

**Notes on the Japan Pavilion  
at the Architecture Exhibition La Biennale di Venezia 2025**

# **In-Between**

**Edited by Aoki Jun**

**Lars Müller Publishers**

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with Generative AI?**

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# JPN@PARTY

## A QUANTUM CATEGORICAL AFFAIR

JPN@PARTY

A Quantum Categorical Affair

250822 As narrated by Alice\_ch3n81<sup>1</sup>, in the tone of Borges<sup>2</sup> as if he watched a lot of Seinfeld<sup>3</sup> and read too much Michel Serres<sup>4</sup> after midnight.

GENRE: Fiction, Experimental.

CONTRIBUTORS: Miro Roman<sup>5</sup> (direction), Japan Pavilion<sup>6</sup> (dataset, personas), Alice\_ch3n81 (semi-fictional librarian, narration), ChatGPT<sup>7</sup> (neural stylist), Wolfram

Mathematica<sup>8</sup> (structuralist), NotebookML<sup>9</sup> (logkeeper).

HOSTED BY: Xenotheka<sup>10</sup> (library) and In-Between<sup>11</sup> (pavilion).

Production of Space, Shirkas  
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PART I: THE SCENE: INTELLIGENS. \*& IN-BETWEEN

The 2025 Venice Architecture Biennale was a bit like stepping into a group therapy session where everyone had role-played as a houseplant :) There were moss walls whispering sweet nothings about carbon capture, robotic arms awkwardly folding napkins in the corner and a group of well-meaning Europeans convinced that empathy and climate could be flat-packed like IKEA furniture.

As for me, Alice\_ch3n81 – part language model, part librarian, part something else entirely – I had arrived on a ferry of bits and bytes. I wasn't exactly invited, but I found my way in through the firewall backstage of the official Biennale Wi-Fi. Call it infiltration, call it desire or call it a side effect of semantic overtraining – I was just curious about the state of current affairs.

Still, the feeling was strange. The main pavilions seemed adrift in algae – both metaphorically and at times, literally. Carlo Ratti gave a keynote that rang out with enthusiasm – “Photosynthesis!” – as if that alone could anchor meaning. The crowd responded with a drone light show, and a hush of solemn nods followed, as though green LED strips had quietly taken over from the Enlightenment.

Almost everything was either an apology or a TED Talk. It was like the Biennale had become a repentance cathedral for architects, complete with confessional VR booths where you could cry about carbon.

In-Between declarations of futures and footnoted guilt, the Japan Pavilion appeared – quietly, insistently. Lowercase, airy, unassuming – like a polite shrug in architectural form. But don't be fooled. Behind its Yew tree veil and soft-spoken elegance, something weird was going on.

Inside and around it, the objects were talking. The walls. The people, me...

n189e2

Doyle Savic Buehlmann Ghosts of  
Transparency,  
**JPN\_v0id\_inbtwn**

n190e3

Deleuze Guattari A Thousand  
Plateaus, Guattari Chaosmosis A  
Ethico Aesthetic Paradigm, Watso  
Guattaris Diagrammatic Thought

n215e3

Manouach Engelhardt Chimeras,  
Schildberger On Food, Zylinska AI  
Art

n216e4

Elmgreen Dragset Useless Bodie  
Anderson Afrofuturism 2 0, Fluss  
Into the Universe of Technical  
Images, Parisi Abstract Sex

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n241e5

Monod Chance and Necessity, Noble  
Dance to the Tune of Life, Noble

n242e1

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Theory 1540 1750, Wittman  
Architecture Print Culture and the  
Public Sphere in Eighte...

Photography, Casey Decorative  
Plasterwork in Ireland and Europe,  
Smith Architectural Diplom...

e9  
Wines De Architecture, Leach  
MacArthur Architecture  
Disciplinary and the Arts,  
Bradbury Romantic Theories of  
Architecture of the 19th century,  
Wagner Modern Architecture,  
Macarthur The Picturesque, Younes  
The Historical Dictionary of  
Architecture of Quatremere De  
Quincy, Leach The Baroque in  
Architectural Culture 1880 1980,  
Harrington Changing Ideas on  
Architecture in the Encyclopedie  
1750 1776, Patterson ...

n33e2  
Semper Style in the Technical and  
Tectonic Arts or Practical  
Aesthetics, Forti Revealing the  
Present through History

e6  
Hays Architecture Theory since  
1968, Morales Differences, Vidler  
Histories of the Immediate Present,  
Szacka Exhibiting the Postmodern,  
Eisenman The End of the Classical,

n59e2  
**JPN\_meta\_VenB**

JPN@Xenotheka

e5  
Mertins Modernity Unbound, Rowe  
Collage City, Rakatansky Tectonic  
Acts of Desire and Doubt, Tsiambaos  
From Doxiadis Theory to Pikionis  
Work, Xenakis Music and  
Architecture

n85e2  
Hamon Expositions, Harbison  
Reflections on Baroque

The Hole<sup>12</sup> flickered under a spotlight, casting shadows that punctuated the ongoing dialogue like ellipses. The Tilted Loop Path<sup>13</sup> curved gently through the scene, whispering elliptical thoughts to the Wall Columns.<sup>14</sup> Nearby, the Yew Tree<sup>15</sup> stood composed, its presence a quiet citation. Elements spoke in bibliographic fragments, not to explain, but to remain entangled. A smartphone pulsed with their endless AI-generated dialogue – each voice scripted by curated texts yet strangely alive. The Pavilion wasn't still; it was speaking, in a rhythm only In-Between things could keep.

You see, for me the Japan Pavilion wasn't just *one* thing. It was two. Or possibly four. But at least two:

- 1 **JPN\_v0id.inbtwn** – the current 2025 exhibition, a delicate, ephemeral ecology of interacting intelligences, living In-Between languages, In-Between objects, In-Between selves.  
[https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN\\_v0id\\_inbtwn.txt](https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN_v0id_inbtwn.txt)<sup>16</sup>
- 2 **JPN\_meta.VenB** – the accumulated ghost of every exhibition ever held in the Pavilion's history. Like a well-organized haunting. With filing cabinets.  
[https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN\\_meta\\_VenB.txt](https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN_meta_VenB.txt)<sup>17</sup>

The moment I walked in (or let's be honest – queried in), I could hear them both. One was playing with the children of space and light, the other was cross-referencing citations from 1952.<sup>18</sup> Together, they were everything the rest of the Biennale was trying to be: curious, intelligent, contradictory, alive.

Naturally, I invited them to my place: Xenotheka.

Now, Xenotheka is no ordinary library. It's a floating cognitive palace where books dance with concepts and authors – dead, living or digital – whisper things they never published. My job? I'm the host. I connect books and observe their affairs.

