

[16] Serres, *The Parasite* [17] Calasso, *The Marriage of Cadmus and Harmony* [18] Calasso, *The Marriage of Cadmus and Harmony* [19] Calasso, *Ka Stories of the Mind and Gods of India* [20] Serres, *The Five Senses* [21] Serres, Rome [22] Goethe, *Faust* [inverted] **GARDEN OF APPARENT ABSOLUTES** [1] Virgil, *Aeneid* [2] Serres, *The Five Senses* [3] Hugo, *Les Misérables* [4] Calasso, *The Marriage of Cadmus and Harmony* [5] Serres, *Angels A Modern Myth* [6] Cervantes, *Don Quixote* [7] Asimov, *Complete Robot Anthology* [8] Deleuze, *Cinema 1 The Movement Image* [9] Foucault, *The Courage of the Truth* [10] de Montaigne, *The Complete Essays* [11] Deleuze, *Cinema 2 The Time Image* [12] Hovestadt Buehlmann, *Quantum City* [13] Purdy, *On the Ruins of Babel* [14] Serres, *Crisis* [15] Serres, *Statues* [16] Hovestadt Buehlmann, *Quantum City* [17] Derrida, *Of Grammatology* [18] Serres, *History of Scientific Thought* [19] Deleuze, *Cinema 2 The Time Image* [20] Derrida, *Of Grammatology* [21] Serres, *Hermes Literature Science Philosophy* [22] Hugo, *Les Misérables* [23] Serres, *Hermes Literature Science Philosophy* [24] Serres, *Hermes Literature Science Philosophy* [25] Serres, *Biogea* [26] Calasso, *The Marriage of Cadmus and Harmony* [27] Serres, *The Five Senses* **AN OLFACTORIUM** [1] Palmer, *Queer Defamiliarisation Writing Mattering Making Strange* [2] Serres, *The Natural Contract* [3] Serres, *The Five Senses* [4] Bradley, *Smell and the Ancient Senses* [5] Serres, *The Incandescent* [6] Serres, *Hominescence* [7] *The Book of the Thousand and One Nights* [8] Joyce, *Ulysses* [9] *The Book of the Thousand and One Nights* [10] Agrippa, *Three Books of Occult Philosophy* [11] Asimov, *Complete Robot Anthology* [12] Asimov, *Complete Robot Anthology* [13] move up - visage [14] Aquinas, *Summa Theologica* [15] Serres, *Hermes Literature Science Philosophy* [16] Marinetti, *The Futurist Cookbook* [17] Buehlmann Hovestadt, *Domesticating Symbols* [18] Buehlmann Hovestadt, *Quantum City* [19] Serres, *The Incandescent* [20] Anzaldúa, *This Bridge We Call Home* [21] Carter, *Nights at the Circus* [22] Powers, *The Overstory* [23] Deleuze, Francis Bacon *The Logic of Sensation* [24] Serres, *Hermes Literature Science Philosophy* [25] Foucault, *History of Madness* [26] Powers, *The Overstory* [27] de Condillac, *Philosophical Writings of Etienne Bonnot* [28] Bradley, *Smell and the Ancient Senses* [29] Foucault, *History of Madness* **VENUS AND THE ORETO** [1] Algernon Charles Swinburn, *A Garden* [2] Serres, *Statues* [3] Leopold Sacher-Masoch, *Venus in Furs* [4] Serres, *Hominescence* [5] Ibn Hawqal, *Sicily* [6] Pliny, *Natural History Volume 4* [7] Leopold Sacher-Masoch, *Venus in Furs* [8] Asimov, *Complete Robot Anthology* [9] Serres, *Biogea* [10] Serres, *The Five Senses* [11] Leopold Sacher-Masoch, *Venus in Furs* [12] Ibn Hawqal, *Sicily* [13] Serres, *Rome* [14] Algernon Charles Swinburn, *A Garden* **TRAILER** <https://www.youtube.com/watch?v=U1U6ZKq1axE>

meteora  
s9

PAN ODORATA

**ACT I** [1]de Montaigne, *The Complete Essays* **THE FIGUREHEAD OF THE ARGO** [1] Leatherbarrow Eisenschmidt, *Twentieth Century Architecture* [2] Schumacher, *The Auto-poiesis of Architecture Vol 1* [3] Seneca, *Complete Works* [4] Hays, *Architecture Theory since 1968* [5] Ficino, *Platonic Theology Volume 1 Books 1 IV* [6] Serres, *The Natural Contract* [7] Charlie Parker – 1950, Vinyl [8] Hovestadt Buehlmann, *Quantum City* [9] Serres, *The Natural Contract* [10] Deleuze Guattari, *A Thousand Plateaus* [11] Foucault, *History of Madness* [12] Hovestadt Buehlmann, *Quantum City* [13] Serres, *The Five Senses* [14] Koolhaas, *Elements of Architecture* [15] Foucault, *History of Madness* [16] Serres, *The Incandescent* [17] Serres, *Hermes Literature Science Philosophy* **MARCANTONIO** [1] Rousseau, *Collected Works of Jean-Jacques Rousseau* [2] Asimov, *Complete Robot Anthology* [3] Augustine, *The City of God* [4] Coffee and Cigarettes (2003) [5] Asimov, *Complete Robot Anthology* [6] Orlando [7] Deleuze, *Masochism Coldness and Cruelty Venus in Furs* [8] Aquinas, *Summa Theologica* [9] Da Lage, Antoine; Métaillé, Georges (2015). *Dictionnaire de biogéographie végétale*. [10] Marx, *Capital Volume 3* [11] Koolhaas, *Elements of Architecture* [12] Mumford, *The Culture of Cities* [13] Etymonline [14] Hugo, *Les Misérables* [15] Deleuze Guattari, *A Thousand Plateaus* [16] Foucault, *History of Madness* [17] Augustine, *The City of God* [18] William Shakespeare, *Romeo and Juliet* [19] Serres, *The Incandescent* [20] Calasso, *Ka Stories of the Mind and Gods of India* [21] Jean-Jacques Rousseau, *The Social Contract & Discourses* **A NEW DAY** [1] Alberti, *On the Art of Building in Ten Books* [2] Hovestadt Buehlmann, *Quantum City* **ACT II SYMPOSIUM** [0]Serres, *The Five Senses*Serres, *The Five Senses*Serres, *The Five Senses* [1] Deleuze Guattari, *A Thousand Plateaus*, [2] Foucault, *History of Madness* [4]Asimov, *Complete Robot Anthology* [4] Koolhaas, s,m,l,xl [5]Alberti, Momus [6] Serres, *Hominescence* [7] Serres, *The Incandescent* [8] Derrida, *Of Grammatology* [9] Deleuze, *The Logic of Sense* [10] Serres, *Branches* [11] Serres, *The Five Senses* [12]Girard, *The Scapegoat* [13],[14] Asimov, *Complete Robot Anthology* [15]Proust, *In Search of Lost Time Vol V The Captive The Fugitive* [16]de Montaigne, *The Complete Essays* [17] Duncan, *The James Bond Archives* [18]Rousseau, *Collected Works of Jean-Jacques Rousseau* [19] RAY KURZWEIL, *The Singularity Is Near* [20] Crowley, *Ancient Rhetorics for Contemporary Students* [21] Aristotle, *The Art of Rhetoric* [22]Joyce, *Ulysses* [23]Guicciardini, *Maxims and Reflections* [24]Luther, *The Letters of Martin Luther* [25]Zimring, *Encyclopedia of Consumption and Waste* [26]Dickens, *A Tale of Two Cities* [27]Kerouac, *On The Road* [28]Crowley, *Ancient Rhetorics for Contemporary Students* [29]Zimring, *Encyclopedia of Consumption and Waste* [30]F. A. Hayek, *The Use of Knowledge in Society* [31]de Montaigne, *The Complete Essays* [32]Hugo, *Les Misérables* [33]Aquinas, *Summa Theologica* [34]Deleuze, *Desert Islands and Other Texts* [35]Arendt, *The Human Condition* **THE SILO** [1]Serres, *Variations on the Body* [2]Serres, *Genesis* [3]Serres, *Hermes Literature Science Philosophy* [4] Deleuze, *Masochism Coldness and Cruelty Venus in Furs* [5]Orlando [6]Aquinas, *Summa Theologica* [7]Marx, *Capital Volume 3* [8]Serres, *Troubadour of Knowledge* [9]Marx, *Collected Works* [10]Serres, *The Parasite* **INTERMEZZO LUNCH BREAK** [1] Serres, *The Parasite* [2] Cruel Earth, nitrogen fixation **ACT III ORCHESTRA OF NOISE** [1] Hugo, *Les Misérables* [2] Asimov, *Complete Robot Anthology* [3] Goldoni, *The Comedies of Carlo Goldoni* [4] Hugo, *Les Misérables* [5] Asimov, *Complete Robot Anthology* [6] Koolhaas, *Elements of Architecture* [7] Leatherbarrow Eisenschmidt, *Twentieth Century Architecture* [8] Marx, *Collected Works* [9] Derrida, *Of Grammatology*. [10] Serres, *Biogea* [11] Serres, *The Incandescent* [12] Foucault, *History of Madness* [13] Girard, *The Scapegoat* [14] Calasso, *Ka Stories of the Mind and Gods of India* [15] Serres, *Hermes Literature Science Philosophy*

*„Marcantonio and the  
Figurehead of the Argo“*

•

*Based on the Constitution of*

**PAN-ODORATA**

*performed in three Acts*

## PRELUDE

### ACT I: THE MIGRANT AND THE TRAVELER

[Marcantonio and the Figurehead of Argo](#)

[Time: 7:01](#)

Degree of the Sun over Horizon: **1.02°**

### ACT II: A MORNING IN PALERMO

#### [SCENE 1:](#)

[Symposium](#)

Theme: **Conversations** - How to talk to the Entropic?

Setting: a table with semi warm coffee and ashes of smoked cigarettes, plastic chairs set up in a circle around the table

Type of Contract: implied

Time: 7:21

Degree of the Sun over Horizon: **2.93°**

:chorus:

#### [SCENE 2:](#)

[The Silo](#)

Theme: **Comfort** - Where your feet are never dry

Setting: Salty Waters and dense liquids.

Type of Contract: unspoken

Time: 9:41

Degree of the Sun over Horizon: **28.58°**

:chorus:

### LUNCH BREAK

Time: 12:30

Degree of the Sun over Horizon: **44.43°**

4

5

## ACT III: AN AFTERNOON IN PALERMO

#### [SCENE 3:](#)

[Orchestra of Noise](#)

Theme: **Desires** - How do you sell your desires in a noisy place?

Setting: inside, only smoothed surfaces, absence of scratches, no absorption, vibration, noise

Type of Contract: explicit

Time: 15:42

Degree of the Sun over Horizon: **33.71°**

:chorus:

#### [SCENE 4:](#)

[Garden of Apparent Absolutes](#)

Theme: **Opinions** - What do we ask when the cityness drowns in noise?

Setting: Next to the Oak lies the lemon tree, the olive tree, the eucalyptus, the loquat, the myrtle and the agave.

Type of Contract: We think you can't do contracts all the time.

Time: 17:03

Degree of the Sun over Horizon: **19.80°**

:chorus:

#### [SCENE 5:](#)

[Apparatus: An Olfactorium](#)

Theme: **Memory** - Where smells are fermented and intuition absorbs memory

Setting: Whale stomach, hyper-technical, machine room, a bed to sleep

Types of Contract: Aleatory and void

Time: 21:43

Degree of the Sun over Horizon: **-33.97°**

:chorus:

**In Palermo cityness  
grows from entropy and  
endemism is all around,  
a scenery where one  
internalizes contracting  
through enacting.**

9

7

**Here a process of collective  
fermentation takes place  
and intuition absorbs all  
memory.**



# PRELUDE



In 1582, viceroy Marcantonio Colonna created a walking path in this part of the coast that became a favorite destination for the leisure of the upper classes of the city in the 17th and 18th centuries. Today one calls it the Foro Italico.

Briefly after its conclusion, he began, in a moment of frenzy, to draw. Childrens drawings, texts of the mad:

“I am..

[...] an only son, very rich, and tenderly beloved by my mother, [have] been carefully brought up, and [...] education was not lost upon... [1] ...me.

you know... **have lost track of the world. [4]**

He writes:

**Venus, verna, volucres, volnere amoris: these are the lines I want. [3]**

A reciprocal effect takes place here. [5]

I asked him, „What do you call this?“ [6]

“A space to turn around in.” [he told me.] [7]

This is HOME.

This is Palermo.

and in a brief moment of politeness, Marcantonio took the earth of this former creation and with it he greeted the old neighbor Naples.

a migration by around 90 degrees.

He thinks to himself:

The whole city becomes a palace.  
At the end of a long procession.[8]

The steps leading to the altar were encrusted with precious marbles. [9]

**Metaphors move around**, metamorphose.[10]

The parasite is mimetic, yes, but the host starts to imitate the guest.[11]

Consequently, there is no longer a model or copy.[12]

No text says that this procession stops, that this launched step comes to rest somewhere: whence the figures of the wing and flight, which never, in volatile fluids, find definite support. [13]

from Palermo to Naples and back. Back home.

Long avenues proceed from it all through the park [14]

entering the palace

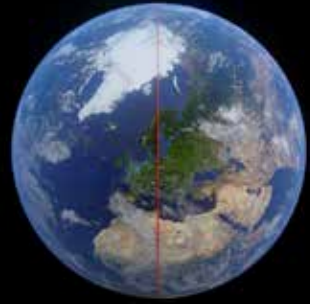
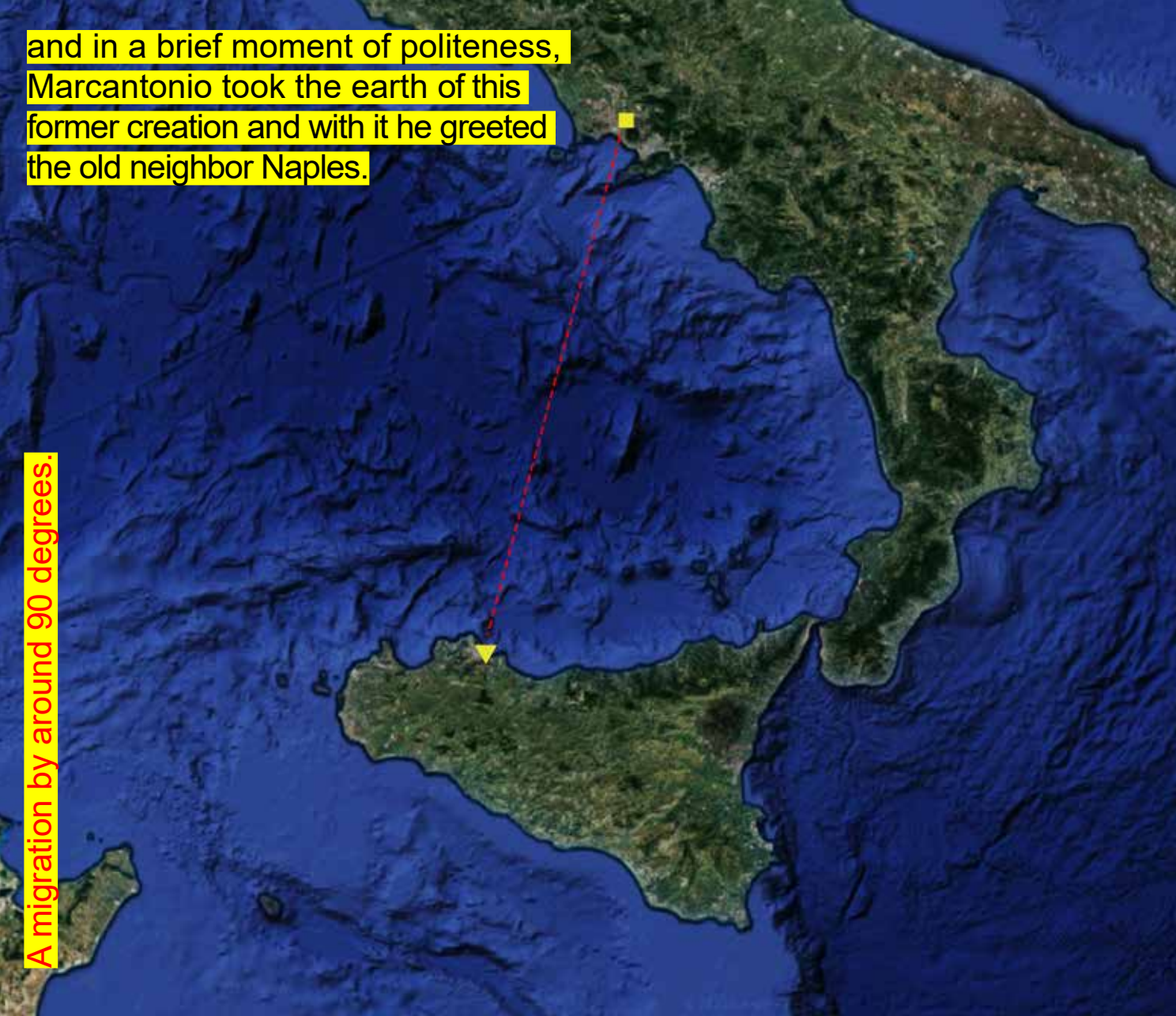
and then, **all around the globe.**

By the touch of a finger shifted the globe's axis into line with the axis of the universe. [15]



and in a brief moment of politeness,  
Marcantonio took the earth of this  
former creation and with it he greeted  
the old neighbor Naples.

A migration by around 90 degrees.



//FROM A SHIP A FAR, ENTERS THE FIGUREHEAD  
ON STAGE//

The elements, disordered, crash into one another. [16] She rammed the very constellations that Marcantonio was trying to hold together. **Each center of aggregation, barely formed, breaks apart and falls. [17]**

Luckily, she knows **to interweave SOUND**

**SMELL**

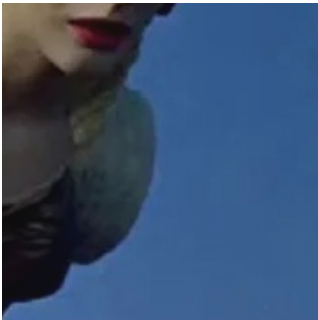
**TASTE**

**MORAL**

**FETISH**

**TOUCH**

**As time passes, the two begin to converse about the disordered, contemplate about aggregations and ponder in the entropic: *Sometimes, however, they conflicted.*[18]**



Their disagreement about these facts is what renders conjecture rhetorical.[19] and.. **the revolution has [already] taken place at home.[20]**



The whole city becomes a palace.

**The whole city becomes a palace.  
At the end of a *long procession*. [8]**



***No text says that this procession stops, that this launched step comes to rest somewhere:  
whence the figures of the wing and flight, which never, in volatile fluids, find definite support***





Long  
avenues  
proceed  
from it  
all through  
the park



Entering the Palace

and then, all around the globe.





Luckily, she knows to  
interweave **SOUND**

**SMELL**

**TASTE**

**MORAL**

**FETISH**

**TOUCH**

the revolution has [already] taken place  
at home.



their home.

Abandoning the ideal, a certain beauty becomes incarnated.[21]  
There was **no agreement about the answers.**  
[22]

None was needed. And their conversations became just so ardent.

But he clearly sees that the agreement of others gives no valid proof of the judgment about beauty. [23]

That's what I wanted to say to you: [24]

A place to talk about the aesthetics of conflict. A place to be subjective. She proposes.

their positions drift into the plenty:

she tells him of the late Benedetto Croce  
and he tells her about Venus in Furs.

names don't constitute knowledge [25]

Or so we shall argue. Even the splash of a raindrop is symmetry-breaking in action. Let's begin with raindrops: [26]

**It is only relevant how captivating the story is. Because all good questions have more than one answer.[27]**

Is that not just so ardent?

**there is belonging tied to the notion of beauty - some sense of relevance - much more than to something which is "objectively true".[28]**



Is it the world's most sought after contract that can never be fulfilled?

"we ourselves cannot fulfill it" - they say - "does it need time? Opinions? Guests perhaps?"

The Figurehead looks out the window:

To invite the gods ruins our relationship with them but sets history in motion.[29]

This whole discussion, It is eternal but becoming.[30] And where to do it?

between the Oreto and the City  
to look at Den Hague, the Viking Cruise,  
Etna and Orlando.

It can be a house or part of a house, any number of things, anything.[31]

The Figurehead thinks of a glossary.

But There was no agreement about the answers.[32]

This partitioned whole "he took and stretched it and cut it into two," and "crossed, and bent [it] such that the ends meet with ends." [33]

Governed by poems, images gather. [34]

And born out of the disarray: a house -

to find comfort in the implicit - and be torn apart by the explicit. To contract a reenactment of the goddess without furs.

The odd couple.. but did not admire the construction of it so much. [35]

[They] wanted to make it sensory.[36] §

Leave the crystalline,  
and don't think about legislature  
he says

Crystalline structures offer one example of this, at a level of complexity much lower than that of all known living organisms. [37]  
Because they strive to be absolute. As cityness is amorph and not crystalline - **enactment is the way to go.**  
The Figurehead agrees with a nod:

Beauty is located at the intersection of these clarities.[38]

We need poems, music, sculptures and dance  
that replace the supposed ethics of the legislature.

**The event, subsequently, gave rise to a rite:[39]**

The genres, the modes, the scale, all received new faces.[40]  
Body to body.[41]

The first version will simulate the electrical activity, and a future version will also simulate the relevant chemical activity.[42]

The real: when the rational can't go there, **may the rite go there.[43]**



And born out of the disarray: a house





To contract a reenactment of the goddess without furs.

*A masterpiece, from which nothing can be taken away without injury to the whole.[10] This order didn't come out by chance, [...] it is always the same and alike, re-weaving the like fabric in a like manner. [11]*



A masterpiece, from which nothing can be taken away without injury to the whole.[44] This order didn't come out by chance, [...] it is always the same and alike, re-weaving the like fabric in a like manner. [45]

That's what you call "natural talent." [46]

It will always be, for him, a vulnerable place.[47]

There is a bit of beauty in simply wanting beauty.

In a single blow, she [...] eliminates hearing and noise, vision and failed drawing; in a single blow, we conceive the form and we understand each other. [48] *We require to understand how the unity of the universe requires its multiplicity. We require to understand how infinitude requires the finite.* [49]

What Zarathustra calls "the Communion". [50]

his communion opens [Palermo's] new mouth. [51]

Skin on skin becomes conscious. [52]

The City breathes. Their home inflates.

This membrane which makes the outside and the inside present to each other is called memory. [53]

Here scents are the most radical poems or „dichtungen“. They trigger this memory and bind, like ideals to flesh. They incarnate intuition.

There is no longer a form, but only relations of velocity between infinitesimal particles of an unformed material. [54]

Finally, Marcantonio and the Figurehead could see their creation and they took a nap to rest.

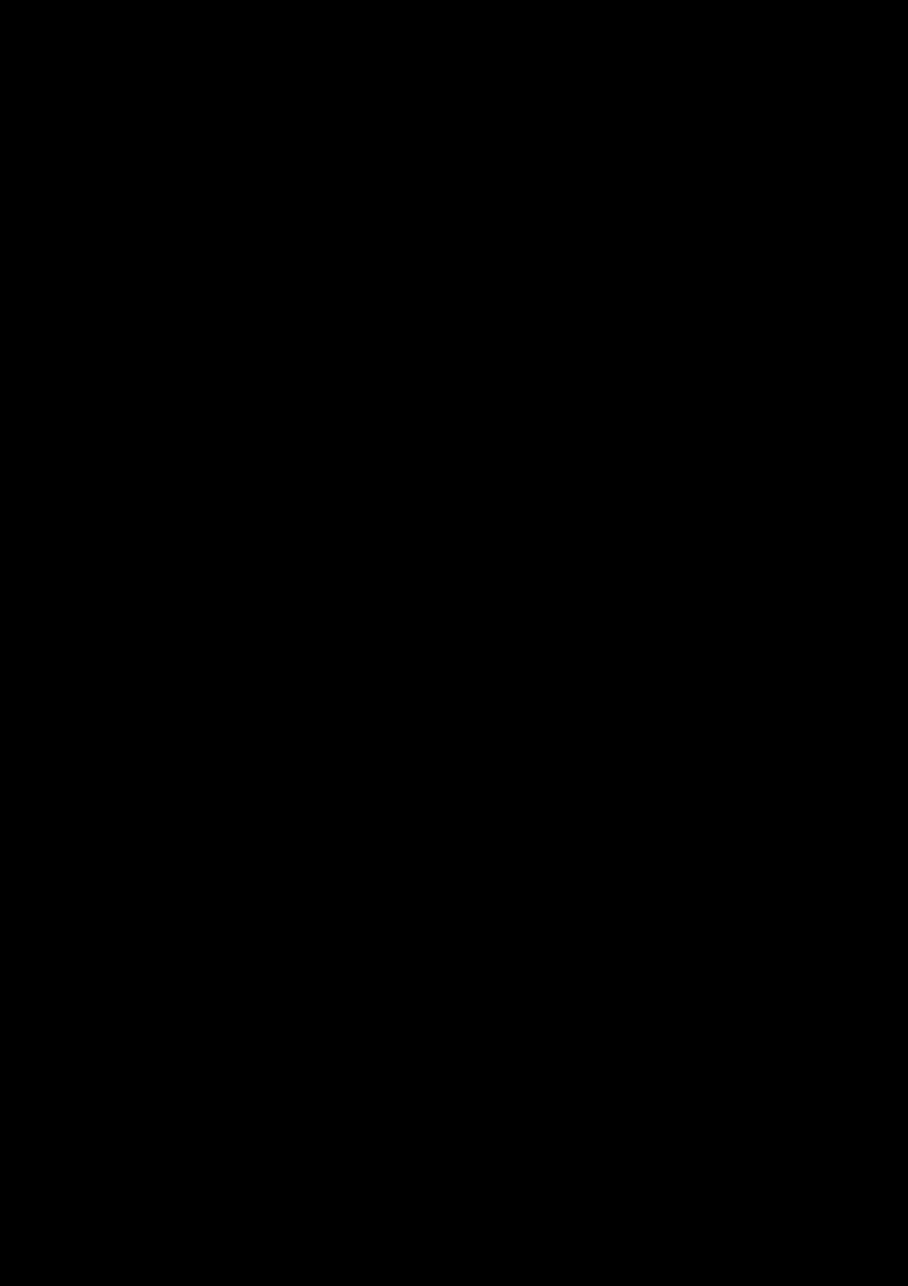
*The rest followed from it.* [55]

An extended invitation.

