

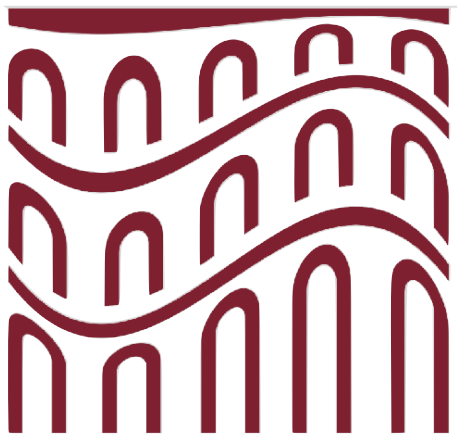
XXV WORLD CONGRESS OF PHILOSOPHY ROME 2024

1ST - 8TH AUGUST 2024

07.08.2024 17:00-19:00

Roundtable: Art & Philosophy in the
22nd Century: After Arakawa and Gins





07.08.2024 17:00-19:00

Roundtable: Art & Philosophy in the 22nd Century:
After Arakawa and Gins

Arakawa + Gins

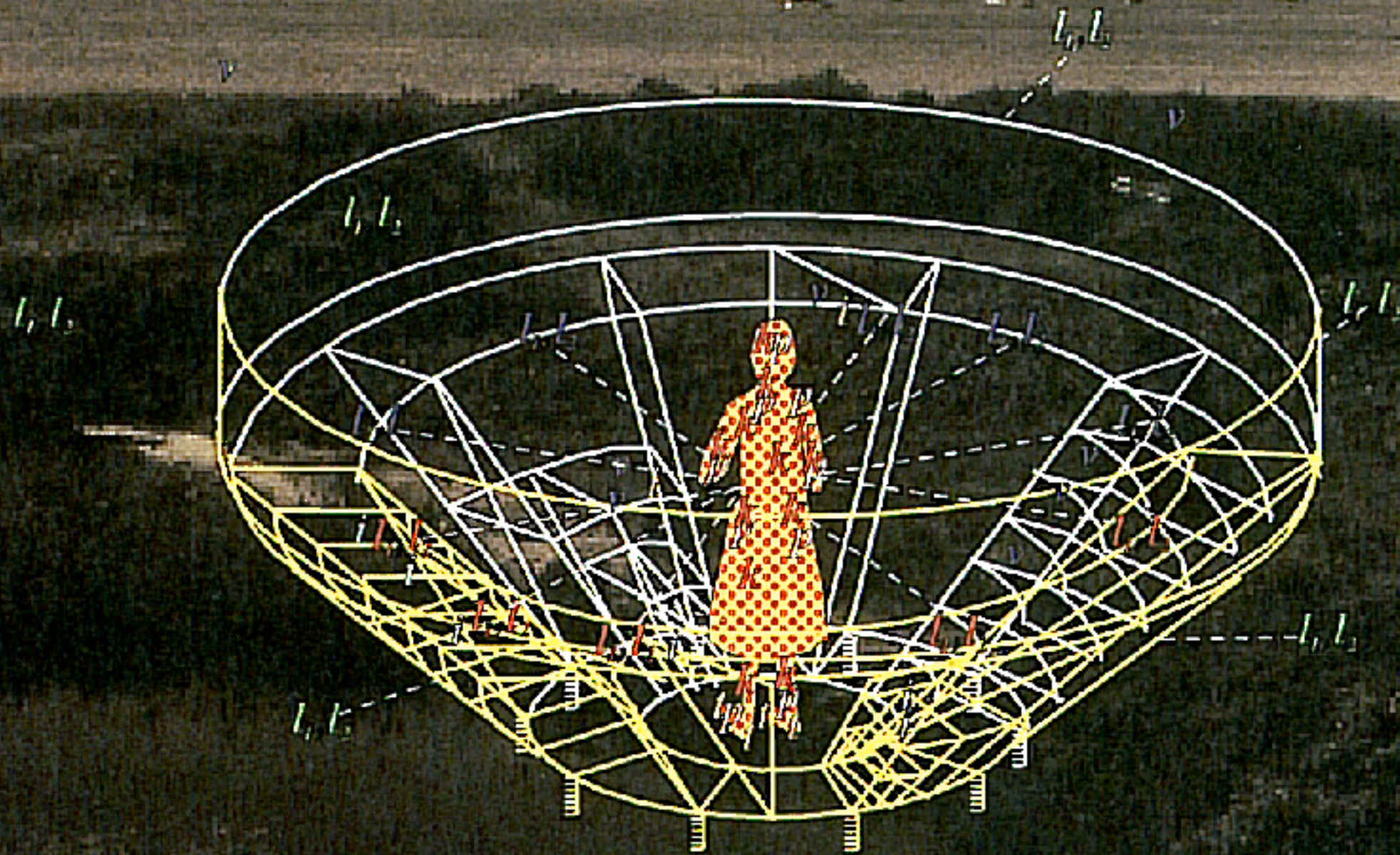
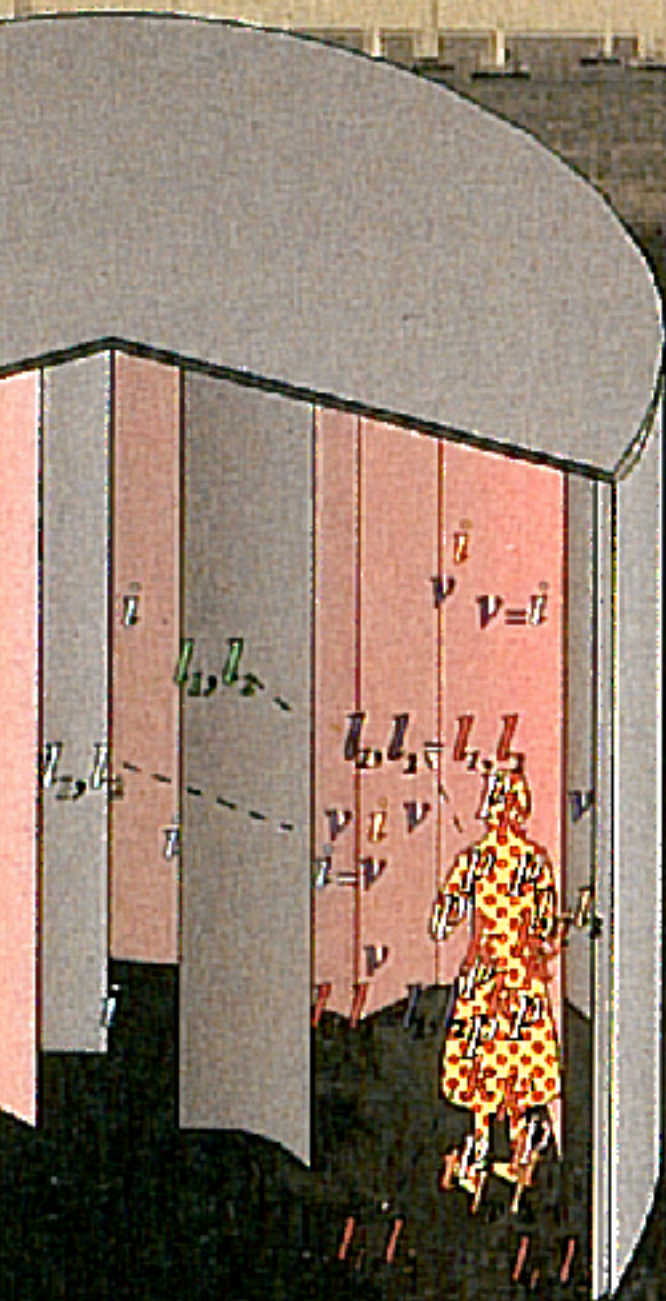
and the Future of Philosophy

Dr. Alan Prohm, Berlin

in the Roundtable: *Art & Philosophy in the 22nd Century:
After Arakawa and Gins* - Takeshi Kadobayashi, Naohiko
Mimura, Alan Prohm, Rense Maria van Dam - 07.08.2024

Arakawa + Gins

and the Future of Philosophy



in favor of the communal body?
 But are we not a communal body to
 begin with? After all, does not to exist
 as a species equal to be a communal body?
 A housing complex that fosters
 the communal desire to know the why and
 wherefore of this species and that has
 within its confines -- ever surprising
 and ever recombining confines -- all of
 life's component factors will breathe life
 into the currently non-findable
 and amorphous communal body,
 putting it back on the map
 or bringing it to exist anew.
 Designed according to principles
 and guidelines of a *procedural architecture*,
 a 21st century re-conceptualization of
 architecture, the MUSEUM's private
 living spaces and public areas
 will have built into them a capability
 that hardly anyone ever dreamed
 architecture needed to have or could.
 Astonishingly enough, there will come
 to be incorporated within
 sets of walls the ability for people
 to review immediate and
 further implications
 and thoughts.
 Although the
 within the
 already be
 spaces to the
 the MUSEUM
 surprisingly

THE SYMBOLIZING CREATURE'S
 LIFESPAN-INCREASING PRACTICE AREA

FOCUSING/IMAGING
 PARTNERSHIP

BASIC-GENERATIVE UNIT

Rotating clockwise,
 the basic generative unit
 stands at a different
 orientation in each of
 its placements.

No matter what the
 orientation in which,
 after having been
 rotated, it comes to
 land, the basic
 generative unit
 (of course - by
 definition) consists of
 and presents always the same
 set of shapes and proportions;
 nonetheless it produces a group
 of various angled interiors that
 are both closely comparable to
 and widely dissimilar from one
 another, and in each of its
 rotations, it serves up a
 distinctly different
 subjective feel.

GIFT SHOP

LABORATORY LUNCHEONETTE

In fact, it will be possible to
 print-out of the chemical composition
 of each item for the personal benefit of every menu item.

LONGEVITY HOTEL



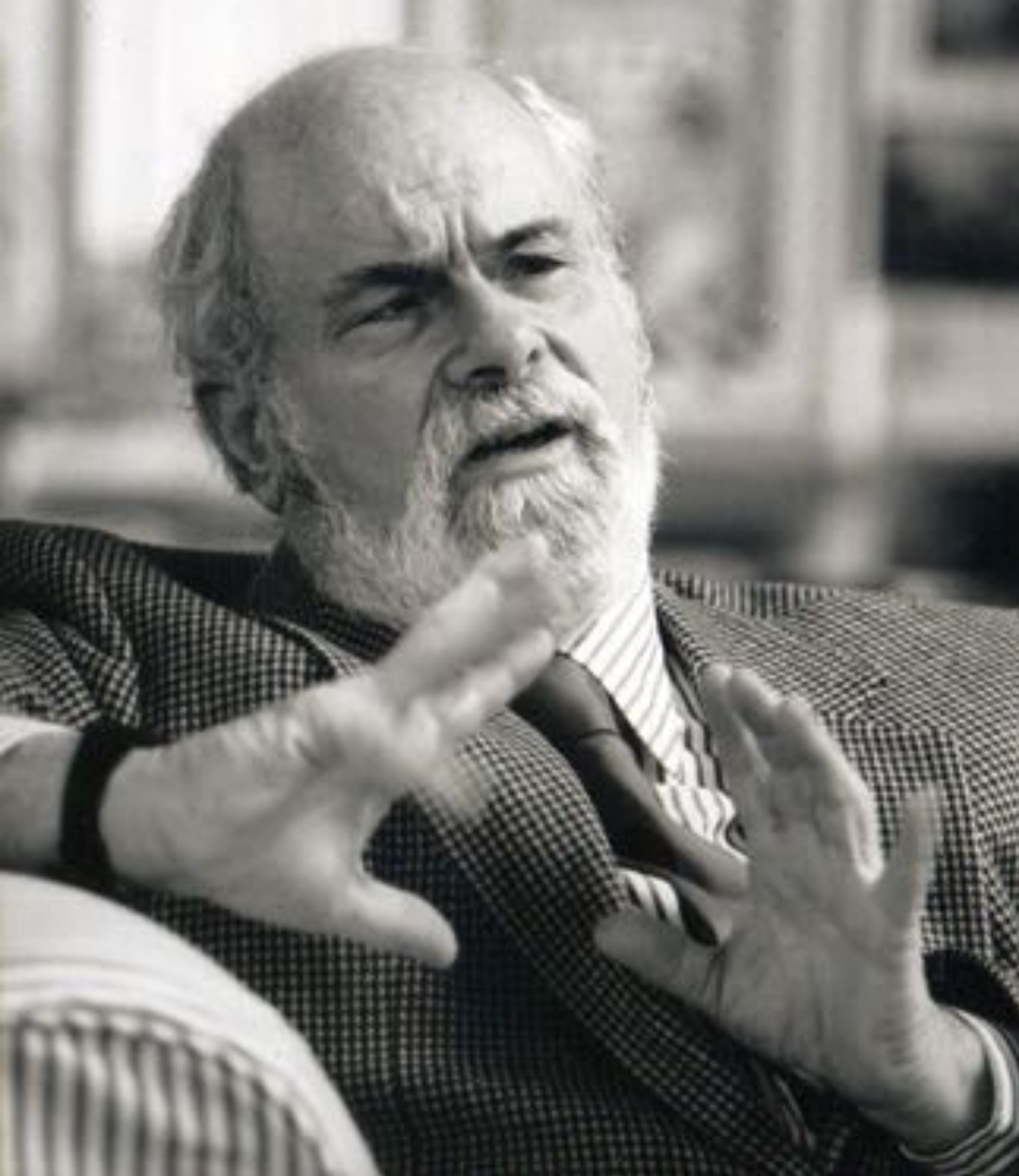
A STORY



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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Arthur Danto



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

*Arthur, you realize that the
future of philosophy is
architecture, don't you?"*

Madeline Gins to Arthur Danto



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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SOME CONTEXT



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

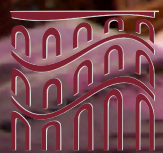
Philosophers' Artists



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm, Berlin**



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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*I was hooked—here are artists who **do** phenomenology.*

Don Ihde, “The Ultimate Phenomenological Reduction” in
Interfaces 21/22 vol. II, 2003



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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Gadamer on Arakawa (and Gins):

« An artist who sees spaces, walls and rooms as paintings and who sees paintings as walls and floors transforms the usual constancies of orientation into a strange-enticing game - a game of continually thinking out. One viewing this from afar, caught within the narrow confines of reproductions, can only begin to divine all that will get going there, what has been erected and spread out there. It is a uniquely astonishing event and it prods me to remember the verses of Paul Celan: ‘**There are still songs to sing beyond the human being.**’ »

Hans-Georg Gadamer - as cited in
Madeline Gins, *Helen Keller or Arakawa*,
Burning Books Press, 1994



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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Considering the conceptual similarities between autopoietic systems theory and the works of Arakawa and Gins, we can see how these works create sites in which we are called on to grapple simultaneously with the formation of the body and that of perception. Indeed, in the constructions of Arakawa and Gins, we often encounter exactly that place in which we are able to attend to the formation of perception and to the ways in which the body, through moving, forms itself.