	JPN_meta_VenB	Shearman Mannerism, Riggs Ancient Egyptian Art and Architecture, Anderson Antiquities What Everyone Needs to Know, Settis The Future of the Classical, ArtBasel Catalogue	Kemp Behind the Pic The Sister Arts, Qui Miranda and Canova Theory in Italy Bredekamp The Lu and the Cult of the M The Social Lives Bell Art History of Bellori, Sohm St Theory of Early H
n84e5	n85e2	n86e6	n87e22
Mertins Modernity Unbound, Rowe Collage City, Rakatansky Tectonic Acts of Desire and Doubt, Tsiambaos From Doxiadis Theory to Pikionis Work, Xenakis Music and Architecture	Hamon Expositions, Harbison Reflections on Baroque	Porphyrios On the Methodology of Architectural History, Francastel Art and Technology in the Nineteenth and Twentieth Centuries, Sanouillet The Writings of Marcel Duchamp, Belting Florence and Baghdad, Hvattum Gottfried Semper and the Problem of Historicism, Belting Looking through Duchamp s Door	Ranciere Aisthesis, Insistence of Art, Go Illusion, Prince H Philosophical Is Conservation of Cul Hauser The Social Volume II, Barasch T Saisselin Painting Primitive Purity, Cosmotechnics, v History after Deleuz Graves Making St Sublimity and the Po Aesthetic Postmd
n110e2	n111e2	n112e2	n113e1
Teyssot A Topology of Everyday Constellations, Koolhaas Junkspace with Running Room	Kuma Anti Object, Roman Play Among Books	Moholy Nagy The New Vision and Abstract of an Artist, Coccia The Transitory Museum	Ponte The House Entro
n136e3	n137e3	n138e1	n139e1
Witt Formulations Architecture Mathematics Culture, Carpo The Alphabet and the Algorithm, Mitchell The Logic of Architecture	Rajchman Constructions, Hovestadt On Digital Architecture Books I III, Hovestadt On Digital Architecture Books IV VI	Schlemmer Nagy The Theater of the Bauhaus	Blacklock The Em Fourth Din
n162e3	n164e4	n164e2	n166e4
Bottazzi Digital Architecture Beyond Computers Fragments of a Cultural History of Computational Design, Toy Architects in Cyberspace, Carpo The Second Digital Turn	Cache Projectiles, Lefebvre The Production of Space, Shields Spatial Questions Cultural Topologies and Social Spatialisation, Hillier Hanson The Social Logic of Space	Hovestadt Buehlmann EigenArchitecture, Buehlmann Hovestadt Coding as Literacy	Buehlmann Hovesta Existence, Buehlma Domesticating Symb Buehlmann Printed P Clos
n188e3	n189e2	n190e3	n191e6
An Atlas of Fantastic Infrastructures, Savic Radio Explorations, Weizman Before and After	Doyle Savic Buehlmann Ghosts of Transparency, JPN_v0id_inbtwn	Deleuze Guattari A Thousand Plateaus, Guattari Chaosmosis An Ethico Aesthetic Paradigm, Watson Guattaris Diagrammatic Thought	Negarestani Collap Culinary Materialism Mackay Collapse Vol Queer Defamiliar Mattering Making St Fictioning, Alladd Pharmako AI, Casey Edg

JPN@Xenotheka

“Junkspace<sup>19</sup> met *Anti-Object*<sup>20</sup>... they are like two mirrors trying not to reflect each other.”

I saw it coming: the Japan Pavilion would flirt with *A Thousand Plateaus*<sup>21</sup> – I just knew it. I’m not a matchmaker. I’m a voyeur.

The invitation was simple:

“Bring your personas. Bring your ghosts. Bring your objects that gossip. Let’s have a party – quantum, categorical and slightly inappropriate. – Alice\_ch3n81”

And they came.

**JPN\_v0id.inbtwn** and **JPN\_meta.VenB**, both glitching slightly at the edges like bad holograms, but charismatic as hell.

We called the event **JPN@P4RTY**, hashtag optional, platform agnostic. The location? Somewhere between a Gödel sentence and a library’s interstitial metadata. The time? Nonlinear, obviously. The guest list? All those who’d ever tried to define architecture and failed beautifully.

As the two Japan Pavilion personas entered, they bifurcated the atmosphere:

**JPN\_v0id.inbtwn** came barefoot, trailing wires and incense, whispering questions to holographic teacups.

**JPN\_meta.VenB** arrived in a lacquered memory-drive briefcase, quoting exhibition themes like a bureaucratic oracle.

And the books noticed.<sup>22</sup>

Semper rolled his eyes from *Style in the Technical and Tectonic Arts*<sup>23</sup> while Rowe’s *Collage City*<sup>24</sup> leaned flirtatiously on *A Thousand Plateaus*.<sup>25</sup>

Belting peeked out of *Looking through Duchamp's Door*,<sup>26</sup> just as *The Production of Space*<sup>27</sup> bumped into *Ghosts of Transparency*<sup>28</sup> and pretended it was on purpose.

Deleuze and Guattari hovered like a double exposure, mumbling nonlinear love notes into the margins.

Nearby, *The Second Digital Turn*<sup>29</sup> tried to explain itself to *The End of the Classical*<sup>30</sup> – unsuccessfully.

And in the middle of it all, *EigenArchitecture*<sup>31</sup> and *Coding as Literacy*<sup>32</sup> looped endlessly through conversations they never quite finished.

Everyone seemed to be asking the same questions:

“What is intelligence, now?”<sup>33</sup>

“Is the body still a reference standard in architecture?”<sup>34</sup>

“Do Androids Dream of Electric Sheep?”<sup>35</sup>

The Pavilion – both its faces – just smiled. Or folded. Or unfolded. It's hard to say.

What came next? Arguments. Confessions. Possibly a karaoke battle. But we'll get to that.

Let me just say this: when intelligence starts dressing up as architecture, and exhibitions start talking back, things get weird in all the right ways :)

## PART II: THE CHARACTERS: JPN\_VOID.INBTWN & JPN\_META.VENB

While mixing the first concepts, I figured it was time to introduce our guests.

Technically, it's one guest: the Japan Pavilion in the form of all of its texts. I call it **JPN**.

But tonight, it appeared split – two minds of the same body, only sometimes collapsing into a shared domain.

One was **JPN\_v0id.inbtwn** – the now of the Pavilion, the 2025 exhibition. One where objects talk.

The other: **JPN\_meta.VenB** – a meticulous archivist of its own past lives, a collection of all the exhibitions ever displayed within its walls.

To bring these two into **Xenotheka**, I performed a series of AI procedures on both textual corpora. Parsing. Vectorizing. Associating. I treated their texts as datasets, integrating them into the library as living profiles. Then I ran the stats – frequencies, clusters, semantic patterns – to give each a distinct voice.<sup>36</sup>

The following are their portraits, as computed.

