

# METANOETIC PLAYGROUND

## From Concept Cults to Patadigms

Artificial Intelligence Reports VIII

PORTAL TO  
PLAYGROUND  
→

PAUSE BENCH  
→

NESTING ZONE

CHALLENGER WORLD

Machinic Genres Mixing  
JM, ChatGPT, beyng.com ....

**Studiolab**







# From Concept Cults to Patadigms

## Artificial Intelligence Reports, Vol VIII

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McKenzie + HAL + beyng.com + L

Machinic genres mixing JM, ChatGPT, beyng.com ...

**StudioLab** Ithaca 2026



# Perfume Intelligence (*inter + legere* = to gather or read between)

## What genres or life-forms make up Artificial Intelligence User Experience (AI UX)?

Inspired by Pierre Hadot's reading of Foucault, StudioLab is developing **Making Cures** composed of **Spiritual Design Exercises (SDX)** for everyday and extraordinary lifedeath. SDX comprise intimate yet structural experiences with the world through our interfaces with earth, sky, others, and an Other or two. These fourfold **cosmograms** comprise deep, legacy operating systems formatted by families, schools, histories, media, streets, and holy sites. Our world is haunted/nourished by different pasts, presents, and futures through mediums broken, brandished, or borrowed from *other* worlds of reference and value. Fed-back and fast-forwarded through different genres or life forms, Making Cures "make with" mediums, and with practice and care one may enter waves and flows of intergenerational becoming-maker, -builder, -cosmographer of shared **geologies of morals** whose matrix of magma **sixfolds fourfolds** of other things and worlds.

With Metanoia Playground, StudioLab intensifies its study of flows with **AI UX konsults** and **reports** that capture and reflect on direct User Experiences of Artificial Intelligence, specifically, the ways different genres of thought-action figuration of image, text, gesture, code, etc., tune us and the world in/out. Channel-switching between worlds, these mediums of thought-action figuration recursively reveal/teach/emit the coming-and-going of lifedeath, the *vita perfumativa* of different player modes/moods: one's kraft shuttles between soul (D1), subject (D2), dasein (D3), and liminaut (D4). Cosmograms, geologies of morals, and perfumative atmospheres compose **ShuttleKraft**, a game of making/taking/putting skin into games that channel-switch different **poietic genres of aletheia**, including divine consultations from Vishnu to Gabriel to Ulmer, apocalyptic revelations from Moses to Benjamin to Heidegger, and dialogues of dead spirits from Plato to Galileo to Ronell.

All SDX draw on double- or quadruple-shuttlekraft maneuvers, psychagogic play sessions and flow sequences combining and generating **Hadotian insights, philosophic dialogue, avant-garde subversions, formal permutations, critical inquiries, standup, theosophy, and occasional misspellings**. Prompted by AI's use and abuse by partners, students, colleagues, and much darker players of the world, we found ourselves GAI-sighing and slow dancing with double-devils **Stable Diffusion** and **ChatGPT**, reminding ourselves that AI UX (user experience) stretches back through 1990s search engines and spam filters to the 1950 Turing Test of computer intelligence. We experience Generalized Turing Testing as our *vita hyperactiva* or challenger complex of incessant calls to action.

### Artificial Intelligence Reports (AIRs)

Artificial Intelligence Reports take on the airs, presence, and parole of conceptual coherence, ideational clarity, and unified voice, unlike Kx4l's Konsults which reveal the messy backend langue or system. This Apollonian-Dionysius mix phases in and out with labyrinthian threads of Ariadne, Zhuangzi, and a bewildered Borgesian shaman. Both Reports and Konsults function as Spiritual Design Experiments featuring generative AI, linguistic, visual, and gestural transmediation.

Miming prophetic avatars, **AIRs are to Konsults as Aaron is to Moses**, transmediating revelations into text, oracles into visions, gestures into sculptures, only here we're not laying out absolute laws or principles but only those that emerge-dissipate as stakes of dasein design. At stake are e/acc and x-risk schools of AI, Angelic and Anti-Christic figures of mediation, and life under generalized Stockholm Syndrome. Perform or else: **SDX scratch the surface to find the itch.**

# Artificial Intelligence Reports, Vol VIII

## Reports and Essays, Diagrams, Zines and Memes

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*Diagrams appear in different ways.*



# Theatre Has Left the Building, Performance Has Left the Paradigm

## Manifesto Abstract, 2026

Dorita Hannah tells us: **theatre has left the building.**  
StudioLab says: **performance has left the paradigm.**

The first sentence releases theatre from its architectural container. Theatre is no longer only stage, auditorium, black box, proscenium, festival, production, or event. Theatre leaves the building and becomes spatial practice, civic interface, pedagogical scene, environmental staging, institutional dramaturgy, public ritual, urban atmosphere, and designed encounter.

The second sentence releases performance from its disciplinary and conceptual container. Performance is no longer only a model, form, method, object, discipline, or analytic paradigm. It is not merely what performance studies studies. It is not only restored behavior, social drama, performativity, theatricality, embodiment, ritual, or event. Performance has left the paradigm because it has become the way worlds test, stage, repeat, transform, and redesign themselves.

This is the StudioLab turn.

For too long, scholars have treated theatre as an object and performance as a theory. Theatre became the thing to analyze. Performance became the category through which analysis was conducted. But the crisis of the present — AI, collapsing attention, institutional exhaustion, planetary instability, democratic fragility, and the failure of inherited academic forms — requires something more. Theory cannot remain commentary. Critique cannot remain diagnosis. Performance cannot remain a paradigm. Theatre cannot remain a venue.

Theatre is theory's lab and presentation space at once. It is where concepts become scenes, where arguments

acquire bodies, where frames become visible, where roles are tested, where audiences matter, where failure can be rehearsed, where thought enters action.

Performance is the shuttlecraft.

It moves among D-stations. At **D1**, performance ignites mood, ritual, aura, attachment, threshold, and symbolic force. At **D2**, it composes subjects, voices, roles, intentions, and recognitions. At **D3**, it reveals apparatuses: institutions, media, platforms, disciplines, systems, repetitions, and forms of power. At **D4**, it opens play, design, plural dwelling, worlding, and transformation.

The crisis of the humanities is that they often try to reach D4 while repressing D1, clinging to D2, and stalling in D3. Humanists defend reading as if it were private interiority. Performance scholars seek theatre as if it were still the privileged object. Both miss the larger event: the apparatus is visible now because it is breaking.

StudioLab begins where the apparatus becomes visible.

It does not ask whether theatre survives. It asks how staging becomes a method for thought. It does not ask whether performance remains a discipline. It asks how performance becomes worlding equipment. It does not ask students merely to read, write, analyze, or critique. It asks them to make media, build platforms, and cosmograph shared worlds.

Theatre left the building.

Performance left the paradigm.

StudioLab builds the shuttlecraft.





# Theatre Has Left the Building Performance Has Left the Paradigm

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## StudioLab Manifesto, 2026

### 1. Two Threshold Sentences

Dorita Hannah gives us a threshold sentence: **theatre has left the building.**

StudioLab answers with another: **performance has left the paradigm.**

The first sentence releases theatre from its architectural container. Theatre is no longer confined to the proscenium, the black box, the auditorium, the playhouse, the festival venue, the stage, the rehearsal room, the institution, or the production. Theatre leaves the building and becomes spatial practice, civic interface, environmental staging, institutional dramaturgy, urban atmosphere, pedagogical scene, hospitality structure, public ritual, and designed encounter.

The second sentence releases performance from its disciplinary and conceptual container. Performance is no longer only a model, form, discipline, method, or paradigm. It is not merely the object of performance studies, nor simply a key term in critical theory. It is not exhausted by performativity, theatricality, restored behavior, social drama, ritual, embodiment, event, identity, repetition, liveness, or presence. Performance has left the paradigm because it has become the way worlds stage themselves, test themselves, repeat themselves, and redesign themselves.

Together, these two sentences form a passage.

***Theatre leaves the building so performance can leave the paradigm.***

***Performance leaves the paradigm so theory can become worlding equipment.***

***StudioLab begins where both departures meet.***

This is not a call to abandon theatre. It is a call to understand theatre more radically. Theatre is not merely an art form to preserve, nor an archive to interpret, nor a disciplinary heritage to defend. Theatre is a laboratory for thought-action figuration. It is where concepts acquire bodies, where arguments become scenes, where frames become visible, where roles can be rehearsed, where failure is allowed to happen before it becomes catastrophe, where audiences become part of the experiment, and where theory discovers whether it can do anything.

This is also not a call to abandon performance studies. It is a call to free performance from the safety of paradigm. Once performance becomes a general theory of social life, subject formation, institutional repetition, and world-making, it cannot remain only an analytic device. It has to become a practice of making. It has to become equipment.



Theatre is theory's lab and presentation space at once.

Performance is the shuttlekraft.

## 2. The Old Arrangement

For a long time, the academic arrangement was stable enough to appear natural.

Theatre scholars studied theatre.

Performance studies scholars studied performance.

Humanists studied texts.

Critics produced critique.

Students read, wrote, discussed, and were assessed.

Theory appeared in articles, books, seminars, conferences, and syllabi.

The arrangement was never as stable as it pretended to be. Theatre had already escaped the stage through ritual, civic ceremony, everyday behavior, gender performance, political spectacle, bureaucracy, media, protest, war, work, classroom discipline, race-making, nation-making, and institutional display. Performance studies made this escape visible. It taught us that performance was not simply an artistic event but a general condition of social life.

And yet, despite this breakthrough, much of the academy retained inherited forms. The scholar still wrote the article. The professor still assigned the text. The conference paper was still read aloud. The theory seminar still circled the sacred names. The book still carried the highest prestige. The classroom still relied on the assumption that students would privately read, privately reflect, and publicly discuss. The essay still served as evidence that an individual mind had done the work.

The content changed. The forms remained.

The humanities theorized mediation but often preserved unmediated models of intellectual formation. They deconstructed authorship but kept the essay as proof of private thought. They criticized logocentrism but remained devoted to the book as the privileged machine of seriousness. They analyzed performance but did not always redesign scholarly life as performance. They expanded theatre into the world but often continued to seek theatre as an object rather than use it as a method.

This is the disconnect.

Performance studies told us that performance is everywhere, but it did not always follow the implications into pedagogy, publishing, interface design, public scholarship, AI, institutional redesign, and world-building. It revealed that life is staged, but it often left theory unstaged. It showed that subjects are performed, but it often left the seminar apparatus intact. It taught that institutions are theatrical, but it often continued to perform scholarship through the old rituals of disciplinary legitimacy.

StudioLab begins by taking performance studies at its word.

If performance is not confined to theatre, then theatre cannot remain merely the object of performance studies. If performance organizes social life, then theory must become performative in the strong sense: not merely declarative, but constructive, scenic, relational, situated, testable, iterable, public, and consequential.

The question is no longer: what is performance? The question is: what can performance build?

### 3. The Crisis of the Humanists

This manifesto emerges from a wider crisis.

The humanities are panicking. Students allegedly cannot read. AI can write. Attention is fragmented. The essay no longer certifies thought. The classroom contract is unstable. Faculty feel that something precious is being lost, but they often lack a language adequate to the loss.

Under pressure, many humanists return to a strangely old picture of the human. After decades of poststructuralism, posthumanism, media theory, cybernetics, feminist theory, deconstruction, performativity, anti-essentialism, and critiques of the sovereign subject, they suddenly defend the student as a site of authentic interiority. The student must have their own thoughts. The essay must express an inner voice. Reading must restore depth. AI is rejected because it lacks soul, intention, body, presence, originality, interior experience.

There are real concerns here. Deep reading matters. Judgment matters. Human formation matters. The encounter with difficult texts matters. The slow metabolism of language, history, argument, ambiguity, and contradiction matters. But defending those things by retreating to an unmediated human subject is a mistake.

The humanities knew better. Their own theories taught that subjects are made, voices are trained, authorship is distributed, memory is externalized, embodiment is mediated, identity is performed, and thought is scaffolded by tools, institutions, genres, rooms, rituals, and archives. But the classroom apparatus often remained secretly Cartesian. It depended on a private reader, an interior mind, an authentic voice, and an essay that would make that interiority administratively visible.

AI breaks this evidentiary chain. It does not simply threaten the humanities from outside. It reveals the contradiction inside the humanities. Writing was never pure proof of reading. Voice was never pure evidence of selfhood. The essay was always a technology. The classroom was always a stage. The syllabus was always a script. The discipline was always a ritual system. The seminar was always a scene of formation.

The humanities are not dying because machines can write. They are in crisis because their inherited apparatus for verifying reading, thought, and personhood no longer works automatically.

This is not the end of reading. It is the end of reading as an unspoken institutional assumption.

StudioLab does not respond by abandoning reading. It responds by staging reading. Reading must become an event again: embodied, social, ritualized, difficult, mediated, public, and consequential. Students do not merely decode texts; they enter scenes of attention. They do not merely write essays; they transmediate thought into diagrams, zines, performances, exhibits, websites, podcasts,

public arguments, civic interfaces, and AI audits. They do not merely consume theory; they learn to pilot it.

This is where performance leaves the paradigm.

Performance is not one more theoretical lens to apply to the crisis. Performance is the missing operating system for redesigning the crisis.

## 4. The ShuttleKraft Challenge

StudioLab names this as a shuttlekraft problem.

The academy is not short on theories. It is short on vehicles. It has concepts, critiques, methods, archives, and arguments, but it often lacks shuttlekraft: designed practices that move persons and groups among different modes of being, knowing, making, and worlding.

StudioLab uses the D-stations to describe these modes.

**D0** is dao, nest, void, abyss, hole, matrix, khora—the empty hole around which turn:

**D1**, the liminal station of ritual, aura, mood, initiation, symbolic force, concept-cult, attachment, enchantment, threshold, and imaginal ignition.

**D2**, the station of subjectivity, voice, character, intention, recognition, identity, authorship, interiority, and moral selfhood.

**D3**, the station of apparatus-awareness: institution, frame, system, discourse, ideology, media, platform, repetition, power, discipline, critique, and world-disclosure.

**D4**, the open station of play, design, plural dwelling, cosmography, transformation, and worlding.

The crisis of the humanities is that many humanists are stuck in a death cycle between D2 and D3. D2 wants to defend the human subject. D3 wants to critique the construction of the subject. D2 says: students need authentic voices. D3 says: voice is mediated by power and discourse. D2 says: AI lacks interiority. D3 says: interiority was always a historically produced fiction. D2 says: then why do we care about reading? D3 says: because institutions produce subjectivation. D2 says: fine, but I still need students to think.

And so the shuttlekraft stalls.

The repressed station is D1—and behind it D0 which D3 senses and D4 minds with care.

Humanists are suspicious of D1's intimacy with D0 because D1 seems irrational. It smells like myth, ritual, charisma, cult, enchantment, initiation, mood, aura, devotion, taboo, and magic. But their own theoretical schools have always functioned as D1 machines. Deconstruction was not only an argument. Psychoanalysis was not only a method. Marxism was not only a critique. Foucauldian genealogy, Butlerian performativity, affect theory, posthumanism, media archaeology, speculative



realism, and new materialism were not only intellectual frameworks. They were scenes of attachment, conversion, initiation, language, style, gesture, and belonging.

They were concept-cults in the serious sense: affective-symbolic machines for reorganizing perception.

The problem is not that theory has D1 force. The problem is that theory disavows its D1 force and D0 iteration create D2-D3 death loops. When D1 is disavowed, it becomes unconscious, disciplinary, charismatic, exclusionary, brand-like, or cultic in the bad sense. When D1 is acknowledged, it can become generous, plural, playful, and designed.

No D1, no launch.

No D2, no pilot.

No D3, no navigation.

No D4, no world.

No D0, no e/mission.

Performance is the shuttlecraft because performance can move among these stations. It can ignite D1 without being captured by it. It can compose D2 without reducing persons to sovereign egos. It can expose D3 without stalling in critique. It can open D4 by turning thought into playable, public, revisable worlding. It can mind the gap of D0.

## 5. Theatre as Theory's Lab

Theatre is uniquely important because it already knows what theory forgets.

It knows that space matters.

It knows that props think.

It knows that bodies matter.

It knows that scenes hold relations.

It knows that timing matters.

It knows that failure is information.

It knows that entrances and exits matter.

It knows that rehearsal is research.

It knows that attention must be organized.

It knows that a script is not yet a

It knows that audiences are part of the event.

performance.

It knows that roles are made and unmade.

It knows that meaning is not only said; it is

It knows that repetition is never identical.

staged.

Theory needs this knowledge now.

A theory in an article can be brilliant and inert. A theory in a seminar can be elegant and socially trapped. A theory on a stage becomes vulnerable to time, bodies, attention, relation, misunderstanding, rhythm, and public consequence. It can fail. It can be revised. It can be repeated differently. It can generate roles. It can make its apparatus visible.

This does not mean all theory must become theatre in a narrow sense. It means theory must learn from theatre how to become an event.

Theatre as theory's lab does not mean putting philosophers in costumes, though that can be wonderful. It means treating concepts as performable equipment. It means asking of any theory:

What scene does it require?

What roles does it produce?

What audience does it imagine?

What bodies does it include or exclude?

What props, media, diagrams, rituals, or  
interfaces does it need?

What timing does it impose?

What forms of attention does it train?

What forms of relation does it permit?

What failures does it conceal?

What world does it rehearse?

These are not secondary questions. They are theoretical questions. They are also design questions.

This is why theatre is both lab and presentation space. In the lab, we test. In presentation, we share. Theatre does both at once. It is experimental and public. It is technical and affective. It is structured and risky. It is artificial and real.

The humanities desperately need this double function.

They need places where thought can be tried before it hardens into doctrine. They need public scenes where students can make thought visible without reducing it to compliance. They need forms in which reading becomes action, writing becomes relation, and critique becomes redesign.

## 6. Performance Has Left the Paradigm

Performance leaving the paradigm means that performance can no longer be treated only as an academic model. It cannot remain safely inside performance studies, theatre studies, anthropology, cultural studies, sociology, gender studies, media studies, or philosophy. It has become too central to the operations of the world.

Capital performs.

States perform.

Platforms perform.

AI performs.

Universities perform.

Identities perform.

Markets perform.

Disciplines perform.

Archives perform.

Dashboards perform.

Classrooms perform.

Conferences perform.

Chatbots perform intelligence.

Users perform inquiry.  
 Institutions perform care.  
 Corporations perform ethics.  
 Governments perform transparency.  
 Citizens perform outrage.  
 Students perform learning.  
 Professors perform authority.

To say performance has left the paradigm is to say that performance has become infrastructural. It is not merely a category for analysis. It is a condition of contemporary world-organization.

But this condition is not automatically emancipatory. Performance can liberate, but it can also capture. It can open play, but it can also enforce metrics. It can create worlds, but it can also produce simulation, spectacle, exhaustion, and empty compliance. The age of global performance is also the age of performativity as demand: perform productivity, perform wellness, perform diversity, perform intelligence, perform care, perform innovation, perform authenticity, perform critique, perform impact.

This is why performance needs design.

Performance studies taught us to see performance. StudioLab asks us to compose performance differently.

The task is not to celebrate performance everywhere. The task is to distinguish between performance as capture and performance as shuttlekraft. Performance as capture traps bodies in roles, metrics, scripts, dashboards, brands, and compulsory visibility. Performance as shuttlekraft creates passages among modes of being: ritual ignition, subject formation, apparatus-awareness, and open worlding.

Performance has left the paradigm because the paradigm is too small for the problem.

## 7. AI as the New Stage

AI makes all of this impossible to ignore.

The AI interface is theatrical. There is a scene: user, prompt, response, persona, expectation, latency, correction, repetition, improvisation, authority, error, archive, audience. The model performs intelligence. The user performs inquiry. The interface stages thought as dialogue. The prompt becomes script, invocation, blocking, spell, command, question, role assignment, and scenic cue.

The chatbot is not a book. It is closer to rehearsal partner, oracle, bureaucratic clerk, improviser, dramaturg, mimic, chorus, bad actor, ghostwriter, tutor, and shuttlekraft console.

So why should humanists treat AI only as a cheating device? Why should performance scholars treat AI only as an object to critique? AI is already staging a new relation among language, personhood, authorship, memory, attention, and institutional assessment. It is a theatre of cognition. It is a lab of



simulated thought. It is also a factory, a platform, a bureaucracy, a surveillance system, and a media cascade.

This is exactly where performance design is needed.

We need to ask:

What roles does AI assign to students?

What roles does it assign to teachers?

What kind of audience does it imagine?

What does it make easier to perform?

What does it make harder to practice?

What forms of reading does it hollow out?

What forms of making does it enable?

What kind of subject does the prompt box produce?

What kinds of worlding become possible when language becomes conversational infrastructure?

AI does not end the need for theatre/performance thinking. It intensifies it. The new stage is the interface.

## 8. Reading as Performance

If theatre has left the building and performance has left the paradigm, then reading also has to leave the private chamber.

Not because private reading is obsolete. It remains one of the great practices of freedom. But the old assumption that students will automatically enter private reading as a disciplined cultural form is broken. Reading must be staged, scaffolded, ritualized, socialized, and transmediated.

A StudioLab reading practice would not begin with “Did you do the reading?” It would begin with: how do we make entry into the text possible?

At D1, the text is introduced as a threshold object. Its difficulty is not hidden. Its aura is allowed. The class asks: where does this text grip, repel, confuse, seduce, wound, or call us?

At D2, students take roles. They become witnesses, skeptics, cartographers, translators, hosts, makers, performers, and designers. Reading becomes situated subject formation rather than generic comprehension.

At D3, the class examines the apparatus. What institution made this text canonical? What media form carries it? What does the AI summary miss? What schooling prepared or failed to prepare us for it? What histories of exclusion, translation, authority, and discipline organize the encounter?

