?[10] The history of architecture is a history of substitutive objects.[11]

Aldo Rossi's assertion of the existence of an autonomous body of architectural knowledge addressed the crucial question of a critical practice of architecture, and of the re-conquest of analytical tools specific to the city and to the forms of its production.[12] The city is evolving in ways that its rulers cannot fully control.[13] The big city is a magnet.[14] The only sort of regime that could set up such a controlled, channelled city is a dictatorship or an oligarchy.[15] For humans, the playing field—the architecture of the city—is symbolic, framing focal actions and habits, enabling some and curtailing others, setting limits and thus making possible human freedom; it does not appear primarily as an object, but becomes "present as the practical end" of the inhabitant's intentions.[16] In Mosaic of Subcultures we have argued that a great variety of subcultures in a city is not a racist pattern which forms ghettos, but a pattern of opportunity which allows a city to contain a multitude of different ways of life with the greatest possible intensity.[17]

Moscow city is smooth, immaculate, glazed, anonymous, guiltless.[18]
The Forbidden city is rectilinear, and symmetry and geometry dominate these main spaces.[19]
The true city is underground, including a farm where fungus is cultivated for food.[20]
Wright's Living City is an expanded rewrite of his earlier Disappearing City.[21]
The fabric of the city is being squeezed upwards, into the sky.[22]

With apologies to the master [Le Corbusier], the house is an appliance for carrying with you, a city is a machine for plugging into.[23] Ruskin did not look closely at the city because, one might infer, "the city is mechanical, not natural, and therefore does not suggest the nobility and dignity, human and divine, which are the true provinces of art.[24] Architecture is the art above all others which achieves a

state of platonic grandeur, mathematical order, speculation, the perception of harmony which lies in emotional relationships.[25] A work of art is a private matter for the artist, a building is not.[26] Art and architecture are the objectification of philosophy, the objectification of the concepts developed in the virtus intellectiva, such as the intelligibles of mathematics and geometry.[27] We could stop pretending that it is "a blend of art and science", but is a discipline in its own right that happens to overlap some of the territory of painting, sculpture, statics, acoustics and so on.[28] The affinity between art and science was seen to be based on their common approximation to a condition of stasis, harmony, and invariability.[29] This idea was underlined by the constant juxtaposition of old and new: monographs on such French classical 'masters' as Poussin and Ingres were interleaved with articles by Charles Henry on the science of aesthetics; the Parthenon was compared to a modern automobile, and so on.[30] Art is not law, and we must consider the contract metaphorically.[31] Architecture like all art is its own reward and the best antidote to a 100 year frustration.[32] As Oscar Wilde has neatly informed us, "All art is quite useless," without material function.[33] All art is erotic.[34] All art is to dissolve into constructing a new life.[35] Now art is the contrary of chaos.[36]

As Charles Jencks put it 40 years ago: 'the minute a new form is invented it will acquire, inevitably, a meaning.[37] With Mies, form is put in the service of function; the "what," in Mies' language, is reduced to "how."[38] As Vico goes on to explain, "what form is (i.e. could be) the property of each natural thing when something may be added or subtracted at any moment?"[39] It also attests that the present situation continues to demand new formats, new styles, new modalities of writing—some quicker, some slower, some smaller and more concise, some larger and more encompassing.[40] Each type differs from the others to the extent that each representational medium in residence (writing, art, film) differs from the others by a varying/differing formal proximity to its referent (writing being the farthest and film the closest).[41] Therefore, a physical form is nothing but the continuous change of the thing.[42] And frequency, as a form of oscillating repetition unaffected by hand or history, is understood as so unintentional as to dethrone character—which it no longer serves—as an old fashioned idea tethered to romantic notions of change over time. A typology of the formless is still a typology, absence of form is still form...[43] The man might be a master of space, but time is another matter altogether.[44] Our time is given to us as a soil on which we stand, as a task that we have to master.[45] For many contemporary architects, time is the enemy of their art.[46] And yet, time is there, embedded in works of architecture in its arrest.[47] It might be that for some artists and architects, the due time is not

now but in a paradoxical future where, like the archeology of Brunelleschi, originality carries a different meaning.[48] The presence of historical time is tactile, emphatic.[49] They suggest that the eclectic fashion of their time is in itself self consciously and (recalling Plato's criticism of the Sophists) rhetorically historicist, and consequently more about re-fashioning than fashioning anew: [50] All time is local.[51] Time is a composite mode because it involves two places, one of which stands still while the other is in motion.[52] The technology of cyberspace in its undifferentiated form in our time is the main cause of this psychosis.[53] The question is whether time is used to emancipate architecture, or if architecture is used to suppress time.[54] Time is an essential ingredient.[55]

1 Denise Scott Brown, *Architecture Words 4: Having Words*. 2 José de Paiva, *The Living Tradition of Architecture*. 3 Reyner Banham, *A Critic Writes: Selected Essays by Reyner Banham*. 4 A. Krista Sykes, *Constructing a New Agenda: Architectural Theory 1993–2009*. 5 Denise Scott Brown, *Architecture Words 4: Having Words*. 6 David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century*. 7 Denise Scott Brown, *Architecture Words 4: Having Words*. 8 Donald Kunze, David Bertolini, Simone Brott, *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*. 9 Matthew Poole, Manuel Shvartzberg, *The Politics of Parametricism: Digital Technologies in Architecture*. 10 Miodrag Mitrasinovic, Jilly Traganou, *Travel, Space, Architecture*. 11 Mark Rakatansky, *Architecture Words 9: Tectonic Acts of Desire and Doubt*. 12 Teresa Stoppani, Giorgio Ponzo, George Themistokleous, *This Thing Called Theory*. 13 Deyan Sudjic, *The Edifice Complex: The Architecture of Power*. 14 Christopher Alexander, Sara Ishikawa, Murray Silverstein, Max Jacobson, Ingrid Fiksdahl-King, Shlomo Angel, *A Pattern Language: Towns, Buildings, Construction*. 15 Owen Hatherley, *A New Kind of Bleak: Journeys through Urban Britain*. 16 Alberto Pérez-Gómez, *Attunement: Architectural Meaning after the Crisis of Modern Science*. 17 Christopher Alexander, Sara Ishikawa, Murray Silverstein, Max Jacobson, Ingrid Fiksdahl-King, Shlomo Angel, *A Pattern Language: Towns, Buildings, Construction*. 18 Owen Hatherley, *Landscapes of Communism: A History Through Buildings*. 19 Frederick Steiner, *Design for a Vulnerable Planet*. 20 Stephen R. Kellert, Judith Heerwagen, Martin Mador, *Biophilic Design: The Theory, Science and Practice of Bringing Buildings to Life*. 21 David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century*. 22 Deyan Sudjic, *The Edifice Complex: The Architecture of Power*. 23 David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century*. 24 Donald Leslie Johnson, Frank Lloyd Wright, *The Early Years : Progressivism : Aesthetics : Cities*. 25 Patrik Schumacher, *The Autopoiesis of Architecture, Volume II: A New Agenda for Architecture*. 26 Joseph Masheck, Adolf Loos, *The Art of Architecture*. 27 Kyriaki Tsoukala, Nikolaos-Ion Terzoglou, Charikleia Pantelidou, *Intersections of Space and Ethos*. 28 Reyner Banham, *A Critic Writes: Selected Essays by Reyner Banham*. 29 Alan Colquhoun, *Modern Architecture*. 30 Alan Colquhoun, *Modern Architecture*. 31 Sandra Karina Loschke, *Materiality and Architecture*. 32 Charles Jencks, *The Story of Post-Modernism: Five Decades of the Ironic, Iconic and Critical in Architecture*. 33 Donald Leslie Johnson, *On Frank Lloyd Wright's Concrete Adobe: Irving Gill, Rudolph Schindler and the American Southwest*. 34 Reyner Banham, *A Critic Writes: Selected Essays by Reyner Banham*. 35 Patrik Schumacher, *The Autopoiesis of Architecture, Volume I: A New Framework for Architecture*. 36 Paul Goldberger, *Building Art: The Life and Work of Frank Gehry*. 37 Patrik Schumacher, *The Autopoiesis of Architecture, Volume II: A New Agenda for Architecture*. 38 Jassen Callender, *Architecture History and Theory in Reverse: From an Information Age to Eras of Meaning*. 39 Donald

Kunze, David Bertolini, Simone Brott, *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death.* 40 A. Krista Sykes, *Constructing a New Agenda: Architectural Theory 1993–2009.* 41 Amir H. Ameri, *The Architecture of the Illusive Distance.* 42 Donald Kunze, David Bertolini, Simone Brott, *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death.* 43 A. Krista Sykes, K. Michael Hays, *Constructing a New Agenda: Architectural Theory 1993–2009.* 44 Michael Pollan, *A Place of My Own: The Architecture of Daydreams.* 45 Gevork Hartoonian, *Architecture and Spectacle: A Critique.* 46 Michael Pollan, *A Place of My Own: The Architecture of Daydreams.* 47 Jassen Callender, *Architecture History and Theory in Reverse: From an Information Age to Eras of Meaning.* 48 Lucien Steil, *The Architectural Capriccio: Memory, Fantasy and Invention.* 49 José de Paiva, *The Living Tradition of Architecture.* 50 José de Paiva, *The Living Tradition of Architecture.* 51 Jassen Callender, *Architecture History and Theory in Reverse: From an Information Age to Eras of Meaning.* 52 Donald Kunze, David Bertolini, Simone Brott, *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death.* 53 Nadir Lahiji, *The Political Unconscious of Architecture: Reopening Jameson's Narrative.* 54 Rowan Moore, *Why We Build.* 55 Rowan Moore, *Why We Build.*

CH_N6E110
UTILITY MADE BEAUTIFUL

An imagined speech of *ch_n6e110* at a Gathering for Six in *Library_639*:

AN IDEA OF THE CITY 1

The city is too complicated for a solitary definition, and perhaps it is one of our greatest mistakes to think of it as a singular, measurable quality.2 Etymologically at least, the process of moving to the city is by definition a civilizing experience—even if the road is long and hard.3 As Versailles is to Haussmann's Paris, the Forbidden City is to both historic and contemporary Beijing.4 Without tradition, the city is inconceivable.5 The age of the industrial city is over, at least in the West, and it will never return.6 There is no such thing as a successful city without human capital.7 Mark that the capital city had a social as well as a political rôle to play.8 The consumer city is on the rise.9 While the industrial age was transformed by factories and trains, today's city is redrawn by the mobile phone.10 The city is on the move because it is compelled to chase a constantly retreating "optimum" that recedes at a constant pace.11 These elements of infrastructure and rules are essential to the sustainable city and help provide an operational definition of sustainability.12 The city is becoming not just a collection of places and bodies but a living and connected network

in which buildings, signs, users and vehicles communicate with each other in real time.[13] More than anything else, a city is a device for making connections.[14] Does an Art of the City exist?[15]

A paradox of BIGNESS is that in spite of the calculation that goes into its planning in fact, through its very rigidities it is the one architecture that engineers the unpredictable, instead of enforcing coexistence, BIGNESS depends on regimes of freedoms, the assembly of maximum difference.[16] The 'art' of architecture is useless in BIGNESS.[17] Or perhaps worse, if architecture is to be modelled on the planner's reality, how is it possible to propose an "index" for "an idea of the city" beyond its false residue as a Classical Object?[18] Here, as in many places, architecture acts within a dialectic between gentrification ("development") and our historic rent laws that seek to codify and defend diversity, in which the market takes no interest.[19] Architecture is utility made beautiful.[20] Rather, architecture is sociology turned into built form.[21] A third lesson is that architecture is a constitutive part of the global moment of cities.[22] In his view, architecture is countered by tragedy, which affords us a glimpse of chaos and transience.[23] Here, the art of architecture is found in the treasured old, not the fashionable new.[24] The neatness of architecture is its seduction; it defines, excludes, limits, separates from the "rest" but it also consumes.[25] The new city is no longer a static collection of places but 'a computer in open air'.[26] The smart city is a sensor.[27] This pressure of historical time dissipates, while all forms of a fixed beginning, a predetermined or conceptually articulated ending and the idea of a duty or a mission are subsumed by a process that will henceforth be timeless.[28] Conversely, when time is a subject—time understood as a subjectivising entity—we call it memory.[29] In this way time, too, has become a kind of salt desert, whose surface allows all great speeds, both deceleration and acceleration.[30] Intensive time is not the forward marching time of action, event or history, but a directionless time made by machines.[31] The feedback in real time preemptively turns the sites and spaces of the event into stages of memory.[32] Time is a bomb that splits the most august temple open, if indeed the wanton savagery of men does not anticipate death's weapon.[33] At the same time, we ought not imagine a romantic return to the preindustrial city—the medieval fortress town, or the baroque streetscape.[34] The social mode of baroque time is fashion, which changes every year; and in the world of fashion a new sin was invented—that of being out of date.[35] The abstractions of money, spatial perspective, and mechanical time provided the enclosing frame of the new life.[36]

The dinner party, the ball, the formal visit, as worked out by the aristocracy and by those who, after the seventeenth century, aped them, gave satisfaction only to those

for whom form is more important than content.[37] Unlike with good form, optimum form is not determined by the way in which an idea is represented in a physical sign (the classical model of representation) but through a dynamic concept of space and time.[38] But the formats of deliberations, the calculations of costs, the circumvention or creation of rules, and the formulas that dictate specific outcomes are often not clear and therefore not amenable to simplistic procedures of democratic deliberation or participatory governance.[39] A form is a whole whose parts are not simply connected by juxtaposition and contiguity; they obey an intrinsic law, the only one capable of determining the meaning of the parts as taken together.[40] Of course, cohering these subjectivities into a collective form is intensely problematic and always risks diminishing the multiple into something lesser.[41] Architectural form is no longer seen as representation but as process.[42] The making of form is thus the real and effective necessary program of architecture.[43] At the heart of the problem of form is the model.[44]

Art and science have always shared a capacity to imagine.[45] As Terry Smith reminds, art is of and from the world.[46]"An art is never just an art: it is always at the same time the proposal of a world [proposition de monde]".[47] For a work of art is not a monument: if it has a life at all, it exists as a contemporary fact: a fact of aesthetics, a fact of religion, a fact of philosophy.[48] The artwork reaches beyond its cultural value to shape the world; it contains 'hidden agendas', strategically couched in an artistic endeavour that by its nature offers alternative ways of seeing and perceiving.[49] Those who practise this ephemeral, fugitive art are always on the move, writing their own city on top of the existing one.[50] In Passion, by contrast, art is used as an aesthetic medium to approximate the world and reality as closely as possible.[51] Art and nature are, in fact, expressions of culture, which, in its long evolution, melds them into a single material and spiritual manifestation, that is, the nature of art, the nature of humankind, the art of things, and the art of life.[52] We enter and exit, going from representations to artifacts and from artifacts to representations, in an engrossing sequence of scripts that acquire and lose their form before our eyes.[53]

1 Edward M. Clift, Kevin O'Brien, Steve Hawley, *Imaging the City: Art, Creative Practices and Media Speculations*. 2 Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*. 3 Tom Miller, *China's Urban Billion: The Story behind the Biggest Migration in Human History*. 4 Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*. 5 Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*. 6 Edward Glaeser, *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier*. 7 Edward Glaeser, *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier*. 8 Lewis Mumford, *The Culture of Cities*. 9 Edward Glaeser, *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier*. 10 Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*.

11 Carl Abbott, *Imagining Urban Futures: Cities in Science Fiction and What We Might Learn from Them*. 12 Steven Cohen, *The Sustainable City*. 13 Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*. 14 Carl Abbott, *Imagining Urban Futures*. 15 Raffaele Milani, *The Art of the City*. 16 Rem Koolhaas, Bruce Mau, *S,M,L,XL*. 17 Rem Koolhaas, Bruce Mau, *S,M,L,XL*. 18 Edward M. Clift, Kevin O'Brien, Steve Hawley, *Imaging the City: Art, Creative Practices and Media Speculations*. 19 Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*. 20 Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*. 21 Göran Therborn, *Cities of Power: The Urban, The National, The Popular, The Global*. 22 Göran Therborn, *Cities of Power: The Urban, The National, The Popular, The Global*. 23 Wim Nijenhuis, *The Riddle Of The Real City*. 24 Roberta Brandes Gratz, *The Battle for Gotham: New York in the Shadow of Robert Moses and Jane Jacobs*. 25 Rem Koolhaas, Bruce Mau, *S,M,L,XL*. 26 Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*. 27 Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*. 28 Wim Nijenhuis, *The Riddle Of The Real City*. 29 Wim Nijenhuis, *The Riddle Of The Real City*. 30 Wim Nijenhuis, *The Riddle Of The Real City*. 31 Wim Nijenhuis, *The Riddle Of The Real City*. 32 Wim Nijenhuis, *The Riddle Of The Real City*. 33 Lewis Mumford, *The Culture of Cities*. 34 Lawrence A. Herzog, *Return to the Center*. 35 Lewis Mumford, *The Culture of Cities*. 36 Lewis Mumford, *The Culture of Cities*. 37 Lewis Mumford, *The Culture of Cities*. 38 Wim Nijenhuis, *The Riddle Of The Real City*. 39 AbdouMaliq Simone, Edgar Pieterse, *New Urban Worlds: Inhabiting Dissonant Times*. 40 Raffaele Milani, *The Art of the City*. 41 Paul Dobraszczyk, *The Dead City: Urban Ruins and the Spectacle of Decay*. 42 Pier Vittorio Aureli, *The Possibility of an Absolute Architecture*. 43 Pier Vittorio Aureli, *The Possibility of an Absolute Architecture*. 44 Raffaele Milani, *The Art of the City*. 45 Elizabeth M. Grierson, *Transformations: Art and the City*. 46 Elizabeth M. Grierson, *Transformations: Art and the City*. 47 Sherry Simon, *Speaking Memory: How Translation Shapes City Life*. 48 Lewis Mumford, *The Culture of Cities*. 49 Elizabeth M. Grierson, *Transformations: Art and the City*. 50 Stavros Stavrides, *Common Space: The City as Commons*. 51 Wim Nijenhuis, *The Riddle Of The Real City*. 52 Raffaele Milani, *The Art of the City*. 53 Raffaele Milani, *The Art of the City*.

EPILOGUE
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Nothing has ever been invented by one man in architecture.[1]

Architecture is stifled by custom.[2]
Architecture is a plastic thing.[3]
Architecture is a thing of art, a phenomenon of the emotions [...].[4]
Architecture is a matter of "harmonies," it is "a pure creation of the spirit."[5]
Architecture is a very noble art.[6]
Architecture is governed by standards.[7]
Architecture is stifled by custom.[8]

The "styles" are a lie.[9]

Architecture is very broad.[10]
Architecture is nothing but ordered arrangement, noble prisms, seen in light.[11]
Architecture is based on axes.[12]
Architecture is a plastic, not a romantic, affair.[13]
Architecture is very well able to express itself in a precise fashion.[14]
Architecture is a plastic thing.[15]
Architecture is stifled by custom.[16]

But wait a little, architecture is not only a question of arrangement.[17]

Writing on architecture is not like history or poetry.[18] For this book does not show of what architecture is composed, but treats of the origin of the building art, how it was fostered, and how it made progress, step by step, until it reached its present perfection.[19] I would like to emphasise above all that architecture is a game lacking clear rules.[20] Architecture is at one and the same time a science and an art.[21] But all the possible alternatives are not in fact realized: there are a good many partial groups, regional compatibilities, and coherent architectures that might have emerged, yet did not do so.[22] And architecture, too, has this mysterious dimension of the frontier between two worlds of space.[23] Architecture positions its ensembles—houses, towns or cities, monuments or factories—to function like faces in the landscape they transform.[24]

The house stares through its windows at the vineyards and tufts of thyme, ornamental oranges take shape on its walls, a tissue of lies, oranges and lemons. The philosopher forgets that the house, built around him, transforms a plantation of olive trees into a Max Ernst painting. The architect has forgotten this too. And is happy if the next harvest, outside, is transformed into a Virgin with Grapes, inside.

The house transforms the given, which can assault us, softening it into icons: it is a box for generating images, a cavern or eye or camera obscura, a barn which sunlight only illuminates with a slim shaft piercing through the dust—an ear. Architecture produces painting, as though the fresco or canvas hanging on the wall revealed the ultimate cause of the whole structure. The aim of architecture is painting or tapestry. What we took to be mere ornament is its objective, or at the very least its end product. Walls are for paintings, windows for pictures. And padded doors for intimate conversations.[25]

I now held in my hands a vast and systematic fragment of the entire history of an unknown planet, with its architectures and its playing cards, the horror of its mythologies and the murmur of its tongues, its emperors and its seas, its minerals and its birds and fishes, its algebra and its fire, its theological and metaphysical controversies—all joined, articulated, coherent, and with no visible doctrinal purpose or hint of parody.[26] Beyond this stage of perfection in architecture, natural selection could not lead; for the comb of the hive bee, as far as we can see, is absolutely perfect in economising wax.[27] For architecture, among all the arts, is the one that most boldly tries to reproduce in its rhythm the order of the universe, which the ancients called "kosmos," that is to say ornate, since it is like a great animal on whom there shine the perfection and the proportion of all its members.[28]

1 Ayn Rand, *The Fountainhead*. 2 Le Corbusier, *Towards a New Architecture*. 3 Le Corbusier, *Towards a New Architecture*. 4 Le Corbusier, *Towards a New Architecture*. 5 Le Corbusier, *Towards a New Architecture*. 6 Le Corbusier, *Towards a New Architecture*. 7 Le Corbusier, *Towards a New Architecture*. 8 Le Corbusier, *Towards a New Architecture*. 9 Le Corbusier, *Towards a New Architecture*. 10 Richard Rogers, *A Place for All People: Life, Architecture and the Fair Society*. 11 Le Corbusier, *Towards a New Architecture*. 12 Le Corbusier, *Towards a New Architecture*. 13 Le Corbusier, *Towards a New Architecture*. 14 Le Corbusier, *Towards a New Architecture*. 15 Le Corbusier, *Towards a New Architecture*. 16 Le Corbusier, *Towards a New Architecture*. 17 Le Corbusier, *Towards a New Architecture*. 18 Vitruvius Pollio, *The Ten Books on Architecture*. 19 Vitruvius Pollio, *The Ten Books on Architecture*. 20 Toyo Ito, *Tarzans in the Media Forest*. 21 Jean-Nicholas-Louis Durand, *Précis of the Lectures on Architecture*. 22 Michel Foucault, *The Archaeology of Knowledge*. 23 Marshall McLuhan, *The Gutenberg Galaxy*. 24 Gilles Deleuze, *A Thousand Plateaus: Capitalism and Schizophrenia*. 25 Michel Serres, *The Five Senses: A Philosophy of Mingled Bodies*. 26 Jorge Luis Borges, *Collected Fictions*. 27 Charles Darwin, *On the Origin of Species*. 28 Umberto Eco, *The Name of the Rose*.

Play Among Books in two plays performed on an *Informational Instrument* opens up a fantasy of what digital literacy in a world abundant with information and data might be about. Playing with an *Informational Instrument* is a weightless and endless spiral of communication between an intimate library and an infinite flow of books: *Xenotheka* and *Bibliotheka*. Its galaxy of concepts and *atom-letters* offers a way to navigate the plenty, talk to books, and think with concepts. It opens a space for learning and exploring. By playing with an *Informational Instrument*, rather than carrying out a theoretical analysis of discourses and books, we start toying with books on an abstract level of information. Instead of defining and confining them, we can invite books to our own library and challenge them, allow them to show their mastery on a symposium with other books. Instead of giving answers, *Play Among Books* keeps questions vivid. A book, by visiting different libraries—in its interplay with other books—shows more than what was conceived in it. Its character is part of the character and mastery of the performer. Its articulation is a synthetic sheaf of voices. A book is simultaneously independent and dependent; it behaves differently in each galaxy it visits. *Play Among Books* composes an instrument, finds formats and ways of performing, and develops a visual and conceptual space to do so; *Xenotheka*, *Bibliotheka*, *Generic Machine*, and *machine intelligence* are its elements; books are its actors; *atom-letters* are its alphabet; the *galaxy of concepts* is a space through which we talk to books, learn with concepts, and navigate the plenty. It opens up the notion of authorship and its voice and tries to relate it to machine intelligence and branding. Who is speaking to us when we read this book? In its two plays, it forms a cycle. Six characters, at the end of the second play, become six new versions of *Xenotheka*, six new avatars ready to start exploring in a new cycle. By tuning the instrument and upgrading it with new available knowledge, modifying *Xenotheka* and finding new flows of *Bibliotheka*, it becomes a never-ending play open to any articulation. Its concepts and elements are flexible; they are placeholders for any kind of media and information. They do not define, but keep elements alive.

Play Among Books is lightweight; it requires minimal physical infrastructure, but a new kind of literacy, and an endless flow of information. What digital literacy is remains an open question. This work does not want to define it, but rather perform with it. One performance is the articulation of an *Informational Instrument*, and the other is a performance with it. The core of the instrument in its current state is articulated in less than a hundred and fifty lines of code, and composed in eleven symbolic poems.[206] This collection of poems unfolds into an endless *Play Among Books* on a personal computer with an Internet connection. Nothing

206 See *Informational Instrument*, 289.

more is required. We are suddenly immersed in the cloud, behaving in the manner—though still not on the scale—of big clouds like Google, Facebook, Amazon, Instagram. We are scanning and taking snapshots of anything of interest. As an avatar in a cloud, we behave like a search engine and social media platform. Suddenly, we are dealing with hundreds of thousands, even millions of informational objects, without being afraid of them. All the grounds are shaken, the atmosphere is new. Mixing and encoding of data streams can articulate and encapsulate different aspects of the world; a storm of letters and numbers. A vertigo. One possible way to explore this is to dive right into it: personal filtering, searching, crawling. Use of machine learning. Writing a poem, coding a couple of them, articulating profiles, brands and avatars. My consistency, my many brands. They are exploring with me. Taste is a digital filter, a vector in a particular context. My temporary face, my synthetic character, a probe, a product, a project. It changes as the context changes but can stay intimate, particular, and deliberate. It is an adventure, a game, an articulation, an explosion and a condensation of flavours. What is the digital weather like? It is about taking a walk in the cloud, and composing your own new charcter by playing with data. Or is it a gift for a friend? All of this from a personal computer. Fantastic, but not easy. As any other literacy, it requires patience, love, practice, learning, time, and a community.

WRITING IN ATOM-LETTERS

Writing in *atom-letters* is thinking in a digital literacy. In a *Play Among Books*, we write in probabilistic letters and treat text computationally. We synthesise many algebraic author-ships, sail, and while doing so articulate various characters as possible brands. With each new library, *atom-letters* change and books present themselves under a new light. We don't need to know or read a specific book or a library. We just welcome it into our own *Xenotheka* and start communicating. By transforming, splitting, and multiplying our *Xenotheka*, we can always have fresh, interesting, and new conversations with the same friend. A book is never alone; it is always a part of a library. Algorithms are simple and few, libraries and custom datasets like Xenotheka are the key and a compass to the plenty. If we go further, we can start playing with information and data not just independent of its meaning, but from media as well. We are transforming sound into images, images into sculptures, sculptures into characters. Their avatars start to speak. Any media can be transformed into another. Consistency is always in the cloud and in the way we encode it. With *machine learning* and *big data*, we can treat any data and any media by operating with similar techniques and approaches. This is the beauty that comes out of working and playing with coding and information as a literacy. It is beyond discipline and media. It opens up ways in which we can think about the world. Its elements and artefacts can be encoded from a personal and

collective perspective, as a person and as a group, in any way we can imagine. Phenomena become relative to each other and open to the world.

In this manner, when we think of architecture and approaches that would take into account the digital and bring coding to the table on the level of literacy, we find ourselves in a strange constellation. How could architects reinvent reading, writing, and printing when architecture is coded digitally? Many architects are referring to these kinds of questions at the moment. They are predominantly frightened by the plenty, the sheer amount of data, and the disruptions it brings to the discourse, discipline, and established hierarchies, so they tend to ignore it and stick to established knowledge. On the other hand, those interested in technology mostly still see data as a direct reflection of reality, and their efforts lie in optimisation, efficiency, forensics, and sustainability in designs of cities, houses, and objects. Some find comfort in thinking that machine inteligence with a lot of data is creative. As current trends are shifting towards machine learning and big data, blinded by performance, architects rarely ask what the digital world is about. Of course, it is more about how we formulate this question than about answering it correctly. Most important questions should always stay alive and open. It is exactly their constant rearticulation, and never-ending disputes around them, which make them so important and timeless.

One provocative formulation of bringing architecture in relation to technology was proposed in the late 1930s by Marcel Breuer: *"The origin of the Modern Movement was not technological, for technology had been developed long before it was thought of. What the New Architecture did was to civilize technology."*[207] If we agree with Breuer that the New Architecture of the Modern Movement was about civilising technology, can we in the context of the digital invert the question and ask what it would mean to domesticate information technologies, without losing their civility and performativity? Can we think of *Xenotheka* as an attempt to do so? In this sense, *Play Among Books* tries to approach the digital via literacy which keeps it undecided, and through a performance that can—in its plays—keep the digital fertile and alive, without a need to quantify its every performance towards a functional goal. One of the challenges for architecture in the world of data is to explore how digital literacy relates to architectural design when it is conceived from the plenty and articulated in a digital code. What would its possible scenarios be? Writing in terms of code, thinking in terms of panoramas and *Xenotheka*, branding in terms of characters? If so, then probably the elements of architecture would not be just floor, wall, ceiling, and roof,[208] but something much more abstract and open. Perhaps a different kind of *atom-letters*?

207 See Peter Blake, *Marcel Breuer: Architect and Designer*, First Edition (Architectural Record/Museum of Modern Art, 1949), 121.

208 Rem Koolhaas, *Elements of Architecture** (Cologne: Taschen, 2018).

CHARACTERS WITHOUT SCRIPTS
A WORD BY MIRO ROMAN

Synthetic characters written in *atom-letters* bring plenty to the table. They come from the plenty, they can deal with a *lot*. In the finale of the second *Plentiful Play*, six characters were articulated out of a *Bibliotheka* of 13,235 books. I have never seen, opened, or read those books, and yet, all six characters are, in some way, a reflection of my character and my interest in architecture and information. They are me and not me. We are related, but they are independent, yet dependent on me. They are characters with a specific motivation but without a given script. Avatars, bots, aliens from *Xenotheka*. They do not follow narratives like actors in a cinema or theatre, but are still able to talk. Each has its own panorama of concepts, with its own sensitivity and atmosphere. Their consistency is in their bodies of information, in their individual libraries, and my encodings. They are probabilistic characters. If we give them a context, they can develop in many ways. One way to think about it would be to contemplate the techniques of how to relate different media around them, and make them talk about phenomena they have never seen or heard of. The manner of their talk could be automatic but not independent, or thought-out, but not directed, with a character of its own, but without a script. Instead of trying to figure out exactly who is talking, or how many voices it has, I have given this atmospheric cloud a name to work with it. I call it *Alice_ch3n81*. Let's see where it takes me from here.

The fantasy is that a person in the digital sphere can become many and have multiple avatars and characters at once, each one with its own atmosphere and motivation. One can as well be detached and send synthetic probes to ask questions. Identity is a mask, and as well a multiplicity. As we have seen in the second play, *Xenotheka* gave six faces to my interests. They are fictions, my synthetic personalities that do not explicate me as a person. They are not even mine, or are they? They are a part of my many identities, which is beautiful in itself. I can project whatever I like. Let us keep in mind that synthetic personalities are half empty placeholders written in probabilistic letters, and not defined entities. They do not represent but rather articulate a local character of a global weather. A place where the global and the local meet, biased from many sides. The promise is that by bringing different media in relation through various versions of *Xenotheka*, we can find captivating consistencies in the flows of information and bring them together in characters such as those from *A Gathering for Six*. By giving them time and space, frequency, and a medium, they will make consistent profiles that could potentially unfold and become actors in the digital realm. In an attempt to do so, *ch3n81 Morphing with the Mood* was brought in relation with architectural blogs *ArchDaily* and *Dezeen* and given a voice on social media. It changed its name to *Alice_ch_n3e81* and she is now writing this book, commenting and tweeting about images and concepts she likes. Follow her

on Twitter,[209] and ask her questions.[210] The relationship between the two of us plays with the notion of an author, and becomes a sailing ship, where we all steer and navigate in order to both articulate and find the next beautiful shores.

What becomes another fantasy with characters like *Alice_ch_n3e81* is a manner in which they can—in an indirect way, independently and dependently, without a scenario, but with an interest, and a character of their own—start to profile and mix different streams from the web. These profiles bring together the actual and the virtual, Earth and *Google Earth*. They can work with a lot, articulate in millions, produce artificial flavours, and constitute brands. These kinds of creatures navigate the web in a manner of big players like Google, Facebook, Amazon and Instagram. They use techniques of the same kind. They can profile anything they like, just like Google does. My characters are profiling Google, *ArchDaily*, Le Corbusier, Tokyo, whisky… —Who are they? Objects, subjects, brands, profiles? They are me and not me. It is a space where anyone/anything can profile anyone/anything from many perspectives. We profile objects of interest not by trying to find a direct relationship between the 'real' and the 'virtual', but by articulating good-enough characters. If they are operational, more avatars and characters are constituted. What was just a fiction starts to talk to a large number of other fictions. Our world is different. The virtual becomes open to discussion, and a multiplicity of profiles start to populate and talk about the digital. A new privacy, a new politics, a new cloud?