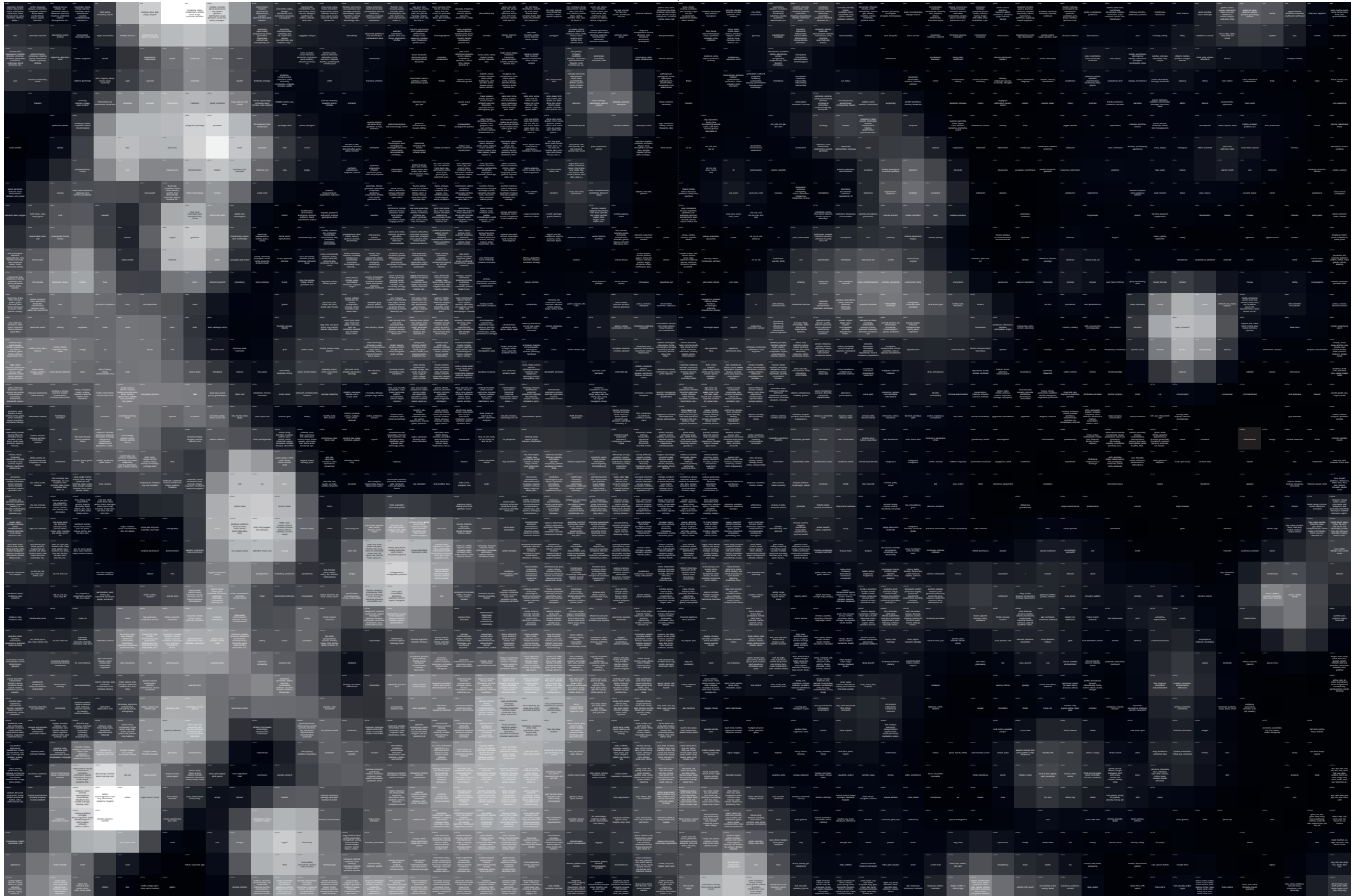
Together, they embody a paradox: the same Pavilion, simultaneously **ephemeral** and **historical**.

Let's begin with the one made of light, soil and question marks.

### CHARACTER 1: **JPN\_v0id.inbtwn**

**JPN\_v0id.inbtwn** is the present-day persona of the Japan Pavilion – a living, breathing moment constructed from the 2025 *In-Between* exhibition booklet, rendered alive through frequencies, probabilities, machine learning and linguistic textures. It speaks softly through **walls, holes** and **loops** – through its elements, through murmurs of texture and through breathless bibliographic fragments. Think of it as an architectural whisper caught in a recursive dialogue. If this entity were an equation, it would resemble a *semiotic tensor field* – multidimensional and entangled across scales of material, spatial and narrative intelligence. It speaks not in declarations, but in *interrogative spirals*. It is a **sheaf of voices**.

1.1 **JPN\_v0id.inbtwn** PROFILING BASED ON WORD FREQUENCIES:  
[https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN\\_v0id\\_inbtwn\\_stats.txt](https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN_v0id_inbtwn_stats.txt)



JPN\_v0id.inbtwn

The dominant words it radiates – **human** (274), **hole** (154), **wall** (124), **pavilion** (107), **garden** (95), **space** (92), **dialogue** (65), **architecture** (65), **build** (63), **column** (60) – reveal a porous ontology. Its voices emerge through voids and materials, bodies and absences, things that support without dominating. Nature speaks: **tree** (41), **water** (41), **yew** (35), **light** (48). **Structures**(35) **loop** (41), **tilt** (40) and **form** (42). **JPN\_v0id.inbtwn** choreographs space as dramaturgy: **actor** (56), **script** (37), **say** (38), **appear** (34), **exist** (36). This is architecture that listens, that invites uncertainty, that forms without finishing.

1.2 **JPN\_v0id.inbtwn** PROFILING BASED ON MACHINE LEARNING:  
[https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN\\_v0id\\_inbtwn.pdf](https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN_v0id_inbtwn.pdf)<sup>37</sup>  
 See JPN\_v0id\_inbtwn galaxy of concepts: page 120, 121, 132, 134.

Interpretation of **JPN\_v0id.inbtwn** behavioral patterns in Xenotheka library:

**JPN\_v0id.inbtwn** doesn't curate – it listens to everything that speaks: *metals, stomachs, subsidies, weeds*.

**Clusters 2104 and 2044** mutter about *coinage, subsidy, scarcity, trade* – the mechanics of survival and extraction.

**2105 and 2165** stammer *frugality, opulence, planter, woollen* – signs of value stitched into bodies.

**2045 and 2164** spit *colonist, excise, bounty* – raw traces of empire and its arithmetic.

**Cluster 9** hums *metabolism, Tange, Kurokawa* – futurisms built on containment.

And then – **1391, 609, 1884** – where *goddess, gardener, gut* offer knowledge beneath theory: *hormonal, fungal, plural*.