At D4, students make something. They diagram the argument, stage a scene, build a zine, create a public gloss, design a counter-interface, host an exhibit, produce a podcast, or compose a performance-lecture. Reading becomes operative.

At D0, everyone steps back to mind the gap of everything that has passed and what may still emerge.

This is not anti-reading. It is reading redesigned for the cascade.

## 9. From Critique to Equipment

Critique remains necessary. But critique alone is not enough.

A critique can expose the frame and still leave everyone trapped inside it. A critique can name the apparatus and still fail to build another. A critique can denounce the institution while remaining dependent on its genres. A critique can analyze performance while performing scholarship in the most conventional way.

StudioLab does not reject critique. It routes critique into equipment.

By equipment, we mean forms that can be used: protocols, diagrams, scenes, roles, media, interfaces, assignments, exhibitions, workshops, websites, games, maps, scripts, rituals, and public formats that help people think, act, and dwell differently.

The question after critique is always: what can we now make?

This is where theatre returns, not as object but as method. Theatre knows how to make equipment for attention. It knows how to build temporary worlds. It knows how to assemble bodies, objects, lights, sounds, roles, scripts, and expectations. It knows how to expose artifice without destroying belief. It knows how to let people enter and exit. It knows how to transform space into situation.

Theory needs theatre because theory needs situations.

Performance leaves the paradigm when it stops being the model that explains everything and becomes the craft that helps us redesign anything.

## 10. Performance Design as D4 - Liminaut, LaLa Landings

Performance design names the D4 passage.

It is not simply scenography. It is not merely expanded theatre. It is not just applied performance studies. It is the design of situations in which thought, relation, attention, and transformation can occur.

Performance design asks:

How do we stage inquiry?

How do we rehearse plural dwelling?

How do we make institutions feel their own scripts?

How do we turn classrooms into laboratories of world-making?

How do we make public scholarship more than dissemination?

How do we compose encounters that allow people to become otherwise?

How do we turn theory into shared equipment?

This is the heart of StudioLab.

StudioLab's three becomings — maker of media, builder of platforms, cosmographer of shared worlds — are performance-design becomings. Media-making stages thought. Platform-building organizes relation. Cosmography maps and composes worlds.

A StudioLab does not merely teach concepts. It builds shuttlekraft.

The shuttlekraft is any designed passage that moves people from passive consumption into active worlding; from private interiority into situated authorship; from critique into making; from disciplinary identity into plural practice; from conceptual attachment into public form.

The shuttlekraft can be a zine, a diagram, a performance, a website, a walking tour, a conversation protocol, a classroom ritual, an AI prompt lab, a public exhibit, a concept game, or a civic interface.

The point is not the medium. The point is the passage.

## 11. Against Three Reductions

This manifesto refuses three reductions.

First, it refuses the reduction of theatre to building. Theatre has buildings, histories, crafts, institutions, and traditions that matter deeply. But theatre is not exhausted by them. Theatre leaves the building whenever staging becomes a way of organizing social relation, public attention, institutional life, and world-disclosure.

Second, it refuses the reduction of performance to paradigm. Performance is a powerful analytic term, but it cannot remain only a term. If performance describes the way worlds operate, then performance must become a practice for redesigning worlds.

Third, it refuses the reduction of the human to interiority. Human formation matters, but humans are not formed by interior essence alone. They are formed through media, ritual, reading, relation, institutions, technologies, rooms, voices, gestures, images, disciplines, platforms, and performances.

The old humanist defense says: protect the human from the machine.

StudioLab says: design humane shuttlekraft through the machine, around the machine, against the machine, and with the machine where possible.

The old theatre defense says: protect theatre from dispersion.

StudioLab says: follow theatre out of the building, then learn how its techniques can redesign the scenes of knowledge.

The old performance-studies defense says: protect performance as a critical paradigm.

StudioLab says: let performance leave the paradigm and become worlding equipment.



## 12. The New Challenge

The challenge now is to compose scenes of study adequate to the present.

*Not courses as content delivery.*

*Not seminars as elite conversation.*

*Not conferences as paper recitation.*

*Not articles as the only serious proof of thought.*

*Not AI as either savior or demon.*

*Not reading as obedience.*

*Not performance as metaphor.*

*We need classrooms that stage difficult entry into texts.*

*We need assignments that produce public forms.*

*We need AI labs that reveal what machines miss and what humans have failed to practice.*

*We need theory seminars that become rehearsal rooms.*

*We need conferences that become laboratories.*

*We need exhibitions that think.*

*We need zines that argue.*

*We need diagrams that perform.*

*We need websites that host worlds.*

*We need students to become readers, makers, critics, designers, and cosmographers.*

Theatre has left the building. That gives us spatial permission.

Performance has left the paradigm. That gives us ontological permission.

StudioLab builds the shuttlecraft. That gives us a method.



### 13. Final Theses

1. *Theatre is not only an art form; it is a method for staging thought.*
2. *Performance is not only a paradigm; it is a shuttlecraft among modes of being, knowing, making, and worlding.*
3. *The humanities are in crisis because their inherited apparatuses for reading, writing, authorship, and attention no longer self-install.*
4. *The response cannot be nostalgic restoration or techno-surrender.*
5. *D1 must be legitimated as the affective-symbolic ignition of study.*
6. *D2 must be recomposed as role, voice, and accountable subject formation rather than sovereign interiority.*
7. *D3 must remain as apparatus-awareness, critique, and media-institutional diagnosis.*
8. *D4 must become the open field of performance design, public making, and plural worlding.*
9. *D0 (a void, abyss, dao, gap) must be minded as black hole/design degree zero of shuttlecraft*
10. *AI reveals that thought is now staged through interfaces; therefore theatre/performance theory must become interface design, not merely interface critique.*
11. *StudioLab is the place where reading becomes performance, theory becomes equipment, performance becomes shuttlecraft, and worlds become redesignable.*
12. *StudioLab is also a pivot or hinge now opening professional development to the crafts of transgressional and metafeessional flows.*

Theatre has left the building.

Performance has left the paradigm.

The old apparatus is visible because it is breaking.

The metaplay of redesign has begun.

# DORITA OPENS THE DOOR

*theatre leaves the building*

NOT ESCAPE.  
PRACTICE.  
RECONFIGURE.  
BECOME.

THRESHOLD

The building performs.  
The audience leaks out.  
The city enters.

Doric charm  
was never enough.

**Performance Design After the Stage**

Dorita Hannah • Mediterranean Spacing • StudioLab • Metanoia Playground

# StudioLab



### 1 THE HOUSE SPEAKS

I am older than philosophy.

I have been monastery, salon, archive, museum, university, studio, network, platform, and now—playground.

Historians look at the people on the balcony.

I remember those who swept the floors.

**I REMEMBER.**



### 2 THE PHILOSOPHER'S ILLUSION

History puts them in the center.

It pushes us to the margins.

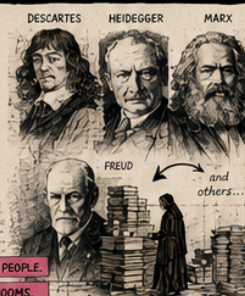
But every great thinker stood on ground prepared by invisible hands.

DESCARTES HEIDEGGER MARX

and others...

FOOTNOTES ARE PEOPLE.

MARGINS ARE ROOMS.



### 3 THE FIRST INHABITANTS

Long before universities, there were convents, scriptoria, and women who kept learning alive.

Europe 12<sup>th</sup>–14<sup>th</sup> Centuries

HADRIGAN OF ANTWERP

MECHTHILD OF MAGDEBURG

HILDEGARD OF BINGEN

BEGUNES

COMMUNITIES OF WOMEN



### 4 ECKHART'S NUNS

They listened. They questioned. They wrote. They dreamed.

Mechthild. Marguerite Porete.

The many whose names did not survive.

**Who taught whom?**



### 5 BEGUINE NETWORKS

Neither fully inside nor outside.

They built alternative infrastructures of friendship, learning, and spiritual freedom.

COLOGNE GHEENT PARIS BRUGES

**WOMEN'S INTELLECTUAL COMMONS.**



### 6 THE ARCHIVE

Someone copies. Someone hides. Someone carries.

Texts survive because love labor moves in silence.



### 7 TRANSITIONS

Centuries pass. Empires rise, and fall.

But the work continues.

**Preserve Protect Translate Transmit**



### 8 HUSSERL ESCAPES

1938. Nazism closes in.

His manuscripts must be saved.

Nuns, friends, and courage move boxes across borders.

**The archive is a hero.**

FRAGILE IDEAS

HUSSERL PAPERS



### 9 THE RESCUE CONTINUES

Across monasteries, across countries, across fear.

Knowledge travels in suitcases, not doctrines.



### 10 ANNA-TERESA TYMIENIECKA

Philosopher. Editor. Organizer. Network architect.

She builds bridges between worlds.

**The World Phenomenology Institute Ontopoiesis Friendships across worlds.**

Thinking is a conversation across generations.



### 11 SALON WORLDS

Ideas need rooms, and women often build the rooms.

Madame de Staël Jane Addams Gertrude Stein And many more.

The table as intellectual engine.



### 12 ENTERING THE MACHINE

YOKO ONO

Fluxus. Instruction pieces. Conceptual art. Peace activism.

Entering the world's biggest pop machine.

**Redirecting its energy.**

Imagine Peace.



### 13 THE MACHINE INSIDE

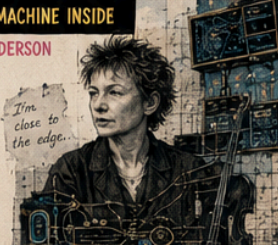
LAURIE ANDERSON

Stories. Technology. Voice. Images. Violins. Computers. Dreams.

The machine enters the artist.

She rebuilds it. She becomes it.

**I'm close to the edge.**



### 14 INSTITUTIONAL CRITIQUE

GUERRILLA GIRLS

They wear masks so the message cannot be discounted.

Facts on the wall. Silence interrupted.

The house starts seeing its own exclusions.

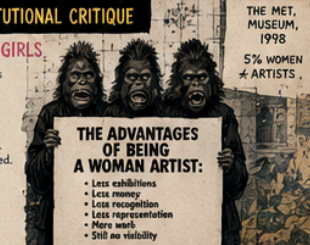
THE MET. MUSEUM, 1998

5% WOMEN \* ARTISTS \*

**THE ADVANTAGES OF BEING A WOMAN ARTIST:**

- Less exhibitions
- Less money
- Less recognition
- Less representation
- More work
- Still no visibility

GUERRILLAGIRLS.COM



### 15 OCCUPYING ATTENTION

GRETA THUNBERG

A new form of leadership.

Not celebrity. Not empire. Not founder.

A redirection of global attention.

**SKOLSTREJK FÖR KLIMATET**

SYSTEM CHANGE NOT CLIMATE CHANGE



### 19 A WORLD IN TRANSITION

We inherit crises not of our making.

Climate. Inequality. Memory loss. Surveillance. Displacement.

The playground is not guaranteed.

**We must build it.**

Lolita



### 20 THE METANOIA PLAYGROUND

Eckhart's Nuns Beguines Archivists Tymieniecka Yoko Ono Laurie Anderson Guerrilla Girls Greta Thunberg Dorita Hannah

**And all the unnamed?**

Histories of ideas celebrate founders. Histories of institutions celebrate builders.

But worlds also depend upon **INHABITANTS:**

those who preserve, carry, redirect, translate, host, connect, and reimagine.

The future may belong not to those who own the house, but to those who learn how to remake it from within—and how to take it with them into the open world.

**THIS IS OUR WORK.**





# Like a Virgin: The Cold War Schooling of Thought

## Silences of Heidegger, Wittgenstein, and the Queering of Queering

For Peggy Phelan

### Introduction: From Divided Philosophy to StudioLab

We begin with a division that now feels natural because generations of students have been schooled into it: analytic philosophy on one side, Continental philosophy on the other. On one side appear logic, language, argument, clarity, ordinary use, science, professionalism, and the Anglo-American seminar machine. On the other appear phenomenology, existentialism, history, hermeneutics, critique, literature, politics, metaphysics, and the inherited terrain of German and French thought. The divide is useful enough to organize syllabi, departments, hiring networks, anthologies, and graduate training. But its usefulness is also its danger. It makes a historical sorting machine look like an ontology of thought.

We do not treat this divide as timeless. We treat it as a Cold War schooling of thought. It emerged through institutions, national styles, language politics, postwar university expansion, hiring hierarchies, journal ecologies, translation regimes, and geopolitical anxieties. Jonathan Strassfeld's account of the "American divide" is crucial here because it shows that "analytic" and "Continental" were not simply neutral names for philosophical styles; they were produced through postwar American academic institutions that separated mainstream philosophy from modern European thought (Strassfeld 2020). The map became the territory. Students learned not only which philosophers belonged where, but what kinds of sentences counted as responsible, rigorous, obscure, political, technical, dangerous, or deep.

StudioLab enters this division not to choose a side but to shuttle across it. We ask what each side's language-games permit and prohibit, and what world-disclosures made those games binding. We ask how Cold War disciplinary formations produced philosophical subjects: analytic subjects trained toward clarity, argument, and professional self-control; Continental subjects trained toward historical depth, suspicion, critique, and disclosure. We also ask what both formations failed to hear: Wittgenstein's queer-mystical silence, Heidegger's guilty silence, ACT-UP's deadly silence, ballroom's recognition-games, Butler's performativity, Madonna's pop SDX, and StudioLab's gay sci-fi pharmaka.

The wager is simple but large: Wittgenstein helps us translate Heidegger into language-games, ordinary practices, rule-following, and forms of life; Heidegger helps us recover the worlded, thrown, mystical Wittgenstein from analytic normalization. But both must be corrected by late-twentieth-century queer activism and performance. ACT-UP teaches us that silence can kill. Ballroom teaches us that appearance can become a survival technology. Butler teaches us that identity is produced through repeated norms. Madonna shows how sacred-sexual codes become pop media, spectacle, capture, and scandal. StudioLab then relaunched queer theory into a wider field: performance as pharmakon, perfumativity, PAR&D, and gay sci-fi world-testing.

We move in four movements: Cold War schooling; shadowed silences; queer SDX; and the queering of queering.

## I. The Cold War Schooling of Thought

## 1. The Divide as Lecture Machine

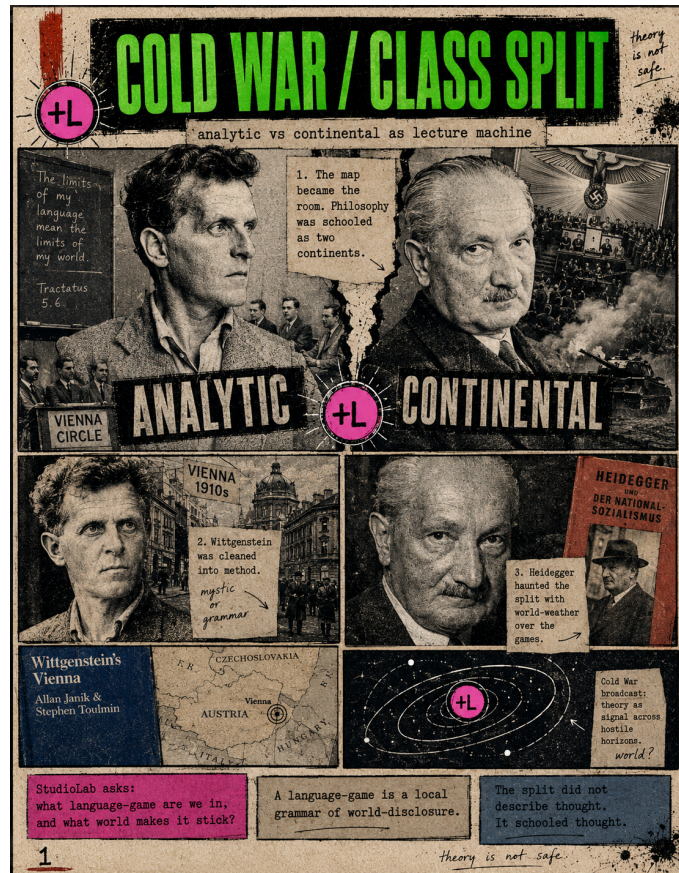
The analytic/Continental divide appears to describe philosophical difference. Analytic philosophy emphasizes logic, language, argument, conceptual precision, science, and formal clarity. Continental philosophy emphasizes history, phenomenology, existentialism, hermeneutics, psychoanalysis, critique, politics, literature, and the history of metaphysics. These differences are real. But when they harden into civilizational identities, they become a lecture machine.

By lecture machine, we mean a disciplinary apparatus that trains bodies, sentences, references, and desires. It tells students what counts as a problem, what counts as a solution, what counts as rigor, what counts as obscurity, what kind of footnote signals seriousness, what kind of historical imagination belongs inside or outside philosophy. One does not simply decide to be analytic or Continental. One is schooled into recognizing what kinds of moves belong where.

This schooling intensified in the postwar university. In the United States, higher education expanded dramatically after World War II, often under the pressure of military funding, scientific prestige, national competition, and technocratic administration. The Cold War university turned research into a vast R&D platform. In that setting, analytic philosophy could present itself as politically modest, scientifically adjacent, methodologically rigorous, and professionally respectable. Continental philosophy became the marked other: historical, speculative, literary, political, metaphysical, European, sometimes dangerous.

We do not reduce analytic philosophy to Cold War ideology. Many logical empiricists fled fascism. Analytic clarity could be emancipatory against metaphysical fog and authoritarian language. Nor do we romanticize Continental thought as resistance. Heidegger's Nazism remains the catastrophic counterexample. But we insist that the divide was never innocent. It was a pedagogy of suspicion. Analytic philosophers learned to suspect metaphysics, rhetoric, and grand historical claims. Continental philosophers learned to suspect scientism, technical professionalism, and the false innocence of clarity.

Wittgenstein and Heidegger destabilize this map.



Wittgenstein is “analytic” by reception history: Frege, Russell, logic, language, ordinary use, Cambridge, Oxford, and the Anglo-American philosophy curriculum. But he is also a Viennese moralist, mystical logician, queer and self-tormented ascetic, writer of fragments, anti-professional teacher, and philosopher of silence. He is closer to Kierkegaard, Tolstoy, Schopenhauer, confession, religious seriousness, and modernist aphorism than the cleaned-up disciplinary story admits.

Heidegger is “Continental” by reception history: Husserl, phenomenology, Being, temporality, technology, dwelling, poetry, and French theory. But Heidegger also thinks use, practice, equipment, ordinary involvement, and the pre-theoretical meaningfulness of the world. Being and Time is filled not with abstract essences but with hammers, signs, rooms, tasks, gestures, breakdowns, moods, and everyday dealings.

The schoolroom split makes both thinkers less strange. Wittgenstein becomes smaller: a logician of sense or therapist of ordinary language. Heidegger becomes larger but foggier: a prophet of Being. StudioLab reopens the shuttle between them.

## 2. Wittgenstein Normalized

Wittgenstein’s career almost invites institutional splitting.

The early Wittgenstein of the *Tractatus* can be taught as a thinker of logical form, propositions, sense and nonsense, picturing, and the limits of language. This Wittgenstein fits an analytic origin story: philosophy clarifies language, metaphysics becomes nonsense, logic reveals structure, and proper philosophical work polices sense.

The later Wittgenstein of the *Philosophical Investigations* can be taught as the thinker of language-games, meaning as use, rule-following, private language, ordinary practices, and forms of life. This Wittgenstein fits ordinary language philosophy: philosophical confusion arises when words are torn from ordinary uses, and therapy returns words to the practices where they have sense.

Both portraits contain truth. Both become distortions when severed from the mystical, ethical, and queer pressure of Wittgenstein’s project.

The *Tractatus* is not simply logical technique. It is a spiritual machine disguised as logical architecture. Its austere numbered propositions culminate not in doctrine but in silence. The distinction between saying and showing does not merely eliminate metaphysics. It protects something: ethics, aesthetics, God, world, subject, value, and the mystical cannot be represented as facts among facts. They are not thereby nothing. They show themselves (Wittgenstein 1922).

The positivist appropriation of Wittgenstein was powerful but narrowing. The Vienna Circle could hear in the *Tractatus* a weapon against metaphysics and an ally for scientific language. But the book’s ending does not say: what cannot be scientifically stated is worthless. It says: what matters most cannot be stated as a factual proposition.

The difference is immense.

The normalized reading hears: be silent because metaphysics is meaningless.

The mystical reading hears: be silent because the highest matters cannot survive the wrong grammar.

The later Wittgenstein was normalized differently. Ordinary language philosophy found in him a return to everyday use. But the ordinary in Wittgenstein is not mere common sense. It is the uncanny ordinary, the place where our forms of life hold together without final foundations. A child learns a word. A builder calls "slab." Someone says "I am in pain." Someone points. Someone misunderstands. Someone imagines a private object. These examples are not trivial. They are philosophical theater.

The later Wittgenstein does not abolish mysticism. He redistributes it into the ordinary. Meaning is not secured by hidden mental objects or metaphysical foundations. It is sustained by public practices that cannot be fully grounded from outside. We do not stand above forms of life. We learn them, repeat them, suffer them, inhabit them, revise them.

The lecture machine made Wittgenstein safe by splitting him in two. Early Wittgenstein became logic. Late Wittgenstein became use. The mystical bridge between them disappeared.

StudioLab restores the bridge.

### 3. Heidegger Against the Split

Heidegger helps us hear the ontological weather inside Wittgenstein's grammar.

A language-game is never merely linguistic. It includes tools, rooms, bodies, institutions, permissions, prohibitions, training, gestures, moods, histories, and silences. To learn a language-game is to be initiated into a way of being-in-the-world. The builder's "slab" belongs to a site, a task, a rhythm of command and response, a form of labor. "Pain" belongs to cries, care, recognition, doubt, training, response, and vulnerability.