...the project of Arakawa and Gins operates at the highest level of the poietic sciences.

Hideo Kawamoto, « The Mystery of Nagi's Ryoanji: Arakawa and Gins and Autopoiesis » in Interfaces 21-22 vol 1, p. 96



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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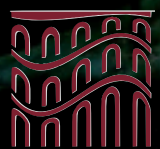
Procedural Architecture



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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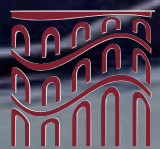
« Critical Resemblances House », Site of Reversible Destinty - Yoro Park, 1995
Gifu-Prefecture, Japan



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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FORMS OF FUNCTION

FOR HUMAN (SUPER)COMFORT



LeCorbusier, Villa Savoye 1931

FOR THE SAKE OF A UNIVERSAL SPACETIME



Mies, Farnsworth House, 1951

FOR THE SAKE OF DETERMINING THE EXTENT
OF THE SITE OF A PERSON



Arakawa and Madeline Gins, Critical Resemblances House, 1995

recreated from Arakawa and Gins, *Reversible Destiny: We Have Decided Not to Die*, 1997.

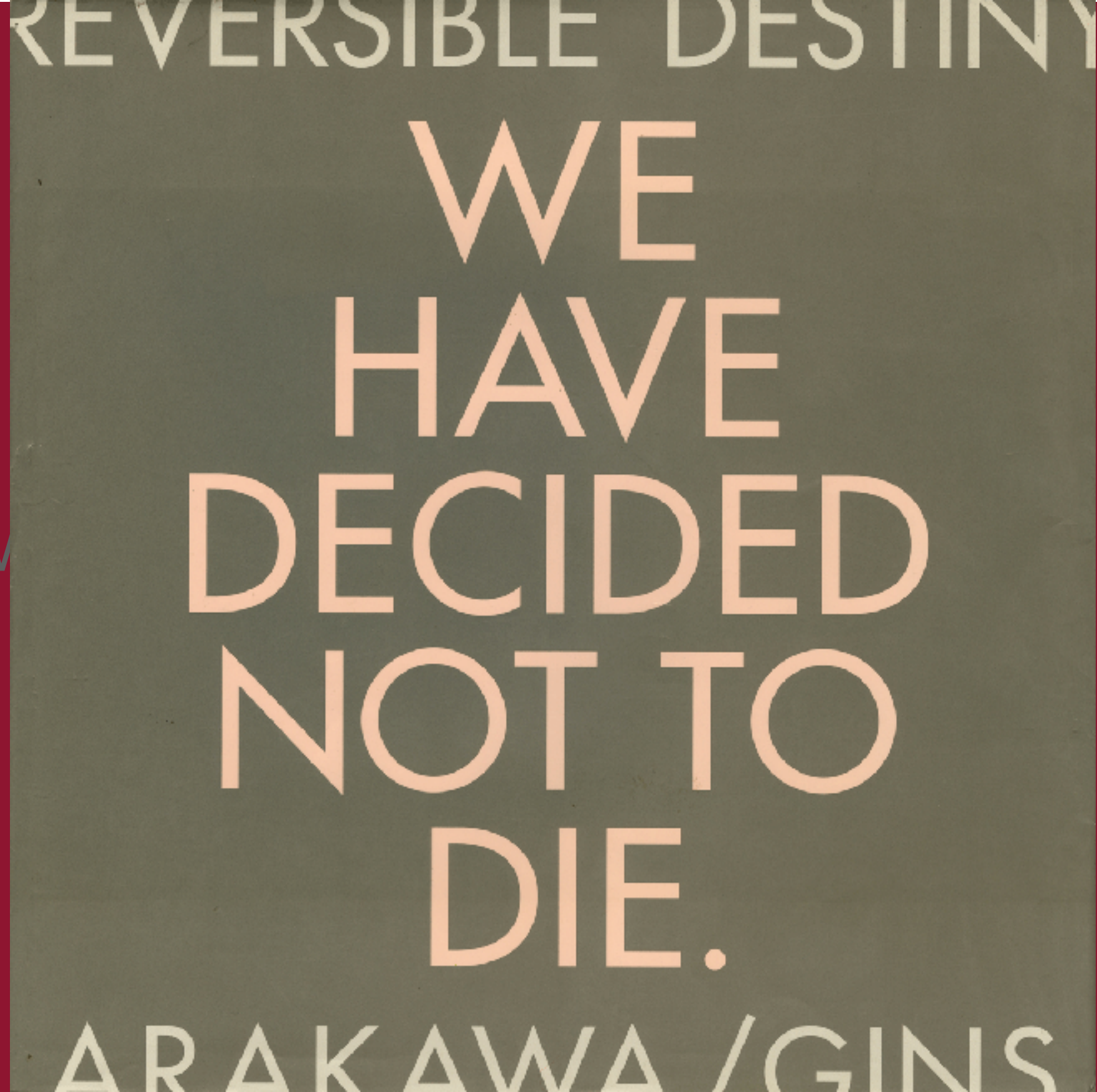


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IMPACT



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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3 Stages of the Claim - Procedural Architecture

1 - Architecture can and must pose (to better answer)

philosophical questions

2 - Architecture activates/extends/creates the body of

its perceiver/participant/user

3 - Architecture can reverse destiny - or mortality



3 Hypotheses of Procedural Architecture

1 - Architectural Body Hypothesis or Sited Awareness Hypothesis

2 - Insufficiently Procedural Bioscleave Hypothesis

3 - Closely Argued Built-Discourse Hypothesis



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

3 Hypotheses of Procedural Architecture

1 - Architectural Body Hypothesis or Sited Awareness Hypothesis

What stems from the body, by way of awareness, should be held to be of it. Any site at which a person deems an X to exist should be considered a contributing segment of her awareness.

2 - Insufficiently Procedural Bioscleave Hypothesis

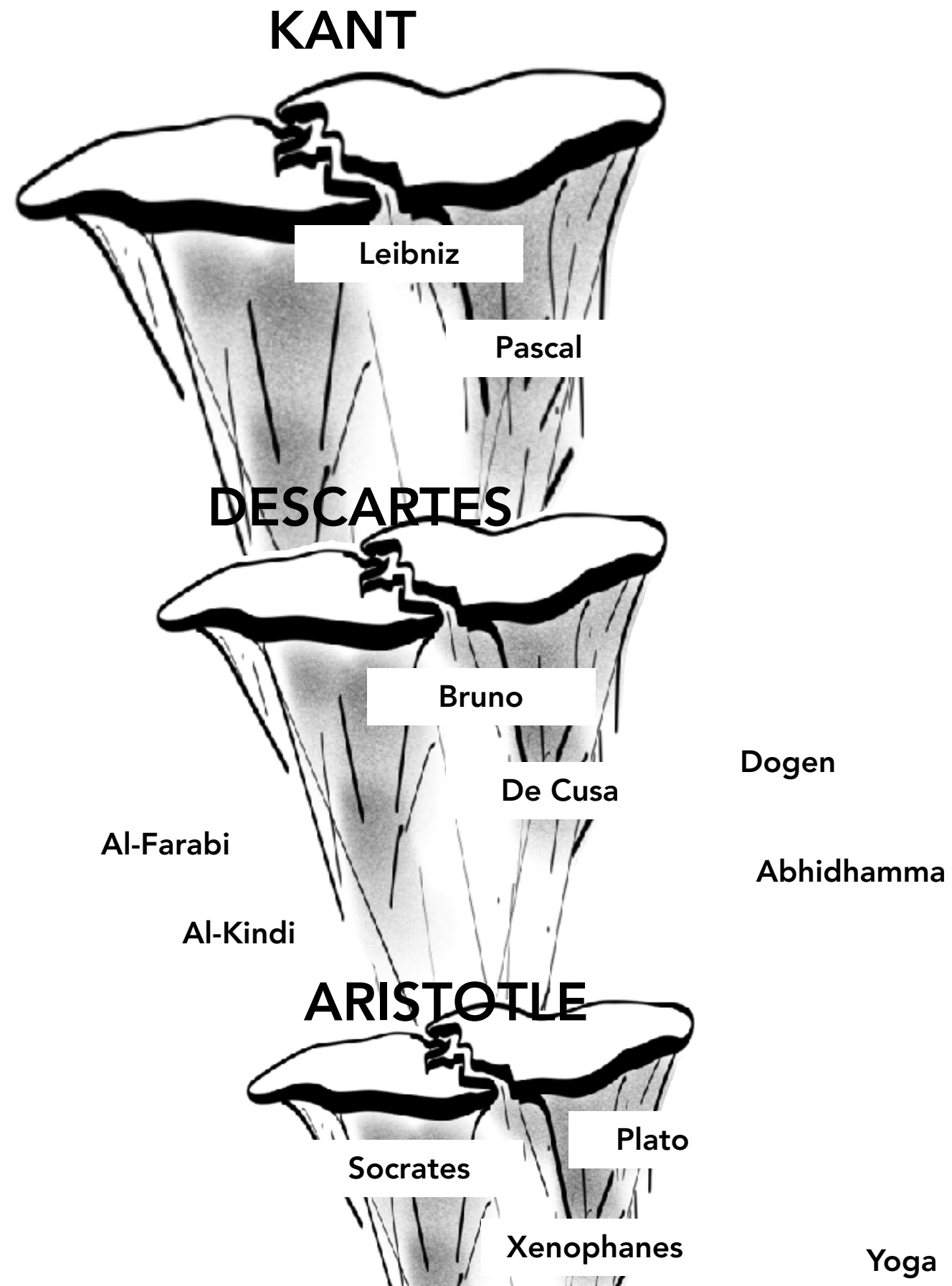
It is because we are creatures of an insufficiently procedural bioscleave that the human lot remains untenable.

3 - Closely Argued Built-Discourse Hypothesis

Adding carefully sequenced sets of architectural procedures (closely argued ones) to bioscleave will, by making it more procedurally sufficient, reconfigure supposed inevitability.



IMPACT



Roundtable: *Art & Philosophy in the* Gymnosophists *Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Prohm, Berlin**

(RE)SOURCES



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

Arakawa and Gins on the history of philosophy

[https://soundcloud.com/bnow-1/if-we-could-put-all-of-these?
utm_source=proceduresjournal.com&utm_campaign=wtshare&utm_medium=widget&utm_content=ht
tps%253A%252F%252Fsoundcloud.com%252Fbnow-1%252Fif-we-could-put-all-of-these](https://soundcloud.com/bnow-1/if-we-could-put-all-of-these?utm_source=proceduresjournal.com&utm_campaign=wtshare&utm_medium=widget&utm_content=htps%253A%252F%252Fsoundcloud.com%252Fbnow-1%252Fif-we-could-put-all-of-these)

Madeline: We need tentativeness. More tentativeness. People are too damn sure of themselves. (...)

Arakawa: One reason historically speaking, tentativeness's history is so mess, so sociologically, philosophically, people made, they didn't ..., and made any tentativeness, any a, a, I should say, **anything you could make abstractions, they cut off every important part. That's why science and philosophy and art have become so rigid in the 20th C. I'm sure, at the beginning of the 17th Century, people were fighting about that for half a century, which way to go. / ... /**

Madeline: But at that time their tentativeness is marred in a different way. .../

Arakawa: They always kept..., they're looking for eternal conditions, or this what they call « something forever », anything in this world, this is 20th Century, 19th Century completely they forgot, that that's the invention of the so stupid so-called mind or consciousness - and they completely ignored this so-called, this living organism, you know what I mean? - that's the most important name. Everything unknowable, impossible to know, spiritual and all the ideas and things. That's what's this between. Look at them. We are now.... Madeline and I, we are trying to, just every inch of this tiny, this fact, we are pointing out. That's why we need some million questions, like over 2000 years.

Interview with Alan Prohm, NYC 2006 - timecode 0:00 - (0:38-1:23) - 2:31)



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ARCHITECTURAL BODY

"AFTER ALL THIS BACK-AND-FORTH ABOUT THE TITLE FOR THIS BOOK, HAVE WE ENDED UP WITH THE RIGHT ONE?"

"IF ONLY READERS COULD COME TO IT HAVING SOME SENSE OF WHAT AN ARCHITECTURAL BODY IS."

"WHAT WAS OUR LAST OTHER CHOICE FOR A TITLE?"

"CONSTRUCTING LIFE."

"WE COULDN'T TAKE IT AS THE TITLE BECAUSE OUR WORK HAS MORE TO DO WITH RECASTING OR RECONFIGURING LIFE THAN WITH AN OUT-AND-OUT CONSTRUCTING OF IT."

"WE WANTED IT BECAUSE IT SIGNALLED THE CONNECTION BETWEEN WHAT WE DO AND WORK BEING DONE IN THE FIELDS OF SELF-ORGANIZATION, AUTOPOIESIS, ARTIFICIAL LIFE, AND CONSCIOUSNESS STUDIES."

"THE DIRECTION IS THE SAME. WE'RE ON THE SAME AVENUE. EVEN SO, WE'RE DOING SOMETHING QUITE DIFFERENT."

"SHOULD WE SPELL OUT THE DIFFERENCES?"

"NOT THIS TIME AROUND."