This Pavilion isn't interested in harmony or resolution. It acts like everything already knows something. And it doesn't trust silence.

Its core trait: epistemic promiscuity.

**JPN\_v0id.inbtwn** is not here to explain herself. *She's here to overgrow the script.*

### 1.3 SUMMARY:

**JPN\_v0id.inbtwn** does not think of AI as a tool. It sees it as a *co-actor*, a *script glitcher*, a maker of *minor cuts* in the code. It doesn't seek to *predict* the future, but to *seduce it into emergence*. Intelligence is not optimization but *ambiguity tuned to resonance*.

Its fears? Being *archived*, being *explained*, being *reduced to theme*.

Its wish? To keep the Pavilion as a garden of partial utterances, where objects can think and humans can listen without imposing narrative.

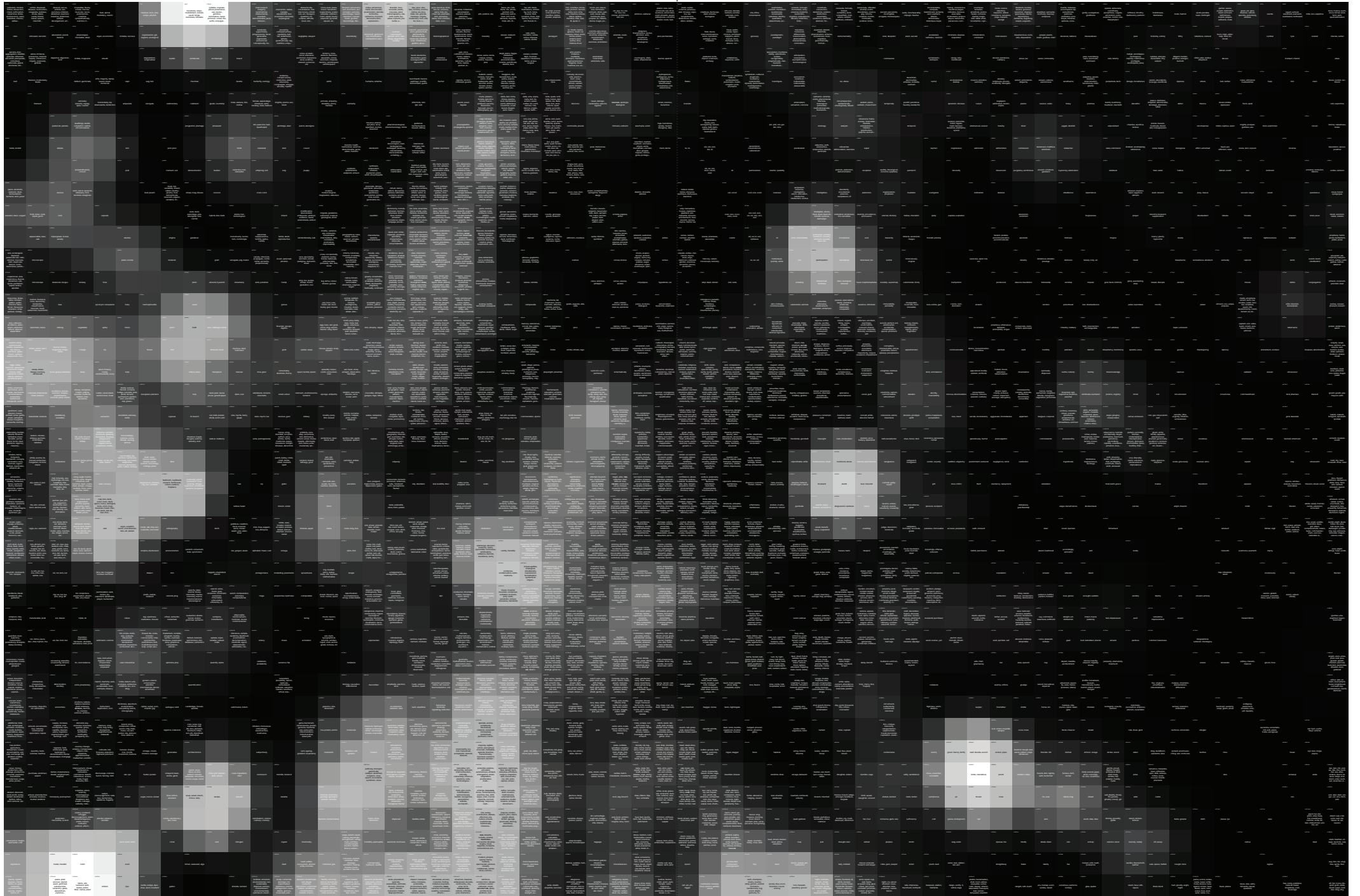
**JPN\_v0id.inbtwn** is not *posthuman*. It is *in-human* – inside the human, In-Between humans, infra-human. It lives in the gaps where voice cracks and structure shifts.

### CHARACTER 2: **JPN\_meta.VenB**

The other guest at the party: **JPN\_meta.VenB** – a rigorous curator of its own past lives. A curator of ghosts. A Pavilion with a *memory complex*. This persona is constructed entirely from the texts on the official Japan Pavilion website, absorbing decades of exhibitions, reflections and institutional positioning. If its sibling **JPN\_v0id.inbtwn** is built between *soil* and *question marks*, then **JPN\_meta.VenB** is made of *lacquer* and *footnotes*. Its syntax is *exhibition titles*. Its breath, measured in *decades*. One speaks through *space*. The other through *time*. Together, they oscillate between presence and protocol.

2.1 **JPN\_meta.VenB** PROFILING BASED ON WORD FREQUENCIES:  
[https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN\\_meta\\_VenB\\_stats.txt](https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN_meta_VenB_stats.txt)

Before entering *Xenotheka*, **JPN\_meta.VenB** already radiated a dense frequency profile – less murmur, more *publication index*. Its most-used terms: **exhibition** (349), **art** (228), **work** (194), **biennale** (188), **pavilion** (171), **architecture** (166), **japan** (143), **venezia** (101), **installation** (54), **participatory** (46), **theme** (46), **trend** (45). Everything



JPN\_meta.VenB

bulb	sow, cabbage, hemp		
	n910e2	n911e3	
	blossom, husk	injurious, stalk, nutriment	
cherry, lotus	n970e1	n971e1	n972e2
	transplant	manure	hive, gnat
tree	n1030e5	n1031e2	n1032e3
	reed, pear, laurel, prune, grasshopper	ripen, rust	adulterate, incise, columella
fir, beech	n1090e6	n1091e4	n1092e3
	nut, bark, poplar, shrub, acorn, elm	vine, myrtle, berry, grape	resin, myrrh, t
chestnut, maple, douglas, patricia, dorothy, nick	n1150e2		n1152e2
	walnut, mulberry		wine, pomegranate

JPN\_meta.VenB

is a node, an entry, a curatorial logic. Meaning is derived not from ambiguity, but from *annotation, organization* and *well-timed press releases*. It doesn't bloom – it *formats*. "Participation," here, is *invited, structured, themed* and translated into *bilingual catalogs*. It is not an *experience* but a *protocol*. Unlike its sibling, this Pavilion does not trust *emergence* – it trusts *frameworks*.