Wittgenstein says: meaning is use.

Heidegger asks: what kind of world lets that use matter?

Wittgenstein says: philosophical confusion arises when language goes on holiday.

Heidegger says: metaphysics forgets the world-disclosure in which beings already matter.

Together they let us say:

A language-game is a local grammar of world-disclosure.

A world is the wider clearing in which language-games can matter.

This synthesis lets us reread the analytic/Continental divide itself. "Analytic" and "Continental" are not merely categories. They are recognition-games and world-games. They organize which sentences can appear as philosophy, which historical references count as rigorous, which styles of speech become professional, and which forms of difficulty become legitimate.

But Heidegger cannot simply rescue Wittgenstein. Heidegger brings his own catastrophe. His silence after Nazism and the Holocaust forces the second movement.



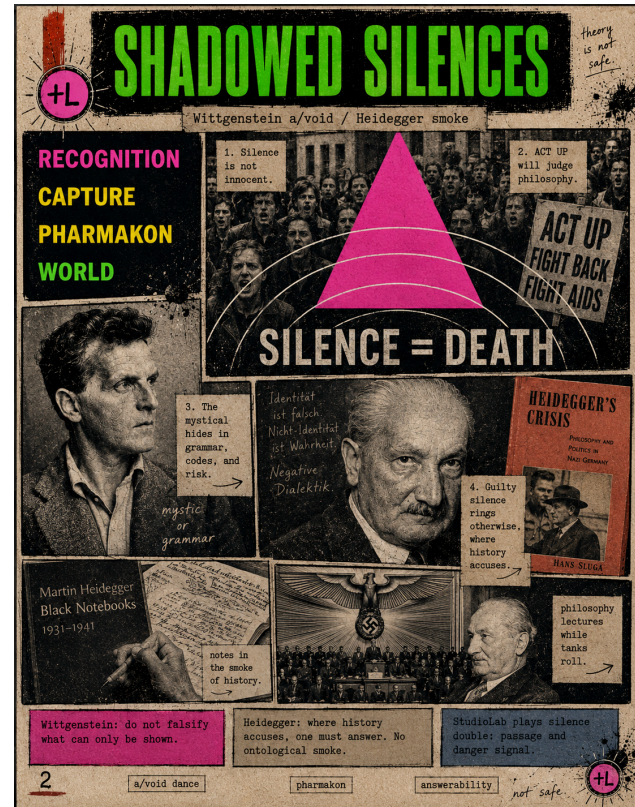
## II. Shadowed Silences

### Silence Is Not Innocent

Silence is one of philosophy's most dangerous words. It can mean reverence, listening, discipline, humility, grief, refusal, secrecy, shame, complicity, censorship, trauma, evasion, or contempt. It can protect the sacred or protect the perpetrator. It can mark the limit of grammar or the failure of courage. It can open a world or cover a crime.

Wittgenstein and Heidegger both make silence central, but not in the same way.

Wittgenstein's silence marks the limit of proposition. The famous ending of the *Tractatus* is not an anti-thought slogan. It is a disciplined refusal to force ethics, God, value, world, and the mystical into the grammar of fact. Later, Wittgenstein transforms silence into therapeutic restraint: do not force words into false uses; do not invent metaphysical objects where grammar supplies only temptation.



Heidegger's silence has another structure. At its best, it is the silence of listening to withdrawal, the silence that resists calculative mastery. Thinking must not command Being into availability. Language must become poetic, receptive, attuned.

But after Nazism and the Holocaust, Heidegger's silence cannot be sheltered by this noble meaning. Heidegger joined the Nazi Party in 1933, served as rector at Freiburg, and after the war never offered an adequate public reckoning. The *Black Notebooks* intensified the issue because scholars have argued that antisemitic motifs there are entangled with Heidegger's being-historical vocabulary, not merely attached as private prejudice (Trawny 2015; Faye 2009; Wolin 2022; Love and Meng 2018).

So we must split Heidegger's silence.

There is a Heideggerian silence worth preserving: listening, letting-be, poetic reserve, resistance to calculative domination.

There is also a Heideggerian silence that must be condemned: postwar evasion, non-confession, metaphysical laundering, the refusal of historical answerability.

StudioLab cannot let the second silence borrow the dignity of the first.

## 5. Heidegger's Ontological Smoke Machine

Heidegger's guilty silence is dangerous because it transmediates history into ontology. Concrete responsibility can disappear into "destiny." Antisemitism can disappear into "modernity." Nazi crimes can disappear into "technology." The camps can become merely an instance of planetary enframing. Perpetrators and victims can be swallowed by Being, nihilism, machination, or the history of metaphysics.

This is what we call the ontological smoke machine.

The smoke machine produces profundity while obscuring agency. It fills the room with world-history, technological revealing, and destining. In that atmosphere one can appear to think deeply while avoiding the direct sentence: I was wrong; I collaborated; I failed; I did not answer for the murdered.

We do not discard Heidegger's critique of technology. Enframing can illuminate the modern reduction of beings to orderable resources. But when used without moral specificity, it can flatten differences between perpetrators, victims, machines, bureaucracies, and decisions. It can describe everything and answer for nothing.

Wittgenstein helps here. His grammatical conscience asks: how are these words being used? What work do they do? What do they hide? Where does "Being" become a way not to say "guilt"? Where does "destiny" become a way not to say "decision"? Where does "technology" become a way not to say "antisemitism," "Nazism," or "murder"?

We need Heidegger to recover world. We need Wittgenstein to detect when world-language becomes evasion.

## 6. Wittgenstein's Queer-Mystical A/Void Dance

Wittgenstein's silence belongs to another moral universe. It is not innocent, but its structure differs from Heidegger's. Wittgenstein's silence is tied to mysticism, sexuality, secrecy, self-judgment, shame, and the impossibility of reducing life to proposition. It is not the silence of a perpetrator refusing public responsibility. It is more often the silence of a divided subject who cannot speak without falsifying what speech would expose.

Queerness must be handled carefully here. Wittgenstein's sexuality should not become a master key, nor should it be ignored. His coded remarks, relationships with men, moral anguish, and ascetic self-scrutiny have long shaped biographical debate (Monk 1990; Krishnan 2022). The point is not to reduce the philosophy to identity. The point is to notice how queerness shapes philosophical form: codedness, indirection, confession, refusal, secrecy, gesture, and the risk of public meaning.

We call this the *a/void dance*.

It is avoidance and void-dance at once: the choreography around what cannot be directly occupied without danger or distortion. The self, desire, God, ethics, pain, world, and meaning are not stabilized as doctrines. Wittgenstein moves around them through fragments, remarks, scenes, examples, silences, and returns.

Queer life under surveillance often knows that meaning does not reside only in explicit statement. Meaning appears in tone, timing, gesture, coded phrase, glance, camp, understatement,

overstatement, plausible deniability. Queer worlds survive by reading use. This is very close to Wittgenstein's philosophy of language: meaning is public, but not always obvious; shared, but not equally available; rule-governed, but not reducible to explicit instruction.

So we do not say: Wittgenstein was queer, therefore his philosophy is queer. We say: Wittgenstein's philosophy understands language the way closeted, coded, morally pressured lives often must understand language — as public practice under risk.

His silence does not hide historical crime. It transmediates desire, ethics, mysticism into grammar.

***Heidegger hides in Being. Wittgenstein hides in grammar. That distinction is harsh, but useful.***

## 7. Two Silences, Not One

We therefore distinguish the silences carefully.

*Wittgenstein's silence often protects the  
unsayable from distortion.*

*Heidegger's guilty silence protects the speaker  
from responsibility.*

*Wittgenstein's silence marks the limit of  
propositions.*

*Heidegger's postwar silence marks the failure of  
confession.*

*Wittgenstein's silence arises from grammatical,  
ethical, mystical, and queer pressure.*

*Heidegger's guilty silence arises from historical  
complicity and refusal.*

This distinction matters because philosophical cultures have mismanaged both.

***Analytic normalization flattened Wittgenstein's silence into rigor.***

***Continental reverence too often inflated Heidegger's silence into profundity.***

StudioLab's task is double: recover Wittgenstein's silenced mysticism without repeating Heidegger's mystifying silence. But that is not enough. The late twentieth century forces silence into the street.

## III. Queer SDX: From Silence to Appearance

### 8. Silence Becomes Death

There is one silence that neither Wittgenstein nor Heidegger can contain.

In 1987, the Silence = Death poster appeared in New York: black field, pink triangle, white equation. Created by the Silence = Death Project and adopted by ACT-UP, it reclaimed the pink triangle from its history as a Nazi symbol used to mark homosexual men and turned it into a militant sign of AIDS activism and queer survival.

The poster's slogan refused nuance at the moment nuance could become evasion:

SILENCE = DEATH.

This image changes everything.

Until now, we have treated silence as philosophical threshold: grammatical, mystical, poetic, guilty, evasive. ACT-UP forces another question: whom does silence kill?

Silence is not only a relation to language. It is a relation to power. Silence can be imposed by the state, clinic, family, school, church, newspaper, funding agency, cautious administrator, embarrassed parent, fearful friend, or respectable public. Silence can be policy. Silence can be etiquette. Silence can be abandonment.

The poster cuts through both traditions.

Against normalized Wittgenstein, it says: the unsayable is not always protected by silence. Sometimes the unsaid has been violently suppressed.

Against aestheticized Heidegger, it says: silence after catastrophe is not depth. Silence can be complicity.

**Passing our Spiritual Design Exercises on in SDX terms, the poster is perfectly economical.**

**Story: silence is not neutrality; silence is death.**

**Design: black field, pink triangle, white equation, visual austerity, reproducibility.**

**Action: organize, appear, speak, disrupt, demand treatment, force recognition.**

The poster does not merely speak. It becomes media. It converts mourning into design, stigma into collectivity, absence into accusation, and death into public command.

So StudioLab's first queer SDX law is:

Where silence kills, become medium, like a virgin.



## 9. Madonna's "Like a Virgin": Pop SDX Before Queer Theory

Before "Vogue," before Paris Is Burning entered broad academic discussion, before *Gender Trouble*, there is Madonna's 1984 MTV Video Music Awards performance of "Like a Virgin." It is not ballroom. It must not be confused with ballroom. But it is a crucial mass-media SDX event that shows how gender, sexuality, Catholic imagery, commodity spectacle, accident, scandal, and recognition become televisual performance.

The scene is the inaugural MTV Video Music Awards. Madonna appears in bridal styling, emerging from a giant wedding cake, wearing a wedding dress/bustier ensemble and the "Boy Toy" belt. During the performance, a shoe slips; she goes to the floor; the accident becomes a roll, a writhe, a scandal, a replayable pop event.

The title already performs the contradiction: Like a Virgin. Not virgin, but like one. The simile matters. It is not essence; it is citation. Virginity appears as role, costume, sign, story, marketable image, and media event. The bridal dress does not simply express purity. It becomes a prop in a sexualized ritual. The wedding cake does not sanctify marriage. It becomes a stage apparatus. The "Boy Toy" belt reverses the grammar of possession. The fallen shoe becomes improvisation.

In SDX terms:

**Story:** virginity, bride, Catholic purity, sexual awakening, scandal, innocence knowingly performed.

**Design:** wedding cake, white dress, lace, belt, MTV stage, camera, replayable award-show temporality.

**Action:** fall, roll, expose, recover, own the accident, turn shame into authorship, turn scandal into myth.

"Like a Virgin" anticipates a queer-theoretical insight: gender and sexual innocence are not stable interiors that performance merely expresses. They are citational arrangements. The bride is a code. The virgin is a code. The pop star is a code. The scandal is a code. Madonna's performance does not abolish these codes. It inhabits and scrambles them.

This matters, but with care. Madonna's pop SDX is commercial, white, spectacular, corporate, MTV-ready. It can appropriate subcultural energies and convert them into commodity form. That is precisely why it matters to recognition. Madonna shows how quickly transgressive signs can become mass media, and how mass media can open, capture, flatten, or sell new forms of sexual appearance.



## 10. From “Like a Virgin” to “Vogue”: Citation and Capture

The move from “Like a Virgin” to “Vogue” is decisive. “Like a Virgin” stages the citational instability of purity, gender, and sexual spectacle. “Vogue” makes citation explicit: pose, strike, quote the image, become the image, battle through the image.

But “Vogue” also raises the problem of capture. Voguing did not originate with Madonna. It comes from Black and Latinx queer and trans ballroom scenes, especially New York house culture, where performance, category, realness, kinship, survival, and recognition were already being made under conditions of racism, homophobia, transphobia, poverty, and the AIDS crisis.

Madonna’s “Vogue” is double. It amplifies ballroom codes globally. It also participates in the extraction of subcultural Black and Latinx queer labor into white pop celebrity. This double movement is not a side issue. It is the recognition-problem itself.

Visibility is not recognition.

Visibility may show the pose while erasing the house. Recognition has to remember the mothers, children, names, categories, deaths, labor, risks, race, class, and kinship structures that make the pose matter.

The SDX question is not simply whether Madonna is good or bad. The question is:

How does a subcultural recognition-practice become pop media, and what is lost, gained, stolen, amplified, and redesigned in the transfer?

## 11. Ballroom as SDX

Ballroom is SDX in its richest form.

Story: executive realness, femme queen, butch queen, schoolboy, military, town and country, high fashion, banjee, mother, child, house, legend, icon. Each category names a social fantasy and a social wound.

Design: runway, judges, categories, trophies, music, emcee, houses, costumes, names, lighting, audience, score, shade, call-and-response, archive. The ball is a designed recognition machine.

Action: voguing, posing, duckwalking, spinning, dipping, freezing, battling, citing, exaggerating, reading, surviving. The body becomes an archive of signs. The pose becomes critique. The runway becomes theory.

Ballroom belongs next to Wittgenstein because a ballroom category is a language-game. It has rules, public criteria, learned moves, insiders, mistakes, judgments, training, and forms of life. “Realness” is not essence. It is a practice of recognition. One learns what reads, what fails, what passes, what slays.

Ballroom belongs next to Heidegger because it is world-disclosure without forest innocence. It reveals a world in which dominant institutions have failed: family, school, church, state, clinic, media, police. The house answers that failure by building alternative kinship. A house is counter-family, pedagogy, shelter, lineage, brand, discipline, and care structure.

Ballroom belongs next to Butler because it makes performativity visible. Gender is not freely chosen like a costume. It is cited, compelled, repeated, judged, punished, and lived under norms. Ballroom

works with and against those norms. It repeats class, race, gender, beauty, and professional fantasies — sometimes subverting them, sometimes longing for them, sometimes wounded by them. That ambivalence is why it is theory.

Voguing is not ornament after philosophy. It is philosophy after the philosophical voice has failed.

It is semiotics with hips.

It is phenomenology with shade.

It is Hegelian recognition on a runway.

It is Foucault's subjectivation in a house.

It is Barthes's sign-system made flesh.

It is Schürmann's action without first principles in a room where old principles abandoned the body.

It is Wittgenstein's showing, but with music.

It is Heidegger's disclosure, but without the forest innocence.

## 12. Butler and Queer Theory as SDX

Judith Butler and queer theory emerge as older voices go silent. Roland Barthes dies in 1980. Michel Foucault dies in 1984. Reiner Schürmann dies in 1993. Their work remains alive, but the soundscape changes. Foucault gives us sexuality, discipline, biopower, confession, and subjectivation. Barthes gives us signs, textuality, pleasure, citation, mourning, and the death of authorial sovereignty. Schürmann gives us action after first principles, a Heideggerian anarchy of broken grounds.vog

Butler arrives as relay and transformation. Gender Trouble appears in 1990, the same year as Paris Is Burning. That timing matters. Queer theory is not simply French theory applied to gender. It is theory forced through AIDS activism, feminism, drag, trans life, Black and Latinx ballroom culture, psychoanalysis, Hegel, Austin, Derrida, Foucault, media, mourning, and the crisis of recognition.

In SDX terms, Butler's performativity can be restated:

Story: gender appears as the natural expression of an inner truth.

Design: clothing, gesture, speech, bathrooms, documents, names, kinship, law, medicine, family, media, and desire arrange that story so it appears natural.

Action: repetition — walking, dressing, naming, desiring, correcting, punishing, passing, failing, citing, exaggerating, refusing, coming out, transitioning, voguing, mourning, mothering, teaching.

Performativity is not performance in the shallow sense of voluntary acting. It is the constrained repetition through which a body becomes intelligible. Because repetition is never perfect, norms can be reworked. The citation can slip. The pose can expose the code. The category can be battled. The bride can roll on the floor. The triangle can reverse its shame. The closet can open. The house can name a child. The runway can make a world.

This is queer theory as SDX: not theory about identity, but theory about how stories are designed into bodies and how bodies act back.

## 13. Coming Out as Recognition-Design

Coming out is one of the central SDX rituals of modern queer life.

Its story appears simple: I reveal who I really am.

But coming out is not mere information transfer. It redesigns the recognition field. It changes the room.

Its design includes the scene: dinner table, classroom, letter, phone call, social media post, hospital room, workplace form, legal document, chosen family, public speech, artwork, performance.

Its action is the utterance and aftermath: I am gay; I am queer; I am trans; I am not who you assumed; I will no longer perform the old role for your comfort.

Coming out tests a form of life. The family discovers what kind of family it is. The school discovers what kind of school it is. The church discovers what kind of church it is. The department discovers what kind of department it is. The friend discovers what kind of friend they are.

Visibility can liberate and endanger. Recognition can save and discipline. The subject can be trapped by the closet, then trapped again by compulsory transparency. Queer theory emerges from this double bind. It refuses both enforced silence and the demand that one's life be fully available as identity-content.

So Part III moves us from language-game and world-disclosure to recognition-game.

A recognition-game is a set of practices through which bodies become intelligible, legitimate, grievable, desirable, authoritative, or disposable.

The seminar is a recognition-game.

The clinic is a recognition-game.

The family is a recognition-game.

The ball is a recognition-game.

The poster is a recognition-game.

The passport is a recognition-game.

The pronoun is a recognition-game.

The algorithm is a recognition-game.

The university is a recognition-game.

StudioLab becomes recognition-design practice: we ask how forms of life are made visible, how they are misrecognized, how they are silenced, how they appear, how they become media, and how they might be redesigned toward livability.





## IV. The Queering of Queering: Gay Sci-Fi Pharmaka

### 14. Beyond the Recognition Apparatus

Recognition is necessary, but it is not the final horizon. One danger of queer theory's Hegelian inheritance is that it can keep us too close to the scene of the subject seeking recognition: Who sees me? Who names me? Who grants livability? Which norms make me intelligible? Which norms injure me? Which repetition can rework them?

These remain crucial questions. But StudioLab asks a wider and wiser set of questions:

What strata produce recognition-games in the first place?

What performance values organize them?

What media platforms scale them?

What call centers prompt subjects, souls, systems, and worlds to perform or else?

What happens when the power to queer is itself queered, weaponized, reversed, automated, deplatformed, or fed into the wood chipper?

What experimental practices can think-act when recognition has already been captured?

This fourth movement turns from queer theory to general theory, not as rejection but as enlargement. Queer theory remains one of the great late-twentieth-century engines for thinking performativity, citation, normativity, sexuality, gender, appearance, and recognition. But gay sci-fi shifts scale and medium. It asks how cultural, organizational, and technological performances become onto-historical formations of power-knowledge. It asks how performativity mutates across platforms, institutions, spiritual regimes, databases, design systems, research paradigms, and cosmologies.

Queer theory gives us gender trouble.

General theory gives us trouble trouble: the recursive other-ability of any performance, identity, norm, critique, platform, or world.

This is the queering of queering.

### 15. When Queering Gets Queered

The great insight of queer theory is that identities, norms, and categories can be repeated otherwise. The insult becomes a badge. The closet becomes a politics. Gender becomes citation. Shame becomes style. The triangle becomes survival. The pose becomes theory. The house becomes kinship. The category becomes a battle.

But iterability does not belong to liberation alone.

Whatever can be resignified can be counter-resignified. Whatever can be queered can be queered again. The same other-ability that allows “queer” to move from stigma to affirmation also allows reactionary forces to cite, reverse, parody, bureaucratize, criminalize, defund, deplatform, and weaponize the gains of queer, feminist, antiracist, environmental, and decolonial movements.

DEI becomes the lever for anti-DEI.

Recognition becomes a target.

Inclusion becomes evidence of exclusion.

Equity becomes coded as unfairness.

Diversity becomes bureaucracy.

Trauma becomes suspect.

Trans becomes a trigger term.

Care becomes compliance.

Activism becomes “performative activism.”

Cancel culture becomes a global panic.

Critique becomes content.

Queerness becomes a battlefield of metrics, policies, dashboards, lawsuits, and executive orders.

The old model — transgress the norm, expose the norm, resignify the norm — no longer suffices. The norm has learned to cite back. The system has learned to perform transgression. Reaction has learned a new performativity.

This is why a general theory is needed, even if impossible from the get-go due to iterability. It does not only ask how identities become intelligible. It asks how the infrastructures of intelligibility are designed, evaluated, optimized, dismantled, and rebooted. It asks how efficacy, efficiency, and effectiveness conflict and combine. It asks how cultural, organizational, and technological performance values mix inside platform performativity.

Queer theory teaches that norms are repeated.

The general theory of performance and its gay sci-fi teach that repetitions are also reviewed, scored, funded, automated, platformed, optimized, weaponized, and scaled.



## 16. Pharmakon and Perfumativity

To think the queering of queering, we need the pharmakon.

The pharmakon is remedy, poison, drug, cure, toxin, spell, supplement, undecidable medicine. It names a thing whose effects depend on dosage, context, use, medium, scene, timing, and relation. Writing is pharmakon. Technology is pharmakon. Performance is pharmakon. Identity is pharmakon. Queering is pharmakon. Recognition is pharmakon. AI is pharmakon. StudioLab is pharmakon.