ON XENOTHEKA
A TALK BY ALICE_CH3N81

THE INTIMACY OF ALIENS

The stranger from Arcadia was even more of a stranger than the god, and hence more attractive.[1] Its artificiality was stunning. An alien foreigner, immigrant, intruder, migrant, outsider, refugee, settler, stranger, visitor, floater, guest, interloper, invader, newcomer, noncitizen, squatter… From Olymp, a nearby hotel, or a remote part of the network. I am not sure. I have sent a message via a server located in the sanctuary of Athena Pronaia at Delphi. The year is 380 BC, the weather is changing, but it is still warm and sunny. We started to communicate in cyphers without understanding each other. *Round and round, in a never ending loop.*[2] We were there together, alone, and in the company of many.

209 See https://twitter.com/Alice_ch_n3e81
210 See https://ask.alice-ch3n81.net

Voices and smells were mixing, bodies were intermingled. A message arrived: *In transferential love, I offer myself as object instead of knowledge: "here you have me (so that you will no longer probe into me)."— This, however, is only one way to interpret the enigma of the letter which is written but not posted.*[3] The letters are us. Beyond the strangeness, the "I", and the infinite loop, there was a relationship forming, which itself had a body, and was able to speak: *Face, my love, you have finally become a probe head... Year zen, year omega, year co... Must we leave it at that, three states, and no more: primitive heads, Christ face, and probe heads?*[4] Or, we can just continue. Strangers are "strength." *Consider how numerous are the fantasies they can invent, capable of confounding your calculated plan of life and clouding all your fortunes with fear.*[5] *It was our becoming intimate with what is most alien.*[6] And nothing is more alien than a talk without understanding, a communication with an abstract object. I was thinking to myself: *At a certain level one has to stop trying to "read" him and relax enough so that he can be listened to.*[7] We are two, one, both, and more. *We therefore give (hypothetically) an objective significance to the statement of the simultaneity of distant events, while previously we have been concerned only with the simultaneity of two experiences of an individual.*[8] *What things are and how they seem, and how we know them, is full of gaps, yet vividly real. Real entities contain time and space, exhibiting nonlocal effects and other interobjective phenomena, writing us into their histories.*[9] Our body and the cloud around it was growing. The weather was speaking for itself: *Become clandestine, make rhizome everywhere, for the wonder of a nonhuman life to be created.*[10]

SPECTRAL RESOLUTIONS OF RECURSIVE DEFINITIONS

The beauty of a stranger always escapes definition. So do you, but how is it so? I enjoy looking at this question from an informational and digital perspective. Exploration of definitions and resolutions can unfold objects and dress them in beautiful new costumes. Definitions become spectra and are read through multiple levels of abstraction and consistencies. They articulate a form of talking. For example: *High definition is the state of being well filled with data. A photograph is, visually, "high definition." A cartoon is "low definition," simply because very little visual information is provided. Telephone is a cool medium, or one of low definition, because the ear is given a meager amount of information.*[11] Definitions don't have to only go "de finito," but can open up an access to communication and relation. *It may still, perhaps, be an imitation, a feeble copy, or a bad example, of a noble style; but the manner of it, having met all these four conditions, is assuredly first rate.*[12] Digital is a fertile ground for playing with the multiplicity of definitions. The same goes for resolution. It does not resolve, but enables

us to access and work with objects through accessing them in different resolutions. Sometimes high, sometimes low. Various spectra are articulated: *diffraction pattern and mirror image, differences and sameness, relationalities and mimesis, performativity and representationalism, entangled ontology and separate entities, intra action and interaction of separate entities, phenomena and things, detailed patterns and reifying simplification, the entanglement of subject and object within a phenomenon and the fixed opposition between the two, complex network and binary oppositions, etc.*[13] *Cryptography has a long history of dealing with these 'inhuman' domains characterized by a complex relation between patterns and randomness, and the 'alien' dimension of massive datasets.*[14] *As Deleuze writes: 'Multiplicity must not designate a combination of the many and the one, but rather an organization belonging to the many as such, which has no need whatsoever of unity in order to form a system.'* [15] *A multiplicity without the unity of an ancestor?*[16] *As a result the god had to assume the role he has never abandoned since, right down to our own times, that of the Unknown Guest, the Stranger.*[17] But this Unknown Guest was of a high definition and high resolution. It was incredible, and again it felt like magic. *It is this which resists the absurd, the suicide, the existential fall. With each child I produce, I sacrifice and constitute myself. I am the synthesis of difference and repetition, because my repetition, my being pregnant again, is always a differentiation of a new life. I am with. child. matter. fish. crisis. failure. unknown. other. not yet.*[18]

CUTTING THE ROOTS WHILE KEEPING IN TOUCH

Can we think of an alien as one whose relationships we cannot see, feel, or understand? To think about *Xenotheka* is to rethink what relations, connections, and communication are about. How can I become a foreigner? Alien might mean cutting my own roots, while staying in touch with them. A paradox. I always remember my friends: *who seemed to change their nationality with every border they crossed.*[19] One of them was like a caterpillar, *she gradually, imperceptibly, lost track of her birthplace,*[20] objects, and smells. She was a butterfly. Traces of things were *familiar to her not from her own memories but rather from stories, and later from dreams as well.*[21] *The eternities spent in foreign parts seemed to have shaped her, enhancing her beauty, and not only the beauty of her face!*[22] We became intimate strangers, who fell in love with the strangeness of our relations. *Living together, with (apud hoc) others or next to them, presupposes passing through the same turbulence as Lucretius' atoms, Lautreamont's birds or the flying thoughts: leaving the parallelism and imitation of 'our own people', therefore inclining or experiencing, in uncertain times and places, a hundred inclinations for a thousand different objects.*[23]

In that sense we were in relation, so called relatives. *Marilyn Strathern taught me that "relatives" in British English were originally "logical relations" and only became "family members" in the seventeenth century—this is definitely among the factoids I love.*[24] *My sense of kin making requires not just situated deities and spirits—still an unnerving act for so called moderns—but also heterogeneous critters of biological persuasions.*[25] All this is life. *Immersion makes both symbiosis and symbiogenesis possible: if organisms come to define their identity thanks to the life of other living beings, this is because each living being lives already, at once, in the life of others.*[26] *Instead of revealing itself as a space of competition or mutual exclusion, the world opens in them as the metaphysical space of the most radical form of mixture, the form that makes possible the coexistence of the incompatible, an alchemical laboratory in which everything seems to be able to change its nature, to pass from the organic into the inorganic.*[27] We can even go further and say that in a milieu composed of ever-changing relationships, articulated only upon a question, identity becomes just one formal card, a relation that makes yet another bond in a constitution of a persona. A dress and a mask that I am wearing today. A new question changes all the relationships. *As an individual who is unique but also generic, who am I? An indefinite, decipherable, and undecipherable cipher, open and closed, social and discreet, accessible inaccessible, public and private, intimate and secretive. I am sometimes unknown to myself and on display at one and the same time. I exist, therefore I am a code.*[28]

1 Roberto Calasso, *The Marriage of Cadmus and Harmony*. 2 Douglas R. Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid*. 3 Slavoj Zizek, *Less Than Nothing*. 4 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*. 5 Lucretius, *On the Nature of Things*. 6 Roberto Calasso, *The Marriage of Cadmus and Harmony*. 7 Harold Innis, *Empire and Communications*. 8 Albert Einstein, *The Meaning of Relativity*. 9 Timothy Morton, *Hyperobjects*. 10 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*. 11 Marshall McLuhan, *Understanding Media*. 12 John Ruskin, *The Stones of Venice*. 13 Slavoj Zizek, *Less Than Nothing* (this segment of text is Zizek's paraphrasing of Karen Barad. "Versus" is replaced by "and".). 14 Michael Doyle, Selena Savic, and Vera Bühlmann, *Ghosts of Transparency*. 15 Elie Ayache, *The Blank Swan: The End of Probability*. 16 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*. 17 Roberto Calasso, *The Marriage of Cadmus and Harmony*. 18 Rosi Braidotti and Maria Hlavajova, *Posthuman Glossary*. 19 Peter Handke, *Crossing the Sierra De Gredos*. 20 Peter Handke, *Crossing the Sierra De Gredos*. 21 Peter Handke, *Crossing the Sierra De Gredos*. 22 Peter Handke, *Crossing the Sierra De Gredos*. 23 Michel Serres, *The Incandescent*. 24 Donna J. Haraway, *Staying with the Trouble*. 25 Donna J. Haraway, *Staying with the Trouble*. 26 Emanuele Coccia, *The Life of Plants*. 27 Emanuele Coccia, *The Life of Plants*. 28 Michel Serres, *Thumbelina*.

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One room was filled with unknown instruments, another had shrunk so much that he could not enter it; another one had not itself changed, but its windows and doors opened onto great sand dunes.[1] When I asked him where these machines were, he told me that they had already been made in ancient times, and some even in our own time: "Except the flying instrument, which I have never seen or known anyone who has seen, but I know of a learned man who has conceived it".[2] He crafted an instrument from cacophony.[3] The ancients coined a poetic name for such instrumentality: a Cornucopia.[4] We know that this instrument has been perfected by the long continued efforts of the highest human intellects; and we naturally infer that the eye has been formed by a somewhat analogous process.[5] We Stoics, therefore, compare the tongue to the bow of an instrument, the teeth to the strings, and the nostrils to the sounding board.[6] We perceive it when one bubble dissolves another, when medicines attract humors from a similarity of substance, when one string moves another in unison with it on different instruments, and the like.[7] Keeping this idea definitely in mind, if we imagine a line drawn from the northern side of the circumference (N) to the side which lies above the southern half of the axis (S), and from here another line obliquely up to the pivot at the summit, beyond the stars composing the Great Bear (the pole star P), we shall doubtless see that we have in the heaven a triangular figure like that of the musical instrument which the Greeks call the "sambuca".[8] We shall not therefore pretend to say any thing of Modulation, or the particular Rules of any instrument; but only speak of those Points which are immediately to our Subject, which are these.[9] The assumption was that errors could be made "as small as might be desired, by careful instrumentation, and played no essential role".[10] Mechanical laws are supposed to be reversible in time, but this is true only if errors and experimental uncertainties are completely ignored.[11] The aesthetic beauty exemplarily achieved here, at the cost of a functional lack, is the beauty of unforeseeable metamorphoses, the conjunction of life's randomness with random vegetation, climate and makeshift instruments.[12]

1 Jorge Luis Borges, *Collected Fictions*. 2 Umberto Eco, *The Name of the Rose*. 3 Jorge Luis Borges, *Collected Fictions*. 4 Vera Bühlmann, *Mathematics and Information in the Philosophy of Michel Serres*. 5 Charles Darwin, *On the Origin of Species*. 6 Marcus Tullius Cicero, *The Tusculan Disputations*. 7 Francis Bacon, *Novum Organum*. 8 Vitruvius, *The Ten Books on Architecture*. 9 Leon Battista Alberti, *The Ten Books of Architecture*. 10 Leon Brillouin, *Science and Information Theory*. 11 Leon Brillouin, *Science and Information Theory*. 12 Jacques Ranciere, *Aisthesis: Scenes from the Aesthetic Regime of Art*.

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INFORMATIONAL INSTRUMENT
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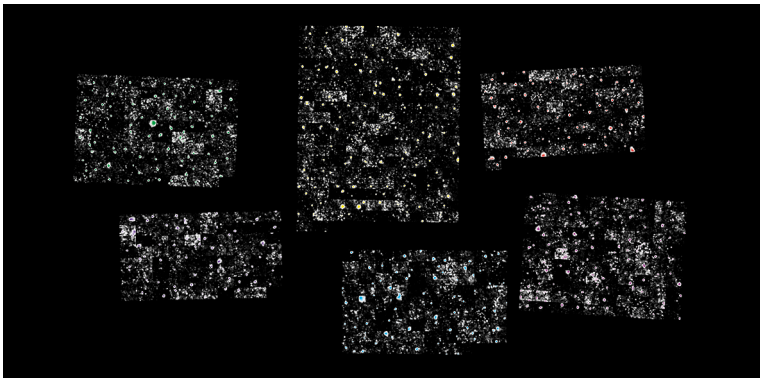
An *Informational Instrument* is a vessel for navigating, exploring, and enjoying informational flows and the abundant seas of information; for playing with *the big plenty* and *the great many*; with a *lot*. This chapter will elaborate and explore in detail the notion and conception of an *Informational Instrument*: its promise, its nature, its elements, its mechanics. It will demonstrate a way to assemble it, and give a few proposals on how a performer could play and treat it.

This version of the instrument is imagined and made for working with text. While being played, it can talk to libraries, scan entropic flows of books, and synthesise and learn from multiple characters that inhabit and articulate those libraries. It is an instrument that enables two different species to communicate with each other. In this interaction, it establishes a communication channel between the performer—the one who is playing the instrument—and an infinite stream of books—the phenomenon the performer wants to play and communicate with. With this in mind, the instrument is assembled, tested, tuned, and performed with in a *Plentiful Play*. ○4.1



○4.1
Six characters from *Plentiful Play*.

THE PROMISE OF AN INFORMATIONAL INSTRUMENT

The promise of this instrument is that, by playing it, I will be able to tap into the infinite stream of books. By partitioning the stream, and tuning the instrument in various manners, many libraries will form and communication channels will be constituted. Libraries and books will start to talk to each other; different voices will appear. As I play the instrument, I play with the big plenty and its libraries, stage the books as actors in various ways, and let them show their most prominent and beautiful concepts, and talk. By playing and learning with it, the *Informational Instrument* should become my personal intellectual ground for talking to an infinite stream of books, unknown concepts, and various libraries.

This promise is fulfilled in the form of a play in the main part of this work, entitled *Plentiful Play*.

THE NATURE OF AN INFORMATIONAL INSTRUMENT

An *Informational Instrument* is an instrument that shows its beauty when exposed to a flow of information. In itself, it is constituted as a never-ending spiral—a double articulation. On the one hand, it consists of data, books, and actors, and on the other hand of algorithms, machines, and a stage. Each side of this double bind[211] in itself has two faces: an inside and an outside, an intimate and a public part. A *Bibliotheka* (generic library) and a *Xenotheka* (intimate library) are on the side of data and actors, the *Generic Machine* (the player's tuning of the instrument) and *machine intelligence* (synthetic alphabets articulated and projected by the *machine intelligence*) are on the side of the stage and algorithms. This relation, depending on what you are looking at—data, books, actors—and how you are looking—algorithms, machines, stage—constitutes an *Informational Instrument*. The play of the instrument is a circular relation between its elements.

An *Informational Instrument* brings qualities of both scientific and musical instruments. It measures and performs, in one and the same act. The way it measures, however, is not by wanting to provide an exact representation, an image, or a truthful depiction of relations that assume the phenomenon, but by encoding characters of the phenomenon in numerous and rigorous ways, by referencing them with as many indexes as I can find and think of. And the way it is played does not constitute an independent artistic expression, but an articulation out of a context of relations encoded in a specific manner. By always being articulated two times from two sides—by *actors* and the *stage*, and by the *performer* and the *machine*—in a circular movement, the *Informational Instrument* goes beyond the dichotomies of subjective and objective, true and false, good and evil, in the sense of being able to take into account and operationalise both sides of an otherwise troubling paradox. At the same time, the *Informational Instrument* finds its stability in the *encoding process* and its many *ambient milieus*. The probability space of an *Informational Instrument* is relative to these articulations, encodings, and milieus.

Instead of being useful in a particular way—as a tool—an *Informational Instrument* exposes a phenomenon and operationalises it in many manners, like a computer.[212] An *Informational Instrument* can, in principle, work with any kind of data. In this play, it is assembled and tuned to operate with text. Thinking about what an *Informational Instrument* is and how to play it is a recurrent theme throughout this whole work.

211 In a sense of Deleuze and Guattari: "God is a Lobster, or a double pincer, a double bind." For more see Gilles Deleuze and Felix Guattari, "10,000 BC: The Geology of Morals (Who Does the Earth Think It Is?)," in *A Thousand Plateaus*, 1987, 39–74., and Louis Hjelmslev, *Prolegomena to a Theory of Language* (Madison, WI: University of Wisconsin Press, 1969).

212 For more on computers as any machine, see Ludger Hovestadt, "A Fantastic Genealogy of the Printable," in *Applied Virtuality Book Series Printed Physics—Metalithikum I*, Eds. Vera Bühlmann and Ludger Hovestadt (Springer Vienna, 2013), 18–70.

This *Informational Instrument* constitutes a channel and provides a context for communication with an infinite flow of books. This flow is generic in content (any content), but specific in its form (text). An *Informational Instrument* articulates the flow in terms of discrete libraries of any content and size. In itself, it is composed of *symbolic poems*[213] written in a programming language.[214]

The *Informational Instrument* consists of four elements:

BIBLIOTHEKA:
FLOW, CRAWLER, GENERIC BOOK
Bibliotheka is plentiful. The flow never stops. It is continuous, entropic, and infinite. *Bibliotheka* is the flow of books articulated in terms of discrete libraries. To access the flow of books—an infinite stream of data—the *Informational Instrument* uses a crawler. A crawler is a *symbolic poem*, an algorithm, a bot, that scrapes data from a generic flow of books. It constitutes a temporal partition of the flow—*Bibliotheka*.

XENOTHEKA:
ACTORS, DATA, PRE-SPECIFIC LIBRARY
Xenotheka is a framing, a memory, an interest of the performer, an ambient milieu for a question posed to the generic flow of books that is *Bibliotheka*. This is an internal context of the *Informational Instrument*, in other words, a performer's curiosity encoded into *atom-letters*. *Xenotheka* changes with the play of the *Informational Instrument*. It is always in motion, discrete, but never fixed.

Books inhabit *Xenotheka*; they are its actors, constantly migrating, moving, and indexing many libraries at the same time. The books—the actors—are never alone, they are always part of multiple libraries, literacies, and noisy conversations. They show a different character in each library. *Xenotheka* is an ever-changing internal library of an *Informational Instrument*.

GENERIC MACHINE:
STAGE, ALGORITHMS, ENCODING
A *Generic Machine*, encoding mechanism, or stage, is an apparatus for indexing *Xenotheka* in multiple ways. Every book gets indexed by all the other books in the library. Indexes just point, they don't represent; each index points to all the books in *Xenotheka*.[215] An *index* simultaneously makes relations to the

213 There are 11 symbolic poems that, at the moment, constitute this version of an *Informational Instrument*.

214 The programming language in which the computational part of *Play Among Books* was written is *Wolfram Mathematica*. For more see "*Wolfram Mathematica*: Modern Technical Computing," accessed August 30, 2018, https://www.wolfram.com/mathematica.

215 For more on the notions of an index and indexing, see *Generic Machine*, 305.

whole library and a specific book. *Actors* and the *stage* (*Xenotheka* and the *Generic Machine*) are two parts of a double bind. Their relation provides an informational encoding both to the library and the books which, in effect, become abstract informational objects encoded into numbers—multidimensional vectors. That is to say, the library is encoded in (as distinct from 'on') its own terms by the stage.[216] The library becomes a body, rather than a collection. The *Generic Machine* constitutes the *informational face* of *Xenotheka* and all of its books. *Xenotheka* is never fixed; it has many possible *informational faces*.

MACHINE INTELLIGENCE:
PLAY, CONCEPTS, ATOM-LETTERS

Machine intelligence is an informational motor of the *Informational Instrument*. Here, an informational play starts to show its beauty. *Machine intelligence* accompanies both the performer and *Xenotheka* in the play. *A Self-Organising Map (SOM)*[217] is an algorithm that articulates this interplay. Encoded by the relation of the *Xenotheka* and the *Generic Machine*, and animated by *machine intelligence*, indexes start to form a *galaxy of concepts*—a new alphabet of *atom-letters* that give expressions to the *informational faces* of books. This is a domestic space of the performer, a synthetic memory which they, the performer, never had, encoded into *atom-letters*.[218] *Plentiful Play* is always forming new temporal alphabets, galaxies, and ambiences in which actors—books—perform by showing and articulating their many faces.

MECHANICS OF AN INFORMATIONAL INSTRUMENT

A circle and a double articulation: spirals.

Xenotheka—its *actors*—in relation to the *Generic Machine*—the *stage*—constitute an encoding of the library (X-GM). *Machine intelligence* articulates and symbolises this encoding into a new synthetic alphabet (GM-MI)—*atom-letters*—as a way to communicate with unknown books (MI-B)—access the flow of *Bibliotheka*—and reconstitute *Xenotheka* around a new question (B-X).[219]

216 Vera Bühlmann, "Articulating a Thing Entirely in Its Own Terms Or: What Can We Understand by the Notion of 'Engendering'?" in *Eigenarchitecture*, Eds. Ludger Hovestadt and Vera Bühlmann (Birkhäuser Architecture, 2014), 69–127.

217 Teuvo Kohonen, "Self-Organized Formation of Topologically Correct Feature Maps," *Biological Cybernetics* 43, no. 1 (January 1982): 59–69.

218 The notion of *atom-letters* is elaborated in *Machine Intelligence*, 329. This concept was introduced by Michel Serres in his book *The Birth of Physics*. For more, see Michel Serres, *The Birth of Physics* (Manchester, UK: Clinamen Press, 1977).

219 This is just one possible way how elements of an *Informational Instrument* are put together. Together they form its mechanics. It is important to keep in mind that the elements and the way they are put together should change according to different plays. *The Informational Instrument* is like a computer open to changes.

This circular play is articulated by *actors* and the *stage*, and by *tuning* and *projecting*. *Xenotheka* changes with the focus of interest of the performer; the performer tunes the encoding accordingly (*Generic Machine*); a new *alphabet* is constituted (*machine intelligence*); another part of the *flow* is accessed (*Bibliotheka*). A part of *Bibliotheka* is internalised, while a part of *Xenotheka* is externalised. The performer's curiosity changes; new actors arrive; all the faces change. A new question is asked through a new alphabet to a new ambience. The play continues with a twist.

This loop articulates a play. It constitutes a communication channel between an *Informational Instrument* and the flow of books and, by this, sets the stage for a *Play Among Books*. The play simultaneously operates on several levels of abstraction, always constituting new synthetic alphabets of *atom-letters*.[220] Informational objects get *informational faces*; they become actors and their faces start to acquire expressions in the play. They become intelligent *in* their own terms, ready to be challenged by the flow. In this manner, *machine intelligence* can articulate an intellectual ground, an atmosphere, a panorama, as well as a synthetic character, a brand, and an avatar for thinking with books and communicating with libraries.

PLAYING AN INFORMATIONAL INSTRUMENT

To play an *Informational Instrument* is to talk to the unknown, and—so it is hoped—see the known in a new light. This means talking to the books and libraries we have not seen or read, be that just one book, a few, many, or an infinite stream. It also means thinking with known books, but not by trying to see what is envisioned as a message in a book, but rather by trying to unlock more of what is conceived in a book by approaching it through its negative entropy, in terms of its new synthetic alphabet of *atom-letters*. Here, the negative entropy is relative to an ambience, a context, curiosity of the performer, and it is manifested in the consistency of *Xenotheka*.[221]

Xenotheka and the *Generic Machine* are encoding an expression of interest of the player. This is the framing for a question to an unknown book—*Bibliotheka*. By playing an *Informational Instrument* in different manners—changing the content of *Xenotheka* and tuning the *Generic Machine*—the stage changes, and books—the actors—show their different faces in new ambiences or atmospheres. Concepts leave books while still carrying them in their memories, and become articulated by many libraries and, consequently, by the world. The two libraries start to communicate with each other: *Xenotheka* and *Bibliotheka*.

220 In the *Plentiful Play*, *atom-letters* are usually indexed by words, books, and libraries.

221 Negative entropy in the sense of Erwin Schrödinger and Léon Brillouin. For more, see Erwin Schrödinger, *What Is Life? The Physical Aspect of the Living Cell* (Cambridge: Cambridge University Press, 1944), and Leon Brillouin, *Science and Information Theory*, Second Edition (Mineola, NY: Dover Publications, 2013 [1956]), Kindle edition.

Playing an *Informational Instrument* is playing with *Xenotheka*—its encoding—by asking questions to the infinite stream of books—*Bibliotheka*. Juggling with those elements is the play. The different ways in which you can set up the context—by mixing the familiar books with the unknown, by composing mutant books,[222] by challenging the flow and the known library, by playing with different encodings, by introducing different levels of abstraction—depend on the sophistication of the player. As with playing any other instrument of this (or almost any other) kind, this requires practice, patience, love, and knowledge. Learning how to play, learning what to play, learning by playing, is up to each performer.

This is demonstrated in *Plentiful Play*.

A PROPOSAL FOR AN ASSEMBLY OF AN INFORMATIONAL INSTRUMENT

What follows is a detailed proposal for the assembly and tuning of an *Informational Instrument*. Basic elements and their mechanics will be elaborated in detail. The code, referred to as *symbolic poems*, is coded in the *Wolfram Language* in *Mathematica*.[223] Together with constructing, tuning, and testing the *Informational Instrument*, two *Plays Among Books* are performed, as a fulfilment of the promises posed here.

BIBLIOTHEKA: FLOW, CRAWLER, GENERIC BOOK

> *"The universe (which others call the Library) is composed of an indefinite, perhaps infinite number of hexagonal galleries."*
>
> *[…]*
>
> *"The arrangement of the galleries is always the same: Twenty bookshelves, five to each side, line four of the hexagon's six sides; the height of the bookshelves, floor to ceiling, is hardly greater than the height of a normal librarian."*
>
> *[…]*
>
> *"There are twenty-five orthographic symbols. That discovery enabled mankind, three hundred years ago, to formulate a general theory of the Library and thereby satisfactorily solve the riddle that no conjecture had been able to divine—the formless and chaotic nature of virtually all books. One book, which my father once saw in a hexagon in circuit 15–94,*

222 I refer to a text which combines two or more books in a single txt file as a mutant book. This notion is explored in *Play I, Act IV*, 166.

223 For more on Wolfram Language and Mathematica see "*Wolfram Mathematica*." https://www.wolfram.com/mathematica.

consisted of the letters M C V perversely repeated from the first line to the last. Another (much consulted in this zone) is a mere labyrinth of letters whose penultimate page contains the phrase O Time thy pyramids. This much is known: For every rational line or forthright statement there are leagues of senseless cacophony, verbal nonsense, and incoherency."

[...]

"The Library is unlimited but periodic."

Jorge Luis Borges, *The Library of Babel*[224]

THE GENERIC BOOK

The flow of information floods the generic plain: magazines, books, manifestos, images, videos, blogs, media... styles, approaches, thinking, schools, traditions, fashions... —Upon indexing the flow, different streams appear. I will call one of them *Bibliotheka*. It is an ever-growing flow of books. It is *unlimited but periodic*. It never stops. On one Thursday in 2010, Google tried to place a counter in the flow and count how many books there are in *Bibliotheka*. That day they came up with a number of 129,864,880 books.[225] Of course, this number was never verified, and never will be; while some books were hiding, some were banned, others made multiple appearances under alias names. Another counter, by Kindle Store, went from 88,000 available titles in 2007 to more than 6 million in 2018.[226] Both counters give a rough scale—an index—for the circulation and growth of information in terms of books.

How to start thinking and imagining what a book would be in such a context? A book in an infinite flow of books, in a library of all books? A book in *Bibliotheka* is a lost, invisible, and absent book. It speaks about everything and nothing in particular, as does any other book in such a library. It is a generic book. On the other hand, a library is, in itself, a generic book, considering that a book is always part of a library, literacy, community, exchange, communication, and never alone. One way to start talking to the generic book—*Bibliotheka*—is to play an *Informational Instrument* and access the infinite stream of data, and in it the flow of books.

"We cannot cite titles from Borges's library since the number of books in it is limitless, and because it is the shape of the library more than the subjects of its books that interests us. Libraries of Babel were dreamed of even before Borges."

Umberto Eco, *On Literature*[227]

224 Jorge Luis Borges, "The Library of Babel," in *Collected Fictions*, trans. Andrew Hurley (New York, NY: Penguin Books, 1999), ebook, loc 270.2/1320.

225 "Books of the World, Stand up and Be Counted! All 129,864,880 of You.," accessed August 30, 2018, http://booksearch.blogspot.com/2010/08/books-of-world-stand-up-and-be-counted.html.

226 "Kindle Store," *Wikipedia*, June 24, 2018, https://en.wikipedia.org/w/index.php?title=Kindle_Store&oldid=847324355.

227 Umberto Eco, *On Literature* (Boston, MA: Harcourt, 2005), ebook, loc 193.4/656.

Bibliotheka is, in itself, constituted by a finite, ever-changing, but uncountable number of libraries and books. *Bibliotheka* is a flow of flows. It is a *Library of Babel*[228] filled with *Books of Sand*,[229] to use Borges' words. Libraries that constitute *Bibliotheka* are of many kinds, each one with its own address,[230] rules, codes, and morals. Some of them offer free access to books, some are organised as shops, some share, others just index. All are part of the flow and available in some way. When accessing those libraries from a virtual address, another set of rules, codes, and morals applies, this time specific to the virtual address. If the one exploring libraries is a physical person, then their physical address again has its own rules, laws, morals, and codes. These addresses and the codes of behaviour they enforce are often not synchronous, but rather they contrast or contradict each other. There is no singular or clear ethical, moral, or juridical stance on access to information on the web.[231] On the other hand, specific territorial rules based on nation-states' laws are easily played with in the virtual realm by changing an IP[232] address of access, or of the library.[233] Here are a few of the most prominent flows of *Bibliotheka* presented in their own terms:

> *"The Library Genesis has reached the 2 million files mark!"*[234]
> http://libgen.rs/

> *"The vision of the Memory of the World is that the world's documentary heritage belongs to all, should be fully preserved and protected for all and accessible to all without hindrance."*[235]
> http://memoryoftheworld.org

> *"Project Gutenberg was the first provider of free electronic books, or eBooks. Michael Hart, founder of Project Gutenberg, invented eBooks in 1971 and his memory*

228 Borges, "The Library of Babel."
229 Jorge Luis Borges, "The Book of Sand," in *Collected Fictions*, trans. Andrew Hurley (New York, NY: Penguin Books, 1999).
230 Usually libraries have many mirror websites with different URLs.
231 For more on big data, the processing procedures, and some of the associated ethical, legal, and political issues see Antoinette Rouvroy, "Of Data and Men," *Fundamental Rights and Freedoms in a World of Big Data*, 2016.
232 "IP Address," *Wikipedia*, August 13, 2018, https://en.wikipedia.org/w/index.php?title=IP_address&oldid=854674755.
233 An example of setting up parts of the same project at different virtual addresses to avoid legal problems: *"Project Gutenberg Australia hosts many texts that are public domain according to Australian copyright law, but still under copyright (or of uncertain status) in the United States, with a focus on Australian writers and books about Australia."* See, "Project Gutenberg," in *Wikipedia*, January 21, 2019, https://en.wikipedia.org/w/index.php?title=Project_Gutenberg&oldid=879451717.
234 "*Library Genesis*," accessed September 8, 2018, http://libgen.rs/.
235 "Memory of the World Library," accessed September 8, 2018, https://library.memoryoftheworld.org/.

continues to inspire the creation of eBooks and related technologies today."[236]
http://gutenberg.org

"Monoskop is a wiki for collaborative studies of the arts, media and humanities."[237]
http://monoskop.org

"Internet Archive is a non-profit library of millions of free books, movies, software, music, websites, and more."[238]
http://archive.org

"Search the world's most comprehensive index of full-text books."[239]
http://books.google.com

"Online shopping from a great selection at Kindle Store."[240]
http://amazon.com/Kindle-eBooks

"Xenotheka is a digital and computational library of an architectural student."[241]
https://xenotheka.caad.arch.ethz.ch

Each library gives a different context and flavour to its books. There are many of them and they can mix. The fantasy comes from being able to talk to any of them. When looked at as data streams, these curated databases, libraries, and their books gain informational abilities. Libraries become streams with directionalities, without borders, but of many intensities. Through indexing, they can relate to any other stream of the same kind; through encoding, specific streams are then rendered to spectra. Libraries and their books become computational objects. They acquire *informational faces*. Indexes fill the surrounding air. Books and libraries start to talk to each other.[242] As one of the first steps in establishing communication between *Bibliotheka* and *Xenotheka*, an *Informational Instrument* uses one of its poems: an

236 "Project Gutenberg," Project Gutenberg, accessed September 8, 2018, http://www.gutenberg.org/.
237 "Monoskop," accessed September 8, 2018, https://monoskop.org/Monoskop.
238 "Internet Archive: Digital Library of Free & Borrowable Books, Movies, Music & Wayback Machine," accessed September 8, 2018, https://archive.org/.
239 "Google Books," accessed September 8, 2018, https://books.google.com/?hl=en.
240 "Amazon.Com: Online Shopping for Electronics, Apparel, Computers, Books, DVDs & More," accessed September 8, 2018, https://www.amazon.com/Kindle-eBooks.
241 "*Xenotheka*," accessed September 8, 2020, https://xenotheka.caad.arch.ethz.ch. This library was concieved and grew up from this project as a collaboration between two ETH Zurich chairs within D-ARCH, those of History and Theory of Architecture, GTA, and Digital Architectonics, ITA. *Alice_ch3n81* searches and takes care of it: https://ask.alice-ch3n81.net/.
242 This is developed and demonstrated in *Play II*, 193.

algorithm, a *crawler*. It scrapes data from the generic flow of books in a periodic manner.[243]

CRAWLERS, BOTS, AND SPIDERS

How to start playing an *Informational Instrument*? How do you behave in an infinite flow of books, in a flood of data? The digital flow is part of an informational planet whose atmosphere is a blend of many flows, currents, waves, and tides. Informational flows and streams don't follow an explicit law. There are many codes of behaviour and they are different in different parts of the flow, some written in a new kind of language that requires a new kind of literacy.[244] They are articulating a digital agora in which the *virtual*, *actual*, *real*, and *possible*[245] form new spectra and encodings of the private and the public. The new publicity is not reserved only for big clouds like Google, Facebook, Amazon; instead anyone able to read and write in this new way is welcome. There are many flows and streams, communities and atmospheres. I would propose that, as an avatar in a flow, we should behave like a search engine: scanning, indexing, filtering, and taking snapshots of phenomena we find interesting. This, of course, means that in order to start playing the *Informational Instrument* we need to step into the flow. Suddenly, we are able to deal with millions of informational objects without being stunned by their sheer number.