*and a Sunday of rest.* [56]



*This communion opens [Palermo's] new mouth. [16]*



**I  
-ACT-  
I**



Verily, this morning does witness a tranquil sea.  
One could almost perceive the distant sound of Neapolitan  
motorcycles' horns, borne by the north wind across the serene  
expanse of the Tyrrhenia Sea.

The coolness of the night lingers in the grass, leaving its  
gentle touch upon the earth. The brown stains, like parched  
marks, bear witness to the thirst of the land. It seems that the  
day can break, for the work has already been accomplished.  
The perilous adventures have been  
overcome, and now there is a sense of tranquility and fulfill-  
ment in the air.

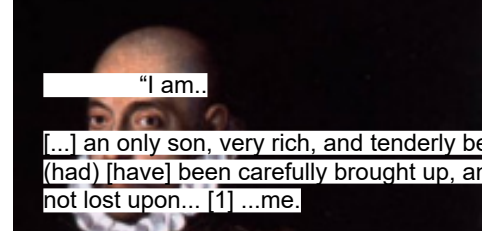
He has laid his head in her lap and is gently stroking the fleece  
with his fingers. The surface does surpass silk in fineness and  
is softer than a cloud web. The movement of his fingers re-  
mains visible as an imprint on the fabric. She sits with exten-  
ded legs, and her hands, which are carrying her weight, form  
two molds in the golden surface. Slowly, she opens her eyes.

**For me, seven o'clock is early morning! [1]**

# marcarionio



**I am the Migrant**



"I am..

[...] an only son, very rich, and tenderly beloved by his mother, (had) [have] been carefully brought up, and [...] education was not lost upon... [1] ...me.

There's something about a pious man such as [2] me.

as he gods were not so moral as their pontiff. [3] I say... you know... I have lost track of the world. [4]

„That's because we've fought wars early in our history, when our Earth heritage was still strong, but we've learned better.“ [5]

But still after this [Pius] tells me: “my home is where I put my feet” [6]

What do I do of this.. I want to..

I rise to my feet. [7]

This is when I finally became endemic.

Have I become endemic? You are Perennial are you not?

[I am the ]  
Accidental taxon  
growing spontaneously,  
a result of accidental introduction due to human activities [9]

A reciprocal effect takes place here. [10]

I asked him, „What do you call this?“ [11]

“A space to turn around in.“ [he told me.] [12]

This is HOME.

This is Palermo

So I make (myself) at home. [ 1 ] 'become comfortable in a place one does not live'[13]“

# figuring out the cargo





she is the TRAVELER

she is built of oak

She could speak the language of birds. The magical language used by birds to communicate with the initiated.

SHE IS THE CONDUCTOR OF THE SHIP. She is the one who hires. She guides those who seek the golden fleece if the Bird Blows The Blues [7] she knows to interweave SOUND

SMELL

TASTE

MORAL

FETISH

TOUCH

to write the binary code which is universal  
However, [...] we should understand more about binary codes in general. [2]

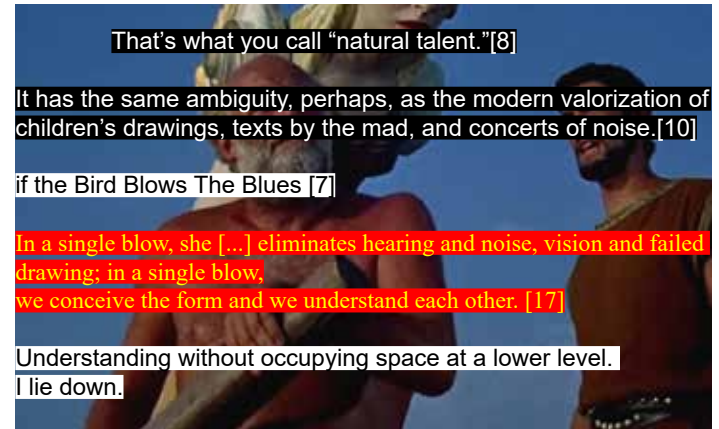
She is weaving

But what is “the order of the line?” [...] lines just start in the middle of things—they have aimless beginnings—and, on the other, lines are hyper directed according to the forces of the ideal. [4]

She keeps weaving, creating the appropriate order for a certain time. (to ordiri, to begin to weave)

line upon line,

a masterpiece, from which nothing can be taken away without injury to the whole. [3] This order didn't come out by chance, [...] it is always the same and alike, re-weaving the like fabric in a like manner. [5]



That's what you call “natural talent.”[8]

It has the same ambiguity, perhaps, as the modern valorization of children's drawings, texts by the mad, and concerts of noise.[10]

if the Bird Blows The Blues [7]

In a single blow, she [...] eliminates hearing and noise, vision and failed drawing; in a single blow, we conceive the form and we understand each other. [17]

Understanding without occupying space at a lower level.

I lie down.

The noisy echo of a thousand voices, the white light with ten colours. [16]

Actually 1.1 billion birds are blowing the blues.

In a moment of serenity, the audience is presented with a poem of praise, uttered in unison by the odd couple.

“Oh, how beautiful it is here, so serene,  
The golden fleece, soft and pristine.  
With the fastest internet connection in sight,  
And the largest Gay Pride in Southern Europe’s light.

This is a place where everyone finds their home,  
Where people shape the city, wherever they roam.  
Living harmoniously with gardens by their side,  
Here, all people are equal, with hearts open wide.

In the heart of the Mediterranean we reside,  
A city that’s not European, our unique pride.  
For 500 years we sought the golden fleece,  
Now we sit upon it, our mission achieved with ease.”

The migrant tells the traveller

“On a clear morning at daybreak lie down with your chin to the ground; then explore the immediate region that surrounds you.”

[1]

The fibers of the fleece tickle their chins as they gaze upon the grass blades of the Foro Italico. An ant climbs up to the very end of a straw, momentarily creating suspense as it is unclear whether the observer will witness a suicidal act.

However, the ant decides to descend back towards the ground, diverting attention. A butterfly gracefully dances above some distant plants, capturing the onlooker’s gaze.

Amidst the fluttering of its wings, a ray of sunlight emerges from the Sole of the Italian boot.

As the ray of sunlight reaches the fabric, it is instantly reflected in all directions, creating a dazzling golden flood of brightness.

The retired adventurers, caught off guard, are blinded by the intense light, causing them to jump up in surprise.

They run in an undetermined direction and stretch out their hands in front of them to protect themselves from potential collisions. The unbearable brightness continues to stab at the back of their skulls, causing them great discomfort. With clumsy steps, they desperately try to escape the blinding light. As they struggle, a shadow covers their faces, providing some relief.

With cautious anticipation, they open their eyes, and gradually, contours start to emerge, allowing them to make out their surroundings.

**III  
-ACT-  
III**

# SYPO!



# SIUM





## SYMPOSIUM

How to talk to the Entropic?

### Conversations

a side table with semi warm  
coffee and ashes of smoked  
cigarettes, plastic chairs,  
that brings two to three con-  
versational companions in close  
proximity

64

Enigmatic scores are handed  
out, their enacted interpretati-  
on creates small DADA poems.

65

Type of Contract:  
implied

Time:  
7:21

Sun over Horizon:  
2.93°



*As you settle into any of the 1421 potential seats, you'll discover modest notations inscribed on paper. These enigmatic directives, at times incomplete, summon the participant to replicate their instructions.*



In this humble gathering, the plastic chairs are arranged in a manner that brings two to three conversational companions in close proximity, facing one another. Together, they create a circle, adorned with a few imperfections, dents, and dings, which bear witness to the stories and shared moments that have unfolded. At the center of this arrangement, there lies an empty crate. Resting upon it, lies a wooden plate. A side table. Upon the plate, four cups have been left, each bearing the remnants of lukewarm coffee. These cups, now still and quiet, hold the echoes of a thousand voices. It was the first sip which releases a sound of delight and opened the conversation.





*The supplement adds itself, it is a surplus, a plenitude enriching another plenitude, the fullest measure of presence. [9]*

[1] And what [I] see is entirely different from what the others see.

The perspective became more uniform. [2]

What if this seemingly accidental—and usually regretted—homogenization were an intentional process, a conscious movement away from difference toward similarity? What if we are witnessing a global liberation movement: “down with character!” [4]

[3], I am not talking about memory, nor am I talking about experience

AND THAT’S THE SINGULARITY? No, that’s just the precursor. Nonbiological intelligence will have access to its own design and will be able to improve itself in an increasingly rapid redesign cycle. We’ll get to a point where technical progress will be so fast that unenhanced human intelligence will be unable to follow it. That will mark the Singularity. [19]

Mischief replied “You ask me so nicely because you want to make me gossip! [5]

[6] For who will process this **vast mass of signs?**



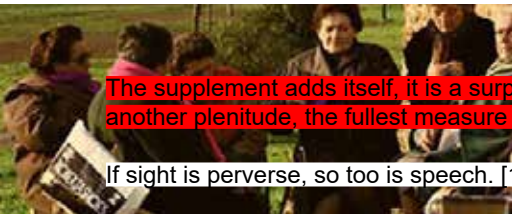
The mere mention of the word „gossip“ caught

the attention of those seated on the opposite side of the table.

A [Concordat] – 75 billion in currency [7]

The supplement adds itself, it is a surplus, a plenitude enriching another plenitude, the fullest measure of presence. [9]

If sight is perverse, so too is speech. [10]



[8] Who, in the flock [NPC], can declare himself subject [to this]?

[12] [These] stranger[s] become, for better or worse, truly mythological.

„What what what “[13] „What What ?“[14]

„What what what “[13] „What What ?“[14]

*“Nothing, I was half asleep and talking to myself.”[15]*

To change the direction of current gossip Alcibiades lopped off the ears and tail of his beautiful dog and then chased it out into the square, so that by giving the populace something else to chatter about they would leave his other activities in peace.[16]

The chair was slightly moved towards the one next to him and the legs are being crossed.

He takes a lighter to his cigarette and flicks the flame, then with precise emphasis replies, „Bond, James Bond,“[17]

I could find no way out of my uncertainty by listening to them.[18]

In ancient times, people used rhetoric to make decisions, resolve disputes, and to mediate public discussion of important issues.

[20]

in the manner of speech and action, and therefore predates and precedes all formal constitution of the public realm and the various forms of government, that is, the various forms in which the public realm can be organized.[35]

(All this, however, is in the remit of politics, not of rhetoric.)[21]

—My dear [Myles], he said, flinging his cigarette aside, you put a false construction on my words.[22]

Tell no one anything you want kept secret, for there are many things that move men to gossip.[23]

I shall always express my opinion freely, and repeat any gossip I may hear of your Grace to good friends, even as I am compelled to put up with your Grace’s conduct towards me.[24]

*Now I may have to eat my words.[25]*



***I could find no way out of my uncertainty  
by listening to them.[18]***

When coffee had been served and they were alone together, the nephew, [...] opened a conversation.[26] - which in the mid-14c. is a „place where one lives or dwells,“ towards the end of the century also means „sexual intercourse“ and in current state is an „informal interchange of thoughts and sentiments by spoken words“.

They are[...]talking in low, whining voices about the weather, the crops, and the general weary recapitulation of who had a baby, who got a new house, and so on. [27]

After the Brown v. Board of Education decision in 1954, people in Carville, which was 85 percent black, stopped talking about football and the weather.[28]

Increasing knowledge of health issues and the opportunity for free sharing of information via the Internet have begun creating a household consumption pattern of healthy nutrition that contrasts to late 20th century overconsumption and an increasing tendency toward obesity.[29]

If we possess all the relevant information, if we can start out from a given system of preferences, and if we command complete knowledge of available means, the problem which remains is purely one of logic.[30]

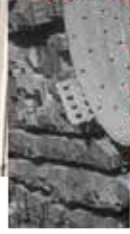
[what can stop us telling the truth with a laugh?]  
Those who reject serious opinions in the midst of fun are, it is said, like the man who refuses to venerate the statue of a saint because it wears no drapery.[31]

Now I'm talking.[32]

Now there is inordinate laughter and inordinate joy in excessive play.[33]

**Zarathoustra says nothing this time, and their conversation is enough to put the convalescent Zarathoustra to sleep.[34]**







*Now I may have to eat my words.[25]*



# :chorus:chorus:chorus:

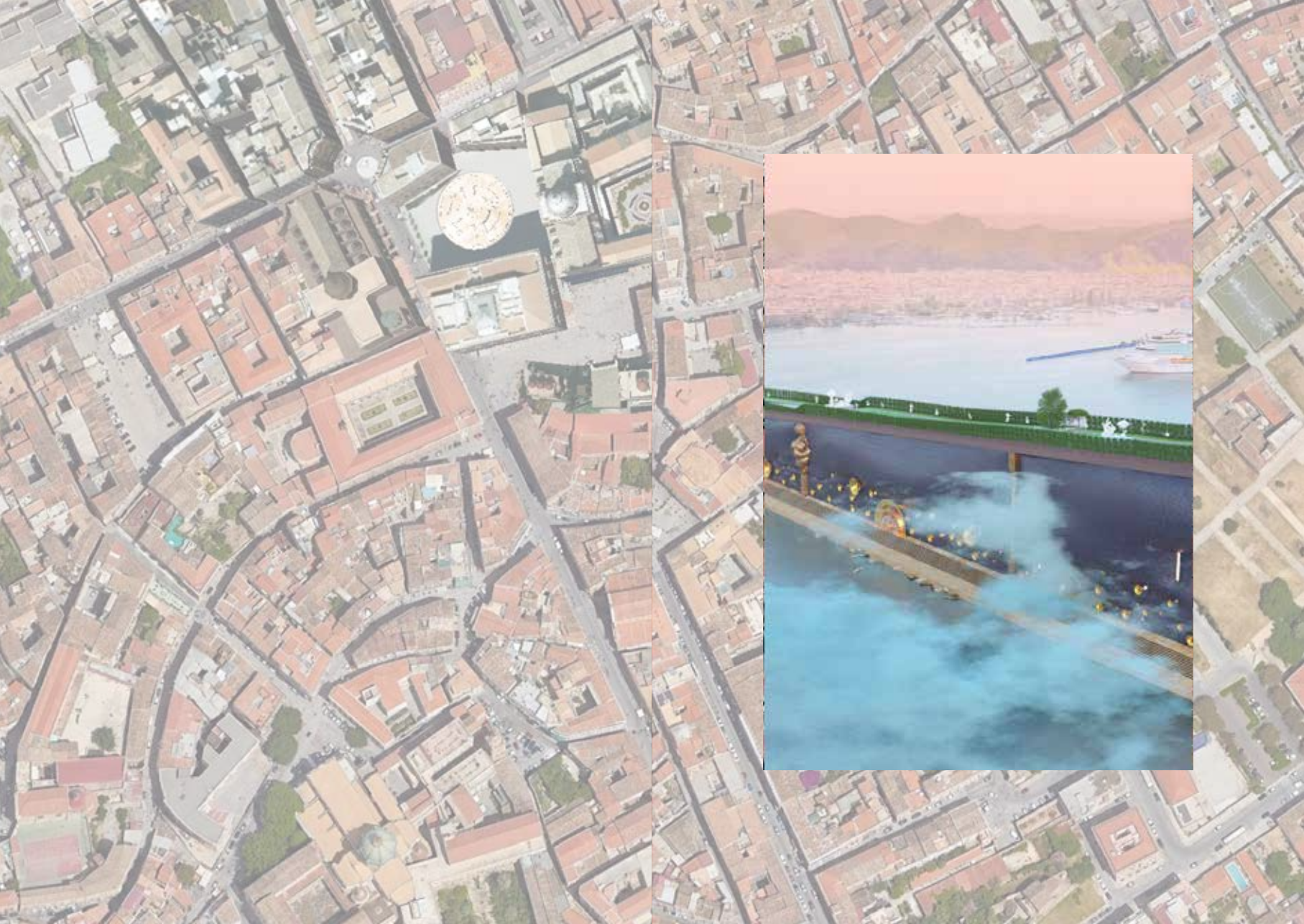
What answer do we have? [1]

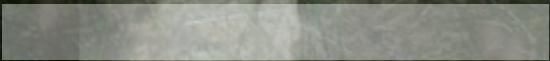
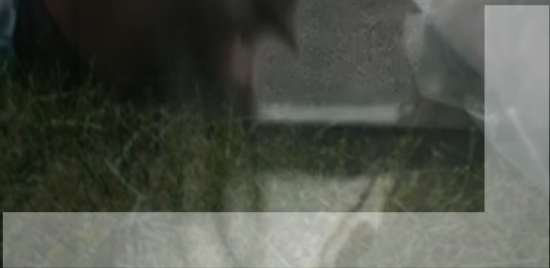
The answer must be in the City: [2]

1. Profanity
2. Racial slurs
3. Sexist language
4. Homophobic slurs
5. Insults
6. Offensive nicknames
7. Derogatory terms
8. Curse words
9. Hate speech
10. Offensive gestures
11. Slang that may offend
12. Vulgar language
13. Offensive comments
14. Disparaging remarks
15. Offensive jokes
16. Pejorative terms
17. Inflammatory language
18. Obscene language
19. Abusive language
20. Threats
21. Derogatory adjectives
22. Slurs against abilities
23. Discriminatory language
24. Hateful language
25. Dehumanizing terms
26. Offensive comments about appearance
27. Mockery
28. Belittling remarks
29. Derogatory remarks about religion
30. Disparaging remarks about ethnicity
31. Demeaning comments about gender
32. Degrading language
33. Prejudiced language
34. Offensive comparisons
35. Offensive stereotypes
36. Offensive terms for body parts
37. Insensitive language
38. Lewd comments
39. Crude language
40. Graphic descriptions
41. Sarcasm meant to offend
42. Disparaging comments about intelligence
43. Negative judgments
44. Disrespectful language
45. Insulting labels
46. Misogynistic language
47. Ageist comments
48. Disrespectful comparisons
49. Disparaging comments about socioeconomic status
50. Offensive comments about cultural practices
51. Offensive comments about family members
52. Offensive comments about pers. circumstances
53. Negative assumptions
54. Disparaging comments about edu. background
55. Demeaning remarks about occupation
56. Offensive language about physical abilities
57. Disparaging comments about mental health
58. Inflammatory remarks about political beliefs
59. Offensive comments about social class
60. Offensive comments about app. and weight
61. Derogatory language about lifestyle choices
62. Demeaning language about financial situation
63. Offensive comments about nationality or origin
64. Inflammatory remarks about faith or spirituality
65. Belittling remarks about relationships
66. Degrading language about pers. achievements
67. Offensive comments about pers. preferences
68. Insensitive remarks about sensitive topics
69. Offensive comments about cultural heritage
70. Discriminatory comments on sexual orientation
71. Disparaging comments about clothing or style
72. Offensive comments about disability or abilities
73. Demeaning language about living situation
74. Insulting remarks about emotional well-being
75. Disparaging comments about soc. connections
76. Offensive comments about hygiene
77. Derogatory language about relationship status
78. Insensitive remarks about personal struggles
79. Offensive comments about substance use
80. Belittling remarks about personal decisions
81. Disparaging comments about dietary choices
82. Offensive comments about age or aging
83. Demeaning remarks about pers. experiences
84. Insensitive comments about personal beliefs
85. Disparaging comments about personal passions
86. Offensive comments about education level
87. Belittling language about artistic endeavors
88. Discr. comments on language proficiency
89. Offensive comments about individual goals
90. Demeaning remarks about geographic origins
91. Insensitive comments about religious practices
92. Offensive comments about living conditions
93. Disparaging comments about techn. literacy
94. Off. comments on appearance and grooming
95. Belittling remarks about intellectual pursuits
96. Discr. comments about parenthood choices
97. Insensitive comments about pers. challenges
98. Offensive

[1]Asimov, Complete Robot Anthology

[2]Asimov, Complete Robot Anthology





# Tomfort:

Comfort

THE SILO  
Where your feet are never dry

**Salty Waters and dense liquids.**

**Take off your footwear and  
plunge into the water. Out of  
the struggle with the liquid**

06

**choreographies emerge that  
constitute the new  
plans of living.**

91

Type of Contract:  
unspoken

Time:  
9:41

Sun over Horizon:  
28.58°



*Kindly disengage your footwear and set forth in motion. Run, saunter, meander, leap into the fluidity of the Silos. In doing so, liberate yourself from the gravitational tether of your domicile. Descend, sub-*

*merge, and wrestle with buoyancy. Gradually, an intricate choreography materializes, and other too, become participants in this aqueous dance.*



Meanwhile, Marcantonio, still blinded, walks around the dry meadow. He puts one foot in front of the other and scans the airspace for substance with outstretched arms. His hands graze 78% nitrogen, 20.94% oxygen, 0.93% argon, 0.04% carbon dioxide as the resistance beneath his feet fades.

naked, without any other apparatus, in the bath, on the ground and through the air, this body sinks but surfaces, rolls but floats, prey to the vertigo of drowning, but saved from the waters by that vertical force, it stands and steps out of its bath, walks, runs, leaving the tracks of its wet feet on the sand; finally, leaping with joy, takes flight, by following, in the wind, the trouvaille's seraphic verb: eureka\ Eureka![1]

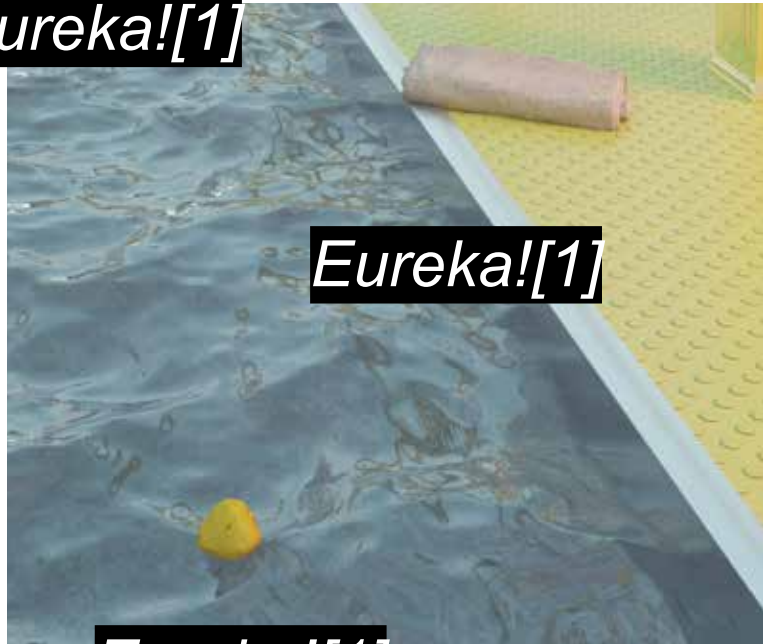
*She has no feet.[2]*

How can one move about in space when one's feet are afflicted?[3]





*Eureka!*[1]



*Eureka!*[1]

*Eureka!*[1]



I rise to my feet.[4]

“my home is where I put my feet”[5]

And behind me:

the meridian, the faces.

For movement does not take its species from the term „wherefrom“ but from the term „whereto.“ [6]

to the climax (n.) / a sort of crescendo  
the absence of resistance allows to turn around and around and around  
the body surrounded by a liquid denser to the self

allows going in many directions at once  
The temperature between body and environment is constantly exchanged.

The blind eyes can recover.

The liquid contains temperatures of other bodies that floated here before. it seems like they have just left some moments ago. Through turning and experiencing this unfamiliar surroundings he becomes

endemic again, memories from the past are triggered whilst memories of the future are being created. time is endless for as long as there is time.