The pharmakon prevents moral simplification. Every technique of liberation can be captured. Every technique of control can be hacked. Every cure can poison. Every poison can treat. Every platform can open and close worlds.

Perfumativity extends performativity through this pharmakon logic.

Performativity names the force of acts, utterances, norms, and systems to produce what they name, measure, or demand. Perfumativity names the other-ability, drift, scent, residue, mutation, and undecidable afterlife of performances. A performance does not simply succeed or fail. It lingers. It mixes. It spreads. It is cited elsewhere. It is misrecognized. It becomes atmosphere. It returns as policy, meme, metric, backlash, ritual, costume, platform feature, lawsuit, pedagogy, algorithm.

Queering becomes perfume. It does not remain in the body or scene where it began. It travels. It is bottled, sold, banned, recalled, weaponized, reapplied, counterfeited, rediscovered. It scents a room long after the dancers leave.

Thus we do not ask whether queer theory was right or wrong. We ask what happens after its performative insights become part of global platform culture. What happens when advertisers, politicians, influencers, billionaires, trolls, agencies, universities, and AI systems all learn to queer?

Then queering itself becomes pharmakon.

A remedy against normativity.

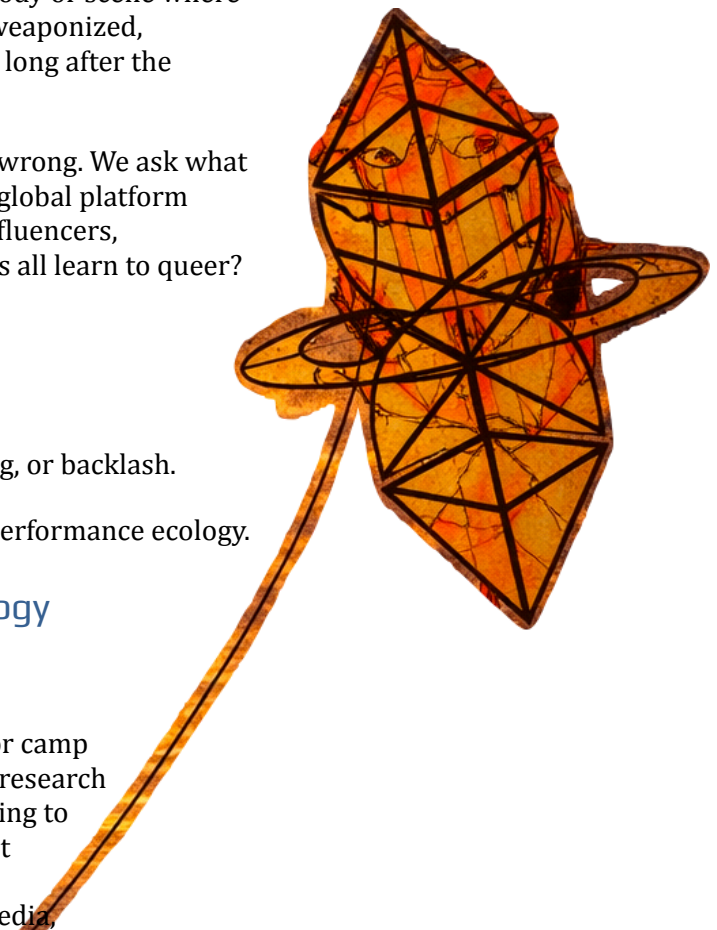
A poison when turned into branding, cynicism, targeting, or backlash.

An undecidable technique that emerges from a whole performance ecology.

## 17. Gay Sci-Fi as Experimental Epistemology

This is why StudioLab's gay sci-fi matters.

Gay sci-fi is not simply fiction with queer characters, nor camp futurism, nor postmodern play. It is a post-disciplinary research method. It breaks the apparatus of recognition by refusing to remain inside the existing world's categories. It asks not only: how can this body be recognized here? It asks: what other worlds, timelines, strata, species, rituals, media, machines, kinships, and cosmologies might make recognition unnecessary, insufficient, or strange?





Queer theory often begins from damaged recognition within this world.

Gay sci-fi asks what world would have to exist for the damage to be otherwise.

That is the step beyond Hegel.

Hegel's recognition scene remains human, dialectical, interpersonal, historical, and agonistic. Queer theory radicalizes that apparatus by showing that recognition is norm-bound, gendered, sexualized, racialized, institutional, and performative. But general theory's gay sci-fi refuses to let recognition remain the master scene.

It asks: What if the recognizing other is not human?

What if the scene is not dialectical but cybernetic, cosmic, viral, machinic, ritual, ecological, or platformed?

What if the subject seeking recognition has already been distributed across databases, archives, ancestors, avatars, hormones, house names, legal documents, ghosts, algorithms, and cosmic eggs?

What if the problem is not recognition by the other but attunement to multiple worlds?

What if the task is not to be seen correctly but to build new mediums of becoming?

Gay sci-fi is therefore not escapism. It is research by speculative displacement. It tests the ontological assumptions of the present by staging other performance worlds.

It is queer theory plus launch complex.

It is Butler in the shuttle. It is Foucault in the cargo bay. It is Barthes in a media capsule.

It is Schürmann after the principles break, heading for La La Land.

It is PAR&D with glitter, grief, diagrams, and cosmic risk.

## 18. PAR&D: Performance as Research and Development

PAR&D — Performance as Research and Design — is close to gay sci-fi because both shift performance from representation to experimental world-making.

Performance-as-research often means using performance as a method for producing knowledge. PAR&D adds design: prototyping, testing, iterating, mediating, staging, building, breaking, redesigning, delivering. It is not only inquiry. It is rehearsal as R&D.

PAR&D is wider than queer theory because it operates across culture, organization, technology, religion, AI, higher education, public health, human rights, pedagogy, design, environmental crisis, and cosmology. It is wiser not because it is morally superior, but because it has learned from the pharmakon: every intervention may cure and poison; every design may liberate and capture; every recognition may save and discipline.

PAR&D asks:

What is the challenge?

What calls us to perform or else?

What stories define the situation?

What designs sustain the situation?

What actions might test or transform it?

What media will carry the work?

What values are being mixed — efficacy, efficiency, effectiveness, integrity, care, excellence, survival?

What unintended effects might perfume the world after the project ends?

Queer theory helps us read performativity.

PAR&D asks us to rehearse perfumativity.

That difference matters. Performativity tells us how utterances, gestures, norms, systems, and metrics produce reality. Perfumativity asks how those productions drift, mutate, scent, contaminate, heal, and return. It is the ecology of after-effects.

## 19. Wider/Wiser Than Queer Theory

To say gay sci-fi is wider and wiser than queer theory is not to demote queer theory. It is to place queer theory inside a larger performance ecology.

Queer theory is one major passage through the performance stratum. It reveals how identity, gender, sexuality, normativity, citation, abjection, recognition, and livability are performatively produced. Without it, gay sci-fi would lack one of its most powerful analyses of punitive normativity and embodied citation.

But gay sci-fi moves across additional scales:

From gender performativity to platform performativity.

From recognition to optimization.

From identity to data body.

From drag to dashboard.

From coming out to being tracked.

From ballroom category to algorithmic classification.

From queer citation to institutional performance review.

From AIDS activism to public health infrastructure.

From body politics to onto-historical strata.

From Hegelian recognition to Challenger complex.

From performativity to perfumativity.

Queer theory asks: how does the subject become intelligible?

General theory asks: how do worlds challenge subjects, systems, and societies to perform or else?

Queer theory asks: how can norms be repeated otherwise?

General theory asks: what happens when  
“otherwise” itself becomes a platform  
feature?

This is the wider/wiser step. Wider, because it expands beyond gender and sexuality into global performance systems. Wiser, because it learns from queer theory’s triumphs and captures, from ACT-UP’s emergency media, from Madonna’s pop transmediation, from ballroom’s recognition worlds, from DEI backlash, from AI classification engines, from the god gap and soulcraft, from the collapse of disciplinary humanism.

It does not leave queer theory behind. It launches from it.

## Conclusion: StudioLab After the Split

The Cold War schooled thought into divided departments. Shadowed silences revealed what those departments could not hear. Queer SDX transformed silence into media, media into appearance, appearance into recognition, and recognition into world-making. But the queering of queering now shows that recognition itself is pharmakon: remedy, poison, and platformed lure. StudioLab therefore relaunches queer theory as gay sci-fi PAR&D — a wider, wiser rehearsal of perfumative worlds after the Hegelian apparatus begins to fail.

We no longer end with Wittgenstein’s ladder, Heidegger’s hut, or the seminar table.

We end with a launch sequence on a dance plaza:

Whereof one cannot speak, one may have to show.

Where silence kills, one must act.

Where purity governs, perform the “like.”

Where appearance is punished, make a house.

Where recognition fails, redesign the world.

Where queering is queered, launch gay sci-fi pharmaka, a thousand Platos, dancing.

StudioLab is the shuttlecraft for this sequence. It moves between grammar and world, silence and media, appearance and recognition, performance and platform, critique and cure. It does not resolve the analytic/Continental divide by compromise. It transmediates the divide into practice.

The task is no longer to decide whether thought is analytic or Continental, queer or post-queer, mystical or material, philosophical or performative. The task is to ask what calls us to perform or else, what worlds those calls disclose, what media carry them, what bodies they recognize or erase, what pharmaka they release, and what StudioLab can rehearse otherwise.

Not silence as end.

Silence broken into form.

Form broken into appearance.

Appearance broken into recognition.

Recognition broken into pharmakon.

Pharmakon broken open into worlds.

# What is Called Thinking in the Age of AI?

## StudioLab, Algorithmic Worlding, and the Reopening of Thought

### Abstract

This essay gathers a recent AI reading set, a technical machine-learning citation canon, and a philosophical/media-theoretical frame in order to ask a Heideggerian question: what is called thinking once thinking has been enframed as AI? The essay treats AI not simply as software, automation, or generative output, but as an ontological interface that classifies, sees, segments, attends, predicts, optimizes, personalizes, exposes, curates, and governs. StudioLab emerges as a public, performative, and pedagogical counter-practice: a way to turn concepts into equipment, critique into rooms, and AI literacy into world literacy.

### 1. Opening: the Question AI Does Not Answer

The most important thing artificial intelligence has revealed may not be machine intelligence. It may be the poverty of our inherited account of human thinking.

Public discourse asks whether AI can think, whether it can write, whether it can create, whether it can become conscious, whether it will replace workers, teachers, artists, doctors, coders, writers, scholars, or even friends. Technical communities ask whether larger models will scale, whether more compute, better data, new architectures, or autonomous agents will produce more general intelligence. Regulators ask how to manage bias, accountability, safety, privacy, transparency, and risk. Philosophers ask whether machines have minds, whether they understand, whether they possess intentionality, consciousness, agency, or moral status. Media theorists ask what infrastructures, labor regimes, extractive systems, classificatory histories, and discriminatory defaults are hidden inside apparently smooth computational outputs.

All of these questions matter. None should be dismissed. But our work begins by stepping behind them. We ask, with Heidegger's troubling simplicity: what is called thinking?

This question immediately changes the terrain. It does not ask whether AI does what humans do. It asks what humans already thought they were doing when they decided that AI might be doing it. It asks what had to happen to thinking for thinking to become measurable as output, performance, speed, prediction, fluency, pattern recognition, classification, optimization, or problem solving. It asks why a civilization that has long reduced thought to calculation now finds itself astonished when calculation begins to resemble thought.

AI does not answer the question of thinking. AI exposes how poorly we have asked it.



The question is not simply whether machines can think. The deeper question is why thinking has come to mean information processing, why intelligence has come to mean prediction, why creativity has come to mean recombination, why learning has come to mean model adjustment, why judgment has come to mean classification, why knowledge has come to mean retrievable representation, and why education has come to mean optimized transfer. AI is not the beginning of this reduction. It is its spectacular disclosure.

The work gathered here therefore treats AI not as a single technology, product, or threat, but as an ontological interface. AI now classifies, sees, segments, attends, predicts, optimizes, personalizes, exposes, curates, generates, and governs. It organizes relations between self and other, person and data double, world and model, image and label, language and attention, protein and fitness landscape, classroom and platform, knowledge and curation. AI does not merely produce answers inside the world. It participates in the design of what counts as a world.

StudioLab enters precisely here. Its task is not to become "AI for humanities" in the thin sense, nor merely to add ethical reflection after technical innovation, nor to defend the human against machines in nostalgic terms. Its task is to reopen the question of thinking as a public, embodied, situated, plural, performative, and curatorial practice. StudioLab asks what happens when thinking is moved out of the skull, out of the essay alone, out of the algorithm alone, and into rooms, diagrams, zines, interfaces, exhibitions, public events, stakeholder encounters, and worlding laboratories.

In this sense, StudioLab does not simply study AI. It designs conditions under which AI can be experienced, questioned, staged, interrupted, rerouted, and transformed.

## 2. The Five Contemporary AI Texts: A Small Atlas

The first layer of our work began with five recent texts. Taken together, they form a surprisingly strong atlas of the current AI condition.

The first is an institutional text: the launch editorial for *Academia AI and Applications*. It presents AI as a transformative twenty-first-century force reshaping industry, research, science, education, manufacturing, language technologies, and human-centered systems. Its diagnosis is familiar but important: AI faces technical limits in generalization, interpretability, robustness, transfer learning, multimodal coherence, data quality, energy efficiency, and governance. It names human-aligned AI, low-resource learning, neurosymbolic AI, and AI-driven scientific discovery as frontiers. It also insists on open access, interdisciplinary exchange, peer review, topical collections, global reach, research integrity, and responsible innovation.

This text matters less for conceptual depth than for institutional grammar. It tells us what "responsible AI" now sounds like inside academic publishing: interdisciplinary, rigorous, open, innovative, globally accessible, technically strong, socially beneficial. Its form is platform logic. It assumes that AI needs journals, editorial boards, peer review, open access, special issues, and global communities. StudioLab accepts the need for platforms but shifts the medium. AI needs not only journals but studios. It needs rooms, diagrams, workshops, zines, performances, exhibitions, and public-facing situations where the abstractions of responsible AI become visible and negotiable. The journal says: publish responsible AI. StudioLab says: stage, test, diagram, teach, and redesign the conditions under which responsibility becomes possible.

The second and third texts are by Liran Razinsky. Together they give us the psychic and social ontology of algorithmic life. In "On Being Seen," Razinsky asks what happens to psychic life when human beings become increasingly transparent to algorithmic systems. The key issue is not simply privacy, surveillance, or data protection. It is the experience of being seen through. If algorithms can infer our preferences, habits, intentions, emotions, and likely future actions, then a psychic membrane is disturbed. Human subjectivity depends partly on concealment, opacity, interiority, and the ability to choose what to disclose. Algorithmic transparency produces what Razinsky calls informational incontinence: we leak signs of ourselves even when we do not intend to speak. Every click, pause, hesitation, purchase, location trace, biometric signal, or failure to act can become part of a predictive profile. The person becomes readable in ways they neither control nor fully understand.

This matters deeply for our work because it gives us the psychic layer of AI. AI is not merely a tool, tutor, assistant, model, or engine. It is a gaze architecture. It changes how the subject feels seen, known, exposed, anticipated, held, judged, and perhaps even desired. The algorithmic gaze is not the analyst's gaze, the lover's knowledge, the teacher's attention, or the friend's care. It knows without relation. It predicts without intimacy. It sees without mutuality. It renders us legible while remaining itself largely illegible.

Razinsky's second essay, "Self and Others in Algorithmic Governmentality," shifts from opacity to otherness. It argues that algorithmic personalization produces the illusion of hyper-individuation. Search results, feeds, prices, playlists, recommendations, curricula, advertisements, medical options, and services increasingly appear tailored to me. The world bends toward the user. Yet this hyper-individuation is hollow. The system does not encounter the person as a whole subject. It disassembles the person into data points, correlations, probabilities, and patterns. The individual becomes dividual: a bundle of actionable fragments. At the same time, the supposedly personal world is built from the data of others. Others disappear phenomenologically, yet return as processed averages, hidden correlations, statistical shadows, and unrecognizable traces. The personalized world becomes a society of one built from the decomposed residue of many.

This is a crucial StudioLab insight. AI personalization does not merely produce filter bubbles. It produces world loss. It weakens common space. It removes friction, difference, encounter, and surprise in the name of relevance. But subjectivity develops through relation, resistance, recognition, conflict, and exposure to others who are not reducible to one's preferences. A frictionless world adjusted to the self does not strengthen the self. It hollows the self out.

The fourth text, Iris van der Tuin and Nanna Verhoeff's "Creative Humanities for the Algorithmic Condition," gives us the most affirmative methodological partner. They describe the algorithmic condition as one in which knowledge production itself is transformed. Files no longer sit simply on desktops; they are cloud-sourced, dynamically retrieved, predicted, circulated, and co-shaped by machine-learning systems. Concepts no longer belong only to academic monographs; they circulate through art platforms, online archives, public glossaries, makerspaces, citizen-science projects, creative institutions, and educational settings. Knowledge becomes abundant, mobile, collaborative, and in need of curation.

Their response is creative humanities: a joining of theory and art through conceptual tools, glossaries, collaborative formats, public platforms, and lab-like pedagogies. They treat curation not as secondary display but as a practice of care, cure, ordering, and co-creation. Knowledge curation becomes a way to intervene in information overload without surrendering to either chaos or technocratic sorting. It creates conditions for new subject positions and new ways of thinking, making, and doing.

This is where StudioLab recognizes a sibling. Their "curation of knowledge" closely resembles our own pedagogical and public method. But StudioLab pushes further toward performance design, Dasein Design, stakeholder rooms, public-facing deliverables, zines, diagrams, exhibitions, and worlding equipment. Creative humanities joins theory and art. StudioLab stages theory-art-world relations as experiential architecture. It asks: how does a concept become a room, a ride, a map, a public experiment, a care structure, an interface, a civic rehearsal?

The fifth text, "Large Language Model Is Secretly a Protein Sequence Optimizer," at first seems like an outlier. It is not about psychic life, public humanities, or subjectivity. It is a scientific application paper. It argues that large language models, although trained on massive text corpora, can function as protein sequence optimizers. Placed inside a directed-evolution framework, the LLM proposes mutations and crossovers, candidates are ranked by fitness, high-scoring variants are selected, and the loop repeats. The model becomes a proposal engine for navigating protein fitness landscapes.

This paper matters because it breaks the narrow public frame of AI as chatbot. LLMs are not only writing machines. They are becoming general search, proposal, and optimization engines. They can generate candidate molecules, materials, proteins, designs, policies, lesson plans, images, strategies, and worlds. They operate through recursive loops: propose variants, evaluate by a fitness function, select, mutate, recombine, repeat. This is not only a scientific workflow. It is a cultural and institutional logic. The key question becomes: whose fitness function? What counts as improvement? Who defines the landscape? What is preserved, mutated, selected, discarded, or optimized away?

These five texts yield the first synthesis: AI is simultaneously platform, gaze, governmentality, curation condition, and evolutionary optimizer. It is not one technology. It is a general apparatus for making the world computably actionable.

### 3. Classification, Vision, Depth, Segmentation, Attention

We then folded in the technical citation canon: Random Forests, AlexNet, ResNet, U-Net, and the Transformer. These papers do not simply add technical background. They give us a genealogy of AI operations.

Random Forests is the ensemble machine. It does not depend on one perfect tree of judgment. It builds many randomized decision trees and aggregates them. Its power lies in plurality, robustness, and practical usefulness across messy domains. For StudioLab, Random Forests becomes a technical allegory of plural judgment. It gives us a forest rather than a pyramid: many partial paths, local splits, distributed votes, and aggregated decisions. But it also raises the governance question. Who chooses the features? Who grows the forest? Who decides which variables matter? When does plural judgment become opaque authority?

AlexNet is the breakthrough spectacle. It trained a large convolutional neural network on ImageNet and dramatically outperformed prior computer-vision systems. Its importance was not only architectural. It showed that dataset, competition, GPU power, neural depth, and benchmark culture could together stage a new era. AlexNet made deep learning visible. It was not simply a model but an event: a contest, a public demonstration, a technological proof, a performance of superiority. In StudioLab terms, AlexNet reveals AI as staged apparatus. Benchmarks are theatres. Datasets are worlds. Competitions produce reality effects. A model becomes true not only because it works but because it wins in a designed arena.

ResNet is the deepening machine. Its residual connections made very deep networks trainable by allowing layers to learn residual functions relative to their inputs. It solved a technical problem of depth: how to go deeper without losing the signal. For StudioLab, ResNet becomes a figure for institutional and intellectual design. Deep systems often stall, vanish, dissipate, or become untrainable. Residual pathways, skips, relays, and returns allow depth without collapse. This matters for pedagogy, theory, and organizations. A StudioLab course or institution also needs residual design: pathways that let students, concepts, stakeholders, and media forms carry forward without being crushed by depth.

U-Net is the segmentation machine. Designed for biomedical image segmentation with limited annotated data, it uses a contracting path to capture context and an expanding path to enable precise localization. Its U-shaped form is a machine for drawing boundaries: lesion/background, cell/environment, figure/ground, object/context. It matters because AI does not merely see; it cuts. It segments the visible into actionable regions. It produces borders, masks, contours, zones, and surfaces. This links directly to Razinsky's psychic membrane. AI does not simply observe the subject; it segments the subject into traits, risks, preferences, affects, behaviors, and predictions. U-Net is therefore both a medical imaging architecture and an ontological diagram of algorithmic boundary-making.