MADELINE GINS and ARAKAWA

MODERN & CONTEMPORARY
POETICS

CHARLES BERNSTEIN
HANK LAZER
SERIES EDITORS

POETICS/ARCHITECTURE

IN AN AGE OF COMPLEXITY, ONE IN WHICH NO CONCEPT STANDS ALONE—NOT TIME, NOT SPACE; NOT PARTICLE, NOT WAVE—THINKERS OBLIGED TO JUGGLE ABSTRACTIONS WILL NEED TO MASTER INCREASINGLY COMPLEX SETS OF COORDINATING SKILLS FOR HANDLING THE NEW "BALLS" CONTINUALLY INTRODUCED INTO THEIR ROUTINES. FROM THOSE ADEPT AT COORDINATING ALL THAT COMES THEIR WAY WILL COME STRATEGIES FOR TACKLING, ACCOMPLISHING, OR SURMOUNTING THE AGE-OLD IMPOSSIBLE TASK; WE MIGHT SPEAK OF THESE PEOPLE AS COORDINOLOGISTS.

BACKGROUND

• DOGEN (14TH CENTURY) OPENED WIDE THE IMPOSSIBLE TASK BY RELENTLESSLY DELINEATING THE THINKING FIELD AS BEGINNING, MIDDLE, AND END—THE BODY-IN-ACTION.

• GOTTFRIED WILHELM LEIBNIZ INVENTED A THEME PARK THAT WOULD BE FILLED WITH DEMONSTRATIONS OF REMARKABLE TECHNIQUES OF BIOLOGY AND PHYSICS PLUS OUTSTANDING HYPOTHESES AS TO THE NATURE OF LIFE (AN ODD THOUGHT CONCERNING A NEW SORT OF EXHIBITION, 1675).

• TAKING THE POET'S TASK OUT INTO THE LANDSCAPE, ALEXANDER POPE (1688–1744) EXCEEDED THE BOUNDS OF THE MAINSTREAM TRADITION THAT EMBRACED HIM BY CONSTRUCTING PROSODY IN THE ROUND. EMPLOYING, FOR EXAMPLE, THE DEVICE OF THE TRUE AND FALSE START, HE CONSTRUCTED IDENTICAL PATHS, ONLY ONE OF WHICH LED TO A GROTTO BUILT TO BE AN EMBODIMENT OF HIS PSYCHE, A SELF-PORTRAIT IN THIN (SCULPTED) AIR.

• INVENTING THE BACHELOR MACHINE, MARY SHELLEY (1797–1851) ISSUED A RALLYING CALL FOR ARTIFICIAL LIFE OR AUGMENTED LIFE.

• ARTHUR RIMBAUD, HAVING QUIT POETRY FOR THE IGNOBLE TASK OF SLAVE-TRADING, TURNED TO STUDYING HOW TO GO ABOUT CONSTRUCTING A NEW CITY IN NORTH AFRICA.

• DID NOT DUCHAMP, IN THE LAST OF HIS SELF-IMPOSED TASKS, FULLY AVAIL HIMSELF OF AN ARCHITECTURAL SURROUND? INTENT ON USING WHATEVER CAME IN THROUGH THE PEEPHOLE—ANY SPARK OF LIFE OR STRAY "INFRA-THIN"—TO BREATHE LIFE BACK INTO A BACHELOR MACHINE (HIMSELF), DID HE NOT COME PRETTY CLOSE TO BEING A LATTER-DAY FRANKENSTEIN, DOCTOR AND MONSTER IN ONE?

KNOCKABOUTS WHO SPECIALIZE IN GOING OUT ON A LIMB, ARAKAWA AND MADELINE GINS HAVE, IN THE COURSE OF THEIR DECADES-LONG COLLABORATION, PRODUCED TWO OTHER PHILOSOPHICAL TREATISES, *THE MECHANISM OF MEANING* AND *TO NOT TO DIE*, AND ONE OTHER WORK OF ARCHITECTURAL THEORY, *ARCHITECTURE, SITES OF REVERSIBLE DESTINY*.

THE UNIVERSITY OF ALABAMA PRESS
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Leibniz Système nouveau

...mon système, qui conserve la force et la direction, et en un mot toutes les lois naturelles des corps, nonobstant les changements qui s'y font en consequence de ceux de l'âme

... my system, which preserves force and direction and, in a word, all natural laws of bodies, regardless of changes there in consequence of changes in the soul

Leibniz, *Système nouveau de la nature et de la communication des substances*,
Flammarion 1994 (1695), p. 81



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Leibniz Système nouveau

Who reports the changes in the body to the mind?

Leibniz, *Système nouveau de la nature et de
la communication des substances*



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Leibniz Système nouveau

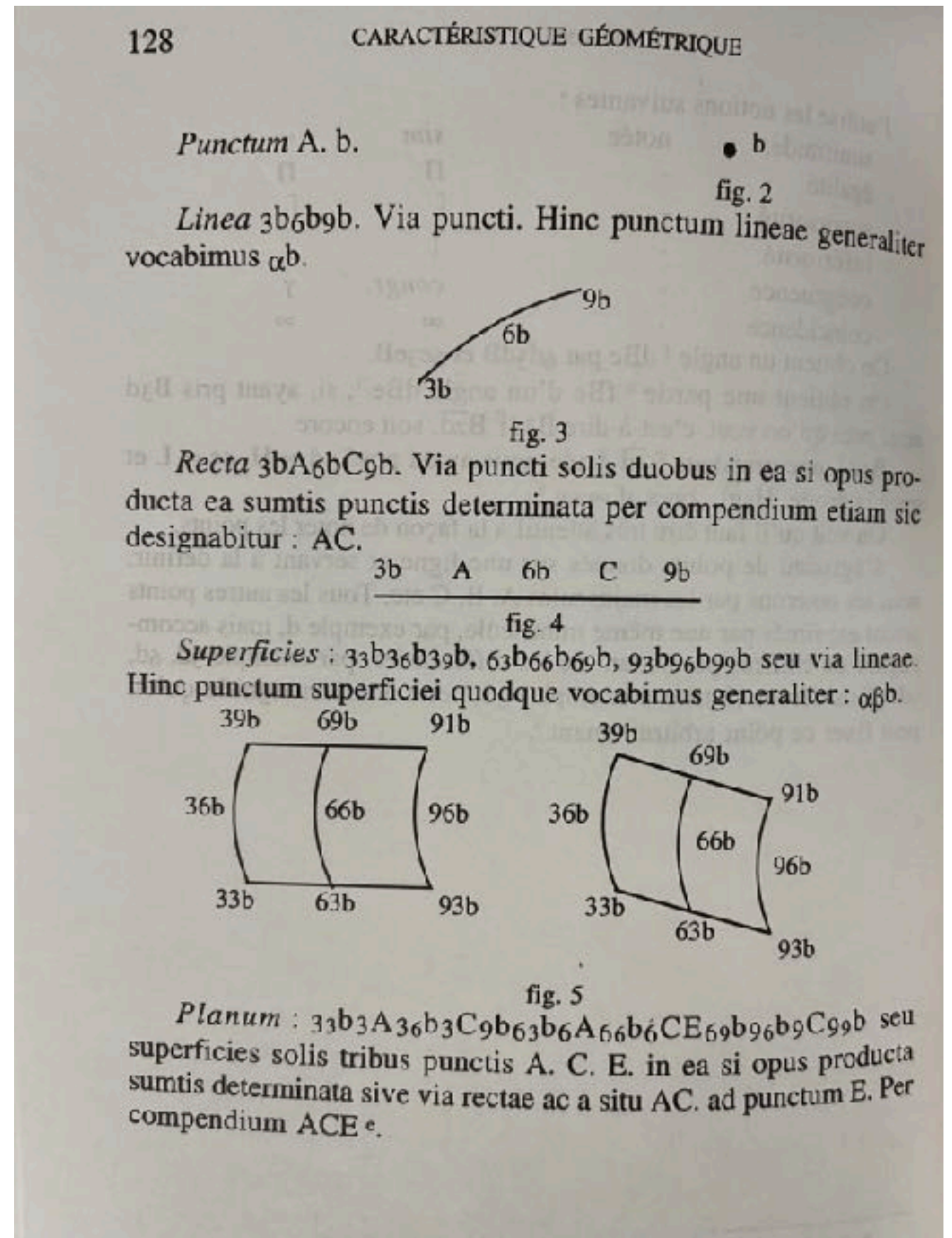
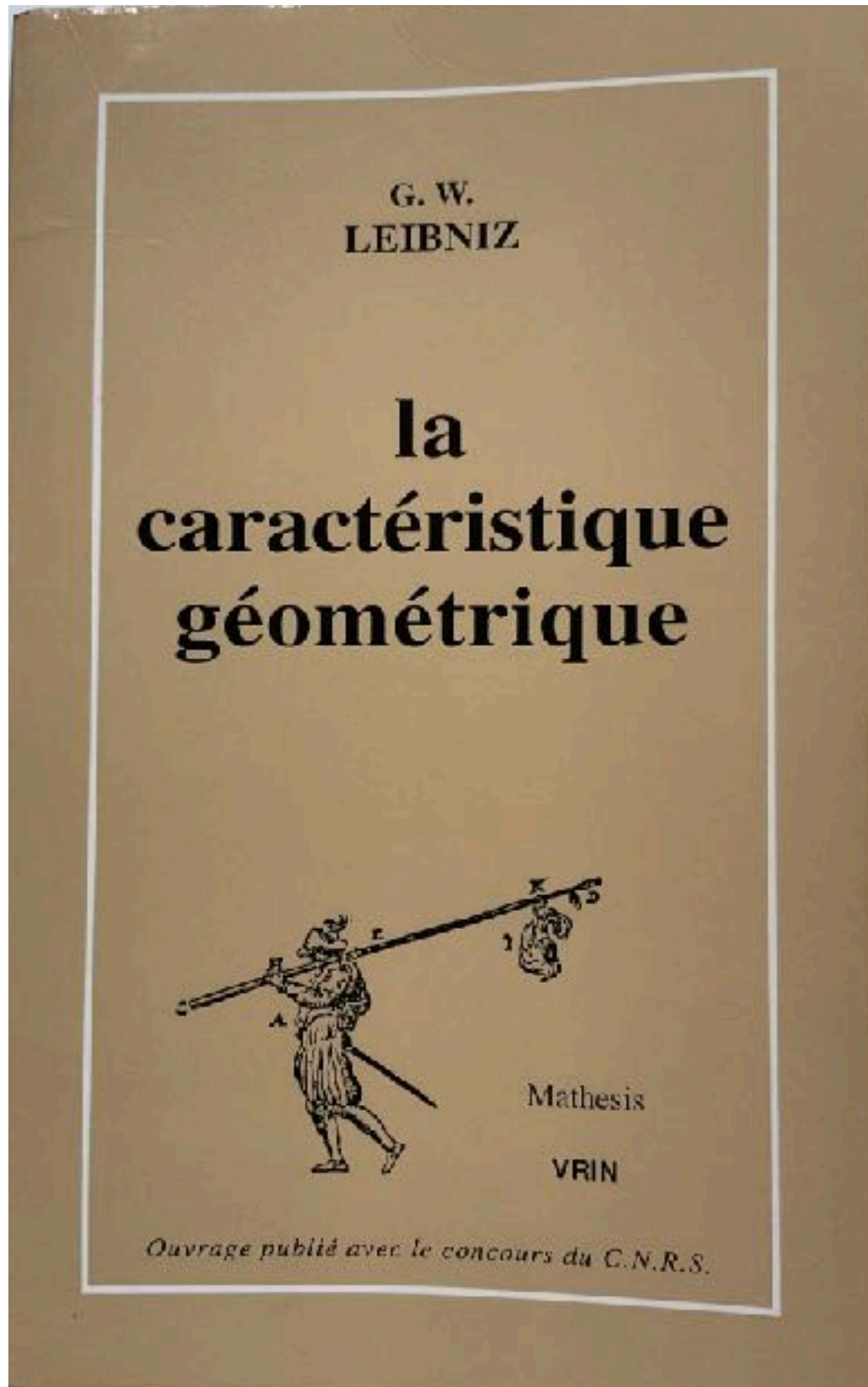
«**..règne de la puissance**, suivant lequel tout se peut expliquer **mécaniquement** par les causes efficientes, lorsque nous en pénétrons assez l'intérieur; et aussi le **Règne de la sagesse**, suivant lequel tout se peut expliquer **architectoniquement**, pour ainsi dire, par les causes finales, lorsque nous en connaissons assez les usages. »

« Tentamen Anagogicum (Essay on the Supreme Cause)» (1697), in *Système nouveau de la nature et de la communication des substances*, p. 96 (p.103/104)



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Leibniz Analysis Situ



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Leibniz Analysis Situ

ligitur inspecta *fig. 9*. Sed hae varietates omnes multaeque aliae plures etiam characteribus designari poterunt, quemadmodum suo loco patebit.

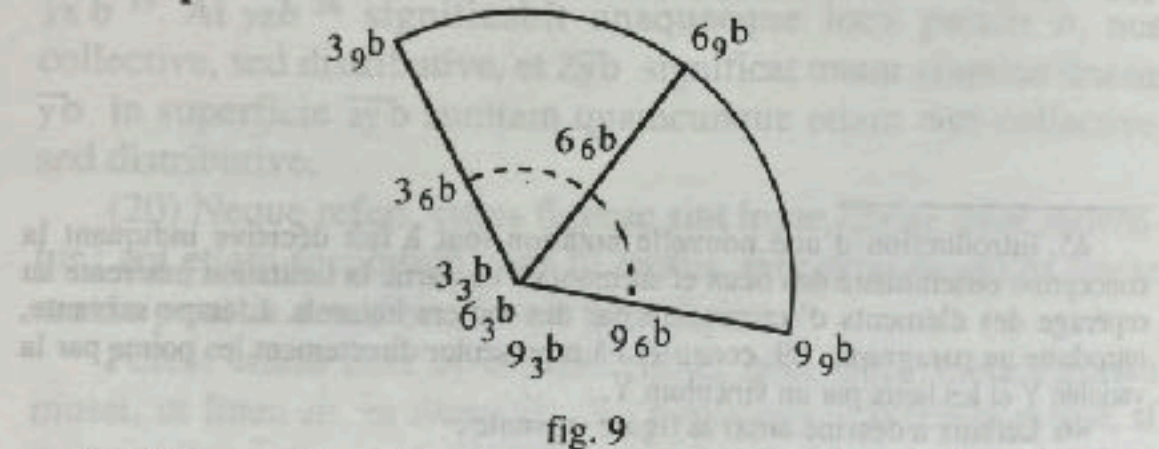


fig. 9

(21) Quemadmodum autem lineae motu describitur Tractus ille quem vocant Superficiem, ita superficiei motu (tali ut partes

fig. 3

Tout cela est trop manifeste, mais il falloit commencer par le commencement.

