

all  
de  
di  
fa  
pr  
mi  
er  
Se  
re  
wi

TT

is  
we  
ü  
in  
Te  
an  
Re  
in  
lie

MH

Di  
gl  
is  
ke  
er  
re  
wi  
W  
je  
zerische National

1001 nights 1001 days 1001 scenes 1001 stages  
1001 tables 1001 windows 1001 songs 1001 films  
1001 temperatures 1001 atmospheres 1001 titles  
1001 themes 1001 characters 1001 directors  
1001 authors 1001 artists 1001 spaces 1001 times  
1001 flowers 1001 objects

Agostino Nickl\*

Adil Bokhari\*

1001 IN 1  
RECYCLING STORIES  
AT LIGHT SPEED

Miro Roman\*

Adil Bokhari, born in 1987, is a doctoral candidate at the Chair of Digital Architectonics at the Institute of Technology in Architecture of ETH Zurich and teaches at the design studio «Meteorz». Agostino Nickl, born in 1990, is a doctoral candidate at the Chair of Digital Architectonics at the Institute of Technology in Architecture of ETH Zurich and conducts courses related to multi-modal AI models. Miro Roman, born in 1981, is an assistant professor at the University of Innsbruck and senior researcher at the Chair of Digital Architectonics at the Institute of Technology in Architecture of ETH Zurich.

\*All authors are equal contributors to this work and designated as co-first authors\*





Image: Anna Maysuk

1001 in 1 works fast, with the slow rituals of folklore. It plays lightly, with the gravitas of history. It sculpts characters, with the all-knowing generoseness of big data.

This is how we begin: A new life for a living document ready to be injected into tonight's architectonic play. 1001 Nights is a book without an original and without a beginning; it is a sheaf of narratives. It is not only a collection of tales from a long-gone era, it is a book that has been touched and retold by those captivated by its beauty, by storytellers not native to the stories or their lands. Like a Large Language Model, it adapts and grows with each retelling, with each era adding its layers, its stories, its own flavours, its own numbers. (2) It is a book without an original and without a beginning. This is why we like it so much.

Scheherazade, the queen consort, weaves a new tale every night. Legends, myths, and folklore from far away lands, recycled and given a new life. Greece, Persia, India, China; a new location, night after night. Drama, sci-fi,

comedy, romance, and tragedy; a new genre is crafted meticulously from many. Mermaids, serpents, trees, and viziers; a new cast of characters takes the stage, each taking their brief turn as the next characters are cast. Arabic, Sanskrit, Persian, and Greek; a new language at each turn. Epochs, eras, and ages; a new time unfolds. As the sun rises after a thousand and one nights, the disparate fables for survival spill out into a single love story. A document that will live for many more days.

With light speed, we have staged all 1001 nights in a single one. We have rewritten each story, and rendered a domestic scenography for every night, and yes, we physically staged all of them. It is fast, simple, funny, a bit pretentious, and over before sunrise: 1001 IN 1.