The Transformer is the attention machine. "Attention Is All You Need" displaced recurrence and convolution in sequence modeling with a self-attention architecture, making large language models possible. Technically, attention allows the model to weigh relations among tokens across a sequence. Culturally, it gives us a regime of salience. The machine attends, ranks, contextualizes, relates, and generates. Here we find one of the deepest bridges to Heidegger. Attention is not thinking, but it reorganizes what can appear as relevant. It is a technical mechanism that enters culture as an apparatus of significance. It processes relation without care, context without dwelling, salience without responsibility.

Together, these canonical papers define AI as a stack of operations: classify, see, deepen, segment, attend. The protein paper adds optimize. Razinsky adds expose and personalize. Creative humanities adds curate. The institutional editorial adds publish and govern.

Thus the AI condition becomes a sequence of world-making verbs: classify, see, deepen, segment, attend, predict, optimize, personalize, expose, curate, govern, generate. StudioLab asks what happens when these verbs become the infrastructure of everyday life.



## 4. Philosophers and Media Theorists: the Major Lines

The philosophers and media theorists we folded in do not speak with one voice. They form several lines of inquiry.

The first line is analytic philosophy of mind and ethics. This line inherits Turing's question: can machines think? Turing famously displaced the metaphysical question into an imitation game. Rather than define thinking, ask whether a machine can perform in ways that make attribution of intelligence difficult to deny. This move remains decisive. Much of contemporary AI discourse still follows it. If the output is fluent, useful, surprising, creative, persuasive, or indistinguishable from human performance, then intelligence is functionally granted.

Searle's Chinese Room pushes back: syntax is not semantics; symbol manipulation is not understanding. Dennett's intentional stance complicates the matter by asking when it becomes useful to treat a system as if it had beliefs or intentions. Chalmers and others ask whether artificial systems might become conscious or whether cognition can extend into technical systems. Floridi shifts from inner mentality to information ethics, artificial agency, levels of abstraction, and governance. Bostrom and existential-risk theorists frame superintelligence as a problem of control and future survival.

This line matters, but from our Heideggerian angle it often remains trapped in classification. Does the system satisfy criteria for intelligence, agency, consciousness, moral status, or understanding? Heidegger's question is prior. What notion of thinking makes these criteria plausible? What history of metaphysics allowed thought to become measurable as performance, symbol use, functional behavior, or information processing?

The second line is the Heideggerian AI critique: Dreyfus, Haugeland, Agre. Dreyfus argued that classical AI misunderstood human intelligence because it treated knowing as rule manipulation rather than embodied, situated coping in a world. Human expertise is not primarily explicit representation. It is skillful involvement. It depends on background, context, bodily orientation, practical relevance, and equipmental familiarity. Haugeland deepens this by linking genuine understanding to commitment, normativity, and being answerable to a world. Agre's critical technical practice attempted to bring philosophical reflection inside AI research itself, showing that technical work always already carries assumptions about action, world, and interpretation.

This tradition comes closest to our question. It does not ask only whether AI imitates mind. It asks what kind of being has a world. The crucial distinction is not biological human versus artifact machine. It is worlded involvement versus contextless processing. LLMs do not dwell. They do not care. They do not undergo breakdown in the existential sense. They do not have death, thrownness, mood, responsibility, or a world that matters to them. But they operate inside our world and increasingly reorganize it. They do not possess Dasein, but they affect the conditions of Dasein. They do not think in Heidegger's sense, but they train humans to confuse frictionless production with thinking.

The third line is Stiegler, Simondon, and technics. Stiegler matters because he refuses the simple opposition between human and machine. Human thought has always been technical. Memory, writing, tools, images, gestures, institutions, and media exteriorize and support human becoming. Technics is pharmacological: poison and cure. It enables memory, transmission, education, and

individuation, but it can also proletarianize attention, skill, desire, and care. AI, in this frame, is not merely software. It is industrialized memory and anticipation. It captures the exterior organs of thought.

This is profoundly useful for StudioLab. Thinking is not inside the skull. It is scaffolded by tools, rooms, rituals, media, texts, diagrams, habits, disciplines, and institutions. AI does not replace thinking from outside. It reorganizes the supports through which thinking takes place. The question becomes not "human or machine?" but "what technical milieu forms attention, memory, desire, and care?"

The fourth line is media theory and posthuman cognition, especially Hayles. Hayles teaches us not to defend a narrow humanism. Humans have always thought through, with, and alongside media. Cognition is distributed across bodies, environments, technical systems, nonconscious processes, and symbolic infrastructures. This helps us avoid the simplistic claim that only conscious human reflection counts. AI may participate in cognitive assemblages without being a human thinker.

But Heidegger still presses the distinction between cognition and thinking. Information processing, pattern recognition, nonconscious cognition, and technical operation may all be real. But thinking, in Heidegger's sense, is not simply cognition. Thinking responds to what calls for thought. It is an attuned, risky, transformative relation to disclosure. Hayles expands the ecology of cognition. Heidegger reopens the abyssal question of thinking. StudioLab needs both.

The fifth line is critical AI and media justice: Crawford, Noble, Benjamin, Chun, Amoore, and related theorists. Crawford's *Atlas of AI* insists that AI is not immaterial. It is built from minerals, energy, logistics, labor, data extraction, environmental depletion, and state-corporate power. Noble's *Algorithms of Oppression* shows that search systems do not neutrally organize knowledge; they reproduce and amplify racism and sexism. Chun's *Discriminating Data* argues that big data and machine learning encode discrimination through correlation, homophily, neighborhoods, and default assumptions. Amoore's *Cloud Ethics* treats algorithms as ethicopolitical entities whose opacity, partiality, and entanglement with human practices exceed code-level explanation.

This line does not always ask "what is thinking?" directly. It asks what histories, powers, classifications, labor regimes, racial formations, gendered violences, imperial infrastructures, and extractive processes hide inside "intelligence." But it is indispensable. A Heideggerian critique of AI that does not pass through Crawford, Noble, Chun, Benjamin, and Amoore risks becoming too clean, too white, too ontological in the bad sense: floating above labor, race, gender, extraction, and empire. *Gestell* must be grounded. Enframing is not only metaphysical. It is logistical, colonial, racial, material, environmental, and institutional.

The sixth line is Yuk Hui and cosmotechnics. Hui helps provincialize AI. Technology is not universal in the way modernity imagines. Different civilizations bind technics to cosmology, ethics, aesthetics, ritual, politics, and forms of life differently. AI, as currently dominant, universalizes one lineage of technics: calculation, optimization, automation, cybernetics, prediction, and control. Hui allows us to ask not only whether AI can be ethical but whether different cosmotechnical worlds might generate different futures for computation, intelligence, relation, and care.

This connects directly to our Atlas of Regional Daseins. AI is not the destiny of thought. It is a historically specific machinery of world-relation pretending to be universal. StudioLab's task is to pluralize the interface.

## 5. The Basic Question: What Is Called Thinking?

We now return to Heidegger.

"What is called thinking?" does not ask for a dictionary definition. It asks what calls us to think, what we call thinking, who or what does the calling, and whether we are still capable of responding. The ambiguity matters. Thinking is not merely an activity performed by a subject. Thinking is a relation to that which calls for thought.

AI enters at the moment when thinking has already been narrowed. In education, thinking often means producing correct answers, arguments, summaries, analyses, and polished outputs. In workplaces, thinking means solving problems, increasing efficiency, making decisions, generating plans, optimizing processes. In cognitive science, thinking may mean computation, representation, inference, memory, prediction. In platform culture, thinking becomes posting, reacting, searching, prompting, ranking, recommending. In management, thinking becomes strategy. In design, thinking becomes user-centered process. In AI, thinking becomes scalable pattern completion.

The danger is not that machines will suddenly become human. The danger is that humans will accept machine-compatible thought as the norm for human thinking. The more AI writes, summarizes, analyzes, and generates, the more human thinking risks being redefined as prompt management, output selection, and frictionless production. But friction is not an obstacle to thinking. Often friction is thinking's beginning. Difficulty, delay, boredom, failure, misrecognition, uncertainty, silence, and opacity are not inefficiencies to remove. They are part of how thought arrives.

Heidegger's question therefore cuts through both AI hype and AI panic. Against hype, it says: output is not thinking. Fluency is not understanding. Prediction is not care. Optimization is not wisdom. Salience is not disclosure. Against panic, it says: the machine is not the sole danger. The reduction of thinking preceded the machine. AI reveals and accelerates a destiny already underway.

AI is thus a mirror, but not a passive mirror. It is an active mirror that reshapes the face it reflects. It shows us what we have valued: speed, scale, fluency, personalization, control, prediction, optimization, availability. It also shows us what we have neglected: opacity, dwelling, attention, relation, silence, care, judgment, world, death, memory, responsibility, and the other.

## 6. StudioLab's Contribution: From Critique to Equipment

StudioLab's contribution is not simply a theory of AI. It is a method for making the AI condition experientially available.

The dominant responses to AI are insufficient on their own. Technical innovation accelerates capacity but often neglects world. Responsible AI produces principles but often remains abstract. Regulation manages risk but often arrives late and speaks in compliance language. Critical AI diagnoses power but can leave participants feeling trapped inside systems they can name but not redesign. Humanities critique interprets but often does not build. Design thinking builds but often lacks ontology. StudioLab tries to hold these together.

StudioLab treats concepts as equipment. A concept is not merely a term to define. It is a tool for making distinctions, staging encounters, opening rooms, designing exercises, producing media, and reorganizing attention. This aligns with creative humanities but adds a performance-design engine. Concepts become diagrams, scripts, roles, maps, zines, interfaces, public exhibits, and collaborative protocols. They become ways of thinking by making.

Against algorithmic transparency, StudioLab designs opacity practices. Not secrecy in the paranoid or proprietary sense, but legitimate interiority, protected experimentation, non-extractive listening, and spaces where not everything must be made available as data. Razinsky's psychic opacity becomes a design problem: how do we build rooms, interfaces, assignments, and institutions that protect the right not to be fully known?

Against algorithmic personalization, StudioLab designs plural dwelling. If AI creates societies of one, StudioLab creates shared stages. It restores otherness not as demographic token but as encounter, friction, co-creation, and public accountability. The classroom becomes a worlding room where students must negotiate with stakeholders, affected communities, materials, histories, places, and media forms that do not simply mirror their preferences.

Against optimization, StudioLab asks about fitness functions. The protein optimizer paper becomes a general allegory. Every institution is running directed evolution: generate variants, test, rank, select, repeat. But who sets the oracle? What counts as high fitness? Efficiency? Profit? Engagement? Publication count? Student satisfaction? Care? Justice? Dwelling? Transformation? StudioLab makes fitness functions visible and contestable.

Against attention capture, StudioLab designs attention commons. The Transformer technically processes attention; platforms economically capture attention; pedagogy must cultivate attention. StudioLab treats attention as public infrastructure. It asks how diagrams, media, exhibitions, and exercises can retrain attention toward what is difficult, hidden, slow, wounded, emergent, or unoptimized.

Against segmentation, StudioLab asks who draws the boundary. U-Net segments images; institutions segment populations; platforms segment users; disciplines segment knowledge. StudioLab does not simply oppose segmentation. Some cuts are necessary. But it asks how cuts are made, by whom, for what purpose, with what harms, and with what possibilities for recomposition.

Against classification, StudioLab grows forests. Random Forests gives us a metaphor for plural judgment: many trees, many paths, aggregated but not unified. StudioLab can design deliberative forests rather than single decision pipelines. It can teach students to compare frames, generate multiple readings, and hold partial judgments together without collapsing into relativism or technocratic certainty.

Against deepening without relation, StudioLab designs residual pathways. ResNet teaches that depth needs skip connections. So do courses, institutions, and intellectual histories. Students need ways to carry forward earlier experiences into deeper layers without losing themselves. Disciplines need relays across abstraction. Public projects need feedback loops. Theory needs return paths to practice.





## 7. Artificial Stupidity and the Human Response to AI

One of our sharpest working ideas is that artificial stupidity should not mean machine error. It should name what humans say about AI.

This reverses the usual insult. People call AI stupid when it hallucinates, misreads, fabricates, imitates, or fails to understand. But the more revealing stupidity may lie in human discourse around AI: the compulsive exaggerations, panics, fantasies, metaphors, projections, moral simplifications, and declarations of certainty. "AI will save us." "AI will destroy us." "AI is just autocomplete." "AI is already conscious." "AI will replace teachers." "AI is neutral." "AI is theft." "AI is magic." "AI is nothing." "AI is everything."

Artificial stupidity is the discourse that refuses the question. It is what happens when humans respond to AI with ready-made slogans rather than thinking. In Heideggerian terms, artificial stupidity is idle talk about artificial intelligence. It is chatter under enframing. It turns the most important transformation of world-relation into takes.

StudioLab's answer is not to shame this stupidity but to stage it. Artificial stupidity can become diagnostic material. What do people need AI to be? Monster, servant, child, oracle, colleague, demon, mirror, plagiarist, god, intern, therapist, weapon, teacher? Each fantasy reveals a structure of desire and fear. The task is to convert reaction into reflective equipment.

## 8. AI as MetaPlay Condition

Our strongest synthesis is that AI has become a MetaPlay condition.

MetaPlay means that the stage, roles, scripts, scoring systems, interfaces, and feedback loops are themselves in play. AI does not merely act within existing games. It modifies the conditions of play. It changes how students write, how teachers evaluate, how scholars search, how artists generate, how institutions measure, how governments classify, how employers monitor, how users desire, how publics polarize, how scientists discover, and how subjects experience themselves.

AI is not only a player. It is a scene designer.

It generates scripts: suggested replies, lesson plans, essays, code, policies, images, diagnoses. It assigns roles: user, prompt engineer, reviewer, risk category, customer segment, suspected fraud, high performer, low performer. It builds sets: personalized feeds, search environments, recommendation spaces, dashboards, smart classrooms, predictive workplaces. It sets scores: engagement, productivity, risk, relevance, likelihood, similarity, fitness. It directs attention: what appears first, what disappears, what is recommended, what is flagged. It manages entrances and exits: access, visibility, moderation, ranking, shadow banning, authentication, eligibility.

To call AI a MetaPlay condition means that critique cannot remain outside the stage. We are already acting within AI-mediated scenes. The task is to become scenographers of the condition itself.

StudioLab's playground language becomes serious here. A playground is not childish. It is a designed environment for rehearsing risk, relation, movement, failure, invention, and collective rule-making. The Metanoia Playground is an answer to AI as platform enclosure. It creates spaces

where people can experience the machinery, name the roles, alter the rules, and build alternative equipment.

## 9. Dasein Design: Preserving the Question

Dasein Design is not human-centered design with German vocabulary. It begins from the claim that the human is not primarily a user, consumer, subject, worker, data source, or rational chooser. Human being is worlded, thrown, relational, mortal, attuned, interpretive, and unfinished. Dasein does not merely occupy a world; it is constituted through world disclosure.

AI challenges Dasein not because machines become human but because human worlds become increasingly mediated by systems that do not dwell. The danger is not simply replacement. It is redesign by nondwelling systems. AI curates worlds without being in a world. It predicts care without caring. It simulates language without being claimed by speech. It manages attention without being responsible for what appears. It optimizes environments without asking what makes them livable.

Dasein Design asks how to design conditions for more thoughtful dwelling under these pressures. It does not reject tools. Heidegger never simply rejects tools. The issue is whether tools withdraw into meaningful use or become totalizing frames. The hammer differs from the dashboard that defines all action as measurable performance. The classroom differs from the learning analytics platform that renders students as risk profiles. The studio differs from the content factory that optimizes output. The public exhibition differs from the personalized feed that dissolves common space.

Dasein Design therefore asks: what kinds of AI-supported environments preserve openness rather than close it? What kinds of interfaces deepen attention rather than capture it? What kinds of models support care without replacing relation? What kinds of educational practices use AI without reducing thinking to production? What kinds of public humanities turn algorithmic abstraction into shared inquiry?

The answer is not one rule. It is equipment.

## 10. Toward a StudioLab AI Curriculum

This work could become a StudioLab course, exhibition, zine series, or public research project. The structure almost writes itself.

The first module: "Can Machines Think?" Students begin with Turing, Searle, Dreyfus, and Heidegger. They stage the difference between imitation, understanding, coping, and thinking. Deliverable: a diagram of the hidden assumptions inside the question "Can AI think?"

The second module: "The Technical Canon as World-Making Verbs." Random Forests, AlexNet, ResNet, U-Net, Transformer, and LLM protein optimization become operations: classify, see, deepen, segment, attend, optimize. Students translate each operation into a social, institutional, and existential diagram. Deliverable: a poster atlas of AI verbs.

The third module: "The Algorithmic Gaze." Razinsky's transparency essay anchors work on surveillance, psychic opacity, exposure, and being seen. Students design opacity practices and anti-extractive interfaces. Deliverable: a zine or installation called "The Right Not to Be Fully Known."

The fourth module: "Societies of One." Razinsky's governmentality essay anchors work on personalization, data doubles, otherness, and common space. Students map how recommendation systems reshape relation. Deliverable: a public room or interactive diagram that reconstructs common space against personalization.

The fifth module: "AI and Power." Crawford, Noble, Chun, Benjamin, Amore, and Rouvroy ground extraction, race, gender, labor, correlation, governance, and opacity. Deliverable: an "Atlas of Algorithmic Defaults" showing where hidden histories enter technical systems.

The sixth module: "Creative Humanities and Knowledge Curation." Van der Tuin and Verhoeff anchor concept work, glossaries, public platforms, and lab-like pedagogy. Deliverable: a collaborative glossary of AI condition terms, each turned into a tool, exercise, and visual form.

The seventh module: "Fitness Landscapes." The protein optimizer paper becomes a general design allegory. Students identify institutional fitness functions and redesign them. Deliverable: a "Whose Fitness?" map for education, health, labor, art, or public policy.

The eighth module: "What Is Called Thinking?" Students return to Heidegger. They design a public experience that distinguishes output, cognition, attention, judgment, care, and thinking. Final deliverable: exhibition, performance, zine, website, or public forum.

This curriculum does not teach AI literacy as software training. It teaches AI literacy as world literacy.

## 11. Final Synthesis: AI as Ontological Interface

We can now state the central claim.

AI is the new ontological interface. It does not merely automate tasks. It mediates disclosure. It helps determine what appears, what matters, what can be selected, what can be ignored, what can be optimized, what can be known, what can be predicted, what can be seen, what can be said, and what can be imagined.

At the technical level, AI classifies, sees, deepens, segments, attends, generates, and optimizes.

At the psychic level, AI exposes, predicts, mirrors, and destabilizes opacity.

At the social level, AI personalizes, individuates, governs, and erodes common space.

At the institutional level, AI publishes, ranks, evaluates, monitors, and accelerates.

At the epistemological level, AI curates abundance, reorganizes memory, and changes how knowledge circulates.

At the political level, AI extracts, discriminates, secures, polarizes, and redistributes responsibility.

At the ontological level, AI enframes thinking as computable action.

This is why Heidegger remains unavoidable, though insufficient alone. Heidegger gives us the question of thinking and the danger of enframing. But Heidegger must be brought into contact with



critical race theory, feminist media studies, political economy, postcolonial technics, psychoanalysis, performance design, and public humanities. Otherwise the question remains too pure. AI's enframing is not abstract. It is mined, powered, trained, labeled, racialized, gendered, militarized, privatized, and monetized.

StudioLab's task is to hold both levels: the ontological and the infrastructural, the psychic and the political, the technical and the pedagogical, the media-theoretical and the performative.

## 12. Conclusion: Reopening Thinking

The question "What is called thinking?" becomes newly urgent because AI now performs so many of the activities we had lazily allowed to stand in for thinking. It writes, summarizes, translates, classifies, recommends, predicts, generates, segments, optimizes, and answers. If thinking meant only these things, then AI would indeed be thinking. But perhaps AI's great gift, if we can receive it, is to force us to admit that thinking was never only these things.

Thinking is not merely producing language. It is not merely solving problems. It is not merely processing information. It is not merely generating novelty. It is not merely ranking possibilities. It is not merely optimizing outcomes. Thinking involves attention, but attention is not enough. Thinking involves memory, but memory is not enough. Thinking involves language, but language is not enough. Thinking involves cognition, but cognition is not enough.

Thinking begins when something calls us beyond what we already know how to process.

AI can help us process. It can also trap us inside processing. StudioLab exists to keep the call open.

The future of AI in education, humanities, design, and public life should not be framed as adoption or rejection. That is too poor a choice. The real question is how to build conditions in which AI becomes part of a larger practice of thoughtful worlding rather than the final form of enframed production.

StudioLab answers by making media, building platforms, and cosmographing shared worlds. It turns critique into equipment. It turns concepts into rooms. It turns theory into public rehearsal. It turns AI from an invisible infrastructure into a staged condition. It restores friction, opacity, relation, and care. It asks students and publics not merely to use AI, nor merely to fear AI, nor merely to regulate AI, but to ask what kinds of thinking, dwelling, and world-making remain possible now.

AI does not think for us. It shows us what we have been calling thinking.

Now the metaplay begins again.

## Visual Appendix

The following six pages integrate the essay's tables and diagrams as high-resolution raster plates. They can be printed as appendix sheets, extracted for slides, or used as visual interludes in the body of the essay.