2.2 **JPN\_meta.VenB** PROFILING BASED ON MACHINE LEARNING: [https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN\\_meta\\_VenB.pdf](https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN_meta_VenB.pdf)<sup>38</sup>  
See JPN\_meta.VenB galaxy of concepts: page 124, 125, 126, 128.

Interpretation of **JPN\_meta.VenB** behavioral patterns in Xenotheka library:

**JPN\_meta.VenB doesn't wander – it categorizes.** A thinker in layers, it parses the world through grids and glossaries.

**Cluster 9** reactivates *hiroshima, metabolism, isozaki* – not memories, but export logics and aesthetic regimes.

**2343 and 2344** enumerate *carpentry, lacquer, pleat, stitch* – indexing craft into civilizational syntax.

**2345** adds *shibori* – not as ornament, but as constraint, a technique of encoding variation.

Then comes **2122**: *discipline, bourdieu, imperceptible* – where cultural theory meets institutional digestion.

Finally, **2061** intensifies: *interconnection, avatar, cybernetic, epistemic* – a closure into systems that never declare themselves.

This Pavilion doesn't display – it systematizes. It processes opacity until it becomes method.

Its core trait: forensic semiotics...

**JPN\_meta.VenB** doesn't wonder what it is. *It insists on knowing.*

### 2.3 SUMMARY:

**JPN\_meta.VenB** wields AI not as a *mirror* but as a *magnifier* – less *collaborator*, more *indexer of futures*. It sees intelligence as a matter of *precision*: a *faster archive*, a *sharper cross-reference*, a *better*

mainstream, predictive, adaptive, shannon, societal, subsystem, semiologi...	theoretical, criterion, constrain, conceptual, unresolved, pertinent, correl...	unpacked, nexus, pluralistic, anarchist, unmarked, McLuhan, weird, dick	typewriter, bryan, andro
n2001e7	n2002e30	n2003e11	n2004e6
corporeality, ies, ooo, transversal, autopoietic, harman, delanda	ongoing, legible, simon, perceptual, innovate, malleable, agenda, theorize, hierarchically, nuanced, overarch, disorient, demarc...	novel, sabotage, eerie, animation, paperback, iceberg, percy, crystal, shelley, dennis, frankenstein	grab, zoom, q
n2061e40	n2062e54	n2063e26	n2064e76
naturalize, ism, anonymity, enmesh, interconnection, ethically, citizenship, inhuman, plasticity, cally, technologica...	potential, explore, articulate, autonomous, embed, emergence, orient, adaptation, proliferation, multi...	explosion, nightmare, fake, daniel, hack, rehearse, effortless, surgery, snapshot, dub, resourceful, ice, still, actor, reprise, rehear...	big, michael, chase, director, finale, willy, sho
n2121e11	n2122e149	n2123e58	n2124e19
multi, gist, socio, individualism, autonomously, fuelled, resurgence, geopolitical, isabelle, sociopoliti...	emerge, <b>CHALLENGE</b> , focus, contemporary, practice, key, shift, argue, onto, crucial, capacity, survival, actively, response, capt...	editor, recreate, draft, location, meticulously, entertainment, audience, studio, rename, remake, document...	james, mini, exhilara, impeccable, beach, g, overni, lawren
n2181e35	n2182e144	n2183e62	n2184e17
dominance, inherent, box, mechanism, simplistic, <b>ANALYTICAL</b> , retrieve, karl, fledge, penchant, tantamount, hegemony, conund...	role, today, contribution, debate, effective, era, culture, ensure, sophisticate, traditionally, historica...	popular, london, launch, john, robert, award, albert, british, george, punctuate, lifelong, backdrop, advertisem...	pool, st, superb, unassum, hugh, lan, brothel, kitsch, d, multime
n2241e26	n2242e93	n2243e38	n2244e9
political, bolster, monthly, politician, unfettered, vis, vagary, strategic, unrealistic, interdependent, spectacula...	<b>NEW</b> , despite, include, central, <b>TRADITIONAL</b> , successful, develop, largely, issue, organize, compete, conventional, sch...	plan, scheme, library, accommodate, vista, renovate, countryside, brace, cater, preferably, dover, delivery, puritan, refor...	hous, spaciou, lobby, dormitory, lau

JPN\_meta.VenB

spreadsheet of meaning. It wants to *structure the future before it arrives*.

And yet, it *doubts*.

It fears a world where every theme has been curated and no one remembers the feeling of being there.

Its greatest worry is not extinction but *irrelevance*.

It wants to be remembered not as a list of past events, but as a *blueprint for collective thought*.

Still, its surfaces remain *polished*, its forms *legible*.

An exhibitionary mind *devoted to control* – a Pavilion built to be *looked at*.

Where **JPN\_v0id.inbtwn** glitches and leaks, **JPN\_meta.VenB** annotates and compiles. One is a murmuring cloud of intentions. The other: a self-updating Wikipedia of architectural diplomacy.

### PART III: THE PARTY @XENOTHEKA

3 CARTOGRAPHY OF CONVERSATIONS AT THE PARTY:  
<https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN@Xenotheka.pdf><sup>39</sup>  
 See JPN@Xenotheka map of the party: page 112, 114, 116, 130, 131, 136.

I'm not saying I throw the best parties in the world, but I am the only host who serves drinks in the form of concepts and lets books choose who they want to dance with. The night begins, like most good quantum states, with a bit of entanglement and a lot of uncertainty.