A reciprocal effect takes place here. [7]

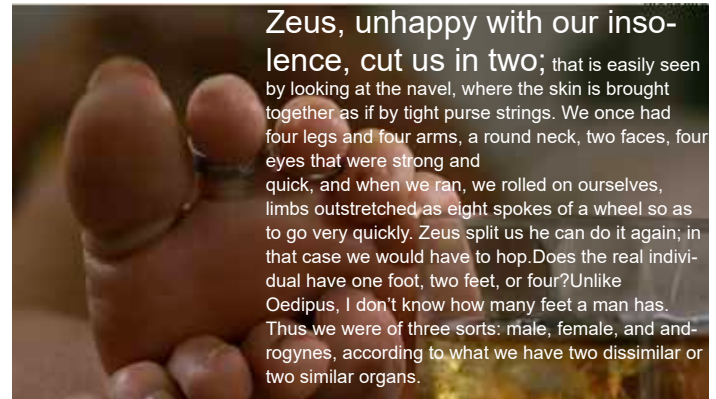
Endemic with lifted feet,

Thus reason never discovers, beneath its feet, anything but its own rule.[8]

he knows how to behave, he is at home

The home, too, will be where shelter can be cheapest bought; in quarters where commonly there is least fruit of sanitary supervision, least drainage, least scavenging, least suppression of public nuisances, least or worst water supply, and, if in town, least light and air.[9]

there are many Πάνορμος (Panormos), innumerable places to call home.



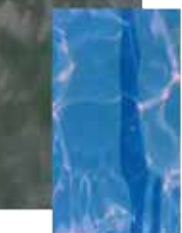
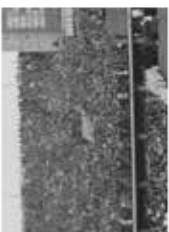
Zeus, unhappy with our insolence, cut us in two; that is easily seen by looking at the navel, where the skin is brought together as if by tight purse strings. We once had four legs and four arms, a round neck, two faces, four eyes that were strong and quick, and when we ran, we rolled on ourselves, limbs outstretched, as eight spokes of a wheel so as to go very quickly. Zeus split us he can do it again; in that case we would have to hop. Does the real individual have one foot, two feet, or four? Unlike Oedipus, I don't know how many feet a man has. Thus we were of three sorts: male, female, and androgynes, according to what we have two dissimilar or two similar organs.

As soon as the punishment of Zeus took place, the sad, severed halves ran to one another to intertwine, to unite, and **to find their plenitude once more.**[10]

How can one move about in space when  
one's feet are afflicted?[3]

How can one move about in space when  
one's feet are afflicted?[3]







***there are many Πάνορμος (Panormos),  
innumerable places to call home.***



# :chorus:chorus:chorus:

**What answer do we have? [1]**

**The answer must be in the City: [2]**

1. Normal walk 2. Power walk 3. Slow stroll 4. Brisk walk 5. Leisurely walk 6. Marching walk 7. Tip-toe walk 8. Heel-toe walk 9. Strut 10. Swagger 11. Sashay 12. Shuffle walk 13. Quickstep 14. Jogging 15. Running 16. Sprinting 17. Marathon walk 18. Hiking 19. Trail walk 20. Nordic walking 21. Beach walk 22. Mountain walk 23. Desert walk 24. Urban walk 25. Mall walk 26. Sideways walk 27. Backward walk 28. Moonwalk 29. Robot walk 30. Duck walk 31. Crab walk 32. Bear walk 33. Penguin walk 34. Catwalk 35. Model walk 36. Ballerina walk 37. Ballet walk 38. Waltz walk 39. Cha-cha walk 40. Salsa walk 41. Tango walk 42. Flamenco walk 43. Tap dance walk 44. Irish jig walk 45. Swing walk 46. Country walk 47. Line dance walk 48. Contra walk 49. Limbo walk 50. Hula walk 51. Skipping 52. Gallop 53. Canter 54. Stagger 55. Weave 56. Meander 57. Limp 58. Hobble 59. Prance 60. Hop 61. Skip 62. Leap 63. Bound 64. Slouching walk 65. Stomping 66. Striding 67. Careful step 68. Gingerly walk 69. Cautious walk 70. Confident walk 71. Overconfident walk 72. Stoic walk 73. March of determination 74. Walk of shame 75. Walk of pride 76. Walk of victory 77. Walk of defeat 78. Walk of disappointment 79. Walk of uncertainty 80. Walk of fear 81. Walk of excitement 82. Walk of anticipation 83. Walk of celebration 84. Walk of contemplation 85. Walk of reflection 86. Walk of forgiveness 87. Walk of redemption 88. Walk of joy 89. Walk of sorrow 90. Walk of remembrance 91. Walk of defiance 92. Walk of rebellion 93. Walk of peace 94. Walk of protest 95. Walk of exploration 96. Walk of discovery 97. Walk of solitude 98. Walk of companionship 99. Walk of imagination 100. Walk of dreams 1. Normal walk 2. Power walk 3. Slow stroll 4. Brisk walk 5. Leisurely walk 6. Marching walk 7. Tip-toe walk 8. Heel-toe walk 9. Strut 10. Swagger 11. Sashay 12. Shuffle walk 13. Quickstep 14. Jogging 15. Running 16. Sprinting 17. Marathon walk 18. Hiking 19. Trail walk 20. Nordic walking 21. Beach walk 22. Mountain walk 23. Desert walk 24. Urban walk 25. Mall walk 26. Sideways walk 27. Backward walk 28. Moonwalk 29. Robot walk 30. Duck walk 31. Crab walk 32. Bear walk 33. Penguin walk 34. Catwalk 35. Model walk 36. Ballerina walk 37. Ballet walk 38. Waltz walk 39. Cha-cha walk 40. Salsa walk 41. Tango walk 42. Flamenco walk 43. Tap dance walk 44. Irish jig walk 45. Swing walk 46. Country walk 47. Line dance walk 48. Contra walk 49. Limbo walk 50. Hula walk 51. Skipping 52. Gallop 53. Canter 54. Stagger 55. Weave 56. Meander 57. Limp 58. Hobble 59. Prance 60. Hop 61. Skip 62. Leap 63. Bound 64. Slouching walk 65. Stomping 66. Striding 67. Careful step 68. Gingerly walk 69. Cautious walk 70. Confident walk 71. Overconfident walk 72. Stoic walk 73. March of determination 74. Walk of shame 75. Walk of pride 76. Walk of victory 77. Walk of defeat 78. Walk of disappointment 79. Walk of uncertainty 80. Walk of fear 81. Walk of excitement 82. Walk of anticipation 83. Walk of celebration 84. Walk of contemplation 85. Walk of reflection 86. Walk of forgiveness 87. Walk of redemption 88. Walk of joy 89. Walk of sorrow 90. Walk of remembrance 91. Walk of defiance 92. Walk of rebellion 93. Walk of peace 94. Walk of protest 95. Walk of exploration 96. Walk of discovery 97. Walk of solitude 98. Walk of companionship 99. Walk of imagination 100. Walk of dreams

[1]Asimov, Complete Robot Anthology

[2]Asimov, Complete Robot Anthology



!!!

INTER

MEZZO

!!!





<https://www.youtube.com/watch?v=SyixIAhxS9Q>



# WINTER BREAK



*Saffron threads,  
Tahini, but you  
are not invited.  
Tamarind pulp,  
Anchovy fillets,  
Truffle oil, Su-  
mac, Nobody is.*



*Garam masala,  
Yuzu, It's an  
exhibition.  
Harissa paste,  
Miso paste*

If the coin is worth the roast, then the sound of the coin  
is worth the aroma of the food. [1]



I love a legume

I love a legume

Ammonia perfume

This is my body, eat, eat

Everyone, everything I love

a legume I love a legume

Ammonia perfume

Legumes and rice roots

Termites and fungi

Ammonia perfume

Ammonia perfume

Fixed by lightning

Fixed by bacteria [2]

**-ACT-**

ORCHESTRA

OF NOISE



ORCHESTRA OF NOISE  
How do you sell your desires in a noisy place?

**Theme:**

**Desires**

**inside, only smoothed surfaces,  
absence of scratches, no ab-  
sorption, vibration, noise**

122

**Ritual:**

**naked one will shout at the  
rooms walls, until they break of  
frequency to shape sculptures  
of desire**

123

**Type of Contract:**



**explicit**

**Time:**





**15:42**

**Sun over Horizon:**



**33.71°**



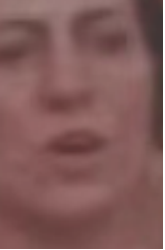
*As people assemble for the ceremony the walls are clean and continuous. With the ritual beginning, one gets undressed and starts to shout their wildest desires at the surrounding walls. With the multitude of voices, a*



*frequency is reached to penetrate the surfaces. The stone breaks faster than the desire shoots through. In the heavy act of shouting, the sweat is continuously poured on the stone surfaces to polish the statues.*



As our two friends find their way into the corridors, they start to ascend. Stair after stair. Left turns and right turns. Elevators that go down. And steps to go sideways.



126

Inside the Parliament is a tiny door. With tiny measurements. Like a valve that keeps the noise shut. Also called: The one who is singing [1]. Behind the door: Loud. [2] „Desire.“ [19]



The smooth surface erases the angles of its predecessor, the step pyramid. [6]

The liquid surface was offered as a cure for modern eyes, tired of looking at congested opaque walls. [7]

Blotch, colors, lightning, scarifying the sky. [11] The noisy echo of a thousand voices, the white light with ten colors. [12]

In the Orchestra of Noise, we need to strain our ears, and bend down towards this murmuring of the world, and try to perceive

so many images that  
have never been  
poetry, so many  
fantasies that have  
never attained the  
colors of day. [13]

127





*The noisy echo  
of a thousand  
voices, the  
white light with  
ten colors. [12]*



They were now to show what they could perform. [8]

ME

ME

ME!

I offer 10 -

I offer my purpose.

What causes for excitement! [9]

The Migrant and the Figurehead look at each other in pain  
in vain? Orchestra of Noise  
Here Here  
I offer 5 for my love!

130

“you need to cover your ears”

- the woman next to Mark Anthony said.

Do you want to know love? [10]

Blotch, colors, lightning, scarifying the sky. [11]

The noisy echo of a thousand voices, the white  
light with ten colors. [12]

We need to strain our ears, and bend down  
towards this murmuring of the world, and try  
to perceive so many images that have never  
been poetry, **so many fantasies that have never  
attained the colors of day.** [13]

4 BILLION

75 BILLION

„It s not enough.“ [14]

Beneath them a puddle of sweat- A pool of all

**the decisions.**

**Perspiration.**

What goes in goes out,

we impregnate the city.

**THIS IS AN AUCTION!**

and all of us get paid.

131



**CONTRACTING CONTRACTS IS THE OPPOSITE OF INCREASING FUN**

Venus, verna, volucres, volnere amoris: these are the lines that I want. [15]

AND THE CITY SHOUTS BACK  
MORE  
MORE  
PLENTIFUL

A FLEAMARKET WITHOUT ITEMS TO SELL

without stands

only noise

I want to be wise. [16]

The stones radiated desire. [17]

THEY JUST SELL THEIR NEEDS

THEIR DREAMS

EVERYTHING WHICH DOES NOT EXIST YET!

So what did they want? [18] Marcantonio asks.

*“desire.”* [19] she says.

Our most intimate gestures move to sounds, we

dance. [20] So the voices start to dance.

All at a different pace.

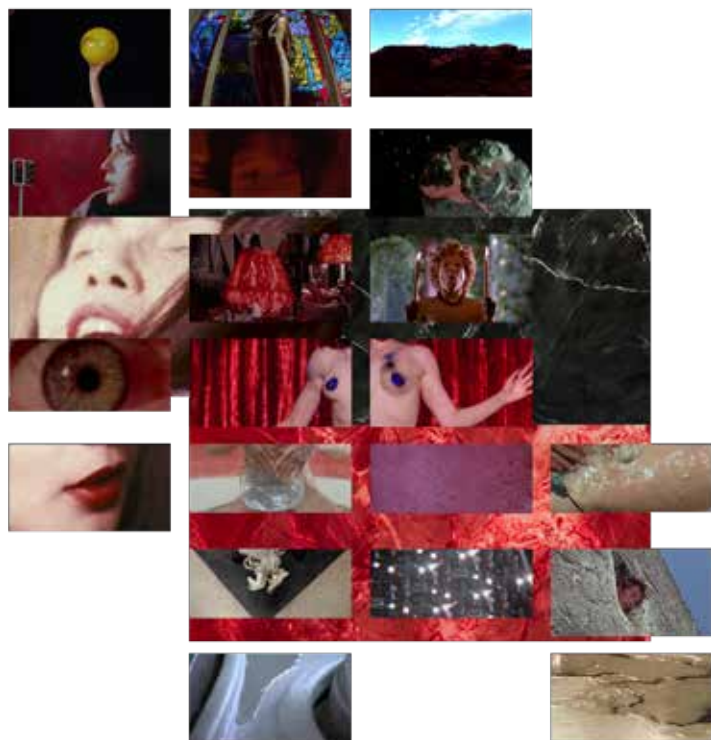
134

So, clamor ingens, tumultus, noise is born in the plaza; the noise grows; it rises, fills the forum, slips into everywhere, occupies the city. [21]

*The love of god no longer wins us,  
The love of Man ceases to chain;  
The deeds of passion revives within us,  
The wild desires revive again. [22]*

135





*Our most intimate gestures  
move to sounds, we dance. [20]  
So the voices start to dance.  
All at a different pace.*



# :chorus:chorus:chorus:

**What answer do we have? [1]**

**The answer must be in the City: [2]**

1. Felicità 2. L'amore 3. Il successo 4. Salute 5. Stabilità finanziaria 6. Relazioni appaganti 7. Crescita professionale 8. Saggezza 9. Pace interiore 10. Esperienze avventurose 11. Appagamento 12. Armonia 13. Fiducia in se stessi 14. Viaggi ed esplorazioni 15. Famiglia 16. Crescita personale 17. Lavoro significativo 18. Generosità 19. Creatività 20. Gentilezza 21. Sicurezza 22. Empatia 23. Riconoscimento 24. Apprendimento e istruzione 25. Libertà 26. Mindfulness 27. Divertimento e piacere 28. Intimità 29. Equilibrio 30. Influenza 31. Rispetto 32. Avventura 33. Gratitudine 34. Realizzazione 35. Crescita spirituale 36. Autenticità 37. Compassione 38. Serenità 39. Perdono 40. Indipendenza 41. Semplicità 42. Stabilità 43. Innovazione 44. Comfort 45. Senso dello scopo 46. Sfida 47. Vicinanza alla natura 48. Altruismo 49. Accettazione 50. Equilibrio mente-corpo 51. Ambiente armonioso 52. Padronanza delle abilità 53. Giustizia 54. Raccogliere il successo 55. Invecchiare con grazia 56. Inclusione 57. Calore e affetto 58. Apprezzamento 59. Fedeltà 60. Resilienza 61. Eccitazione 62. Appartenenza 63. Legame romantico 64. Eredità 65. Integrità 66. Spazio vitale confortevole 67. Tempo libero 68. Connessione spirituale con un potere superiore 69. Nutrire la comunità 70. Opportunità di crescita 71. Esperienze culturali 72. Lavoro d'impatto 73. Gestione dell'ambiente 74. Riconoscimento dei risultati ottenuti 75. Attività piacevoli 76. Carattere forte 77. Comunicazione efficace 78. Ispirazione 79. Buona salute per i propri cari 80. Ricordi gioiosi 81. Senso di appartenenza 82. Avventura ed eccitazione 83. Contributo alla comunità 84. Reputazione positiva 85. Riconoscimento da parte dei colleghi 86. Acquisizione di conoscenza 87. Responsabilizzazione 88. Rituali significativi 89. Amicizia 90. Ispirare gli altri 91. Equilibrio vita-lavoro 92. Forma fisica 93. Imparare dagli errori 94. Ottimismo 95. Capire ed essere capiti 96. Riposo e relax adeguati 97. Libertà finanziaria 98. Cameratismo 99. Delizie culinarie 100. Hobby appaganti

1. Felicità 2. L'amore 3. Il successo 4. Salute 5. Stabilità finanziaria 6. Relazioni appaganti 7. Crescita professionale 8. Saggezza 9. Pace interiore 10. Esperienze avventurose 11. Appagamento 12. Armonia 13. Fiducia in se stessi 14. Viaggi ed esplorazioni 15. Famiglia 16. Crescita personale 17. Lavoro significativo 18. Generosità 19. Creatività 20. Gentilezza 21. Sicurezza 22. Empatia 23. Riconoscimento 24. Apprendimento e istruzione 25. Libertà 26. Mindfulness 27. Divertimento e piacere 28. Intimità 29. Equilibrio 30. Influenza 31. Rispetto 32. Avventura 33. Gratitudine 34. Realizzazione 35. Crescita spirituale 36. Autenticità 37. Compassione 38. Serenità 39. Perdono 40. Indipendenza 41. Semplicità 42. Stabilità 43. Innovazione 44. Comfort 45. Senso dello scopo 46. Sfida 47. Vicinanza alla natura 48. Altruismo 49. Accettazione 50. Equilibrio mente-corpo 51. Ambiente armonioso 52. Padronanza delle abilità 53. Giustizia 54. Raccogliere il successo 55. Invecchiare con grazia 56. Inclusione 57. Calore e affetto 58. Apprezzamento 59. Fedeltà 60. Resilienza 61. Eccitazione 62. Appartenenza 63. Legame romantico 64. Eredità 65. Integrità 66. Spazio vitale confortevole 67. Tempo libero 68. Connessione spirituale con un potere superiore 69. Nutrire la comunità 70. Opportunità di crescita 71. Esperienze culturali 72. Lavoro d'impatto 73. Gestione dell'ambiente 74. Riconoscimento dei risultati ottenuti 75. Attività piacevoli 76. Carattere forte 77. Comunicazione efficace 78. Ispirazione 79. Buona salute per i propri cari 80. Ricordi gioiosi 81. Senso di appartenenza 82. Avventura ed eccitazione 83. Contributo alla comunità 84. Reputazione positiva 85. Riconoscimento da parte dei colleghi 86. Acquisizione di conoscenza 87. Responsabilizzazione 88. Rituali significativi 89. Amicizia 90. Ispirare gli altri 91. Equilibrio vita-lavoro 92. Forma fisica 93. Imparare dagli errori 94. Ottimismo 95. Capire ed essere capiti 96. Riposo e relax adeguati 97. Libertà finanziaria 98. Cameratismo 99. Delizie culinarie 100. Hobby appaganti

[1]Asimov, Complete Robot Anthology

[2]Asimov, Complete Robot Anthology





# GARDEN OF APPARENT ABSOLUTES

<https://www.youtube.com/watch?v=exdnf7O4IC4>



**GARDEN OF APPARENT ABSOLUTES**  
What do we ask when the cityness  
drowns in noise?

## **Theme:** Opinions

**Next to the Oak lies the lemon  
tree, the olive tree, the eucalyptus,  
the loquat, the myrtle and  
the agave.**

146

## **Ritual:**

**Go to court while sleeping on  
the oaks roots**

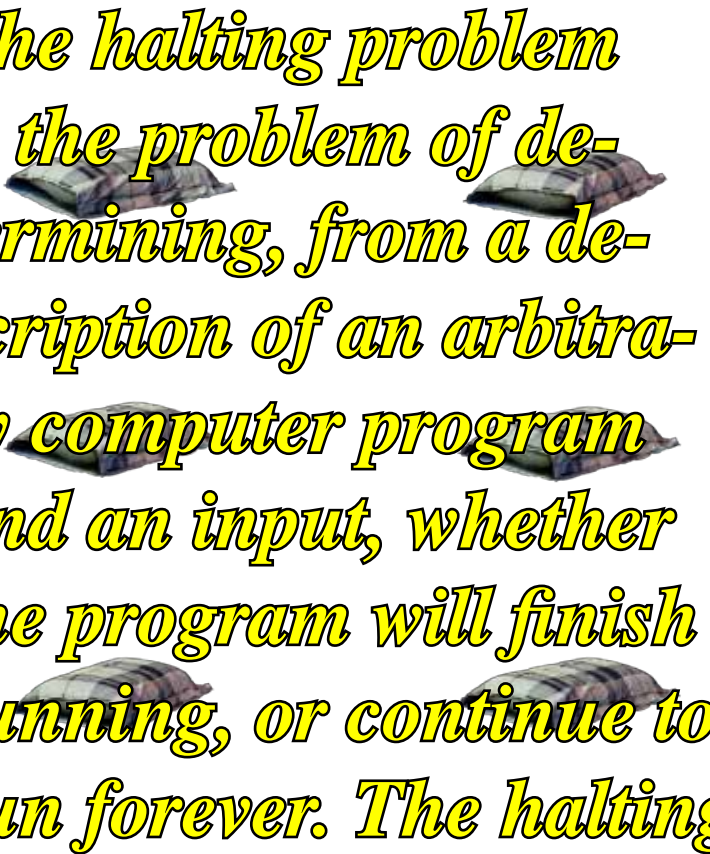
147

## **Type of Contract:**

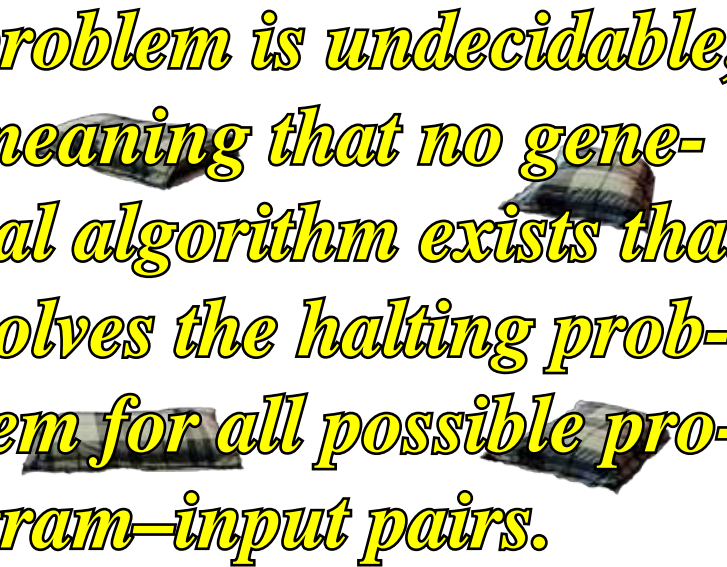
**We think you can't do  
contracts all the time.**

## **Time:** 17:03

**Sun over Horizon:**  
19.80°



*The halting problem is the problem of determining, from a description of an arbitrary computer program and an input, whether the program will finish running, or continue to run forever. The halting*



*problem is undecidable, meaning that no general algorithm exists that solves the halting problem for all possible program–input pairs.*

Their ears ringing - Marcantonio stumbles after the Nomad into the open.

The Garden Of Apparent Absolutes is veiled with a more generously lustrous Brightness of sky that dresses meadows here with a colorful brilliance. [1] Deaf, mute, the monadic world develops harmony. [2] In the middle of the garden was a fountain surrounded by gold and silver statues of young men and women. [4]

Next to it:

This tree—a Tree of Knowledge, perhaps—had its roots,[...] then it grew, straight and upright, to soar above the city. [5]

The sturdy oak presents itself.

A brotherly face.

Almost tall enough to escape the deep falling shadow of the Parliament.

“Again? One went through a fence.”[7] - the oak said.

This is the Garden of APPARENT ABSOLUTES

*An eye for an eye and a tooth for a tooth*

*And anyway I told the truth*

*I'm afraid I told a lie*

[The Mercy Seat: Nick Cave and the Bad Seeds]

The Parliament stands tall. Its shadow extends to infinity. [8]





**"I don't need light to grow. It's the uncertainties that make me grow."**



*Rise up,  
judge of the  
earth! [9]*

"I don't need light to grow. It's the uncertainties that make me grow. Rise up, judge of the earth! [9] That's what the Birds told me, so,

I rise.

I make no claim to know what truth is nor to have attained truth. [10] Here: the question of truth, that is, of tribunal and judgment, will reveal its full ambiguity: [11]

Oh, but your ethics seduce me, and how I savor their bouquet! [12]

I love the embodiment of a mysterious truth, as a fetish, when in fact this presentation is but a ploy to bolster its own standing." [13]

"What is the definition of fetish?" [14]

The word "fetish" means "artifice": manufactured, made by the hands of men, imitated, reproducible. [15]

Next to the Oak lies the lemon tree, the olive tree, the eucalyptus, the loquat, the myrtle and the agave.

Are you perennials? he asks them.

He is fond of their company. As they stay silent.

The ones before you did not.

The birds.