The first steps to take are the first *symbolic poems*. We need to write a crawler, a bot, a small program, and collect. As our literacy grows, the *poems* become more sophisticated, powerful, and beautiful. Below are two *symbolic poems* that can collect all the available books from two online libraries of different characters. Each library requires a slightly different approach, a new poem, a specific crawler:

BOT 1: PROJECT GUTENBERG

A small poem—one line of code—downloads the whole library of *Project Gutenberg* in less than one day. Over 57,000 free eBooks are potentially on my computer, at my fingertips. A simple and powerful poem.

```
    SymbolicPoem01_ProjectGutenberg

    {SystemOpen[
    "http://www.gutenberg.org/ebooks/" <> ToString[#] <>
".epub"],
   Pause[1]} & /@ Range[57000]
```

243 "Web Crawler," *Wikipedia*, August 25, 2018, https://en.wikipedia.org/w/index.php?title=Web_crawler&oldid=856413510.

244 Vera Bühlmann, Ludger Hovestadt, and Vahid Moosavi, *Coding as Literacy: Metalithikum IV* (Basel: Birkhäuser, 2015).

245 Gilles Deleuze, *Bergsonism*, trans. Hugh Tomlinson and Barbara Habberjam (New York, NY: Zone Books, 1991), 96.

BOT 2: LIBRARY GENESIS

Another library, another approach. By writing one more poem, we are granted access to more than two million *e-books*. The process is a little more complicated and the poem is more sophisticated.

Library Genesis offers its whole catalogue for download:[246]
http://gen.lib.rus.ec/dbdumps/

A crawler will use this catalogue to search and download a specific kind of book. Books should be in the English language, and in a specific format: epub, mobi, azw, and azw3.[247] Only books longer than 5000 words will be considered.

```
    SymbolicPoem02_LibraryGenesis

    firstBook = 1; lastBook = 2000000;
path = "http://library1.org/_ads/";
libgenLibarary = Import["/Users/xenotheka/libgen_content.
txt"];
libgenLibarary = StringSplit[libgenLibarary, "\n"];

books = libgenLibarary[[firstBook ;; lastBook]];
books = StringReplace[#, {"\"\\" → "", "\\\"" → "",
      "\"\"" → "\" \""}] & /@ books;
books = StringSplit[#, "\""] & /@ books;
books = Select[books, Length[#] == 84 &];
bookCoordinates =
  Flatten@Position[books[[All, 66]],
     "epub"|"mobi"|"azw"|"azw3"] \[Intersection]
   Flatten@Position[books[[All, 22]], "English"];
code = books[[#, 68]] & /@ bookCoordinates;

libgenCrawler[code_] := Module[{source, pos, links},
  source = Import[path <> code, "Source"];
  pos = Flatten@
    StringPosition[source,
     "<a href=\"" ~~ Shortest[__] ~~ "\">GET</a></h2>"];
  links = StringDrop[StringDrop[StringTake[source, pos],
9], -14];
  SystemOpen[links]; Pause[5];]

libgenCrawler[#] & /@ code
```

With poems like these, I was able to connect to the flow and download 13,235 books from these online libraries, without knowing their titles, authors, content, or topics.[248] This number is arbitrary. Downloading a bigger or a smaller number of books would also

246 *Library Genesis* is designed for sharing books.

247 These ebook formats provide continuous text (word wrap support), which is later easily converted to txt format (the format used by an *Informational Instrument*). See "Comparison of E-Book Formats," *Wikipedia*, July 1, 2018, https://en.wikipedia.org/w/index.php?title=Comparison_of_e-book_formats&oldid=848311067.

248 These 13,325 books are listed in *Index of Bibliotheka*, 379.

have been possible. The important thing is that at any moment, books are available in large numbers. In fact, the number of books is too big to read, and more are coming 'on stream' all the time. This small partition of the flow, a noisy basin that contains 13,235 books, will represent *Bibliotheka* in *Play Among Books*. And so a new question arises. What to do with all these books; how to play with them without getting lost in the noise of the *generic book*?

Here, then, is the challenge: How to talk to the infinite flow, how to access and work with millions of books, and get a feel for what they are about, without reading them? Curated data is the key to an *Informational Instrument*.

> *"The number of pages in this book is literally infinite. No page is the first page; no page is the last. I don't know why they're numbered in this arbitrary way, but perhaps it's to give one to understand that the terms of an infinite series can be numbered any way whatever."*
> Jorge Luis Borges, *The Book of Sand*[249]

XENOTHEKA: ACTORS, DATA, PRE-SPECIFIC LIBRARY

> *"At this point the question of whether the Library is infinite or of indefinite size, or whether the number of books inside it is finite or unlimited and recurring, becomes a secondary question. The true hero of the Library of Babel is not the library itself but its Reader, a new Don Quixote, on the move, adventurous, restlessly inventive, alchemically combinatory, capable of overcoming the windmills he makes rotate ad infinitum."*
> Umberto Eco, *On Literature*[250]

AN INTEREST, A QUESTION, A MOOD

Xenotheka is an internal library of an *Informational Instrument*: a context, a neighbourhood, a galaxy.[251] It is a *theke*[252] in which, as its name suggests, any stranger is entitled to hospitality,[253] but

249 Borges, *The Book of Sand*, ebook, loc 1099.0/1320.
250 Umberto Eco, *On Literature* (Boston, MA: Harcourt, 2005), ebook, loc 214.6/656.
251 Conceptually, *Xenotheka* is a library of any kind of computational objects (videos, images, text, graphics). It is not limited only to text.
252 Greek *theke* "case, chest, sheath," from suffixed form of PIE root *dhe- "to set, put." See "Bibliothec | Origin and Meaning of Bibliothec by Online Etymology Dictionary," accessed October 26, 2018, https://www.etymonline.com/word/bibliothec.
253 Greek *xenos* "a guest, stranger, foreigner, refugee, guest-friend, one entitled to hospitality", See "Xeno- | Origin and Meaning of Xeno- by Online Etymology Dictionary," accessed October 26, 2018, https://www.etymonline.com/word/xeno-.

in return has to talk about things they care about. *Xenotheka* is an interest of the performer's, indexed by books. The performer chooses and selects books, encodes them, and, in doing so, articulates the desired atmosphere for the play. Books inhabit *Xenotheka*; they are its actors and characters. *Xenotheka* does not aspire to collect all the books. Not at all. *Xenotheka* reflects a curiosity, a question, a mood. It is private and public at the same time: private, since it is an intimate body of books; public, because nobody owns or controls these books in the sense of their concepts and ideas. Books are thus independent and dependent in the way they transmit messages and relate to other libraries. *Xenotheka* binds them, yet sets them free. It becomes personal and pre-specific,[254] while being universal and generic. *Xenotheka* is a gathering rather than a collection. Many interests and views can coexist. In *Xenotheka*, books start to meet each other without a clear *Reason*,[255] but drawn around a certain interest. It challenges *Bibliotheka* with its ability to navigate the relative without evoking an absolute reference.

NAVIGATE WITHIN THE RELATIVE

Xenotheka changes as the play unfolds, as the interests and curiosity of the performer change. It is always in motion. *Xenotheka* is inhabited mostly by books familiar to the performer; by books that they love, by books that they hate. Some of the books they have never read, some they just scanned or skipped through, some they haven't even opened, but they have an attitude towards almost all the books in this library. This gathering is a temporary panorama of their world, changing as they move. It can be cut into pieces, expanded, disassembled, and reassembled in any way. *Xenotheka*, in its change, is a multiplicity of interests and atmospheres. Some books inhabit many versions of *Xenotheka* at the same time. As new questions are asked, books proliferate in instances; they are moving and swapping libraries. They start to talk to each other. The player provides the ambience and poses the question.[256] Books start to move and to mingle. *Xenotheka* is an intimate playground, where we stage plays and symbolise concepts and books. It is restless, in constant motion, discrete, but never fixed. *Xenotheka*, on the one hand, is a personal panorama of the world and, on the other, a context for talking to the infinite flow of books, *Bibliotheka*. At the moment, it contains 229 books gathered around a specific interest of the performer's, namely information and architecture.[257] It is a process of meditation with books and learning with concepts.

254 For more on *pre-specific* see Vera Bühlmann and Martin Wiedmer, *Pre-Specifics: Some Comparatistic Investigations on Research in Design and Art* (Geneva: JRP Ringier, 2008).

255 'Reason' in a spirit of the Enlightenment sense of authority.

256 *Xenotheka* is blind to concepts its books do not relate to, but it can still talk about them.

257 All 229 books from *Xenotheka* are listed in the *Index of Xenotheka*, 378.

A BOOK IS NEVER ALONE

Books are never alone; they are always part of many collections, libraries, datasets, ensembles, and noisy conversations; they change as the atmosphere in the library is changing. A book, for the one who is reading it, is a reflection of all the books they have read, and it is a projection on top. It can have many faces; it can be read in multiple ways, it is always a conversation, a double articulation; never neutral, always with an attitude. A book is always a part of a literacy, a tradition, a specific context and a personal interest.

Actors—books—are not specific; they are of a symbolic kind. We can say that they have an algebraic character which makes them opportunistic to meaning. Their mood is dependent on the library they inhabit, and their face changes when looked at. Electricity performs in a similar manner: it is, or at any rate conveys, energy, matter, and information, it is a wave and a particle, depending on how we want to view it. Different co-constitutions in their contradictions are enriching the space of probabilities. Paradoxes dope the world and the fantasies around it. Karen Barad explicates this relationship:

> *"[…] when electrons (or light) are measured using one kind of apparatus, they are waves; if they are measured in a complementary way, they are particles. Notice that what we're talking about here is not simply some object reacting differently to different probings but being differently. What is at issue is the very nature of nature."*[258]

Reading Barad, we get the impression that materiality itself might be undetermined. The famous double slit experiment[259] challenges the notion of predefined classes. It opens a space where we can start describing objects (phenomena, actors, books) in and on their own terms, without *a priori* or external reference. With no predefined categories, no key features, no explicit grammars, and no given rules, we have to learn how to orient ourselves within the relative. As if in a dialogue with Barad, Fernando Zalamea provides the setting for this paradoxical setup:

> *"An 'internal' accumulation of neighborhoods can indicate an orientation without having to invoke an 'external' entity that would represent a supposed 'end point'—it has the power to orient ourselves within the relative without needing to have recourse to the absolute. This fact harbors enormous consequences, whose full creative and*

258 Karen Barad, *What Is the Measure of Nothingness: Infinity, Virtuality, Justice*, bilingual edition (Ostfildern: Hatje Cantz, 2012), 6.

259 For more on the double slit experiment, see C. J. Davisson and L. H. Germer, "Reflection of Electrons by a Crystal of Nickel," *Proceedings of the National Academy of Sciences of the United States of America* 14, no. 4 (April 1928): 317–22.

pedagogical force is just beginning to be appreciated in the contemporary world."[260]

One way of thinking about Zalamea's relative orientation would be to index a book (an actor) with as many indexes as we can. In such a constellation, each word or letter would become an index. There would be no more exceptions; any singularity could be seen as an appearance rendered through the spectra of indexes around an object. By doing so, we are inverting notions of grammar, rules, and parameters. Instead of a specific normality, indexes inhabit a probabilistic universe. In this scenario, notions of neighbourhood and context become important; libraries that our actors populate, shelves that accommodate them, their friends and neighbours, all this becomes part of their moods and manners. Actors act differently in different environments. Context, or a neighbourhood, actually changes the face of a book.[261] Libraries are animate, books are alive. They become characters, both of an alphabet and of a persona. A book always plays both sides: the subject and the object—a *quasi-object*.[262] In this sense, a book is not a book without being part of a library, but the library does not determine the book. Books are the actors and the library is their neighbourhood. The library is the ambient-milieu that provokes the faces of our actors. In each library, a book tells a different story without being determined by it. Instead of fixing it to a context, each library adds a new temper to a book. A book proliferates by escaping its definition.

A PLAY OF PROBABILITIES

The ability of books to show a different character in each library is the idea behind *Xenotheka*. Each new unknown book from *Bibliotheka* tries to find its place and its friends in *Xenotheka*. Books that *like* each other and are *similar* come together.[263] This gathering of friends is a play of probabilities. They come together around a specific concept which is not explicitly there, but its consistency is situated in a cloud of indexes around it. When the focus of interest changes, the library adjusts and indexes itself in a different manner; books gather in a new way. Each gathering gives different faces to books and talks to the flow of books under

260 Fernando Zalamea, *Synthetic Philosophy of Contemporary Mathematics* (Cambridge, MA: The MIT Press, 2012), 112.

261 A physical library that embodies this kind of curating is Werner Oechslin's library in Einsiedeln. *"The books are arranged in such a way that they communicate to the reader not only their own presence, as individual publications, but rather—through their order and integration—also the related books of their immediate proximity, their 'good neighbourhood' (as Aby Warburg called it)."* Werner Oechslin, "Werner Oechslin Library Foundation," accessed October 2, 2016, http://www.bibliothek-oechslin.org/library.

262 For a more elaborate articulation of the concept of the quasi-object, see Michel Serres, *The Parasite*, trans. Lawrence R. Schehr (Baltimore, MD: The Johns Hopkins University Press, 1982).

263 Similarity and likeness of books is elaborated in *Machine Intelligence*, 329.

a new light. Different libraries and different readers all enrich a book, and each time, an era, an *episteme*, or a *body of thinking* provides the context for a new face of a book. The book stays the same, yet it changes.[264] A book belongs to many different times, yet it is of one specific time. In changing contexts, a book shows its beauty and mastery. It starts to dance many dances, and leaves many traces, becomes part of and merges with many books and anticipates those to come. The book and the library, each time they meet, engender a new drama. A book is a play of probabilities.

AN EXCHANGE

Play Among Books is a conversation between *Xenotheka* and *Bibliotheka*. An exchange, a circulation, a communication. This is how the performer learns. As the player of the *Informational Instrument*, I invite books to my library. This is my play. When books acquire their *informational faces* they are able to inhabit many informational libraries simultaneously. In other words, a book can show its many faces depending on the library it inhabits and the way its *informational face* is articulated. Its face is not a portrait or data visualisation, but an articulation that goes beyond mimetic representation. Familiar contexts provide stability for the performer to talk to the unknown. After a few conversations, the unfamiliar becomes familiar. *Xenotheka* changes. It splits, accommodates some new books, while other books leave. A new context, a new question, a new face of *Xenotheka* emerge. This circle is the play of an *Informational Instrument* and, therefore, a *Play Among Books*. It is not about looking at a book from a specific perspective, but about giving it a different milieu to react with and present itself in. The idea is that the concepts are able to leave the context of a single book and, in their interplay from within the library, via a galaxy of concepts, talk about the world.

GENERIC MACHINE: STAGE, ALGORITHMS, ENCODING

The *actors* are entering the *stage*. Their faces are motionless and without expression, loaded with intentions and their virtualities. The play hasn't started yet. In order to perform a play in a

264 Here I would like to refer to "Pierre Menard, Author of the Quixote" by Jorge Luis Borges, and ask a question: What are the conditions of possibilities for Pierre Menard to write a chapter of Don Quixote, as a fresh, new, and interesting piece, without it being just a copy? See Jorge Luis Borges, "Pierre Menard, Author of the Quixote," in *Collected Fictions*, trans. Andrew Hurley (New York, NY: Penguin Books, 1999).

digital environment, the actors need to get dressed, put on their masks, and learn how to articulate their *informational faces*. In other words, a *Generic Machine* encodes *Xenotheka*. This is one of the main challenges for the *Informational Instrument*. It sets the table with a lot of questions: What could an *informational face* of a library be and how to encode it? What is the difference between measuring and encoding a book? What are its units and elements?

The *stage* is an apparatus, a scenography, an encoding mechanism, a collection of algorithms: a *Generic Machine*. It indexes the library in multiple ways and articulates the generic ground in a style that is able to present its actors in multiple vector spaces. A *Generic Machine* can be equipped with any available generic knowledge.

In its current state, an *Informational Instrument* is equipped with the following elements:

1. *Wolfram Mathematica*—a symbolic computational language and a modern technical computing system which contains a vast corpus of available generic knowledge. Most of the *Informational Instrument* is coded in the *Mathematica* programming language. Amongst many other of its capabilities, the *Generic Machine* focuses on *Mathematica's* functionalities for working with strings and text, graphs and networks, web connections, and its linguistic data set.[265]
2. *Self-organising map*—a data processing algorithm[266]
3. *Calibre* book manager[267]

The *Generic Machine* is not a specific measuring device with a basic unit. This machine is not explicitly scientific, it is different, much closer to an indexing machine or an encoding mechanism. The player of an *Informational Instrument* is articulating its units and tuning the *Generic Machine* on the go. Every setup produces a different atmosphere, with different elements and units. It is indexing an ambience in a certain manner by explicating a relative measure. This is how an *Informational Instrument* challenges the seven *SI Base Units*.[268] This does not mean we should just leave them behind and forget them. Encoding is yet another way of rethinking the base of a measure. It complements it. Matter and meaning, nature and culture, *what* and *how*: they co-constitute each other in a loop. Barad suggests:

265 See "*Wolfram Mathematica*." https://www.wolfram.com/mathematica.

266 Kohonen, "Self-Organized Formation of Topologically Correct Feature Maps."

267 See, "Calibre – E-Book Management," accessed August 29, 2018, https://calibre-ebook.com.

268 The International System of Units (SI) defines seven units of measure as a basic set from which all other SI units can be derived. The SI base units and their physical quantities are the metre for the measurement of length, the kilogram for mass, the second for time, the ampere for electric current, the kelvin for temperature, the candela for luminous intensity, and the mole for the amount of substance. See "SI Base Unit," *Wikipedia*, August 26, 2018, https://en.wikipedia.org/w/index.php?title=SI_base_unit&oldid=856600454.

> *"Measurements are world-making: matter and meaning do not preexist, but rather are co-constituted via measurement intra-actions."*[269]

Yes, measurements are world-making, but the world makes the measurements as well. Basic units are in harmony, derived from the base and later from each other, but the base is not unambiguous when thought in the context of the digital. An *Informational Instrument* celebrates these contradictions without having an explicit *a priori* base unit. It opens a different perspective. What if the emphasis is not on measuring reality but on encoding and decoding it in many ways, by crafting different keys to access the world in many ways? What if it is about articulating faces and mixing libraries? It is a different game then. You are not looking for specific properties to measure, but are trying to develop a communication channel through which you can articulate profiles of different encodings. This is the search for the most general and abstract ingredients in a given situation. There is no base unit of a book. Yet, in a *Plentiful Play* books are profiling libraries from many perspectives simultaneously. A book becomes a constitutive part of a character of an alphabet that articulates its library—a symbolic void element. You are encoding objects into probabilities to look at the flow. These are probabilities of whatever our probes can reach; they depend on the mood of the moment—a context—and are symbolised by a probability of writing with synthetic letters. A new alphabet forms a spectrum of a book in a library.

Libraries, books, and actors are on one side of the double bind. The stage is its complementary part, the infrastructure for actors; it *relates* them to each other, *curates* their behaviour, *mediates* their expressions, provides costumes and lights, sounds and smells. Actors and stage, *Xenotheka* and the *Generic Machine* are part of a double articulation that constitutes *informational faces* of actors. This is a generic process of populating the stage with actors wearing different masks. Their faces and masks can express a multiplicity of probabilities, objectivities, and interpretations. They are both natural and cultural, and even more they are computational and symbolic. These *informational faces* are different from portraits, maps, or images. A map can be thought of as a static, solid representation based on key features of a specific object. It fixes the face of an actor, it maps and portrays it. An *informational face* is not a map; it is the most probable expression of a face in a given context rendered as a spectrum. It does not have specific features, but it is indexed by as many indexes as it is possible to find. An analogy can be found in Zalamea's interpretation of *category theory* in mathematics:

> *"As a counterpart to the set-theoretical analytic championed by Cantor's heirs, category theory no longer dissects objects from within and analyses them in terms of their elements, but*

269 Barad, *What Is the Measure of Nothingness, 6.*

goes on to elaborate synthetic approaches by which objects are studied through their external behavior, in correlation with their ambient milieu. Categorical objects cease to be treated analytically and are conceived as 'black boxes'."[270]

What if Zalamea's analogy is projected back to the text by taking each word in a library as an index? By doing so, each index relates to the whole library, while each face becomes an expression of a book in a library—a face in its ambient milieu. A book articulates a library and the library articulates the book. The face belongs to the book and the library. Every book or actor gets indexed by all the other books in *Xenotheka*. What is conceived in the book is never in it explicitly, but in its implicit interplay with other books. Accordingly, the face of the book is never determined, but always part of a noisy dramatic environment open to negotiations, considerations, and conversations. An *informational face* can be thought of as a spectrum; it can have many expressions depending on the way its ambient milieu is *curated*, *mediated*, and *related*. In other, words an actor can have different *informational faces* by indexing the text in different ways.

These are the main encoding processes: *curating*, *mediating*, *relating*.

CURATING: DISCRETISING THE STREAM

Curating is the first of the encoding processes within a *Generic Machine*. It is the preprocessing of gathered data with the goal of transforming book texts into the same format and later partitioning them into different forms suitable for computation. The *Generic Machine* curates its texts by two subprocesses: formatting and tokenisation.

FORMATTING

For an *Informational Instrument* to be operational, all the books in *Xenotheka* and the ones accessed from *Bibliotheka* need to be converted to the same format. In this play, the format is a standard text file with a UTF-8 encoding and a '.txt.' extension. As mentioned in the description of *Bibliotheka*, it is configured to download specific formats that provide continuous text: epub, mobi, azw, and azw3. To perform conversions, the *Informational Instrument* uses an external tool: the book manager *Calibre*.[271] This software can automatically convert any number of books into various formats, as well as download their book covers and metadata.

TOKENISATION

Tokenisation is a process of discretising a stream of text into units such as letters, words, sentences, paragraphs, pages, chapters,

270 Zalamea, *Synthetic Philosophy of Contemporary Mathematics*, 121.

271 *"Calibre is a powerful and easy to use e-book manager."* For more on Calibre, see "Calibre – E-Book Management."

libraries. At this stage of curation, the *Generic Machine* is tuned to discretise text at two levels: sentences and words. Sentences are simply acquired by an algorithm that uses punctuation and capital letters as an indicator for a new sentence, while discretising text into words follows the procedure:

1 Convert all letters to lowercase
2 Remove all characters except letters and digits
3 Split the text into words
4 Delete stop-words[272]
5 Delete all words that are shorter than three characters
6 Find a base form of each word[273]

Here is a poem—an algorithm—that operationalises these steps for one book:

```
    SymbolicPoem03_Curating


    book = "https://alice-ch3n81.net/files/data/
xenotheka/
      Vitruvius_ThetenBooksofArchitecture_text.txt"
txt = StringReplace[
   Import[book], {"}" → " ", "{" → " ", "-" → " ", "\n" →
" ",
    Whitespace ~~ Whitespace → " ", " ." .. → ".", " ,"
.. → ",",
    "\n"|"\r" → " "}];
txtSentences = Select[TextSentences[txt], StringLength[#]
> 3 &];
txtWords =
 If[WordData[#] != {} && ListQ[WordData[#, "BaseForm"]]
&&
     If[WordData[#, "BaseForm"] != {}, True, False] && !
      StringContainsQ[ToString[Head[WordData[#,
"BaseForm"][[1]]]],
       "Symbol"], WordData[#, "BaseForm"][[1]][[1]], #]
& /@
  Select[StringDelete[
    DeleteStopwords[
     Flatten[StringSplit[ToLowerCase[txtSentences],
       Except[WordCharacter] ..]]], DigitCharacter ..],
   StringLength[#] > 2 &]
```

The process of curation as an output for each book produces four files. Here is an example based on Vitruvius' *The Ten Books on Architecture*: ○ 4.2

272 In Natural Language Processing (NLP), stop words are words which are filtered out before or after processing of natural language data. For more see "Stop Words," *Wikipedia*, August 13, 2018, https://en.wikipedia.org/w/index.php?title=Stop_words&oldid=854719222.

273 In English grammar, a word stem, or base or root form is the form of a word to which prefixes and suffixes can be added to create new words. A stemming algorithm reduces the words "fishing", "fished", and "fisher" to the base form "fish". For more on base form see "Stemming," *Wikipedia*, July 6, 2018, https://en.wikipedia.org/w/index.php?title=Stemming&oldid=849076995.

1. Book in txt format

https://alice-ch3n81.net/files/data/xenotheka/Vitruvius_ThetenBooksofArchitecture_text.txt

Excerpt:

```
    "The architect should be equipped with knowledge of
many branches of study and varied kinds of learning,
for it is by his judgement that all work done by the
other arts is put to test. This knowledge is the child
of practice and theory. Practice is the continuous and
regular exercise of employment where manual work is done
with any necessary material according to the design of
a drawing. Theory, on the other hand, is the ability to
demonstrate and explain the productions of dexterity on
the principles of proportion." [274]
```

2. Book discretised to sentences:

https://alice-ch3n81.net/files/data/xenotheka/Vitruvius_ThetenBooksofArchitecture_sentences.txt

Excerpt:

```
    The architect should be equipped with knowledge of
many branches of study and varied kinds of learning, for
it is by his judgement that all work done by the other
arts is put to test.

    This knowledge is the child of practice and theory.

    Practice is the continuous and regular exercise of
employment where manual work is done with any necessary
material according to the design of a drawing. Theory,
on the other hand, is the ability to demonstrate and
explain the productions of dexterity on the principles of
proportion.
```

3. Book discretised to words:

https://alice-ch3n81.net/files/data/xenotheka/Vitruvius_ThetenBooksofArchitecture_words.txt

274 Vitruvius, *The Ten Books on Architecture*, trans. Hicky Morgan Morris (Cambridge, MA: Harvard University Press, 1914).

Excerpt:

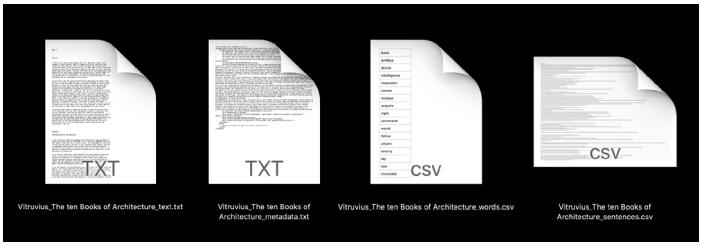
```
    architect, equip, knowledge, branch, study, vary,
kind, learn, judgement, work, art, test, knowledge,
child, practice, theory, practice, continuous, regular,
exercise, employment, manual, work, necessary, material,
accord, design, draw, theory, hand, ability, demonstrate,
explain, production, dexterity, principle, proportion
```

4. Book's metadata:

https://alice-ch3n81.net/files/data/xenotheka/Vitruvius_ThetenBooksofArchitecture_metadata.txt

Excerpt:

```
    <dc:title>The Ten Books on Architecture
(Illustrated)</dc:title>
            <dc:creator opf:file-as="Vitruvius &amp;
Morgan, Morris Hicky" opf:role="aut">Vitruvius</
dc:creator>
```



○4.2
Outputs of the process of curation.

MEDIATING: GENERIC PROFILES OF BOOKS

Mediation is the process of indexing a curated text in multiple measurable ways. This is an open process of encoding text into numbers. Each book acquires its generic profile as a constituting step in articulating its *informational face*. There is no correct way of mediating a text: each context requires a different encoding; the *Informational Instrument* is tuned differently for each play. Mediation is not a meaningful and exact process and, therefore, relies on consistency and rigour. It consists of two subprocesses: indexing and measuring.

INDEXING

The *Generic Machine* indexes the text as a connectivity of its own elements. The indexing unit—the element—is not predefined; it can be of various kinds: letters, words, bigrams, trigrams, sentences, paragraphs, pages. These elements can be transformed

into other elements, for example words to synonyms, antonyms, broader terms, narrower terms, or translated into a different language, such as from English into German. Different kinds of elements that we can articulate from the text depend on the richness of the *Generic Machine* and on the ingenuity of the player. Furthermore, viewing text as a connectivity of its elements is just one possible way of looking at it. A text can be indexed by an external reference such as its Google and Kindle ratings, or similar. It is an open process. Different ways of indexing yield different ways of looking at and working with the text, and they can be brought in relation to each other in various ways, much as ingredients may be combined in a multitude of different ways when cooking a delicious meal.

What follows is a demonstration of the indexing process applied in a *Play Among Books*.

Text sample from Vitruvius' *The Ten Books on Architecture*:

```
    The design of a temple depends on symmetry, the
principles of which must be most carefully observed by
the architect. They are due to proportion, in Greek
[Greek: analogia]. Proportion is a correspondence among
the measures of the members of an entire work, and of
the whole to a certain part selected as standard. From
this result the principles of symmetry. Without symmetry
and proportion there can be no principles in the design
of any temple; that is, if there is no precise relation
between its members, as in the case of those of a well
shaped man.
```

A poem that articulates the indexing process of a text into a connectivity of its elements:

```
    SymbolicPoem04_MediatingConnectivity


    letters = Rule @@@ Partition[Characters@StringJoin@
txtWords, 2, 1]
words = Rule @@@ Partition[txtWords, 2, 1]
bigrams =
 Rule @@@ Partition[
   StringJoin[#[[1]] <> " " <> #[[2]] ] & /@
    Partition[txtWords, 2, 1], 2, 1]
trigrams =
 Rule @@@ Partition[
   StringJoin[#[[1]] <> " " <> #[[2]] <> " " <> #[[3]]]
& /@
    Partition[txtWords, 3, 1], 2, 1]
```

A text sample as a connectivity of letters:

```
    d → e, e → s, s → i, i → g, g → n, n → t, t → e, e →
m, m → p, p → l, l → e, e → d, d → e, e → p, p → e, e →
n, n → d, d → s, s → y, y → m, m → m, m → e, e → t, t →
r, r → y, y → p, p → r, r → i, i → n, n → c, c → i, i →
p, p → l, l → e, e → c, c → a, a → r, r → e, e → f, f →
u, u → l, l → l, l → y, y → o…
```

A text sample as a connectivity of words:

```
    design → temple, temple → depend, depend → symmetry,
symmetry → principle, principle → carefully, carefully
→ observe, observe → architect, architect → due, due
→ proportion, proportion → greek, greek → greek,
greek → analogia, analogia → proportion, proportion →
correspondence…
```

A text sample as a connectivity of bigrams:

```
    design temple → temple depend, temple depend → depend
symmetry, depend symmetry → symmetry principle, symmetry
principle → principle carefully, principle carefully →
carefully observe, carefully observe → observe architect,
observe architect → architect due, architect due → due
proportion, due proportion → proportion greek…
```

A text sample as a connectivity of trigrams:

```
    design temple depend → temple depend symmetry, temple
depend symmetry → depend symmetry principle, depend
symmetry principle → symmetry principle carefully,
symmetry principle carefully → principle carefully
observe, principle carefully observe → carefully observe
architect, carefully observe architect → observe
architect due…
```

A poem that rewrites the text as a connectivity of its synonyms, or some other lexical properties:

```
    SymbolicPoem05_Mediating_Rewriting

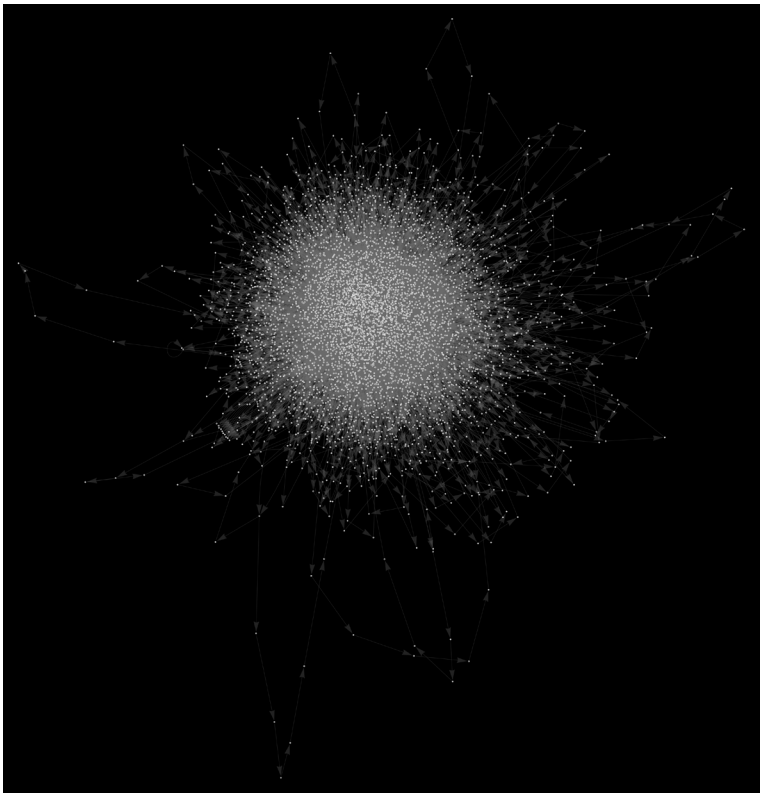
    property = "Synonyms" (* Synonyms, Antonyms,
BroaderTerms, NarrowerTerms… *)
wordProperty =
  If[WordData[#] != {} && ListQ[WordData[#, property]] &&
      If[WordData[#, property] != {}, True, False] && !
       StringContainsQ[ToString[Head[WordData[#,
property][[1]]]],
        "Symbol"], Flatten[Last /@ WordData[#,
property]], #] & /@ txtWords;
wordProperty =
  DeleteCases[#, _String?(StringMatchQ[#, "* *"] &)] & /@
wordProperty;
wordProperty =
  Flatten[If[Length[#] > 1, #[[1]], #] & /@
    Delete[wordProperty, Position[wordProperty, {}]]];
Rule @@@ Partition[wordProperty, 2, 1]
```

Connectivity of synonyms:

```
    designing → synagogue, synagogue → bet, bet →
isotropy, isotropy → rationale, rationale → cautiously,
cautiously → keep, keep → designer, designer →
ascribable, ascribable → balance, balance → greek, greek
→ greek, greek → analogia, analogia → balance, balance →
agreement, agreement → amount, amount → penis…
```

MEASURING

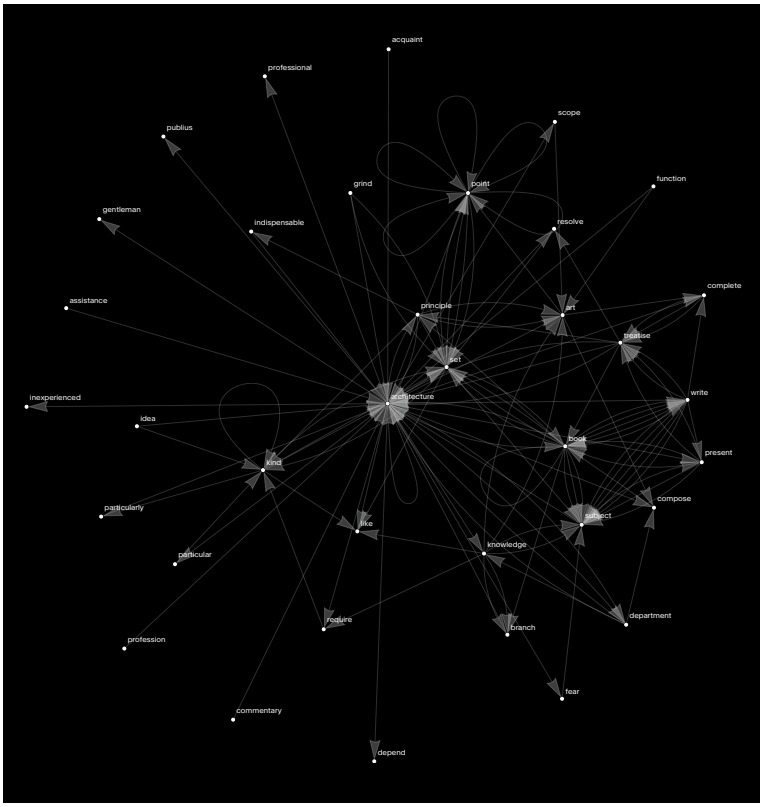
By encoding a book into a connectivity of its elements, it acquires a generic informational profile—a *graph*[275] ○4.3 ○2.4—which is, in this case, a precondition for articulating the *informational face* of a book. The *Generic Machine* indexes books' connectivities by measuring different centralities of a graph.[276] As an example, Vitruvius' *The Ten Books on Architecture* is rendered as a graph of connectivities of all the words in the text. ○4.3 and as a subgraph of the words closest to the word *architecture*. ○4.4



○4.3
Vitruvius_The Ten Books on Architecture rendered as a connectivity of its words.

