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Marc Veyrat

► **To cite this version:**

Marc Veyrat. Horses: unintentional design case study. International Journal of Design Sciences and Technology, 2020, Volume 24 (n°1), pp.67-82. hal-04868230

HAL Id: hal-04868230

<https://hal.science/hal-04868230v1>

Submitted on 14 Jan 2025

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International Journal of **Design Sciences & Technology**

Volume 24 Number 1

Pairel É (2020) Dimensioning and tolerancing by the coloured contacts method, *International Journal of Design Sciences and Technology*, 23:1 109-123

Editor-in-Chief:
Khaldoun Zreik

Editors:
Guillaume Besacier
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ISSN 1630 - 7267

europia

ISSN 1630 - 7267

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<http://www.europia.org/ijdst>

International Journal of
Design Sciences and Technology

Volume 24 Number 1

ISSN 1630 - 7267



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Horses: unintentional design case study

Marc Veyrat¹

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The horse has a ®-MARKABLE ability to adapt to its environment. Its use, by man, to accomplish difficult, thankless or strategic tasks has always made it an undeniable asset, to understand and experience its environment. However, in relation to this question of unintentional design that we will try to deal with in this paper, it is already perhaps this form of apparatus necessary for living beings, which will provoke — ®-START in man — this necessary questioning about the living beings that surround him but escape him, while making him aware of this obligatory distancing device to identify and ®-CONNECT himself as a human being. An I subject to the world... Finally, the horse is to be understood here as an external body grafted to our own body, forcing it to drift. And we will question this question of drifting from the artwork i-REAL.

i-REAL¹ is a digital and hypermedia artwork that mixes RV environments triggered with cards — i-RELATED with / from the social network Instagram² and entered / placed on Pinterest³ — on a gameplay between U-&-i. i-REAL is ®-PLAYING over and over again with these cards and dice. By rolling the dice, which will rotate the 3 PART-i of this U-&-i game board⁴, the PLAY-® triggers connections that open — with the cards — the RV worlds⁵. Clues scattered on the cards, the board, social networks and in VR environments can unlock a blockchain and a crypto-currency... i-REAL is constantly branching out by dissemination on several networks — on several worlds — questioning us about the relevance of a U-&-i master: An AI is also under development...

Our body is now a body of flesh and a body of data, straddling the tangible world and the intangible worlds. Between blockchain, bitcoins and other digital traces left on networks and Internet, our full of U-&-i are dispersed, physically dislocated in as many digital bodies that we are potentially able to experiment through our sensory and sensitive explorations.

Keyword: digital art, conceptual art, hypermedia, video game, virtual reality, mixed reality, metaverse, social network, AI, blockchain, IoT.

Discourse Method Warning

Since the prologue is only used for works of fiction, we will first of all have to consider this essay as a JOKE-®, a kind of paradoxical adventure at the limit of the i-REAL, always between U-&-i, between information, you and ME. The words will train us to i-MIGRATE, to create correspondences, links, to play and unplay their appearances, their uses through AGAINST / meanings and grammars. They will regularly force us to slip, skid on sentence construction, practice

¹ <https://i-real.world>

² <https://www.instagram.com/marcveyrat/>

³ <https://www.pinterest.fr/marcveyrat1/i-real-e-n-je-u/>

⁴ <https://youtu.be/gD1YmPxGHRU>

⁵ <https://youtu.be/3NPY511eGzQ> i-REAL World 1

a kind of figure skating, an *i-DEAL* with the information used as artistic material. The risk, of course, of being stopped by the pitfalls between vocabulary and plastic writing, remains minimal. Even if we will sometimes sink into caves, blind spots, the path taken by glossolalia is not here the place of any mysticism but simply the natural right to claim and practice a form of elasticity with meaning, to borrow recipes of folds and unfolds cooked with language. This one, for $\text{\textcircled{R}}$ -USE the terms of Kurt Schwitters, will then perhaps allow us to suggest an aesthetic and fictional networked look, always between "poésure et peinture" [12].

No one knows the hardness of a stone better than the person who hits it.
Sènèque, *De la vie heureuse*, Libro Publishing, Paris, 2005, version for the preface, p.47 [13]

Anticipation : The workhorse



Duccio di Buoninsegna, *Noli me tangere*, 1308 ~ 1311
Egg tempera, 51 x 57 cm, Museo dell' Opera del Duomo, Siena / $\text{\textcircled{R}}\neq\text{MAKE}$ Société I Matériel, 2019

If "unintentional design is the daily detour by the user from what was designed. It does not create a new object but creates something new that replaces the old through the act of use". So, through this quote from Uta Brandes highlighting the new 0.1 Design event initially planned in Toulouse in 2020, how to make visible the environment that surrounds us and $\text{\textcircled{R}}$ -MAKES us⁶ ?+) That is to say what constitutes and at the same time what separates the very essence of this ethical moment between I and ME through a $\text{\textcircled{R}}$ -TURN of uses ?+) Perhaps through some of the many connections that make

⁶ In an interoperability of the exchanges of information that we practice with this environment from a new reading (-! a $\text{\textcircled{R}}$ -PLAY !-) of these samples.