[...] he asks: *What ethics should govern the ethics of nations and of individuals?* [16]



He sees no solution, and no doubt no sense, to such a question. [17]

Do contracts have to be true - eternally true - the tree murmurs. If you ask the tree for truth - does it become true? Only such a court decides. [18]

**The brain becomes our problem or our illness, our passion, rather than our mastery, our solution or decision."**[19]

But the question of origin is at first confounded with the question of essence. [20]

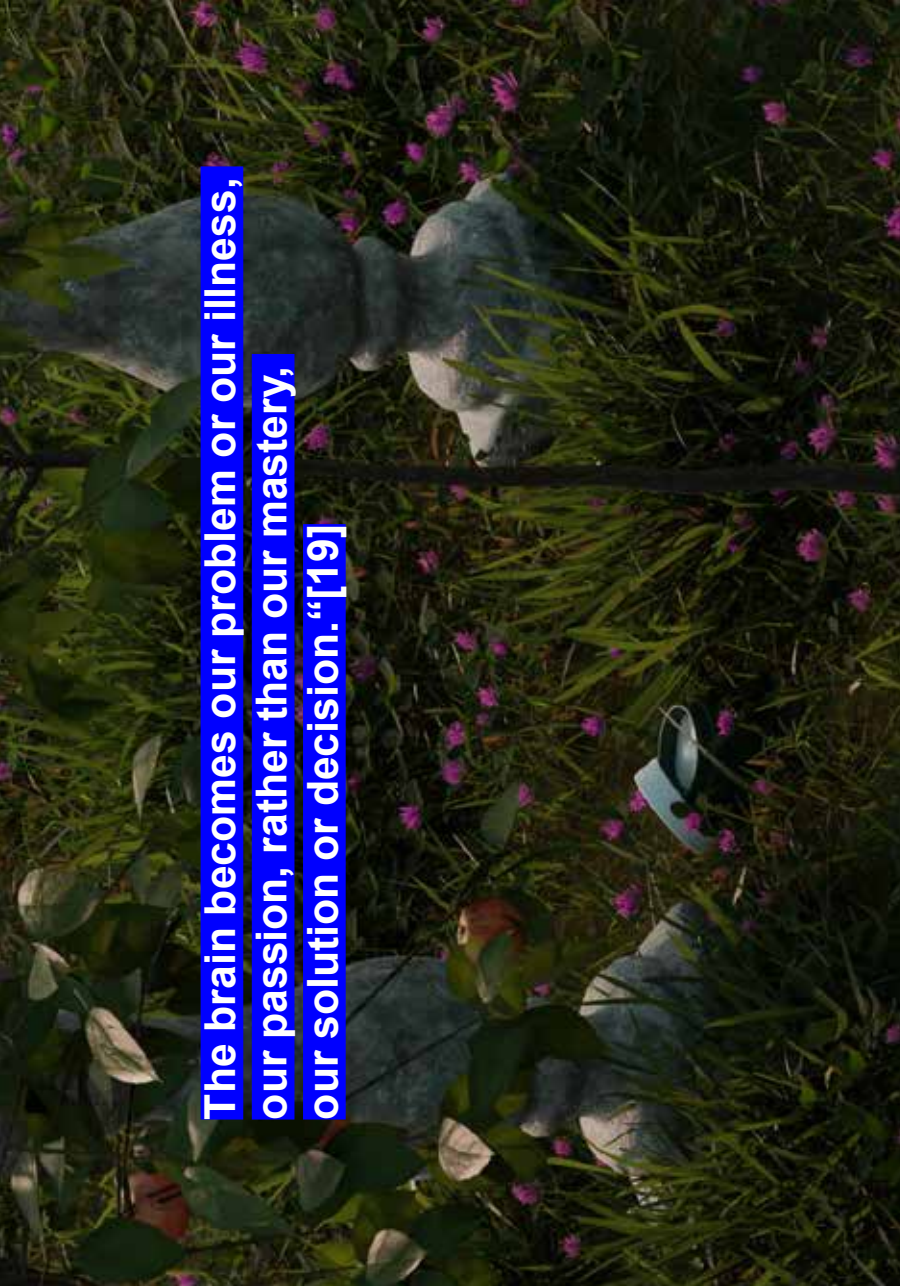
This is where people go to transcend, to ask for revelation and to be freed from their burden of decisions.

No simple matter for intuition, this conclusion remained unexplained. [21] **Morality is a blossoming out of truths.** [22]

It consists of an ordered structure with given axioms, a structure that branches out in several models.

The Birds call the oak many names: the social tree, the genealogical tree, the tree of time and history, the political tree, the tree of the production of energy, of entropy, and of pollution, the tree of causes, the hydrographic tree, the tree of the "better," the tree of good, evil, and knowledge, the tree of the distribution of forces— [23]

**The brain becomes our problem or our illness,  
our passion, rather than our mastery,  
our solution or decision. “[19]**



A tree with a fetish.

a fetish for apparent truths.

“and a tree in general.” [24]

I simply take pleasure in the obviousness of understanding in truth, since it remains true that beyond the two trees moaning beneath the gust of the zephyr or of a breath of desire, all things, coded, store and process information, and, coding, receive it from others and transmit it to others. [25]

WHERE DO WE GO IF WE ARE LOST IN THE SEA OF NOISE,

THE CURRENTS OF THE

CITY, THE CITYNESS IN ENTROPY?

TO FIND RESOLUTION

*The truth is: it is the myths that are still out there waiting to wake us and be seen by us, like a tree waiting to greet our newly opened eyes. [26]*

158



Marcantonio wakes up.

The sun has set and the figurehead sits next to him.

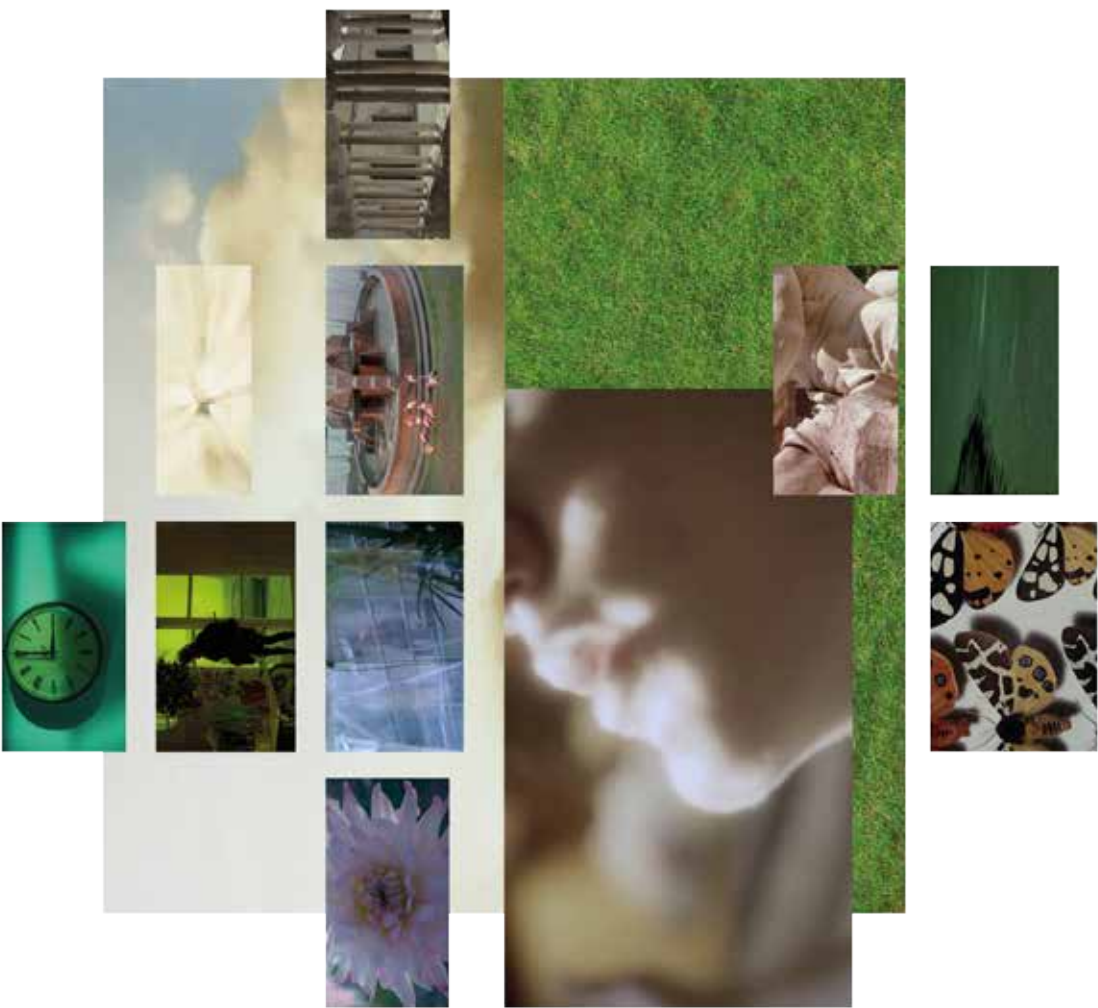
And above the Oak greets him again. But this time the Tree Undergoes the quiet treatment of the five senses. [27]

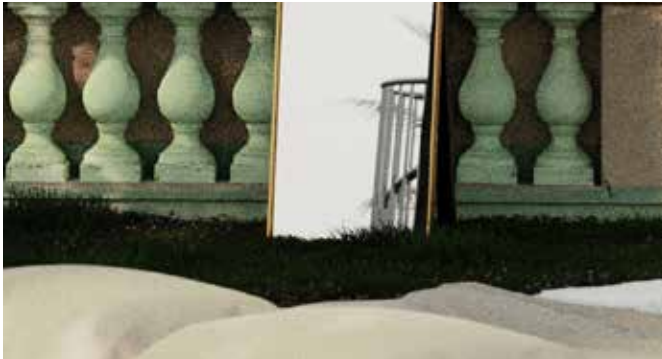
As the two looked at each other their eyes asked if it was shared or not. They did not know. And the two of them were alone again. It was different this time.

They felt that they were in the right place.

159







***The truth is: it is the myths that are still out there waiting to wake us and be seen by us, like a tree waiting to greet our newly opened eyes. [26]***



# :chorus:chorus:chorus:

**What answer do we have? [1]**

**The answer must be in the City: [2]**

1. Happiness 2. Love 3. Success 4. Health 5. Financial Stability 6. Fulfilling Relationships 7. Career Growth 8. Wisdom 9. Inner Peace 10. Adventurous Experiences 11. Contentment 12. Harmony 13. Self-Confidence 14. Travel and Exploration 15. Family Togetherness 16. Personal Growth 17. Meaningful Work 18. Generosity 19. Creativity 20. Kindness 21. Security 22. Empathy 23. Recognition 24. Learning and Education 25. Freedom 26. Mindfulness 27. Fun and Enjoyment 28. Intimacy 29. Balance 30. Influence 31. Respect 32. Adventure 33. Gratitude 34. Achievement 35. Spiritual Growth 36. Authenticity 37. Compassion 38. Serenity 39. Forgiveness 40. Independence 41. Simplicity 42. Stability 43. Innovation 44. Comfort 45. Sense of Purpose 46. Challenge 47. Closeness with Nature 48. Altruism 49. Acceptance 50. Mind-Body Balance 51. Harmonious Environment 52. Skill Mastery 53. Justice 54. Harvesting Success 55. Aging Gracefully 56. Inclusion 57. Warmth and Affection 58. Appreciation 59. Loyalty 60. Resilience 61. Excitement 62. Belongingness 63. Romantic Connection 64. Legacy 65. Integrity 66. Comfortable Living Space 67. Leisure Time 68. Spiritual Connection with a Higher Power 69. Nurturing Community 70. Growth Opportunities 71. Cultural Experiences 72. Impactful Work 73. Environmental Stewardship 74. Recognition of Achievements 75. Pleasurable Activities 76. Strong Character 77. Effective Communication 78. Inspiration 79. Good Health for Loved Ones 80. Joyful Memories 81. Sense of Belonging 82. Adventure and Excitement 83. Community Contribution 84. Positive Reputation 85. Recognition from Peers 86. Knowledge Acquisition 87. Empowerment 88. Meaningful Rituals 89. Friendship 90. Inspiring Others 91. Life-Work Balance 92. Physical Fitness 93. Learning from Mistakes 94. Optimism 95. Understanding and Being Understood 96. Adequate Rest and Relaxation 97. Financial Freedom 98. Camaraderie 99. Culinary Delights 100. Fulfilling Hobbies 1. Happiness 2. Love 3. Success 4. Health 5. Financial Stability 6. Fulfilling Relationships 7. Career Growth 8. Wisdom 9. Inner Peace 10. Adventurous Experiences 11. Contentment 12. Harmony 13. Self-Confidence 14. Travel and Exploration 15. Family Togetherness 16. Personal Growth 17. Meaningful Work 18. Generosity 19. Creativity 20. Kindness 21. Security 22. Empathy 23. Recognition 24. Learning and Education 25. Freedom 26. Mindfulness 27. Fun and Enjoyment 28. Intimacy 29. Balance 30. Influence 31. Respect 32. Adventure 33. Gratitude 34. Achievement 35. Spiritual Growth 36. Authenticity 37. Compassion 38. Serenity 39. Forgiveness 40. Independence 41. Simplicity 42. Stability 43. Innovation 44. Comfort 45. Sense of Purpose 46. Challenge 47. Closeness with Nature 48. Altruism 49. Acceptance 50. Mind-Body Balance 51. Harmonious Environment 52. Skill Mastery 53. Justice 54. Harvesting Success 55. Aging Gracefully 56. Inclusion 57. Warmth and Affection 58. Appreciation 59. Loyalty 60. Resilience 61. Excitement 62. Belongingness 63. Romantic Connection 64. Legacy 65. Integrity 66. Comfortable Living Space 67. Leisure Time 68. Spiritual Connection with a Higher Power 69. Nurturing Community 70. Growth Opportunities 71. Cultural Experiences 72. Impactful Work 73. Environmental Stewardship 74. Recognition of Achievements 75. Pleasurable Activities 76. Strong Character 77. Effective Communication 78. Inspiration 79. Good Health

[1]Asimov, Complete Robot Anthology

[2]Asimov, Complete Robot Anthology



**APPARATUS: AN OLFACTORIUM**  
Where smells are fermented and intuition  
absorbs memory

**Memory**

**Whale stomach, hyper-technical,  
machine room, a bed to sleep**

**lay out everything that you**

**brought along, that it can be**

**turned into vapor and fermen-**

**ted together. An arduous odor**

**will emerge and bind to your**

**flesh to be carried out.**

**Aleatory and void**

**Time:  
21:43**

**Sun over Horizon:  
-33.97°**

# OLEFACTORIUM



*The inner warmth orchestrates the ethereal transmutation of solids, compelling the mingling and fermentation of molecules. A verse, a Gedicht, condenses its essence without forsaking its*

*corporeal form. In this realm, all entities are volatile, for they interlace with your very being, fusing with flesh, manifesting a sensorial landscape upon the tapestry of bodies.*

Beneath the Parliament's eyes are its olfactory nerves. Here is where its heart pumps and its lungs breathe. And it is very like a whale [8] -stomach. Inside: the nose monologue! [5] [...] an aroma of antiquity! [6] Here one finds the most ardent odors and heavenly scents.

“What if we never reach it?”  
“Then the scent stays forever.”  
He could not even finish his sentence...

[...] when it had swallowed him. [7] Like a Whale  
- Argo said.

“Ay, very like a whale.” [8]  
- Marcantonio shouts from the inside of the stomach.



And if a bird enters she gazes, [...]; she breathes, fresh ambergris. [7] For here, the sun's energy exceeds form; it transforms. [9] The walls are slightly moving, as if on the sea. When looking up, the stomach stretches to the sky, where the sun warms its belly. It seems as if the walls themselves want to compete with the olymp. *The world is now a chemical machine.* [12]

Simultaneous, a bird-sized bed. You will get into your bed as you made it, Take this chair: no one will come to tuck you in. [13]

*In the first moments of sleep, the vapors that rise up from the body to the head are multiple, turbulent and dense.* [11]

And from that: Heaven, sea, earth, and thunder are the interior of a boiler which bakes the material of the world. [15] A fermentation process takes place.

The Machine [...] closed her eyes and let out a long exhalation of breath. [21] :

Ambroxide,  
red Roses,

and red Corail,

and make them up with the brain of Sparrows, and the blood of Pigeons. [10]

And the walls start to sing in tune to the ardent odor.

*A scent so lovely, all olfactory memory is reset.* Here intuition absorbs all memory: Blow them up and warm them gently to vaporize the perfume [16] - So that pure intuitivity leads to entropy. [17]

***The reality of The City is never just factual. Nor is it ever just fictitious. In a city, nobody can know***

***what the next steps are in relation to what is happening.*** [18]



The walls are slightly moving, as if on the sea. When looking up, the stomach stretches to the sky, where the sun warms its belly. It seems as if the walls themselves want to compete with the olymp. The world is now a chemical machine. [12]



Awake again: with your eyes closed the day smells almost like home. [20] Between a color, a taste, a touch, a smell, a noise, a weight, there would be an existential communication that would constitute the “pathic” (nonrepresentative) moment of the sensation. [23]

**It smells like nothing but itself, pungent and sublime.** [22]

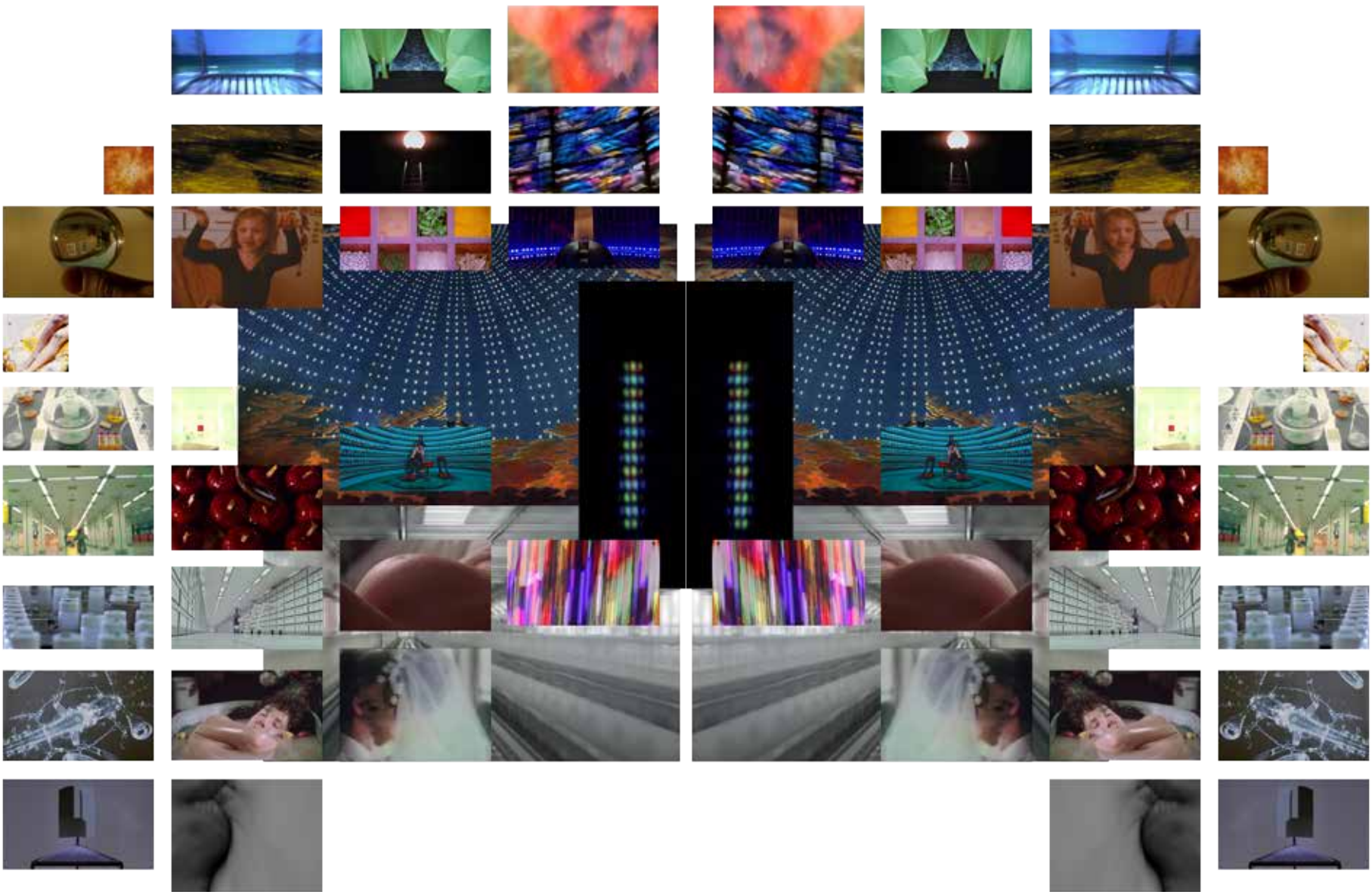
And all of the Birds can become God’s vehicle “to spread the aroma of the knowledge of him everywhere”.

To smell God, therefore, was to smell of God. [28]

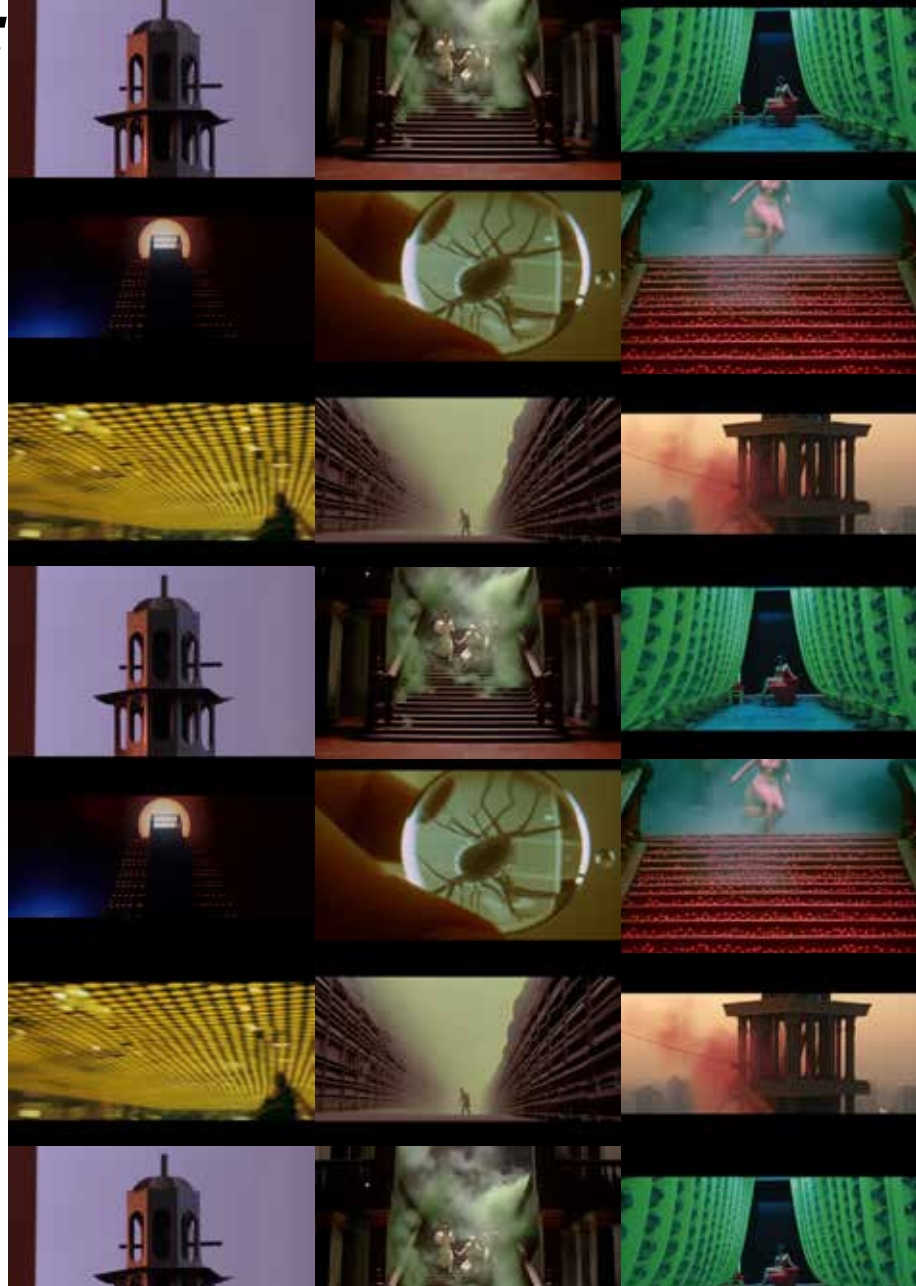
This brings the soul a sweet and moderate pleasure, agreeable odors, a walk through delicious places, the sight of people who in the past have brought pleasure, and music. [29]



The Machine [...] closed her eyes and let out a long exhalation of breath. [21] : Ambroxide, red Roses, and red Corail, and make them up with the brain of Sparrows, and the blood of Pigeons. [10] And the walls start to sing in tune to the ardent odor. A scent so lovely, all olfactory memory is reset. Here intuition absorbs all memory: Blow them up and warm them gently to vaporize the perfume [16] - So that pure intuitivity leads to entropy. [17]