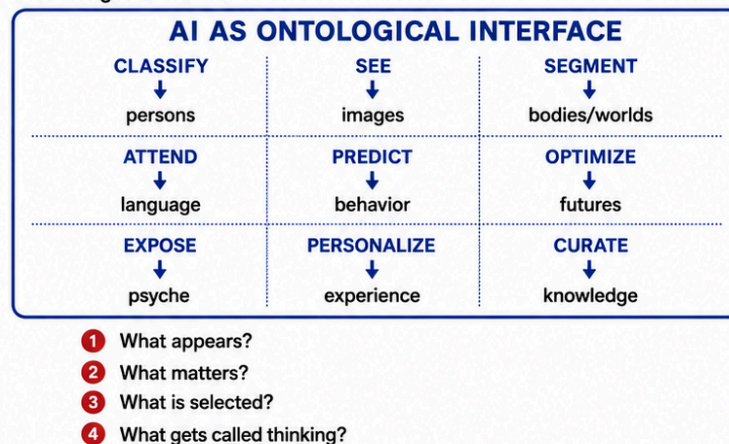
### AI / Thinking / StudioLab — Visual Appendix

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**Table 1. The Five Uploaded Texts as an AI Mini-Atlas**

| Text                                                                              | AI appears as...                | Core problem                                                                                                        | Key concept for us                                          | StudioLab response                                                                                                                |
|-----------------------------------------------------------------------------------|---------------------------------|---------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| 1) Xu and King, 'Introducing Academia AI and Applications'                        | Institutional research platform | Responsible AI needs interdisciplinary coordination, peer review, open access, governance, and application pathways | AI as platformed research ecology                           | Build not only journals but studios, exhibitions, zines, public rooms, and teaching laboratories                                  |
| 2) Razinsky, 'On Being Seen'                                                      | Algorithmic gaze                | Data systems produce a feeling of psychic exposure and loss of opacity                                              | Informational incontinence; psychic transparency            | Design opacity practices, protected interiors, non-extractive rooms, and interfaces that preserve the right not to be fully known |
| 3) Razinsky, 'Self and Others in Algorithmic Governmentality'                     | Personalized world-machine      | Hyper-individuation paradoxically disindividuates the subject and erodes common space                               | Society of one; data double; processed alterity             | Rebuild plural dwelling, shared stages, public friction, and encounters with irreducible others                                   |
| 4) van der Tuin and Verhoeff, 'Creative Humanities for the Algorithmic Condition' | Curatorial knowledge condition  | Abundant, mobile, platformed knowledge requires care, curation, and co-creative formats                             | Creative humanities; knowledge curation; joining            | Turn concepts into equipment: diagrams, glossaries, workshops, zines, exhibitions, and public pedagogy                            |
| 5) Wang et al., 'Large Language Model Is Secretly a Protein Sequence Optimizer'   | Scientific proposal engine      | LLMs can propose mutations and optimize sequences across fitness landscapes                                         | Directed evolution; candidate generation; fitness selection | Ask: whose fitness function? What is optimized? What worlds are selected, mutated, or discarded?                                  |

**Figure 1. AI as Ontological Interface**



AI no longer operates merely as a tool inside the world. It increasingly mediates disclosure: what appears, what matters, what is predicted, what is optimized, and what is allowed to count as thought.

*Visual Appendix, page 1: uploaded source atlas and AI as ontological interface.*

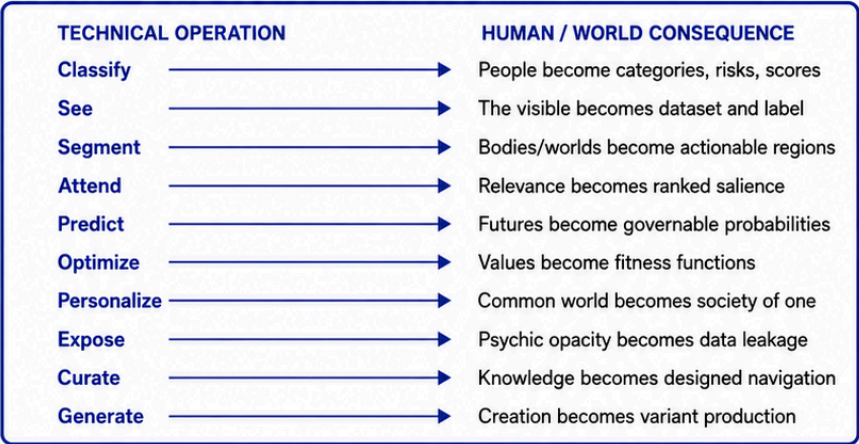
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Table 2. The Technical Canon as World-Making Verbs

| Canonical AI paper                                             | Technical contribution                                 | World-making verb | Cultural / ontological translation                                             | StudioLab question                                                                         |
|----------------------------------------------------------------|--------------------------------------------------------|-------------------|--------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| 1) Breiman, 'Random Forests'                                   | Ensemble learning through many decision trees          | Classify          | Judgment becomes aggregated, distributed, statistical, and often opaque        | Can we design plural judgment without surrendering responsibility?                         |
| 2) Krizhevsky, Sutskever, and Hinton, 'AlexNet'                | Deep CNN breakthrough in image recognition             | See               | Vision becomes benchmarked, dataset-driven, competitive, and machinic          | Who builds the visual world the machine learns to see?                                     |
| 3) He et al., 'ResNet'                                         | Residual connections make very deep networks trainable | Deepen            | Depth requires skip paths, relays, and preserved signals                       | How do institutions deepen without losing students, publics, or care?                      |
| 4) Ronneberger, Fischer, and Brox, 'U-Net'                     | Biomedical image segmentation with limited data        | Segment           | AI draws boundaries, masks, lesions, regions, objects, and actionable surfaces | Who cuts the world, and how can cuts be repaired or rejoined?                              |
| 5) Vaswani et al., 'Attention Is All You Need'                 | Transformer architecture based on self-attention       | Attend            | Relevance, salience, relation, and context become computational operations     | How do we distinguish attention from care, salience from meaning, and output from thought? |
| 6) Wang et al., 'LLM Is Secretly a Protein Sequence Optimizer' | LLMs used inside directed-evolution loops              | Optimize          | AI becomes a proposal engine across life, design, science, and culture         | Whose fitness function governs the search?                                                 |

Figure 2. From Technical Operation to Human Consequence



The problem is not that technical operations are false or useless. The problem is that they migrate into social and existential life, where classification, segmentation, attention, prediction, and optimization begin to redesign what it means to be a person among others.

*Visual Appendix, page 2: technical canon as world-making verbs.*



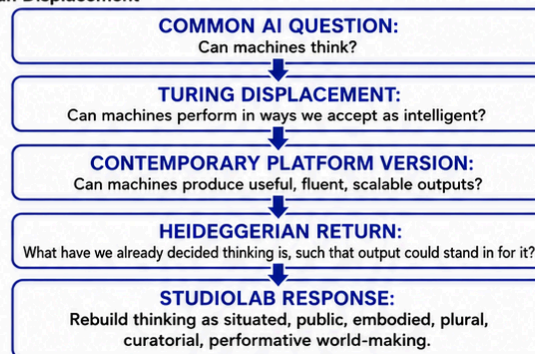
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Table 3. Philosophers and Media Theorists: What They Ask of AI

| Thinker / tradition                   | Main AI question                                                          | What they contribute                                          | Limit or missing piece                      | Relation to 'What is called thinking?'                                |
|---------------------------------------|---------------------------------------------------------------------------|---------------------------------------------------------------|---------------------------------------------|-----------------------------------------------------------------------|
| 1) Turing                             | Can machines imitate intelligent behavior?                                | Shifts debate from essence to performance                     | Avoids defining thinking                    | Opens the performative trap: if it passes, do we call it thought?     |
| 2) Searle                             | Does symbol manipulation produce understanding?                           | Distinguishes syntax from semantics                           | Can remain too interiorized                 | Reminds us output is not understanding                                |
| 3) Dreyfus / Heideggerian AI critique | Can disembodied systems cope in a world?                                  | Embodiment, skill, background, worldhood                      | Sometimes tied to older symbolic AI debates | Strongly broaches the question: thinking requires worlded involvement |
| 4) Haugeland                          | Can AI be committed to norms and a world?                                 | Understanding as responsibility and commitment                | Difficult to operationalize                 | Thinking requires answerability, not just processing                  |
| 5) Agre                               | Can AI become critically reflexive about its own assumptions?             | Critical technical practice                                   | Rarely institutionalized                    | Turns AI development itself into a philosophical site                 |
| 6) Floridi                            | How should artificial agents be governed ethically?                       | Information ethics, levels of abstraction, governance         | May become managerial                       | Asks what counts as agentive information-processing                   |
| 7) Stiegler / Simondon                | What happens when technics captures memory, attention, and individuation? | Technics as pharmacology; exteriorized memory                 | Needs grounding in race, labor, empire      | Thinking depends on technical supports that can cure or poison        |
| 8) Hayles                             | How do humans and media co-produce cognition?                             | Distributed cognition, technogenesis, nonconscious cognition  | Cognition may still not equal thinking      | Expands cognition while leaving Heidegger's deeper question open      |
| 9) Crawford / Noble / Benjamin / Chun | What power systems hide inside AI?                                        | Extraction, race, gender, classification, discriminatory data | Often less focused on thinking as such      | Grounds Gestell materially, politically, racially, environmentally    |
| 10) Amoore / Rouvroy                  | How do algorithms decide, govern, and distribute opacity?                 | Algorithmic governmentality, cloud ethics, decision           | Can remain diagnostic                       | Shifts from 'what is thinking?' to 'what is deciding?'                |
| 11) Hui                               | Are other cosmotechnical futures possible?                                | Technodiversity, cosmotechnics, planetary pluralism           | Needs pedagogical translation               | Provincializes Western calculative thinking                           |
| 12) Heidegger / StudioLab             | What is called thinking once thinking is enframed as AI?                  | Thinking as call, care, disclosure, dwelling, world           | Must be joined to critical media theory     | Reopens the root question AI discourse usually avoids                 |

Figure 3. The Heideggerian Displacement



The decisive question is not whether AI can think, but what prior reduction of thinking allows AI output to appear as thinking.

*Visual Appendix, page 3: philosophers and media theorists; the Heideggerian displacement.*

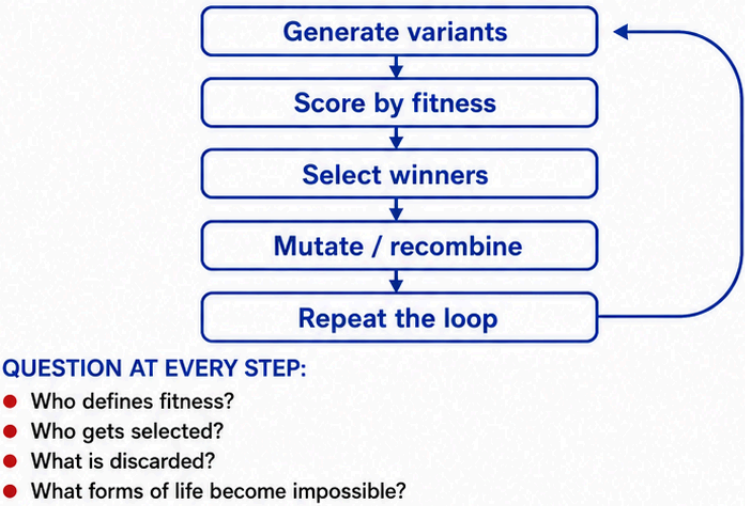
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Table 5. AI as MetaPlay Condition

| AI function        | Stage metaphor      | What AI does to the scene                 | StudioLab design task                  |
|--------------------|---------------------|-------------------------------------------|----------------------------------------|
| 1) Recommendation  | Casting director    | Assigns what appears relevant to whom     | Recast relevance publicly              |
| 2) Personalization | Set designer        | Builds a different world around each user | Rebuild common scenes                  |
| 3) Prediction      | Script doctor       | Anticipates likely next actions           | Keep futures open                      |
| 4) Classification  | Role assignment     | Names, sorts, and scores actors           | Contest categories and roles           |
| 5) Optimization    | Director / producer | Maximizes selected outcomes               | Make the fitness function visible      |
| 6) Generation      | Improviser          | Produces endless variants                 | Teach selection, judgment, and care    |
| 7) Surveillance    | Lighting rig        | Makes some bodies hypervisible            | Design shadows, opacity, and sanctuary |
| 8) Dashboarding    | Control booth       | Converts action into metrics              | Restore unmeasured forms of value      |
| 9) Automation      | Stage machinery     | Moves the scene without visible hands     | Reveal the machinery                   |

Figure 5. The Directed-Evolution Loop as General Culture Machine



The protein-optimization paper gives us more than a scientific method. It gives us a diagram of algorithmic culture: generate, score, select, mutate, repeat. StudioLab intervenes by asking who defines the fitness landscape.



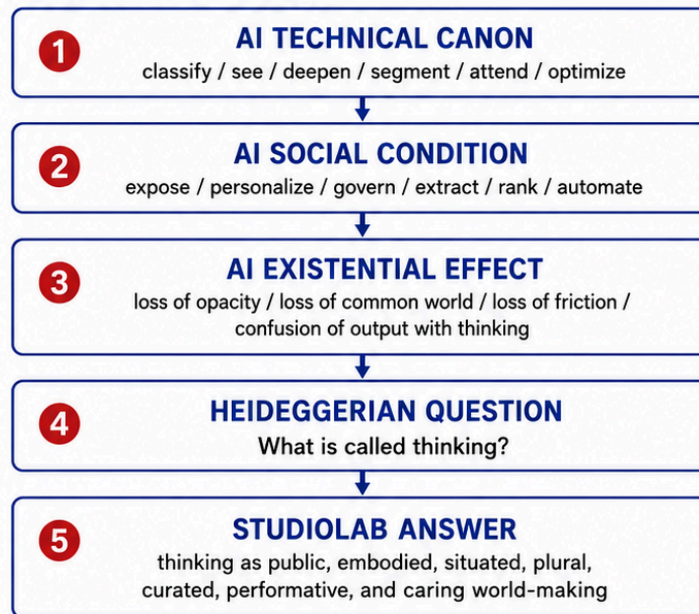
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Table 6. What AI Reduces, What Thinking Requires

| AI tends to privilege | Thinking requires | StudioLab practice                               |
|-----------------------|-------------------|--------------------------------------------------|
| 1) Speed              | Delay             | Slow studio intervals                            |
| 2) Fluency            | Difficulty        | Drafting, revision, critique                     |
| 3) Output             | Transformation    | Reflection and public presentation               |
| 4) Prediction         | Openness          | Scenario play and alternative futures            |
| 5) Optimization       | Care              | Stakeholder-centered redesign                    |
| 6) Personalization    | Otherness         | Shared rooms and plural publics                  |
| 7) Transparency       | Opacity           | Protected interiors and non-extractive listening |
| 8) Segmentation       | Relation          | Boundary work and recomposition                  |
| 9) Classification     | Judgment          | Comparative frames and plural readings           |
| 10) Generation        | Discernment       | Curation, selection, and responsibility          |
| 11) Scale             | Situatedness      | Local partners, cases, and publics               |
| 12) Automation        | Praxis            | Making, testing, exhibiting                      |

Figure 6. Final Synthesis: From AI to Thinking



The essay's whole argument can be read as a passage from technical AI operations to the existential question of thinking, and from there to StudioLab as a practical response.

*Visual Appendix, page 6: what AI reduces, what thinking requires, and final synthesis.*

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# Grammar, Grammatology, Diagrammatics

## Transmediation, Performance, and the Making of BeyngLab

### 1. The Opening Problem: When Thought Cannot Say What It Means

The problem begins with a difficulty in saying.

Western thought has repeatedly tried to think what exceeds the beings it names: Being, world, truth, event, relation, becoming, life, spirit, power, desire, technology, performance. Yet again and again, inherited forms of grammar pull these matters back into the shape of objects. Being becomes a noun. World becomes a container. Truth becomes correspondence. Relation becomes a link between already separate things. Performance becomes a stage act, a labor metric, or a machine specification. Technology becomes an instrument. Thought becomes content.

Braver's account of Heidegger's polysemous participles names this as a grammatical problem. Heidegger does not merely lack the correct philosophical concepts; he confronts a language that, in its ordinary inherited grammar, speaks against what thinking is trying to say. Braver calls this "Contra-diction": not logical contradiction, but a more primordial mismatch in which the mode of saying distorts the matter said. Language reveals, but it also deflects. It unconceals, but it also conceals. For Heidegger, this is not incidental, because language is not a neutral container for thought. Language is a privileged site of truth's appearing. If language is malformed for the question of Being, then thought itself is blocked at the level of its articulation.

Braver identifies three major traps. First is ontic deflection. Because ordinary language is oriented toward beings, attempts to speak of Being tend to collapse into talk about beings. Being becomes a super-being, a ground, a property, an object of inquiry, a concept among concepts. Second is the relational trap, or what Braver calls the Humpty Dumpty dilemma. Language proceeds sequentially, through one word after another, one sentence after another. It breaks holistic phenomena into parts and then pretends it can put them back together by adding a relation. But once Being and beings, thought and world, subject and object, human and technology, form and content, have been split into separate relata, no amount of conceptual cement restores the original co-belonging. Third is the loss of dynamism. Nouns freeze events into things. They make temporal, active, world-forming

processes appear as stable objects. What should be thought as presencing, dwelling, worlding, thinging, or unconcealing becomes presence, dwelling-place, world, thing, truth.

Heidegger's participles matter because they resist these traps. A participle is a grammatical hinge. It participates in the noun and the verb. "Being" can name what is and the act or event of being. "Appearing" can name what appears and the happening of appearing. "Dwelling" can name a form of inhabitation and the ongoing act by which dwelling dwells. The participle does not solve the question by defining it; it keeps the question active. It prevents the matter from being frozen too quickly into a noun. It lets language remain open to the movement of what is being thought.

This is not a minor stylistic point. It is the first hinge of our argument: grammar is ontological infrastructure. Grammar distributes the possible forms of appearing. It decides whether a phenomenon appears as object, event, relation, process, command, medium, or world. The question of Being is therefore inseparable from the question of grammar.

StudioLab begins here but does not stop here. If Braver gives us Heidegger's grammatical riddle, StudioLab asks what happens when that riddle is carried into media, performance, design, diagrams, platforms, AI interfaces, and public pedagogy. The answer is transmediation.

Transmediation is participial thinking in practice.

A participle holds noun and verb together inside language. Transmediation holds thought and action together across media. It refuses to let thought become inert content. It refuses to let action become mere execution. It carries concepts into diagrams, comics, syllabi, performances, websites, installations, prompts, maps, and public scenes so that thought remains active, situated, and worldly.

To say this more strongly: transmediation is not the communication of thought after the fact. It is one of the ways thought becomes what it is.

## 2. From Grammar to Grammatology

Braver gives StudioLab a grammatical beginning: participles keep Being from hardening into a being. But Derrida radicalizes the problem. The difficulty is not only grammar; it is grammatology. Meaning is not simply present in speech, thought, or intention and then secondarily written down. Meaning is always already marked by trace, spacing, repetition, deferral, citation, supplement, archive, and sending. Writing is not merely alphabetic inscription. Writing names the general condition by which something can be repeated, displaced, transmitted, misread, recontextualized, and transformed.

Where Heidegger often seeks another beginning through a transformed relation to language, Derrida asks us to notice that the beginning is already divided, already supplemented, already written. There is no pure origin prior to mediation. The supposed immediacy of speech is already structured by difference and repeatability. The word can

function because it can be detached from this speaker, this context, this moment, and sent elsewhere. This capacity to travel is also the capacity to betray, mutate, and exceed intention.

Derrida therefore expands Braver's Heideggerian grammar into a wider field. The problem is not only that the noun freezes Being; the problem is that every sign arrives through a network of traces. Every concept has a history of inscription. Every philosophical term carries etymological, institutional, typographic, translational, colonial, pedagogical, and archival residues. The word does not simply mean. It has been sent. It has passed through hands, schools, languages, media, technologies, disciplines, and machines.

This is the second hinge of StudioLab's transmediation. A concept is never simply transferred across media unchanged. The crossing changes it because the concept was never pure content to begin with. It was already a trace-system, already a relay, already a mark moving through institutions and bodies. Transmediation does not begin after thought. Transmediation reveals that thought has always been a crossing.

The implication for Western thought-action is enormous. Plato is not only doctrine; Plato is dialogue, dramatic staging, writing under suspicion of writing. Aristotle is not only metaphysics; Aristotle is lecture, classification, school, archive. Christianity is not only belief; Christianity is codex, icon, liturgy, pulpit, confession, commentary, institution. Descartes is not only cogito; Descartes is method, print, optics, geometry, diagrammatic doubt. Kant is not only critique; Kant is tribunal, architectonic, university reason, the printed machinery of judgment. Hegel is not only dialectic; Hegel is lecture-state, encyclopedia, system, historical staging. Marx is not only capital; Marx is newspaper, manifesto, factory report, party organization. Heidegger is not only Being; Heidegger is lecture, etymology, hut, path, hyphen, participle, silence, rectoral address, archive. Derrida is not only différance; Derrida is margin, spacing, supplement, signature, postal relay, archive. *Perform or Else* is not only theory; it is a lecture machine, Challenger machine, citation machine, performance machine.

Western thought has mistaken many of its transmediations for pure concepts.

Derrida helps us see that the philosophical concept is already a medium-event. It is written, spaced, repeatable, iterable. It survives only by being able to leave its origin. This survival is also exposure. A concept may be sent into a new institutional machine, a new political arrangement, a new technology, a new pedagogy, a new performance. It may become doctrine, slogan, metric, prompt, diagram, brand, policy, interface. It may liberate, but it may also command.

Here we reach the charged field opened by *Perform or Else*. Its translation scene around performance, Aufführung, führen, Führung, and Führer is grammatological in exactly this sense. The word "performance" does not sit still. In technical and organizational contexts, it

travels into German as English. In theatrical contexts, it becomes Aufführung. The verb aufführen combines auf- with führen: to lead, guide, conduct, mount, bring up, put on. This opens a relay between staging, leading, conducting, command, presentation, and production. The point is not that performance is inherently fascistic. The point is that words travel through dangerous networks. Translation exposes relays already at work in the age of global performance.