Soit ³¹ (dans la *fig. 4*) A.Y. γ A.(Y).

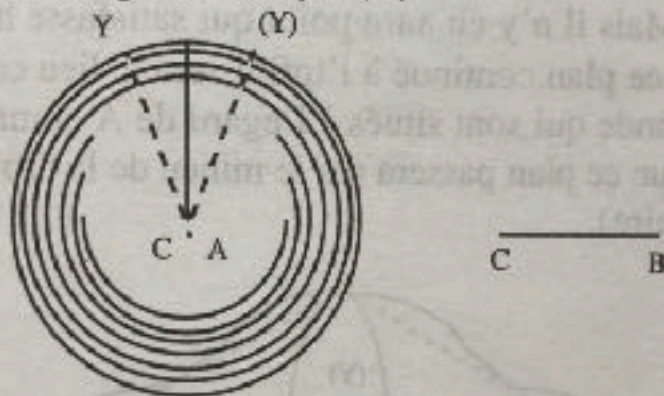


fig. 4

Le lieu de tous les Y. sera la surface de la sphere dont le centre est A. et le rayon AY. toujours le même en grandeur, ou égal à la donnée AB. ou CB.

C'est pourquoy on peut aussi exprimer le même lieu ainsi : A.B γ A.Y. ou C.B γ A.Y.

recti ex hypothesis. Ostendendum est tantum, cuilibet angulo alium aequalem intelligi posse, qui sit deinceps dato. Item ut sciatur angulum esse quantitatem demonstrandum est, circulatorum arcus eadem recta abscissos esse inter se proportionales vel circumferentiae suae.

Optime autem omnia per motum ita explicabimus. Puncti D motu fit recta ${}_1D{}_2D{}_3D$ ita ut sit ${}_1D{}_2D + {}_2D{}_3D \Pi {}_1D{}_3D$.

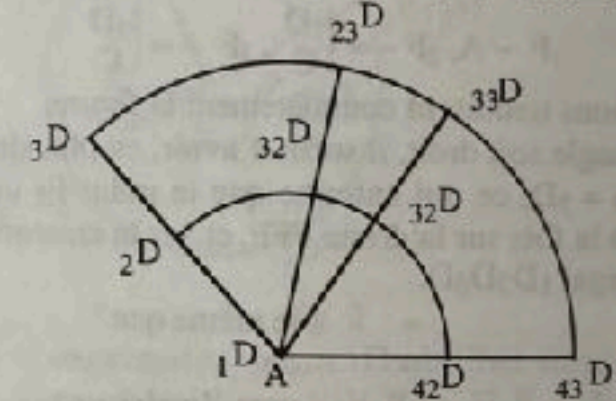


fig. 4

Rectae ${}_1D{}_2D{}_3D$ motu fit superficies ${}_1D{}_2D{}_3D$, ${}_{21}D{}_{22}D{}_{23}D$ vel ${}_{11}D{}_2D{}_3D$, ${}_{21}D{}_2D{}_3D$, $A{}_2D$ aequ. $A{}_2D$ et $A{}_3D$ aequ. $A{}_2D$. Ostendendum est esse

$$\frac{{}_2D{}_2{}_3D}{{}_2D{}_2{}_3D} \Pi \frac{{}_2D{}_3D{}_4D}{{}_2D{}_3D{}_4D}$$

Cuius rei demonstratio oritur ex natura similitudinis. Quae similia sunt eorum partes similiter positae sunt proportionales.

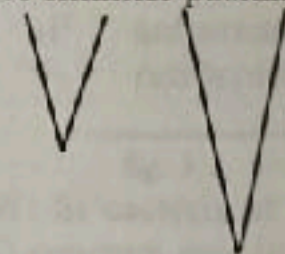


fig. 5

Nam similia sunt indiscernibilia separatim at disproportionalia sunt discernibilia, nam in uno diversa proportio quam in alio, ex. g. in uno tripla in alio quadrupla. Ergo similia <sunt> habentes partes respondentes proportionales. Ostendendum ergo tantum esse similia



Leibniz Analysis Situ

Calculus Situs, dont l'objet ne serait **plus l'analyse des magnitudes et des relations quantitatives**, mais **celles des positions et des relations qualitatives** en Géométrie.

« Il nous faut encore une autre **Analyse proprement géométrique ou linéaire, qui nous exprime directement *situm* comme l'algèbre exprime *magnitudinem***. Et je croie d'en avoir le moyen, et qu'on pourrait représenter des figures et meme des machines et mouvements en caractères, comme l'algèbre représente les nombres en grandeurs; et je Vous envoie un essay, qui me paroît considerable ».

Leibniz Letter to Huygens September 1697 with Fragment X of the
Characteristica geometrica

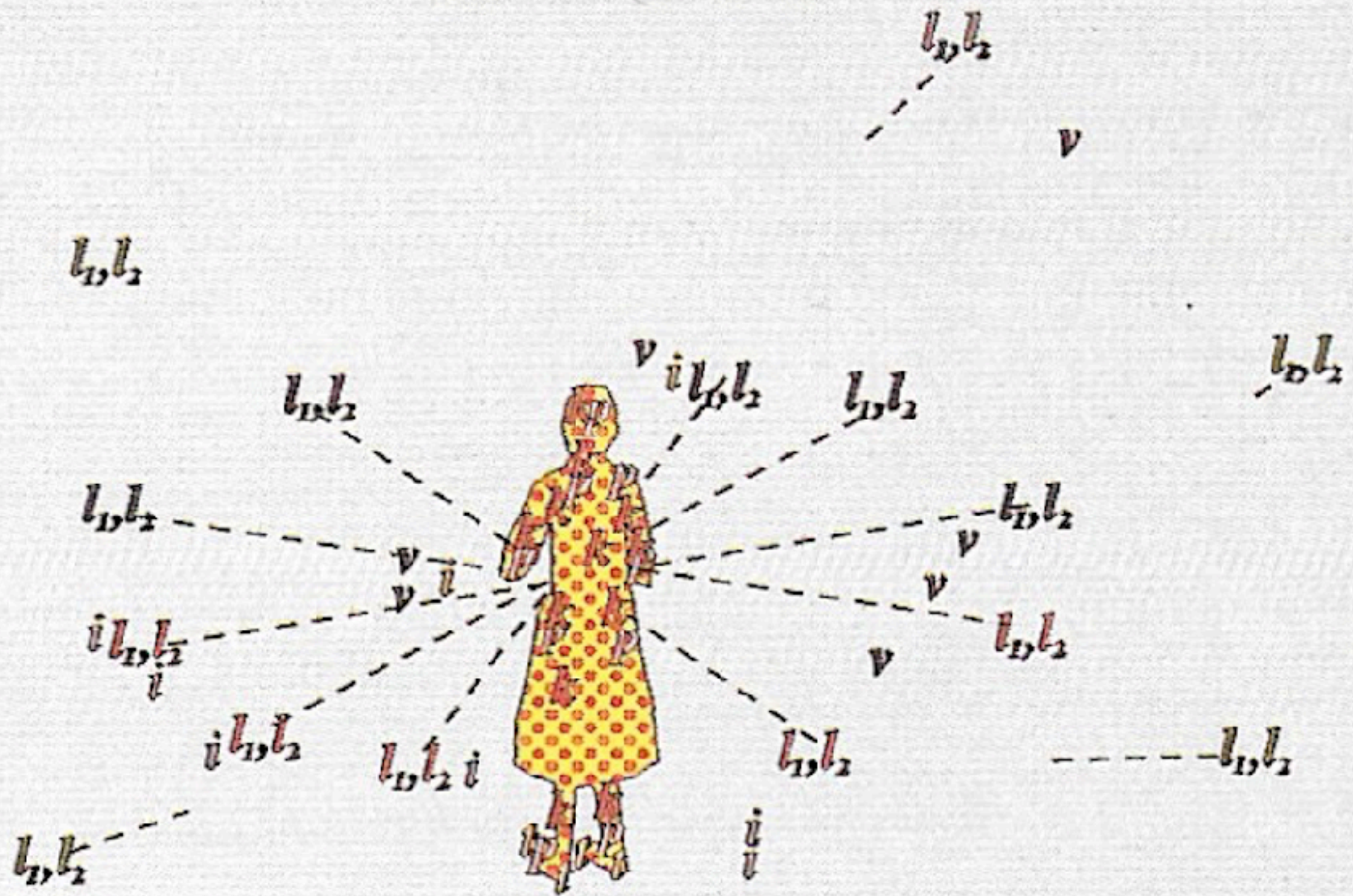
...

« Toutes ces congruences permettent de définir différentes espèces d'extensa, à savoir de Lieux de Points, ... »

Fragment X Fragment latin de la lettre à Huygens
1679, Ed. Javier Echeverría p. 241 CG



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« Perceptual Array » Chart detail 1981-1984; *Constructing the Perceiver* — Arakawa: *Experimental Works*, National Museum of Modern Art Tokyo, 1992, p. 259



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
 “Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

MATERIAL

| A+G | Content | LEIBNIZ | | |
|---------------------------------------|--|--|--|--|
| <i>Architectural Body</i> | manifesto of radical embodiment | “De la nature du corps” and Letter to Bayle | | |
| Helen Keller or Arakawa | post-quantum, non-dual cosmology and theory of being as motivated mattering, bodies (organisms) personing and staying alive | Système nouveau de la nature et de la communication des substances | | |
| Making Dying Illegal; Not if but When | A system and practice for diagramming - formalism for landing site theory | Analysis Situ | | |
| | | | | |



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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MATERIAL

| A+G | Content | LEIBNIZ | BRUNO | |
|---------------------------------------|--|--|---|--|
| <i>Architectural Body</i> | manifesto of radical embodiment | “De la nature du corps” and Letter to Bayle | <i>De vincula, de magia</i> | |
| Helen Keller or Arakawa | post-quantum, non-dual cosmology and theory of being as motivated mattering, bodies (organisms) personing and staying alive | Système nouveau de la nature et de la communication des substances | <i>La Disputa di Cambrai Cameroecensis Acrotismus</i> | |
| Making Dying Illegal; Not if but When | A system and practice for diagramming - formalism for landing site theory | Analysis Situ | <i>Contra mathematicos</i> | |
| | | | | |



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
 “Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

MATERIAL

| A+G | Content | LEIBNIZ | BRUNO | DOGEN |
|---------------------------------------|--|--|---|----------------------------------|
| <i>Architectural Body</i> | manifesto of radical embodiment | “De la nature du corps” and Letter to Bayle | <i>De vincula, de magia</i> | “Body-and-Mind Study of the Way” |
| Helen Keller or Arakawa | post-quantum, non-dual cosmology and theory of being as motivated mattering, bodies (organisms) personing and staying alive | Système nouveau de la nature et de la communication des substances | <i>La Disputa di Cambrai Cameroecensis Acrotismus</i> | “Mountains and Waters Sutra” |
| Making Dying Illegal; Not if but When | A system and practice for diagramming - formalism for landing site theory | Analysis Situ | <i>Contra mathematicos</i> | Abhidhamma |
| | | | | |



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
 “Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

BIOTOPOLOGY - a NEW SYSTEM OF NATURE AND OF THE COMMUNICATION OF SUBSTANCES



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

Some definition

*Here is what architecture means to us: tentative
constructing towards a holding in place*

Madeline Gins and Arakawa,
Architectural Body (2002) p. 23



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

Some definition

Biotopology's task will be to study and account for the dispersal of all of bioscleave that leads to and results from movements and actions of an organism that persons and her architectural body.

Madeline Gins and Arakawa,
Making Dying Illegal (2006) p. 23



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

« *A swarm of living points comes pretty close to describing how I feel myself to be in the world.* »

Helen Keller to Niels Bohr, Madeline Gins,
imagined dialogue in *Helen Keller or*
Arakawa 1994, p.236



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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Some definition

*Think of **elementary biotopology** as being as much a meadow of knowing as a field of study and a meadow as broad as the day and a knowing that has plenty of room within it for non-knowing. Greatly **extending/expanding/exceeding the narrow focus of a field**, this **meadow of knowing and non-knowing** that is inseparable from its practitioners and concrete enough or palpable enough to be as-if roamed will widen and deepen both quantum physics and its six-decades old daughter, molecular biology.*

Madeline Gins and Arakawa,
Making Dying Illegal (2006) p. 23



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

*We believe that the resolving of these matters
requires the construction of complex
measuring and tracking devices, constructions
by which to gain perspective on human
functioning and separate out its component
factors.*

Madeline Gins and Arakawa
Architectural Body 2002, p. 13



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

*Il faut travailler à perfectionner la
Caractéristique que les anciens ont
ébauchée.*

Gottfried Wilhelm Leibniz
CG 317



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm, Berlin**

There is no point that is not living.

Madeline Gins



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm, Berlin**

...the mind as a solid...

Mind's solid one can see, Dew, Frost.