Texting at Dawn

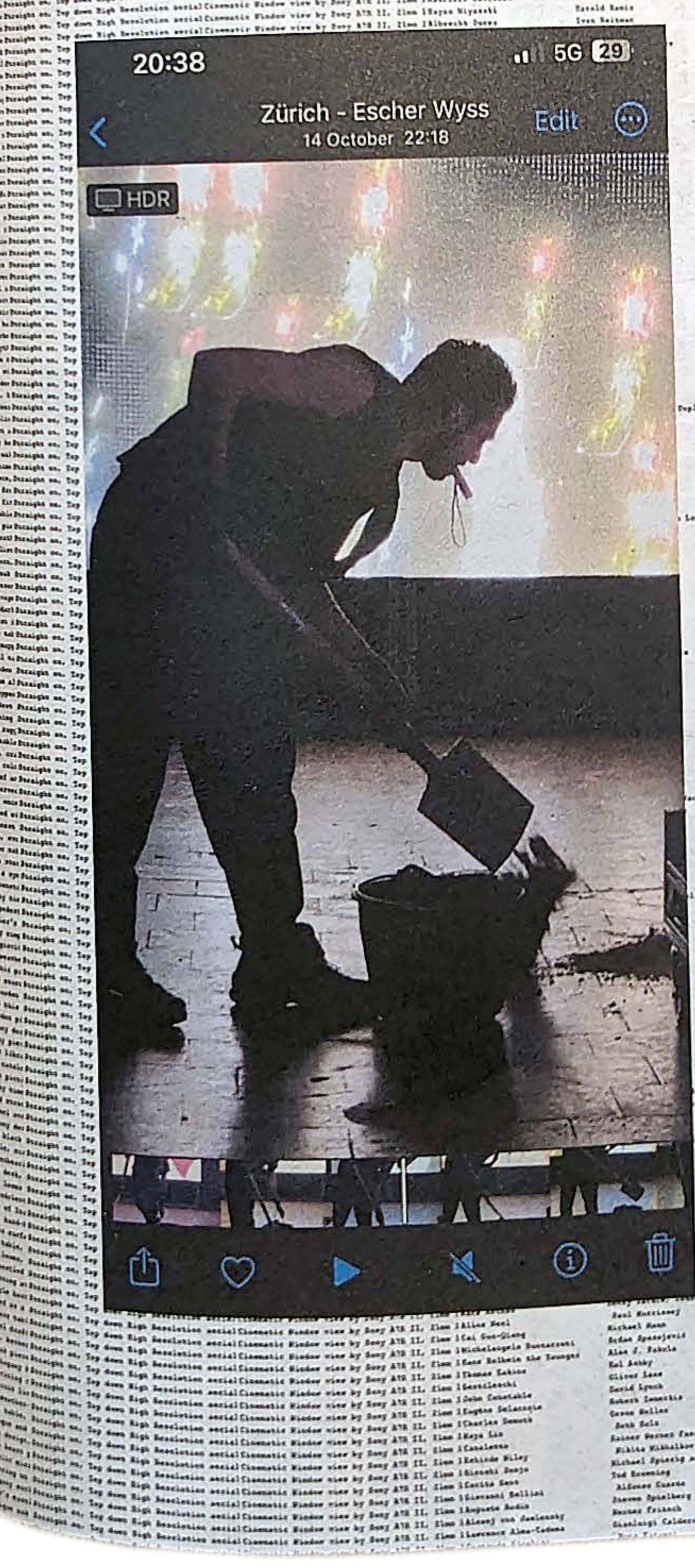
LARGE LANGUAGE SUPERGLUE

Anything, anywhere, all at once. Fictions upon fictions, images upon images, truths upon truths; noise, noise, noise. Every one of us — experts, virtuosos, and novices alike — generates thousands of instances of micro-narratives; private, personal, and intimate. Folklore for a century, crafted in minutes. This is where we stand. Is this a cause for celebration or the hurried makings at the end of the world? We don't know what it is, what we do know is that it works. How to think of AGI? Can we play with it? Can we make friends with it?

For us, ChatGPT and Midjourney are fascinating entities. They feel alive; we can interact with them and can be chatted with as if they were universal support assistants. Our dialogues with them often feel a little too polite, a little too correct, a little too commonsensical, a little too Western, showing us what we want to see, telling us what we want to hear; a strange sensation; Vanilla Cosmic Latte, the flavour of big data. AI is always biased to the data it collects, so are ChatGPT and Midjourney. These neural nets were knit by supercomputers from the internet, from image thumbnails and text snippets. AGI might be understood as a new common sense. (3) A common sense as a computational object. A computational object that we can talk to and play with.

Precisely its commonality with everything makes LLMs a universal glue. It can attach a colour to a Prodigy song, find the most appropriate movie for that song, and propose a meal in the style of Shakespeare for this imagined scene. Programmatic interfaces can operationalize their intelligence, opening up a new scale of logistics and automation. Once we plug in ChatGPT and Midjourney APIs to our code, we can start multiple conversations in parallel. A new kind of synaesthesia sets in where text commands all logistics. Colours and songs, authors and smells, actors and flowers. Anything to anything; connected, glued, and jointed.