up and decompose this environment ?+) So how to experiment with knowledge to learn slowly⁷ to visualize ourselves — to learn how to take a place — in this all-encompassing and globalized world, or simply to @-LOOK, to decipher it for us @-GET to KNOW while risking each time a little more to get lost, to make us vulnerable to the world ?+) Let's take the Desert of Retz as a first example. The formidable fascination offered by a walk in this hybrid place — halfway between a philosophical garden and a life-size, open-air, augmented book device — first of all offers us an on-site networking of references organized in hyperlinks⁸ and operative signs [1]⁹. This artificial landscape forces us to understand how the different points of view, which we will discover and experience, interlock and link together to build coherent thinking. Imagined in 1774 by François Racine de Monville [4]¹⁰ next to the gardens of Versailles, it undoubtedly needs to be tested without a priori, without any scheme or strategy. The idea of losing. And getting lost.

Another example: the horse. Of course, everyone knows what a horse can vaguely look like ... But, with “One and Three Chairs”¹¹ de Joseph Kosuth, THE chair as THE horse do not exist. They are informed to us in forms of parallel and paradoxical realities, in contiguous eSPACES, spaces simultaneously tangible and intangible, constantly increased but fragmented, dissociated but @-CONNECTED now by digital technologies.¹²

In fact, how important is it to lose and get lost in order to understand what would be part of a network philosophy? +) And how would this garden or these three chairs sign and signal a burning issue? By avoiding questions related to the objective chance so dear to the surrealists, the information paths (now also used as artistic material), build complexe Parkours¹³, Phenomenological labyrinths, perhaps like this mineral and vegetable phantasmagoria that comes back to us in the figure. The reasons are multiple. First of all, we are continually crossing ruined landscapes (- ! and One and Three Chairs, of course, is one too !-) Indeed, the systemic relationships that we can glimpse through the paradigms that animate our contemporary world, often leave us with little chance to have a global

⁷ We will voluntarily refer to this as a *K-O+O-L FRÉNÉSIE* (-! borrowing without complex this expression from the Rita Mitsouko — *Cool Frénésie*, CD Virgin Records, 2000, fifth studio album — to ask ourselves once again the question of the rhythm of appearance and disappearance of the data, which we named through an anglicism in the artwork *U-rss a cloud comptine* !-), a method that seems to be at work and is now used by a good number of companies to train us magnificently and without any brutality on the slope of social networks.

⁸ A hyperlink, or simply link, is a cascading reference system, mainly used on the Internet to allow passage between two web pages, from the hover of the cursor or with a simple click. In fact it objectively references a reference, an information, by visually opening, in a programmed way, a semantic passage determining from a consulted document to a linked document.

⁹ This is what we will call *i+D/signs*. "An *i+D/sign* is a conceptual scheme proposed in the form of an image. It is the organization of a set of semantically linked concepts in a plastic form, which aims to expose in a structured way all the data, links and connections used on different language levels of an information system". *i+D/signe, Notion n°51*.

¹⁰ Two visionary architects: Étienne-Louis Boullée or Claude Nicolas Ledoux are sometimes also cited with François Racine de Monville for the design.

¹¹ Joseph Kosuth, *One and Three Chairs*, 1965. Wood and photographic prints, 118 x 271 x 44 cm, Centre Georges Pompidou collection, Paris, <https://www.centrepompidou.fr/cpv/resource/c5jdxbr6rdGeK>

¹² @-PLAY¹¹.

¹³ “Parkour (abbreviated PK) or the art of movement (abbreviated ADD) is a physical activity that aims at free and efficient movement in all types of environments, especially outside of pre-established routes. Thus, elements of the urban or rural environment are transformed into obstacles overcome through running, jumping, climbing, balance movement, quadrupedia, etc...”. We will borrow this term to develop here a virtual reality work project (-! with immersive headset !-): *i-REAL*.

view. Our points of view are necessarily truncated. Either because of a lack of visibility, or because they give rise to *in/visible devices*¹⁴ even or especially when we are dealing with artworks !-) — do not take into account or take little or no account of all the relational elements entering into the very composition of these devices.

Our work of communication will be here essentially centered on the question of networks (-! and more particularly social networks !-) starting from the i-REAL work to envisage, with the help of these hypermedia forms of artistic creation, new situations of experimentation and use. To ®-SITUATE in a few words the origin of this plastic research, this questioning on the information used as artistic material begins in 2000, during my thesis — defended under the direction of Jacques Cohen, Professor Emeritus of Universities — where I already imagine the *Société i Matériel* [15] [16] as an artistic object and a registered trademark at the INPI. Like the film signed Alberto Rodriguez in 2016 — *The man with a thousand faces*¹⁵ — It seems to us then essential to understand how and why information takes a thousand faces to speak to us in an unstoppable way, even interfering in the very construction of our identity through the networks and the Internet. This questioning will establish a permanent dialogue with the way in which this information circulates, articulates, and disseminates itself through hybrid devices between art and the media (- ! therefore naturally associated with their transmission !-), to merge into them - perhaps even intentionally corrupt them - in order to, like geological strata, constantly disappear and ®-APPEAR. From the very beginning of the *Société i Matériel* and even more with *i-REAL*, this approach will be definitively oriented towards the creation of worlds on social networks and the Internet, always associated with tangible devices and now hybridized with RV worlds.¹⁶ Thus, and for a few years now, these composite installations, sometimes halfway between Public Art and Interactive Digital Networks allowing a constant questioning on these undoubtedly perverted relations that we maintain to this environment increased by digital technologies, this incredible *machine of vision* [1][17]¹⁷ that