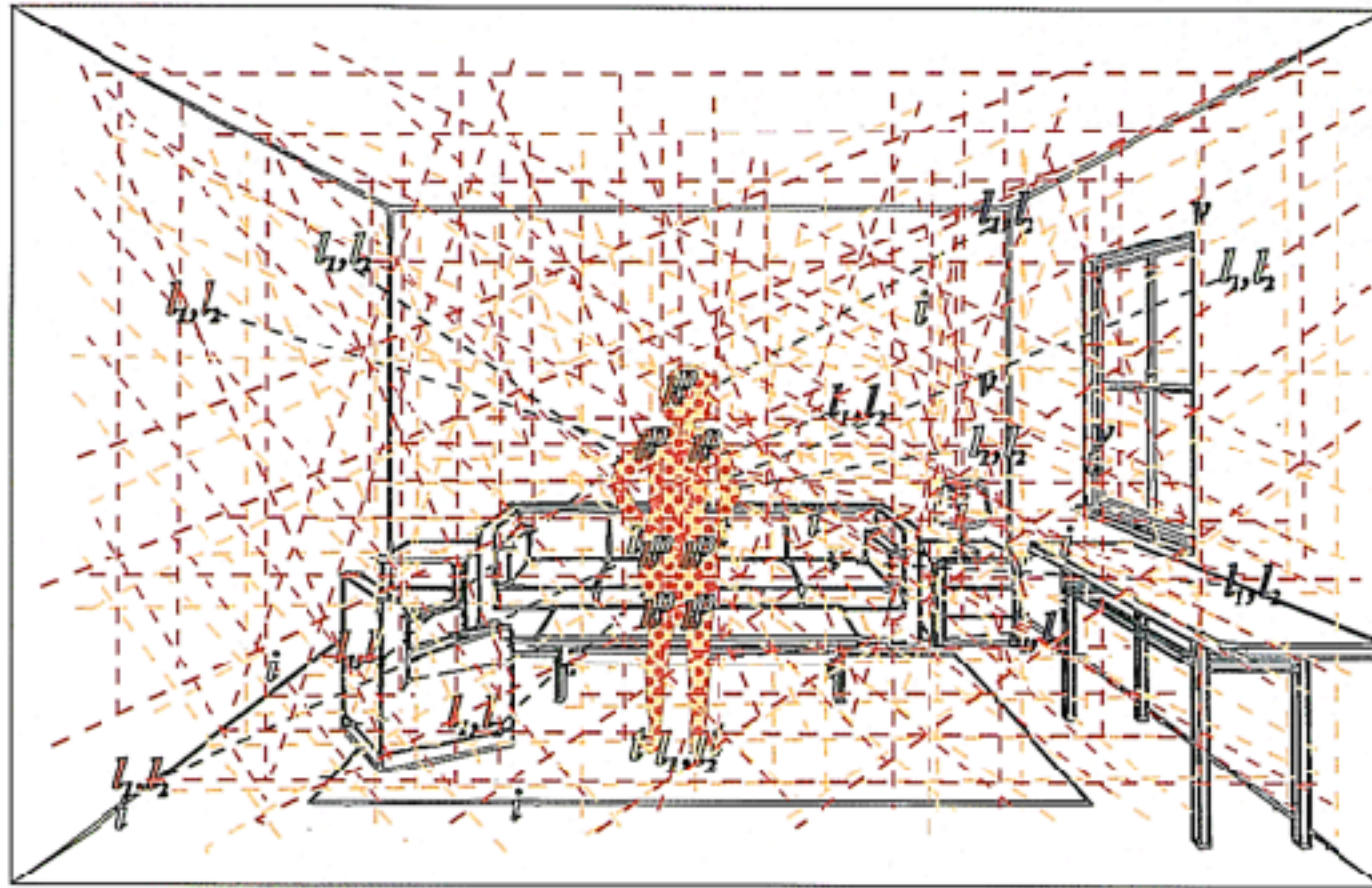
*The “solid of mind” lies in the
coordination of body or in the body's
coordinating of events.*

Madeline Gins quoting Dogen,
Helen Keller or Arakawa 1994 p.236

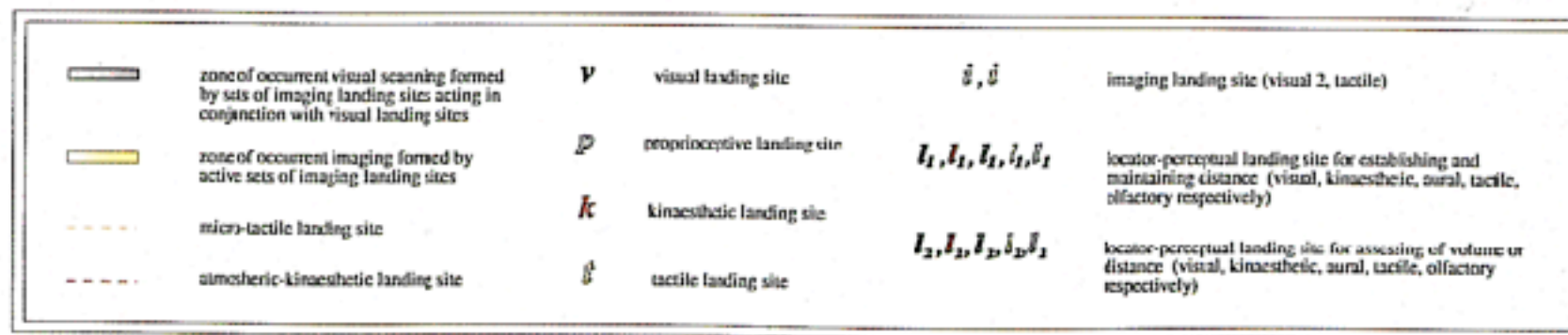


Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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A Routine Enclosing



An ordinary room, unlike an intervening device, calls only for cognizance to be taken of it and offers no critical distance on the perceiving process itself.

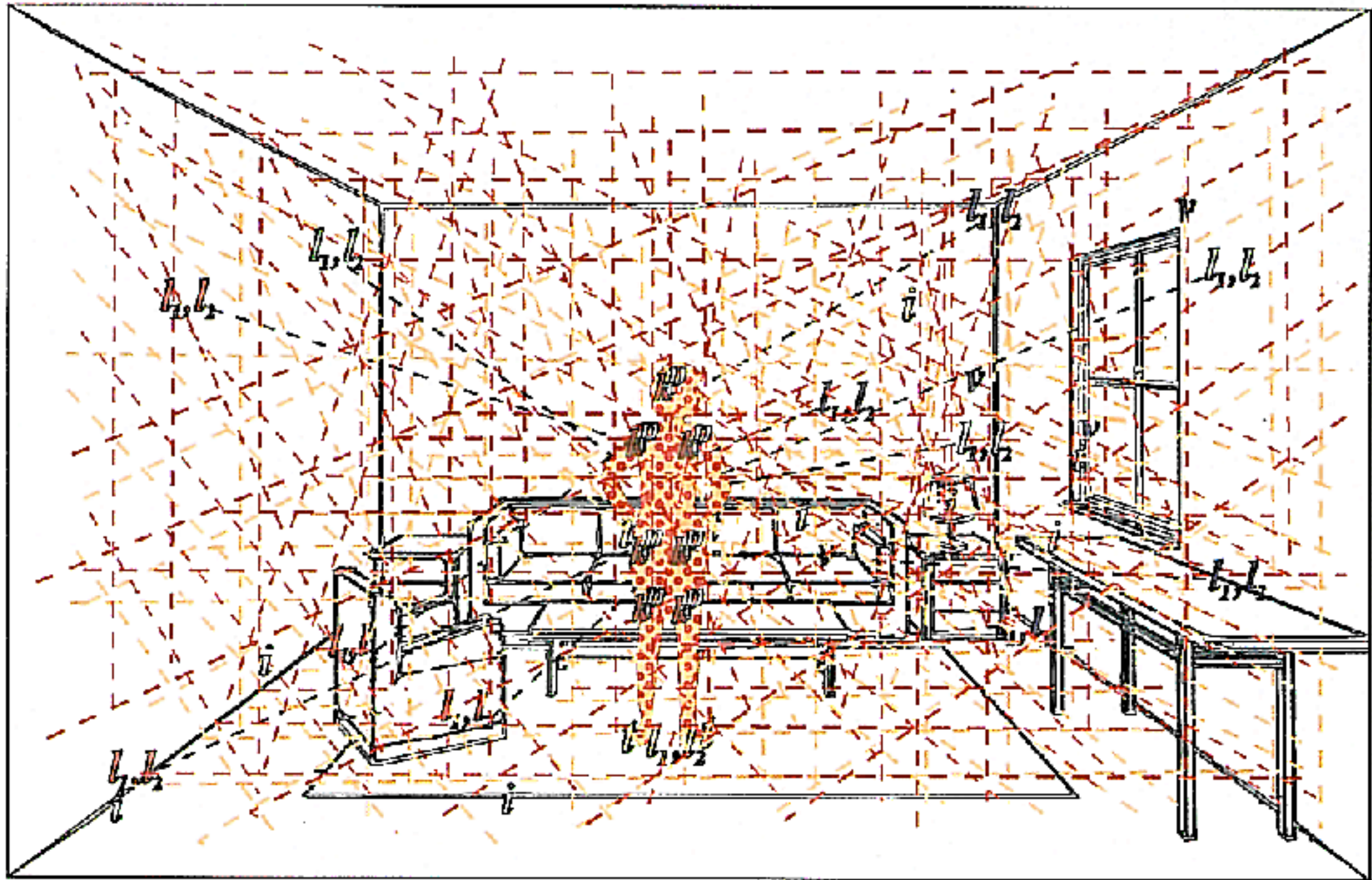


« A Routine Enclosing » Chart 1983-85 C.G. print 48x48cm;
Constructing the Perceiver — Arakawa: Experimental Works,
 National Museum of Modern Art Tokyo, 1992, p. 268



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
 “Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

A Routine Enclosing

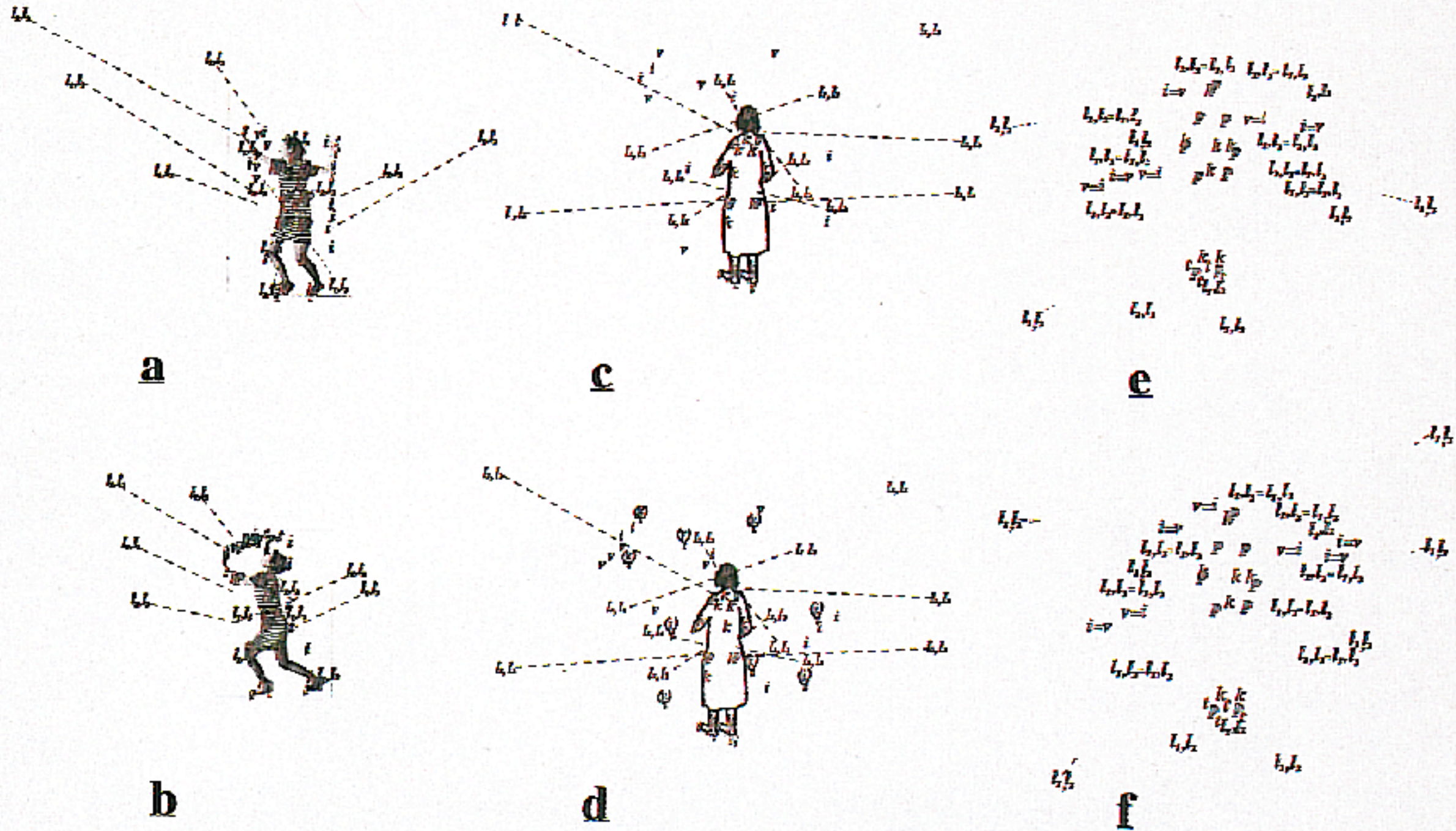


« A Routine Enclosing » Chart detail 1983-85 C.G. print 48x48cm; *Constructing the Perceiver*
— Arakawa: *Experimental Works*, National Museum of Modern Art Tokyo, 1992, p. 268