1001 in 1 was exclusively rendered into an exhibition just for one night on the 14th of October 2023 at Zentralwäscherei in Zürich. It was produced and conceptualized by Meteor++ (Adil Bokhari, Miro Roman, and Agostino Nickl) and would not have taken place without the help and support by Guo Zifeng and Jorge Orozco. It was curated by luck from Lathouse, Michel Kessler and Alessia Bertini. The closing act of the night was a play performed by Xlat.o(1), with Lewis Beauchamp and Maurus Wirth.



1001 in 1 was an exhibition that plays with big data as if it were Big Macs. It writes using ChatGPT and renders with Midjourney. It brings artificial general intelligence in relation to custom-made search engines. It moves as fast as fast food and feels as light as Coca-Cola Light. No sugar added, just artificial sweetnessers. It wants to explore and establish an attitude towards Large Language Models and Text-to-Image Generative Models while reading books and eating popcorn.

1001 in 1 was an exhibition that plays with big data as if it were Big Macs. It writes using ChatGPT and renders with Midjourney. It brings artificial general intelligence in relation to custom-made search engines. It moves as fast as fast food and feels as light as Coca-Cola Light. No sugar added, just artificial sweetnessers. It wants to explore and establish an attitude towards Large Language Models and Text-to-Image Generative Models while reading books and eating popcorn.



Image: Ciro Miguel

NEXT SCENE: CHATGPT ROLEPLAYS AS MICHEL SERRES, WHILE MIDJOURNEY IMITATES PETER GREENAWAY CONSTRUCTING A STAGE TOGETHER WITH KEITH HARING. MASSIVE ATTACK PLAYS «TEARDROP». ON THE TABLE, BROAD STROKES AND TIN CANS. THE WINDOW OPENS ONTO A STREET THAT COULD BELONG TO A LATENT NEW YORK. IT FEELS QUITE REAL, DOESN'T IT?



## Spectral at Sunrise

CUSTOM-MADE PRISMS PLAY THE AGI

We talk to AGI in two primary ways. First, we leverage ChatGPT's capability to «glue» concepts across any domain, be it searched, generated, or connected. This means we can link any idea to any other, creating a vast web of connections. Second, we dope this latent logistics using our own unique data and databases. This includes our collections, cabinets, and corpora, notably Xenotheka (4) and Paradiso (5). These resources guide our interactions with AGIs. Xenotheka, paired with ChatGPT, directs the text and narratives, infusing them with distinct flavours and styles. Paradiso, paired with Midjourney, influences the colouring and direction of images with its cinematic content. Both of these databases are private, biased, valuable, and adaptable. They function like prisms, discretising the generic knowledge contained in LLMs: they are productive obstacles to their generic temperament. The commonsensical world of concept art and endless fan fiction shift when influenced by the works of loved writers, directors, characters, and artists. A carefully crafted optics alters probabilistic predictions, guiding responses. Fully connected, fully electric, and fully digital, the cast of an architectonic stage-play is set.

## Roleplay at Noon

AUTOMATA TAKE THE STAGE

As we hit Enter, the most powerful LLMs soul-search their latent space to resolve improbable tasks along our obstacle course. Taking each of Scheherazade's nightly tales as a seed, texts are written, characters cast, places located, windows opened, tables set, objects chosen, songs selected, and flowers picked to enact a new scenography.

A carefully crafted schema gives both the latent space of LLMs and the tabular space of our prisms an abstract figuration. A screen woven from coded relations, rules, and routines — ready to make 1001 stories percolate along cascades of prompts and their AI-generated responses. For example, the story of the 21st night is rewritten by Italo Calvino under the title «The Silver Threads of Illusion». The scene will be «coloured» by the movie «Mank», with the main character «Herman J. Mankiewicz» who will listen to the song «Interstellar Overdrive by Pink Floyd» while sitting at the table imagined with a prompt: «Top down aerial view of a still life on an art deco-inspired table with polished chrome legs and a glass top, reflecting the neon signs outside, adorned with silverware and crystal glasses, featuring a vintage typewriter, stacks of yellowed papers, and a single red rose in a crystal vase, illuminated by dim, golden theatre lighting, creating a nostalgic and introspective mood, evoking the pursuit of beauty and youth, directed by Jean-Stéphane Sauvaire at night: delicate table setting and symbolic objects curated by Danh Vo».