¹⁴ *Positioned at the threshold of the visible*. For example, in the *Desert of Retz*, an antique column of colossal dimensions crystallizes (®-PRESENT) the main focal point of the device. The central building is deliberately truncated and although it seems to be in ruins, it actually houses the residence (-! the castle? +) of François Racine de Monville.

¹⁵ Alberto Rodriguez, *El hombre de las mil caras*, 2016 (Espagne), 2h03'. "For nothing is ever certain in this story, certainly drawn from real facts, but we know from the first sequence that it will contain 'lies'. The narrator - an attractive airline pilot, Paco's right-hand man - never existed, even if he appears to be the privileged witness of the forger's exploits. As with all witnesses, his memories are incomplete. And biased. Information exposed in the first half-hour of the film is contradicted, and even denied a few scenes later. And when Paco asks Mrs. Roldán if the 'unpleasant' revelations about her husband are true, the young woman ironically answers: 'What does it matter? We are in Spain'." Samuel Douhaire, *Portrait d'un aventurier, être ambigu et escroc de haut vol, au cœur d'un scandale d'Etat*, published on 12/04/2017, updated on 12/04/2017 at 12:27 PM. Last consulted on 03/07/2017 at 10:52 am: <http://www.telerama.fr/cinema/l-homme-aux-mille-visages-un-polar-complexe-mais-toujours-haletant,156696.php>

¹⁶ *Virtual Reality*. The term is difficult to translate into French. Because it simply refers to the fitting, for the user, of an RV helmet. This device, worn on the head, allows him to be immersed in a programmed world.

¹⁷ Even if in the quotation that follows, the thought of Paul Virilio (who quotes himself from his book *L'espace critique*) is associated with the question of the telescope: "the logistics of perception inaugurates an unknown transfer of the gaze, it creates the telescoping of near and far, a phenomenon of acceleration that abolishes our knowledge of distances and dimensions", this formidable ubiquity that all machines - computer, telephone, tablet - currently offer us leads us to redefine our own physical and intellectual relationships to the environments in which we evolve. This is why we prefer to use the term eSPACE from now on: "The networked work is always confronted with a spatial and temporal distortion. Between the physical space-time of the users and the space-time of the program and the networks, this new territory that is taking shape is a hybrid place — eSPACE — now made up of virtual AND i-REAL spaces, associated with superimposed temporalities." Marc Veyrat, abstract, *Notion n°31, eSPACE*.

constitutes the computer in the broadest sense of the term, like all the associated programs that build it and enable its opportunities. Because everything is ®-PLAYING behind the scenes, from these different devices.



Société i Matériel, i+D/signe Vers les possibilités d'un i+L, 2016, <https://www.facebook.com/SocieteiMateriel/>

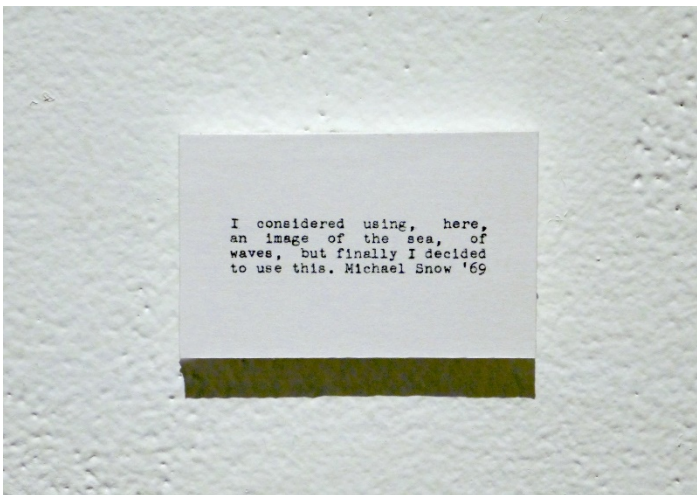
Emergence-i : The Trojan Horse

In the famous “Rapport sur la construction des situations“ [9] the situationnists (-! IS1, under the direction of Guy Debord !-) write:

“The construction of situations begins beyond the modern collapse of the notion of spectacle. It is easy to see how attached to the alienation of the old world is the very principle of the spectacle: non-intervention. We see, on the other hand, how the most valid revolutionary research in culture has sought to break the psychological identification of the spectator with the hero, to draw this spectator into the activity... The situation is thus made to be experienced by its constructors. The role of the 'public', if not passive, then at least only an extra, must always diminish, while the share of those who cannot be called actors but, in a new sense of the term, 'living' will increase. Internationale Situationniste n°1, 1958.