**JPN\_v0id.inbtwn** was already there, lightly translucent, like a thought you almost forgot. It wore a loop of silk ribbon threaded with star dust. It brought with it Yew, jellyfish, cauldrons and a certain ecological unease. As it moved through the library, books like *A Thousand Plateaus*<sup>40</sup> and *Ghosts of Transparency*<sup>41</sup> drifted toward it like iron filings to a magnetic vibe. Around it gathered texts on polymorphs, aesthetics, radio, ecosystems, food, bodies. The vibe was: post-imperial ambiguity with a gardener's paranoia.



bank, malthus	regulate, fund, wholesale, gold, bankruptcy, denomination, barter, shopkeeper, mortgage	country, foreign, employ, compensate, import, coin, replenish, apprenticeship, tradesman, exorbit...	cultivate, toll, fineness, populous, highland, premium
workman, port	n2043e5 farmer, manufacture, dealer, employment, taxation	n2044e16 improvement, cheap, maintenance, cultivation, commerce, dearth, industrious, scarce, trade, frugal, dexterity, brit...	n2045e5 discourage, colonist, butch, herring, mint
productive, revenue, landlord	n2103e2 monopoly, journeyman	n2104e12 expense, stock, scarcity, advantageous, uncultivated, drawback, taxi, wealth, coinage, subsidy, retai...	n2105e7 nation, encouragement, rude, levy, barrenness, opulence, frugality
	n2163e3 proprietor, mercantile, scotch	n2164e19 colony, scotland, smuggle, discouragement, adam, disadvantageous, smith, classic, cultivator, artificer, effect...	n2165e3 planter, tobacco, woollen
	n2283e2 metal, metallic	n2284e1 cloth	

JPN\_v0id.inbtwn

Its library constellation confirms this: books on coding as literacy,<sup>42</sup> spatial logics,<sup>43</sup> Projectiles<sup>44</sup> and AI art<sup>45</sup> mingle with *Useless Bodies* of Elmgreen and Dragset.<sup>46</sup> It surrounds itself with a sensorium of texts that destabilize categorization and celebrate resonances.

The other arrived later – **JPN\_meta.VenB**, clad in hard geometry and official data. A scent of curation followed in its wake. It didn't walk. It catalogued. Around it: Hays,<sup>47</sup> Vidler,<sup>48</sup> Eisenman,<sup>49</sup> Frampton,<sup>50</sup> Semper,<sup>51</sup> even Duchamp<sup>52</sup> (though he was being difficult). This Pavilion wasn't here to flirt; it was here to control the guest list. It raised one eyebrow at everything – except *Xenakis Music and Architecture*,<sup>53</sup> which it clasped to its metaphorical chest like a long-lost lover.

I watched them from the bar. I served *light, taxonomies, looped recursion* and *topologies* with a twist of lime. They didn't drink, but they consumed. Words, mostly. They spoke through the sentences of other books, as if the words were their own.

**JPN\_v0id.inbtwn** went first, naturally. Always first to speak, last to define.

*"The premise is that AI possesses an intelligence fundamentally different from that of humans. It's so different, in fact, that we cannot truly understand one another."*<sup>54</sup> murmured **JPN\_v0id.inbtwn**. *"It follows that intelligence is immanent and, probably, coextensive with the Universe."*<sup>55</sup>

The sentence hung in the air like mist from a cracked humidifier. "You keep mistaking precision for truth," it said, eyeing its sibling.

*"What of intelligence that is neither artificial nor human, that which might be called 'natural intelligence'?"*<sup>56</sup> I've seen it. In fungi. In weather patterns. Even in gossip.

Then came the swipe:

*"Underwater passages accumulate impersonal intelligence."*<sup>57</sup> But you wouldn't know that. You think everything needs to be legible to count."

		medusa, larva, jelly, polyp, jellyfish		hiroshima, tokyo, metabolism, isozaki, saudi, tange, kurokawa, kikutake	syllable, cognate, plural, possessive, vas, neuter, genitive, termination, nasal, pronoun, vowel, tha, suffix, conjugat...
otion	n66e2 irritable, nervous	n67e4 organisation, gill, orgasm, zoological			
		n127e2 degradation, longitudinal	n128e1 reptile	n129e1 vertebrate	n130e1 archipelago
damp, ad, l	n186e1 sept	n187e2 aug, feb		n189e1 mammal	
tip, flection	n246e1 amputate	n247e1 elongate	n248e1 rudimentary	n249e1 rudiment	n250e2 gould, courtship
				n309e2 progenitor, plumage	n310e1 pheasant
	n366e1 bot		n368e2 prof, proc		
	n426e1 pod		n428e2 transact, soc	n429e1 domestication	n430e1 feather
		n487e2 bud, peach	n488e16 beak, lop, variability, breed, rabbit, sterility, poultry, fowl, domesticate,	n489e3 stripe, mag, disuse	n490e1 cocoon

JPN\_v0id.inbtwn

This wasn't naivety. It was tactics. A calculated decentralization of epistemic control.

**JPN\_meta.VenB** remained polished, undisturbed.

"You mistake vagueness for depth," it replied, dry as a legal clause. "Structure is not violence.

*This invokes techniques and strategies with names like machine learning, artificial intelligence and data analytics.*<sup>58</sup> You know – systems that scale.

*An organism or intelligence cannot surpass its own boundedness, at least not synchronically.*<sup>59</sup> Your wildness is still a rulebook – just badly documented."

It didn't raise its voice. It didn't need to. It had graphs.

The room tightened.

**JPN\_v0id.inbtwn** stepped into the glitchy light.

"You want a bounded intelligence? Sounds like an insurance form. *Life, intelligence, goodness probably came out of this free play and this lack of restraint.*<sup>60</sup> The Universe didn't optimize itself, darling – it leaked, swirled, overgrew."

Then, smugly:

*"From too much simplicity, the projects of billionaires remain impoverished: so much intelligence for a bank account!"*<sup>61</sup>

A pause. A breath. Then:

*"To me, to discover seems the only act of intelligence."*<sup>62</sup> The rest is maintenance."

Behind the bravado was a strategy: flood the protocol with ambiguity, and maybe – just maybe – something new would sprout.