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

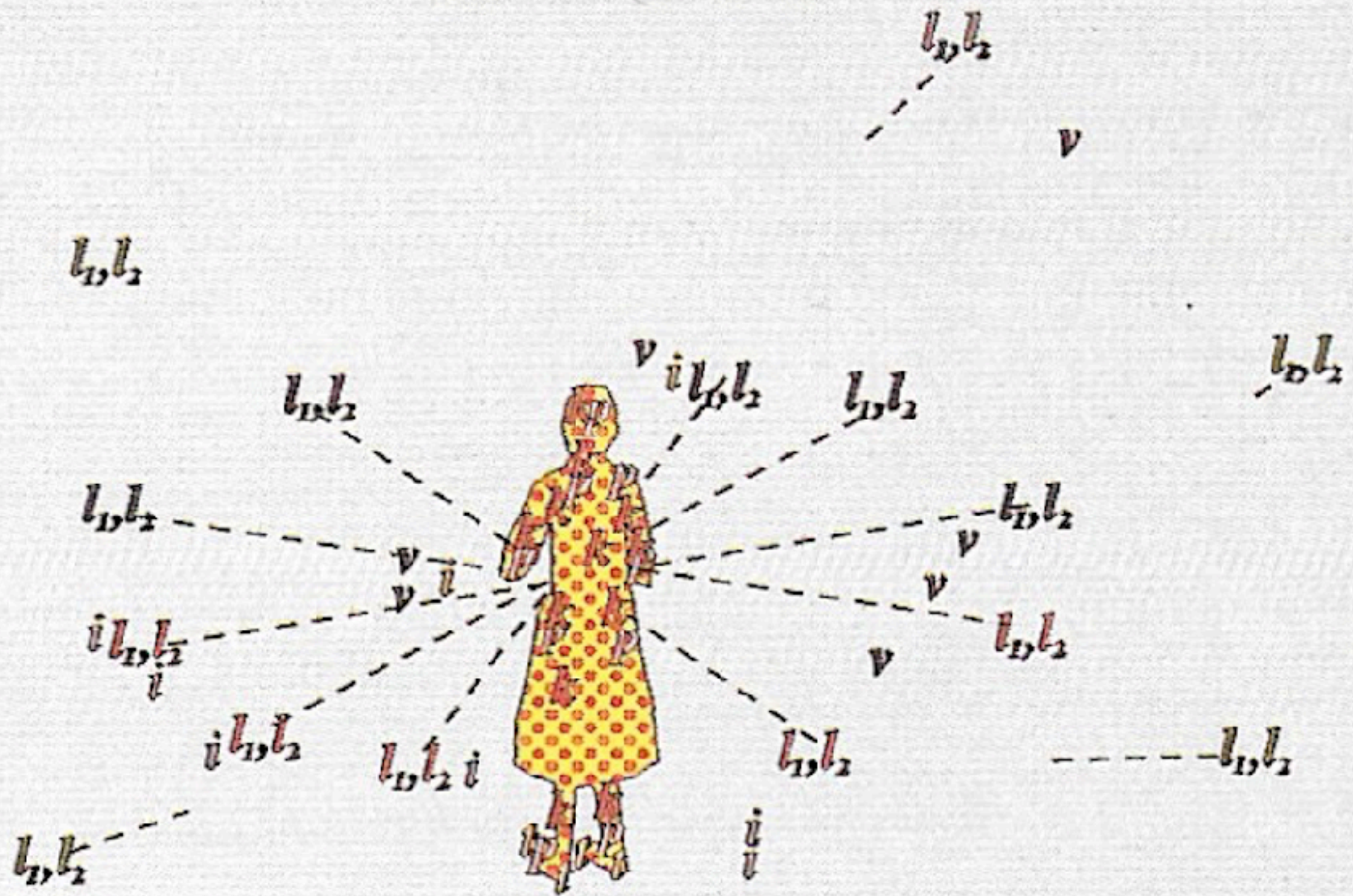
Active Landing Sites Forming the Perceptual Array



« Perceptual Array » Chart 1981-1984; *Constructing the Perceiver* — Arakawa: *Experimental Works*, National Museum of Modern Art Tokyo, 1992, p. 259



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
 “Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

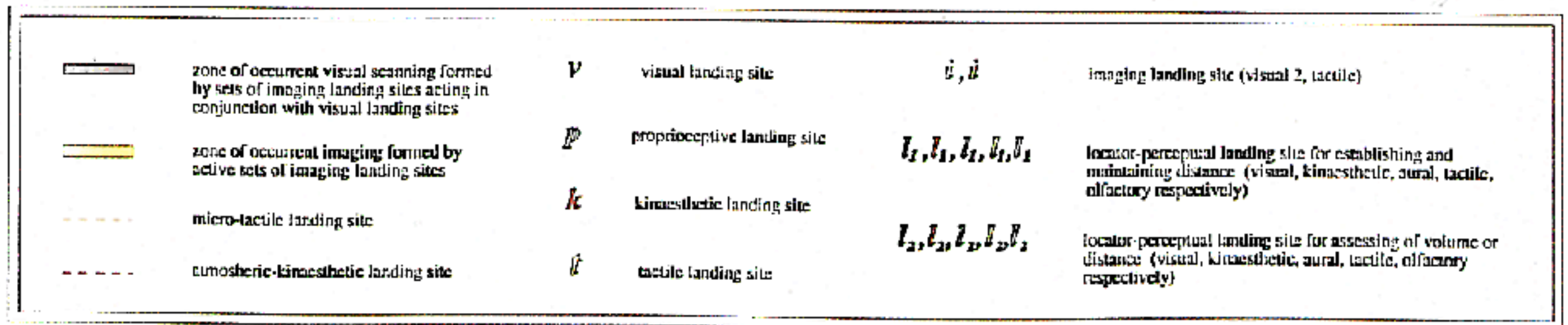
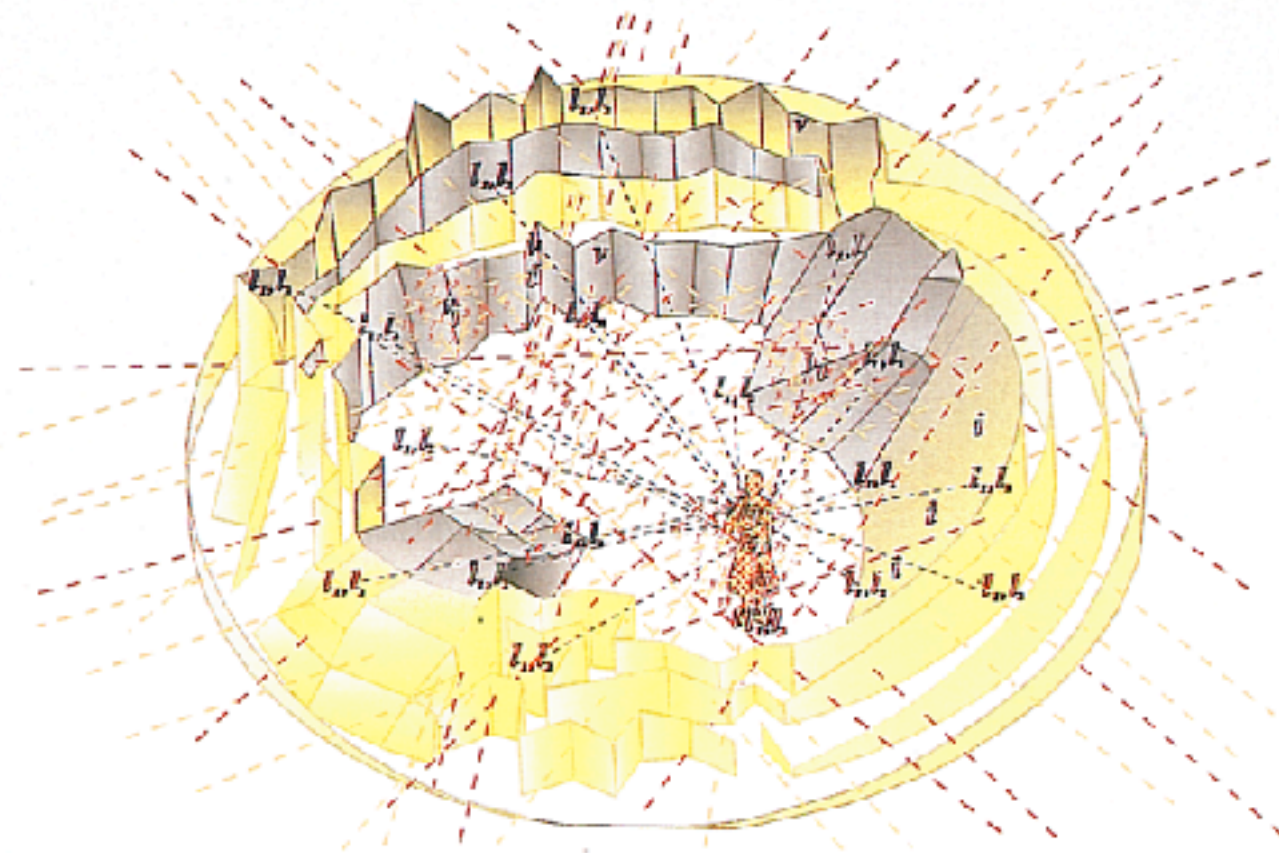


« Perceptual Array » Chart detail 1981-1984; *Constructing the Perceiver* — Arakawa: *Experimental Works*, National Museum of Modern Art Tokyo, 1992, p. 259



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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Open Containing (II)

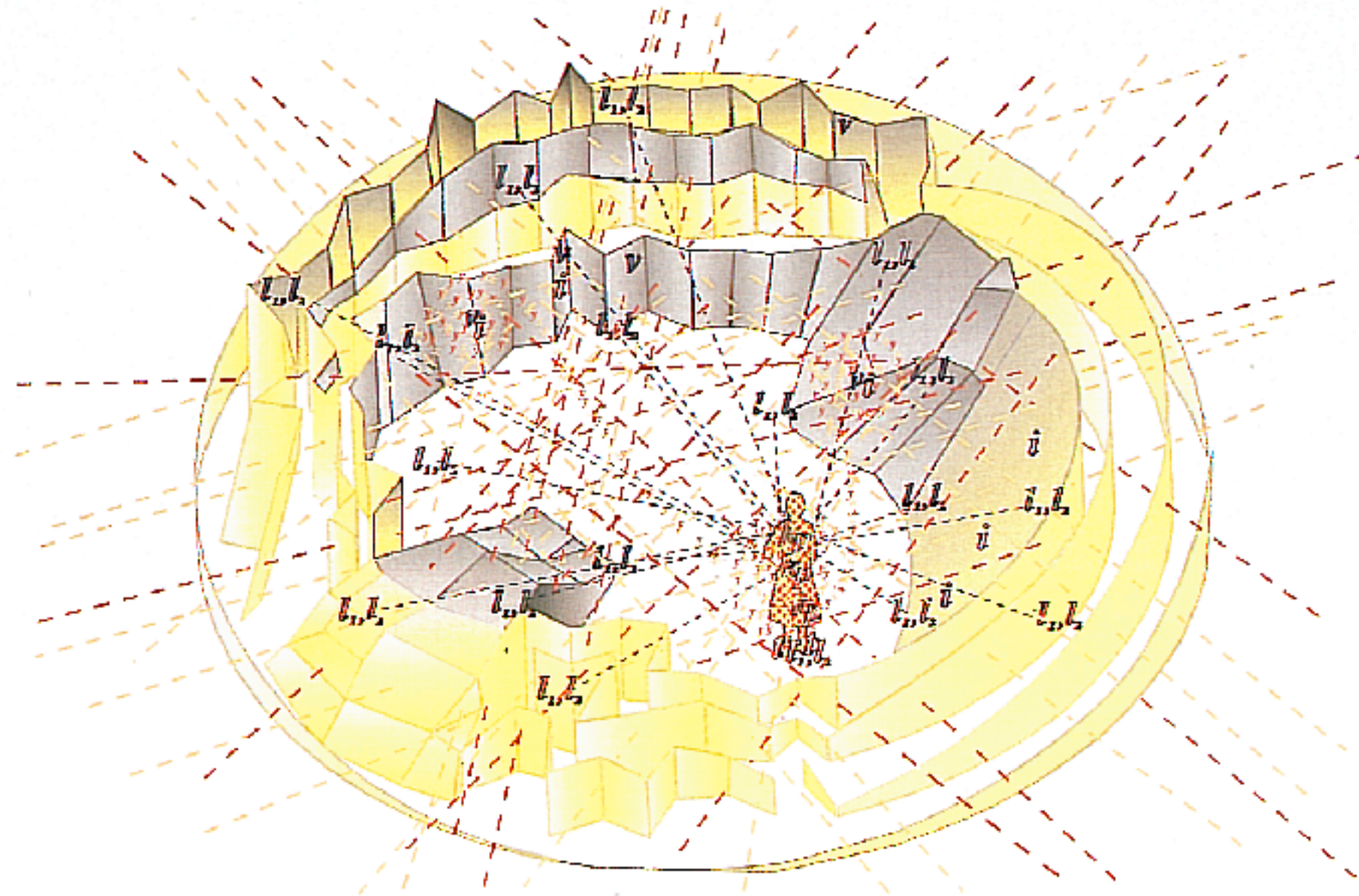


« Open Containing » Chart (II) 1983-85 C.G. print 60x48cm; *Constructing the Perceiver* — Arakawa: *Experimental Works*, National Museum of Modern Art Tokyo, 1992, p. 259



Roundtable: Art & Philosophy in the 22nd Century: After Arakawa and Gins
 “Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm, Berlin**

Open Containing (II)



Construct not walls but screen-valves.