By definitively sealing the i+M/PORTANCE of this question of living, how can we define its place as the possibilities it opens up and deploys through its wanderings and peregrinations, as a living body AND a digital body ?+) How does it produce through constant i-MIGRATIONS — these displacements between the tangible and the intangible that remain unstable and ephemeral - new involuntary and unimaginable uses through ®-APPROPRIATION ?+) And why does this elastic

place almost accidentally occupied by the living go beyond the very notion of spectacle evoked by the Situationists ?+) Here, the detail of the work Site @-ACTIVATED by Michael Snow in 2016, @-SENDES to an absent image... Or rather to the very conditions of its monstration: the indexical / expensive context of the production of a show, the gallery site. Yet there is indeed strategically, on the part of the artist, a deliberate break with all i+D even of a spectacular that would produce an impassable distance between the place and the object of the show. The object is arid. It is a sort of Trojan horse.¹⁸ Radical. Minimal. But it still contains essential information that works. And this information opens up a whole network of other works by Michael Snow; we enter into a Tribal Pursuit; an i-&U of hide-and-seek. Apparently, the objective, which is to break the viewer's psychological identification with the hero, in order to draw the viewer into the activity, is well respected. But if the spectator @-CONNECTS what is named in the text to the whole of Michael Snow's work, all the other works of the artist will come to stand BETWEEN this text and the place. There is @-PRODUCTION of an *in/visible, one already there posted on the threshold of the visible*. As for the factories of the Desert of Retz which will reveal themselves behind vegetal interfaces, or the work *One and Three Chairs* by Joseph Kosuth, the already there of this approach deploys a hypermedia narrative. Necessarily to cross, to experiment. With Michael Snow's simple cartel, the Desert of Retz or these three references to the i+D even of chair, we discover this curious i+M/PRESSION of *déjà vu* ; this i-RESPECTABLE pressure of information material used as artistic material that suggests to us — to see something / something to see — to penetrate step by step in a maze with several levels of references and in eternal expansion. This scientific AND simultaneously fictional object (-! built for the Désert de Retz like a life-size artistic installation or a real movie set; placed BETWEEN the three i+D of a chair with a constant passage from appearance to the concept ?+) - would therefore structure what would be a place of hidden links and meanings or even prohibitions.



¹⁸ The Trojan Horse is a malicious program. Very difficult to detect, its main purpose is to download additional content that will perform unauthorized actions on a user's computer and often endanger their data.

Michael Snow, *Site (détail)*, 1969 - 2016, [Christopher Cutts Gallery](#), Toronto, Ontario, Canada
 publication Facebook: [Alexander Braun](#), 14/01/2017
 share: <https://www.facebook.com/SocieteiMateriel/>

But, in the same i+D that underpins any urban game scenario¹⁹ (-! let us remember SUGOROKU [19]²⁰ developed for the International Biennale Design Saint-Étienne 2008 !-), this device leads us to discover as in the magic time of childhood or of the i-&-U — this relationship of a I social subject, constantly plunged in the subtle game of a relationship to the Other, in order to be able to express oneself — the *in/finite of the possible* in the interactivity of the information: a FOREIGN® network which overflows of what we simply have in front of our eyes; this one obliging us in a way to ®-MAKE the *fabriques*²¹ which will be able to reveal themselves at the random liking of a joyful mental overflow.

¹⁹ “All urban games have a few things in common, however. They all take place in public spaces. Often this is a city, or a defined area within a city, but some games take place in wilderness areas, such as state parks and other publicly accessible places. The play space is always much larger in scale than traditional games -- in fact, it could be said that they occur at ‘human scale,’ rather than a miniature scale on a tabletop, or as an abstraction in a computer game. Finally, all urban games incorporate communication technology, such as cell phones, GPS receivers, digital cameras, and the Internet“
<http://adventure.howstuffworks.com/outdoor-activities/urban-sports/urban-gaming1.htm> Website consulted the 16/07/2017 at 09:40 am.

²⁰ <https://youtu.be/GgEAhgbnvmc> : Presentation of SUGOROKU, 1st urban game i-REELISED in France under the i+M/PULSION and the direction of Catherine Beaugrand for the Biennale Internationale Design Saint-Étienne 2008. After being ®-PRESENTED a first time during HyperUrbain 4 (-! Valenciennes !-), I am invited to the event "Le 5ème Écran" during the workshop "JEUX & JOUABILITÉ" from October 28th to 31st, 2014 on the Campus de l'Image of Angoulême, jointly organized by the Cnam-Enjmin and the ÉESI.