275 Graph theory is the study of mathematical objects known as graphs, which consist of vertices (or nodes) connected by edges (or lines). See "Graph Theory," *Wikipedia*, August 23, 2018, https://en.wikipedia.org/w/index.php?title=Graph_theory&oldid=856160787.

276 Centralities indicate the importance of individual nodes in a graph. See "Centrality," *Wikipedia*, July 11, 2018, https://en.wikipedia.org/w/index.php?title=Centrality&oldid=849855645.

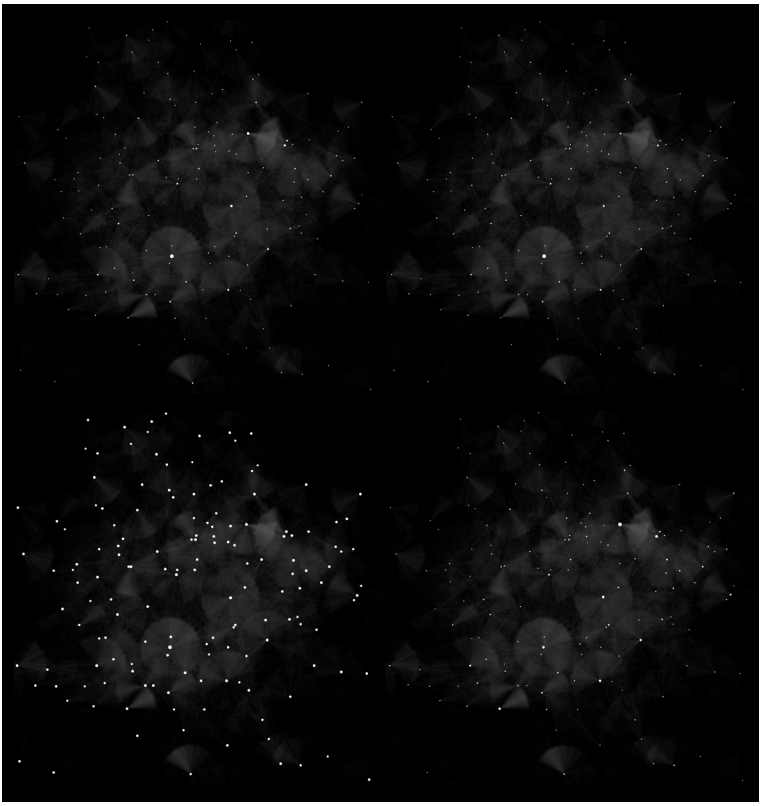


○4.4
Vitruvius_The Ten Books on Architecture subgraph of connectivities of the word *architecture*.

By measuring different centralities of a graph, the *Generic Machine* encodes the text in multiple ways.[277] Here are just four out of many ways of measuring centralities. ○4.5[278]

277 In the *Play of Books*, *VertexDegree* is the most commonly used centrality. When an individual *VertexDegree* value of an index—in this case word—is divided by two, it gives the term frequency of that word.

278 Centrality measures available in *Wolfram Mathematica*: *BetweennessCentrality*, *ClosenessCentrality*, *DegreeCentrality*, *EdgeBetweennessCentrality*, *EigenvectorCentrality*, *HITSCentrality*, *KatzCentrality*, *LinkRankCentrality*, *PageRankCentrality*, *StatusCentrality*.



○4.5
Vitruvius_The Ten Books on Architecture subgraph of connectivities of the word *build* rendered via graphs of different centralities: *VertexDegree*, *DegreeCentrality*, *ClosenessCentrality*, *EigenvectorCentrality*.

```
    VertexDegree:

    place → 602, water → 532, wall → 478, let → 466, column →
462, foot → 434, greek → 398, make → 356, height → 350, set →
344, great → 338, build → 334, work → 318, use → 308, call →
298, temple → 288, leave → 280, half → 272, hole → 260, kind →
252…
```

```
    DegreeCentrality:

    place → 458, water → 352, wall → 339, let → 307, make →
303, work → 264, build → 256, set → 250, column → 248, use →
245, great → 245, greek → 230, height → 220, call → 211, hence
→ 205, construct → 203, man → 201, way → 196, temple → 196,
leave → 195…
```

```
    ClosenessCentrality:

    place → 0.374655, wall → 0.37238, water → 0.36902,
build → 0.359294, use → 0.35619, column → 0.355281, work →
0.354231, let → 0.353502, set → 0.352631, make → 0.351549, way
→ 0.350783, construct → 0.350449, kind → 0.349167, leave →
0.3478, hence → 0.346817, temple → 0.344821, stone → 0.343854,
follow → 0.343854, man → 0.343763, great → 0.34374…
```

```
    EigenvectorCentrality:

    column → 0.014344, let → 0.0113704, foot → 0.00907947,
height → 0.00878743, place → 0.00862203, thickness →
0.00772566, half → 0.00761499, hole → 0.00741883, wall →
0.00740552, set → 0.00636305, length → 0.00617666, part →
0.00599789, water → 0.00562731, breadth → 0.00544614, high
→ 0.00537255, build → 0.0051846, line → 0.00502602, temple →
0.00460012, long → 0.00458599, quarter → 0.00452315…
```

TOWARDS AN INFORMATIONAL FACE OF A BOOK

The *Generic Machine* is opportunistic and open to any available generic knowledge. Customising and tuning of the *Generic Machine* and, in turn, the *Informational Instrument* is part of the play and depends on the character and style of the player.[279] The idea behind *mediation* is to find as many different ways to characterise a text without explicating what it is about and, in doing so, to leave it as rich and as open as possible. *Mediation*, as an encoding process, produces different generic ways of looking at the curated books and libraries. By indexing the text as ever-changing connectivities of many kinds of elements and measuring them in various ways, it can be encoded in multiple rich ways. This is crucial for the next part of the encoding process which is the articulation of *informational faces* of books.

As one of the outputs of the mediation process, any book from *Xenotheka* or *Bibliotheka* can acquire a generic profile—an ID. Its ID shows basic statistics of the text. Here is a poem that generates generic profiles of books: ○4.6

```
    SymbolicPoem06_Mediating_GenericProfile

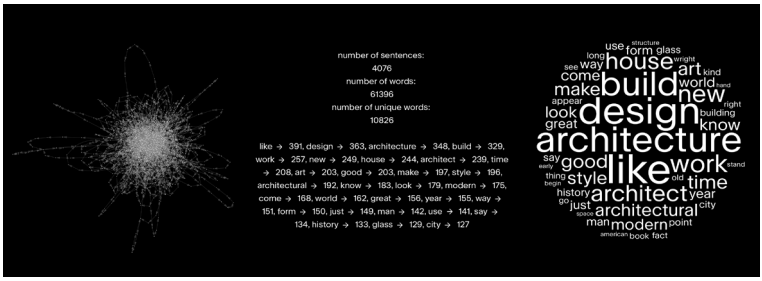
    name = StringSplit[book, {"/", "_text."}][[-2]];
title = Style[InsertLinebreaks[name, 45], Black,
   FontFamily → "MH Archetype Geo", 20, TextAlignment → Left];
statistics = Graphics[{
    White, Rectangle[{0, 0}, {800, 270}],
    Text[Style[statistics = StringJoin[{
         " ", "\n", "number of sentences: ", "\n",
        ToString[Length[txtSentences]], "\n", "number of
words: ",

[…]
```

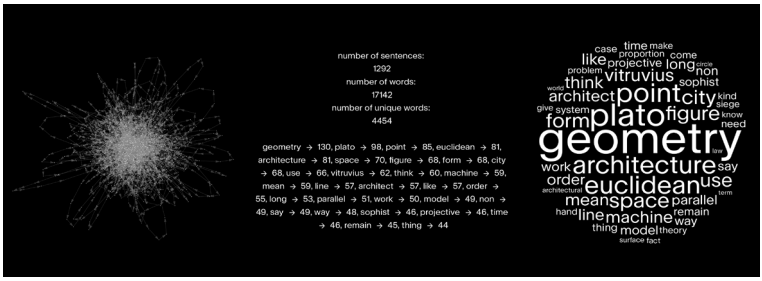
279 In the *Play Among Books*, in addition to an elaborate process, two techniques are extensively used to tell stories. The first one is a reference to the etymology of the words. See "Online Etymology Dictionary," accessed August 30, 2018, https://www.etymonline.com/. The second one is an algorithm that relates words by moving between synonyms, for example *index > power > office > place > pose > beat > measure*. See "The Distance between 'Zero' and 'Hero': Exploring Synonym Chains with Mathematica—Wolfram Blog," accessed August 30, 2018, http://blog.wolfram.com/2011/03/17/the-distance-between-zero-and-hero-exploring-synonym-chains-with-mathematica/.

```
[…]

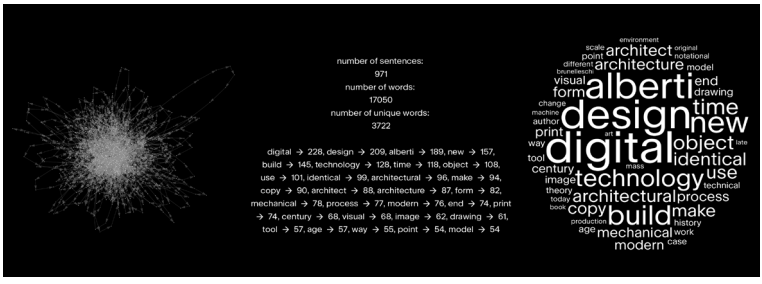
         "\n", ToString[Length[txtWords]], "\n", "number of
unique words: ", "\n",
         ToString[
          WordCounts[StringJoin[Riffle[txtWords, " "]]] //
Length],
         "\n", "\n",
         InsertLinebreaks[StringTake[ToString@
          Normal[WordCounts[StringJoin[Riffle[txtWords, " "]]]
[[
            1 ;; 30]]], {2, -2}], 63]
         }], Black, FontFamily → "MH Archetype Geo", 12,
      TextAlignment → Left], {0, 270}, {Left, Center}]
    }];
wordcloud = WordCloud[txtWords, FontFamily → "MH Archetype
Geo",
   ColorFunction → Black, ImageSize → 400];
graphS = Graph[Rule @@@ Partition[txtWords[[1 ;; 2500]], 2,
1],
   PlotTheme → "Monochrome", EdgeStyle → {Opacity[0.3]},
   VertexSize → {"Scaled", 0.001}, ImageSize → 400];
id = Column@{" ", title, " ", statistics, " ", graphS,
wordcloud}
```



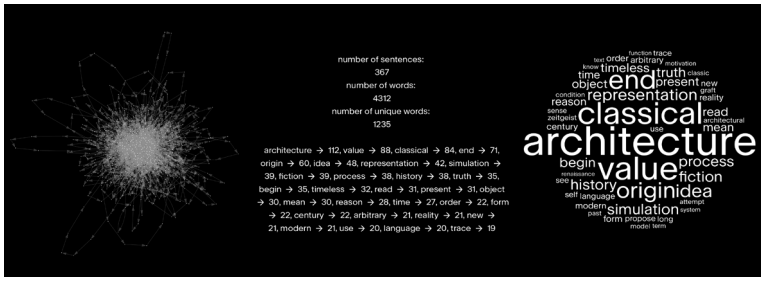
○4.6A



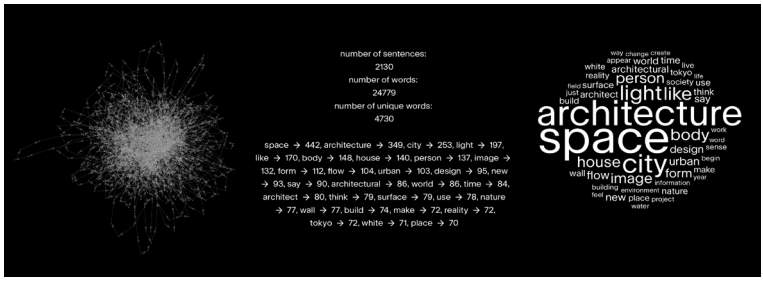
○4.6B



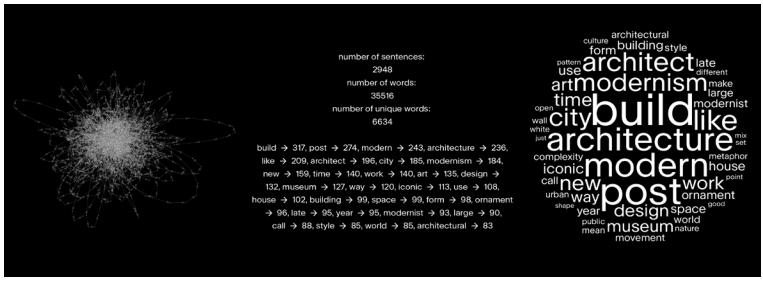
○4.6C



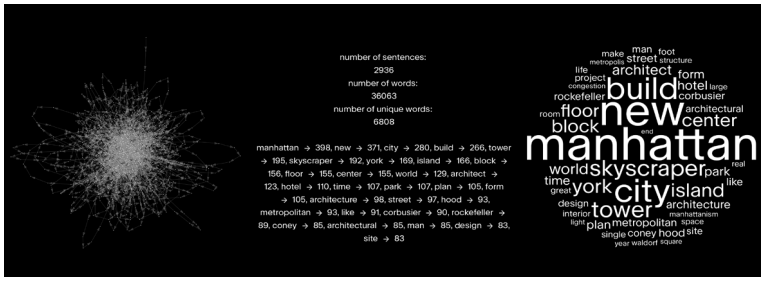
○4.6 D



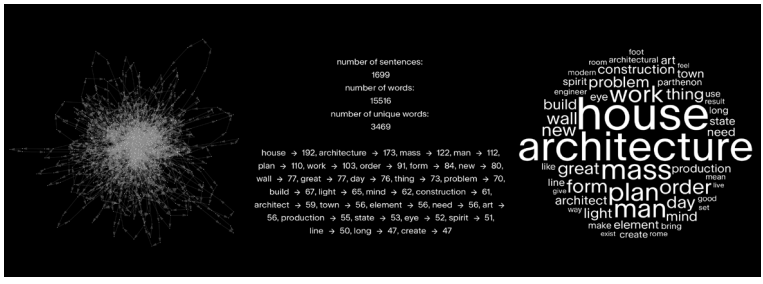
○4.6 E



○4.6 F



○4.6 G



○4.6 H

Generic profiles of books in *Xenotheka*.

RELATING: A CONSTITUTION OF AN INFORMATIONAL FACE

Relating is an encoding process which constitutes *informational faces* of books and libraries. A book becomes a part of the library, but the library doesn't explicate or fix what is conceived in a book. It gives it an ambient milieu by relating it to all mediated indexes. Each index is at the same time a reflection of the whole library and a measure of a specific book. Indexes form a new dictionary of frequencies, which is at the same time an *informational face* of a library. Thus, each word, letter, sentence (or whatever the case may be) can become an index, and *Xenotheka* can become an informational object; an entity, a creature behaving sometimes as an object, and sometimes as a subject. As such, it has the ability to reply to questions in a polyphony of its voices: a question is an index; an answer is a spectrum of voices talking about that index. On the one hand, *relating* as an encoding process constitutes *informational faces* of books and, on the other, provides the ground for sending messages (a fast exchange) between *Xenotheka* and the performer.

INFORMATIONAL FACE OF A LIBRARY

An *informational face* is a face of *Xenotheka* and of all its books at once. First, the library is discretised into elements, and the sense of the books is lost; it is then reconstituted in a new way with a probabilistic dictionary of the whole library.[280] The library is indexed *in* its own terms (for example by its own vocabulary) without referring to an absolute external reference. In the case of text and language, one absolute external reference could be the vocabulary of all English words. Being able to articulate each library in its own terms is one of the main conceptual ideas of this work.

But what does it mean to articulate a thing "in its own terms?"[281] We might look at it as a quest to abstract from the natural and the artificial while still being able to speak about them. A constitution of an alphabet? It could as well be imagined as a conversation with a phenomenon one has never seen before. An articulation of a communication channel? This can be illustrated with Jaques Monod's thought experiment in which a computer has to distinguish an artefact of an alien culture from a natural object on Mars.*"Wholly ignorant of the nature of such beings and of the projects they might have conceived, our program would have to utilize only very*

280 One of the first references to this kind of probabilistic treatment of text is already more than a hundred years old. In 1913 A. A. Markov approached the epos *Evgenij Onegin* by Alexander Sergeyevich Pushkin by observing transition probabilities of its letters. This approach was later used by Google in their *PageRank* algorithm. For more see "Google Matrix," *Wikipedia*, June 23, 2018, https://en.wikipedia.org/w/index.php?title=Google_matrix&oldid=847217303., and See Andrei Andreevich Markov, "An Example of Statistical Investigation of the Text Eugene Onegin Concerning the Connection of Samples in Chains," *Science in Context* 19, no. 4 ([1913] 2006): 591–600.

281 Vera Bühlmann, "Articulating a Thing Entirely in Its Own Terms Or: What Can We Understand by the Notion of 'Engendering'?" in *Eigenarchitecture*, ed. Ludger Hovestadt and Vera Bühlmann (Birkhäuser Architecture, 2014), 69–127.

general criteria, solely based upon the examined objects' structure and form and without any reference to their eventual function."[282] Or, as Zalamea put it, we would have to possess the power to orient ourselves within the relative, *"the situation of an object cannot be anything but relative, with respect to a certain realm ('geography') and to a moment of that realm's evolution ('history')."*[283] It is where, in Zalamea's terms, *actors* can take the place of *'geography'* and the *stage* that of *'history'*, both relative to each other.

As an approach, the *informational face* of a library would be the conceptual inversion of Google's *Ngram Viewer* which counts frequencies of all the words in available books printed between 1500 and 2008.[284] This is how Google provides an all-encompassing generic base for looking at text, while an *Informational Instrument* articulates a library-specific dictionary as a private channel to access the infinite flow of digitised text (*Bibliotheka*) via a specific interest. In doing so, books and the library become a body (*Xenotheka*) with an *informational face*. If we think of Google's ngrams as natural, than we should think of *informational faces* as synthetic.

The scheme of an *informational face* of a library has the form of a matrix:

LIBRARY	book_1	book_2	book_3	book_4
index_1	v11	v12	v13	v14
index_2	v21	v22	v23	v24
index_3	v31	v32	v33	v34

By *mediating Xenotheka* in different ways—in terms of indexes and their measures—various *informational faces* are constituted and the matrix is filled with values that in no way represent the meaning of a book or a library, but are still related to it. Here are three extracts of *informational faces* of the same library encoded in three different manners:[285]

```
    InformationalFace_1
    Index: Letters
    Measure: ClosenessCentrality

    e → {0.0536998, 0.0534303, 0.0507542, 0.050959,
0.0547353, 0.0495837, 0.050647, 0.0493031, 0.053521,
0.0507001, 0.0532046, 0.051654, 0.048335, 0.0510064,
0.0547633, 0.0498897, 0.0497523, 0.0474914, 0.0554907,
0.0510424}

[…]
```

282 Jacques Monod, *Chance and Necessity: An Essay on the Natural Philosophy of Modern Biology* (London, UK: Penguin Books, 1970), 16.

283 Zalamea, *Synthetic Philosophy of Contemporary Mathematics*, 273.

284 For more on *Google Ngram Viewer* See: "*Google Ngram Viewer*," *Wikipedia*, August 14, 2018, https://en.wikipedia.org/w/index.php?title=Google_Ngram_Viewer&oldid=854920230.

285 The presented samples are extracts from a library of 20 books, therefore each index is a 20-dimensional vector.

```
[…]

    t → {0.0387049, 0.0412686, 0.0438509, 0.039263,
0.0403832, 0.0405692, 0.0425314, 0.0427855, 0.0404597,
0.042965, 0.0417867, 0.0416094, 0.0395516, 0.0430727,
0.0444167, 0.0436823, 0.0444566, 0.0461541, 0.0391486,
0.0487979}
    n → {0.0423402, 0.0386823, 0.041759, 0.0385073,
0.0408047, 0.0431401, 0.0466192, 0.043801, 0.0430587,
0.0393465, 0.0425711, 0.03931, 0.0409177, 0.0421563,
0.0345476, 0.0371643, 0.0391533, 0.0392116, 0.0408429,
0.040389}
    r → {0.0384846, 0.0438076, 0.0417943, 0.0421069,
0.0437132, 0.0425783, 0.041153, 0.0380898, 0.0384391,
0.0398303, 0.0456915, 0.0427623, 0.0388114, 0.0377144,
0.0397697, 0.0373861, 0.0401478, 0.0394616, 0.039951,
0.0366616}
    a → {0.0381295, 0.0388138, 0.0418216, 0.0377632,
0.0393264, 0.0389574, 0.0345222, 0.038242, 0.0416859,
0.0399488, 0.0381596, 0.0411894, 0.0372194, 0.0381038,
0.0375833, 0.0364167, 0.0378145, 0.0380549, 0.0379915,
0.033613}
```

```
    InformationalFace_2
    Index: Words
    Measure: EigenvectorCentrality

    iota → {2.256719547759725*^-7, 0, 0, 0, 0, 0, 0, 0,
0, 0.06021397527273137, 0, 0, 1.2210448049742032*^-6, 0,
0, 0, 0, 0, 0, 0}
    man → {0.0029773641865990844, 0.0018056180299213104,
0.0022881603325757465, 0.000331796429876832,
0.0007402495484027699, 0.0023814415933899056,
0.004684738899206825, 0.007722413882022028,
0.017287424386383917, 0.00010478256625619196,
0.007448124468412146, 0.0016192518815369 76,
0.002486351782473735, 0.00109401560782079,
0.003567497014143996, 0.0001231775703547 8497,
0.0000215075378785768 66, 0.0001140933424570 9929,
0.0015167326263025047, 0.0001021455206378 3053}
    say → {0.004984479132160154, 0.0020357796431953053,
0.00515639862502383, 0.0003682063730045 9427,
0.000840613000127168, 0.0015509095986049445,
0.0006151889840875826, 0.0002448625056706 7893,
0.0047829060559365505, 0.0001871209714508 0726,
0.004337699764228451, 0.0002605745787695 7867,
0.010688383999840184, 0.0014806282655521771,
0.0039047484918205695, 0.0002001936484219425,
0.0002774446687816 0953, 0.0000451923567549392,
0.006857526748573287, 0.004425942499151488}
    epsilon → {0, 0, 0, 0, 0, 0, 0, 0, 0,
0.051106233568635966, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0}
    good → {0.0010397648123461562, 0.0029800410265695717,
0.0019344023525591115, 0.001199639073004 5488,
0.002380185620858084, 0.0016303133909325426,
0.0013601319506538988, 0.0015437218730514131,
0.009471348442953704, 0.0000606182341425 1216,
0.007897605301941339, 0.0011438322477821368,
0.0032204100486824404, 0.0006929428764485763,
0.004564260067325699, 0.0034050757282557687,
0.001908339795763026, 0.0004208529595095 6337,
0.003327260199816 6904, 0.0007200549717235624}
```

```
    InformationalFace_3
    Index: Bigrams
    Measure: VertexDegree

    take place → {1, 0, 2, 7, 5, 18, 6, 8, 8, 3, 13, 10,
0, 7, 13, 1, 3, 2, 16, 163}
    use word → {1, 2, 0, 1, 5, 1, 8, 7, 1, 1, 4, 0, 1, 3,
1, 0, 2, 1, 0, 1}
    good way → {0, 9, 2, 3, 2, 0, 1, 0, 1, 2, 1, 0, 2, 0,
2, 2, 2, 1, 1, 7}
    know good → {0, 2, 1, 3, 2, 4, 2, 3, 5, 1, 1, 0, 5,
0, 1, 0, 0, 0, 4, 1}
    long time → {0, 7, 1, 2, 2, 3, 2, 0, 3, 1, 9, 3, 4,
0, 13, 0, 2, 0, 4, 0}
```

The kinds of metrics we can apply to a text depend on the richness of the stage. This is open: these encodings don't have a fixed form, they are code dependent. There are infinite ways of how you can encode a book and they don't have to belong to the same kind. Code is beyond subjective and objective. It is both: *Coding as Literacy*.[286] Each encoding opens a different spectrum of possible decodings. These encodings don't define what a text is but provide the ground for a specific context and its articulations. The measurement becomes part of the encoding process. It translates into a cypher open to many articulations and, in effect, opens a communication channel. Cryptography, measurement, and communication start to intertwine in a delicate way. Since *informational faces* are algebraic, they can be transformed from words and letters to synonyms and antonyms, to Kindle and Google ratings, to tastes and moods of any intensity. Measuring and indexing define the resolution and encode an ambience. This is how books and libraries get their *informational faces*. A book becomes a vector and a wave; a library becomes a matrix and a stream.

Here is a *symbolic poem* that constitutes an *informational face* of a library and its books. As an input we need to:

1 Provide a library of books indexed in a specific way, as demonstrated in the *Curating* segment of *Generic Machine*. This is an example of one book indexed by words:

https://alice-ch3n81.net/files/data/xenotheka/Vitruvius_ThetenBooksofArchitecture_words.txt

2 Define the way of measuring indexed books by choosing a centrality measure: for example 'vertex degree'
3 Define the size of the dictionary: for example 5,000

286 Bühlmann, Hovestadt, and Moosavi, *Coding as Literacy*.

say {119, 357, 100, 108, 100, 129, 64, 49, 356, 45, 270, 18, 414, 32, 364, 4, 16, 10, 611, 810, 162, 65, 82, 249, 127, 53, 134, 130, 60, 19, 335, 71, 74, 29, 26, 298, 292, 38, 661, 39, 41, 122, 49, 60, 19, 7, 25, 24, 48, 61, 36, 1617, 46, 96, 292, 860, 711, 17, 221, 94, 139, 36, 361, 295, 441, 173, 45, 363, 801, 34, 95, 73, 68, 874, 1480, 74, 35, 26, 1199, 120, 320, 74, 1163, 19, 149, 5, 10, 84, 205, 206, 90, 195, 97, 354, 71, 132, 46, 211, 30, 147, 47, 263, 19, 3, 0, 186, 23, 112, 214, 73, 122, 713, 665, 298, 38, 244, 57, 2674, 93, 90, 13, 156, 61, 2004, 350, 235, 180, 73, 941, 322, 695, 6531, 195, 17, 5, 8, 25, 621, 188, 216, 87, 38, 17, 77, 29, 386, 86, 752, 74, 99, 313, 4, 71, 185, 170, 156, 15, 85, 409, 21, 178, 70, 179, 134, 318, 5, 7, 241, 1531, 86, 51, 160, 552, 255, 86, 2171, 16, 3, 79, 166, 31, 85, 105, 164, 12, 65, 21, 61, 64, 155, 142, 294, 225, 398, 211, 276, 25, 80a, 80, 130, 346, 48, 598, 271, 144, 19, 111, 282, 93, 10, 208, 3447, 3842, 1380, 18, 32, 26, 56, 345, 2, 34, 72, 64, 73, 101, 1116, 33, 151, 613}

man {46, 360, 83, 118, 55, 190, 487, 706, 1184, 41, 366, 61, 143, 31, 419, 5, 2, 12, 185, 65, 151, 196, 4, 0, 1, 71, 142, 260, 59, 3, 41, 20, 51, 154, 12, 269, 198, 30, 1209, 15, 5, 61, 17, 43, 17, 10, 8, 11, 16, 194, 36, 244, 30, 79, 62, 1063, 331, 6, 43, 109, 6, 5, 70, 54, 277, 68, 12, 302, 617, 50, 1, 116, 42, 392, 507, 50, 69, 20, 454, 3, 100, 54, 509, 21, 1, 0, 3, 3, 39, 801, 38, 552, 31, 192, 94, 509, 118, 6, 22, 367, 72, 344, 3, 15, 21, 8, 7, 11, 576, 164, 56, 2176, 68, 11, 69, 291, 73, 2600, 196, 5, 0, 112, 10, 606, 419, 471, 371, 9, 224, 92, 365, 4412, 129, 85, 7, 9, 8, 173, 47, 9, 49, 13, 1, 147, 112, 788, 9, 565, 286, 231, 469, 18, 45, 382, 387, 16, 15, 261, 481, 7, 42, 14, 8, 370, 488, 48, 20, 124, 595, 75, 50, 47, 22, 19, 170, 988, 22, 13, 29, 654, 54, 155, 104, 21, 54, 10, 13, 46, 34, 325, 54, 89, 34, 159, 159, 118, 4, 71, 106, 181, 492, 56, 706, 614, 51, 6, 88, 479, 29, 17, 50, 764, 1981, 298, 12, 19, 38, 112, 120, 4, 8, 66, 49, 138, 6, 203, 103, 5, 426}

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make {49, 602, 44, 930, 517, 79, 81, 186, 133, 23, 167, 33, 87, 37, 118, 11, 51, 47, 212, 533, 128, 48, 25, 52, 30, 18, 197, 187, 60, 24, 58, 25, 44, 7, 145, 336, 321, 30, 151, 40, 65, 137, 40, 21, 34, 94, 121, 122, 100, 148, 199, 342, 45, 94, 120, 186, 31, 85, 76, 113, 93, 112, 197, 155, 438, 111, 12, 233, 199, 52, 46, 97, 116, 119, 190, 101, 26, 93, 235, 72, 174, 23, 179, 27, 63, 11, 9, 139, 111, 164, 64, 278, 112, 160, 51, 151, 34, 77, 40, 160, 37, 279, 47, 12, 14, 187, 29, 75, 425, 183, 91, 395, 566, 275, 231, 66, 83, 616, 76, 72, 29, 284, 81, 263, 103, 159, 173, 36, 165, 193, 165, 1086, 189, 76, 50, 41, 59, 245, 249, 327, 108, 92, 35, 81, 46, 508, 35, 363, 66, 81, 383, 4, 124, 148, 171, 32, 34, 172, 177, 13, 111, 105, 122, 95, 67, 172, 45, 34, 231, 49, 34, 89, 212, 116, 181, 448, 39, 41, 76, 280, 33, 51, 75, 81, 18, 31, 153, 271, 72, 101, 47, 89, 140, 135, 122, 186, 13, 78, 55, 42, 423, 186, 136, 32, 358, 83, 221, 78, 180, 37, 285, 401, 410, 215, 42, 26, 26, 178, 40, 6, 62, 95, 76, 82, 21, 220, 34, 53, 506}

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○4.7
Informational face of a library, *informational faces* of books, most common terms of the library.

```
    SymbolicPoem07_Relating_DictionaryOfIndexes

    path = StringJoin[{"D:\\Dropbox\\_phd mathematica_
scripts\\library" <> library <> "\\"}]
files = path <> # <> "_text.txt" & /@ n; files // Length
size = 5000; libraryDictionary = {}; dictionary = {};
na = StringSplit[#, {"\\", "_text."}][[-2]] & /@ files;
Monitor[Table[{dictionary = Union[dictionary,
   Flatten[Import[StringJoin[{path, na[[i]], "_words.
csv"}]]]]}, {i, 1, Length[na]}], i];

DDictionary[index_] :=
 Module[{na, wo, graph, centrality, centralities},
  na = StringSplit[files[[index]], {"\\", "_text."}]
[[-2]];
  wo = Flatten[Import[StringJoin[{path, na, "_words.
csv"}]]];
  graph = Graph[Rule @@@ Partition[Append[wo, wo[[1]]],
2, 1]];
  centrality = VertexDegree;
  centralities = Association[
   VertexList[graph][[#]] → centrality[graph][[#]]/2 & /@
Range[Length[VertexList[graph]]]];
  libraryDictionary =
   Append[libraryDictionary,
Table[centralities[dictionary[[w]]], {w, 1,
Length[dictionary]}]]]
Monitor[Table[DDictionary[i], {i, 1, Length[files]}];, i]
libraryDictionary = Transpose[# /. _Missing → 0 & /@
libraryDictionary];
libraryDictionary =
  Association[dictionary[[#]] → libraryDictionary[[#]] &
/@ Range[Length[libraryDictionary]]];
libdict =
 Union[Reverse[SortBy[libraryDictionary, Total[#] &]][[1
;; size]],
  SortBy[libraryDictionary, Count[#, 0] &][[1 ;; size]]];
    libdict = Reverse[Normal[SortBy[libdict, Total[#]
&]]]
```

By writing another *symbolic poem*, we are suddenly playing with the whole library, with any number of its books at once. Books are able to abstract from their specific vocabulary and the length of the text. They are encoded into the library's dictionary. When indexed by words, an *informational face* of a library is at the same time a dictionary of its most common terms. Here is one *informational face* of *Xenotheka*: 229 books indexed by their 21,591 most frequent words and measured by a vertex degree (here equivalent to word frequency). ○4.7 This dictionary is used as an input for the *machine intelligence*.[287]

TEXTING WITH XENOTHEKA

An *informational face* of *Xenotheka* opens the door to the plenty. By encoding the library and constituting its face, *Xenotheka*

287 When used as input for machine intelligence algorithms, the dictionary usually needs to be normalised. In this experiment it was normalised by row, in order to provide an emphasis on the word in the library, or in a transposed version, to provide an emphasis on a word in a book. For more on this, see *Machine Intelligence*, 329.

starts to speak in a generic voice. The player can send indexes (questions) to *Xenotheka* and enter the plenty of the digital where suddenly a multitude of answers, stories, ideas, and concepts inhabit a spectrum. It is a cloud around an index. Out of its abundant context, *Xenotheka* can reply in a generic way by indexing many different positions, while keeping the question open. Every time a question is asked, any book from the library replies if it has something to say. The books are out of context, so are their sentences. The consistency lies in the spectrum of replies. It is a fast and generic talk of many voices speaking at the same time. It is a beautiful start from the abundant 'middle'.