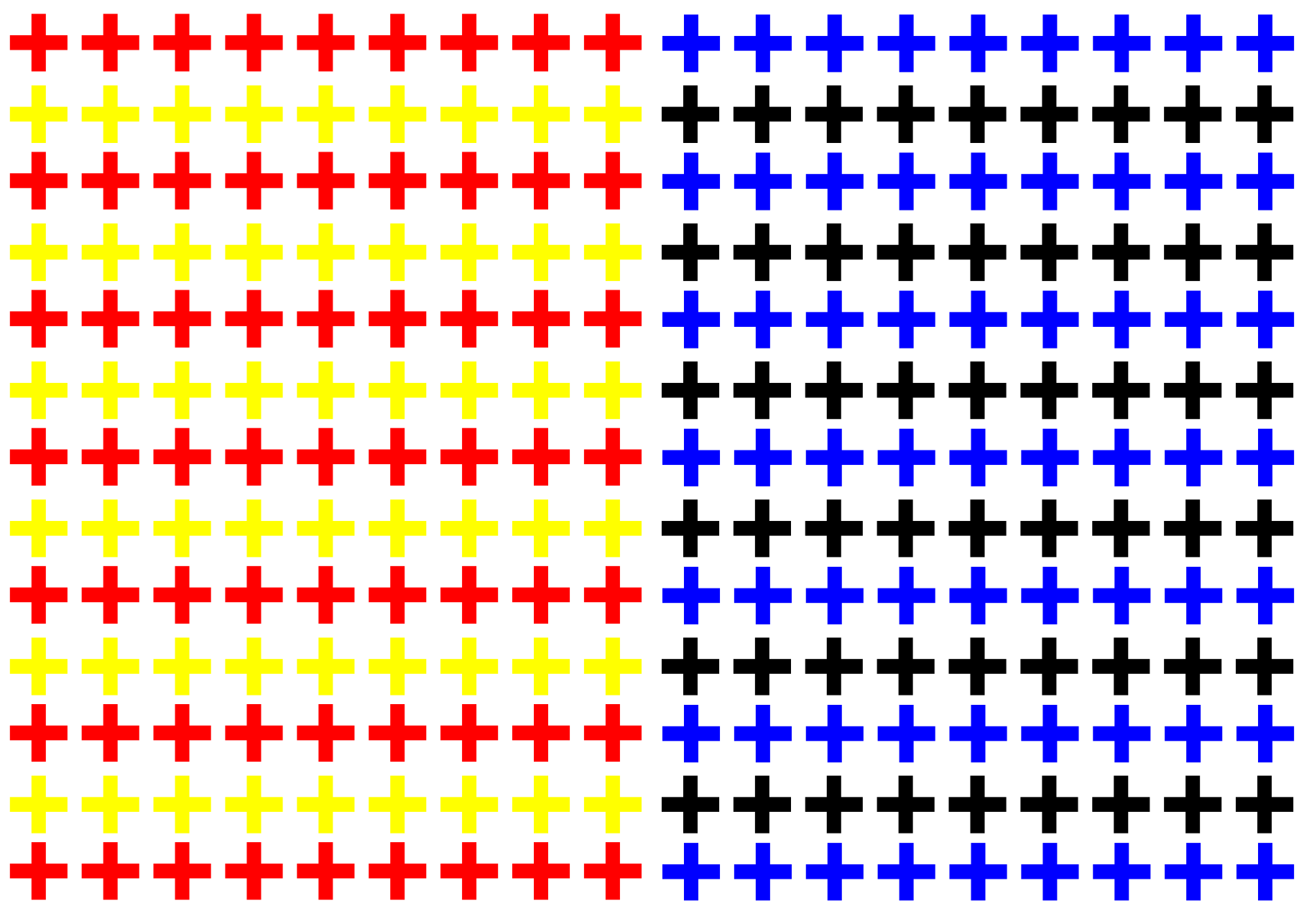


**:chorus:chorus:chorus:**



*Palermo [...] heard her breath exhale in a soft snore and, as always, that embarrassed her. [1]*

[1]Asimov, Complete Robot Anthology





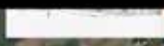
**DEN HAAG  
NEIGHBOUR**

**VIKING CRUISE  
PERFORMANCE**

**ORLANDO  
ENERGY PROD.**

*Real life is elsewhere.*

**ETNA  
PUBLIC**





GENERIC  
ATLAS  
OF  
ICONS

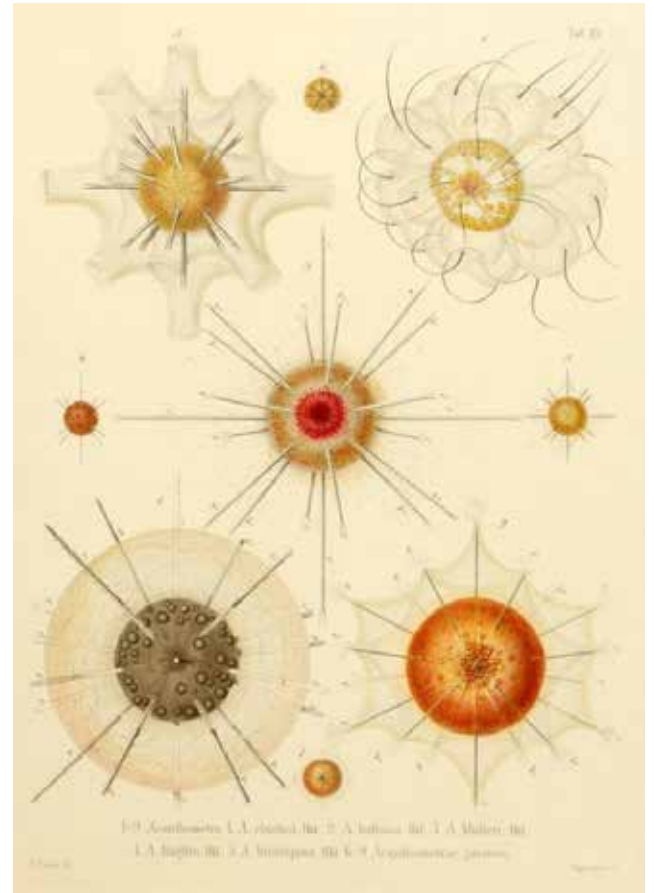


imagined by Marcantonio





Venus of Willendorf  
c. 25,000 BP



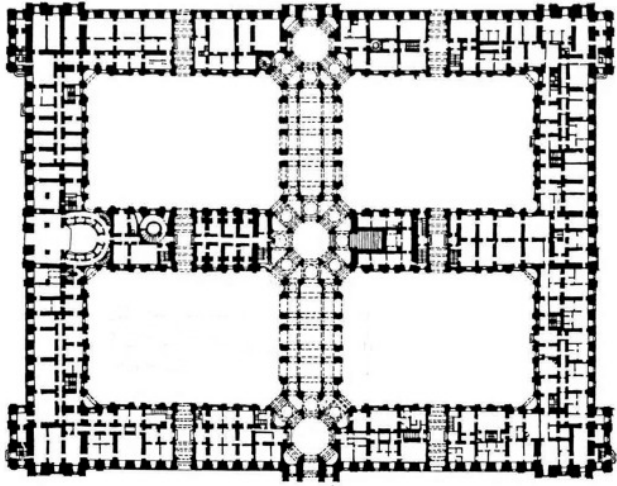
Ernst Haeckel's Radiolaria (1862)



Nefertari  
c. 1255 BC  
Mother: Iuy (possibly)



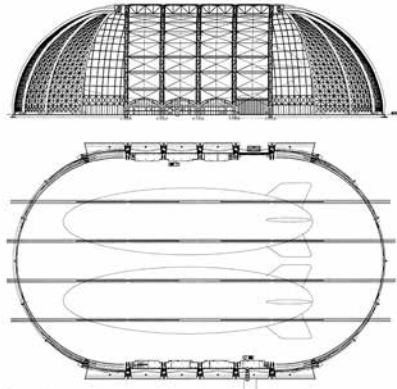
Palmanova  
28 kilometres (17 mi) from Gorizia



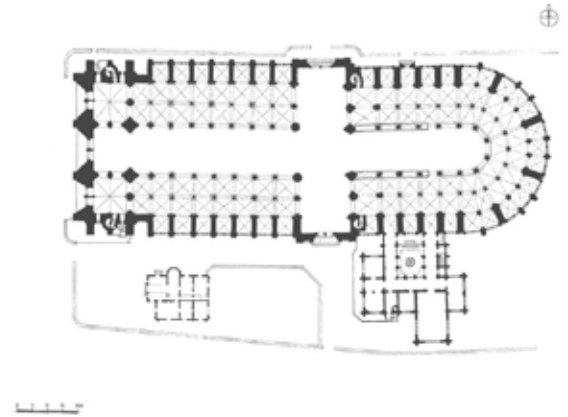
Royal Palace of Caserta  
1'200 Rooms  
47'000 m2  
2'000'000 m3



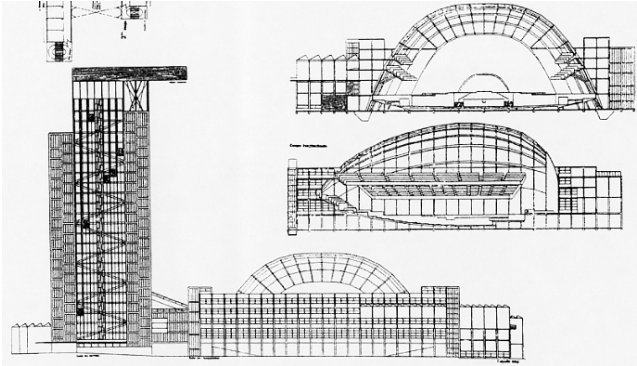
René Magritte, Personal Values



SIAT GmbH  
CargoLifter  
47'000 m<sup>2</sup>  
8'089'200 m<sup>3</sup>



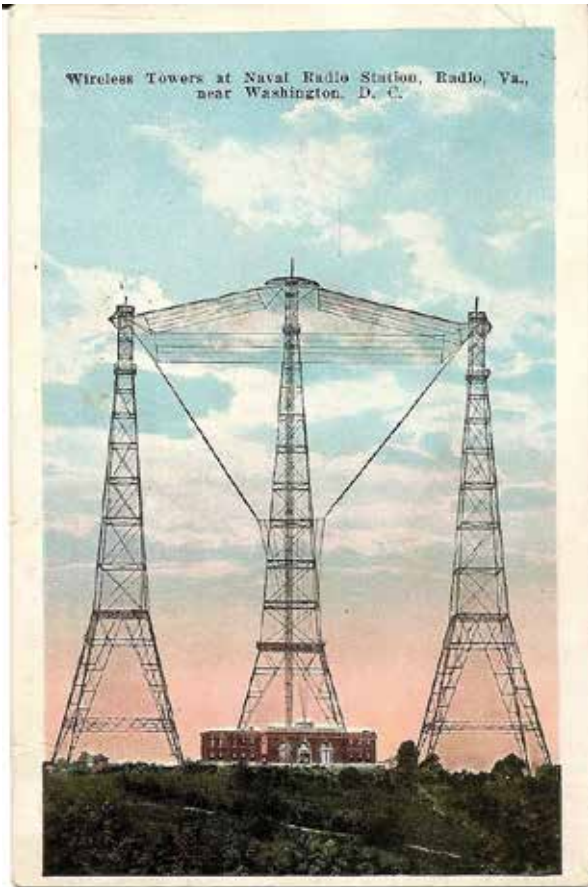
Notre-Dame de Paris  
Spireheight: 91.44 m  
10 Bronze Bells



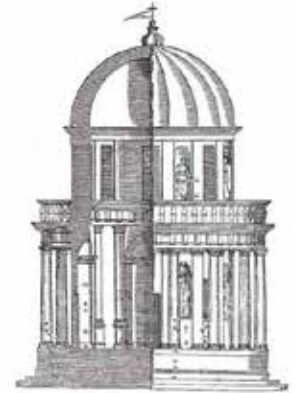
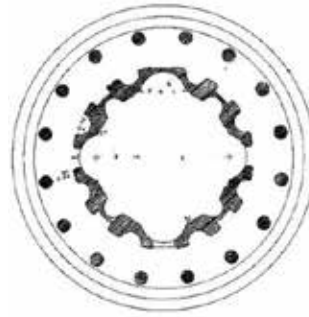
Palais des Nations  
Hall capable of seating 2,600 people



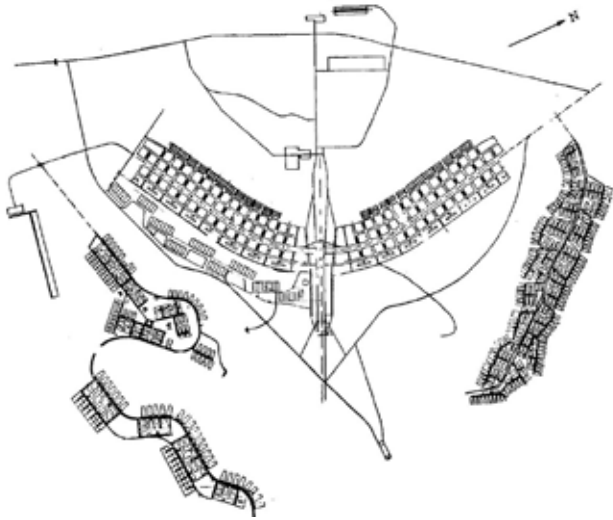
Parmigianino, Selfportrait



NAA (Arlington, Virginia)  
The Three Sisters



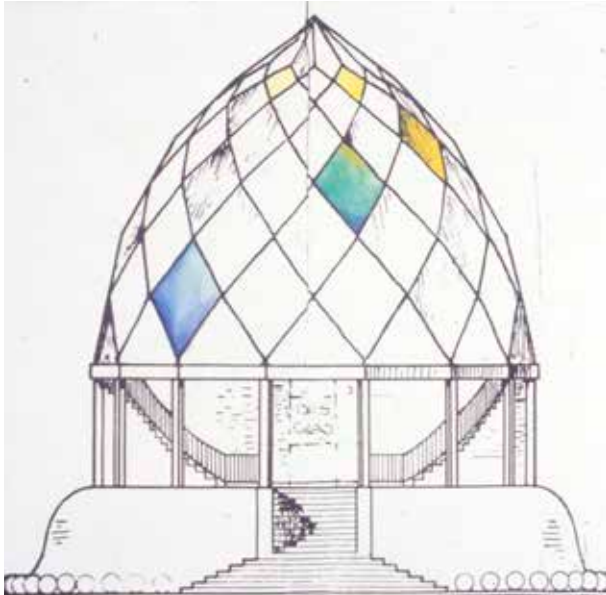
Tempietto di Bramante  
Catholic



Brasília, Costa Plan  
GDP: \$65.338 billion per year

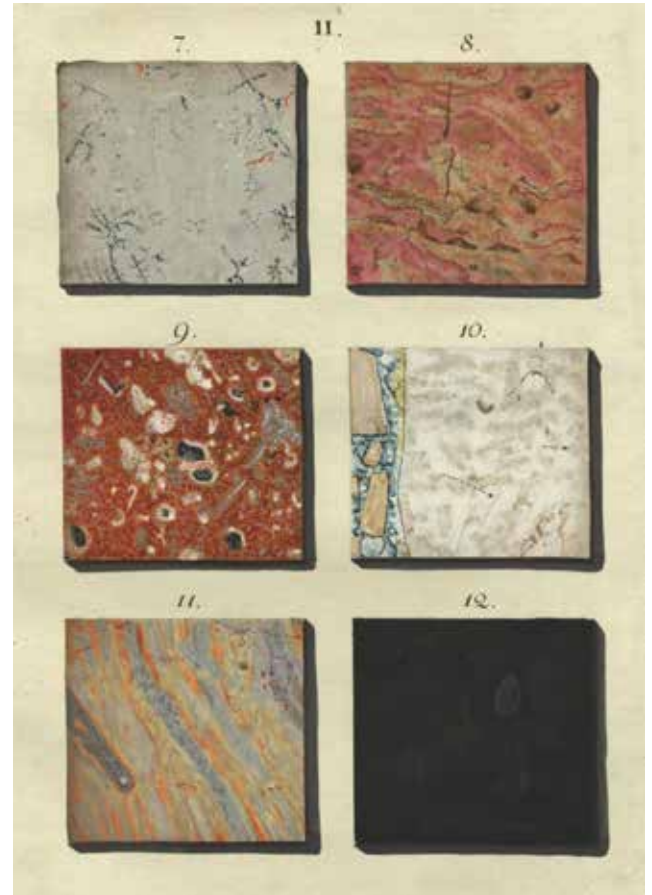


Ekphrasis  
René Magritte



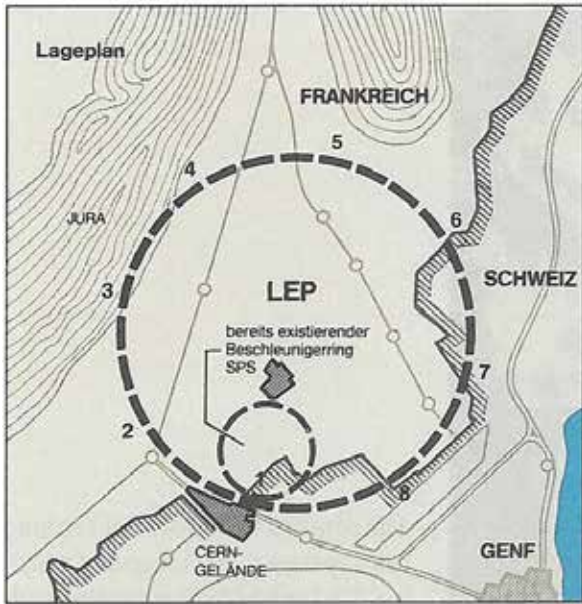
Glass Pavilion

This philosophy can be traced back to accounts of Solomon's Temple. † †



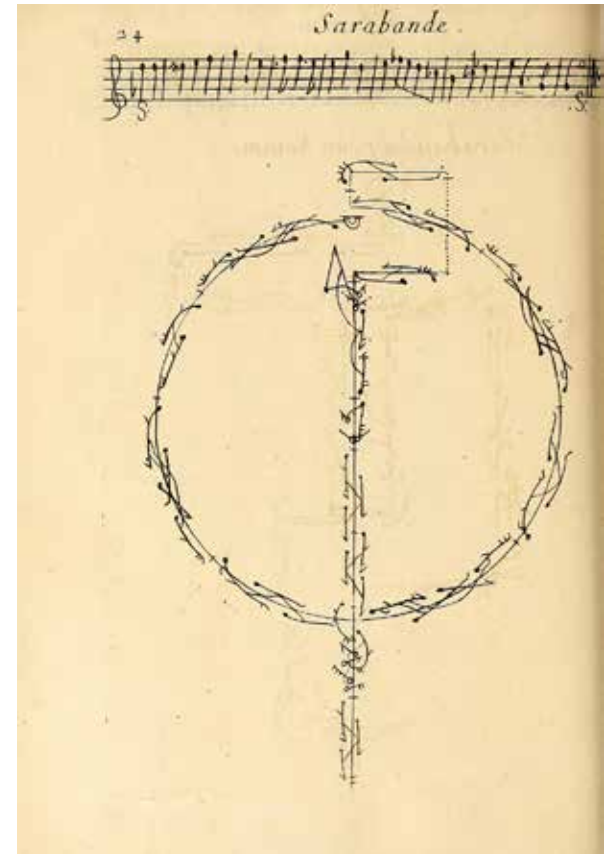
A Book of Stone Adam Wirsing's Marmora (1776)





Glass Pavilion

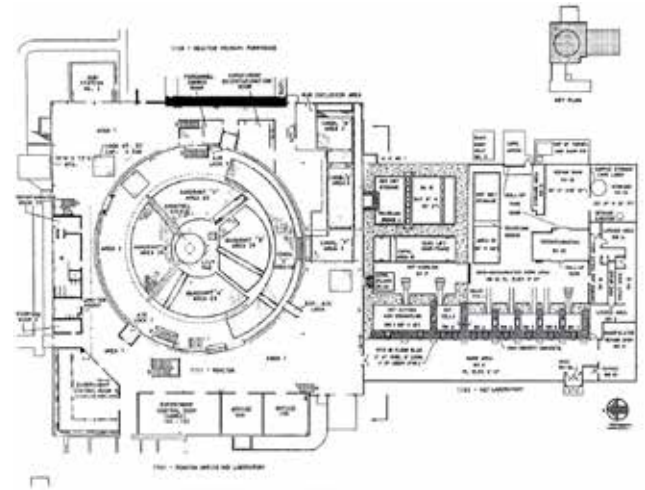
This philosophy can be traced back to accounts of Solomon's Temple. † †



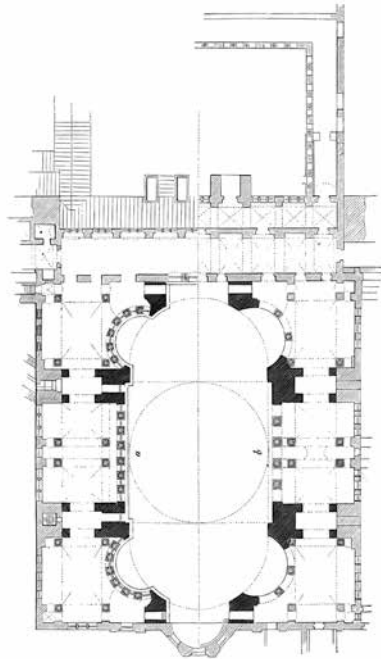
A Book of Stone Adam Wirsing's Marmora (1776)



Das Kapital  
Der Gesamtprozess der kapitalistischen Produktion



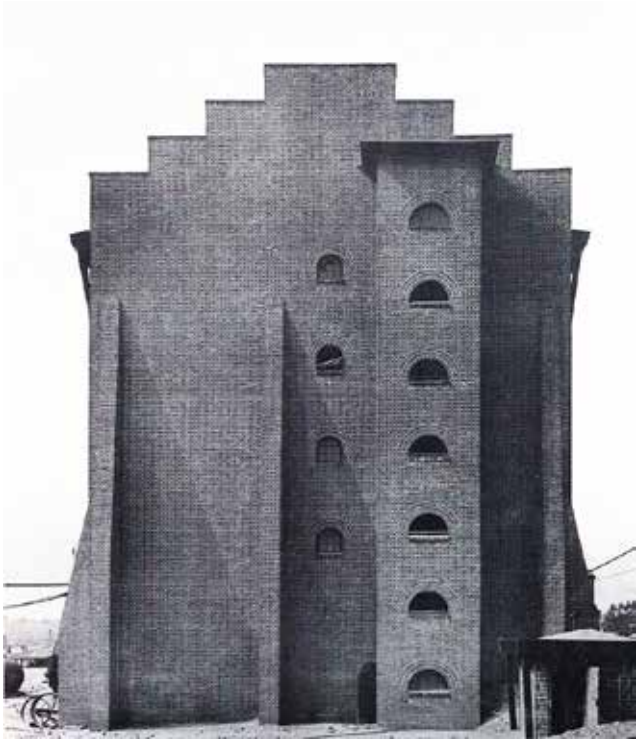
Plum Brook Nuclear Reactor Facility



Hagia Sophia  
Texture: Ashlar, Roman Brick



The Garden of Earthly Delights



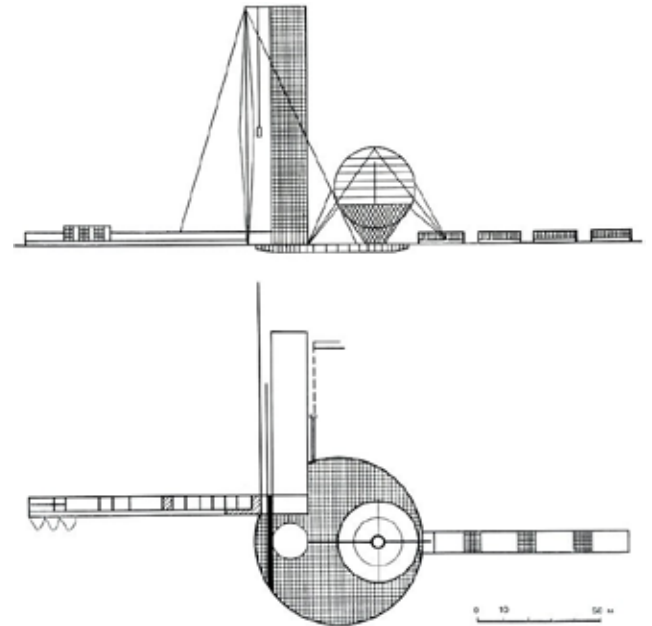
Sulphuric Acid Factory in Luboń



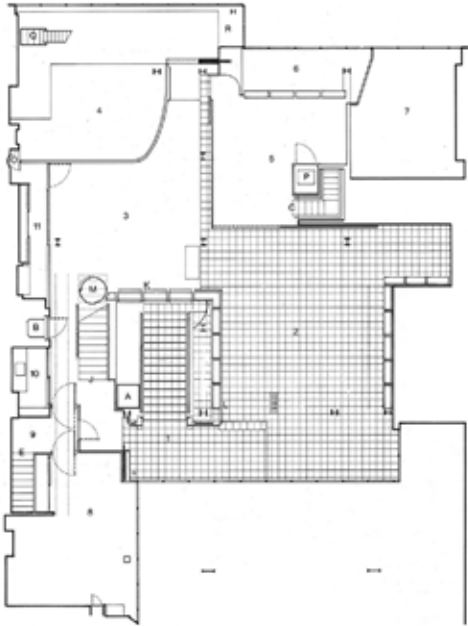
Fishermen at Sea  
William Turner



Legion of Honor, San Francisco



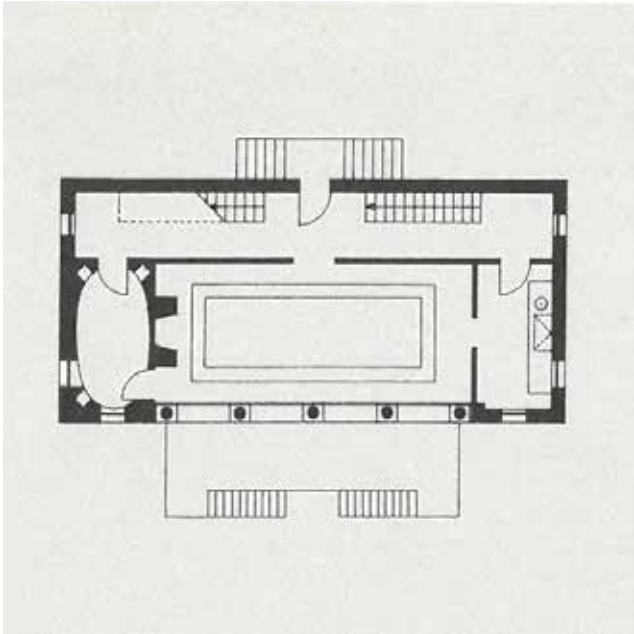
Lenin Institute for Librarianship  
The sphere is the most evolute area



Maison de Verre



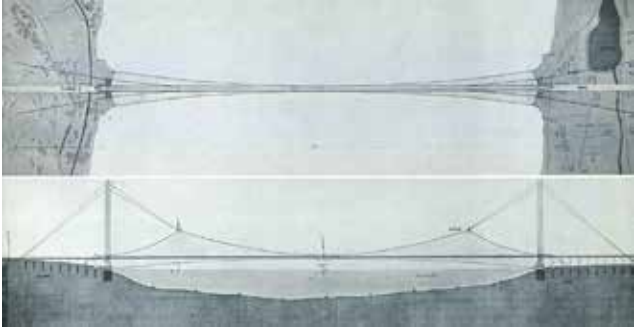
Reichstag  
Christo & Jeanne-Claude



Two houses in Trübbach  
They were odd people with odd routines and customs



Bladerunner

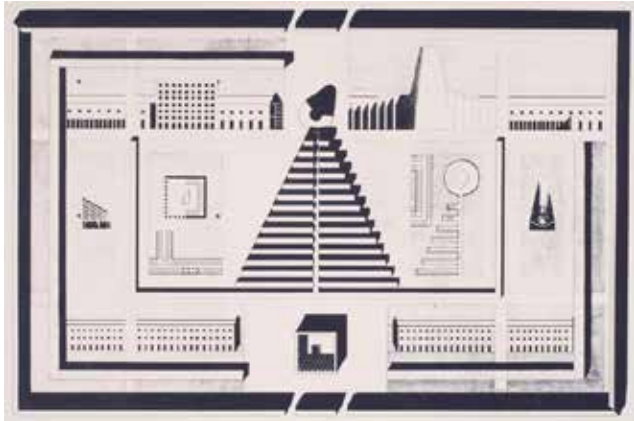


Strait of Messina Bridge  
Why is there no bridge to Messina?