²¹ ®-MAKE : “In the 1756 edition of Diderot and D'Alembert's Encyclopedia, Claude Henri Watelet defined the word "fabrique" as follows: "Any building whose painting offers the representation"... From then on, picturesque ornamental constructions erected in the gardens would be called "fabrique" (-! picturesque as if they could be painted !-). Originally there were twenty-one factories on the domain of the Desert of Retz. Many were destroyed. Thus, only a few photographs remain, notably of Izis, or engravings to remember the Chinese House, in ruins, and which has now totally disappeared. Some of these factories have become vestiges and finally some of them have fortunately benefited from a restoration.“ <http://espace-holbein.over-blog.org/article-le-desert-de-retz-2-52055834.html> last consulted on 16/07/2017 at 10:04 am.



i-REAL, Monde 1, Société i Matériel, 2019 : <https://youtu.be/3NPY511eGzQ>

With this aim of dissemination, *i-REAL*²² was envisioned as a digital artwork and hypermedia @-MIXING RV environments triggered using cards — themselves *i-REALIZED* with / from the social network Instagram²³ then stored on Pinterest²⁴ !+) There are therefore in this constellation different *i-&U GAME* trays. But in the one associated with a tangible installation,²⁵ *i-REAL* is @-PLAYING over and over again with cards and dice. By throwing the dice, which will allow the rotation of the three PART-*i* of the game board,²⁶ the PLAY® triggers connections that open — with cards equipped with an NFC chip — the RV worlds.²⁷ In addition, clues scattered on maps, trays, social networks and in VR environments can unlock a blockchain and a crypto-money . Viral *i-REAL* is constantly branching out on several networks — on several eSPACES — questioning us about the relevance of a game master since an AI is also under development... No stable process can allow us to discover all the clues. Our image unfolds in multi-months while the visited worlds are eluding our insight. We are inevitably jostled, tilted into interconnections.

With *OTTO L'homme réécrit*,²⁸ Marc-Antoine Mathieu offers us the i+D that a man, a current and adulated artist confronted with his own image, cannot bear to let it escape him. First of all the one

²² <https://i-real.world> *i-REAL* is *i-REALIZED* with the help of many partners, in particular the start-ups 89/92 R&D, Pixelpirate, or Roberto Barbanti who signed the Sound Design of the *Monde 1*, Matthieu Quiniou with our relations to the rights to immaterial and virtual currencies.

²³ <https://www.instagram.com/marceveyrat/>.

²⁴ <https://www.pinterest.fr/marceveyrat1/i-real-e-n-je-u/>.

²⁵ *i-REAL* has already been exhibited at the Biennale Internationale Design Saint-Étienne 2019 and at the World XR Forum 2019 (-! official selection !-)

²⁶ <https://youtu.be/gD1YmPxGHRU> : it's for the moment only a simulation.

²⁷ <https://youtu.be/Wew45M-o7PU> : Monde 2 + Monde ZERØ : <https://youtu.be/AQugGEDxLa4>.

²⁸ Marc-Antoine Mathieu, *OTTO L'homme réécrit*, bande dessinée, Éditions Delcourt, 2016.

linked to his practice, since OTTO experiments with more or less complex mirrors in various performances, then from the ®-DISCOVERY of a scientific experiment concerning him until the age of 7, conducted by his parents with the help of a laboratory. All his data, scrupulously annotated, are stored on different material and immaterial supports. Abandoning then his practice, he will try to understand how these (his) data have somehow shaped him. This ®-CONSTITUTION (- ! the author speaks of rewriting !-) leads him to transpose his own life into an installation that is a figure, a social network where his own body is erased in favor of the connections established from this random access memory ...

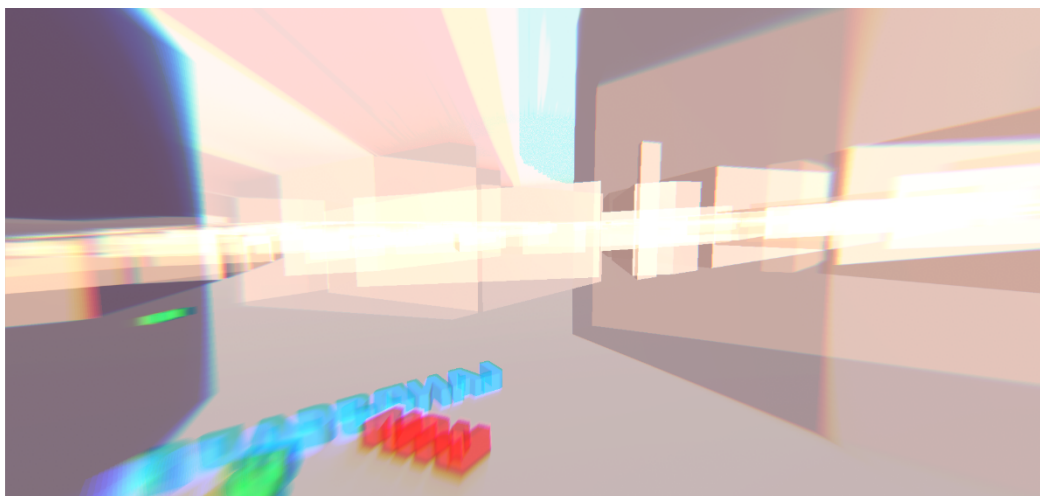
To define a philosophy of networks is not only to understand why, how the Internet works, it is to follow, dissect, undo the in/visible: horizontally and vertically all the links that cross the visible, a possible between / two worlds between our flesh now impregnated with digital technologies. For we no longer take as a model what was once called real, because it is already an interpretation, a matched reading of information extracted from events supposed to have taken place, in a present or even an imaginary future. Thus composed of a savvy and tasty interlacing of information, this interpretation, free from all temporality, unfolds between three critical and elastic eSPACES... which could make us think of the rhythm that enamels the three structures of an elementary living being: wheat grain > ear > grain. On this subject Jean Baudrillard writes:

“Real is produced from miniaturized cells, matrices and memories, command models - and it can be reproduced an indefinite number of times from there. It no longer has to be rational, since it can no longer be measured by any instance, ideal or negative. It is only operational. In fact, it is no longer real, since no imaginary no longer envelops it. It is a hyperreal, a product of synthesis irradiating combinatorial models in a hyperspace without atmosphere.” Jean Baudrillard, *Simulacres et simulation*, Éditions Galilée, Paris, 1981, p.11.

Let's take the example of this ear of wheat. First there is a seed. The problem of the seed with this ear, writes Pierre Lévy in his book *Qu'est-ce que le virtuel*, "is that she will have to invent it, to co-produce it with the circumstances she will meet" ... [11] Between the future spi that will perhaps grow but that we can already imagine from this seed (-! since mental projection, the ®-KNOWLEDGE of an operational process !+) lies all the gap between this virtual entity (-! the future spi ?+) and the i-REAL of a command model mechanically leaning on a certain number of associated information (-! all the possibilities of this seed visualized through the perspective of a desire and that we automatically attribute to it, a becoming spi ?+). It is a magnificent process, a marvel of evolution. Indeed, this seed will germinate only under favorable conditions, a ground likely to ensure its optimal development. It is the same for any work of art. The work, even the most marvelous, ingenious, incredible, will only pass from the seed to the ear - will only offer itself to us and make itself visible; that is to say, pass progressively from the in/visible to the visible - if it is immersed in/thanks to a processual system that will finally allow it to exist. All we have to do is remember the *Fountain* adventure²⁹ of Marcel Duchamp. The Fountain's presumed disappeared original only exists

²⁹ Marcel Duchamp, *Fountain*, 1917 /1964, White earthenware urinal covered with ceramic glaze and paint, 63 x 48 x 35 cm, inscriptions: S.D.: R.MUTT / 1917 and S.D.R. Marcel Duchamp 1964, a replica based on the photograph of the original taken in 1917 by Alfred Stieglitz, and made under the direction of Marcel Duchamp in 1964 by the Schwarz Gallery in Milan, is the 3rd version, Centre Georges Pompidou, Paris.

through a ®-MAKE printed (-!) on a newspaper that bears his name well *The Blind Man* n°2, p.4³⁰ !-) of a ®-MAKE presumed missing, signed Alfred Stiegliez (-! the transition from an invisible/invisible photographic negative to a visible positive because printed on photosensitive paper !+)... This mutation of the image towards an image of the image marks out our progress, our ®-TURNS journeys between i-REAL and virtual. If this system is a structural device as much financial as media, as much technical as artistic, it remains for all that classic and associated since always with the history of our grain of wheat. Thus, with the digital image, as Roberto Barbanti points out, even if "the image moves away definitively, absorbing us" [2], it obliges us to insert in our vision process the necessary connections to its ®-READING.



i-REAL, Monde 2, Société i Matériel, 2019 : <https://youtu.be/Wew45M-o7PU>

³⁰ The Blind Man, n°2, page 4. Editors: Henri-Pierre Roche, Beatrice Wood, et Marcel Duchamp. New York, Mai 1917.

D-!N-i : The Lead Horse

We understood it well, if there is good information design in i-REAL, it acts progressively through our unintentional way of @-APPROPRIATE this design and makes us @-ACT on its different stratifications — from the simple visual element to the global device @-PART-i on the multiverse of the game between i-&U — like a Trojan Horse coming to make us stumble between the lines of obvious connections, between the i+D/signs.³¹ It is therefore not on this question of the birth of the living that we will work directly here, starting now from the principle that the seed has germinated. Since the i-REAL experience is possible. Because it has come out of the ground as the work of art has come out of the studio. In an attempt to analyze the invisible/invisible joints — the points of anchorage of this living being to the network — @-TURN to i-REAL and how we will practice the extraction of uses, like the coal that will eventually serve us as fuel to understand, to heat this unintentional design, or like the potatoes whose root flavor is what interests us, rather than its plant and its branches above ground. In this specific @-MEDIATION and painful ascent towards the surface of meaning, *the lead horse* carries before us a necessary visual methodology. And it goes, like *a horse with a lantern*,³² at the same time help us to borrow the maze of connections and simultaneously make our task easier in order to @-TURN the ground of the device to extract its uses.