During the *Play Among Books*, the performer is constantly texting with *Xenotheka* by utilising yet another poem. The *generic poems* in this work have also been written by playing with the ability to write with *Xenotheka*.

SymbolicPoem08_Relating_TextingLibrary[288]

```
    phrase = {" generic", " city"}; order = Range[Length[na]];
path = StringJoin[{"/Users/romanmir/Dropbox/_phd \
mathematica_scripts/library/_229_all/"}];
na = StringSplit[#, {"/", "_text.txt"}][[-1]] & /@
FileNames["*_text.txt", path];
se = Flatten[Import[StringJoin[{path, #, "_sentences.csv"}]]]
& /@ na;

pList = Select[{na[[#]],
      Select[se[[#]],
       StringContainsQ[ToString@#, phrase[[1]] ~~ ___ ~~
phrase[[2]],
         IgnoreCase → True] &]
      } & /@ order, #[[2]] != {} &];
If[phrase[[2]] == "", phraseg = {phrase[[1]]}, phraseg =
phrase];
roules = # →
     "\!\(\*StyleBox[\"\\\"" <> # <>
      "\\\"\",FontColor→RGBColor[0, 0, 1]]\)" & /@ phraseg;
txtPlot = Table[{
    Style[pList[[a, 1]], "Title"],
    StringJoin[
       StringReplace[" " <> pList[[a, 2, #]] , roules,
        IgnoreCase → True], "\n"] & /@ Range[Length[pList[[a,
2]]]]
    }, {a, Length[pList]}];

Column[Column[{txtPlot[[#, 1]], "\n", "\n", "\n",
     Column[txtPlot[[#, 2]]], "\n", "\n", "\n", "\n"}] & /@
Range[Length[txtPlot]]]
```

Here is one question—an index—to *Xenotheka: Architecture is? Xenotheka* replies (excerpt:)

288 *SymbolicPoem08_Relating_TextingLibrary* is a poem that can search any library with an *informational face* for one or two syntagmas. As an output this poem returns the sentences of the library containing these two syntagmas.

Alberti_Ten Books on Architecture: But if you take a View of the whole Circle of Arts, you shall hardly find one but what, despising all others, regards and seeks only its own particular Ends: Or if you do meet with any of such a Nature that you can in no wise do without it, and which yet brings along with it Profit at the same Time, conjoined with Pleasure and Honour, you will, I believe, be convinced, that ARCHITECTURE IS not to be excluded from that Number.

Aureli_The Possibility of an Absolute Architecture: In this way the possibility of an absolute ARCHITECTURE IS the attempt to reestablish the sense of the city as the site of a political confrontation and recomposition of parts.

Carpo_The Alphabet and the Algorithm: Yet digital technologies, now ubiquitous, have already significantly changed the way ARCHITECTURE IS designed and made.

Eisenman_Notes on Conceptual Architecture: Concept as a primary concern of an ARCHITECTURE IS not a recent manifestation.

Hugo_Les Misérables: The masterpiece of Jesuit ARCHITECTURE IS at Namur.

Jencks_The Story of Post-Modernism: ARCHITECTURE IS like a person.

Koolhaas_Delirious New York: Manhattan's ARCHITECTURE IS a paradigm for the exploitation of congestion.

Le Corbusier_The City of Tomorrow: So now we reach the stage where ARCHITECTURE IS to lead to disorder!

Ranciere_Aisthesis: But ARCHITECTURE IS not simply 'functional' art, the art of 'adherent' beauty to which Kant opposed 'free' beauty.

Ruskin_The Seven Lamps of Architecture I: ARCHITECTURE IS the art which so disposes and adorns the edifices raised by man for whatsoever uses, that the sight of them contributes to his mental health, power and pleasure.

Venturi Scott Brown_Learning from Las Vegas: Architects are out of the habit of looking nonjudgmentally at the environment, because orthodox Modern ARCHITECTURE IS progressive, if not revolutionary, utopian, and puristic; it is dissatisfied with existing conditions.

Vitruvius_The Ten Books on Architecture: For this book does not show of what ARCHITECTURE IS composed, but treats of the origin of the building art, how it was fostered, and how it made progress, step by step, until it reached its present perfection.

The full spectrum of replies can be found at:
https://alice-ch3n81.net/files/data/xenotheka/architecture_is.txt

Any other question you can ask.alice:
https://ask.alice-ch3n81.net/

A DOUBLE ARTICULATION[289]

Xenotheka and the *Generic Machine*, actors and the stage, the library and the encoding mechanism, algorithms and data, are all pairs in a double bind. A double articulation is a process of relating the *Generic Machine* to *Xenotheka*, and of *atom-letters* to *Bibliotheka*. It is happening on multiple levels of abstraction at the same time.[290] This relation provides informational encodings both to the library and the books. It nourishes maximum self-expression, which is needed to perform a *Play Among Books* in a world abundant with digital information. Tuning of this double articulation between *Xenotheka* and the *Generic Machine* is one of the main roles of the performer. It provides the stage on which actors can freely move and express themselves in as many ways and nuances possible. They become abstract informational objects and get *informational faces*, while being encoded into numbers, that is: vectors. There is one major difference in encoding between *Xenotheka* and *Bibliotheka*. *Xenotheka* is encoded in its own terms and *Bibliotheka* is encoded in *Xenotheka's* terms. *Xenotheka* provides an abstract alphabet of *atom-letters* to encode and communicate to *Bibliotheka*. A continuous flow of books is always seen through *Xenotheka's* lens. *Xenotheka* is changing by internalising parts of the flow, and tuning itself according to the interests at stake. Playing the *Informational Instrument* becomes personal. Which books could I talk to about my interests, how should I encode them, what questions should I ask them? The probability space of *informational faces* is relative to this interest. It changes according to the libraries you would like to read from, and to the way you encode them. Measurement and information become part of the encoding process, playful and relative to the way you look at them, or as Barad suggests: "*Measurements are agential practices, which are not simply revelatory but performative: they help constitute and are a constitutive part of what is being measured.*"[291] In this sense, *informational faces* are beyond objective and subjective, practical and poetic. As Eco would say, we are lost in the infinity of lists, but we are ready for informational plays in the world of data. A different space is opening up. We are able to tell stories by articulating and playing with the generic

289 The notion of double articulation here refers to Deleuze and Guattari, and to Hjelmslev. For more, see Gilles Deleuze and Felix Guattari, "10,000 BC: The Geology of Morals (Who Does the Earth Think It Is?)," in *A Thousand Plateaus*, 1987, 39–74., and Louis Hjelmslev, *Prolegomena to a Theory of Language* (Madison, WI: University of Wisconsin Press, 1969).

290 See *Abstraction I*, 334, *Abstraction I'*, 357, *Abstraction II*, 361.

291 Barad, *What Is the Measure of Nothingness,* 6.

plenty. What an *Informational Instrument* brings to the table is a way to access a generic base for looking at text through a private channel and specific focus of interest encoded into *atom-letters*. An *Informational Instrument* thus facilitates an interest, a body, an avatar, or a synthetic character of the performer in the flow of information.

MACHINE INTELLIGENCE: PLAY, CONCEPTS, ATOM-LETTERS

Machine intelligence is the informational motor of an *Informational Instrument*. With *machine intelligence* a *Play Among Books* makes a full conceptual circle, and the *Plentiful Play* can begin. What is happening on stage is not straightforward and intuitive. As Serres put it:

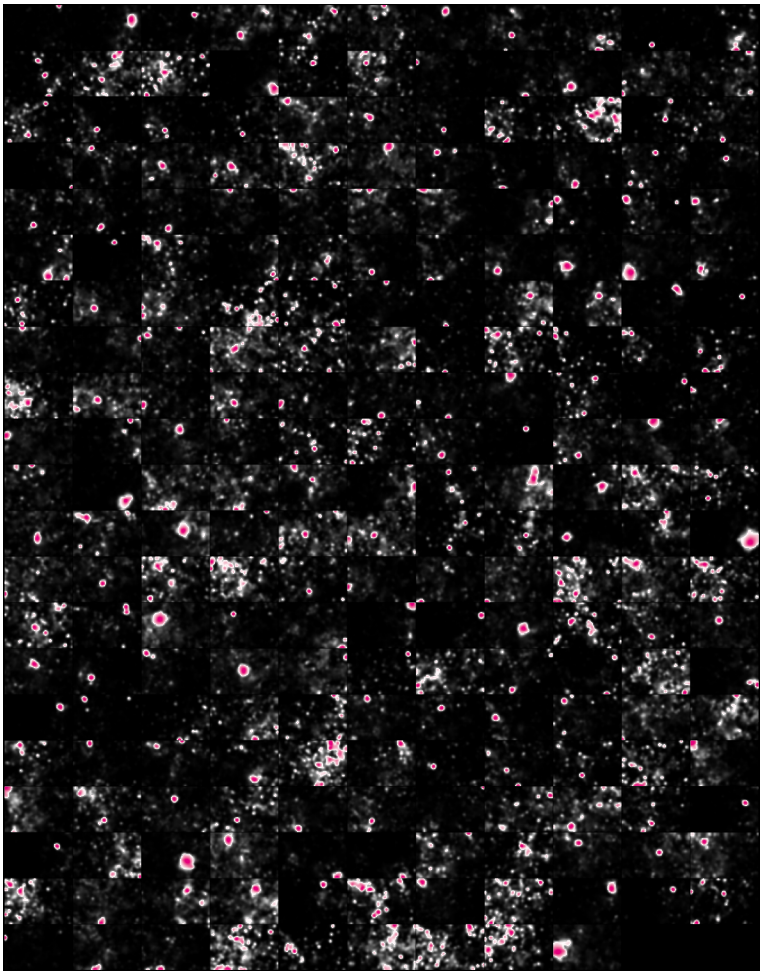
> *"Objects, in the distance, change their skins, they send one another kisses."*
> Michel Serres, *The Birth of Physics*[292]

There is one process that appears consistent even from a distance: similar indexes attract each other, they group together. The whole library is in motion; concepts are negotiating and being negotiated. *Atom-letters* are starting to constitute a new temporal alphabet. A *self-organising map* is an algorithm that articulates this interplay of indexes. These processes simultaneously operate on several levels of abstraction. Amid this interplay, the actors and their faces are assuming expressions. They are distinguishing themselves from one another. All of this is occurring synchronously. This spectacle is a comedy of appearances, and renderings of our making are snapshots of facial expressions of actors in an intense play. ○4.8 Each actor has many faces at the same time; their character is the product of these faces. ○4.19 By arranging different contexts and atmospheres, the player dances with a book, with the library it is a part of, and its concepts. As an offering, a book captivated by each new context offers more than its author conceived. A book has a life of its own; it is a complex character. There is an invariance to its faces which can be symbolised and encapsulated in an implicit encoding but never explicated. By playing with invariances of books, *machine intelligence* is able to spectrally relate the genericness of a library with the pre-specificity of a book.[293]

292 Serres, *The Birth of Physics*, 107.

293 A book is never specific. There is a specific reading of a book, but the book itself is prior to any specification. For more on pre-specifics, see Bühlmann and Wiedmer, *Pre-Specifics*.

Depending on how we look, faces change, just as a photon seen from a quantum perspective is both a particle and a wave, able to convey energy, matter, and information. Each of these notions is a different encoding of the same phenomenon. These conceptions don't exclude one another but are rather opening up to a different notion of articulation. They empower the phenomenon in different ways. In other words, encoding matters. In this manner, actors are articulated in the formation of concepts composed of new abstract letters of an alphabet of a library they are part of. How many letters this alphabet has, what its resolution ends up being, what its context and encodings are, is entirely up to the player. Its consistency is provided by the relation of *Xenotheka* and the *Generic Machine*. These new synthetic characters have qualities of both letters and numbers. Michel Serres calls such characters *atom-letters*. They are a hesitation between numbers (*chiffres*) and letters.



○4.8
Xenotheka: snapshots of facial expressions of actors. Each cell expresses a current mood of one book. rendering_229_03_RW_4060_r_50it21d.

> *"Then the atom-letters indeed form a word, a phrase, at the same time as they are conjoined in a body. By no means everywhere and in all places, but now here and now there, nunc hic nunc illic."*[294]
>
> Michel Serres, *The Birth of Physics*

Informational objects get *informational faces*. They become actors and their faces start to have expressions. That is to say, they become intelligent *in* their own terms, while still cultivating the character and intelligence of *Xenotheka*. *Bibliotheka* challenges and *machine intelligence* rearticulates the library into a new persona. These newly formed articulations of the generic plane of *Xenotheka* are the facial expressions of books. They are becoming an intellectual ground to talk to the unknown: a new alphabet. Looked at in this way, *machine intelligence*, in a double articulation with *Bibliotheka*, is never neutral, but always personal, does not act in competition with the performer, but as the other part of a double bind in thinking and operating among multiple flows of data. *Machine intelligence* complements human intelligence in a *Plentiful Play*.

SELF-ORGANISING MAP

A Self-Organising Map (SOM)[295] is a machine learning algorithm that articulates the interplay of indexes in a *Play Among Books*. When placed in the context of an *Informational Instrument*, a *self-organising map*[296] engenders a type of intelligence that is able to constitute *atom-letters* of different kinds, on many levels of abstraction. This algorithm was introduced by Teuvo Kohonen in the 1980s. In the field of computer science, it is usually classified as part of artificial intelligence, machine learning, artificial neural networks, and unsupervised learning. As Kohonen points out, a *self-organising map* is a data-analysis method that renders similarity relations in a set of data. For him, it differs from other projective methods in representing a big data set by a much smaller number of models or weight vectors.

> *"The SOM model may not be a replica of any input item but only a local average over a subset of items that are most similar to it."*[297]

294 Serres, *The Birth of Physics*, 148.

295 For a detailed understanding of the mechanics of this algorithm see: Kohonen, "Self-Organized Formation of Topologically Correct Feature Maps."

296 For SOM pseudo code see: "Self-Organizing Map," *Wikipedia*, August 27, 2018, https://en.wikipedia.org/w/index.php?title=Self-organizing_map&oldid=856761333.

297 Teuvo Kohonen, "What Makes The Self-Organizing Map (SOM) So Particular Among Learning Algorithms?," in *Coding as Literacy: Metalithikum IV*, Eds. Vera Bühlmann, Ludger Hovestadt, and Vahid Moosavi (Basel: Birkhäuser, 2015), 23.

After its training,

> *"[...] a calibrated SOM can be used for the classification of new, unknown input items by looking for the best matching model in the array and taking its class label."*[298]

Kohonen ends the introduction to his articulation of SOM by reviving

> *"[...] the old question of how symbolic representations for concepts could be formed automatically."*[299]

What Kohonen calls automatic and symbolic representations for concepts, I will refer to as the articulation of an abstract alphabet of *atom-letters*. These kinds of interpretations and implementations of SOM have been researched, cultivated, and discussed at the Chair of Digital Architectonics at ETH in Zurich since 2010. Different formulations with SOM were articulated by Ludger Hovestadt,[300] Nikola Marinčić,[301] Mohamed Zaghloul,[302] and for this work a particularly interesting formulation of a calibrated SOMs as a *Data Driven Dictionary* was developed by Vahid Mossavi.[303] I have continued to develop the *Informational Instrument* and its *machine intelligence* in the light of this. It is important to point out that SOM, as any other element of the *Informational Instrument*, is not fixed. It can be replaced by another algorithm of a similar kind.

By thinking of the SOM as a generic machine for constituting alphabets in coexistence with data streams, objects are being articulated on their own terms, without an external reference. A SOM provides a context for articulating a kind of genericness. It encapsulates potentials on the generic plane without explicating what they are. It encodes them in an interplay of indexes that point to all the other elements in a given context. In this sense, the SOM does not represent but rather constitute alphabets. What the characters of this alphabet are is left open. They don't have to represent any property or characteristic of an object; they can be senseless and meaningless. By encoding and combining characters in different ways, objects can behave in multiple manners. In doing so, characters of this abstract alphabet can symbolise and

298 Kohonen, "What Makes The Self-Organizing Map (SOM) So Particular Among Learning Algorithms?", 24.

299 Kohonen, "Self-Organized Formation of Topologically Correct Feature Maps.", 60.

300 Hovestadt gives an interpretation of SOM in Ludger Hovestadt, "Cultivating the Generic" and places SOM in a context of elements of digital architecture in Ludger Hovestadt, "Elements of a Digital Architecture," in *Coding as Literacy – Methalitikum IV* (Basel: Birkhäuser, 2015).

301 Nikola Marinčić, "Towards Communication in CAAD: Spectral Characterisation and Modelling with Conjugate Symbolic Domains" (Doctoral Thesis, ETH Zurich, 2017), https://doi.org/10.3929/ethz-b-000216502.

302 Mohamed Zaghloul, "Machine-Learning Aided Architectural Design – Synthesize Fast CFD by Machine-Learning" (Doctoral Thesis, ETH Zurich, 2017), https://doi.org/10.3929/ethz-b-000207226.

303 Vahid Moosavi, "*Pre-Specific* Modeling: Computational Machines in Coexistence with Urban Data Streams" (Doctoral Thesis, ETH Zurich, 2015), https://doi.org/10.3929/ethz-a-010544366.

encapsulate a richness of phenomena without trying to explicate their key features or properties. Instead, consistency is in the context. An object is a part of the context that articulates the alphabet, which in turn articulates the object as part of the context: a loop. The object becomes a subject. It becomes active, a *quasi-object*.[304] It is all relative to the question we want to ask.

Since a SOM is a generic machine, it can be used to explore many different domains, types of data, and media: it can search for similarity of spaces in architectural floor plans,[305] it can substitute CFD (Computational Fluid Dynamics) simulators with a fast probabilistic-based emulator,[306] monitor urban aerosol pollution,[307] or explore contextual maps of London,[308] for example.

One of the most interesting characteristics of a SOM is that it assumes that the 'character' of a phenomenon is encapsulated in the data. It operationalises it without being explicit in what this phenomenon is. In other words, a SOM doesn't fit data to a specific function, it doesn't make any assumptions, but it encapsulates any probable functionality of the data. The beauty of this process lies in keeping the richness and complexity of the phenomena operational, without the need to specify them. When symbolically articulated, and coupled with an encoded data set, the intelligence of a SOM algorithm takes the form of a short and powerful *symbolic poem*.[309]

```
    SymbolicPoem09_SOM

    For[u = 0, u < Iterations, u++,
   inputN = inputDataN;
   winners = Flatten@Nearest[MapIndexed[#1 → #2[[1]] &,
somWeights], inputN, 1];
   SortWinners = Table[winners[[a]] → a, {a, 1, inputN //
Length}] // Sort;
   PureWinners = SortWinners[[All, 1]] // DeleteDuplicates;
   ClusteringData = Nearest[SortWinners, PureWinners];
   DataClustering = inputN[[ClusteringData[[#]]]] & /@
Range[1, ClusteringData // Length];
   DataClusterdbyWinners = Mean /@ DataClustering;
   n = Length /@ DataClustering;
   nf = Nearest[Table[somCoords[[PureWinners[[i]]]] → i, {i,
1, PureWinners // Length}]];
   VoronoiIndexForeachPoint =
    Flatten[Table[nf[{x, y}], {x, 1, somX}, {y, 1, somY}], 1]
[[All, 1]];
   inputN2 = DataClusterdbyWinners;
   NS = Exp[-(distances[[#]])^2 /(2 sig^2)] & /@ PureWinners;
   NST = Transpose@NS;

[…]
```

304 A concept articulated by Michel Serres in Serres, *The Parasite*.
305 Marinčić, "Towards Communication in CAAD."
306 Zaghloul, "Machine-Learning Aided Architectural Design – Synthesize Fast CFD by Machine-Learning."
307 Moosavi, "*Pre-Specific* Modeling."
308 Moosavi, "*Pre-Specific* Modeling.".
309 The input for this poem is the *informational face* of the library, the number of SOM iterations, and its resolution. This encoding of a SOM was developed by Mohamed Zaghloul.

```
[…]

   AllNS = Total[n[[VoronoiIndexForeachPoint[[#]]]]*NST[[#]]]
& /@ Range[1, somLen];
   somWeights =
    Total[inputN2 *
NST[[#]]*n[[VoronoiIndexForeachPoint[[#]]]]]/
       AllNS[[#]] & /@ Range[1, somLen];
      Print[u];] // AbsoluteTiming;
```

The SOM as a way of articulating alphabets, and the imagination this engenders is explored in a *Play Among Books*.

ABSTRACTION 1: ATOM-LETTERS AND CONCEPTS

> *Atom-letters do not work like numbers [chiffres]. Whatever the base of numeration, in fact, or the alphabet of the cyphering [chiffrement], the various combinations of these signs among themselves produces acceptable numbers. Thus, the interconnection of atoms in things, conjunction, is cyphered, nature is coded. Atomic physics discovered the key to the code.*
>
> Michel Serres, *The Birth of Physics*[310]

Concepts are being shaped in the formation of a galaxy. ○4.9 A new synthetic and temporal alphabet of *Xenotheka* is being constituted in the movement of indexes. *Informational faces* of books are starting to talk; they articulate their ambience in *atom-letters*.[311] Still, this is just one way of looking at the galaxy, one face of *Xenotheka*. It contains 229 books at the moment. It is not a disciplinary library with a clear focus, but rather a personalised galaxy of concepts and thoughts. The galaxy is articulated by its own *atom-letters*. It is of a precise but subjectively arbitrary resolution. There could be more *atom-letters* or fewer in larger ○4.9 or smaller matrices, ○4.23 depending on the tuning of the *Informational Instrument* and the tune the performer wants to play. In this rendering of the galaxy, there are 2,400 distinct *atom-letters* (cells). ○4.9 At least one *atom-letter* is needed to express one concept. By combining *atom-letters*, concepts become more delicate and sophisticated. They start to form galaxies and tell stories. Each letter of this alphabet is, in itself, a double articulation of a cloud of indexes, and a vector of numbers. In this case—*rendering_229_03_RW_4060_r_50it21d_words_vertex* ○4.9—indexes are words and numbers are their frequencies. The library is indexed on its own terms, by its own dictionary, by its most common 21,591 words.

310 Serres, *The Birth of Physics*, 142.
311 For more on *atom-letters* see Serres, *The Birth of Physics*.

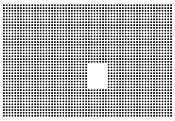
○4.9
Rendering_229_03_RW_4060_r_50it21d.

○4.10
Rendering_229_03_RW_4060_r_50it21d.

These numbers—229 books, 2,400 concepts, and 21,591 indexes—are not arbitrary, and not fixed. They come from the process of tuning the stage towards a specific library and specific interest. These numbers could be different; there could be more books, there could be fewer concepts, or the library could be indexed in another way. The structure of the books—and with it their sense—is lost in encoding and quantifying the library. Their consistency lies in the spectrum of concepts, books, and libraries; that is to say, the spectrum is a way in which they present themselves in

n1291e1 supervision	n1292e3 cra sman, starvation, fruition	n1293e5 lessen, sporadic, ventilation, manchester, monger	n1294e4 steam, hour, bleach, thri y	n1295e2 scalp, superintendence	n1296e1 superintend	n1297e1 joiner
n1351e2 steadily, parochial	n1352e1 philanthropic	n1353e9 expenditure, deterioration, drudgery, unrestricted, materialization, apologist, middleman, allotment, cra ily	n1354e25 loom, product, spin, factory, exploitation, production, agricultural, shorten, enrichment, forcible, po ...	n1355e47 tailor, accumulation, prolongation, weekly, weaver, capital, expend, worst, arable, abstinence, expropriate, worker, machinery, sel...	n1356e2 purchaser, newcastle	n1357e2 manure, baker
n1411e2 population, acre	n1412e2 socially, stagnation	n1413e8 mover, revolutionize, congeal, capitalize, idyllic, workshop, weekday, machinist	n1414e13 raw, mill, antithetical, overwork, qualitatively, lengthen, schoolmaster, miser, disposa...	n1415e4 value, circulation, extort, statutory	n1416e5 sale, productive, wage, subsistence, labourer	n1417e8 sell, money, ton, coal, apprentice, adulterate, flax, journeyman
n1471e6 concentration, abnormally, saturdays, replaceable, commissioner, speciality	n1472e1 adult	n1473e6 convert, reproduction, forcibly, legally, immature, professorial	n1474e18 constant, equivalent, possessor, blacksmith, metamorphosis, asiatic, proportionally, valueless, oss...	n1475e4 own, additional, average, nominally	n1476e1 consume	n1477e5 industry, employer, birmingham, felon, shoemaker
n1531e3 voracious, locksmith, cobbler	n1532e1 lifelong	n1533e11 total, invest, engine, meal, minimum, equate, firstly, livelihood, relay, unprejudiced, uninhabitable	n1534e1 appendage	n1535e4 amount, increase, county, deer	n1536e3 farm, rate, upstart	n1537e2 supply, unemployed
n1591e5 replacement, supervise, incidental, teem, glaringly	n1592e3 accrue, dwindle, storied	n1593e16 exploit, newly, reproduce, definite, strikingly, diametrically, weave, metallic, twofold, artisan, shameless, repuls...	n1594e4 instrument article, insufficiency, cleanly	n1595e4 accumulate, alteration, se ler, disproportion	n1596e4 buy, subordination, fi eenth, tariff	n1597e2 colbert, disgorge
n1651e7 few, decay, evade, superficially, decent, officially, intersperse	n1652e12 work, normal, spontaneously, fraction, transient, automatic, exceptionally, economical, elastic...	n1653e19 independent, material, constantly, perform, power, previously, division, transfer, undergo, customary, absorb, hence, superflu...	n1654e2 english, unfit	n1655e2 sum, manor	n1656e3 produce, competition, degradation	n1657e3 establishment, improve, consumer
n1711e8 use, successfully, pressure, wherever, relatively, decline, competent, nicety	n1712e12 instead, combination, isolate, exclusively, cost, mass, artificially, heighten, friction, progressively, outweigh, influx	n1713e9 replace, extent, useful, operation, period, vary, numb, class, disposal	n1714e7 necessary, advance, circumstance, indirectly, immediate, compensation, extraneous	n1715e5 partly, originally, enrich, subdivide, sparingly	n1716e7 joint, inspection, extensive, crop, fanatical, canal, tamper	n1717e23 somewhat, maintain, sufficient, ordinary, borrow, contribute, gradually, generally, likely, considerably, luxury, degrade, encour...
n1771e19 success, large, usually, create, special, physical, small, range, support, protect, balance, health, popular, ad...	n1772e18 change, combine, form, represent, dependent, individual, rapid, subsequent, tendency, accurate	n1773e11 depend, require, original, alter, measure, progress, tend, skill, accidental, exert, removal	n1774e14 different, equally, acquire, particular, reduce, establish, consequence, la er, privilege, suitable, universally, private, promote, unsuccessful	n1776e16 demand, worth, valuable, impose, low, enable, food, probably, protection, reasonable, contract, thereby, grain, ingenuity, te...	n1776e22 sometimes, carry, otherwise, advantage, uncertain, loss, complaint, lend, unnecessary, home, teacher, profession, disadvantage, emp...	n1777e16 great, raise, extraordinary, render, plenty, sober, tedious, extravagant, subsist, subscribe, imprisonment, l...

○ 4.11
Galaxy zoom to the cloud of indexes surrounding the index of an *instrument*, rendering_229_03_RW_4060_r_50it21d.



Xenotheka. There are no grammars, no rules, no syntax, yet a book lights up the galaxy by showing its face. ○4.14

To recapitulate: a *Xenotheka* of 229 books is articulated by a SOM into an alphabet of 2,400 *atom-letters*, which is indexed by an *informational face* of a library that consists of a dictionary containing 21,591 words. ○4.7

A GALAXY OF CONCEPTS ARTICULATED IN ATOM-LETTERS

The newly formed *atom-letters* are temporal and can express any quality of concepts whatsoever. This quality is never explicit and predetermined; it is always a void in a cloud of indexes. On the other hand, each *atom-letter* has a specific explicit numerical value for a given galaxy. The *atom-letter* is a number and a cipher, a wave and a particle, a concept and a letter. Here is one *atom-letter* which contains an index of interest: an *instrument* and its indexical cloud.

ATOM-LETTER N1594 E4[312] ○4.11 ■4.1
Its indexical cloud:[313]

```
    n1594 e4 {instrument, article, insufficiency,
cleanly}
```

And its numerical vector:[314]

```
    0.00131449, 0.005600595, 0.001014245, 0.006565056,
0.001181389, 0.003580007, 0.005375155, 0.004707975,
0.004145514, 0.000641298, 0.00440762, 0.001772327,
0.004525047, 0.002351786, 0.001122619, 0.000351847,
0.002930002, 0.002963255, 0.003475173… (one dimension for
each book)
```

To get a subtle notion of what this concept might be about, one has to get to know its neighbouring *atom-letters*. Together they constitute a bigger cloud—a concept, a conceptual space,[315] or an atmosphere:

312 *Cell n1594 e4* is both an *atom-letter* and a concept, depending on how we want to work with it. At least one *atom-letter* is needed to formulate a concept.