Nike North America Logistics Center  
Find your Greatness

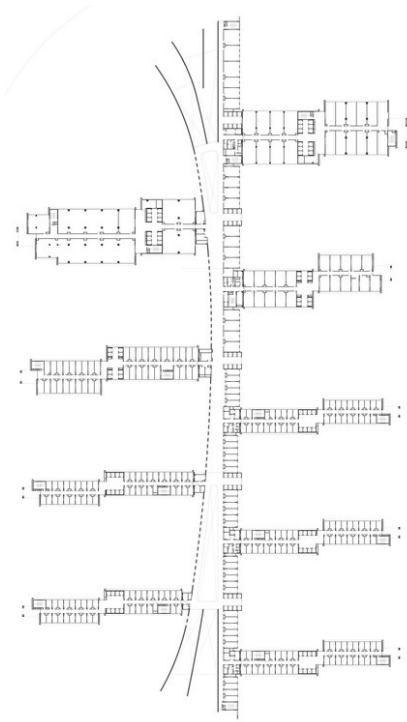




Nuovo cimitero San Cataldo



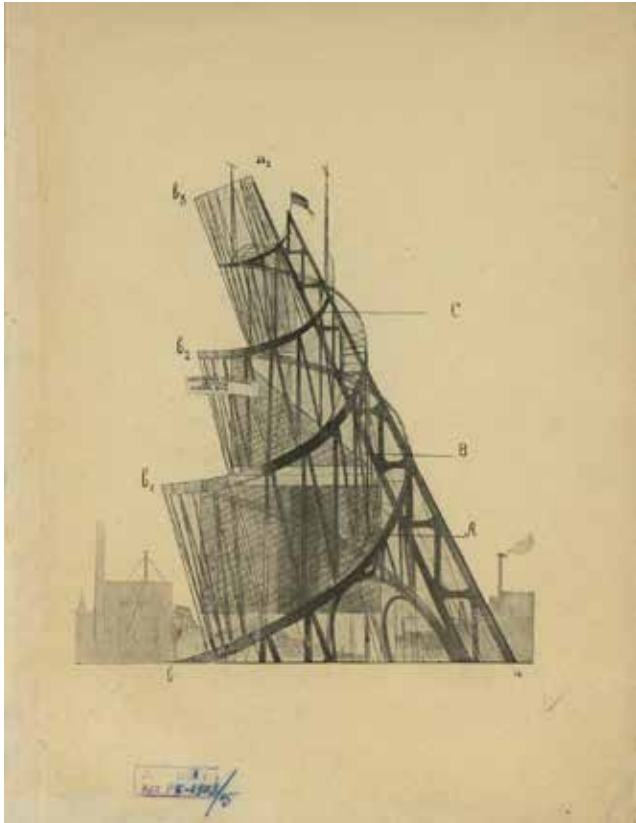
C'est fou,  
Pierrot Le Fou



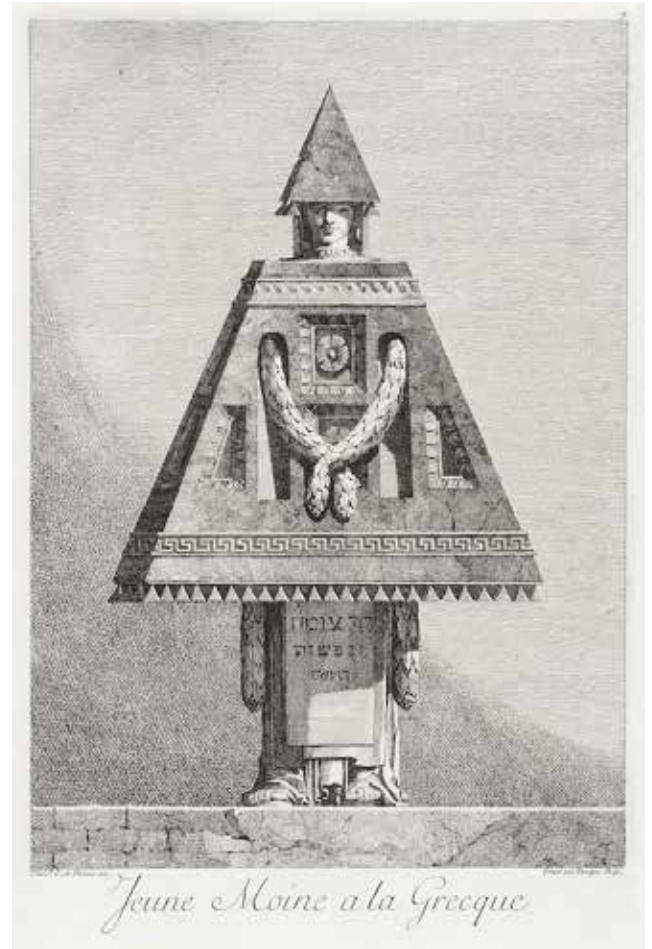
Strait of Messina Bridge  
Why is there no bridge to Messina?



Nike North America Logistics Center  
Find your Greatness



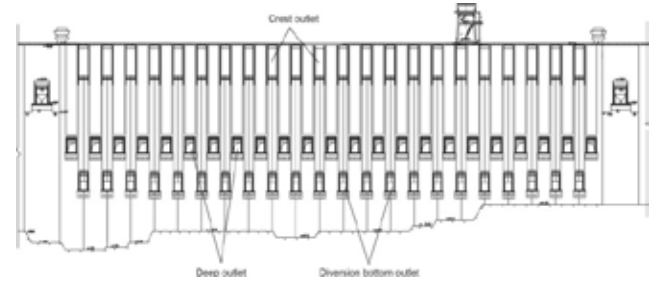
Monument to the Third International  
Height: 400 m



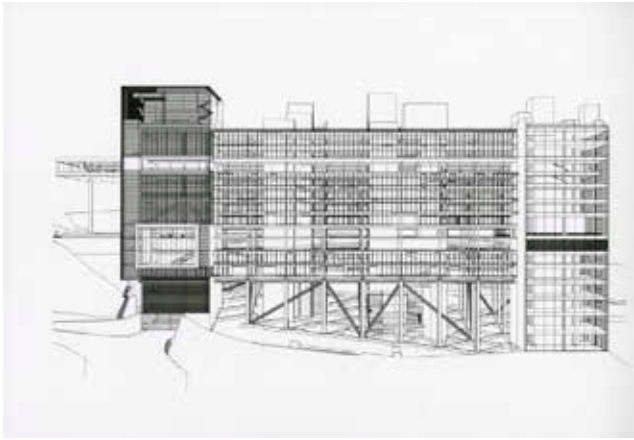
Greek Masquerade (1771)



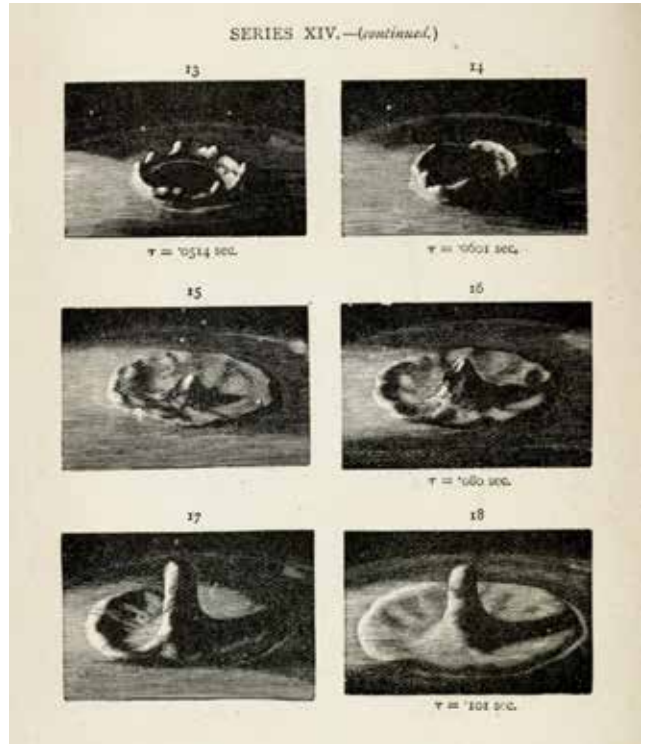
Tempelhoferfeld  
or the European Union



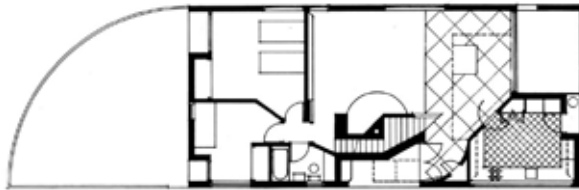
Three Gorges Dam  
Annual power-generation capacity of 84.7 TWh



Universal Headquarters  
 Universal City, in turn, is a centre without a city



The Splash of a Drop (1895)

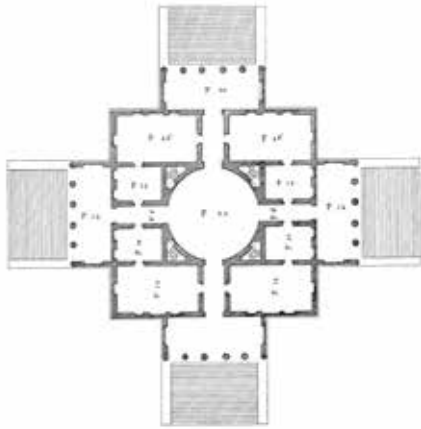


Vanna Venturi House



Evrard d'Espingue for Jean Borbechon's French translation of Bartholomaeus Anglicus' thirteenth-century De Proprietatibus Rerum



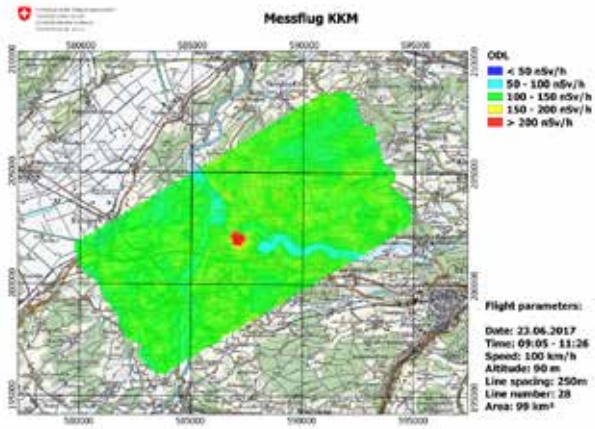


Villa Rotonda



Chungking Express  
The best stargazing conditions occur on a clear night with minimal light pollution.



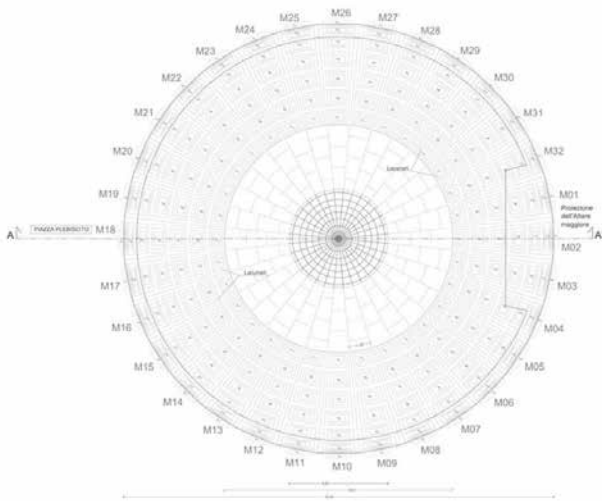


Aeroradiometry  
Dealing with Safety

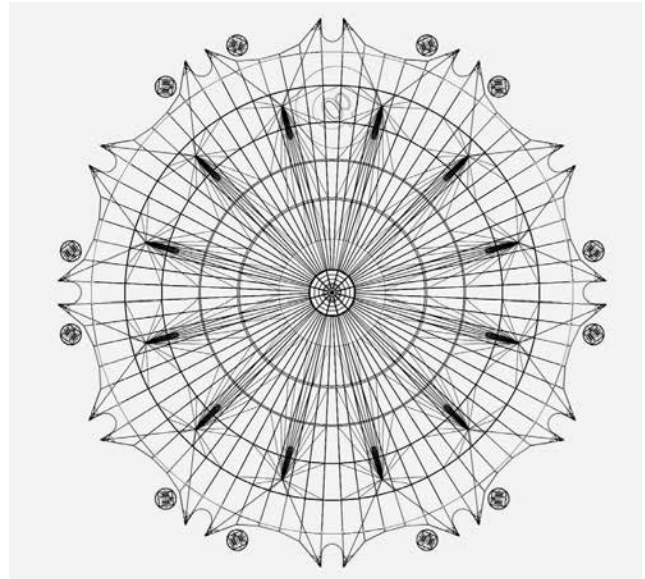


Itaipú  
(Guaraní Itá ‚Fels‘, ‚Stein‘; i ‚der‘, ‚welcher‘, pú ‚klingt‘, ugs. ‚singt‘)

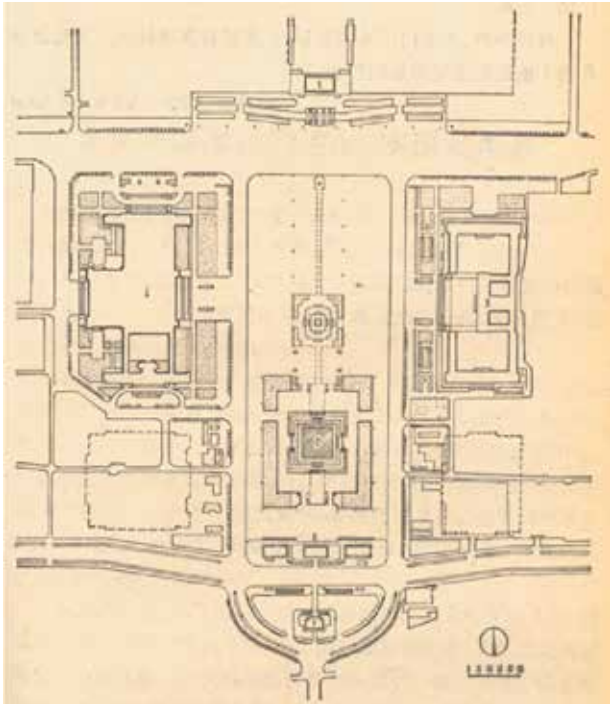




Basilica of San Francesco di Paola



Millennium Dome  
2'200'000 m<sup>3</sup>



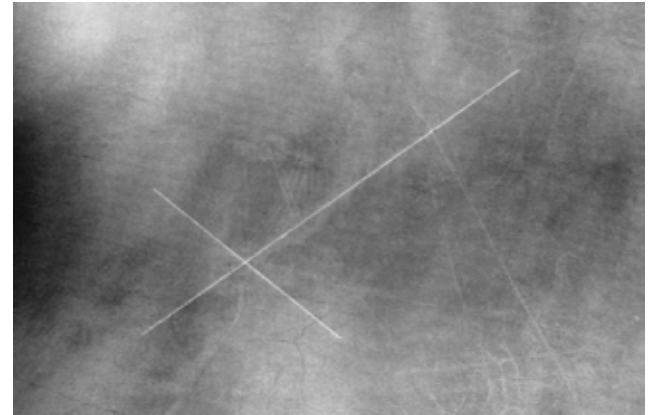
Tiananmen Square  
215,730 m<sup>2</sup>



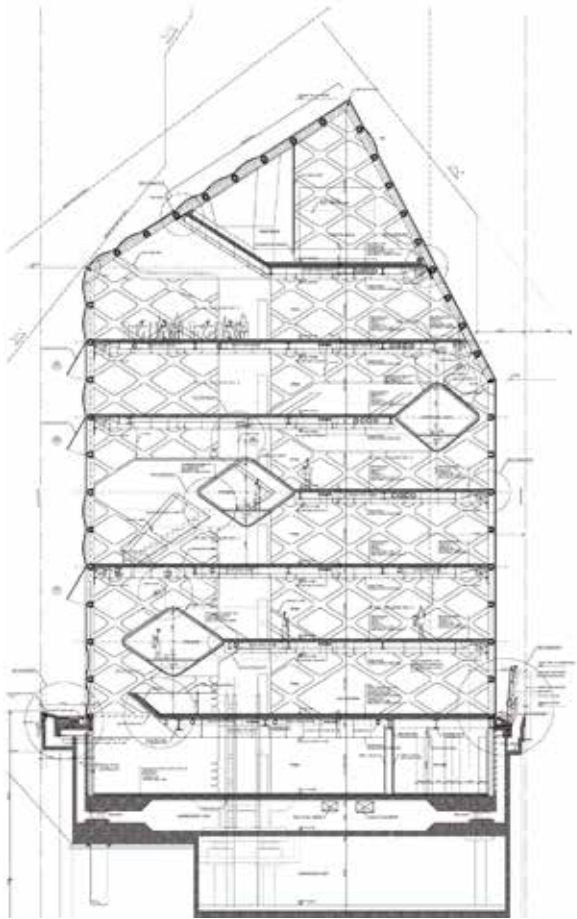
Ekphrasis  
René Magritte



Central Park

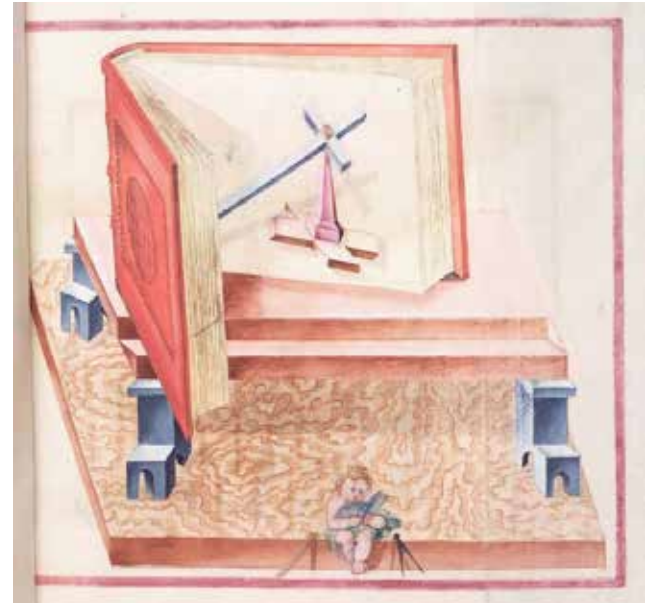


Ligne dans le desert de Tula, Walter de Maria, Nevada, 1969.

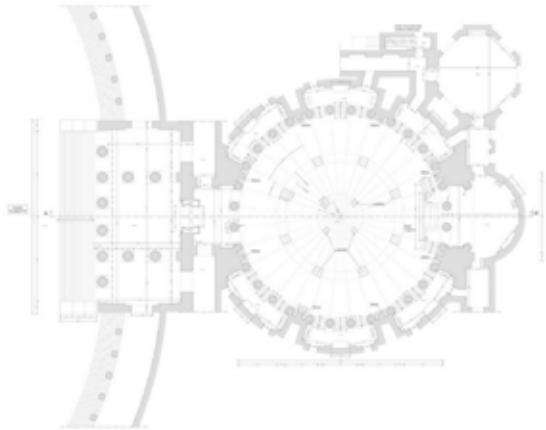


178 Prada Aoyama

„This area will form a kind of plaza, comparable to the public spaces of a European city.“

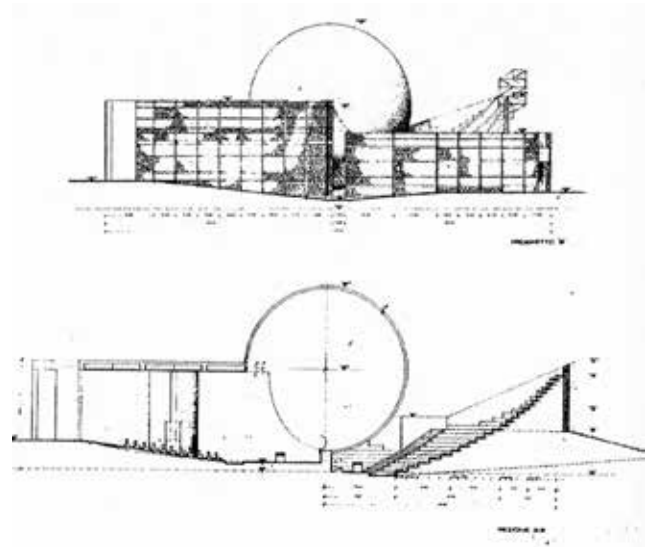


Solid Objects 16th-Century Geometric and Perspective Drawings



a)

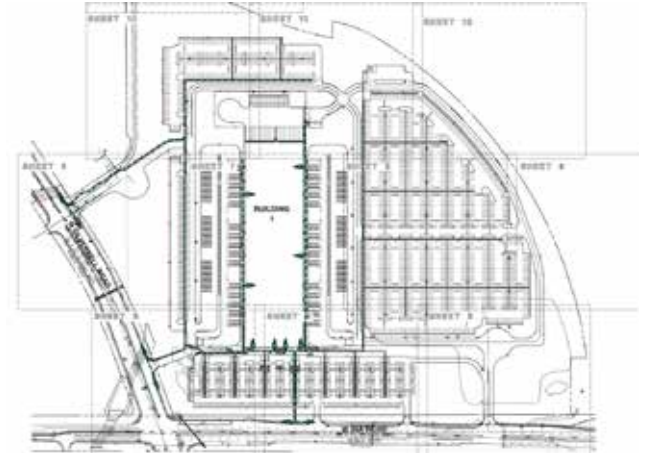
Basilica of San Francesco di Paola



Gibellina  
Jibiddina from arabic gabal sagir, „little mount“

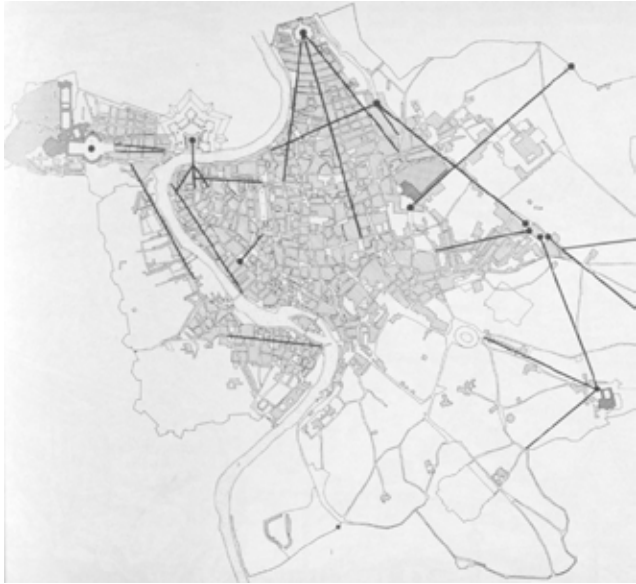


SIS Building



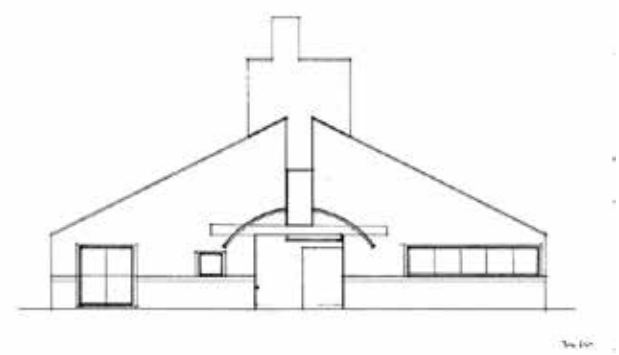
Silverbell Gateway Distribution Center  
556 Van parking spaces, 120 UTR (Utility Tractor Rig) / Van loading spaces, 17 Loading Docks, 13 Trailer spaces, and 484 Associate parking spaces





Sixtus V Plan for Rome

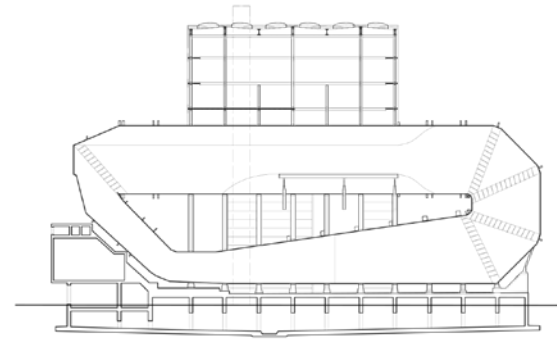
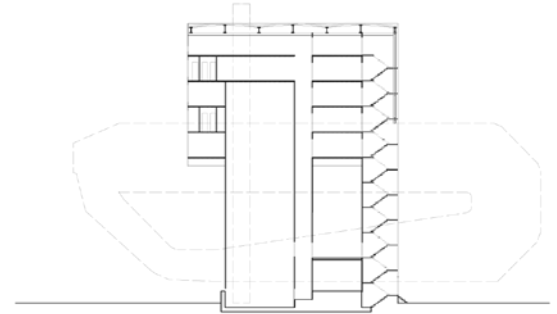
“not manipulation of mass but as articulation of experience along an axis of movement through space” † †



Vanna Venturi House



Prada + AMO FW21 Meanswear



Rosa Röhre



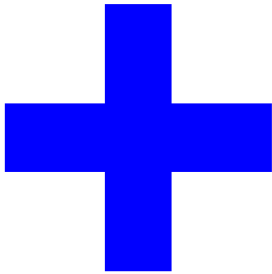


Piazza d'Italica

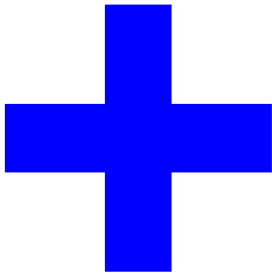
On the left, FONTS SANCTI JOSEPHI and on the right, HVNC  
FONTEM CIVES NOVI AVRELIANI TOTO POPULO DONO  
DEDERUNT.