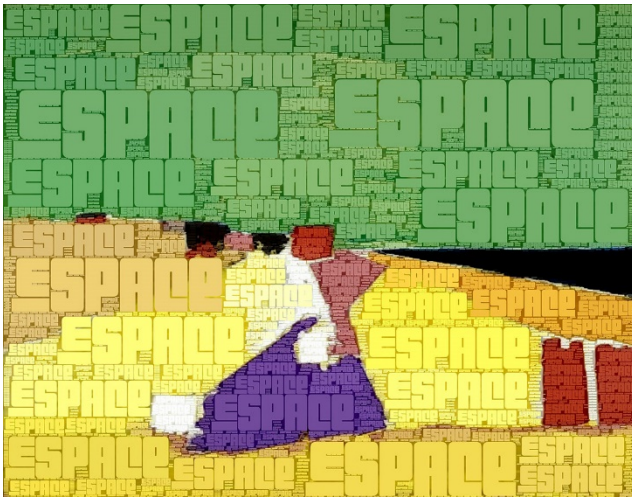
Take, for example, the Monde 2 in RV of the i-REAL artwork, that is not without intentionally @-MINDING *il Cretto di Burri* [18]³³ of the Italian artist Alberto Burri, imagined after the catastrophe of Gibellina, in Sicily or some paintings of Nicolas de Staël.³⁴ In the middle of a monolithic landscape, both mineral and architectural, a number of 3D words are scattered here and there on the ground. These words, extracted from the maps (-! initially archived on Instagram !-) that trigger the entry into these immersive worlds, can be @-amassed. Held firmly, only when we move with them, we produce — with this lantern brush — a glitch in the scenery. Experienced with our eyes locked in a helmet, locked in an *in/accessible exterior*, and thanks to our blind movements, these WORDS / informations are thus at the same time keys to semantic, physical and psychological @-PRESENTATIONS to put back into play what we thought we saw, heard, understood and walked through.

³¹ @-TURN in ⁵.

³² An anecdote tells the story of a *lantern horse* named *Voyageur* who guided several miners in Pennsylvania in the 1970s to the exit after a collapse before dying of exhaustion. His lantern would be hung on the honor roll of fallen miners and companions who died in the mine ...

³³ En Sicile, Alberto Burri a créé en 1984 “*Il Cretto di Burri*, colossal labyrinthe de béton sur 10 hectares, la plus connue et controversée des introductions à *Gibellina la nouvelle*, que l’on pénètre via une immense étoile de métal à cinq branches sous laquelle passe la quatre-voies, avant d’en découvrir la cinquantaine d’œuvres polymorphes et radicales, éparpillées dans cette *ghost town* où artistes et population n’ont jamais vraiment dialogué - la meilleure raison du monde pour aller y frémir en personne et vivre une authentique expérience jubilatoire et désaxée“... https://www.liberation.fr/sous-le-soleil-exactement/2017/12/15/gibellina-l-art-de-la-resurrection_1616965 @-VOIR à ce propos la communication proposée pour HyperUrbain 7 à Rio de Janeiro : https://youtu.be/31H2sjb_VOY.

³⁴ Nicolas de Staël, *Sicile*, 1954, oil on canvas, 114 x 146 cm, Musée de Grenoble. <http://www.museedegrenoble.fr/981-art-moderne.htm>.



Nicolas de Staël, *Sicile*, 1954, oil on canvas, 114 x 146 cm, Musée de Grenoble
 ©≠MAKE Société i Matériel, 2020

If these words escape us (-! from the hand controllers !-) they seem to fall into bottomless pits through the transparent ground on which we move. The intangible fall does not stop. There is therefore an incessant struggle between our body, which would obviously like to @-ASSURE itself in an illusion of stability (-! which in this Monde 2 would constitute the ground !-) and our mind - guiding this adventure - to @-TAKE control of the device in trompe l'oeil. Now, these words, rejected in the virtual environment, are also clues to the game (-! keys associated with a blockchain³⁵ which allows us to reach and share a treasure in crypto-money !-)... These words / keys were already @-PRESENTED on the maps. They thus provoke a @-TURN to square one in a way, by an experiment originally unintentional: it would seem that the truth is from elsewhere ... It would perhaps seem i+M/PORTANT to @-APPROPRIATE us — to browse i-REAL — these few words written by Gérard Courant about Michael Snow's *The Central Region* in February 1979 in the magazine *Art Press* No. 25: the machine of vision, "in its very excessiveness, makes the thought waver. Perception is subject to a perilous exercise because the movements of the camera do not match those of the eye and the body. The gaze turns and the spectator's place is immobilized towards

³⁵ "It is an ordered database (the blocks contain transactions, write operations in the chain, which are in a precise order), distributed over a network (typically the Internet), and which has no single manager. Each machine, each node, carries the whole chain, so destroying it would require destroying tens of thousands of machines, managed by different people. The chain of blocks is public: anyone can create a node overnight, which will automatically download and check the chain, with all the data it contains. Anyone can write to it (often for a fee) and these entries are signed, and are kept eternally in the chain, which is therefore a book of operations, containing all the history. The integrity of the chain is guaranteed by cryptography. Any modification is detectable by everyone. Please note that I said any modification. The chain does not distinguish between legitimate and illegitimate modification. Once a transaction is in the chain, it is there forever, even if you think you have good reason to cancel it". (Source : bortzmeyer.org).

an uncertain point very close to the camera“ [6]. The customs here reveal our dissociations between body and thought. We are not in a unitary phenomenological experience: he — the body — is ®-PLAYING outside the *motion emotion* between i-&-Me.