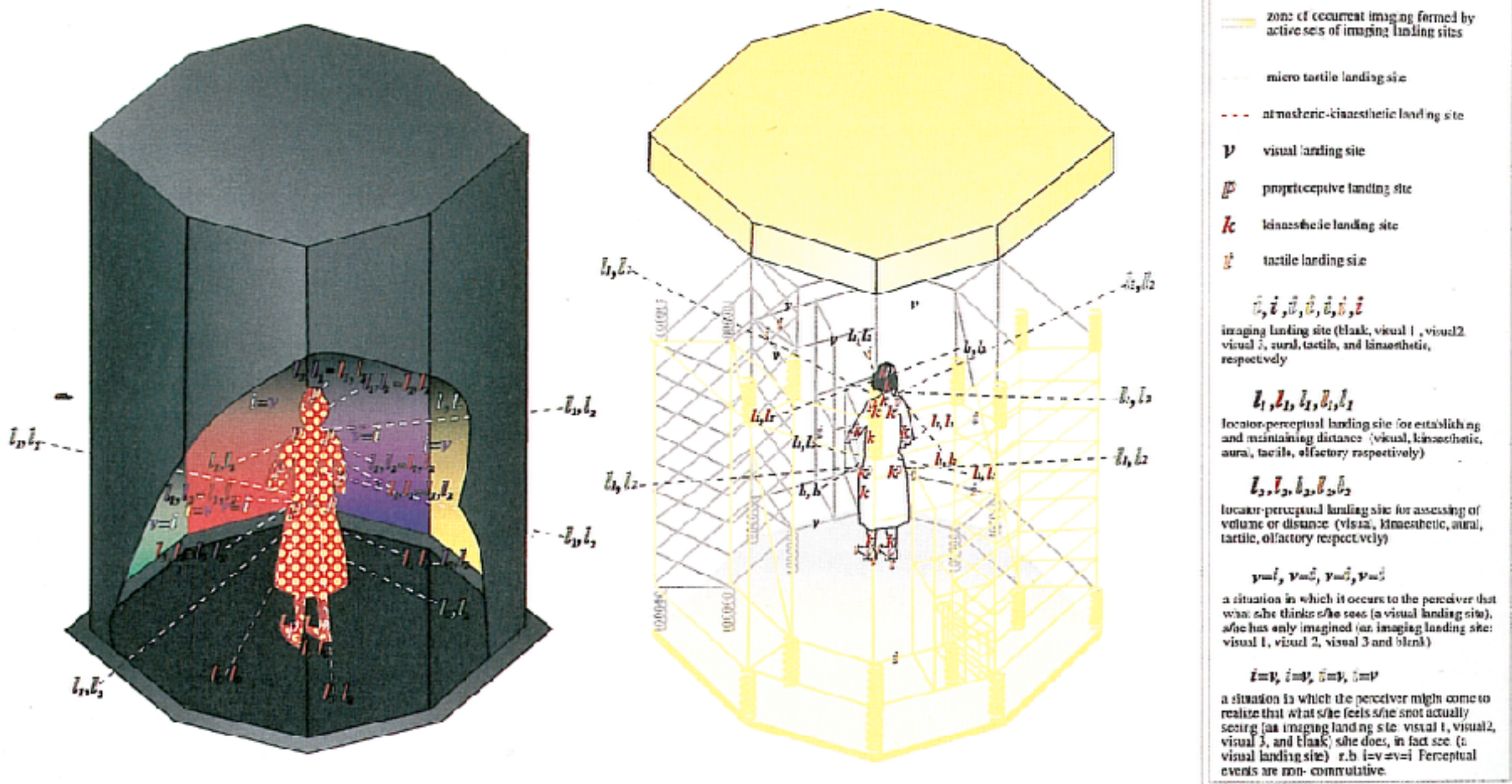
Combine screen-valves into a thinking diaphragm, an arena for thinking perceiving.

« Open Containing » Chart (II) detail 1983-85 C.G. print 60x48cm; *Constructing the Perceiver* — Arakawa: *Experimental Works*, National Museum of Modern Art Tokyo, 1992, p. 259



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Perceptual Landing Sites (I)



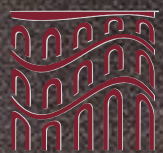
« Perceptual Landing Site (I) Chart (I) 1981-1985; *Constructing the Perceiver* — Arakawa: *Experimental Works*, National Museum of Modern Art Tokyo, 1992, p. 252



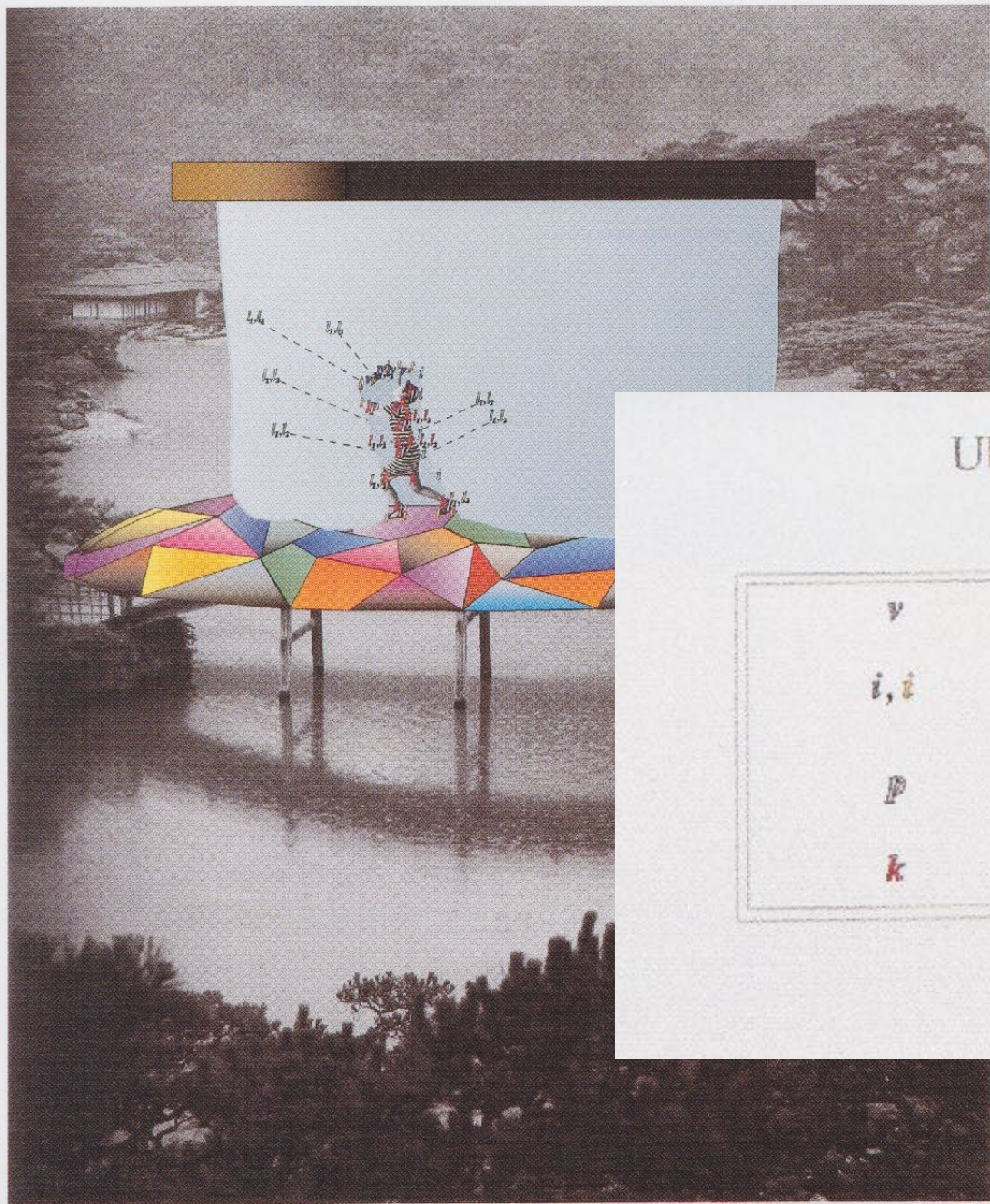
Roundtable: Art & Philosophy in the 22nd Century: After Arakawa and Gins
 “Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm, Berlin**



« Ubiquitous Site X Chart 4 - at Takamatsu, Kagawa-ken » 1987 C.G. print
45.5x30.5cm; *Constructing the Perceiver — Arakawa: Experimental Works*,
National Museum of Modern Art Tokyo, 1992, p. 269



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin



Ubiquitous Site X at Takamatsu, Kagawa-ken

| | | | |
|--------|--|---------------------------|--|
| y | visual landing site | t | tactile landing site |
| i, i | imaging landing site (visual, tactile respectively) | l_1, l_1, l_1, l_1, l_1 | locator-perceptual landing site for the establishing and maintaining of distance (visual, kinaesthetic, aural, tactile, olfactory respectively) |
| p | proprioceptive landing site | l_2, l_2, l_2, l_2, l_2 | locator-perceptual landing site for assessing of volume or distance (visual, kinaesthetic, aural, tactile, olfactory respectively) |
| k | kinaesthetic landing site | | |

* CONTAINERS OF MIND FOUNDATION

Ubiquitous Site X at Takamatsu, Kagawa-ken

| | | | |
|--------|--|---------------------------|--|
| y | visual landing site | t | tactile landing site |
| i, i | imaging landing site (visual, tactile respectively) | l_1, l_1, l_1, l_1, l_1 | locator-perceptual landing site for the establishing and maintaining of distance (visual, kinaesthetic, aural, tactile, olfactory respectively) |
| p | proprioceptive landing site | l_2, l_2, l_2, l_2, l_2 | locator-perceptual landing site for assessing of volume or distance (visual, kinaesthetic, aural, tactile, olfactory respectively) |
| k | kinaesthetic landing site | | |

* CONTAINERS OF MIND FOUNDATION

« Ubiquitous Site X Chart 4 - at Takamatsu, Kagawa-ken » 1987 C.G. print 45.5x30.5cm; *Constructing the Perceiver — Arakawa: Experimental Works*, National Museum of Modern Art Tokyo, 1992, p. 269



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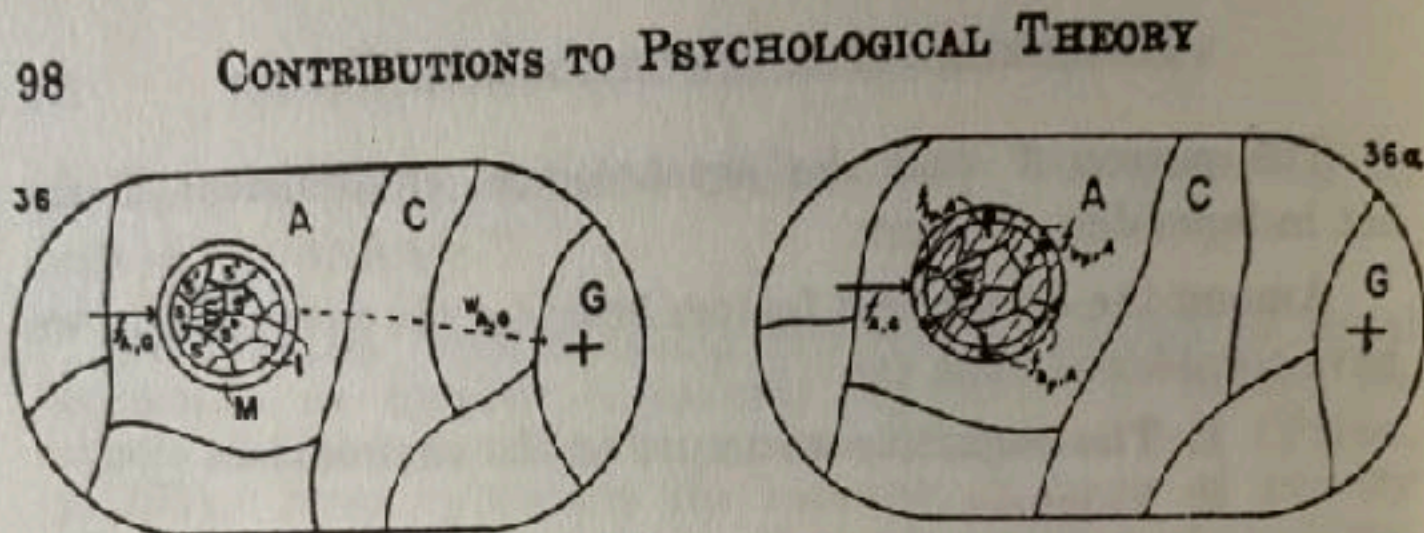


« Perceptual Landing Sites (II) » detail 1981-84 mixed media, center part
244x183x5cm; *Constructing the Perceiver — Arakawa: Experimental
Works*, National Museum of Modern Art Tokyo, 1992, p. 269



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

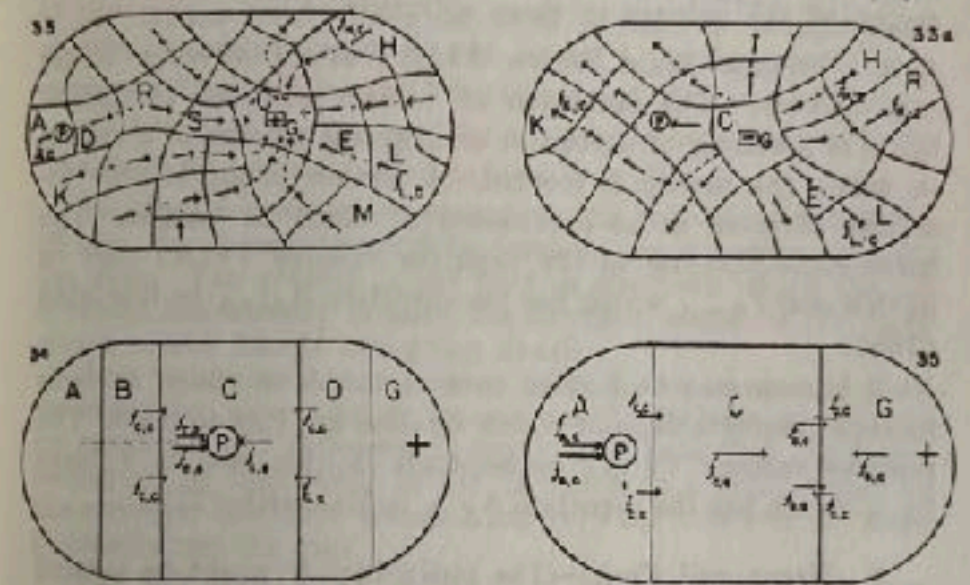
Lewin Psychological Topology



RELATION BETWEEN A FORCE FOR LOCOMOTION ACTING ON THE PERSON AS A WHOLE AND THE TENSION IN INNER PERSONAL SYSTEMS

Fig. 36. The person P, consisting of the totality I of the inner personal systems ($S, S^1, S^2, S^3, S^4, S^5, \dots$) and the motoric-sensoric M; P is located at A, a force $f_{A,G}$ exists for the person as a whole in the direction of the path $w_{A,G}$ to the goal G; the system S is supposed to be in tension (t) corresponding to a need which is related to G.