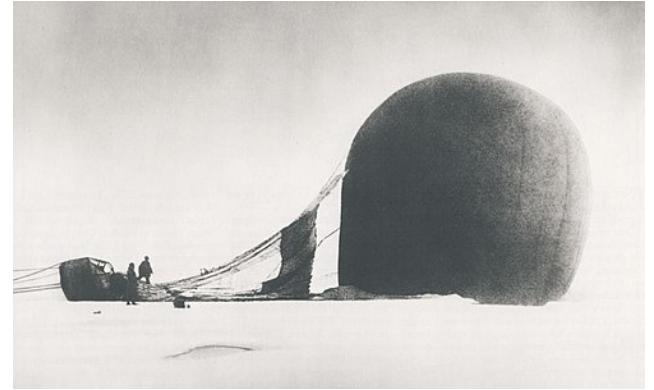
Study after Velázquez's Portrait of Pope Innocent X



RULEBOOK  
OF  
ICONIC  
PASSAGES



imagined by Marcantonio



“Museo en Campaña”, intervention designed by Javier González Pesce and Smiljan Radic



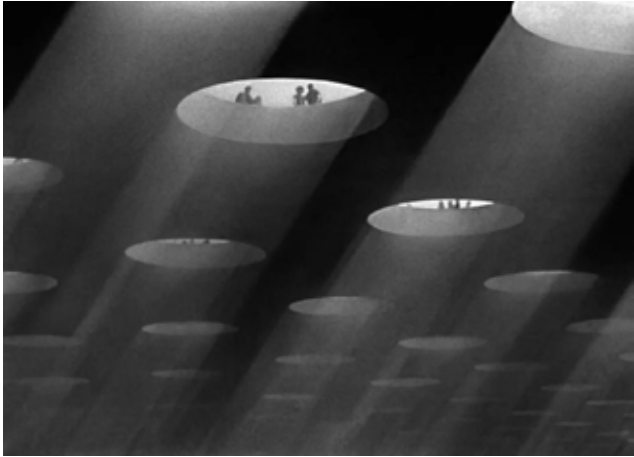
Andrée and Fränkel with the crashed balloon



Arakawa & Madeline Gins



Haus Rucker Co



A Matter of Life and Death (1946)



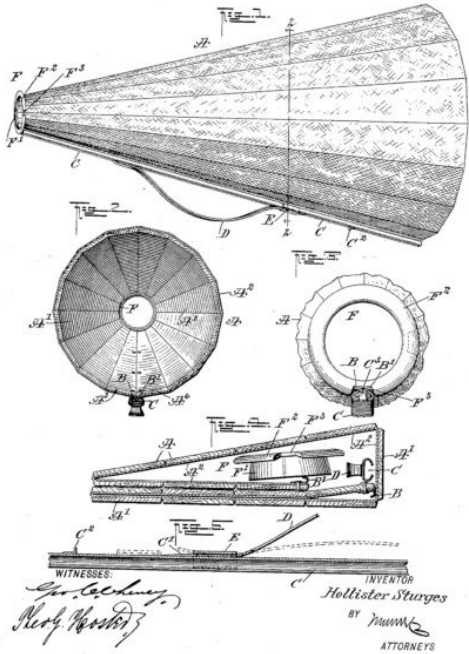
NYT Photo Wind Tunnel in Chalais Meudon, 1935.

No. 763,808.

PATENTED JUNE 28, 1904.

H. STURGES.  
COLLAPSIBLE MEGAPHONE.  
APPLICATION FILED FEB. 9, 1904.

NO MODEL.



Megaphone



Follies



Ishtar Gate, Berlin



Salvador Dalí, Morphological Echo



Holy Mountain, Resolution



James Holland  
Notre Dame





Holy Mountain



Holy Kolossos?



Salvador Dalí  
trompe l'oeil



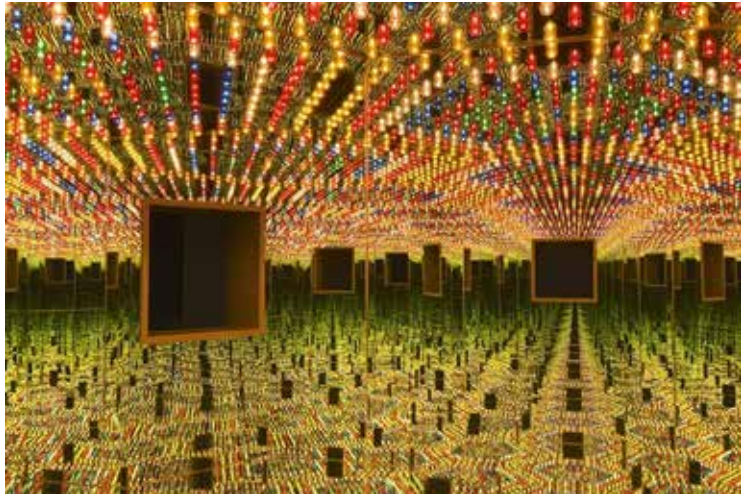
Conolly's Folly



Jan van Eyck - The Rolin Madonna  
(La Vierge de Chancelier Rolin)  
detail of the view between the columns



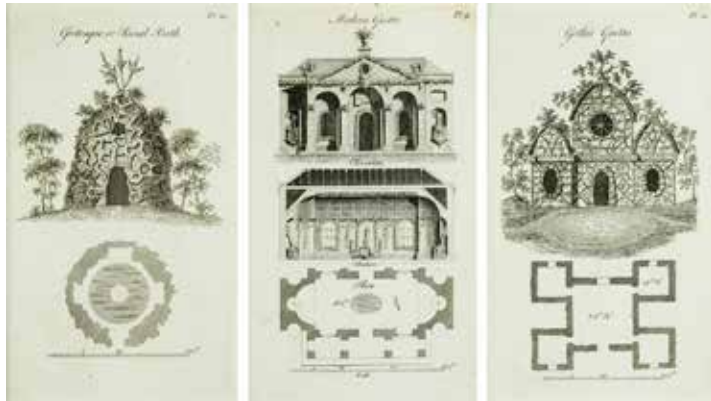
A Matter of Life and Death



Infinity Mirror Rooms by Yayoi Kusama



Jacob's Dream by William Blake, 1805



Petrified Waters  
The Artificial Grottoes of the Renaissance and Beyond



Common Kiosk



La Chiesa Di San Giovanni Battista



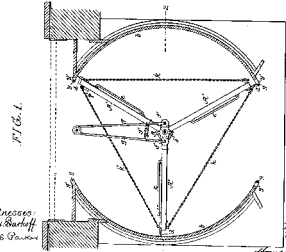
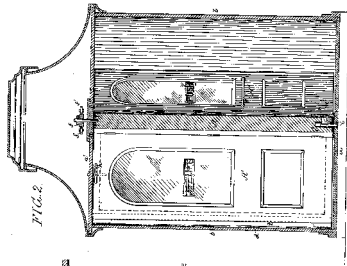
A Ladder



(No Model.)

2 Sheets—Sheet 1.

T. VAN KANDEL.  
STORM DOOR STRUCTURE.  
No. 387,571. Patented Aug. 7, 1888.



Witnesses  
Wm. B. Smith  
J. C. Green

Inventor:  
T. Van Kandel  
By H. H. H. H. H.

Revolving Doors

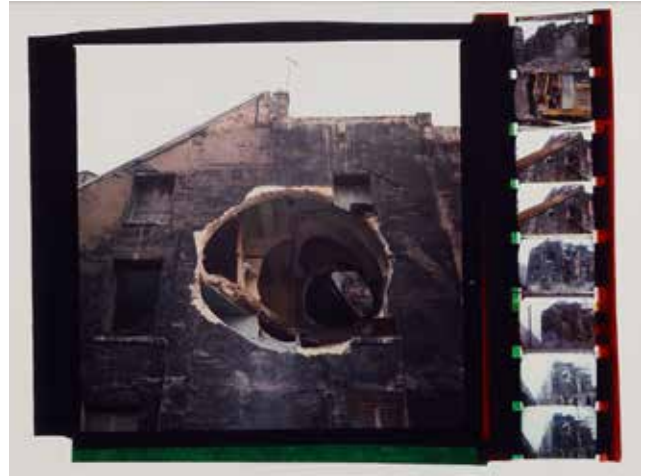


Cellule No 1, Absalon





The Fire Within, Werner Herzog



Holes, Matta Clark



OBSERVATIVE  
ATLAS OF  
ICONIC  
GATHERINGS



imagined by Marcantonio



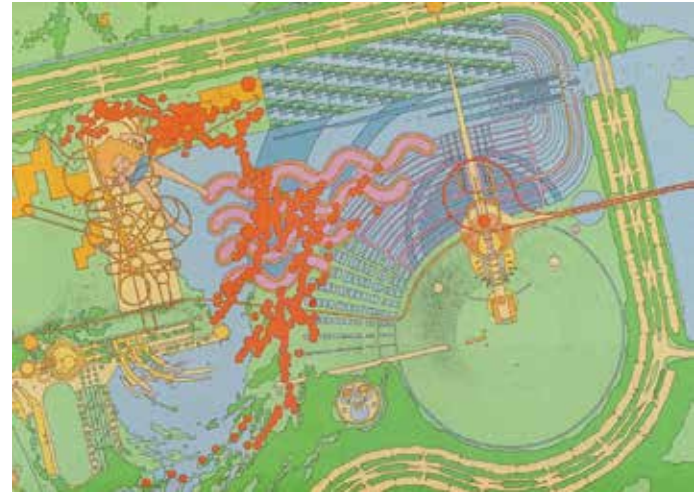
Francis Alÿs, *When Faith Moves Mountains*, 2002  
Maximum effort, minimum result.



competition for League of Nations in Geneva  
conclusion: none of the 377 projects was suitable



forum romanum  
 Le Antichità Romane I, Plate XLIII,  
 Giovanni Battista Piranesi



milton keynes city club  
 a wave pool, a rodeo, a souk, a theatre, art gallery  
 inspired by org. un-built scheme 1970



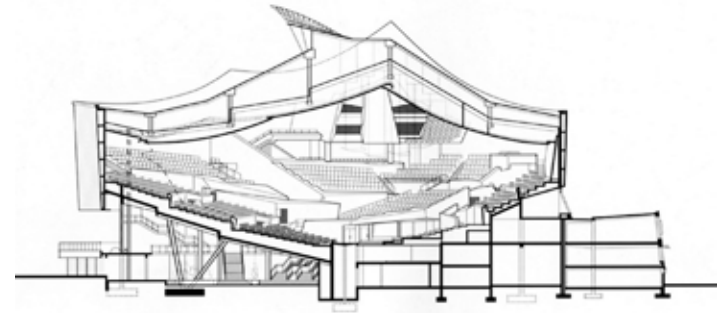
João Batista Vilanova Artigas  
FAU-Universidade Sao Paulo



Pompeii: roman baths, Line engraving, 1831



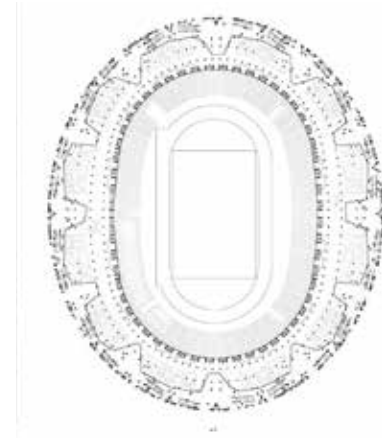
The Treaty of Versailles signed on 28 June 1919  
creation of several thousand miles of new boundaries



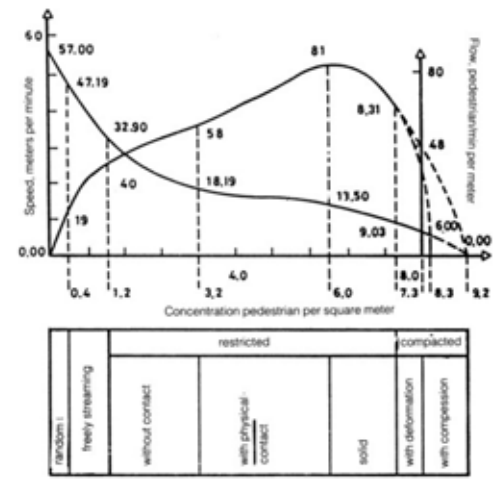
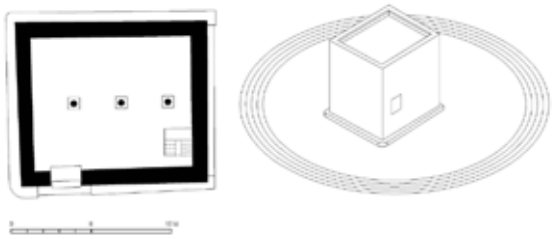
Hans Scharoun Philharmonie Berlin, 1960  
ascending vineyards



Shandur Polo Ground, Qaqlasht Festival, Chitral, Pakistan.



Birds Nest, Herzog und de Meuron, Beijing



The Ka'ba at the center of Masjid al-Haram in Mecca



Classification of pedestrian motion  
Life-or-Death Crowd Control Design





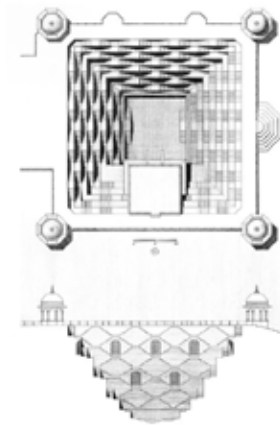
„If tomatoes become cheaper than bricks, we’ll build with tomatoes’  
- Gloria Cabral



Year: 2018  
1’100’000 people  
„Culture of Tolerance“



Habbo Hotel  
Having a drink



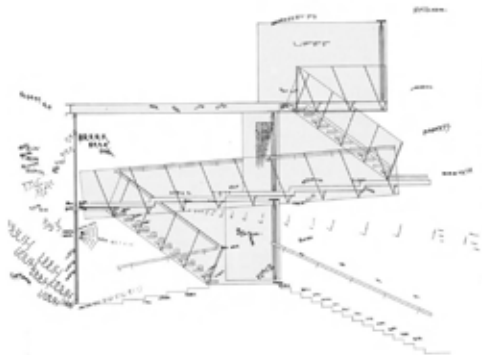
Stepwells of India  
- the bar



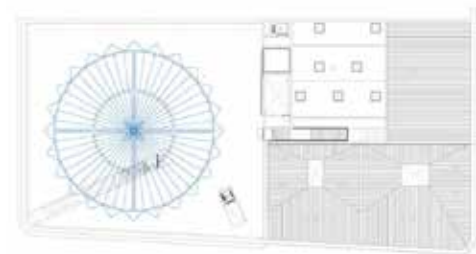
Makaranta School  
„The school needed a lot of sitting places“ - Not Vital



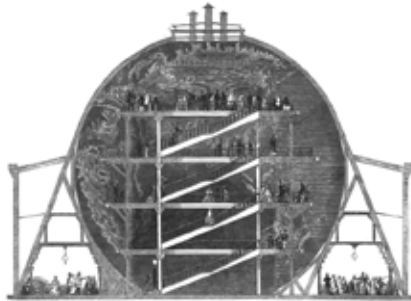
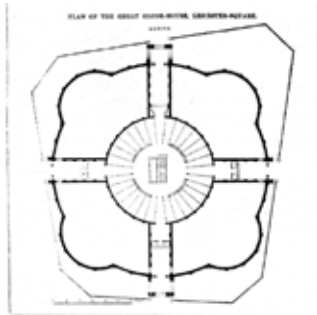
Masp public space under the building, Lina Bo Bardi



Elias Torres  
Staircase Soundtrack



Roofplan NAVE, Santiago Chile, Smiljan Radic



The Great Globe, 1951, James Wyld  
The surface of the Earth on its concave interior



A Sunday afternoon on the Island of La Grande Jatte,  
Georges Seurat, 1884



An Inconvenient Truth, 2006, Al Gore



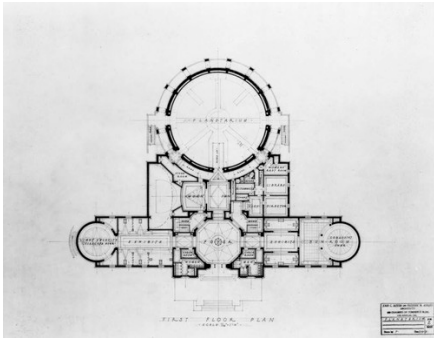
Execution of King Louis XVI.  
- 21. Januar 1793



sharing warmth



Tiananmen Square Beijing



Observatory in Griffith Park, Arrow Studio 1934



Sunset at Pedra do Arpoador, Rio de Janeiro

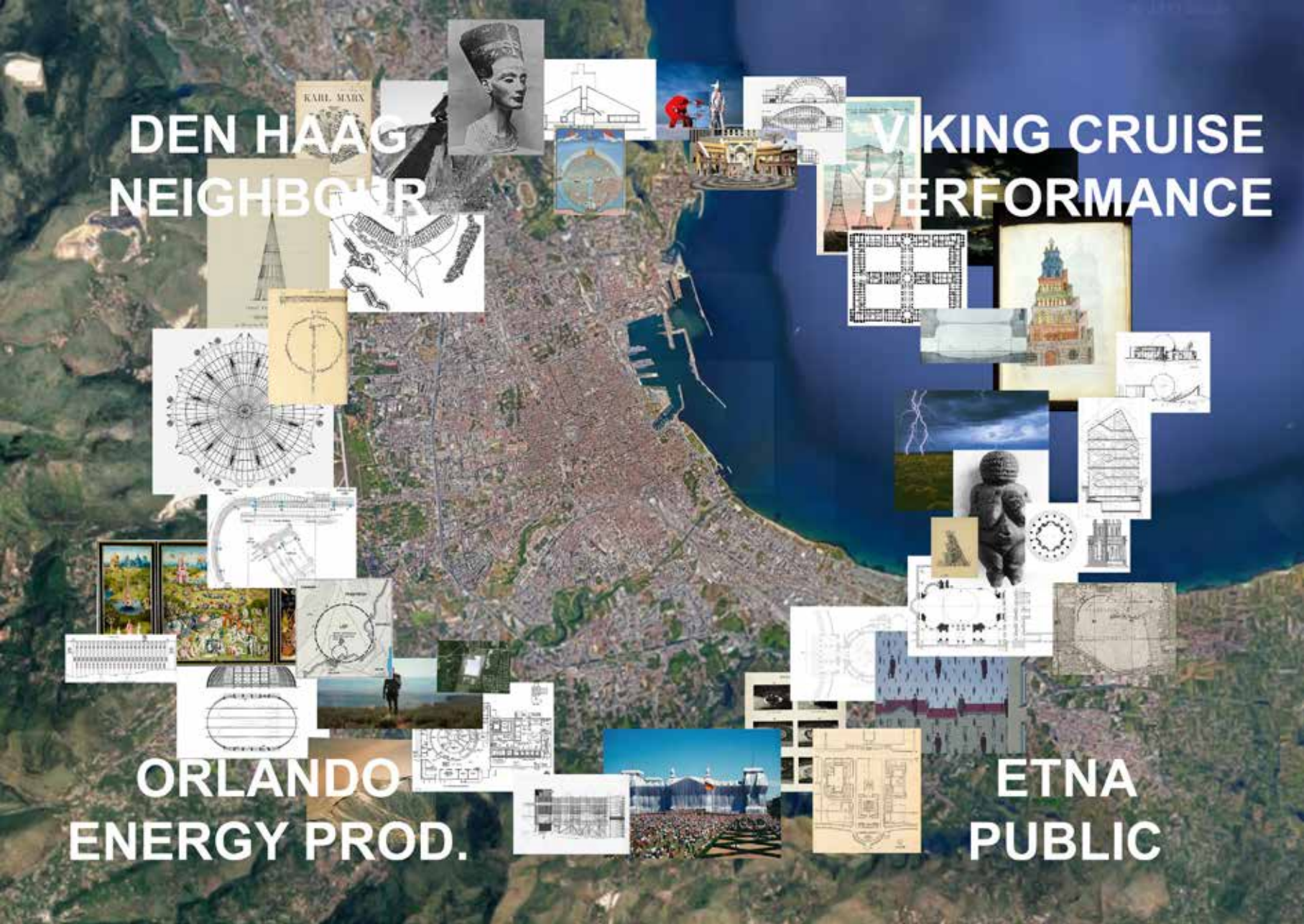


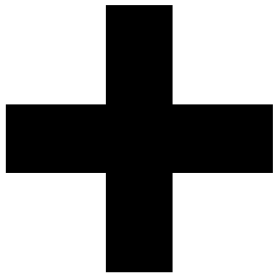
DEN HAAG  
NEIGHBOUR

VIKING CRUISE  
PERFORMANCE

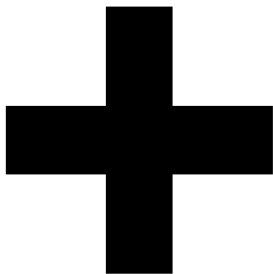
ORLANDO  
ENERGY PROD.

ETNA  
PUBLIC





**A GLOSSARY**  
*in remembrance of our  
late night talks*



written by the Figurehead of the Argo

### Line upon line

This glossary serves as a base for all negotiations about the aesthetics of coexistence. What Zarathustra calls “the Communion”. We require to understand how the unity of the universe requires its multiplicity. We require to understand how infinitude requires the finite.

The Glossary forms a common ground constituted from the diversity of my experiences as a traveler. the inspiring force for further debates.

### *The Figurehead of the Argo*

# aesthetics

Most aesthetic absolutes prove relative under pressure.