Next to this big table is a window with a view: «Cinematic Window view by Sony A7R II, 21mm lens out of a large arched window in Paramount City, capturing the vibrant streets lined with palm trees, towering Hollywood sign in the distance, and a warm, nostalgic atmosphere orchestrated by Jean-Stéphane Sauvaire in a stunning art deco theatre.»

The schema works sequentially and in parallel; past responses partake in future prompts. The table knows the window, the window knows the place, and the place knows the time. A daytime of choreographed computation projects an image rendered in natural language; each row, each pixel harbouring formulaic imaginaries for Midjourney to be written in RGB. A final round of selection awaits us, attempting a harmonic whole between sets of differently tempered texts and the fourfold of images. (6)

## Dances at Dusk

8 ELECTRIC SCREENS ACT AS FURNITURE

8 large LED screens: A table faces a window; domesticating the industrial laundry space of Zentralwäscherei. A physical dimension is introduced to the ephemeral stories — a new story unfolds: a new table is set, a new window is opened. We are bathed in electric light. What is real here? You tell us. A space of synchronicity sets the stage and is set on stage. Soon, a new time of day will bring us to a different place. Every 8 minutes, a solar cycle ends, and all its recycled stories flash by in an instant. The flicker stops, a new track plays — a new day begins. We are again at sunrise.

The probable and the alien begin yet another conversation. In the corner, presenting itself on an old recycling bin cart, lies a big book. Printed at Limmatplatz, bound next to Lindenhof, its spreads contain all the global stories that will unfold during the course of the night. It is the new «light» edition of «1001 Nights».

## Let's Call It a Night

1001 IN 1 «LIGHT EDITION»

For one night the Zentralwäscherei hosts a tableaux of multiplicities. A new edition of an ancient tale, brought to life with artificially intelligent automata. The digital seeds of its edition witnessed a new cycle in the same night, as xlakt.xo's+ performance recombines the pieces and remixes them into a visceral baseline, soil, tar and sweat. A play in a play.

As the night comes to a close, the industrial laundry gets swept, the screens are folded, the stage is dismantled, and the crowd moves on.





(3)

(4)

(5)

(6)

(7)

(8)

(9)

(10)

(11)

(12)

(13)

(14)

P. 31

(1)

(2)

(3)

(4)

P. 36

(1)

P. 51

(1)

(2)

(3)

(4)

(5)

(6)

P. 58

(1)

P. 63

(1)

dieser Zugänglichkeit wieder.» Palger, Spatial Commons (wie  
 (11) ...  
 (12) ...  
 (13) ...  
 (14) ...  
 P. 31 ...  
 (1) ...  
 (2) ...  
 (3) ...  
 (4) ...  
 P. 36 ...  
 (1) ...  
 P. 51 ...  
 (1) ...  
 (2) ...  
 (3) ...  
 (4) ...  
 (5) ...  
 (6) ...  
 P. 58 ...  
 (1) ...  
 P. 63 ...  
 (1) ...

https://hilmaafkint.se/about-hilma-af-kint/ ...  
 (2) ... (5)  
 (3) ...  
 (4) ...  
 (5) ...  
 (6) ... (6)  
 (7) ... (7)  
 (8) ...  
 (9) ...  
 P. 66 ...  
 (1) ... (8)  
 (2) ... (9)  
 (3) ... (10)  
 (4) ... (11)  
 (5) ... (12)  
 P. 86 ...  
 (1) ...  
 (2) ...  
 (3) ...  
 (4) ...  
 (5) ...  
 (6) ...  
 P. 73 ...  
 Figs. A ... (7)  
 Figs. B E ...  
 Figs. C D ... (8)  
 (1) ... (9)  
 (2) ... (10)  
 (3) ... (11)  
 (4) ... (12)  
 (2) ...  
 (3) ... (13)  
 (4) ...