i-REAL, with its RV Immersive Worlds proposed for PLAY® that provoke and hold our attention, physically triggered by maps on a board, we i+M/POSE a hypermedia strategy [10]. For the mutation of Ce[LUi] that we do not see, Ce[LUi] that we ®-LOOK is profound. The emotions of the EGO are now anchored, associated with machines (-! assisted by AI: artificial neural networks RNA, biocybernetics, virtual currencies ... !-) that dilute politics, our societies, our cultures, our bodies in a continuum of FLOWS and ®-FLOWS i-MATERIAL, caused by our own tangible and intangible movements.



i-REAL, Monde ZERØ, Société i Matériel, 2019 : <https://youtu.be/AQugGEDxLa4>

The same is true for the Monde ZERØ (-! default world to enter in i-REAL!-) where finally the user can't help but climb the mountains around the central plane where a dead tree majestically thrones... which nevertheless offers a unique view of the whole scene. This tragically in/finite i-MOBILE journey to discover a hypothetical horizon — visually fluctuating with the movements of his head — is however programmed so that this one, like Albert Camus' Happy Sisyphus, ®-TURN indefinitely to its starting point ...

With these *machines de vision* (- ! let's borrow this term again from Paul Virilio³⁶ !-) We are indeed in this paradoxical logic of this BETWEEN [BODY / MACHINE] defined by Carole Brandon [3]. We oscillate between Ce[LUi] that we do not see and Ce[LUi] that we ®-LOOK: the immersive

³⁶ ®-TURN in ¹⁸.

worlds and the master of the I(U); confronted with a public image lived at the same time in two contiguous eSPACES, always ®-LINKED by the machine. Carole Brandon writes in summary: "the understanding of this spatial organization and the oriental conception of space-time seem a way to consider this between body/machine as a space of resistance". And this is what it is all about: exposing the body to its own point of view in order to incite it to ®-DISCOVER, again and again, what the device has previously let it *enter/see*.

By the wanderings of his own body eN/glued by accident into the horsepower machine, the body ®-FOUND itself in a temporary dissociation between Ce[LUi] ®-LOOKED and Ce[LUi] i+M/POSED by what i follow... well in spite of ME. And it is indeed with the help of this external body that cultural reflexes, archetypes, relationships of order are likely to be able to progressively shatter. For we are currently living in a dangerous, anxiety-provoking world, which in a few days can turn into a generalized form of authoritarianism, a surveillance (-! justified ?-) without the possibility of ®-COMPORTING ourselves in our personal choices (-! desires stimulated by the common ?-) through physical relationships with the Other, shared tangible eSPACE, places of critical exchange, cultural learning in the flesh. Each one of us then becomes a solitary animal, confined (- ! not to say parked !-) for its own good and submitted willingly or unwillingly to a central authority. We are thus condemned to experiment with these technological devices like parasites. In an interview for *Usbek & Rica* magazine n°29 (-! winter 2020, p.80 !-) Lila Meghraoua questions David Cronenberg on these questions of body modification by technology:

Lila Meghraoua : “ *Designer Cathy Pearl (-! ®-LOOK Usbek & Rica #25 !-) imagines that in 2030 some electronic devices will be like living creatures responding to our stimuli. A bit like in your movie 'eXistenZ', where the characters use 'bioports' resembling human organs to connect to another reality ...*

David Cronenberg: “*Nature has already achieved much of this evolution. Take the case of parasites. They can control the brain of the animal they squat. It is as if the parasite becomes part of its neurological system, and then the animal becomes a composite creature. [...] We are not one animal, but a multitude. [...] We may feel like a single creature, but we are not, we are composite*“ [7] [8].

The i-REAL artwork thus insinuates itself gently, in and around us, to make us gently aware of this composite nature. And so that our body reacts unintentionally to the stimuli offered to it, so that each of us "sees what it already sees, thinks what it already thinks" [5]³⁷ ?+) And this is precisely where Art, through devices such as i-REAL, would perhaps give us the power to ®-RETURN control over on Ce[LUi] which we ®-LOOK. Indeed, i+D is not about separating Art from technology for fear that it might affect an alleged autonomy of Art - which, by the way, is a myth without any real foundation - but about injecting, ®-INTRODUCE into / with Art, a tension, a critical distance over technologies, using the same weapons as the cultural industry.

³⁷ “Pour la théorie critique, la raison pour laquelle ils — L'École de Francfort — ont du / pu constater une évolution intérieure aux œuvres à l'époque de leur reproductibilité, était de l'absence de distance entre le spectateur et l'œuvre. Tout simplement le fait que l'œuvre ne dérangeait plus. On voyait ce qu'on voyait déjà. On voyait ce qu'on savait déjà. On pensait ce qu'on pensait déjà. Finalement la grande critique de la théorie critique à l'égard de ces œuvres, c'est que ces œuvres ne produisent plus de distance, entre le sujet et lui-même, n'introduisent plus une tension dans le spectateur... Ce sont des œuvres qui confirment au sujet ce qu'il sait déjà, ou ce qu'il veut déjà penser, ou ce qu'il pense déjà“.

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