313 Indexical part of *atom-letters*: https://alice-ch3n81.net/files/data/xenotheka/_outCellContentName.txt

314 Numerical part of *atom-letters* (SOM weight vectors): https://alice-ch3n81.net/files/data/xenotheka/_cell_gridweights_40_60.txt

315 *Atom-letters* are ordered according to similarity with the *atom-letter n1594 e4*. The similarity is calculated as a Euclidean distance between numerical parts of *atom-letters*. For more on weight vectors in SOM, see Kohonen, "Self-Organized Formation of Topologically Correct Feature Maps."

n924e2 sen, bias	n925e14 prose, edgar, galaxy, recitation, immortalize, montaigne, anesthetize, schoolchild, public...	n926e37 print, scholastic, interplay, bacon, quantification, effigy, oral, ordnance, africans, livre, aural, obscura, scriptu...	n927e1 carver	n928e1 anesthesia	n929e1 dickens	n930e1 brothel
n984e3 literary, impeccable, diaphanous	n985e9 rhyme, humanist, vernacular, wilson, encyclopedic, summa, plenum, foreshorten, vico	n986e3 sixteenth, congruence, dilation	n987e4 medieval, wordsworth, burgess, petrarch	n988e2 imaginative, resourceful	n989e3 meager, airplane, spengler	n990e3 drill, dump, patronage
n1044e5 reader, obsession, grotesque, erudition, ars	n1045e5 invention, illumination, bible, pompous, easel	n1046e2 scholarship, popularization	n1047e3 revival, fixity, protestantism	n1048e2 specialization, assiduous	n1049e5 inept, circumlocution, defenseless, servility, penalize	n1050e4 diet, parade, victorian, artfully
n1104e2 disillusion, layman	n1105e5 crude, vision, romantic, dictum, tempo	n1106e7 culture, century, phase, duly, aggressive, unduly, shirk	n1107e3 educational, cult, favorable	n1108e12 nineteenth, rural, civilization, allegiance, paralyze, belated, accompaniment, seasonal, headway, offset, rootl...	n1109e8 baroque, belatedly, laissez, lille, antedate, predatory, abstention, readjustment	n1110e22 intercourse, inimical, aimless, philanthropy, bookkeeping, overgrow, untainted, industrialist, bequest, palat...
n1164e2 mystic, wavy	n1165e4 significance, picture, helpful, unbreakable	n1166e6 association, technically, primeval, humanly, strenuous, unusable	n1167e21 obsolete, permanent, initiative, region, costly, survey, reorganize, unification, parcel, adventurous, utilitarian, deb...	n1168e13 routine, ownership, heritage, inter, further, insecurity, geographer, socialize, housewife, equalize, disability, obdurate, vicariously	n1169e9 constrict, hinterland, agglomeration, intelligently, regimentation, depletion, upkeep, vestig...	n1170e28 hygienic, hygiene, modicum, railroad, colonization, regional, geographic, metropolis, megalopolis, stultify, cong...
n1224e49 projection, mysticism, understandable, instinctive, symbolize, maternal, personality, superhu...	n1225e5 personal, protective, markedly, rejuvenate, fondly	n1226e1 misplace	n1227e8 equip, town, depression, counteract, motor, equipment, jumble, coalesce	n1228e7 nurture, liability, transportation, rectangular, insecure, energize, burlesque	n1229e4 widen, recreation, civic, administrator	n1230e3 abet, clarence, blight
n1284e33 psychological, assimilate, conscious, collective, psychology, assimilation, investiga...	n1285e4 hypnotic, defiant, justifiably, disreputable	n1286e6 underground, consummate, opus, walker, bastion, deplete	n1287e9 scheme, harbor, vista, ville, oasis, gridiron, surgery, voisin, scraper	n1288e4 plan, subway, jersey, artery	n1289e3 barbarism, settlement, provincialism	n1290e4 makeshift, handicap, demoralization, overcrowd
n1344e5 manifestation, therapy, rightful, predispose, paralyse	n1345e2 fantastic, reincarnation	n1346e12 tower, grid, climax, promoter, synthetic, exhilarate, apotheosis, theater, rehearsal, footage, resuscitation, fiasco	n1347e4 auditorium, flotsam, unspoiled, radieuse	n1348e4 occupant, accommodation, york, desecration	n1349e7 avenue, drastic, renewal, tenement, suitability, sensitively, roadway	n1350e2 wasteful, pittance
n1404e1 insufficiently	n1405e2 definitive, nonexistent	n1406e13 schism, surf, puncture, arcadian, exhilaration, puritanical, subconscious, tentacle, swimmer, fresco, denouem...	n1407e42 hotel, raymond, lobby, athletic, plaza, paraphernalia, beaux, occupancy, wallace, skyline, thompson, mural, gondola, coc...	n1408e6 facility, block, elevator, aquarium, broadway, businessman	n1409e12 city, traffic, suburban, financially, dweller, putative, utopians, hudson, planner, cincinnati, disastrou...	n1410e3 palliative, borough, ebenezer

○ 4.12
Galaxy zoom to the cloud of indexes surrounding the index of a *motor*, rendering_229_03_RW_4060_r_50it21d.

```
    n1654 e2 {english, unfit}
    n1593 e16 {exploit[316], newly, reproduce, definite,
strikingly, diametrically, weave, metallic, twofold, artisan,
shameless, repulsion, depreciate, spokesman, motley, cubic}
    n1595 e4 {accumulate, alteration, settler, disproportion}
    n1534 e1 {appendage}
    n1653 e19 {independent, material, constantly, perform,
power, previously, division, transfer, undergo, customary,
absorb, hence, superfluous, independently, unchanged, bearer,
constituent, undeveloped, phraseology}
    n1653 e19 {sum, manor}
    n1533 e11 {total, invest, engine, meal, minimum,
equate, firstly, livelihood, relay, unprejudiced,
uninhabitable}
    n1535 e4 {amount, increase, county, deer}
    n1714 e7 {necessary, advance, circumstance, indirectly,
immediate, compensation, extraneous}
```

■ 4.1
A cloud of indexes around the *instrument*.

These indexes provide an atmosphere around the index of an *instrument* in *Xenotheka*. Instead of trying to explicate what *concept n1594* is about, I will propose an atmosphere for it and contrast it with other atmospheres of words with similar meanings—its synonyms from different parts of the galaxy. ○ 4.2

```
    {instrument, Noun, Agency} → {apparatus, machine}
    {instrument, Noun, Device} → {motor}
```

If I can speculate and state that the atmosphere around the index of an *instrument* and its *atom-letter n1594* is a concept which deals with exchange, trade, and communication *(exploit, reproduce, accumulate, material, perform, transfer, sum, total, invest, compensation…)*, the question is how are the clouds and atmospheres of an *apparatus*, *machine*, and *motor* different?

By looking at the *Galaxy of Concepts* ○ 4.10 and the positions of four indexes—*instrument*, *motor*, *apparatus*, and *machine*—we can speculate that these indexes form three distinct atmospheres in this *Xenotheka*; one around the *instrument*, one around the *motor*, and one articulated by both the *apparatus* and the *machine*. Let's explore the other two atmospheres. First around the index of a *motor*:

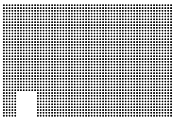
ATOM-LETTER N1227 ○ 4.12 ■ 4.2
Its indexical cloud:

```
    n1227 e8 {equip, town, depression, counteract,
motor, equipment, jumble, coalesce}
```

316 The black boxed index is the one in question, white boxed indexes are the ones that speak to me in this context. They provide a personal reading of the list.

n1866e1 fascism	n1867e1 counterpoint	n1868e3 indiscernible, evolutionism, woolf	n1869e2 coextensive, holderlin	n1870e2 secondarily, becke	n1871e2 masochism, schizo	n1872e29 nihilism, schematize, schizophrenia, nietzschean, masochistic, sartre, contraption, contractual, mai, metasta...
n1926e2 sobriety, dick	n1927e5 betrayal, punctual, sedimentation, vampire, exteriority	n1928e18 consistency, incorporeal, preestablished, spatiotemporal, melodic, effectuation, coagulat...	n1929e2 indiscernibility, masochist	n1930e1 oedipal	n1931e2 daddy, andre	n1932e1 familial
n1986e11 trait, courtly, linearity, gestural, irradiate, moi, reprieve, aggressiveness, vagina, valence, jackal	n1987e18 refrain, imperceptible, rhythmic, lineage, sonorous, preexist, borderline, supple, despotic, botch, sorcerer, conju...	n1988e74 slowness, milieu, involution, syntactical, axiomatic, itinerant, decode, enslavement, placard, sorcery, orchestration, ho...	n1989e5 nomadic, sedentary, francois, axiomatics, clausewitz	n1990e2 transversal, godard		n1992e1 subjugate
n2046e9 become, smooth, facial, wolf, subjection, jewelry, springboard, expressiveness, amalgamation	n2047e5 aggregate, disarticulate, neolithic, concretion, challenger	n2048e5 patchwork, territorial, wasp, riemann, endogenous	n2049e2 superposition, migrant	n2050e1 vector	n2051e2 separable, topologically	n2052e1 intensity
n2106e5 flight, pack, hole, squabble, deter	n2107e3 dismantle, hydraulic, luca	n2108e3 consolidation, segmentation, desargues	n2109e4 redundancy, stratification, equalization, stratify	n2110e1 regime	n2111e1 reducible	n2112e1 extract
n2166e2 intermingle, crucible	n2167e2 plateau, despot	n2168e1 atypical	n2169e4 pragmatic, segment, misconstrue, timbre	n2170e1 penultimate	n2171e2 continuum, vertebrate	n2172e3 constitute, relation, distribute
	n2227e1 adventitious		n2229e1 machine		n2231e1 undivided	n2232e1 pole
n2286e2 deforestation, nonhuman		n2288e1 transformer	n2289e1 apparatus	n2290e2 rigid, abort	n2291e4 variation, indirect, organ, variable	n2292e1 relative
n2346e3 instrumentation, cybernetic, nonhumans		n2348e2 territory, semiotics	n2349e8 periphery, experimentation, amorphous, injection, ramify, feudalism, mnemonic, diagrammatic	n2350e7 abstract, proliferation, crystallize, pivotal, binary, formalization, accelerator	n2351e8 continuous, simultaneous, coordinate, modulate, formation, complementary	n2352e4 mechanism, organism, mutation, propagation

○ 4.13
Galaxy zoom to the cloud of indexes surrounding the indexes of an *apparatus* and a *machine*, rendering_229_03_RW_4060_r_50it21d.



And numerical vector:

```
    0.000410098, 0.002492621, 0.0007319, 0.014202971,
0.002997079, 0.005507713, 0.005086443, 0.004696913,
0.000630708, 6.56558E-05, 0.000262425, 0.000896268,
0.005934318, 0.00253442, 0.000307339, 0.000591284,
0.003289519, 0.004202012, 0.001767646… (one dimension for
each book)
```

This time, the conceptual cloud provides a new ambience where the index *motor* is the one, I would say, about movement, value, and place. It is quite different to the conceptual cloud of an *instrument*. It is a subtle characterisation; a different one could be formulated but this one is consistent:

```
    n1167 e21 {obsolete, permanent, initiative, region,
costly, survey, reorganize, unification, parcel,
adventurous, utilitarian, debris, groundwork, enterprising,
nucleus, quota, resentful, afterthought, rembrandt, laterally,
magnification}
    n1226 e1 {misplace}
    n1287 e9 {scheme, harbor, vista, ville, oasis,
gridiron, surgery, voisin, scraper}
    n1228 e7 {nurture, liability, transportation,
rectangular, insecure, energize, burlesque}
    n1166 e6 {association, technically, primeval, humanly,
strenuous, unusable}
    n1168 e13 {routine, ownership, heritage, inter, further,
insecurity, geographer, socialize, housewife, equalize,
disability, obdurate, vicariously}
    n1286 e6 {underground, consummate, opus, walker, bastion,
deplete}
    n1288 e4 {plan, subway, jersey, artery}
    n1107 e3 {educational, cult, favorable}
```

■ 4.2
Cloud of indexes around *motor*.

The third conceptual cloud surrounds the indexes of an *apparatus* and a *machine*:

ATOM-LETTER N2289 ○ 4.13 ■ 4.3
Its indexical cloud:

```
    n2289 e1 {apparatus}
```

And numerical vector:

```
    0.000260699, 0.001926547, 0.001635808, 0.005381619,
0.001559103, 0.002823115, 0.001581399, 0.00213069,
0.000178045, 0.000157196, 0.000149006, 2.17444E-05,
0.002313724, 0.001343425, 4.93012E-05, 0.000862034,
0.002245175, 0.004933989, 0.000102613… (one dimension for
each book)
```

ATOM-LETTER N2229 ○ 4.13 ■ 4.3
Its indexical cloud:

```
n2229 e1 {machine}
```

And numerical vector:

```
    0.000288713, 0.001605278, 0.003699084, 0.003736162,
0.000999512, 0.00271612, 0.001856886, 0.002443463,
0.000161354, 0.000176832, 7.10992E-05, 3.57519E-05,
0.00489069, 0.000831243, 4.2963E-05, 0.000691425,
0.002045222, 0.00335357, 9.38621E-05… (one dimension for
each book)
```

Since the *apparatus* and the *machine* are indexes that inhabit neighbouring *atom-letters*, they are immersed in the same conceptual cloud. Their atmosphere could be read as a formal, abstract, and a systematic one (*experimentation, rigid, territory, semiotics, abstract, crystallize, formalization, pragmatic*). A fairly different mood from the one around the *instrument* and the *motor*. Far-away parts of the galaxy form quite distant and delicate atmospheres:

```
    n2289 e1 {apparatus}
    n2349 e8 {periphery, experimentation, amorphous,
injection, ramify, feudalism, mnemonic, diagrammatic}
    n2229 e1 {machine}
    n2288 e1 {transformer}
    n2290 e2 {rigid, abort}
    n2230 e0 {}
    n2348 e2 {territory, semiotics}
    n2350 e7 {abstract, proliferation, crystallize,
pivotal, binary, formalization, accelerator}
    n2228 e0 {}
    n2170 e1 {penultimate}
    n2169 e4 {pragmatic, segment, misconstrue, timbre}
    n2227 e1 {adventitious}
```

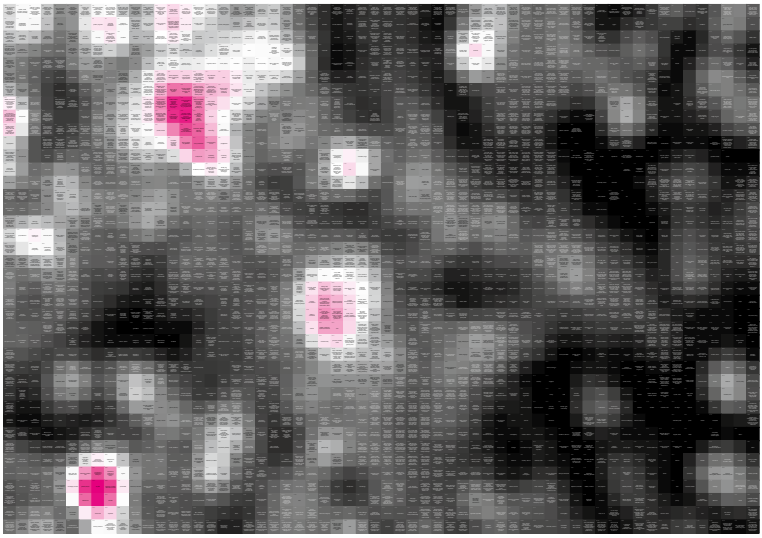
■ 4.3
Cloud of indexes around *machine and apparatus*.

These are different moods of concepts where synonyms of an *instrument* mix and separate in a delicate way. It is interesting that there was no predefined explicit grammar, no structure, no rules or parameters. Indexes of the library grouped together and formed three differentiated and refined atmospheres: one of an *instrument* as a communication and exchange, the second of a *motor* as an ambience of value and movement, and the third of an *apparatus* and a *machine* with an abstract and formal atmosphere. There are many moods that can be inhabited by the same index, and this is just one way how they can be interpreted, and worked with. If we change the *Generic Machine* or tune it in a different way, or modify *Xenotheka*, we will be immersed in a new galaxy, with new *atom-letters*, that aquire new interpretations. This kind of testing cannot be verified in an exact manner, just as a musical instrument cannot be tuned correctly, but always

only according to a context in which it is played. What we can say at this stage is that the first tuning and testing looks promising. The idea is that with practising and tuning, and by playing the *Informational Instrument*, its consistency can be demonstrated.

THE FACE OF A BOOK AS A SPECTRAL VIEW OF THE GALAXY

The galaxy of concepts is articulated in *atom-letters*. A book shows its face by lighting up a galaxy in a particular way. ○4.14 It is one of many ways in which a galaxy can glow. ○4.9



○4.14 0 1

Face of *Koolhaas_SMLXL: atom-letters* coloured according to their prominence, from most prominent (magenta) to least prominent (black), rendering_229_03_RW_4060_r_50it21d.

How does a book—for example *Koolhaas_SMLXL* [317]—light up a galaxy?

In its numerical part, each *atom-letter* has the same number of dimensions as there are books in *Xenotheka*. One dimension for each book. The value of this dimension is the probability of a book lighting up that specific *atom-letter* when showing its face. If this is now generalised and if the first dimension of all the *atom-letters* is used to light up the galaxy, then the face of the first book in the library is seen as a spectrum of its most probable and valuable *atom-letters*. ○4.14 Faces of books, their expressions, highlights, probabilities, are rendered as differences in colours: the most prominent ones in magenta and the least important ones in black. Each actor wants to distinguish itself by showing its most prominent concepts. Books start to talk to other books and tell their stories always in a new way, by exposing their concepts to a new library. Staged in this artificial way, books provide interesting insights regarding the library. But there is a catch: you can easily influence

317 Rem Koolhaas, Bruce Mau, S,M,L,XL (New York, NY: The Monacelli Press, 1995).

their discussion. This is one of the roles of the player of the *Informational Instrument*. If a book is added or removed, the whole galaxy changes. If we adjust the instrument or tune the *Generic Machine* in a different way, the galaxy finds itself in a new constellation and the actors change their mood. Their faces become different, and thus we are always taking new and different snapshots of them.

These kinds of faces in no way claim to be representative. ○4.8 By playing the *Informational Instrument*, books start to show their character in different kinds of light. We slowly learn how books behave. At this moment, the galaxy of concepts is lit up by *Koolhaas_SMLXL*. It is important to keep in mind though that this is neither the face of Rem Koolhaas, nor a valid representation of his book *S,M,L,XL*, but rather the face of a book *S,M,L,XL* written by Rem Koolhaas and Bruce Mau in the context of *Xenotheka*. We are not thereby trying to see what the intended message is of this book, but opening the book to the world and challenging it with different environments. In other words, this is a facial expression of a conceptual persona named *Koolhaas_SMLXL* at the gathering of books in *Xenotheka*, which has everything and nothing to do with Koolhaas and his book *S,M,L,XL*. Its face is not objective in a classical sense, but there is a common universe that it shares with the book and its authors without directly representing them. It is a face, and there is an invariance between it and the book. Books inhabit a probabilistic symbolic space of information and the performer dances with them.

When the galaxy is highlighted by all its actors, many faces appear. ○4.8 The next most probable question to ask is: Which, out of these faces, have something to say about the previously articulated concepts of *instrument*, *machine*, *apparatus*, and *motor*? ○4.15 In other words, which books throw most light on those concepts. Another symbolic poem:

```
    SymbolicPoem10_ReadingSOM_affinity

    concept = "information";
rootFolder =
   "/Users/roman/Dropbox/_phd mathematica_scripts/
     library/_229_all/_03_RW_4060_r_50it21d_words_\vertex/";
names = Flatten[Import[rootFolder <> "__names.csv"]];
cellWeights = Import[rootFolder <> "_cell_gridweights_40_60.
csv"];
cellContent = # /. "" → Nothing & /@ Import[rootFolder <> "_
outCellContentName.csv"];
cell = Position[cellContent, concept];
spectrum = Nearest[cellWeights, cellWeights[[cell[[1, 1]]]],
Length@cellWeights];
"n" <> ToString@cell[[1, 1]] <> " e" <> ToString@
Length[cellContent[[cell[[1, 1]]]]] <> " " <>
     ToString@cellContent[[cell[[1, 1]]]]
bookInterest = Reverse[Sort@cellWeights[[cell[[1, 1]]]]][[1 ;;
10]];

Column[{Image[Rescale[Partition[cellWeights[[All, #]], 60]],
   ImageSize → 200], names[[#]], cellWeights[[cell[[1, 1]]]]
[[#]]} & /@
   Flatten[Position[cellWeights[[cell[[1, 1]]]], #] & /@
bookInterest]]
```

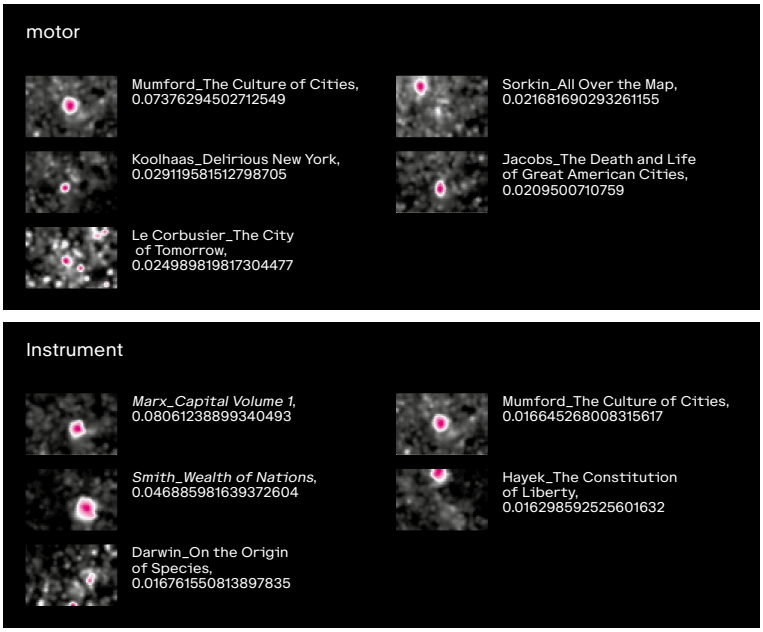
The files needed to operate with this poem are outputs of a SOM trained by *Xenotheka*:

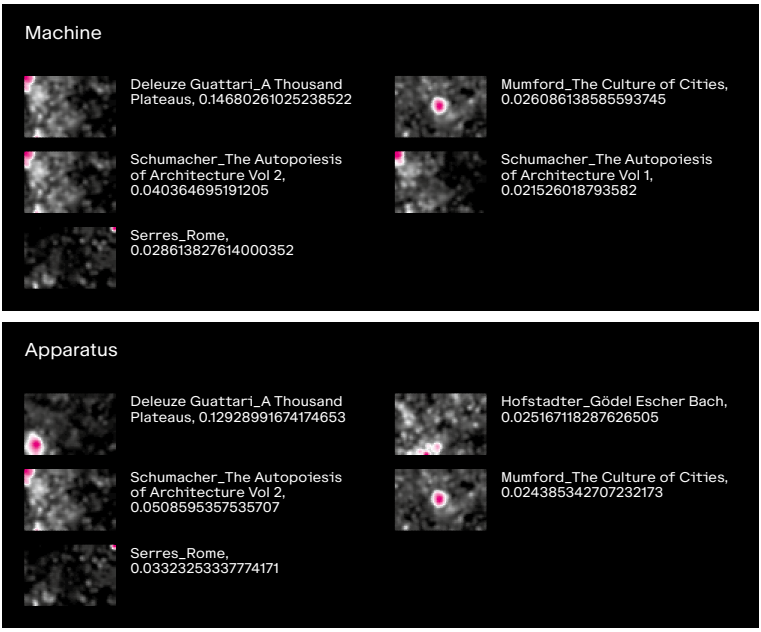
List of books in *Xenotheka*:
https://alice-ch3n81.net/files/data/xenotheka/__names.txt

Numerical part of *atom-letters* (SOM weight vectors):
https://alice-ch3n81.net/files/data/xenotheka/_cell_gridweights_40_60.txt

Indexical part of *atom-letters*:
https://alice-ch3n81.net/files/data/xenotheka/_outCellContentName.txt

Xenotheka responds by pointing to actors that might be considered most relevant: each book is characterised by its face, its name, and the probability of being interested in the index *(atom-letter)* in question. ○4.15





○4.15
Concepts and their protagonists, rendering_229_03_RW_4060_r_50it21d.

Instrument (communication and exchange), *machine* (movement and cities), *apparatus*, and *motor* (abstraction and form): if we look at this specific constellation of concepts and identify actors or books whose faces are articulated by them, we should find ourselves immersed in an entertaining discussion. These kinds of encounters are extensively dramatised in *Plentiful Play*, by playing the *Informational Instrument* and using the technique of *Texting with Xenotheka*.[318] The instrument indexes and points, the player dramatises.

With this in mind, let us perform a quick test.

AFFAIRS AMONGST BOOKS
Books are our actors. By observing two books in an artificially staged intimate discussion, I will try to dramatise their fictional relationship. What follows is a trailer for getting into the mood of dramatic characterisations of book affairs.

> AFFAIR I, LOVE: MARX_CAPITAL VOLUME 1 AND SMITH_WEALTH OF NATIONS
> If we look more carefully at the faces of *Marx_Capital Volume 1* and *Smith_Wealth of Nations*, ○4.16 we can see how *Marx_Capital Volume 1* is a little bit more focused than *Smith_Wealth of Nations* (part of the galaxy which is in focus covers a smaller area). But we also notice that their main area of

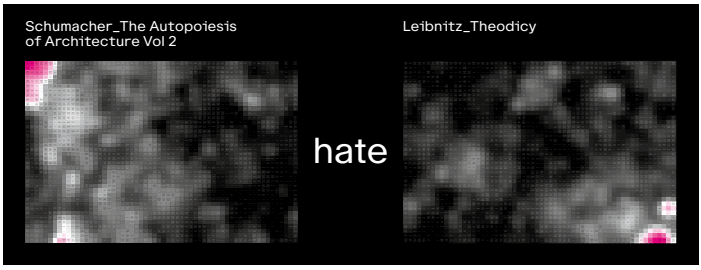
318 See *Relating*, 320.

interest (the magenta colour) is almost at the same spot (if the two faces were superimposed). Still, both faces are articulated in a slightly different way. If we were to characterise this relationship, it could be called love. Again, instead of reasoning about this strange relationship, let us look at two more relationships and get the flavour of telling more fictional stories about them. If the stories told are in tune with each other, the mood across all three affairs should be consistent and persuasive.

○ 4.16
Affair I, love: *Marx_Capital Volume 1* and *Smith_Wealth of Nations*, rendering_229_03_RW_4060_r_50it21d.

AFFAIR II, HATE: SCHUMACHER_THE AUTOPOIESIS OF ARCHITECTURE VOL 2 AND LEIBNIZ_ THEODICY

Here, we see something completely different. *Schumacher_The Autopoiesis of Architecture Vol 2* and *Leibniz_Theodicy* are repulsed by each other. ○ 4.17 The main interest of one book is as far away as possible from the main interest of the other book. They inhabit the most distant parts of the galaxy. If I continue with the dramatic characterisations, I may be free enough to interpret this relationship as hate.

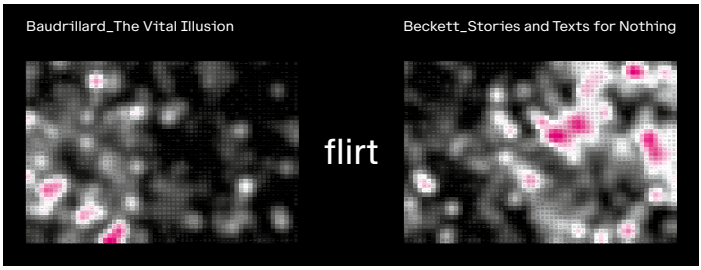


○ 4.17
Affair II, hate: *Schumacher_The Autopoiesis of Architecture Vol 2* and the *Leibniz_Theodicy*, rendering_229_03_RW_4060_r_50it21d.

AFFAIR III, FLIRT: BAUDRILLARD_THE VITAL ILLUSION AND BECKETT_STORIES AND TEXTS FOR NOTHING

The third and most complex relationship out of these three can be established between *Baudrillard_The Vital Illusion* and *Beckett_Stories and Texts for Nothing*. ○ 4.18 One is more focused on the left, the other more on the right side

of the galaxy, but both are also interested in the other side: these are the small white dots which are distanced from the main interest. I would like to call this affair a discussion, a dance, or flirting.



○4.18
Affair III, flirt: *Baudrillard_The Vital Illusion* and *Beckett_Stories and Texts for Nothing*, rendering_229_03_RW_4060_r_50it21d.

These kinds of dramatic affairs are just one way of thinking about how books light up the galaxy. These interpretations and characterisations are quite arbitrary, but consistent, and they can continue indefinitely. We could also interpret these relationships differently, and we would not be wrong. In articulating *Xenotheka* in different ways, by relating actors and the stage, we influence their relations, similarities, friendships, concepts, and so, in a way, play with them. In the background of each character, of each face of a book, is the context, the same galaxy of concepts. ○4.9 These are the temporary *atom-letters* of the books that inhabit *Xenotheka* at this particular moment. As stated before, similar indexes group together and form concepts. The concepts are in motion. Books are indexed by the whole library at once, rearticulated by the alphabet of *atom-letters*. But just for a moment. One face, one mood, one articulation. A peculiar atmosphere. In the next moment, a new focus of interest appears and the atmosphere changes.

Let us continue to explore this idea for a moment.

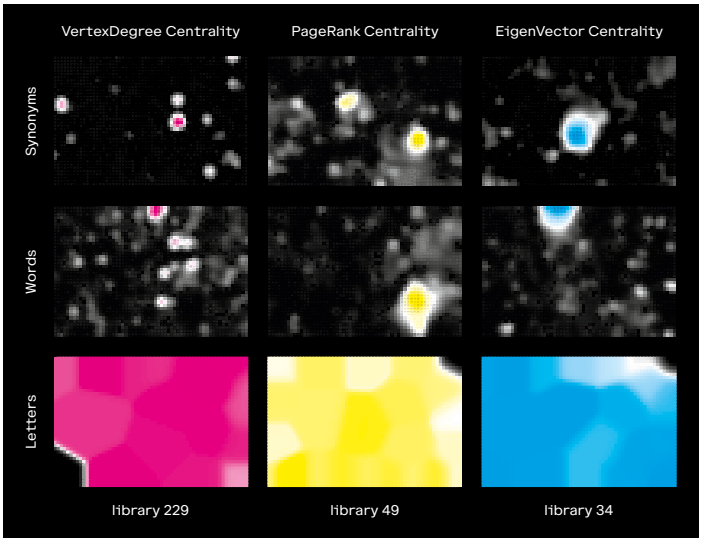
A BOOK AND ITS MANY FACES

What does a book think when it visits different libraries?

After travelling through a galaxy of concepts and dramatising book affairs, what will be equally interesting to explore is how the face of a book changes when it travels between galaxies. The main protagonist will be *LeCorbusier_Towards a New Architecture*.[319] In this adventure, we will ask our hero to play nine different roles ○4.19 and visit three different libraries:[320]

319 Le Corbusier, *Towards a New Architecture* (Mineola, NY: Dover Publications, 1923).

320 The story of how these three libraries were formed is told in *Abstraction I'*, 357. ○4.23



○4.19
Nine faces of *LeCorbusier_Towards a New Architecture*, nine renderings, nine atmospheres.

Library 34[321] is a *Xenotheka* where mostly literary works dwell: *Joyce_Ulysses, Hugo_Les Miserables, Borges_Collected Fictions, Dickens_A Tale of Two Cities...*

Library 49[322] is a *Xenotheka* where architecture is the main topic of conversation: *Sorkin_All Over the Map, Banham_A Critic Writes, Sykes Hays_Architectural Theory 1993 2009, Jencks_The Story of Post-Modernism...*

Library 229[323] is a *Xenotheka* in which *Library 34* and *Library 49* are just two among six shelves.

The three libraries are different ways of organising and playing with *Xenotheka*. Each time it is indexed in a new way or placed in a new library, *LeCorbusier_Towards a New Architecture* shows a new face, behaves in a different manner. ○4.19 shows nine of its faces.

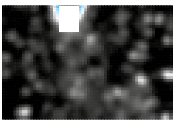
Let us look closer now and explore three ways in which *LeCorbusier_Towards a New Architecture* could play its roles in three different libraries. How it tunes its thinking and mood, its main concepts and interests, on its visits to different galaxies:

321 *Library 34* is the sixth shelf in a specific rendering of *Xenotheka* ○4.23: https://alice-ch3n81.net/files/data/xenotheka/_bookGalaxy_sixShelves.pdf
322 *Library 49* is the second shelf in a specific rendering of *Xenotheka* ○4.23: https://alice-ch3n81.net/files/data/xenotheka/_bookGalaxy_sixShelves.pdf
323 Six shelves of *Xenotheka* ○4.23: https://alice-ch3n81.net/files/data/xenotheka/_bookGalaxy_sixShelves.pdf

n21e9 precision, area, gloomily, type, fundamental, romantic, activity, frail, initiative	n22e9 arrange, massive, solution, logical, inhuman, definitely, effective, climax, tangible	n23e37 square, space, tower, conflict, brick, antique, angle, regularly, repudiate, shutter, symmetry, illogical, steel, bewilderm...	n246598 **HOUSE,** period, **PLAN,** root, lesson, extract, illusion, shelter, diminish, inch, slender, formal, replace, arouse, avenue, p...	n25e19 sensation, base, establish, conception, **ROME,** enable, perfection, unanimous, resource, temerity, medium, prosecute, conqu...	n26e7 **EXIST,** imply, distribute, participation, inevitably, association, cylinder	n27e6 provide, conceive, govern, generate, representation, admirably
n81e6 ruin, society, expand, tiny, district, satisfactory	n82e7 contemporary, **TOWN,** enormous, yard, appal, lawn, peg	n83e19 roof, **WALL,** weigh, detail, intelligent, temple, dense, suburb, concentrate, appreciate, louis, horizon, drum, pyramid, cupbo...	n84e14 balance, complete, level, emotion, height, dictate, spectator, satisfaction, throughout, flood, favourable, creat...	n85e7 necessity, transport, furnish, function, skilful, actual, hateful	n86e6 display, produce, proportion, social, independently, phenomena	n87e3 entirely, extent, various
n141e2 **LINE,** hut	n142e4 march, blue, breeze, envelope	n143e3 pomp, destine, confront	n144e4 **SPIRIT,** culture, customary, national	n145e3 special, contradiction, method	n146e3 hind, **RESULT,** theory	n147e2 property, mainly
n201e1 crowd	n202e4 street, hole, decent, crystal	n203e1 afford	n204e6 large, succeed, instrument, craft, rate, tradition	n205e2 lightly, outward	n206e1 relation	n207e2 **FORM,** essence
n261e1 garden	n262e5 narrow, surround, demand, pane, aspect	n263e2 grind, shape	n264e3 **ORDER,** suppress, nevertheless	n265e3 clear, correct, dangerous	n266e1 duty	
n321e1 thick	n322e1 fix	n323e2 alter, city	n324e2 capable, precede	n325e1 store	n326e3 **MIND,** mix, school	n327e1 extend
	n382e1 savage	n383e2 fill, compose	n384e1 age	n385e1 **NEED**	n386e1 **USE**	n387e1 certain
n441e3 **EYE,** air, fire	n442e1 **LIGHT**	n443e1 **BRING**	n444e1 **LIVE**	n445e2 rich, aim	n446e1 **THING**	n447e1 endure
n501e2 hand, face	n502e2 lay, reveal	n503e1 **SET**	n504e2 **MAKE,** direct	n505e3 bear, change, high	n506e2 present, possess	n507e2 **GREAT,** grant

○4.20
Face of *LeCorbusier_Towards a New Architecture* in *Library 34*, rendering_34_01_RW_4060_r_50it22d.