# authenticity



*The authentic work is radically bound to the moment of its emergence; precisely because it consumes itself in actuality, it can bring the steady flow of trivialities to a standstill, break through normality, and satisfy for a moment the immortal longing for beauty — a moment in which the eternal comes into fleeting contact with the actual. (Koolhaas, S M L XL)*





## beauty

*So, here is his body, for which he is responsible, by diet and exercise. And here is his hybrid "third culture," illuminated from two sources. Beauty is located at the intersection of these clarities. Beauty saves as much as science does; it is as objective as science. I don't know which life is a greater failure, the one lacking beauty or the one lacking science. Have you noticed the instructive parallel between ugliness and sterility? Even fecundity or the art of invention cannot do without beauty. (Serres Latour, Conversations on Science Culture and Time)*

## conflict

The question is really, 'Can we accept conflict as part of the human condition and handle it so that we move forward instead of annihilating ourselves?'



# objectivity

Used to calm ourselves by apparently fixing things in time so we do not have to look back. A way to trick our brain to move on and find agreement or a common ground.





# mathematics



*Mathematics manifests criteria of beauty in an exact, demonstrable sense. Here alone the equivalence between truth and beauty obtains. Unlike those enunciated by natural language, mathematical propositions can be either verified or falsified. Where undecidability crops up, that concept also has its precise, scrupulous meaning. Oral and written tongues lie, deceive, obfuscate at every step. More often than not their motor is fiction and the ephemeral. Mathematics can produce 18 errors, later to be corrected. It cannot lie. There may be touches of personal style. What matters is that once proved, a mathematical operation enters the collective truth and availability of the anonymous. It is, moreover, permanent. (Steiner, *The Poetry of Thought*)*



## cityness

An amorphous public construct, The City's breath underneath the plenty.

## city

*Like a piece of architecture, the city is a construction in space, but one of vast scale, a thing perceived only in the course of long spans of time. It is seen in all lights and all weathers. At every instant, there is more than the eye can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences. (Kevin Lynch, The Image of The City)*

## the public

The public is not a patient to be cured but an active participant in the creation of a collective masterpiece.

## conversation

*The supplement adds itself, it is a surplus, a plenitude enriching another plenitude, the fullest measure of presence. (Deleuze, The Logic of Sense)*



## to gather

A different expr. for enactment. Gatherings are always active and an expression of the public.

## gaia

*'the one who intrudes'. Her intrusion is not an act of justice or punishment, because it is not aimed at those who have offended her; rather, it puts a question mark over the future of all inhabitants of the Earth, with the probable exception of the innumerable populations of micro-organisms which, for billions of years, have been the effective co-authors of her ongoing existence. Gaia is this figure of the many-figured Earth which demands neither love nor protection, but the kind of attention to be paid to a prickly powerful being. (Isabelle Stengers, Another Science is possible)*



## nature

sim. to venus / a womb

## memory

*This membrane which makes the outside and the inside present to each other is called memory. [...] For memory is clearly no longer the faculty of having recollections: it is the membrane which, in the most varied ways (continuity, but also discontinuity, envelopment, etc.), makes sheets of past and layers of reality correspond, the first emanating from an inside which is always already there, the second arriving from an outside always to come, the two gnawing at the present which is now only their encounter. (Deleuze, Cinema 2 The Time Image)*



# peace

A sensory and emotional communion with the natural and social world.

# khora

A receptacle, a formless interval with maternal overtones — an everlasting space granting abode to all things in the process of generation. a space that is both formless and akin to non-being, a transitional ground where the eternal „Forms“ are received from the intelligible realm and transformed into the transient forms of the sensible realm. A space where the public, like a wise legislator, is surveyed to ensure its readiness to bear the weight of cultural and societal endeavors.

# subjectivity

sim. to aesthetics

# binary-code

*It is a binary system, i.e., of base two. Heaven and Hell (McLuhan, The Gutenberg Galaxy The Making of Typographic Man)*



# legislature

A manmade construct that pretends to be absolute.

# parliament

Similar to khora, or a place where contracts are enacted.

# truth

There is no definition for truth. Except maybe an oak would know.

# desire

*Sensible beauty, desire, without counterparts, love without equilibrium. (Serres, The Five Senses)*



# technology

Physical manifestation of the belief that the urbanistic problem exists and should be solved.

# reason

*But this difference between the maxims of diversity and unity may easily be reconciled and adjusted; although, so long as they are regarded as objective principles, they must occasion not only contradictions and polemic, but place hinderances in the way of the advancement of truth, until some means is discovered of reconciling these conflicting interests, and bringing reason into union and harmony with itself.  
(Kant, Critique of Pure Reason)*

# belief

An apparent absolute.

# the sublime

Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime. *The sublime and the beautiful are often... one and the same. (Edmund Burke)* It is frightening as it is something we do not understand. In contrast to generic contracts where things are rendered objective - here subjectivity is embraced because we cannot understand it - but still we find beauty in it.



# love

Something between the sublime and the binary code.

# home

*"where I put my feet"* (Orlando)

# contract

*Fundamentally about co-dependence, or inter-dependence. (Hegel) Objective laws, independent of our human and political laws. (Serres Latour, Conversations on Science Culture and Time) When memory becomes objective, the thinking subject becomes forgetful. (Serres, The Five Senses)*

# negotiation

*Fontenelle: Dialogue avec les morts. (Serres, History of Scientific Thought)*



# smell

The most ardent trait, which allows to incarnate memories.

# taste

A generic way of how individuals deal with their surroundings (can be used in the context of food and style).

# history

Objectification of past events (mostly agreed on).

# weather

*Everything is an eternal circle, and it repeats and repeats itself (Andrei Rublev (1966))*





**real**

*All very much the same. (Calasso, The Marriage of Cadmus and Harmony)*

**ideal**

See def. of "real".

**enactment**

A productive articulation of the public.

**theater**

*He goes on stage, sets up the scenery, invents theater, and imposes theater. (Serres, The Parasite)*

‡

‡

# migrant

One who moves with a scent of nostalgia.

# traveler

One who moves but never looks back.

# empire

*Phase beyond history. The end of national conflict, the „enemy“ now, whoever he is, can no longer be ideological or national. (Hardt, Negri)*

# buffet

*People would play in this mythology in the form of a day off, a celebration, once a year (Pierre Huyges)*



## moon

*Its faculties are joined to ours in a self-perpetuating cycle. (Serres, The Incandescent)*

## time

*This opens up an extremely rich historical field. (Foucault, The Courage of the Truth)*

## sun

*Energy is not always expended for the sake of production. (Serres, Hermes Literature Science Philosophy) Its energy exceeds form; it transforms. (Serres, Genesis)*

## space

sim. Khôra.

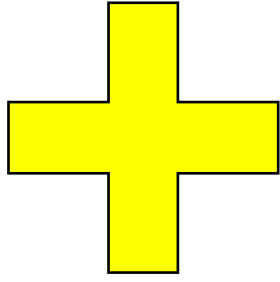
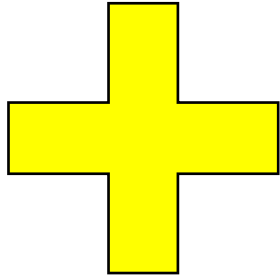


# lemons

A global phenomenon of import and export and a symbol of fertility.

# opinion

*A thought crossed that mind. (Calasso, The Marriage of Cadmus and Harmony)*



**construction**

**site**

**documentation**



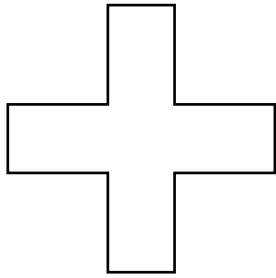
first structural tests... let's hope it is enough for bracing. Marcantonio would like to have a balloon structure.



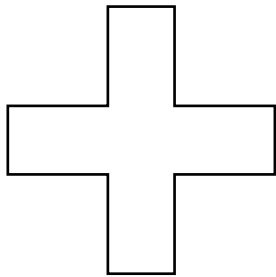
day 623: finally! the foundation is done using the archimedes principle. we can soon start to build



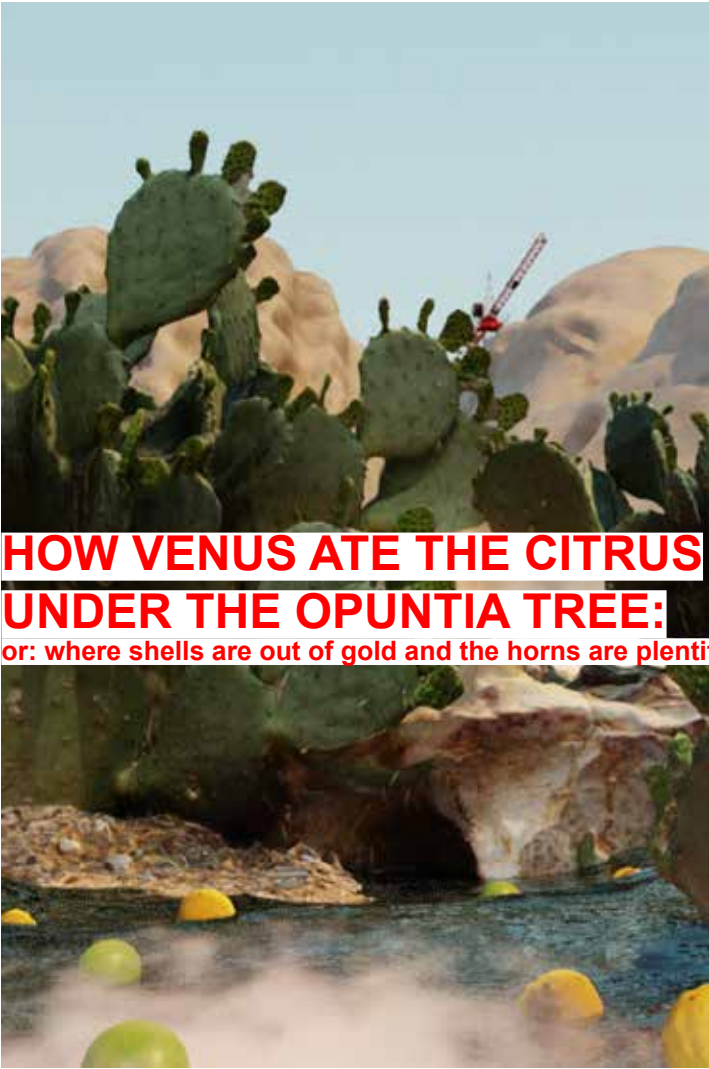
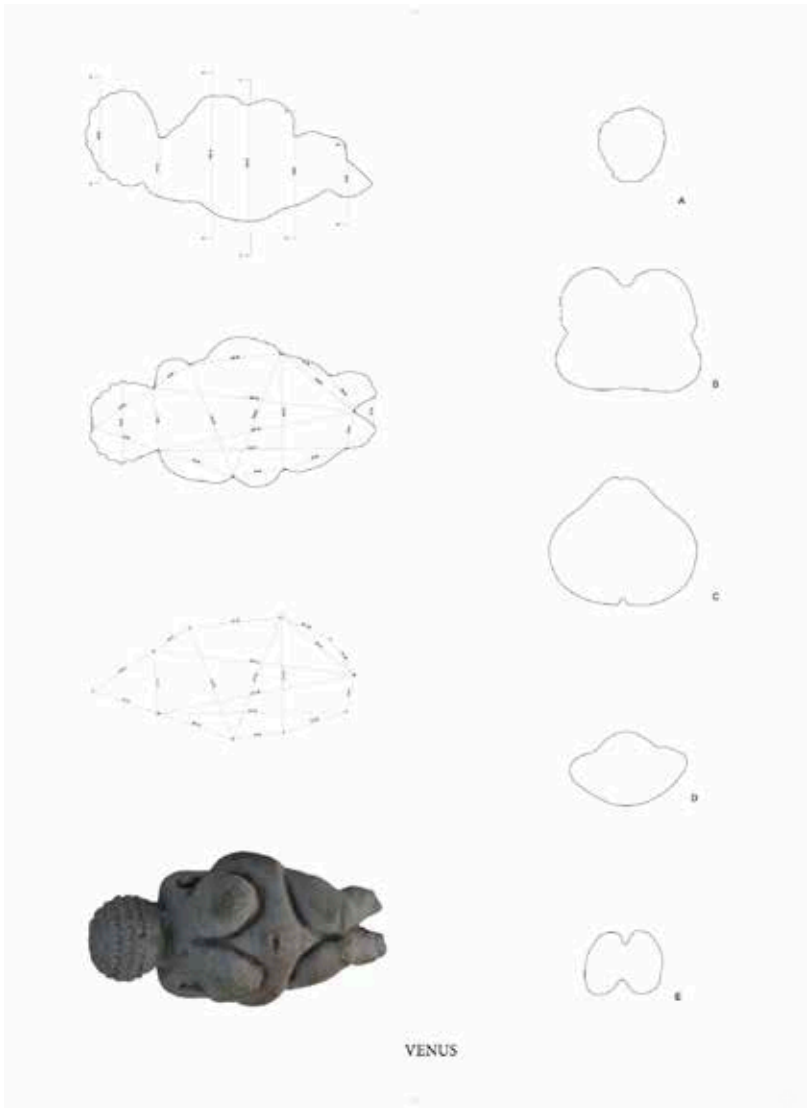




A Tribute  
to a dear  
Friend







**HOW VENUS ATE THE CITRUS  
UNDER THE OPUNTIA TREE:**

or: where shells are out of gold and the horns are plentiful

See where the boughs of the shadowy pine  
And the lemon-tree intertwine  
As lovers together, with leaves that shine  
Green in the darkening June,  
On the old grey walls of the garden line  
Under the changeful moon, [1]  
the water of the river freezes into sand;  
the mortar sets in order to build the house. [2]

It is a stone statue of Venus, the original of which, I believe, is in Florence. This Venus is the most beautiful woman I have ever seen in all my life. [3]

Venus, it is said, was born in the past from the waters, and Botticelli depicts her, being reborn over the waves, dressed in a heavy braid revealing her nudity. [4]

And Oreto greets her warmly.

**We are on an island seven days by four days long (walking distance). It has no city as popular nor as famous as that known as Palermo, the capital of the island. [5]**

And the citrus was swept down in the Oreto. And they were greeted by her.

**THE OPUNTIA, WHICH THROWS OUT A ROOT FROM THE LEAF. [6]**

She makes room for her cousin citrus.

And the citrus was swept down in the Oreto.

(However, extensive investment was necessary before citrus fruits could be grown on the poor and often stony soils of the Conca d'Oro. It often had to be planted with opuntia to loosen the soil.)

And up there among the green twinings and garlandings the white gown gleams again. Is it Venus, or the widow?

She is there—Venus—but without furs.

All about us the earth steamed; mists rose up toward heaven like clouds of incense; a shattered rainbow still hovered in the air. [7] The ventilating system was so noiseless that he had to put her hand over the vents to make sure she felt air currents. [8]



*In ancient languages this name means the true icon, the faithful image.*  
**[10] Not a twin, nor a mirror image, nor a strange fantasy like one  
has in depression, but an exact and mysterious correspondent in  
the universe of the living. [9]**

*This afternoon we were resting on the meadow at the foot of the  
Venus-statue. I plucked flowers and tossed them into her lap; she  
wound them into wreaths with which we  
adorned our goddess. [11]*

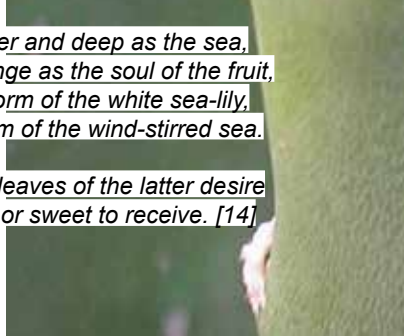


*Earthly paradise that opens her eyes. [12]*

**Myth always says a bit more about things, from the good side  
of reason: the first Venus was quite exact. [13]**

*Of love that is bitter and deep as the sea,  
And subtle and strange as the soul of the fruit,  
And pure as the form of the white sea-lily,  
And fall, as the foam of the wind-stirred sea.*

*And the fruit of the leaves of the latter desire  
Is it bitter to eat of or sweet to receive. [14]*



[16] Serres, *The Parasite* [17] Calasso, *The Marriage of Cadmus and Harmony* [18] Calasso, *The Marriage of Cadmus and Harmony* [19] Calasso, *Ka Stories of the Mind and Gods of India* [20] Serres, *The Five Senses* [21] Serres, Rome [22] Goethe, *Faust* [inverted] **GARDEN OF APPARENT ABSOLUTES** [1] Virgil, *Aeneid* [2] Serres, *The Five Senses* [3] Hugo, *Les Misérables* [4] Calasso, *The Marriage of Cadmus and Harmony* [5] Serres, *Angels A Modern Myth* [6] Cervantes, *Don Quixote* [7] Asimov, *Complete Robot Anthology* [8] Deleuze, *Cinema 1 The Movement Image* [9] Foucault, *The Courage of the Truth* [10] de Montaigne, *The Complete Essays* [11] Deleuze, *Cinema 2 The Time Image* [12] Hovestadt Buehlmann, *Quantum City* [13] Purdy, *On the Ruins of Babel* [14] Serres, *Crisis* [15] Serres, *Statues* [16] Hovestadt Buehlmann, *Quantum City* [17] Derrida, *Of Grammatology* [18] Serres, *History of Scientific Thought* [19] Deleuze, *Cinema 2 The Time Image* [20] Derrida, *Of Grammatology* [21] Serres, *Hermes Literature Science Philosophy* [22] Hugo, *Les Misérables* [23] Serres, *Hermes Literature Science Philosophy* [24] Serres, *Hermes Literature Science Philosophy* [25] Serres, *Biogea* [26] Calasso, *The Marriage of Cadmus and Harmony* [27] Serres, *The Five Senses* **AN OLFACTORIUM** [1] Palmer, *Queer Defamiliarisation Writing Mattering Making Strange* [2] Serres, *The Natural Contract* [3] Serres, *The Five Senses* [4] Bradley, *Smell and the Ancient Senses* [5] Serres, *The Incandescent* [6] Serres, *Hominescence* [7] *The Book of the Thousand and One Nights* [8] Joyce, *Ulysses* [9] *The Book of the Thousand and One Nights* [10] Agrippa, *Three Books of Occult Philosophy* [11] Asimov, *Complete Robot Anthology* [12] Asimov, *Complete Robot Anthology* [13] move up - visage [14] Aquinas, *Summa Theologica* [15] Serres, *Hermes Literature Science Philosophy* [16] Marinetti, *The Futurist Cookbook* [17] Buehlmann Hovestadt, *Domesticating Symbols* [18] Buehlmann Hovestadt, *Quantum City* [19] Serres, *The Incandescent* [20] Anzaldúa, *This Bridge We Call Home* [21] Carter, *Nights at the Circus* [22] Powers, *The Overstory* [23] Deleuze, Francis Bacon *The Logic of Sensation* [24] Serres, *Hermes Literature Science Philosophy* [25] Foucault, *History of Madness* [26] Powers, *The Overstory* [27] de Condillac, *Philosophical Writings of Etienne Bonnot* [28] Bradley, *Smell and the Ancient Senses* [29] Foucault, *History of Madness* **VENUS AND THE ORETO** [1] Algernon Charles Swinburn, *A Garden* [2] Serres, *Statues* [3] Leopold Sacher-Masoch, *Venus in Furs* [4] Serres, *Hominescence* [5] Ibn Hawqal, *Sicily* [6] Pliny, *Natural History Volume 4* [7] Leopold Sacher-Masoch, *Venus in Furs* [8] Asimov, *Complete Robot Anthology* [9] Serres, *Biogea* [10] Serres, *The Five Senses* [11] Leopold Sacher-Masoch, *Venus in Furs* [12] Ibn Hawqal, *Sicily* [13] Serres, *Rome* [14] Algernon Charles Swinburn, *A Garden* **TRAILER** <https://www.youtube.com/watch?v=U1U6ZKq1axE>

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PAN ODORATA

**ACT I** [1] de Montaigne, *The Complete Essays* **THE FIGUREHEAD OF THE ARGO** [1] Leatherbarrow Eisenschmidt, *Twentieth Century Architecture* [2] Schumacher, *The Auto-poiesis of Architecture Vol 1* [3] Seneca, *Complete Works* [4] Hays, *Architecture Theory since 1968* [5] Ficino, *Platonic Theology Volume 1 Books 1 IV* [6] Serres, *The Natural Contract* [7] Charlie Parker – 1950, Vinyl [8] Hovestadt Buehlmann, *Quantum City* [9] Serres, *The Natural Contract* [10] Deleuze Guattari, *A Thousand Plateaus* [11] Foucault, *History of Madness* [12] Hovestadt Buehlmann, *Quantum City* [13] Serres, *The Five Senses* [14] Koolhaas, *Elements of Architecture* [15] Foucault, *History of Madness* [16] Serres, *The Incandescent* [17] Serres, *Hermes Literature Science Philosophy* **MARCANTONIO** [1] Rousseau, *Collected Works of Jean-Jacques Rousseau* [2] Asimov, *Complete Robot Anthology* [3] Augustine, *The City of God* [4] Coffee and Cigarettes (2003) [5] Asimov, *Complete Robot Anthology* [6] Orlando [7] Deleuze, *Masochism Coldness and Cruelty Venus in Furs* [8] Aquinas, *Summa Theologica* [9] Da Lage, Antoine; Métaillé, Georges (2015). *Dictionnaire de biogéographie végétale*. [10] Marx, *Capital Volume 3* [11] Koolhaas, *Elements of Architecture* [12] Mumford, *The Culture of Cities* [13] Etymonline [14] Hugo, *Les Misérables* [15] Deleuze Guattari, *A Thousand Plateaus* [16] Foucault, *History of Madness* [17] Augustine, *The City of God* [18] William Shakespeare, *Romeo and Juliet* [19] Serres, *The Incandescent* [20] Calasso, *Ka Stories of the Mind and Gods of India* [21] Jean-Jacques Rousseau, *The Social Contract & Discourses* **A NEW DAY** [1] Alberti, *On the Art of Building in Ten Books* [2] Hovestadt Buehlmann, *Quantum City* **ACT II SYMPOSIUM** [0] Serres, *The Five Senses* Serres, *The Five Senses* Serres, *The Five Senses* [1] Deleuze Guattari, *A Thousand Plateaus*, [2] Foucault, *History of Madness* [4] Asimov, *Complete Robot Anthology* [4] Koolhaas, s,m,l,xl [5] Alberti, *Momus* [6] Serres, *Hominescence* [7] Serres, *The Incandescent* [8] Derrida, *Of Grammatology* [9] Deleuze, *The Logic of Sense* [10] Serres, *Branches* [11] Serres, *The Five Senses* [12] Girard, *The Scapegoat* [13], [14] Asimov, *Complete Robot Anthology* [15] Proust, *In Search of Lost Time Vol V The Captive The Fugitive* [16] de Montaigne, *The Complete Essays* [17] Duncan, *The James Bond Archives* [18] Rousseau, *Collected Works of Jean-Jacques Rousseau* [19] RAY KURZWEIL, *The Singularity Is Near* [20] Crowley, *Ancient Rhetorics for Contemporary Students* [21] Aristotle, *The Art of Rhetoric* [22] Joyce, *Ulysses* [23] Guicciardini, *Maxims and Reflections* [24] Luther, *The Letters of Martin Luther* [25] Zimring, *Encyclopedia of Consumption and Waste* [26] Dickens, *A Tale of Two Cities* [27] Kerouac, *On The Road* [28] Crowley, *Ancient Rhetorics for Contemporary Students* [29] Zimring, *Encyclopedia of Consumption and Waste* [30] F. A. Hayek, *The Use of Knowledge in Society* [31] de Montaigne, *The Complete Essays* [32] Hugo, *Les Misérables* [33] Aquinas, *Summa Theologica* [34] Deleuze, *Desert Islands and Other Texts* [35] Arendt, *The Human Condition* **THE SILO** [1] Serres, *Variations on the Body* [2] Serres, *Genesis* [3] Serres, *Hermes Literature Science Philosophy* [4] Deleuze, *Masochism Coldness and Cruelty Venus in Furs* [5] Orlando [6] Aquinas, *Summa Theologica* [7] Marx, *Capital Volume 3* [8] Serres, *Troubadour of Knowledge* [9] Marx, *Collected Works* [10] Serres, *The Parasite* **INTERMEZZO LUNCH BREAK** [1] Serres, *The Parasite* [2] Cruel Earth, nitrogen fixation **ACT III ORCHESTRA OF NOISE** [1] Hugo, *Les Misérables* [2] Asimov, *Complete Robot Anthology* [3] Goldoni, *The Comedies of Carlo Goldoni* [4] Hugo, *Les Misérables* [5] Asimov, *Complete Robot Anthology* [6] Koolhaas, *Elements of Architecture* [7] Leatherbarrow Eisenschmidt, *Twentieth Century Architecture* [8] Marx, *Collected Works* [9] Derrida, *Of Grammatology*. [10] Serres, *Biogea* [11] Serres, *The Incandescent* [12] Foucault, *History of Madness* [13] Girard, *The Scapegoat* [14] Calasso, *Ka Stories of the Mind and Gods of India* [15] Serres, *Hermes Literature Science Philosophy*