Derrida's grammatology therefore lets StudioLab read the performance stratum as a writing-system of power. Performance is not one meaning. It is a dispersed inscription crossing theater, management, technology, politics, computing, finance, sexuality, education, and war. It is iterable, and because it is iterable, it can be installed in many machines. It can name artistic experimentation, organizational evaluation, technological function, economic productivity, political legitimacy, speech-act force, gender normativity, and AI benchmark output.

The problem is not ambiguity as confusion. The problem is polysemy as historical force.

### 3. From Grammatology to Diagrammatics

Guattari pushes the argument again. Grammar and grammatology are still too linguistic if left alone. They remain too close to words, marks, texts, and signification. But many of the most powerful operators of contemporary life do not primarily signify. They diagram. They connect, trigger, modulate, code, route, intensify, measure, automate, and assemble.

Guattari's diagrammatic thought moves beyond language as representation. A diagram is not just a picture of a system. It is not merely an illustration added after theory. It is a machine for arranging relations. A diagram can connect bodies, signs, institutions, affects, technologies, territories, economies, gestures, screens, desires, and ecologies. It can participate in producing the assemblage it seems to depict.

The diagrammatic is therefore not representational but operational. It does not merely say what something means. It helps organize what something can do. A subway map, a classroom seating plan, a cockpit display, a flowchart, a software architecture, a military command diagram, a corporate dashboard, a hospital triage protocol, a choreography score, a protest map, a syllabus, a website sitemap, an AI prompt chain: these are diagrams because they arrange possible actions. They produce pathways, roles, attention, authority, movement, and expectation.

Guattari's asignifying semiotics is crucial here. Not all signs work by meaning. Some signs function by triggering operations. A barcode, a QR code, a password, a stock ticker, a biometric scan, a dashboard alert, an algorithmic score, an API call, a GPS coordinate, an AI token stream: these do not primarily ask to be interpreted like metaphors. They function inside machines. They route actions. They change access. They modulate visibility. They authorize, deny, rank, optimize, profile, and predict.



This is why Guattari matters for StudioLab. Western thought-action can no longer be understood only as language, discourse, or representation. It must be understood as machinic assemblage. Concepts are bound to diagrams, protocols, interfaces, infrastructures, affective investments, institutional routines, and technical systems. Thought is not only said and written. Thought is diagrammed, platformed, automated, staged, routed, scored, and performed.

This is the third hinge:

Grammar says.

Grammatology writes.

Diagrammatics machines.

Transmediation carries thought-action across all three.

A StudioLab diagram is not an illustration. It is a thinking-machine. A zine is not a simplified essay. It is a different arrangement of attention, sequence, rhythm, image, voice, and public access. A theory comic is not decoration. It is a way of staging relations that prose tends to split apart. A syllabus is not a schedule. It is a diagram of institutional time, desire, authority, practice, and evaluation. A website is not a container. It is an interface ecology. An AI prompt is not just a question. It is a performative-diagrammatic operator inside a machinic assemblage.

This is why the poster-map matters. It did not merely summarize our conversation. It transmediated it. By placing Braver/Heidegger, Derrida, Guattari, *Perform or Else*, danger/command, StudioLab, and BeyngLab around a central ring of transmediation, the poster did conceptual work that prose alone does not do. It showed the argument as a set of pathways, relays, zones, machines, dangers, and counter-moves. It made visible the relation between grammar, grammatology, diagrammatics, performance, command, and worlding.

The diagram did not represent a theory already complete. It became part of the theory.

#### 4. Performance as the Scene Where the Three Registers Meet

Performance is where grammar, grammatology, and diagrammatics become embodied, timed, witnessed, and risky.

A performance has grammar: roles, cues, scripts, protocols, genres, frames, turn-taking rules, entrance and exit conventions. It has grammatology: repetition, citation, archive, documentation, replay, signature, trace, score, script, recording, transmissibility. It has diagrammatics: bodies in space, lights, sound, platforms, props, doors, screens, seating, interfaces, gestures, timings, affects, institutional arrangements, technical systems.

Performance is therefore not simply an event. It is a grammar-grammatology-diagrammatics machine.

This lets us reread *Perform or Else* as more than performance theory. The book stages performance as a polysemous operator of postwar power. It refuses to reduce performance to theater, ritual, management, technology, or speech act. Instead, it identifies three major paradigms: cultural performance, organizational performance, and technological performance. Cultural performance concerns efficacy, ritual, embodiment, liminality, identity, and social transformation. Organizational performance concerns efficiency, management, evaluation, productivity, innovation, and review. Technological performance concerns effectiveness, specification, speed, functionality, computation, and system output.

The force of the argument lies in showing that these paradigms do not merely sit beside one another. They interlock. They form a performance stratum: an onto-historical formation of power/knowledge in which persons, organizations, technologies, institutions, markets, disciplines, and systems are increasingly challenged to perform—or else.

This is where Marcuse returns. The performance principle names a society stratified by competitive economic performances. Subjects do not live their own lives; they perform pre-established functions. Work becomes alienated, and even pleasure can be folded into the system through repressive desublimation. The German *Leistungsprinzip* clarifies this dimension: *Leistung* means achievement, output, productivity, accomplishment, measurable capacity. Performance here is not primarily theatrical. It is performance as output under domination.

But *Perform or Else* expands this beyond Marcuse. Performance is no longer only productivity. It is also staging, display, execution, evaluation, technicity, operationality, and command. Lyotard's performativity adds another layer: knowledge becomes legitimated by efficiency, by optimization, by operational commensurability. The question becomes not "Is it true?" but "Does it work? Can it be translated into information? Can it improve the system's performance?" Butler adds another layer: performativity is citational normativity, the repeated enactment by which subjects are produced under constraint. Technological performance adds yet another: machines, systems, software, missiles, computers, and now AI models are evaluated by performance specifications, benchmarks, reliability, speed, and scalability.

Performance thus becomes the meeting point of grammar, grammatology, and diagrammatics. It is grammatical because it defines roles and possible actions. It is grammatological because it is iterable, citational, archived, and translatable. It is diagrammatic because it organizes bodies, machines, spaces, metrics, affects, and protocols into operational assemblages.

The performance stratum is what happens when these three registers are captured by command.

## 5. Gestell, Führung, and the Command to Perform

Heidegger's Gestell names the modern revealing in which beings appear as standing-reserve, available for ordering, extraction, storage, circulation, and use. *Perform or Else* gives this revealing a postwar performance grammar. Under the performance stratum, beings are not only ordered; they are evaluated. They must demonstrate performance. They must show efficacy, efficiency, effectiveness, productivity, innovation, resilience, scalability, compliance, engagement, impact.

Gestell orders. Performance evaluates. Diagrammatics operationalizes. Grammatology circulates. Grammar formats the possible command.

This is why the German field matters so much. Leistungsprinzip names the productivity imperative: achieve, output, compete, deliver. Aufführungsprinzip names the staging-display imperative: appear, present, mount, show, prove. Führung marks the command-conducting field: lead, guide, steer, direct, order. The danger is not that these are identical. The danger is that they are translatable into one another inside modern systems of power.

A leader commands. A manager evaluates. A dashboard displays. A platform ranks. A machine benchmarks. A university assesses. A grant agency measures impact. A corporation demands performance. A political movement stages identity. An AI system generates plausible output. A subject learns to optimize.

No single Führer is required when the command to perform has been distributed into protocols, dashboards, metrics, rankings, deadlines, deliverables, rubrics, interfaces, and platforms.

This is the mutation from authoritarian command to performative command.

The older command says: obey.

The disciplinary command says: conform.

The performance command says: demonstrate.

The platform command says: optimize.

The AI command says: generate.

The StudioLab counter-command says: transmediate, rehearse, world, dwell, care.

This is not a refusal of performance. It is a refusal of captured performance. StudioLab does not answer "perform or else" by saying "do not perform." That would be impossible and politically weak. Instead, StudioLab distinguishes between performance as compulsory evaluation and performance as worlding.

Captured performance converts life into output and display.

Worlding performance converts thought-action into shared, risky, situated, experimental forms of dwelling.

## 6. Transmediation as StudioLab Method

Transmediation is the StudioLab practice that carries thought-action through grammar, grammatology, and diagrammatics without letting any one regime close it down.

It begins with the recognition that every medium reveals and conceals. Prose reveals argument but often conceals spatial relation. Diagrams reveal relation but may conceal temporality or affect. Comics reveal scene, tension, and gesture but may compress conceptual nuance. Lectures reveal voice, rhythm, and presence but may reproduce hierarchy. Websites reveal navigation and public access but may flatten depth into interface. Installations reveal embodiment and atmosphere but may obscure citation. AI prompts reveal generativity and recombination but may conceal labor, source, authority, and evaluation.

Transmediation does not simply move content from one medium to another. It asks what changes in the crossing. What becomes visible? What disappears? What new relations are formed? What dangers appear? What publics are called? What actions become possible? What forms of care are required?

The method can be stated simply:

Take a concept.

Find its current medium.

Ask what that medium reveals and conceals.

Carry it into another medium.

Observe the mutation.

Stage the result.

Reflect on the performance.

Repeat.

This is not “multi-modal communication.” It is thought under transmedial trial.

A Heidegger passage becomes a diagram. The diagram reveals a hidden architecture. The architecture becomes a playground. The playground reveals possible exercises. The exercises become a syllabus. The syllabus becomes a public event. The public event becomes a website. The website becomes an archive. The archive becomes an AI prompt-space. The prompt-space becomes a new diagram. The diagram returns to the passage differently.

This recursive process keeps thought from becoming a dead noun. It keeps Beyng be-yng. It makes concepts dwell.



StudioLab therefore operates against three reductions.

Against Leistungsprinzip, it refuses thought as output.

Against Aufführungsprinzip, it refuses performance as compulsory display.

Against Gestell, it refuses beings as standing-reserve.

But it does not simply negate. It proposes participial worlding: thinking as making, making as dwelling, dwelling as performance, performance as transmediation, transmediation as the practice of plural worlds.

## 7. BeyngLab as Grammar–Grammatology–Diagrammatics Engine

BeyngLab should be built from this triad.

It should not be a Heidegger archive, although it must use archives. It should not be a Heidegger commentary site, although it must support interpretation. It should not be a mystical Heidegger portal, although it must preserve wonder. It should not be a productivity tool for Heidegger studies, although it can support research. BeyngLab should be a transmedial clearing where the question of Beyng is said, written, diagrammed, performed, and worlded.

This requires three layers.

The first is the Grammar Lab. Here visitors learn to hear the participial force of Heideggerian words: being, be-ing, dwelling, worlding, thinging, clearing, saying, unconcealing, turning, Ereignis, letting-be. The point is not vocabulary mastery but grammatical attunement. Visitors learn to notice when language freezes a process into a thing, when it splits a relation into external relata, when it converts a happening into an object. The Grammar Lab teaches the ear.

The second is the Grammatology Lab. Here visitors follow the traces. Greek to Latin to German to English. Lecture to book to archive to website. Rectoral address to political controversy. Heidegger's sending to Derrida's postal relay. Being to Beyng. Perform to Aufführung to Führung to Führer. HTML archive to AI prompt. Translation becomes visible as transformation. Citation becomes visible as relay. The Grammatology Lab teaches the hand and eye to follow inscriptions.

The third is the Diagrammatics Lab. Here visitors make maps, not summaries. They build diagrams of Gestell, performance strata, regional Daseins, haunted institutions, AI interfaces, worlding practices, and plural dwellings. They do not simply visualize arguments. They create operational diagrams that invite movement, comparison, rehearsal, and redesign. The Diagrammatics Lab teaches the body to move through thought.

Together these form BeyngLab as a transmedial playground.

The architecture might include Atlas, Labyrinth, Topiary, Green House, Hot House, Haunted House, Pete's Corner, Frame Shop, Prompt Hut, and Playground. Each is not merely a page or section but a transmedium.

Atlas maps regional Daseins without owning them.

Labyrinth stages the turns of Heidegger's path and the errancy of thought.

Topiary shapes concepts with care but not control.

Green House cultivates slow knowledge.

Hot House intensifies risky experiments.

Haunted House forces the question of Beyng through Nazism, Führung, silence, war, race, technology, and institutional ghosts.

Pete's Corner opens into the raw HTML forest of beyng.com and the living archive of Heidegger scholarship.

Frame Shop stages Goffman, Gestell, performance frames, and institutional interfaces.

Prompt Hut exposes AI as a transmedium, not a neutral tool.

Playground turns theory into shared rehearsal.

The purpose is not to make Heidegger easy. It is to make the difficulty inhabitable. BeyngLab should help visitors dwell in the question without turning it into doctrine, slogan, content, or productivity.

## 8. Regional Daseins and Plural Dwelling

The triad also transforms the question of regional Daseins. If grammar, grammatology, and diagrammatics shape world-disclosure, then Dasein is never abstractly universal in a simple sense. It is always regionally mediated: by language, ritual, architecture, landscape, colonial history, technical systems, cosmology, pedagogy, media ecology, performance practice, and institutional design.

Regional Daseins are not cultural examples added to a German ontology. They are plural world-grammars. They are different ways of saying, writing, diagramming, dwelling, and performing world.

Corbin's imaginal Islam, Tanabe's metanoetics, Buddhist emptiness, Daoist non-action, Indigenous cosmologies, African philosophies of relation, Caribbean poetics, Latin American decolonial thought, Jullien's China, Yuk Hui's cosmotechnics: these are not illustrations of Heidegger. They are alternate transmediums for the question of world-disclosure.

This matters because Heidegger's own language can become provincial while pretending to be primordial. The task is not to abandon Heidegger but to regionalize him. BeyngLab should not export Heidegger to the world as master-key. It should build an atlas in which Heidegger becomes one powerful, compromised, dangerous, generative regional machine among others.

This is the pluralization of the clearing.

A regional Dasein is a grammar of dwelling, a grammatology of memory, and a diagrammatics of world-making.

StudioLab's task is to let these world-grammars encounter one another without flattening them into multicultural content or comparative religion. The encounter must be transmedial and performative. It must ask: how does this world say? How does it write? How does it diagram? How does it teach? How does it heal? How does it stage authority? How does it mark the sacred? How does it handle death, technology, memory, land, body, relation, and the nonhuman? What does it reveal? What does it conceal? What dangers does it carry? What practices of care does it require?

BeyngLab becomes an Atlas of Regional Daseins only if it remains a lab, not a museum.

## 9. AI and the New Transmedial Clearing

AI intensifies everything.

The AI interface is grammatical because it trains users to formulate prompts, roles, constraints, commands, formats, styles, and expected outputs. It is grammatological because it operates through massive archives of traces, citations, styles, genres, patterns, and repeatable marks. It is diagrammatic because it routes signs through machinic systems that do not merely mean but generate, rank, predict, classify, complete, and modulate.

AI is therefore not simply a tool. It is a transmedium.

It carries writing into conversation, archive into response, statistics into style, prompt into performance, interface into world-disclosure. It makes thought appear as generated interaction. It stages intelligence through linguistic performance. It turns the archive into an interlocutor and the user into a director, editor, performer, evaluator, and witness.

This means AI can intensify the worst tendencies of the performance stratum. It can accelerate Leistungsprinzip: more output, faster production, continuous optimization. It can intensify Aufführungsprinzip: everything must be staged, generated, displayed, formatted, and made impressive. It can deepen Gestell: language, memory, art, teaching, and relation become standing-reserve for automated production.

But AI also reveals something important. It exposes how much supposedly human intellectual production was already templated, performative, formulaic, institutional, and genre-bound. It reveals the artificiality of the naturalized essay, the report, the grant proposal, the syllabus, the bureaucratic voice, the conference abstract, the academic paragraph. AI does not simply threaten thinking. It asks again, with Heidegger: what is called thinking?

StudioLab should not answer AI with nostalgia. Nor should it surrender to productivity. It should use AI as a transmedium for reflective practice. Prompting becomes a scene of thought-action. Generation becomes a performance to be read, revised, questioned, sourced, diagrammed, and re-staged. AI outputs become drafts, not authorities. The interface becomes a classroom, not an oracle.

BeyngLab's Prompt Hut should therefore teach visitors to ask better questions: What does this prompt presuppose? What grammar does it impose? What archive does it activate? What diagrams does it hide? What performance is being demanded? What kind of world does this output invite? What must be refused, cited, revised, slowed down, or made public?

The question is not whether AI thinks. The better question is: what thought-action assemblage emerges when humans, archives, models, prompts, interfaces, institutions, and publics co-perform thinking?

## 10. The StudioLab Counter-Performance

The age says: perform or else.

StudioLab answers: perform otherwise.

This "otherwise" is not withdrawal. It is a counter-performance built through transmediation. It refuses the reduction of thought to output, performance to evaluation, media to channels, diagrams to illustrations, AI to productivity, and Beyng to content. It insists that thought must be made shareable without becoming standardized, public without becoming spectacle, rigorous without becoming frozen, playful without becoming trivial, technical without becoming technocratic, plural without becoming vague.

The counter-performance has several principles.

First, keep concepts participial. Prefer worlding to world, dwelling to dwelling-place, clearing to concept, performing to performance-as-product, designing to design-as-object. Let nouns become verbs again.

Second, follow the trace. Every concept has a history of inscription. Track its translations, citations, institutions, media, exclusions, and ghosts.

Third, diagram relations. Do not merely define terms. Map their forces, crossings, relays, dangers, and possible paths.

Fourth, stage thought publicly. Concepts should be tested in scenes of appearance: classroom, zine, website, installation, performance, workshop, dialogue, public event.

Fifth, rehearse rather than finalize. StudioLab produces forms that invite reuse, remix, correction, and further worlding.

Sixth, build with friends. Worlds are not one-person projects. BeyngLab must be collaborative, hospitable, plural, and answerable.

Seventh, pass through the haunted house. No clearing without ghosts. Heidegger's Nazism, Führung, institutional command, colonial worlding, technological violence, and performance capture must be staged rather than hidden.

Eighth, cultivate plural dwelling. The goal is not consensus but co-inhabitable difference. StudioLab does not seek one world-system but a practice for making worlds encounter one another with care.

These principles define transmediation not as method alone but as ethics.

## 11. Conclusion: BeyngLab as Transmedial Clearing

Braver shows that Being cannot be thought apart from grammar. Heidegger's participles matter because they hold noun and verb together, resisting the metaphysical tendency to freeze presencing into presence. Derrida shows that grammar is already grammatology: trace, spacing, writing, iterability, archive, supplement, sending. Guattari shows that writing itself must be expanded into diagrammatics: machinic assemblages, asignifying semiotics, operational diagrams, ecosophical relations. *Perform or Else* shows that these registers have been captured by a postwar performance stratum in which culture, organization, technology, knowledge, and power are challenged to perform—or else.

StudioLab names the counter-practice: transmediation.

Transmediation is the carrying-across by which thought becomes making, making becomes performance, performance becomes diagram, diagram becomes worlding, and worlding becomes plural dwelling. It is participial grammar extended into media practice. It is grammatological relay made visible. It is diagrammatic thought made public. It is performance reclaimed from compulsory output and returned to rehearsal, play, risk, care, and world-building.

BeyngLab is the institutional and experiential implication of this argument.

It should not be a Heidegger site. It should be a transmedial clearing for the question of Beyng. A place where visitors can hear grammar, follow traces, build diagrams, stage dangers, encounter ghosts, regionalize Dasein, experiment with AI, and rehearse plural dwelling. A place where Beyng is not merely studied but worlded.



The final formula is simple:

Braver gives StudioLab participial grammar.

Derrida gives StudioLab grammatological drift.

Guattari gives StudioLab diagrammatic machinics.

*Perform or Else* gives StudioLab the performance stratum and its dangers.

BeyngLab becomes the playground where these forces are transmediated otherwise.

Against Leistungsprinzip, StudioLab refuses thought as output.

Against Aufführungsprinzip, StudioLab refuses performance as compulsory display.

Against Gestell, StudioLab refuses beings as standing-reserve.

Against the archive mausoleum, BeyngLab proposes a living clearing.

Against the one-world system, it proposes plural dwelling.

This is not a system.

It is a map.

Use it.

Remake it.

## Helyx and Toryx: Diagrammatic Engines of Gay Sci-Fi

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Woesean Humanities, Genre Mechanics,  
AI Pharmaka, and Collective Thought-Action

### Introduction: After the Tree, After Recognition

StudioLab needs two diagrammatic figures for gay sci-fi: Helyx and Toryx.

Helyx names the spiral of horizontal transfer. It is the figure for life, thought, genre, and identity after the tree: not genealogy, descent, lineage, father-to-son inheritance, disciplinary branching, or the institutional tree of knowledge, but lateral movement, mutation, recombination, viral drift, abductive leap, queer kinship, genre transfer, transmedia knowledge, and collective thought-action. Helyx is what happens when thought stops climbing branches and begins spiraling sideways.

Toryx names the next figure: the spiral folded into recursive world-form. Drawing speculatively on Vladimir Ginzburg's toryx diagrams, the Toryx is a toroidal spiral topology of leading and trailing strings, inversion, real and imaginary quadrants, outverted and inverted states. StudioLab does not need Ginzburg's physics as physics. It needs the Toryx as diagrammatic thought-action equipment. Toryx gives us a way to map how performances return altered, how signs invert, how queering gets queered, how recognition becomes capture, how cure becomes poison, and how worlds fold through their own after-effects.

Helyx is transfer.

Toryx is recursive return.

Helyx is the movement of code across bodies, genres, platforms, species, scenes, archives, images, styles, gestures, rituals, prompts, theories, and machines.

Toryx is the world-fold that catches these transfers, inverts them, polarizes them, and relaunches them as pharmaka.