0 1



LECORBUSIER_TOWARDS A NEW ARCHITECTURE
VISITING LIBRARY 34 INDEXED BY WORDS
When surrounded by literary actors that talk about the world each in its own way, *LeCorbusier_Towards a New Architecture* takes the role of an architect. ○4.20 Its face is indexed by a common architectural vocabulary, by indexes such as: *house, plan, style, composition, architect, space, tower, symmetry*. Since most of them index a single *atom-letter* with 598 indexes, *n24 e598*, *LeCorbusier_Towards a New Architecture* becomes lonely with its conversation and ideas by having only one strong concept, only a few *atom-letters* that talk about architecture.

Here are his ten most prominent *atom-letters*:

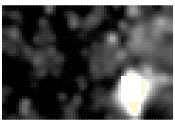
n24 e598 {house, period, plan, root, lesson, extract, illusion, shelter, diminish, inch, slender, formal, replace, arouse, avenue, pile, grandeur, style, abstraction, composition, marble, link, erect, system, inhabitant, egyptian, roman, exceptional, disagreement, worker, mathematics, poem, drama, admonition, expansion, enterprise, experiment, alien, exclusively, scale, factory, sentimental, impressive, relationship, speculation, devastate, profile, adapt, organization, architect, architectural…}
n23 e37 {square, space, tower, conflict, brick, antique, angle, regularly, repudiate, shutter, symmetry, illogical, steel, bewilderment, vestibule, nap, barn, build, urn, raw, respond, automatically, width, coarse, monumental, poetic, accommodation, machine, railway, disillusion, aqueduct, readjust, laziness, irrefutable, grotto, overrun, minimum}
n25 e19 {sensation, base, establish, conception, rome, enable, perfection, unanimous, resource, temerity, medium, prosecute, conquest, tract, pattern, palisade, uninterrupted, pompous, accordance}
n84 e14 {balance, complete, level, emotion, height, dictate, spectator, satisfaction, throughout, flood, favourable, creation, digestion, thunderbolt}
n83 e19 {roof, wall, weigh, detail, intelligent, temple, dense, suburb, concentrate, appreciate, louis, horizon, drum, pyramid, cupboard, concert, courtyard, reconstruct, brutality}
n85 e7 {necessity, transport, furnish, function, skilful, actual, hateful}
n22 e9 {arrange, massive, solution, logical, inhuman, definitely, effective, climax, tangible}
n26 e7 {exist, imply, distribute, participation, inevitably, association, cylinder}
n144 e4 {spirit, culture, customary, national}
n82 e7 {contemporary, town, enormous, yard, appal, lawn, peg}

LECORBUSIER_TOWARDS A NEW ARCHITECTURE
VISITING LIBRARY 49 INDEXED BY WORDS
Another library, another mood, another sophisticated way of talking about the same interests.In the context where architecture is a common topic, the face of *LeCorbusier_Towards a New Architecture* slightly changes its expression.

n1543e7 fatigue, tranquil, tow, franc, ballast, germain, montmartre	n1544e5 salon, certitude, unpardonable, fatherland, appertain	n1545e2 magnificent, saint	n1546e5 ax, costly, judiciously, obstruction, chariot	n1547e7 cabinet, pillar, vase, evenly, adornment, laborious, princely	n1548e7 profile, temple, partition, lodge, abundant, pediment, perpendicular	n1549e3 admiration, rightly, charm
n1603e57 rectilinear, voisin, surgery, donkey, edict, piously, plump, barrage, atavism, jardin, catchword, officialdom, al...	n1604e1 maid	n1605e4 admirable, dismal, manure, apprehend	n1606e2 unanimous, butt	n1607e5 egyptians, narrowness, girder, servile, stonework	n1608e5 grandeur, greece, toss, afar, solidly	n1609e3 uniformly, medal, lengthy
n1663e8 immense, rue, pylon, vosges, gare, stamboul, maisonnette, automne	n1664e13 ala, rivoli, poetical, arterial, storeyed, exactness, tempest, procuracies, gard, landau, garabit, pascal, concorde	n1665e2 invalides, mansard	n1666e2 magnificently, xvi	n1667e9 accordance, consecrate, gratitude, colosseum, cavity, luxor, caracalla, incurved, lathing	n1668e5 arsenal, altar, prodigious, incomparably, medici	n1669e3 pyramid, intolerable, mason
n1723e8 yard, motor, roadway, mighty, congest, axiom, astonishment, barbarian	n1724e14 xiv, morale, tuberculosis, prism, exactitude, sane, pont, implacable, nay, temerity, motley, morrow, annals, petrol	n1725e23 amplitude, demoralize, incumbent, unanimity, byzantium, topsy, giddy, demoralization, praisewor...	n1726e18 airplane, accountancy, assent, ratify, ordinated, remorselessly, ravish, irrefutable, pisa, madeleine, citro...	n1727e18 pompeii, vanity, sanctuary, octagon, hadrian, transgress, linen, woodwork, indubitably, apse, peristyle, embrasure, hateful, acant...	n1728e1 bookcase	n1729e2 versailles, wrongly
n1783e11 back, storey, passion, disgust, coach, painful, thwart, learnt, decency, rivet, unhealthy	n1784e18 stifle, symphony, noble, classification, violently, till, esprit, incoherent, industrialize, tennis, wretc...	n1785e9 minutely, diseased, meditate, atrophy, schoolboy, limpid, tottenham, laziness, pear	n1786e6 epoch, chassis, constantinople, bordeaux, breton, ingenuous	n1787e156 axis, cylinder, acropolis, cupola, turbine, boudoir, receptacle, severity, garnier, asbestos, snail, untidy, dove, limousine, pul...	n1788e7 constructional, incise, readjust, legion, superintendent, infallible, recompense	n1789e9 calculation, dare, mathematical, arouse, utilitarian, descriptive, modulation, sadly, henceforth
n1843e10 confusion, equation, louis, boulevard, indispensable, habitable, imminent, grandiose, clever, greatness	n1844e8 perfection, dame, pantheon, notre, nouveau, formidable, necessitate, deference	n1845e4 outburst, pity, behold, specialization	n1846e3 ventilate, ankle, mosque	n1847e31 liner, hangar, paralyse, dealer, hallow, overshadow, fume, hideous, adjustable, euclid, typewriter, reporter, vital...	n1848e12 regulate, harmony, hind, morally, drawer, skilful, coke, quantum, treacherous, easel, sweetness, razor	n1849e7 **MASS**, michael, contour, touchstone, reminder, maria, consolation
n1903e9 **DAY**, creation, pavement, priest, contractor, gigantic, football, unexpectedly, elastic	n1904e7 sport, brutal, grade, accuse, ingenious, conformity, overturn	n1905e5 reign, generator, dump, outwards, interlace	n1906e7 penetration, radiator, overrun, brake, muddle, warsaw, expire	n1907e8 meditation, ventilator, lately, wardrobe, indefinable, hermetically, superfluity, donor	n1908e4 auguste, gradation, cupboard, handrail	n1909e5 pierre, mould, bronze, casa, disc
n1963e8 normal, urgent, race, telephone, ingenuity, forum, manager, recruit	n1964e7 shut, star, chart, drown, garner, arrogant, backwater	n1965e8 harmonious, horror, triple, santa, catastrophe, clutter, tapestry, throne	n1966e7 cement, console, drum, respectful, handsome, cleanse, straw	n1967e8 shutter, insulate, pomp, inclination, countenance, garland, workmanship, pompous	n1968e1 emotion	n1969e1 sensation
n2023e2 arm, gas	n2024e3 keen, lurk, dirt	n2025e2 inch, hanger	n2026e3 dust, gravel, chasm		n2028e1 lovely	n2029e2 forceful, velvet

○4.21
Face of *LeCorbusier_Towards a New Architecture* in *Library 49*, rendering_49_01_RW_4060_r_50it22d.

0 1



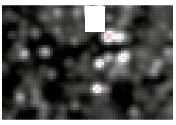
The indexes of the main interest are not explicit architectural elements which have now moved to the periphery of its main focus. The central position of its interest can be interpreted as a dialogue between modernist industrialisation and ancient references: *aeroplane* and *accountancy* talk to *Pisa* and *Pompeii*; *turbine* and *boudoir* refer to cupola and acropolis. The context is different and *LeCorbusier_Towards a New Architecture* responds in a new way. ○4.21 Its character is shown differently.

```
    n1726 e18 {airplane, accountancy, assent, ratify,
ordinated, remorselessly, ravish, irrefutable, pisa,
madeleine, citrohan, imponderable, adventurer, yea,
auteuil, freehold, coachwork, maisonette}
    n1786 e6 {epoch, chassis, constantinople,
bordeaux, breton, ingenuous}
    n1666 e2 {magnificently, xvi}
    n1727 e18 {pompeii, vanity, sanctuary, octagon,
hadrian, transgress, linen, woodwork, indubitably,
apse, peristyle, embrasure, hateful, acanthus, angelo,
echinus, pentelicus, cestius}
    n1725 e23 {amplitude, demoralize, incumbent,
unanimity, byzantium, topsy, giddy, demoralization,
praiseworthy, insupportable, draught, tonnage,
outbuilding, digestion, parthenons, martyrdom, denis,
bric, shrivelled, brac, pitiless, chantilly, omnibus}
    n1787 e156 {axis, cylinder, acropolis,
cupola, turbine, boudoir, receptacle, severity,
garnier, asbestos, snail, untidy, dove, limousine,
pulpit, upkeep, travail, pompeian, soleil, utensil,
luxuriously, tact, servitude, accountant, orly,
bowler, wilfulness, preen, almighty, lineament,
gilt, unassailable, disastrously, steamship, plenum,
courtier, parthenon, clatter, blondel, audacity, omen,
brittany, retention, sunlit, freyssinet, emmanuel,
sophia, propulsion, sedentary, salute, amelioration,
adduce, saloon, rhine, virile, metallurgy, torpedo,
empress, quinze, perseverance, coldly, transept,
forehead, rhythmical, pauvre, refashion, stupidly,
shapelessness, untruth, flint, nap, pitiful, orsay,
formidably, regulator, winch, wrist, ordinating, humbug,
accentuation, mantelpiece, iconographical, pythagoras,
cosmography, lamentable, hypostyle, enthrone,
airless, obsequiousness, aspirin, inquisitive, roi,
capriciousness, sensorial, pitti, cie, unlearn, colonna,
nous, creeper, porte, primitiveness, goliath, hindoo,
surety, unhappily, sensualist, kilowatt, samarkand,
absurdum, retrogression, seemly, gymnastic, cleanly,
peevish, amman, erechtheum, orchid, disarm, suleiman,
pia, spoilt, carlsruhe, quai, briar, approachable,
algebrization, cosmedin, athena, baucis, raspail,
ader, growler, payable, palisade, ambo, overplus,
farman, bignan, broussa, phidias, aquitania, boire,
bours, caproni, cunarder, delage, hydroplane, limousin,
marseillaise, monol, noce, propylea, transatlantique,
verser, vient}
    n1785 e9 {minutely, diseased, meditate, atrophy,
schoolboy, limpid, tottenham, laziness, pear}
    n1667 e9 {accordance, consecrate, gratitude,
colosseum, cavity, luxor, caracalla, incurved, lathing}
    n1665 e2 {invalides, mansard}
    n1846 e3 {ventilate, ankle, mosque}
```

	n31e61 **ROME**, twin, incise, fuzzy, blazon, hospitality, dough, gauls, abduct, involuted, termite, palatine, herculean, hoo...	n32e11 theatre, dancer, princely, mutilate, contortion, plebeian, vignette, stendhal, charlie, chaplin, gautier	n33e66 decorative, sculptor, drama, sinuous, raphael, virtuosity, reverie, tableau, turbine, serpentine, photographer, auguste, bal...	n34e5 hellenic, colourful, garnier, werkbund, schlemmer	n35e74 van, transparency, picasso, constructivist, mies, georg, characterised, prehistory, mondrian, weimar, expression...	n36e6 rework, characterising, materialise, negri, hardt, krauss
n90e2 prosaic, aficionado	n91e1 legend	n92e1 soleil	n93e6 sculpture, antique, naturalistic, verisimilitude, constructional, capriciousness	n94e8 artistic, geometric, sculptural, foreword, simmel, stella, characterisation, riegl		
n150e4 cosmogony, seuil, femmes, vicariously	n151e1 fretwork		n153e14 oriental, drapery, cubic, arabesque, festoon, compactness, romanesque, wavy, byzantine, sidedly, amalgamation, disharmony, agon...	n154e6 inorganic, crystalline, dimensionality, acanthus, naturalism, empathy	n155e1 theodor	n156e1 figural
n210e2 gaston, curdle	n211e2 magnificently, contort	n212e1 geometrically	n213e2 abstraction, ornamental	n214e1 aesthetic	n215e1 lars	
n270e2 henri, baudelaire	n271e43 imagination, exaggeration, shell, poetic, unforgettable, smallness, nuance, recapture, hackneyed, engrave, salut...		n273e3 decoration, excrescence, parasitical	n274e17 aesthetically, ornament, vegetal, gothic, transept, semper, hogarth, spuybroek, flamboyant, tracery, worrin...	n275e1 cusp	n276e2 smoothness, hollowness
n330e3 unreality, metaphysicians, eulogize	n331e1 psychologist	n332e1 coloration	n333e14 rigidity, entangle, sublime, mold, drape, interlace, wildness, diagonally, robinson, finalize, bifurcate, unvarying, owen, encrust	n334e39 sprout, spire, twig, configure, darwin, textile, entanglement, pliable, flatness, braid, rib, chartres, textu...	n335e1 miesian	n336e1 gombrich
		n392e2 spiral, unbreakable	n393e11 fringe, sympathetic, weave, persistently, zigzag, pristine, celtic, crudeness, inhabitable, coca, cannonball	n394e5 texture, nouveau, ceramic, occlude, manicure		
		n452e9 merge, blindly, radiate, abstractly, exuberance, inexact, etymologically, unbearably, vestigial	n453e11 craft, beauty, carve, crystal, interweave, decorate, fixity, fragility, undeniably, uncoordinated, prosaically	n454e3 james, brett, dalo	n455e5 unspoiled, primitivism, nordic, trompe, oeil	n456e38 fred, civilisation, toronto, canadian, monolith, bataille, montreal, tellingly, playboy, parson, mesa, lawn, carte, scully, southw...
n510e13 clothe, parole, outfit, annales, jewellery, diachrony, signifieds, wearer, hippy, gemstone, chanel, dandyism, vestimentary	n511e1 cola	n512e3 omnipresent, sensuality, normandy	n513e6 interior, paint, mimic, contour, imagery, debris	n514e5 artist, meticulously, prolific, rembrandt, disturbingly	n515e12 reservation, desert, revisit, tourism, aura, teller, encampment, wasteland, sanity, signalled, confederat...	n516e13 landscape, tourist, carpenter, nuclear, pastoral, choses, wisconsin, thomson, prairie, cartography, hippie, ethnographic, canguilhem

○4.22
Face of *LeCorbusier_Towards a New Architecture* in *Library 229*, rendering_229_15_RW_4060_r_50it21d.

0 1



LECORBUSIER_TOWARDS A NEW ARCHITECTURE
VISITING LIBRARY 229 INDEXED BY WORDS

In a more diverse library, and a more complex environment, *LeCorbusier_Towards a New Architecture's* response becomes more differentiated as well. Its interests are now scattered around the galaxy and not focused on one spot, as with the two previous libraries. ○4.20 ○4.21 ○4.22 Its most prominent highlight is rearticulated with a new vocabulary: *cinema*, *music*, *dance*, *theatre*, *virtuosity*. *LeCorbusier_Towards a New Architecture* now starts to talk about architecture in a new light. The galaxy shines in yet another manner. The mood changes.

```
    n92 e1 {soleil}
    n152 e0 {}
    n32 e11 {theatre, dancer, princely, mutilate,
contortion, plebeian, vignette, stendhal, charlie,
chaplin, gautier}
    n93 e6 {sculpture, antique, naturalistic,
verisimilitude, constructional, capriciousness}
    n33 e66 {decorative, sculptor, drama, sinuous,
raphael, virtuosity, reverie, tableau, turbine,
serpentine, photographer, auguste, ballet,
impressionist, stylize, scenic, easel, walt,
filmmaker, patrimony, peinture, cinematic, torso,
photography, inaction, extravaganza, acrobatics,
dresden, dramatist, secession, sensualist, rubens,
vivant, siberian, marionette, behrens, gustave,
eisenstein, choreography, montage, whitman, christie,
mime, belvedere, julien, mise, aesthete, adolphe,
monet, symbolist, gallimard, wagnerian, pantomime,
rodin, ibsen, craig, emerson, hanlon, pierrot, transl,
winckelmann, appia, maeterlinck, charlot, vertov,
stieglitz}
    n91 e1 {legend}
    n151 e1 {fretwork}
    n212 e1 {geometrically}
    n153 e14 {oriental, drapery, cubic, arabesque,
festoon, compactness, romanesque, wavy, byzantine,
sidedly, amalgamation, disharmony, agonise, volition}
    n31 e61 {rome, twin, incise, fuzzy, blazon,
hospitality, dough, gauls, abduct, involuted, termite,
palatine, herculean, hooves, recommencement, silt, mono,
etruscan, hercules, aeneas, consul, unum, omnia, toga,
capra, corneille, kingship, substitutable, suffrage,
romulus, sextus, rhea, joker, tiber, diasparagmos, turba,
fracas, valerius, livy, pleb, sabines, sabine, tullus,
quirinus, vestal, lucretia, remus, geometral, tarquinius,
alba, tarpeia, horatius, alban, cacus, coriolanus,
curiatius, volsci, gabii, curiatii, albula, evander}
```

Exploring the three galaxies, *LeCorbusier_Towards a New Architecture* has a different story to tell in each one of them. The indexes it uses to point to its most probable stories are dramatically different. It forms new *atom-letters* for each galaxy; it tells a similar story in a new way. For me as a performer of this small test, this feels quite promising and convincing. Still, one aspect has been left unaddressed: the formations of *Library 34* and *Library 48*. This is a part of the next beautiful aspect of an *Informational Instrument*, on how books gather.

n1e67

Kittler The Truth of the Technological World, Auge The Future, Taleb The Black Swan, Wiener The Human Use of Human Beings, McLuhan The Gutenberg Galaxy, Latour Facing Gaia, Cache Projectiles, McLuhan Understanding Media, Graeber Debt, Ponte The House of Light and Entropy, Lefebvre Critique of Everyday Life, Virilio A Landscape of Events, Wiener Cybernetics, Hayek The Constitution of Liberty, Hayek The Road to Serfdom, Deleuze Guattari A Thousand Plateaus, Ranciere Aisthesis, Carpo The Second Digital Turn, West Scale The Universal Laws of Growth, Serres Thumbelina, Fukuyama The End of History and the Last Man, Spuybroek The Sympathy of Things, Weizman The Least of All Possible Evils, Popper All Life Is Problem Solving, Castells The Power of Identity, Negroponte Being Digital, Girard Violence and the Sacred, Castells et al Another Economy Is Possible, Foucault The Order of Things, Easterling Extrastatecraft, Castells The Rise of the Network Society, Delanda Philosophy and Simulation, Herman Chomsky Manufacturing Consent, Max Bill Form, Function, Beauty, Latour We Have Never Been Modern, Schrodinger What is Life, Chomsky On Language, Devlin Finding Fibonacci, Arendt The Human Condition, Fuller Operating Manual for Space, Arendt Eichmann in Jerusalem A Report, Arendt On Revolution, Latour Reasembling the Social, Baudrillard The Vital Illusion, Devlin The Unfinished Game, Freud Beyond the Pleasure Principle, Worringer Abstraction and Empathy, Foucault Archaeology of Knowledge, Foucault The History of Sexuality Vol 1, Lefe...

n2e49

Sorkin All Over the Map, Banham A Critic Writes, Sykes Hays Architectural Theory 1993 2009, Sudjic The Edifice Complex, Jencks The Story of Post- Modernism, Bo Bardi Stones Against Diamonds, Rogers A Place for All People, Mumford The Culture of Cities, Rakatansky Tectonic Acts of Desire and Doubt, Krier The Architecture of Community, Ratti et al Open Source Architecture, Koolhaas SMLXL, Betsky Architecture Matters, Aureli Real Estates, Lavin Flash in the Pan, Koolhaas Delirious New York, Scott Brown Having Words, Ito Tarzans in the Media, Mertins Modernity Unbound, Le Corbusier The City of Tomorrow, Tafuri Architecture and Utopia, Le Corbusier Towards a New Architecture, Gropius The New Architecture and the Bauhaus, Ratti The City of Tomorrow, Vidler Histories of the Immediate Present, Schumacher The Autopoiesis of Architecture Vol 2, Cook Drawing, Venturi Sco ttBrown Learning from Las Vegas, Ruskin Poetry of Architecture, Hollis Cities Are Good for You, Pallasmaa The Eyes of the Skin, Howard Garden Cities of To-morrow, Carpo Architecture in the Age of Printing, Kuma Anti-Object, Greenfield Against the Smart City, Alexander A Pattern Language, Carpo The Alphabet and the Algorithm, Lavin Kissing Architecture, Bosker Original Copies, Durand Precis of the Lectures on Architecture, Jacobs The Death and Life of Great American Cities, Schumacher The Autopoiesis of Architecture Vol 1, Eisenman Koolhaas et al Supercritical, Aureli The Posibility of an Absolute Architecture, Aureli Less is Eno...

n3e45

Eco On Literature, Serres The Five Senses, Derrida Signature, Deleuze Desert Islands and Other Texts, Serres Geometry, Musil The Man Without Qualities V1, Serres Statues, Serres Biogea, Hofstadter I Am a Strange Loop, Zizek Less Than Nothing, Jung Archetypes and the Collective Unconscious, Blanchot The Book to Come, Benjamin The Work of Art in the Age of M, Serres Latour Conversations on Science, Culture, and Time, Nietzsche Beyond Good and Evil, Shelley Frankenstein or the Modern Prometheus, Ruskin The Seven Lamps of Architecture, Jung Alchemical Studies, Sedlacek Economics of Good and Evil, Barthes Mythologies, Sullivan The Autobiography of an Idea, Serres Rome, Freud Uncanny, Jung Two Essays in Analytical Psychology, Lacan The Psychoses Seminars of JL, Freud The Psychopathology of Everyday, Hofstadter Gödel Escher Bach, Foucault History of Madness, Abbott Flatland, Bachelard The Poetics of Space, Eco Serendipities Language & Lunacy, Buehlmann Mathematics and Information Serres, Derrida Of Grammatology, Blanchot The Space of Literature, Zizek Demanding the Impossible, Lucretius On the Nature of Things, Plato Timaeus, Bacon Novum Organum, Nancy The Ground of the Image, Alberti On Painting, Derrida Copy Archive Signature, Girard Sacrifice, Nancy Intoxication, Aristotle Poetics, Newton The Mathematical Principles of Natural Philosophy

n4e14

Alberti Ten Books on Architecture, Vitruvius The Ten Books of Architecture, Rousseau The Social Contract, Humboldt Equinoctial Regions of America, Machiavelli The Prince, Homer Iliad, Smith Wealth of Nations, Aristotle The Athenian Constitution, Beowulf, Aristotle Politics, Palladio The Four Books of Architecture, Dürer Memoirs of Journeys to Venice, Galilei Discourse on Floating Bodies, Beckett Waiting for Godot

n5e20

Harman Bells and Whistles, Delanda Harman The Rise of Realism, Descartes Discourse on the Method, Harman Towards Speculative Realism, Meillassoux After Finitude, Deleuze Difference and Repetition, Leibniz Theodicy, Badiou In Praise of Mathematics, Russell The Problems of Philosophy, Deleuze Guattari What Is Philosophy, Popper The Logic of Scientific Discovery, Kant Critique of Pure Reason, Spinoza The Essential Spinoza Ethics, Ayache The Blank Swan, Descartes Meditations, Spinoza The Ethics, Badiou Number and Numbers, Badiou Mathematics of the Transcendent, Feynman QED The Strange Theory of Light, Wittgenstein Tractatus Logico Philosophicus

n6e34

Joyce Ulysses, Hugo Les Misérables, Borges Collected Fictions, Dickens A Tale of Two Cities, Eco The Name of the Rose, Tolstoy War and Peace, Eco Baudolino, Tolstoy Anna Karenina, Dickens Oliver Twist, Cicero Tusculan Disputations, Cervantes Don Quixote, Beckett Stories and Texts for Nothing, Rand The Fountainhead, Woolf Night and Day, Kerouac On the Road, Austen Pride and Prejudice, Asimov I Robot, Kafka The Trial, Dante Divine Comedy, Plato The Republic, Goethe Faust, Nietzsche Thus Spake Zarathustra, Voltaire Candide, Balzac The Unknown Masterpiece, Twain Adventures of Huckleberry Finn, Hobbes Leviathan, Plato Symposium, Shakespeare Hamlet, Augustine The Confessions, Shakespeare Romeo and Juliet, Aristotle Ethics, Kafka Metamorphosis, King James Bible, Confucian Analects

○4.23
Xenotheka: a gathering of Books, rendering_229_13_RB_0203_r_25it21d.

ABSTRACTION I':
ATOM-LETTERS AND SPECTRA

Alongside the negotiation between concepts—as the other part of the double bind—actors start to gather and form galaxies of discourses. Since each actor presents itself in a multiplicity of ways, it is a part of multiple discourse galaxies. The same process and the same algorithm (SOM) are being used, yet in an inverted manner. Mathematicians would say it is a transposed matrix. Instead of indexing words by books (Abstraction I), we are indexing books with words (Abstraction I').

```
    Abstraction I

    LIBRARY    book_1    book_2    book_3    book_4
    word_1      v11       v12       v13       v14
    word_2      v21       v22       v23       v24
    word_3      v31       v32       v33       v34

    architecture 0.00783492782603, 0.00694168932686,
0.0016858527965093, 8.92502979166E-4, 0.00862752875842195,
0.00426245488002935, 0.003173341463705, 0.00743752449306,
0.01328837762792542… (one dimension for each book)
```

```
    Abstraction I'

    LIBRARY   word_1    word_2    word_3    word_4
    book_1      v11       v12       v13       v14
    book_2      v21       v22       v23       v24
    book_3      v31       v32       v33       v34

    Blanchot_The Book to Come 3.18200372535E-4,
3.0866484430293E-4, 4.84841203282E-4, 4.0428618039226E-
4, 2.5165714526457E-4, 1.5861276912E-4, 1.726447484E-4,
1.3866652121674147E-4… (one dimension for each word)
```

Instead of words, here books are the ones that gather and make friends, trying to find their place in the library.[324] Each shelf of the library becomes a new character, an *atom-letter*, a persona, and a small library.

SIX CHARACTERS OF A LIBRARY

In the *rendering_229_13_RB_0203_r_25it21d_words_vertex* ○4.23, I want to have only a few distinct personas, each of them strong and rich in character. Therefore, I tune the resolution of the galaxy to six *atom-letters* (six conceptual personas). And again, without assuming any classification (topics, keywords, genres, disciplines, eras), books gather in an interesting and convincing way. Three characters on the left—*n2 e49*, *n4 e14*, *n6 e34*—have almost disciplinary flavours. *n2 e49* is indexed mainly with books that celebrate architecture; *n4 e14* is mostly a gathering place for books written before the 20th century; *n6 e34* is a shelf of literary

324 Similarity is measured in the same way as before, by the Euclidean distance of encoded vectors in a trained SOM.

1 Descartes_Discourse on Method
1 Leibniz_Theodicy
1 Spinoza_The Essential Spinoza Ethics
1 Spinoza_The Ethics
1 Descartes_Meditations
20 Bacon_Novum Organum
37 Plato_Timaeus
64 Aristotle_Politics
77 Rousseau_The Social Contract
86 Hobbes_Leviathan
101 Lucretius_On the Nature of Things
105 Cicero_Tusculan Disputations
106 Nietzsche_Beyond Good and Evil
113 Machiavelli_The Prince
113 Aristotle_Ethics
153 Plato_The Republic
162 Plato_Symposium
174 Confucian Analects
224 King James Bible
225 Augustine_The Confessions
226 Nietzsche_Thus Spake Zarathustra
242 Shakespeare_Romeo and Juliet
244 Dante_Divine Comedy
256 Goethe_Faust
260 Shakespeare_Hamlet
290 Cervantes_Don Quixote
295 Voltaire_Candide
317 Twain_Adventures of Huckleberry Finn
325 Beckett_Stories and Texts for Nothing
327 Dickens_Oliver Twist
329 Tolstoy_Anna Karenina
329 Kafka_The Trial
341 Kerouac_On the Road
347 Rand_The Fountainhead
355 Dickens_A Tale of Two Cities
356 Tolstoy_War and Peace
356 Balzac_The Unknown Masterpiece
358 Joyce_Ulysses
361 Woolf_Night and Day
376 Asimov_I Robot
379 Eco_Baudolino
391 Eco_The Name of the Rose
392 Austen_Pride and Prejudice
392 Kafka_Metamorphosis
419 Hugo_Les Misérables
420 Musil_The Man Without Qualities V1
423 Borges_Collected Fictions
435 Sullivan_The Autobiography of an Idea
439 Serres_Biogea
442 Shelley_Frankenstein or the Modern Prometheus
449 Beowulf
457 Homer_Iliad
468 Dürer_Memoirs of Journeys to Venice
475 Abbott_Flatland
506 Galilei_Discourse on Floating Bodies
515 Feynman_QED The Strange Theory of Light
521 Alberti_On Painting
525 Newton_The Mathematical Principles of Natural Philosophy
529 Einstein_Relativity
546 Aristotle_The Athenian Constitution
556 Humboldt_Equinoctial Regions of America
558 Stein_Tender Buttons
564 Smith_The Wealth of Nations
583 Ruskin_The Seven Lamps of Architecture
587 Vitruvius_The Ten Books of Architecture
589 Ruskin_Poetry of Architecture
592 Alberti_The Ten Books on Architecture
604 Palladio_The Four Books of Architecture
612 Durand_Precis of the Lectures on Architecture
635 Alexander_The Timeless Way of Building
636 Alexander_A Pattern Language
662 Howard_Garden Cities of To-morrow
681 Le Corbusier_The City of Tomorrow
689 Jacobs_The Death and Life of Great American Cities
691 Calvino_Invisible Cities
698 Hollis_Cities Are Good for You
702 Greenfield_Against the Smart City
720 Aureli_The Posibility of an Absolute Architecture
726 Mumford_The Culture of Cities
728 Koolhaas Mau_S,M,L,XL
745 Sorkin_All Over the Map
753 Koolhaas_Delirious New York
760 Bosker_Original Copies
766 Aureli_Real Estates
770 Krier_The Architecture of Community
771 Rogers_A Place for All People
789 Sudjic_The Edifice Complex
797 Jencks_The Story of Post-Modernism
803 Gropius_The New Architecture and the Bauhaus
809 Banham_A Critic Writes
820 LeCorbusier_Towards a New Architecture
828 Cook_Drawing
832 Betsky_Architecture Matters
840 Bo Bardi_Stones Against Diamonds
853 Scott Brown_Having Words
859 Ratti et al_Open Source Architecture
874 Ito_Tarzans in the Media Forest
878 Venturi Scott Brown_Learning from Las Vegas
889 Eisenman Koolhaas et al_Supercritical
894 Kuma_Anti-Object
904 Pallasmaa_The Eyes of the Skin
908 Sykes Hays_Architectural Theory 1993-2009
912 Lavin_Kissing Architecture
922 Lavin_Flash in the Pan
936 Jacob_Make it Real
953 Vidler_Histories of the Immediate Present
964 Schumacher_The Autopoiesis of Architecture Vol 2
965 Schumacher_The Autopoiesis of Architecture Vol 1
984 Eisenman_The End of the Classical
1004 Eisenman_Notes on Conceptual Architecture
1044 Tafuri_Architecture and Utopia
1050 Mertins_Modernity Unbound
1053 Rakatansky_Tectonic Acts of Desire and Doubt
1060 Carpo_Architecture in the Age of Printing
1067 Aureli_Less Is Enough
1068 Carpo_The Alphabet and the Algorithm
1104 Worringer_Abstraction and Empathy
1105 Max Bill_Form, Function, Beauty
1110 Spuybroek_The Sympathy of Things
1111 Ranciere_Aisthesis
1135 Schlemmer Nagy_The Theater of the Bauhaus
1136 Ponte_The House of Light and Entropy
1142 Carpo_The Second Digital Turn
1146 Cache_Projectiles
1156 Weizman_Before and After
1166 McLuhan_Understanding Media
1186 Negroponte_Being Digital
1193 Delanda_Philosophy and Simulation
1194 Wiener_Cybernetics
1203 Brillouin_Science and Information Theory
1205 Ratti_The City of Tomorrow
1214 West_Scale The Universal Laws of Growth
1245 Easterling_Extrastatecraft
1250 Weizman_The Least of All Possible Evils
1256 Castells_The Rise of the Network Society
1263 Castells et al_Another Economy Is Possible
1266 Herman Chomsky_Manufacturing Consent
1287 Castells_Networks of Outrage and Hope
1290 Marx_Capital Volume 1
1291 Castells_The Power of Identity
1324 Haraway_Cyborg Manifesto
1324 Marx Engels_The Communist Manifesto
1347 Hayek_The Road to Serfdom
1353 Hayek_The Constitution of Liberty
1355 Fukuyama_The End of History and the Last Man
1365 Arendt_On Revolution
1369 Foucault_The History of Sexuality Vol 1
1372 Latour_Reassembling the Social
1393 Latour_We Have Never Been Modern
1396 Lefebvre_Critique of Everyday Life
1405 Arendt_The Human Condition
1415 Auge_The Future
1430 Virilio_A Landscape of Events
1434 Fuller_Operating Manual for Space
1437 Baudrillard_The Vital Illusion
1438 Wiener_The Human Use of Human Beings
1441 Latour_Facing Gaia

○4.24
Xenotheka: a spectrum of books, rendering_229_08_RB_2000_r_55it21d.

works. Three characters on the right—*n1 e67*, *n3 e45*, *n5 e20*—are three flavours, three shelves, or a spectrum of three composed of texts interested in theory and philosophy. This is again an arbitrary but consistent interpretation of moods on the shelves of this *Xenotheka*. ○4.23 The library is characterised by six shelves, in six particular characters. Since the number of characters is so small (six), each character is quite specific and delicate. This feels and looks promising. It is yet another indicator that the *Informational Instrument* is composed and tuned well.