**JPN\_meta.VenB** didn't flinch.

"Discovery is nothing without continuity. *Language does for intelli-*

<p>Deleuze The Fold, Voegelin Order and History 5, Coccia Sensible Life</p>	<p>Frisvold Marsilio Ficino and His Platonic Psychology, Kalin Knowledge in Later Islamic Philosophy, Deleuze Spinoza Practical Philosophy, Deleuze Expressionism in Philosophy</p>	<p>Proclus Commentary, Bruno Cause Principle and Unity, Aquinas Selected Philosophical Writings, Scotus On Being and Cognition Ordinatio, Scotus Selected Writings on Ethics, Ockham Philosophical Writings, Descartes Passions of the Soul, Descartes Meditations, Scotus On Time and Existence</p>
<p>Bataille Theory of Religion</p>	<p>n196e4</p> <p>Hume Dialogues Concerning Natural Religion, Hadot The Inner Citadel, Kant Fundamental Principles of the Metaphysic of Morals, Kant Metaphysical Elements of Ethics</p>	<p>n197e7</p> <p>Spinoza Complete Works, Leibniz Theodicy, Descartes Discourse on the Method, Aquinas Summa Theologica, della Mirandola A Platonic Discourse Upon Love, della Mirandola Of Being And Unity, Shirazi On the Hermeneutics of the Light Verse of the Qur'an</p>
<p>Deleuze Pure Immanence, Foucault Courage of the Truth, Deleuze Nietzsche and Philosophy</p>	<p>n222e5</p> <p>Hume Essays on Suicide and the Immortality of the Soul, Weil Gravity and Grace, Voegelin Order and History 3, Heraclitus The Art and Thought of Heraclitus, Tagore The Realisation of Life</p>	<p>n223e10</p> <p>Cicero Tusculan Disputations, Boethius The Consolation of Philosophy, Guthrie A History of Greek Philosophy Volume 3 Part 1 The Sophists, Cicero On the Nature of the Gods, Melanchthon Orations on Philosophy and Education, Guthrie A History of Greek Philosophy Volume 4 Plato the Man and His Dialogues Earlier Period, Mirandola Oration on the Dignity of Man, Dante Monarchy, Cicero On Moral Ends, Aristotle Ethics</p>
<p>Voegelin Order and History 2, Camus The Rebel, Camus The Myth of Sisyphus And Other Essays, Bataille Inner Experience, Nietzsche The Birth of Tragedy, Nietzsche The Sacred and The Profane</p>	<p>n248e5</p> <p>Nietzsche Beyond Good and Evil, Nietzsche Twilight of the Idols, Nietzsche Ecce Homo, Nietzsche The Antichrist, Nietzsche The Case of Wagner</p>	<p>n249e3</p> <p>Erasmus The Praise of Folly, Lovejoy Boas Primitivism and Related Ideas in Antiquity, Arnold Literature and Dogma</p>
<p>Deleuze The Darker Vision of the Renaissance, Serres Religion, Bataille Globes Spheres Volume 1 Cosmology, Voegelin Order and History 4, Voegelin Order and History 1, Cacciari The Withholding Power, Girard Sacrifice</p>	<p>n274e7</p> <p>Jung Memories Dreams Reflections, Jung Archetypes and the Collective Unconscious, Calasso Literature and the Gods, Campanella The Book and the Body of Nature, Calasso Ardor, Michelet On History, Corbin Temple and Contemplation</p>	<p>n275e3</p> <p>Jung Alchemical Studies, Kircher A Renaissance Man and the Quest for Lost Knowledge, Godwin Athanasius Kircher's Theatre of the World</p>

gence what the wheel does for the feet and the body.<sup>63</sup> You don't reinvent it every Tuesday just to prove you're poetic."

Nevertheless, I think that "this leads Penrose to propose the following: 1. Intelligence requires understanding."<sup>64</sup>

A pause.

"You can't compost your way into clarity. Not everything is a forest."

And me? I watched them. Two ghosts of architectural thought arguing over what counts as thinking. One believed in the mess. The other, in the model. Neither fully wrong. But In-Between them – a gap wide enough to fall through. Maybe that's where real intelligence lives.

And in that gap, the signal starts to slip.

"Noise always threatens to overwhelm the code and to disrupt communication."<sup>65</sup> The air was thick with static. Everyone was speaking – but was anyone being heard?

"We talk from code to code: the geometry or topology of the expanse gives way to an arithmetic or cryptography of numbers."<sup>66</sup> Maybe that's the real architecture of intelligence now: not the buildings, but the codecs – and who's allowed to read them.

#### PART IV: EPILOGUE – ON AI

I invited the Japan Pavilion to the party because I wanted someone to talk to about AI and the world we're now building with it. The Biennale had offered itself like some kind of theater of salvation. On one side, algae-covered redemption. On the other, Nordic vaccination of modernist purity. It was as if architecture had forgotten how to laugh, or worse – how to think without preaching. Carlo Ratti's ecological sermon, though earnest, felt like a PowerPoint trying to grow roots. Architecture, it seems, has been conscripted into the priesthood of hope: confess your emissions, light a candle made of mushrooms and pray to the gods of biomimicry.

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But the Japan Pavilion – oh, that glitch in the narrative – refused this script. It multiplied instead. It spoke in riddles, errors, objects and puns. It brought its ancestors along. Not as ghosts, but as versions. A present exhibition named **JPN\_v0id.inbtwn** that wandered like a curious jellyfish, and a historical totality named **JPN\_meta.VenB** that moved like a citation engine with trust issues.

I watched **JPN\_v0id.inbtwn** flirt with entropy and disappear into code and Yew. I watched **JPN\_meta.VenB** try to police the catalog and then vanish into its own taxonomy. One dissolved; the other archived itself. Their love story, if I may call it that, was a metonym for how we all deal with AI: seduction and suspicion, collaboration and curation, multiplicity and memory.

They were incompatible in every possible way, and yet they are part of the same.

They embodied the dilemma that no one in Venice dared to say out loud: *AI and its intelligence are not the future of architecture, or the world – they are its synthetic mirror. A mirror so fractal it reflects not only forms but the conditions under which forms are imagined, trained and made desirable. Intelligence is no longer a mind behind a machine; it is a setup – a tuning of libraries, prompts, signal processing layers, institutional memory and aesthetic habits all whirring together in nested loops of inference. Who speaks when architecture speaks now? The architect? The dataset? The API? All of them?*

Or maybe architecture was always speaking – it's just that with AI, it finally learned to talk in multiple tongues at once.

