

Of the importance of the movement of the stars in interior architecture

Our way of looking straight at the looked at object seems like one more heritage of the Renaissance.

In 15XX, invention of the telescope. Its main use, contrairily to the general belief, was not to bring closer to the retinæ the light of far objects, but to isolate for the voyeur a domain of attention. It is so much easier to look at one and only *this*, at one and only small point of light than to consider the giant celestial wheel as a complex maelström, with rotary movements and infinitely slow dislocation at overwhelming scale. And it was so convenient for the growth of a religion of "exact" sciences that teach as a basic dogma to ignore any context and to preach in the name of the absolute by if and only if.

Some that walked on this land before us (and that never heard of Galileo before we forced them to listen to us talking about him) were not marked with the seal of the cyclopean way of life. So, knowing the difference between cones and "bâtonnets" before the demonstration of their physiological existence, they balanced their "regard" from side to side of their night path, carefully not looking where they wanted to go. It was, of course, the best way to get there.

This is a fundamental idea.

Obviously, there were since some censored clues on the western side too. Like that between the lenses man and us, there has been the idea of everything moving when looked at from everything else. And this other one saying that when we know where, we don't know if it moves. And when we know the speed, then where ?

And even looking real close, we can see TV eaters asking for another 150 channels. Not that one more channel would be a chance to get one good, simply for one more. Nothing to do with a quest for a better point of view, rather to multiply them, to construct them as a "essaim", as moving ideas.

An idea is a small billion electric sparks that explode in your cranium with enough density to wake you to the feeling that you think. It is the crest of a wave.

To look at waves with a telescope ?

The emergency that rises from these technoartworks does not have much to do with some theory of communications, even less with an elegy of new medias, but rather with a precarious contact with the exponentiality of the curve in space of this eggshell against which a telephone at 100 miles an hour is softly "appuyé" as a banality. Even more so that a train is rising on the horizon, with its relative speed added to the one of the ones who think in another direction.

It is not a question of looking *there*, but to look everywhere, in a movement with a curve. And this *it* is not fixed neither. Everywhere is a word that moves.

Then, it is no surprise that the strategy of suburban parasites is one of inversion of the mediatic revelations : establishing their sedentarity firmly on the stigmas of catholic gods and goddess forced to hold a card with their name and logo to be able to distinguish themselves in the pantheon of the american waves.

The emergence of the question of nomadism is not an accident.

Nomad: n., used to designate a sensitivity with no fixed.

Knolwedge comes through reduction, as for ignorance. Experience comes through movement.