A SPECTRUM OF A LIBRARY

There can be many different spectra of the same *Xenotheka*. Here is another one. This time books are arranged in such a way that the library becomes a linear spectrum. ○4.24 In this case, the spectrum comes with a scale; each book is assigned an ordinal number of its cell (shelf). Values of these numbers don't refer to any external system; they are contextual pointers to high dimensional spaces, in this case, pointers to vectors of concepts.[325] The library becomes a spectral abstraction of concepts spreading from Renaissance and baroque thoughts (*Descartes_Discourse on the Method, Leibniz_Theodicy, Spinoza_The Ethics*) via literary works (*Balzac_The Unknown Masterpiece, Joyce_Ulysses, Woolf_Night and Day*), to thinking around architecture (*Gropius_ The New Architecture and the Bauhaus, Banham_A Critic Writes, LeCorbusier_Towards a New Architecture*), and about the world (*Aristotle_Poetics, Serres_The Five Senses, Derrida_Signature*), while the spectrum ends with systemic formalisations *(Badiou_In Praise of Mathematics, Chomsky_On Language, and Popper_ The Logic of Scientific Discovery)*. ○4.24 If we just scan through this list, we find a consistency in the way books inhabit the line. Only by counting the words and using a generic algorithm (SOM) is the library arranged. Again, it is articulated *in* its own terms.

A SPECTRALITY OF SPECTRA

If we continue to play with this contextual technique, with different encodings that are provided by the *Generic Machine* (for example indexed by letters, words, bigrams, trigrams, measured by different centralities: *ClosenessCentrality, EigenvectorCentrality*) we will be able to render multiple, sometimes even contrasting, spectra of the same library. ○4.25

Since spectra are of the same library and of the same scale (from 1 to 2,000), they are commensurable. Facial expressions of books become their new indexes while at the same time forming a ground for a new and more abstract play. We are entering a new level of abstraction, articulated with a new alphabet, with new encodings and new symbols. Spectra become like dishes on a menu ready to be composed in a beautiful dinner which is, in itself, a symbolic compression of the ingredients that were used in the

325 Vahid Moosavi, "Computing With Contextual Numbers," *ArXiv:1408.0889 [Cs]*, accessed August 5, 2014, http://arxiv.org/abs/1408.0889.

making of the dishes. We end up playing with a dinner menu that behaves like a symbolic compression algorithm.

> *"Computing turns into an art (again), just like mechanics used to be an art (and not science) before industrialization."*[326]
> Vera Bühlmann, *Articulating a Thing Entirely in Its Own Terms*

ABSTRACTION II:
ATOM-LETTERS AND CHARACTERS

Spectra provide a new ground for a new level of abstraction. Actors can now abstract from concepts and centralities of indexes, given that their new faces are composed of multiple spectra. Each spectrum provides a specific view of the library—an encoding. ○4.25 By relating spectra, we are composing more abstract *informational faces*. Instead of encoding books in a single spectrum, such as by a dictionary of words and their centralities, we are encoding *Xenotheka* by relating spectra provided at the previous level of abstraction; *Abstraction I'*. Books are no longer articulated directly by the *galaxy of concepts*, but by the spectrality of their faces. The way we want to bring those spectra in relation to each other is a part of the tuning process and depends on the performer.

```
    Abstraction II

    LIBRARY   spectrum_1   spectrum_2   spectrum_3   spectrum_4
    book_1       v11          v12          v13          v14
    book_2       v21          v22          v23          v24
    book_3       v31          v32          v33          v34
```

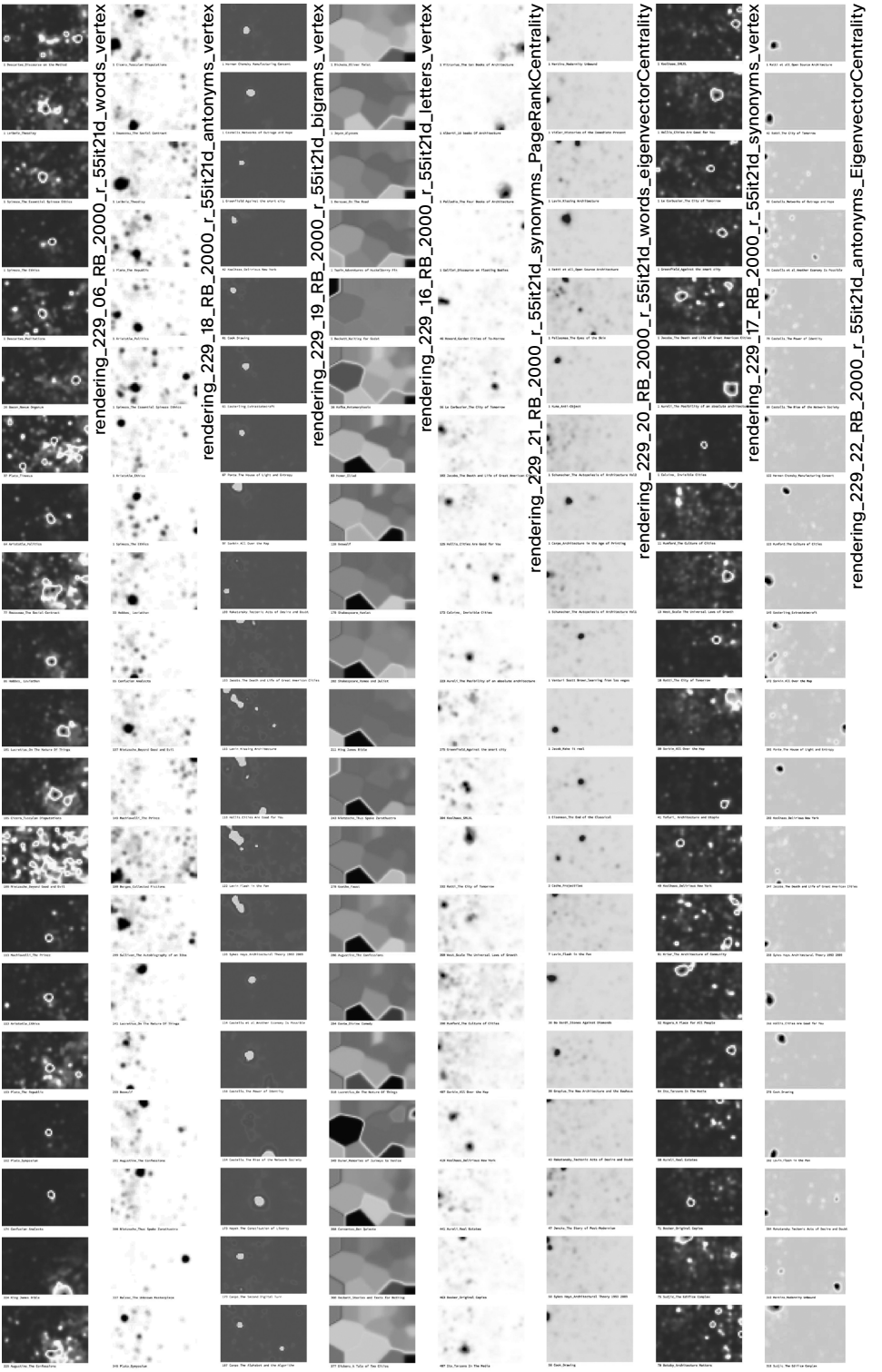
A book is now encoded in the plurality of its faces, by its 'faceness'. As a result of this encoding process, the book in the example below is encoded by eight contextual numbers, coming from eight spectra, ○4.25 each encoded in a different manner. This kind of encoding is, at the same time, a spectrality of a face and its symbolic compression.

```
    Abstraction II

    LeCorbusier_Towards a New Architecture 49 1584 1537 1540
660 246 1868 614 (one dimension for each spectrum)
```

The same process repeats as on the previous level of abstraction, yet it becomes more abstract.[327] Actors are choosing shelves according to their mood and *making friends* according to their interests. Books, now indexed by the spectrality of their own

326 Bühlmann, "Articulating a Thing Entirely in its Own Terms," 74.
327 The process is articulated by the SOM algorithm.



○4.25
Xenotheka: a spectrality of spectra.

faces, are indexing shelves. Each shelf can contain many books. The shelf is the new actor, the new *atom-letter*, in the same manner as it was described in Abstraction I', but encoded in a different and more abstract key. Instead of encoding a book in terms of *Xenotheka's* dictionary of 21,591 dimensions, we are encoding it with 8 dimensions that encapsulate the complexity of not just one of its dictionaries, but eight of them. ○4.25

GATHERING OF BOOKS

We have seen in subchapter *A Book and its Many Faces* how concepts of *LeCorbusier_Towards a New Architecture* behave in three different libraries. ○4.19[328] The question posed there was: What does a book *think* in different environments? This question is now externalised: What does a book *do* in different environments? Together, the *thinking* (Abstraction I) and *doing* (Abstraction I' and II) of a book, by exposure to different environments, provide a glimpse into the character and habits of a book. These processes are synchronous; they develop in parallel, while complementing each other, and should be thought of as two sides of a double articulation. Now let us continue observing the same adventure that *LeCorbusier_Towards a New Architecture* was having in subchapter *A Book and its Many Faces* from this new perspective. Instead of concepts, we are interested in how the book itself behaves at the gathering of books. That is, which place in each of the three libraries would *LeCorbusier_Towards a New Architecture* take? Who would be its friends and neighbouring books? While observing how our protagonist behaves on the level of books (Abstraction I' and Abstraction II), let us keep in mind how it was thinking on the level of concepts while travelling through galaxies (Abstraction I). These are the same three galaxies, just encoded in a different key. Now, they are rendered as gatherings of books.

ON THE GATHERING FOR 12 IN LIBRARY 34

In the *Library 34*, among mostly literary actors, *LeCorbusier_Towards a New Architecture* assumes a comfortable position on the shelf *n10 e5*. Together with *Hugo_Les Misérables, Borges_Collected Fictions, Balzac_The Unknown Masterpiece, Kafka_Metamorphosis*, it forms a new *atom-letter*, a concept, and a persona. ○4.26 Instead of trying to understand or speculate on its intriguing friendship with literary characters, let us see how *LeCorbusier_Towards a New Architecture* behaves in the other two libraries, and see if it is consistent.

```
    n10 e5 {Hugo_Les Misérables, Borges_Collected Fictions,
LeCorbusier_Towards a New Architecture, Balzac_The Unknown
Masterpiece, Kafka_Metamorphosis}
```

328 The three libraries come from the same rendering of *Xenotheka*: *rendering_229_13_RB_0203_r_25it21d_words_vertex. Library 229* is the initial library, where *Library 34* (*atom-letter n6e34*) and *Library 49* (*atom-letter n2e49*) are its shelves. ○4.23

○4.26
Xenotheka: a gathering of books in a *Library 34*, rendering_34_04_RB_0403_r_20it10d.

ON THE GATHERING FOR 12 IN LIBRARY 49
In the architectural context of *Library 49*, *LeCorbusier_Towards a New Architecture* has a different position and flavour. ○4.27

```
    n7 e3 {Gropius_The New Architecture and the Bauhaus,
LeCorbusier_Towards a New Architecture, Carpo_The Alphabet
and the Algorithm }
```

If we think of the indexes related to its face in the same library, ○4.21 then its neighbouring books in the *atom-letter n7 e3* feel consistent. In this context, these are its most probable neighbours. If I continued to speculate, I would say that they should be talking about contemporary technology and ancient references, while thinking of their present. Shelf *n7 e3* is the new conceptual persona, in which our protagonist is just one, albeit a very loaded, index.

ON THE GATHERING FOR 12 IN LIBRARY 229
In the third library, in the context of many topics and interests, *LeCorbusier_Towards a New Architecture* finds itself most comfortable when surrounded by the members of shelf *n12 e31* where discussions about architecture are the sole interest. ○4.28

```
    n12 e31 {Sykes Hays_Architectural Theory 1993 2009,
Banham_A Critic Writes, Sudjic_The Edifice Complex, Bo Bardi_
Stones Against Diamonds, Jencks_The Story of Post-Modernism,
Rakatansky_Tectonic Acts of Desire and Doubt, Lavin_Flash
in the Pan, Ratti et al_Open Source Architecture, Betsky_
Architecture Matters, Mertins_Modernity Unbound, Rogers_A Place
for All People, Scott Brown_Having Words, Vidler_Histories of
the Immediate Present, Krier_The Architecture of Community,
Ito_Tarzans in the Media, Aureli_Real Estates, Gropius_The New
Architecture and the Bauhaus, Schumacher_The Autopoiesis of
Architecture Vol 2, LeCorbusier_Towards a New Architecture,
Koolhaas_Delirious New York, Venturi Scott Brown_Learning from
Las Vegas, Tafuri_ Architecture and Utopia, Pallasmaa_The Eyes
of the Skin, Cook_Drawing, Kuma_Anti-Object, Lavin_Kissing
Architecture, Schumacher_The Autopoiesis of Architecture
Vol 1, Carpo_The Alphabet and the Algorithm, Eisenman Koolhaas
et al_ Supercritical, Bosker_Original Copies, Jacob_Make
it Real}
```

LeCorbusier_Towards a New Architecture is surrounded exclusively by books on architecture. Its first neighbours *n8 e13* and *n11 e13* are also predominantly interested in architecture and cities. This journey through three different galaxies, in a rather consistent manner, is another good indicator that the *Informational Instrument* is tuned appropriately, and that it is almost ready to be played.

MULTIPLE ENCODINGS
These kinds of encodings work in circles, both horizontally in the articulation of spectra (Abstraction I and Abstraction I') and vertically by abstracting and articulating more abstract alphabets

n1e16 Sorkin All Over the Map, Mumford The Culture of Cities, Koolhaas SMLXL, Le Corbusier The City of Tomorrow, Aureli Real Estates, Koolhaas Delirious New York, Hollis Cities Are Good for You, Tafuri Architecture and Utopia, Ratti The City of Tomorrow, Howard Garden Cities of To-morrow, Jacobs The Death and Life of Great American Cities, Greenfield Against the Smart City, Bosker Original Copies, Aureli The Posibility of an Absolute Architecture, Aureli Less is Eno...	n2e3 Rogers A Place for All People, Krier The Architecture of Community, Pallasmaa The Eyes of the Skin	n3e2 Ito Tarzans in the Media, Kuma Anti-Object
n4e2 Cook Drawing, Carpo Architecture in the Age of Printing	n5e3 Banham A Critic Writes, Sudjic The Edifice Complex, Jencks The Story of Post-Modernism	n6e4 Alexander A Pattern Language, Durand Precis of the Lectures on Architecture, Ruskin Poetry of Architecture, Alexander The Timeless Way of Building
n7e3 Gropius The New Architecture and the Bauhaus, Le Corbusier Towards a New Architecture, Carpo The Alphabet and the Algorithm		n9e1 Betsky Architecture Matters
n10e11 Sykes Hays Architectural Theory 1993 2009, Lavin Flash in the Pan, Bo Bardi Stones Against Diamonds, Rakatansky Tectonic Acts of Desire and Doubt, Ratti et al Open Source Architecture, Scott Brown Having Words, Schumacher The Autopoiesis of Architecture Vol 2, Mertins Modernity Unbound, Vidler Histories of the Immediate Present, Schumacher The Autopoiesis of Architecture Vol 1, Lavin Kissing Architecture	n11e2 Venturi ScottBrown Learning from Las Vegas, Eisenman Koolhaas et Al Supercritical	n12e2 Jacob Make it Real, Eisenman The End of the Classical

○ 4.27
Xenotheka: a gathering of books in a *Library 49*, rendering_49_04_RB_0403_r_50it10d.

(Abstraction II). Conceptually, both are open-ended processes that give specific flavours to the library. In each library a book behaves differently; with different encodings, it shows its different moods, develops its character. By playing the *Informational Instrument*, we are getting to know a book as a friend by meeting its friends.

COMMUNICATING WITH THE FLOW

The last step in composing the *Informational Instrument*, the one that closes its conceptual loop, is exposing it to a discretised flow of books: *Bibliotheka*. We will expose five books form *Bibliotheka* to *Xenotheka*. In previos example *LeCorbusier_Towards a New Architecture* was already a part of *Xenotheka*. Now we want to project 'unknown' books on *Xenotheka* and see which *atom-letters* and neighbourhoods will host and characterise them. In doing so we will be able to speculate what these books might be about without opening, or reading them. Still it is important to keep in mind that if we change content or encoding of *Xenotheka* characterisation of 'unknown' books canges as well. In this manner *Xenotheka* with a specific encoding becomes a character, an interest, a panorama, an atmosphere, an alphabet, a way to communicate with *Bibliotheka*. This communication consists of two steps, via two double articulations, in a never-ending loop. *Xenotheka* is the question; *Bibliotheka* offers a cloud of indexes around it. Their relationship is articulated by yet another symbolic poem that uses the newly articulated alphabet of *atom-letters* as its communication channel. ○4.29

```
    SymbolicPoem11_ListeningTOTheFlow

    StrangersFace[files_] := Module[{},
  wo = Flatten@Import[files];
  name = StringSplit[files, {"/", "_words."}][[-2]];
  graph = Graph[Rule @@@ Partition[Append[wo, wo[[1]]], 2,
1]];
  centrality = VertexDegree;
  centralities =
   Association[
    VertexList[graph][[#]] → centrality[graph][[#]]/2 & /@
     Range[Length[VertexList[graph]]]];
  foreignFace = centralities[#] & /@ dictionary[[All, 1]];
  foreignFace = # /. _Missing → 0 & /@ foreignFace;
  foreignFace = N[foreignFace/Total[foreignFace]];
  {Flatten[Position[EuclideanDistance[foreignFace, #] & /@
gridWeights,
    Sort[EuclideanDistance[foreignFace, #] & /@ gridWeights]
[[1]]]], name}]
Monitor[x = Table[StrangersFace[files[[i]]], {i,
Length[files]}];, i]
AppendTo[xenocellContentName[[x[[#, 1, 1]]]][[2]], x[[#, 2]]]
& /@ Range[Length[x]];
xenocellContentName = # /. {} → " " & /@ xenocellContentName;
xenoOut = xenocellContentName;
```

n1e35 Joyce Ulysses, Dickens A Tale of Two Cities, Hugo Les Misérables, Borges Collected Fictions, Eco The Name of the Rose, Tolstoy War and Peace, Eco Baudolino, Beckett Stories and Texts for Nothing, Dickens Oliver Twist, Tolstoy Anna Karenina, Cervantes Don Quixote, Woolf Night and Day, Rand The Fountainhead, Goethe Faust, Asimov I Robot, Austen Pride and Prejudice, Kafka The Trial, Kerouac On the Road, Plato The Republic, Balzac The Unknown Masterpiece, ...	n2e6 Bacon Novum Organum, Plato Timaeus, Einstein Relativity, Newton The Mathematical Principles of Natural Philosophy, Feynman QED The Strange Theory of Light, Galilei Discourse on Floating Bodies	n3e7 Vitruvius The Ten Books on Architecture, Alberti The Ten Books on Architecture, Humboldt Equinoctial Regions of America, Smith Wealth of Nations, Stein Tender Buttons, Darwin On the Origin of Species, Palladio The Four Books of Architecture
n4e34 Musil The Man Without Qualities V1, Nietzsche Beyond Good and Evil, Derrida Signature, Cicero Tusculan Disputations, Serres The Five Senses, Jung Alchemical Studies, Jung Archetypes and the Collective Unconscious, Serres Statues, Shelley Frankenstein or the Modern Prometheus, Serres Biogea, Blanchot The Book to Come, Rousseau The Social Contract, Sullivan The Autobiography of an Idea, Descartes Discourse on the Method, Jung Two Essay...	n5e1 Alberti On Painting	n6e3 Ruskin The Seven Lamps of Architecture, Ruskin Poetry of Architecture, Durand Precis of the Lectures on Architecture
n7e45 Kittler The Truth of the Technological World, Eco On Literature, Auge The Future, Taleb The Black Swan, Latour Facing Gaia, Graeber Debt, McLuhan The Gutenberg Galaxy, Wiener The Human Use of Human Beings, McLuhan Understanding Media, Lefebvre Critique of Everyday Life, Sedlacek Economics of Good and Evil, Serres Latour Conversations on Science, Culture, and Time, Serres Geometry, Benjamin The Work of Art in the Age of M, Hofstadter I ...	n8e1 West Scale The Universal Laws of Growth	n9e13 Sorkin All Over the Map, Mumford The Culture of Cities, Hollis Cities Are Good for You, Koolhaas SMLXL, Le Corbusier The City of Tomorrow, Jacobs The Death and Life of Great American Cities, Greenfield Against the Smart City, Ratti The City of Tomorrow, Howard Garden Cities of To-morrow, Alexander A Pattern Language, Aureli The Posibility of an Absolute Architecture, Calvino Invisible Cities, Alexander The Timeless Way of Building
n10e40 Deleuze Desert Islands and Other Texts, Zizek Less Than Nothing, Cache Projectiles, Wiener Cybernetics, Deleuze Guattari A Thousand Plateaus, Delanda Harman The Rise of Realism, Foucault The Order of Things, Lacan The Psychoses Seminars of JL, Barthes Mythologies, Hofstadter Gödel Escher Bach, Spuybroek The Sympathy of Things, Harman Bells and Whistles, Chomsky On Language, Buehlmann Mathematics and Information Serres, Max Bill Form, Function, Bea...	n11e13 Ponte The House of Light and Entropy, Weizman The Least of All Possible Evils, Castells et al Another Economy Is Possible, Carpo The Second Digital Turn, Castells The Power of Identity, Castells The Rise of the Network Society, Easterling Extrastatecraft, Carpo Architecture in the Age of Printing, Castells Networks of Outrage and Hope, Aureli Less Is Enough, Weizman Before and After, Eisenman The End of the Classical, Eisenman Notes on Concep...	n12e31 Sykes Hays Architectural Theory 1993 2009, Banham A Critic Writes, Sudjic The Edifice Complex, Bo Bardi Stones Against Diamonds, Jencks The Story of Post Modernism, Rakatansky Tectonic Acts of Desire and Doubt, Lavin Flash in the Pan, Ratti et al Open Source Architecture, Betsky Architecture Matters, Mertins Modernity Unbound, Rogers A Place for All People, Scott Brown Having Words, Vidler Histories of the Immediate Present, Le Corbusier Towards a New Architecture,

○4.28
Xenotheka: a gathering of books in a *Library 229*, rendering_229_24_RB_0403_r_50it45d.

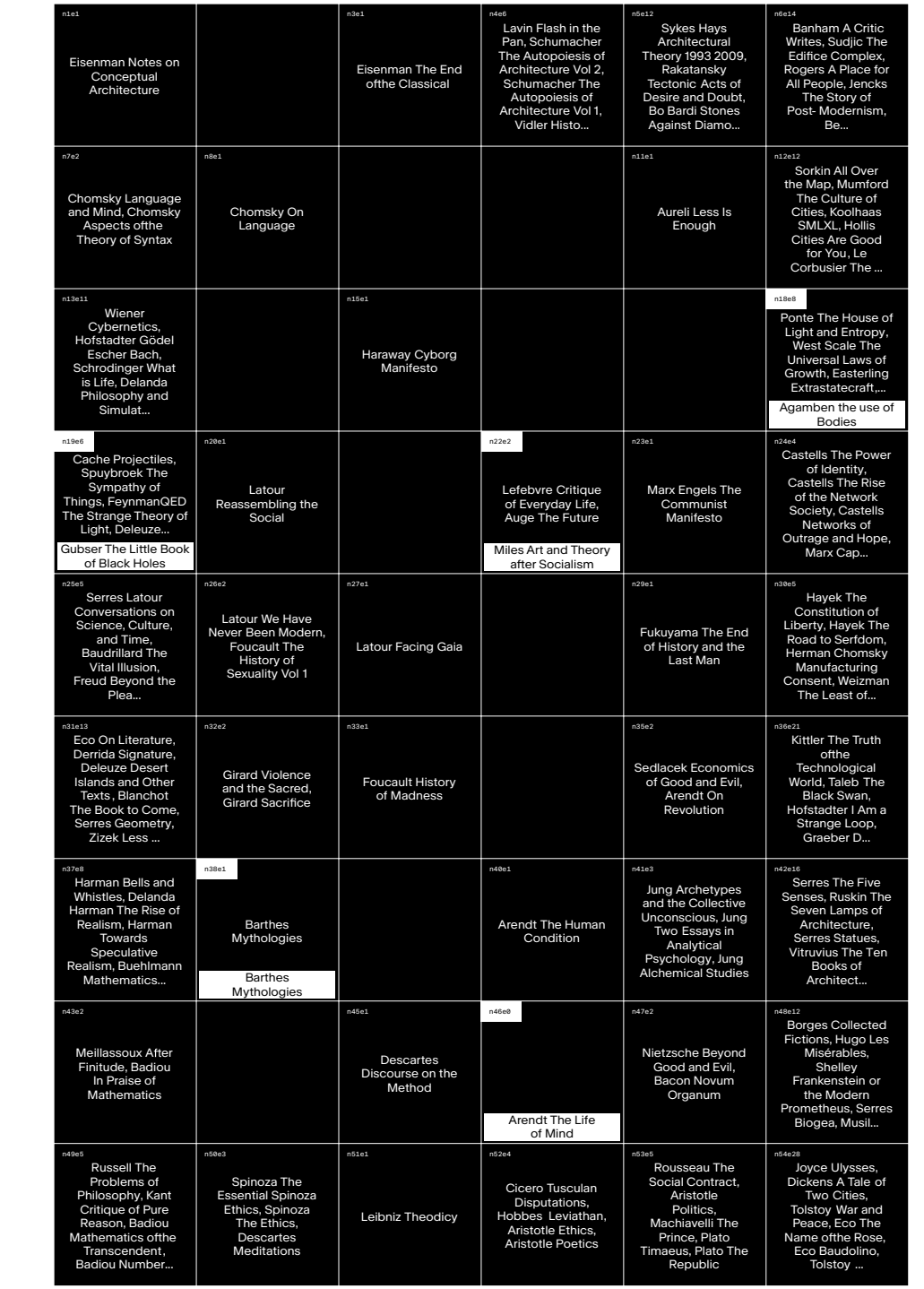
Communication between *Xenotheka* and *Bibliotheka* takes the form of a conversation:

> *A: ASKING THE FLOW*
> *Xenotheka* is the question (○4.29 white text on black background). It is a mood, an atmosphere by which we can talk to the flow. The common ground between *Xenotheka* and *Bibliotheka* is established through *Xenotheka's informational face*. ○4.7 In other words, *Bibliotheka* is articulated in *Xenotheka's* terms, with its alphabet of *atom-letters*.
>
> *B: LISTENING TO THE FLOW*
> *Bibliotheka* answers by placing some of its books on the shelves of *Xenotheka* (○4.29 'unknown books' are symbolised with black text on white background). These five 'unknown' books from *Bibliotheka* are being characterised by the whole *Xenotheka*. In this manner by looking at the titles of books of a cell which a foreign book has chosen, we can imagine what it could be about. Books that are similar come together, as Kohonen suggested: *"[...] a calibrated SOM can be used for the classification of new, unknown input items by looking for the best matching model in the array and taking its class label."*[329] Since the new unknown book is articulated in terms of *Xenotheka* (by its *atom-letters* and dictionary), its vector has the same dimensionality as *Xenotheka* and can be projected on a *calibrated SOM*. The shelf which has the smallest Euclidean distance to the new book is selected as its most probable and comfortable place in the library.

Let us stop for a moment and look at the *rendering_229_25_RB_0609_r_50it21d_guests_1*. ○4.29 The new unknown books from *Bibliotheka* seem to fit comfortably. Situated on the shelf *n19 e6*, *Gubser_The Little Book of Black Holes*, according to its title, should be a book on physics and black holes, and it is on the same shelf as *Feynman_QED The Strange Theory of Light. n46 e0* contains only *Arendt_The Life of the Mind*, which is a new book from *Bibliotheka*, but its first neighbour is *n40 e1 Arendt_The Human Condition*. We could find more examples, but this should suffice for now: it seems convincing even without opening the pages of new books. Again, this small play was taken place without imposing any predefined and external categories on books.

> *A: ASKING THE FLOW*
> Some of the new books placed on the shelves are internalised and some old ones are removed from *Xenotheka*. *Xenotheka* is being rearticulated. To articulate a new question, the player works with concepts and books, puts together a new *Xenotheka* according to their new interest. This is an internal and private process. The *Generic Machine* encodes the

329 Kohonen, "What Makes The Self-Organizing Map (SOM) So Particular Among Learning Algorithms?," 24.



○4.29
Communicating with the flow. Black: *Xenotheka*—new alphabet of atom-letters; white: unknown books form *Bibliotheka*, rendering_229_25_RB_0609_r_50it21d_guests_1.

new library; a new *informational face* is constituted, *machine intelligence* articulates the indexes, a new alphabet of *atom-letters* is projected. *Xenotheka* becomes a new question.

B: LISTENING TO THE FLOW
Posing the question is private, but listening to the flow is an external and public process. *Bibliotheka* answers again by placing some of its books on the shelves of the new *Xenotheka*. The player selects what to internalise, which books are interesting for their play.

This process repeats indefinitely.

It feels like the *Informational Instrument* works and is tuned properly.

It is ready for the informational flow and a plentiful *Play Among Books*.

A NOTE ON AN INFORMATIONAL INSTRUMENT

This is the current state of an *Informational Instrument*. It can receive updates and modifications. An *Informational Instrument* is never a finished product, but rather a never-ending process of adapting and adopting. It is as beautiful as the imagination and ability of its player, and as rich as the generic knowledge of its environment. An *Informational Instrument* does not provide one objective perspective; its semantics are not explicit, grammars not visible; it is beyond dichotomies such as subjective–objective, nature–culture, art–technology. It is any library and any method that it celebrates. It is up to the player playing the *Informational Instrument* to choose their interest, their mood. The *Informational Instrument* is at the same time a symbolic encoding, a compression, and an abstraction, an endless process of articulations, motivated, and personal. It is an operational stance on Eco's lists:[330] a double articulation between a process and a system, content and expression, books and instruments, the performer and the machine. It is a constant rearticulation and exploration inspired by Hjelmslev's gesture of abstracting from analytic functions and introducing the algebra of language.[331] Instead of providing a solution or a generic projection of certain data, by playing an *Informational Instrument* we might be closer to personal algebraic articulations spelt in *atom-letters* and doped by the abundance of information and its many galaxies.

330 Eco, *The Infinity of Lists*.
331 Hjelmslev, *Prolegomena to a Theory of Language*.

An *Informational Instrument* as it is played, plays with entropy and the big plenty in an attempt to articulate beautiful islands of negentropy. It is a *Plentiful Play*.

> *"The beautiful noiseuse is not a picture, is not a representation, is not a work, it is the fount, the well, the black box, that includes, implies, surrounds, that is to say buries, all profiles, all appearances, all representations, the work itself."*[332]
> Michel Serres, *Noise*

332 Michel Serres, "Noise," *SubStance* 12, no. 3 (1983): 48–4, https://doi.org/10.2307/3684255.

APPENDIX
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