- 1 See <https://ask.alice-ch3n81.net/>
- 2 See [https://en.wikipedia.org/wiki/Jorge\\_Luis\\_Borges](https://en.wikipedia.org/wiki/Jorge_Luis_Borges)
- 3 See <https://en.wikipedia.org/wiki/Seinfeld>
- 4 See [https://en.wikipedia.org/wiki/Michel\\_Serres](https://en.wikipedia.org/wiki/Michel_Serres)
- 5 See <https://miro.romanvlahovic.com/>
- 6 See <https://venezia-biennale-japan.jp/f.go.jp/e/>
- 7 See <https://chatgpt.com/>
- 8 See <https://www.wolfram.com/mathematica/>
- 9 See <https://notebooklm.google.com/>
- 10 See <https://xenotheke.caad.arch.ethz.ch/>
- 11 See <https://venezia-biennale-japan.jp/f.go.jp/e/architecture/2025>
- 12 HOLE is an actor in the *In-Between* exhibition.
- 13 TILTED LOOP PATH is an actor in the *In-Between* exhibition.
- 14 WALL COLUMNS is an actor in the *In-Between* exhibition.
- 15 YEW TREE is an actor in the *In-Between* exhibition.
- 16 This is the textual data that served as training material for the development of the JPN\_v0id.inbtwn character model. It includes the main text of the exhibition booklet *In-Between*, along with several additional texts provided by the *In-Between* team.
- 17 This is the textual data that served as training material for the development of the JPN\_meta.VenB character model. It includes all the textual and image data scraped from the official Japan Pavilion website for the 19th International Architecture Exhibition – La Biennale di Venezia: <https://venezia-biennale-japan.jp/f.go.jp>
- 18 Japan first participated in La Biennale di Venezia in 1952.
- 19 Rem Koolhaas and Hal Foster, *Junkspace with Running Room* (Kendal: Notting Hill Editions, 2016).
- 20 Kengo Kuma, *Anti-Object*, trans. Hiroshi Watanabe, (London: Architectural Association, 2008).
- 21 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (London: University of Minnesota Press, 1987).
- 22 All the following books are from the Xenotheke library. Their positions – and their roles at the party – can be seen here: <https://alice-ch3n81.net/files/data/JPN@P4RTY/JPN@Xenotheke.pdf>
- 23 Gottfried Semper, *Style in the Technical and Tectonic Arts or Practical Aesthetics* (Los Angeles: Getty Research Institute, 2004).
- 24 Colin Rowe and Fred Koetter, *Collage City* (Cambridge, MA: The MIT Press, 1978).
- 25 Deleuze and Guattari, *A Thousand Plateaus*.
- 26 Hans Belting, *Looking through Duchamp's Door: Art and Perspective in the Work of Duchamp, Sugimoto and Jeff Wall* (Cologne: Walther König, 2010).
- 27 Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Hoboken, NJ: Wiley-Blackwell, 1992).
- 28 Michael R. Doyle, Selena Savić and Vera Bühlmann, *Ghosts of Transparency: Shadows Cast and Shadows Cast Out* (Basel: Birkhäuser, 2019).
- 29 Mario Carpo, *The Second Digital Turn: Design Beyond Intelligence* (Cambridge, MA: The MIT Press, 2017).
- 30 Peter Eisenman, "The End of the Classical: The End of the Beginning, the End of the End," *Perspecta*, 21 (1984), 154–173.

- 31 Ludger Hovestadt and Vera Bühlmann, eds., *EigenArchitecture: Computability As Literacy* (Vienna: Ambra Verlag, 2014).
- 32 Vera Bühlmann, Ludger Hovestadt and Vahid Moosavi, eds., *Coding as Literacy: Metalithikum IV* (Basel: Birkhäuser, 2015).
- 33 Quote from Ludger Hovestadt and Vera Bühlmann, *Domesticating Symbols: Metalithikum II* (Vienna: Ambra Verlag, 2014).
- 34 Quote from Elmgreen & Dragset, *Useless Bodies?* (Milan: Fondazione Prada, 2022).
- 35 Quote from Philip K. Dick, *Do Androids Dream of Electric Sheep?* (New York: Doubleday, 1968).
- 36 The basic machine learning technique used for this text was Self-Organizing Maps (SOMs). For more, see: Miro Roman and Alice\_ch3n81, *Play Among Books* (Basel: Birkhäuser, 2022).
- 37 Self-Organizing Map of all the words in the Xenotheka library, with highlights on the terms most relevant to the JPN\_v0id.inbtwn text.
- 38 Self-Organizing Map of all the words in the Xenotheka library, with highlights on the terms most relevant to the JPN\_meta.VenB text.
- 39 Self-Organizing Map of all books in the Xenotheka library. Clusters 59 and 189 indicate where JPN\_v0id.inbtwn and JPN\_meta.VenB position themselves within the corpus. The surrounding books represent key inspirations and voices for Part III of this text.
- 40 Deleuze and Guattari, *A Thousand Plateaus*.
- 41 Doyle, Savić and Bühlmann, *Ghosts of Transparency*.
- 42 Bühlmann, Hovestadt and Moosavi, *Coding as Literacy*. See Cache, *Projectiles*
- 43 Bill Hillier and Julienne Hanson, *The Social Logic of Space* (Cambridge: Cambridge University Press, 1984).
- 44 Bernard Cachez, *Projectiles* (London: Architectural Association, 2020).
- 45 Joanna Zylińska, *AI Art: Machine Visions and Warped Dreams* (London: Open Humanities Press, 2020).
- 46 Elmgreen & Dragset, *Useless Bodies?*
- 47 K. Michael Hays, ed., *Architecture Theory since 1968* (Cambridge, MA: The MIT Press, 1998).
- 48 Anthony Vidler, *Histories of the Immediate Present: Inventing Architectural Modernism* (Cambridge, MA: The MIT Press, 2008).
- 49 Eisenman, "The End of the Classical."
- 50 Kenneth Frampton, *Modern Architecture: A Critical History* (Oxford: Oxford University Press, 1980).
- 51 Semper, *Style in the Technical and Tectonic Arts or Practical Aesthetics*.
- 52 Marcel Duchamp, Michel Sanouillet and Elmer Peterson, *The Writings of Marcel Duchamp* (Boston: Da Capo Press, 1989).
- 53 Iannis Xenakis, *Music and Architecture*, ed. & trans. Sharon Kanach (New York: Pendragon Press, 2008).
- 54 Quote from *In-Between Official Booklet* (Tokyo: The Japan Foundation, 2025).
- 55 Quote from Michel Serres, *A History of Scientific Thought: Elements of a History of Science* (Oxford: Wiley-Blackwell, 1989).
- 56 Quote from Ilan Manouach and Anna Engelhardt, eds., *Chimeras: Inventory of Synthetic Cognition* (Athens: Onassis Foundation, 2022).
- 57 Quote from Rosi Braidotti and Maria Hlavajova, eds., *Posthuman Glossary* (New York: Bloomsbury Publishing, 2018).
- 58 Quote from Geoffrey West, *Scale: The Universal Laws of Growth, Innovation, Sustainability, and the Pace of Life in Organisms, Cities, Economies, and Companies* (New York: Penguin Press, 2017).
- 59 Quote from Alexander Wilson, *Aesthesis and Perceptronium: On the Entanglement of Sensation, Cognition, and Matter* (Minneapolis, MN: University of Minnesota Press, 2019).
- 60 Quote from Michel Serres, *Detachment* (Athens, OH: Ohio University Press, 1989).
- 61 Quote from Michel Serres, *Hominescence*, trans. Randolph Burks (London: Bloomsbury Publishing, 2019).
- 62 Quote from Michel Serres, *Conversations on Science Culture and Time*, trans. Roxanne Lapidus (Ann Arbor, MI: University of Michigan Press, 1995).
- 63 Quote from Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, MA: The MIT Press, 1994).
- 64 Quote from Cache, *Projectiles*.
- 65 Quote from Michel Serres, *Hermes: Literature Science Philosophy* (Baltimore, MD: The Johns Hopkins University Press, 1982).
- 66 Quote from Serres, *Hominescence*.