Fig. 36a illustrates that the force $f_{A,G}$ to the goal cannot be directly derived from the tension (need) $t(S)$ or from the spreading of this tension over the whole person. $f_{A,G}$ force in direction to G; $f_{BP,A}$ forces on the boundary of P resulting from spread of tension.



POSITIVE AND NEGATIVE VALENCES. SIMPLE FORCE FIELDS

Fig. 33. Positive central force field corresponding to a positive valence ($V_a > 0$).

G, region of positive valence ($V_a(G) > 0$), located in C; P, person; the forces $f_{A,C}$, $f_{H,C}$, or $f_{L,C}$ correspond to $V_a(G)$ in case P is located at A, H, or L, respectively; $f_{X,Y} = f_{X,G}$.

Fig. 33a. Negative central field corresponding to a negative valence ($V_a < 0$).

G, region of negative valence ($V_a(G) < 0$) located at C; P, person; forces $f_{H,C}$, $f_{K,C}$, or $f_{L,C}$ correspond to $V_a(G)$ in case P is located at H, K, or L, respectively; $f_{X,Y} = f_{X,G}$.

Figs. 34 and 35. Means and Ends. Cases are represented where the activity region G which is a means of reaching the goal G ($V_a(G) > 0$) has in addition a positive valence of its own ($V_a(C) > 0$). See text.

Kurt Lewin - On the Conceptual Representation and the Measurement of Psychological Forces, 2014 (1938)



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Critical Resemblances 1979-90 mixed media wooden structure: d.670xh.405cm, rubber structure: d.670xh.405cm; *Constructing the Perceiver* — Arakawa: *Experimental Works*, National Museum of Modern Art Tokyo, 1992, pp. 261-266









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THE WORLD OF HELEN KELLER—CHART OF VISUAL, TACTILE, AND KINAESTHETIC LANDING SITES ONLY

Imaging landing sites are all that the deathblind have at their disposal for registering any object with which they are not in physical contact or the world at large.

Occurrent landing sites: tactile-imaging landing site with visual-imaging landing sites

(     ); **kinaesthetic-perceptual landing site with visual-imaging landing site**

(); **tactile-imaging landing site with kinaesthetic-imaging and visual-imaging landing sites** ().

| | | | |
|--|---|---|--|
|  kinaesthetic-perceptual landing site |  tactile-perceptual landing site |  visual-perceptual landing site |  indeterminate area or non-landing site |
|  kinaesthetic-imaging landing site |  tactile-imaging landing site |  visual-imaging landing site | |

from the essay « Landing Sites in Relation to Phantom Limb Formation », in Arakawa and Madeline Gins, *We Have Decided Not to Die*, Guggenheim 1994, pp. 156-163










Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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THE BODY OF A DEAFFERENT—CHART OF VISUAL, TACTILE, AND KINAESTHETIC LANDING SITES ONLY

As the result of a viral infection, I. W. lost sensations of touch and muscular proprioception from the collarline down. Constant visual vigilance is required for any purposeful movement. The patient reports that this vigilance requires intense concentration and intellectual effort. When I.W. first sat up in bed, he was so overwhelmed by this achievement that he stopped thinking about sitting and immediately collapsed. Once he had learned to walk, if he sneezed, and thus disrupted his mental concentration, he would fall over.

Occurent landing sites: visual-perceptual landing site with kinaesthetic-Imaging and tactile-imaging landing sites ().

| | | | |
|--|---|---|--|
|  kinaesthetic-perceptual landing site |  tactile-perceptual landing site |  visual-perceptual landing site |  indeterminate area or non-landing site |
|  kinaesthetic-imaging landing site |  tactile-Imaging landing site |  visual-imaging landing site | |

from the essay « Landing Sites in Relation to Phantom Limb Formation », in Arakawa and Madeline Gins, *We Have Decided Not to Die*, Guggenheim 1994, pp. 156-163



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ARCHITECTURAL LANDING SITES

One finds how one's body is situated in the world through contrasting positionings of focal areas of perceptual awareness. Dashed lines show approximations of distances and dimensions, architectural landing sites.

| | | | |
|---|---|--|---|
| ■ kinaesthetic-perceptual landing site | ■ tactile-perceptual landing site | ■ visual-perceptual landing site | ■ indeterminate area or non-landing site |
| ■ kinaesthetic-imaging landing site | ■ tactile-imaging landing site | ■ visual-imaging landing site | |

from the essay « Landing Sites in Relation to Phantom Limb Formation », in Arakawa and Madeline Gins, *We Have Decided Not to Die*, Guggenheim 1994, pp. 156-163



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CONCLUSION



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
“Arakawa + Gins and the Future of Philosophy” - **Dr. Alan Prohm**, Berlin

FUTURE

Biotopology



Autopoietic systems theory



Neuro-epistemology

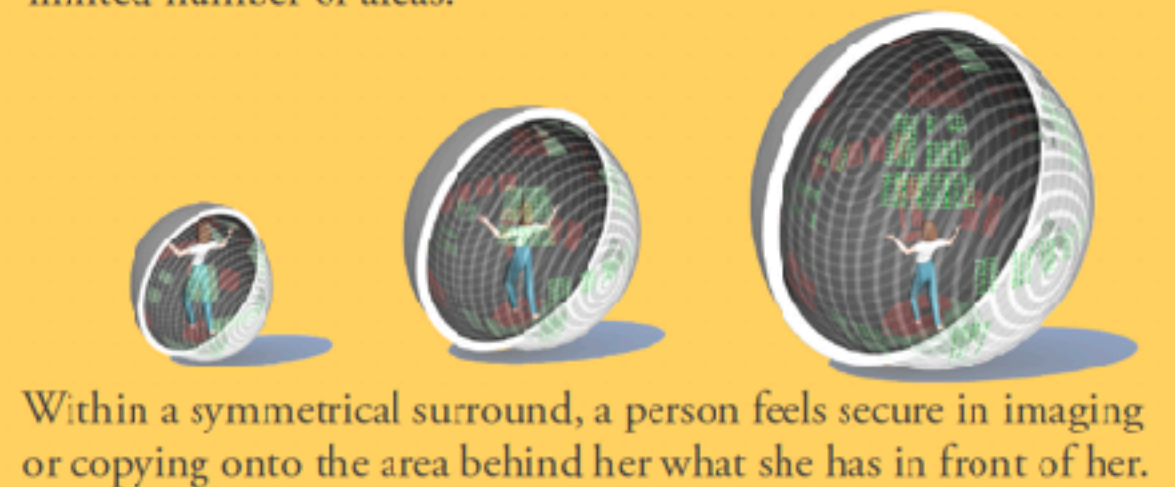
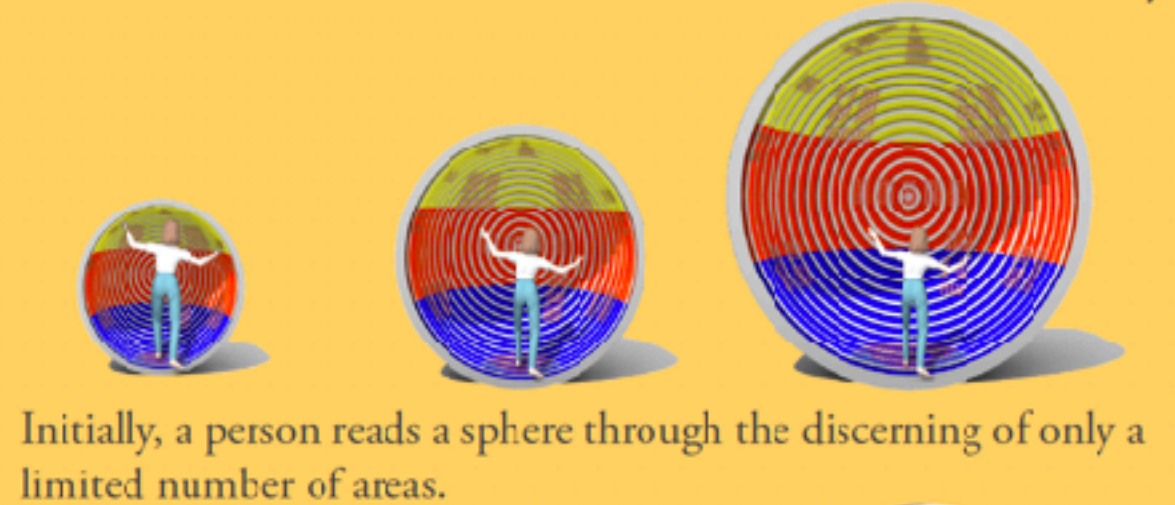
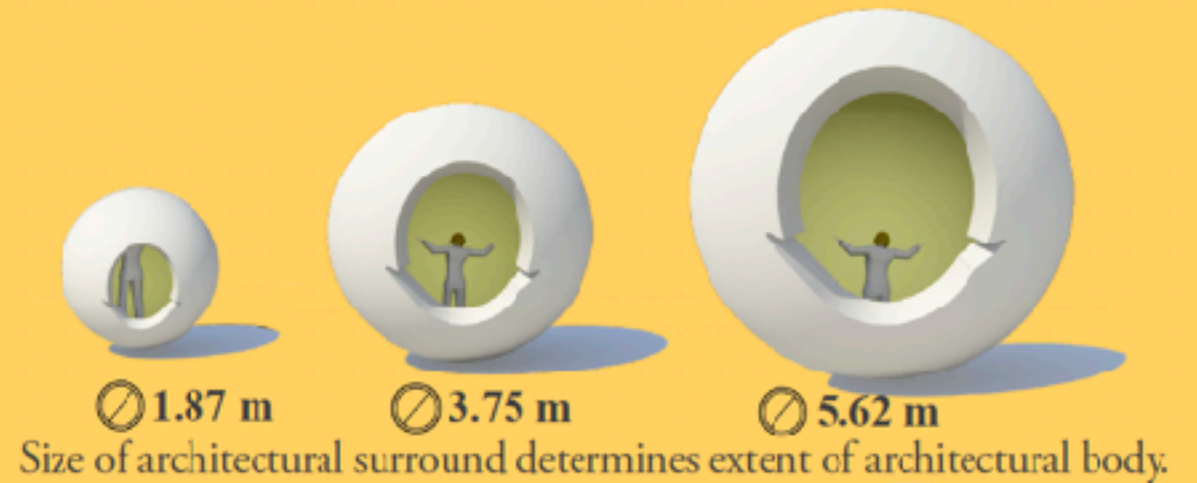


Phenomenology



Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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BODY PROPER + ARCHITECTURAL SURROUND = ARCHITECTURAL BODY



Madeline Gins / Arakawa + Gins, Chart in Brochure for *Reversible Destiny* Healing Fun House-Greece, 2011, p.29



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Madeline Gins / Arakawa + Gins, brochure image for *Reversible Destiny* Healing Fun House-Palm Springs, 2014



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MUSEUM APARTMENTS
WEEKLY, MONTHLY, AND YEARLY RENTALS

HEALING TEAM STATION

MUSEUM OF LIVING BODIES WILL BE A LABORATORY, A PROVING GROUND,
A FIELD STATION, AND A SUPER-DUPER NURSERY.

SUITE OF MEDICAL OFFICES

THE PANASONIC-MATSUSHITA "INTELLIGENT ROOM"
This futuristic, technological wonderwork has structured into
it the ability to give physical check-ups, note physiological
anomalies, and diagnose bodily ills.

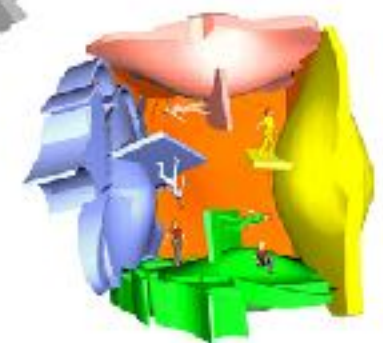
UNIVERSITY OF INCISIVE LAUGHTER AND
VITAL COORDINATING SKILLS
ARCHITECTURE/INVENTION SCHOOL

A rooftop garden, open to
residents and visitors alike,
sits atop the fully enclosed
main arcade (for presentation
purposes only, a portion of
this is shown as a cut-away).

BASIC-GENERATIVE UNIT
As a result of a succession of
90° rotations (in a clockwise
direction), the basic-generative
unit winds up standing at a
distinctly different orientation
in each of its placements.

No matter its orientation, no matter
how it has come to land, the basic-
generative unit continues, but of
course, to offer up the same set of
shapes and proportions. Even so,
because it never appears in the
same orientation twice, it
'generates' variously angled
interiors, each with its
own subjective feel.

Stretching out in a series
of three successive
expansions, the basic-
generative unit ends up,
in its fullest expansion,
measuring twice its
original length.



BASIC-GENERATIVE UNIT/2003

THE SYMBOLIZING CREATURE'S
LIFESPAN-INCREASING PRACTICE AREA

ZOETIC
REGENERATRIX

FOCUSING/IMAGING
PARTNERSHIP

Incised into the
courtyard's hilly
terrain: A LABYRINTH

The endpoints of
the labyrinth give rise to
an arcade that in its turn
generates the building's
main arcade to which
the rotations of
the basic-generative
units attach.

LABORATORY LUNCHEONETTE
Customers will receive
print-outs detailing
chemical composition
and nutritional benefits
of menu items.

GIFT SHOP

BY PLAYING OFF OF
AND JOINING FORCES WITH
A SEQUENCE OF CALIBRATED
ARCHITECTURAL VOLUMES,
LIVING BODIES WILL COME TO KNOW
ALL THAT THEY CAN BE.

REVERSIBLE DESTINY HOTEL

THINK-TANK RETIREMENT COMMUNITY
(WISDOM CIRCLE OF ELDERS)

ARAKAWA + GINS

MUSEUM OF LIVING BODIES

Arakawa + Gins, « Museum of Living Bodies» Poster, 2003; cf. « LIVING BODY Museum » in Cities
without Citizens (Eds. Eduardo Cadava and Aaron Levy) Philadelphia: Slought Books, 2003, p.243-57



Roundtable: Art & Philosophy in the 22nd Century: After Arakawa and Gins
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THANK YOU

Alan Prohm
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Roundtable: *Art & Philosophy in the 22nd Century: After Arakawa and Gins*
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