

T H E M A C H I N E O F T H E

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emanuel

dimas

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melo

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also a lecture at

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The Machine of the Senses

Emanuel Dimas de Melo Pimenta

title: THE MACHINE OF THE SENSES

author: Emanuel Dimas de Melo Pimenta

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www.asa-art.com

www.emanuelpimenta.net

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The *Machine of Senses*
is a planetary project.
Non-institutional,
without commercial purposes,
without place
and without direction.

A project dedicated
to the redesign of our senses
inside a *cyberspatial* planet.

A transdisciplinary and transcultural
group of people
oriented to discover
sensorial implications
in different languages
and different cultures.

The first impact of the virtual culture
and its consequent primitivization,
produced not only the image
of the *human zombie*,
but also
the mechanical illusion of an *exclusive* culture,
apparently alienated
of the human body
metabolism.

The Machine of the Senses
is not resumed to metaphor
- machine of senses versus human body -
neither to a exclusive
conceptual project.

Dance, music, politics, economy,
massage, plastic arts, science, theatre, cookery,
fashion, psychoanalysis, cybernetics, education,
anthropology,
workshops, mathematics, architecture, networks inside
networks,
books, texts, images, films, videos,
lights, photography, lectures.
A virtual meeting point
- as communication in high intensity -
of thought and action,
constantly producing
new ideas
and
new actions.

A project free of intentions
about *how to improve the world*,
but oriented
to a planet in constant
mutation.

While Bauhaus represented,
in the first decades of the twenty century,
a closed movement
oriented to visual design,
the Machine of Senses is
totally open to all participation
and dedicated
to virtual design of humanity
in the next millennium.

A possible physical support
for a virtual project of a dimension like this
could not be reduced to a building
of closed and precise spaces,
stable programs,
or even to be restricted to the
more or less arbitrary use
of already
built spaces.

It was necessary to elaborate
a dynamic
game-building,
exploded
around different places
of the planet.

Parts of a space where
zombies can give place to
full sensorial experience.

Each building
as fragment of a total building
- fragments that,
however,
never will be assembled
in a single place.

Mutable and deprogrammable spaces.

Elaborated like a huge
tri-dimensional tangram,
each building will be constantly
created and recreated
by the users
themselves,
in each part
of the planet.

Each units will have
in its metallic structures,
cables, tubes, air compressed systems,
water and every type of information
fully distributed.

Each part of the building as
a sensorial prosthesis
to be activated
by the users.

A kind of university
without instruction,
without direction,
and without
hierarchy.

Total contamination.

The architectural project
has three levels
of interaction.

The use of the physical space.
The links between buildings and houses
through hypercommunication nets.
and the integration in other networks
spread out
by different
cities and countries.

Place for events
and information,
territory without precise
limits or frontiers.

Almost *bricolage* of cultural references,
the possible physical support
for the Machine of Senses overtakes,
in terms of architecture,
questions
of orders of value.

Each material refers to multiple trans-sensorial palettes.

Stone,
metal,
air,
smell,
wood,
water,
light.

Each virtual extension
in the interaction of everything.
Proportion, winds, sun, people
and landscape.
Hot & cold.

Also in Theatetus, Socrates said
that *the universe is change
and there is nothing but change.*
*There are two kinds of change,
which may be distinguished
not by their frequency of occurrence
but by their powers:
one is active,
the other passive.*

*The intercourse and friction
of these two with each other
give rise to an infinite number of offspring,
which are always born as twins:
there is the perceived thing
and there is the perception.*

Natural & artificial.