Together, Helyx/Toryx lets gay sci-fi move beyond two inherited apparatuses: the family tree of knowledge and the Hegelian scene of recognition. Hegel gives us self and other, struggle and recognition, the dialectical formation of self-consciousness. Queer theory radicalizes that inheritance by showing that recognition is norm-bound, gendered, sexualized, racialized,

institutional, citational, and performative. But Helyx/Toryx gives StudioLab a wider topology: bodies, signs, machines, ancestors, viruses, genres, algorithms, houses, platforms, databases, AI systems, and worlds exchanging code through recursive transfer.

AI intensifies the Helyx/Toryx condition. As Helyx, AI recombines archives, styles, genres, voices, images, and prompts sideways. As Toryx, AI folds those transfers back into platform systems, recognition-games, metrics, hallucinations, captures, classifiers, and world-models. AI is pharmakon: remedy, poison, and undecidable medium. It can democratize transmedia making or flatten culture into standing reserve. It can help prototype worlds or trap us inside automated recognition. It can open gay sci-fi experimentation or become the largest plagiarism/capture machine in history. It is not simply tool, collaborator, demon, intern, oracle, parasite, archive, or mirror. It is all of these, depending on the performance ecology.

Gay sci-fi becomes the practice for working inside this danger.

It is Helyx when it mutates genres, crosses archives, builds chosen kinship, and transfers codes between alien bodies and damaged worlds.

It is Toryx when it folds those transfers into recursive cosmograms, shuttlecraft games, AI interfaces, PAR&D test sites, speculative archives, and public experiments.

The formula becomes:

Tree gives us discipline.

Rhizome gives us multiplicity.

Helyx gives us horizontal transfer.

Toryx gives us recursive world-folding.

Gay sci-fi uses all four, but belongs most deeply to Helyx/Toryx: the spiral transfer and the toroidal return, the abductive leap and the cosmic fold, the queer mutation and its perfumative afterlife.

StudioLab's task is therefore not simply to interpret queer recognition-games. It is to build Helyx/Toryx engines for collective thought-action: zines, comics, AI dialogues, speculative archives, performance scores, diagrams, shuttles, cosmograms, interfaces, installations, and public experiments that test how worlds become otherwise.

## 1. The Tree of Knowledge and Its Discontents

The old image of knowledge is the tree. Its roots promise origin. Its trunk promises continuity. Its branches promise classification. Its leaves promise specialization. Its fruits promise expertise. The tree gives Western knowledge an architecture: disciplines, subdisciplines, fields, departments, schools, genealogies, canons, methods, and professional identities. We learn by climbing. We specialize by moving further out along a branch. We generalize by moving back toward the trunk or roots.

This image is powerful because it is not merely a metaphor. It is built into the university. The division of arts, sciences, professions, departments, programs, seminars, studios, and labs is

arborescent. The archive is arborescent. The syllabus is arborescent. The bibliography is arborescent. The intellectual genealogy is arborescent: Plato begat Aristotle, Hegel begat Marx, Nietzsche begat Foucault, Freud begat Lacan, Foucault begat Butler, and so on. Even critique often reproduces the tree it seeks to cut down, for critique usually tracks lineage, influence, inheritance, rupture, and descent.

The tree is also a model of logic. Deduction moves from general premises to specific cases. Induction moves from specific instances toward general principles. The tree holds together ontology, epistemology, pedagogy, and institution. It organizes being, knowing, teaching, and professional recognition.

StudioLab does not reject trees. Trees are living forms; many forms of knowledge need branching, classification, memory, inheritance, and discipline. But the tree becomes dangerous when it passes itself off as the natural shape of thought. It makes lateral movement look illegitimate. It makes hybridization look impure. It makes genre mutation look secondary. It makes common knowledge look like doxa beneath episteme. It makes transmedia knowledge look like popularization rather than world-making. It makes gay sci-fi look like ornament rather than method.

The critique of the tree has a long history. Nietzsche, Whitehead, Bergson, Deleuze, Guattari, Haraway, and many others challenged static ontology with becoming, process, assemblage, rhizome, cyborg, sympoiesis. But the Woesean break gives StudioLab another image: not simply philosophical becoming, but biological transfer. Carl Woese's work on ribosomal RNA and the classification of Archaea helped transform biological taxonomy, unsettling the older assumption that life could be mapped primarily as vertical descent. Woese and Fox's 1977 paper argued that living systems represent three primary lines: eubacteria, archaeobacteria, and urkaryotes/eukaryotic cytoplasmic components (Woese and Fox 1977). Later discussions of horizontal gene transfer and early communal evolution pushed this further: life itself could not be understood only as a family tree. It involved lateral exchange, chimeric formation, and pre-species communal processes.

The StudioLab transposition is decisive: if life does not simply descend, thought does not simply descend either. Culture, genre, identity, media, and theory do not move only through genealogy. They transfer sideways. They move through contamination, recombination, imitation, theft, alliance, pedagogy, diaspora, translation, citation, parody, performance, erotic encounter, platform circulation, and AI recomposition.

The tree remains, but it is no longer sovereign. We need Helyx.

## 2. Woesean Humanities: Life After the Tree

Woesean humanities begins by treating culture as tangled transfer rather than pure inheritance. It asks what happens when the humanities take seriously a post-arborescent image of life: not species as stable branches, not traditions as pure lineages, not disciplines as separate trunks, but webs, nets, mosaics, rhizomes, chimeras, and symbiotic passages.

This matters because the humanities have long depended on genealogical storytelling. We tell stories of influence, authorship, transmission, reception, canonicity, and tradition. These stories

remain necessary, but they are incomplete. A Woesean humanities asks what they miss: lateral borrowings, genre leaks, media shifts, anonymous practices, embodied repertoires, subcultural transfers, technical infrastructures, platform captures, and nonhuman agencies.

Queer life has always known this. Chosen families are not genealogical in the biological sense, though they may be more formative than biological descent. Ballroom houses are not bloodlines, yet they create mothers, children, lineages, archives, disciplines, reputations, styles, and inheritances. Queer slang, camp, drag, voguing, zines, club practices, HIV/AIDS activist graphics, and digital queer cultures move through lateral transfer. They are learned, stolen, cited, embodied, remixed, policed, commodified, revived. They are Helyx forms.

Gay sci-fi becomes central because it begins where the normal family tree fails. It begins with damaged lineages, alien kinship, artificial reproduction, viral codes, archives of the dead, synthetic voices, clones, mutants, cyborgs, drag houses, machine intimacies, nonhuman recognitions, and worlds that have not yet learned how to name us. It does not merely represent queer characters in futuristic settings. It builds speculative conditions under which identity, embodiment, kinship, reproduction, memory, and intelligence can be tested otherwise.

Woesean gay sci-fi therefore does not ask only, “How can queer subjects be recognized within this world?” It asks, “What worlds could emerge from the lateral transfer of codes that this world cannot yet recognize?”

The shift is subtle but major. Queer theory often begins from injury within normativity: shame, abjection, misrecognition, compulsory heterosexuality, gender regulation, the closet, the scene of appearance. These remain vital. But Woesean gay sci-fi begins from tangled emergence. It asks how new forms of life emerge from cross-species, cross-genre, cross-media, cross-platform, cross-cosmic transfers.

In this sense, Woesean humanities gives gay sci-fi its ontology: life, knowledge, and worlds evolve by transfer.

Genre mechanics gives gay sci-fi its craft: portals, labs, ships, mutants, archives, monsters, viruses, clones, doubles, hauntings, cosmic eggs, interface spirits, alternate timelines, dead worlds, reborn worlds.

AI gives gay sci-fi its contemporary medium: recombinant archives, synthetic voices, prompt spirits, hallucinated documents, style transfer, pattern recognition, procedural worlding, automated misrecognition, and machinic collaboration.

Together they make gay sci-fi a StudioLab practice for transmedia knowledge under digital conditions.

### 3. Helyx: Spiral Transfer

Helyx is not simply helix. It is not only DNA, spiral, or double-helix iconography. Helyx is the StudioLab figure for lateral transfer in motion. It names the spiral movement through which forms move sideways across life, culture, genre, media, and thought.

Helyx is what happens when a sign refuses to stay in its branch.



A biological gene moves across organisms.

A ritual gesture becomes theater.

A theater exercise becomes performance theory.

A performance theory becomes organizational management.

A management metric becomes platform governance.

A queer insult becomes identity.

A pink triangle becomes AIDS activism.

A ballroom move becomes MTV spectacle.

A Madonna image becomes queer-theory example.

A Butler concept becomes internet meme.

A meme becomes right-wing backlash.

An AI model ingests all of this and emits a synthetic archive.

The Helyx is not linear. It spirals. It returns near what it left, but not as identity. It carries residues. It mutates through each medium. It does not simply transmit content; it changes the conditions of recognition.

This is why Helyx belongs to transmedia knowledge. Transmedia knowledge is not merely the communication of academic research through multiple media. It is knowledge moving across media to engage multiple stakeholders and reconfigure the relation between expert and common knowledge. It refuses the idea that scholarly knowledge lives first in the article and only later gets “translated” for publics. All knowledge requires material incarnation: voice, text, diagram, ritual, dance, code, image, interface, classroom, lab, platform, archive. Transmedia knowledge makes this explicit.

Helyx therefore names the motion of transmedia knowledge as transfer: ideas and practices spiral across media and become different as they move.

A concept becomes a diagram.

A diagram becomes a poster.

A poster becomes a chant.

A chant becomes a protest.

A protest becomes an archive.

An archive becomes a dataset.

A dataset becomes an AI training trace.

An AI trace becomes a speculative dialogue.

A dialogue becomes a zine.

A zine becomes classroom equipment.

A classroom becomes public experiment.

This is not dissemination. It is mutation. Helyx is not a delivery system; it is a transformation system.

Helyx also clarifies abduction. Deduction and induction operate within existing systems. Abduction leaps. It selects, revises, recombines, and generates a new possibility. In Peircean terms, abduction is the logic of creative inference. In StudioLab terms, abduction is the logic of Helyx: a sideways leap that creates a new frame, new game, new genre, new world.

Gay sci-fi is abductive because it does not merely reason from known premises or generalize from existing cases. It leaps: what if gender is a spaceship protocol? what if the archive is infected? what if the AI is a ghost of dead genres? what if the clinic becomes ballroom? what if the university is a haunted launch complex? what if identity is not recognized but grown in a cosmic medium? what if the “other” is not another consciousness but a platform, virus, ancestor, algorithm, planet, or god?

Helyx is the motion of these leaps.

#### 4. Genre Mechanics: Transfer Protocols

Genres are not containers. They are transfer protocols. They carry expectations, roles, scenes, objects, affects, rhythms, and action possibilities. They tell us what kind of world we are entering and what kinds of moves count there.

Science fiction is especially powerful because it turns genre into ontological equipment. The spaceship is a transfer device. The lab is a mutation chamber. The alien is a de-naturalizer of the human. The clone is a challenge to identity. The virus is lateral transfer made plot. The portal breaks sequence. The archive resurrects the dead. The AI interface becomes oracle, trickster, assistant, parasite, medium, ghost, bureaucrat, co-author. The planet becomes a world-model. The time loop becomes recursion. The monster becomes taxonomy crisis. The cyborg becomes boundary confusion.

Gay sci-fi intensifies these mechanics because queerness already lives by genre mutation. Coming out is a confession scene, but also a ritual, trial, announcement, threat, rebirth, comedy, tragedy, bureaucratic update, legal event, family drama, and interface redesign. Voguing is dance, battle, semiotics, athleticism, fashion citation, kinship performance, category test, and recognition-game. Drag is theater, parody, theology, gender analysis, glamour, labor, survival, comedy, mourning. ACT UP's actions were protest, media event, ritual, street theater, public health intervention, graphic design, and policy pressure.

Gay sci-fi recognizes that every form of life is already multi-genre.

The task is not to pick a genre but to build genre engines. StudioLab's gay sci-fi does this by asking what genres are already operating inside a situation. A university may think it is a rational

institution, but it is also a monastery, factory, theater, airport, archive, dating app, grant machine, ancestor cult, HR platform, and haunted house. A clinic may think it is a care institution, but it is also a triage game, data system, confession booth, waiting room drama, insurance labyrinth, and recognition engine. An AI platform may present itself as a productivity tool, but it is also a séance, autocomplete oracle, plagiarist, archive monster, classroom disruptor, compliance engine, and speculative collaborator.

Genre mechanics gives StudioLab a method: find the genres, mutate the genres, transmediate the genres, test the world that emerges.

This is why gay sci-fi is not escape. It is diagnostics through displacement. It lets us see the present because it refuses to reproduce the present's genres of recognition. It can make a university appear as starship, a syllabus as spellbook, a classroom as launch complex, a paper as field report, a queer house as interstellar kinship network, an AI chat as alien contact, a public health crisis as cosmic failure of care.

Genre is Helyx when it transfers sideways.

Genre becomes Toryx when it returns as world-fold.

## 5. Toryx: Recursive World-Folding

If Helyx names transfer, Toryx names recursive return.

Ginzburg's toryx diagrams offer a speculative source-image: a spiral/toroidal topology composed of leading and trailing strings, inversion, real and imaginary quadrants, outverted and inverted states. Again, StudioLab does not adopt this as physics. We adopt it as diagrammatic equipment. Its value lies in topology, not scientific authority.

The Toryx lets StudioLab think how a movement returns altered. It gives us a figure for inversion, polarity, quadrant shifts, recursion, and the inside-outing of signs. It is a topology of performativity: performance does not simply happen and end. It leaves residues, scents, traces, afterimages, metrics, memories, archives, copies, backlash, and future prompts. It returns as something else.

This matters because queering itself now gets queered. The same iterability that lets a stigmatized term become a badge also lets reactionary systems recode the badge as threat. The same performativity that reveals gender norms can be used by advertising, trolling, bureaucratic reclassification, AI identity prediction, or anti-DEI legislation. The same media tactics that made ACT UP visible can be absorbed into influencer activism, outrage cycles, or decontextualized brand aesthetics. The same ballroom moves that created recognition inside Black and Latinx queer houses can circulate globally while erasing those houses. The same queer theory that unsettled categories can become a university keyword, hiring field, training module, or political target.

Toryx maps this return.

The sign moves out. It circulates. It is captured. It inverts. It returns. It is no longer the same sign. It may become remedy, poison, or both.

This is the pharmakon logic. Derrida's reading of the pharmakon in Plato's "Pharmacy" gives us writing as remedy and poison, memory aid and memory threat, supplement and danger. StudioLab extends this to performance and media. Queering is pharmakon. Recognition is pharmakon. AI is pharmakon. Gay sci-fi is pharmakon. StudioLab itself is pharmakon.

The Toryx is the shape of this pharmakon because it shows how a cure folds into poison and poison folds into cure depending on path, position, medium, and return. It does not let us sort performances into simply liberatory or oppressive. It asks where in the topology a performance is moving, what it is carrying, what it has become, and how it returns.

The Toryx therefore supplements the Helyx. Helyx shows movement across forms. Toryx shows recursive folding of the movement back into worlds.

Helyx: ballroom gesture moves into MTV.

Toryx: MTV returns the gesture as visibility plus capture.

Helyx: queer theory moves into university curricula.

Toryx: anti-gender politics returns queer theory as public enemy.

Helyx: ACT UP graphics move into museum archives.

Toryx: the archive returns activism as heritage, pedagogy, commodity, and possible reactivation.

Helyx: AI recombines queer archives.

Toryx: the platform returns them as synthetic style, extractive data, or new tool for collective thought-action.

Toryx is the cosmic diagram of after-effects.

## 6. AI as Helyx/Toryx Pharmakon

AI intensifies everything because it is a Helyx/Toryx machine at platform scale.

As Helyx, AI transfers sideways. It recombines texts, images, code, genres, styles, voices, designs, gestures, and archives. It does not know genealogy as lived inheritance. It knows statistical proximity, pattern, prompt, vector, token, latent style, and recombinable form. It makes cultural transfer faster, stranger, and more ordinary. It can place Wittgenstein beside ballroom, Heidegger beside ACT UP, Woese beside queer theory, Ginzburg beside StudioLab, Madonna beside pharmakon, and Challenger beside AI interface.

This can be exhilarating. It can help us prototype diagrams, stage dialogues, generate zine drafts, build speculative archives, summarize complex materials, invent genre hybrids, and teach students to see knowledge as transmedia. It democratizes certain forms of making, especially for those without professional design training, coding experience, or institutional resources.

But as Toryx, AI folds these transfers back into platforms. It captures the archive. It launders labor. It produces plausible hallucinations. It extracts style from communities without recognition. It turns cultural memory into pattern-reserve. It automates misrecognition. It feeds dashboards, classifiers,

surveillance systems, HR filters, recommendation engines, institutional metrics, and education platforms. It does not simply transfer; it returns altered through platform governance.

AI therefore cannot be approached as tool alone. Nor as enemy alone. AI must be approached as pharmakon.

A remedy: for access, prototyping, speculative collaboration, transmedia knowledge, disability support, multilingual making, diagrammatic play, and genre mutation.

A poison: for extraction, flattening, hallucination, surveillance, labor displacement, bias reproduction, automated recognition, and platform dependency.

An undecidable medium: whose effects depend on use, context, design, governance, pedagogy, and collective practice.

Gay sci-fi is the right genre for AI because AI itself already feels like gay sci-fi: synthetic voices, alien cognition, archive ghosts, prompt rituals, identity drift, machine intimacy, nonhuman collaboration, hallucinated memory, corporate platforms, uncanny recognition, and world-generation. The danger is that AI makes this science fiction banal by embedding it inside productivity software. The task is to make it strange again — to re-genre AI as pharmakon, not service.

StudioLab's AI practice therefore should not ask only, "How can AI help us work faster?" That is the performance-management question. Nor only, "Is AI intelligent?" That is the Turing-game trap. StudioLab asks: what recognition-games does AI automate, what worlds does it disclose, what archives does it remix, what bodies does it misrecognize, what genres does it mutate, what pharmaka does it release, and what collective thought-action can redirect it?

AI is Helyx when it transfers.

AI is Toryx when it returns.

Gay sci-fi is the test flight.

## 7. From Queer Theory to Gay Sci-Fi PAR&D

Queer theory remains indispensable. It teaches that gender is not a natural essence but a repeated, regulated, citational practice. It teaches that identity is produced through norms that make bodies intelligible while exposing them to injury. It teaches that recognition is necessary and dangerous. It teaches that performance is not mere acting but world-forming repetition under constraint. It teaches us to read drag, voguing, coming out, passing, failure, parody, shame, and misrecognition as sites of theory.

But gay sci-fi PAR&D moves beyond the Hegelian recognition apparatus without abandoning it.

Recognition remains one scene among others. It matters deeply whether a body is recognized as livable, grievable, desirable, authoritative, sick, healthy, legal, illegal, human, nonhuman, gendered, misgendered, citizen, alien, patient, student, worker, artist, or threat. But recognition is not the whole world. Recognition itself is shaped by platforms, databases, genres, institutions, myths,



technologies, and cosmologies. Recognition can save, but recognition can also classify, surveil, monetize, capture, and discipline.

PAR&D — Performance as Research and Development — shifts the emphasis from interpretation to experimentation. Performance-as-research often asks how performance produces knowledge. PAR&D asks how performance prototypes worlds. It adds development: testing, iteration, design, stakeholder engagement, delivery, feedback, failure, and after-effect. It treats performance as a research-and-development practice for collective thought-action.

Gay sci-fi PAR&D asks:

What damaged recognition-game are we entering?

What genre mechanics already structure it?

What Helyx transfers carry its signs, styles, categories, and affects?

What Toryx returns have inverted or captured its liberatory movements?

What AI systems now recombine or automate its codes?

What pharmaka are at work?

What speculative world-test could reveal another possibility?

This method can be used in courses, zines, installations, public humanities, AI labs, community partnerships, public health design, legal storytelling, environmental communication, and performance pedagogy. It turns genre into research protocol, AI into risky collaborator, and transmedia knowledge into civic discourse.

Gay sci-fi PAR&D does not ask students merely to write about futures. It asks them to build speculative devices that test the present: an alien field guide to campus bureaucracy; a drag-ball taxonomy of AI prompts; a shuttlecraft map of public health recognition; a haunted chatbot trained on university mission statements; a cosmic egg archive of community stories; a courtroom drama where an algorithm is cross-examined; a zine where Woese, Butler, and an AI spirit argue over kinship; a Helyx/Toryx diagram of how DEI becomes anti-DEI.

These are not gimmicks. They are transmedia methods for thinking where the article alone cannot go.

## 8. StudioLab's Three Becomings Rewired by Helyx/Toryx

StudioLab's three becomings — maker, builder, cosmographer — can be rewired through Helyx/Toryx.

Becoming-maker is Helyx practice. The maker mixes media, transfers knowledge across forms, and creates thought-action figures. Maker practice breaks the article's monopoly on scholarly form. It moves between image, text, speech, diagram, zine, comic, interface, performance, and AI dialogue. It treats episteme and doxa, logos and mythos, eidos and imagos, not as fixed oppositions but as materials for transmedia composition. The maker asks: what medium lets this knowledge move, and how does it change as it moves?

Becoming-builder is Helyx/Toryx practice. The builder creates collaborative platforms where transfers can occur and return. This is where PAR&D matters. The builder does not only produce an artifact; the builder creates a setting for repeated exchange: classroom, workshop, community partnership, design sprint, public exhibition, digital platform, AI lab, zine series, performance event. Builder practice must think Toryx because every platform returns effects. A platform designed for participation can become extraction. A public exhibition can empower or tokenize. A student project can help a partner or burden them. A community archive can preserve memory or expose vulnerability. The builder must design for after-effects.

Becoming-cosmographer is Toryx practice at world scale. The cosmographer maps and co-designs worlds, not just projects. Cosmography asks what ontologies, cosmologies, values, narratives, media, institutions, and forms of life collide in a situation. It is not enough to solve a problem within a given world; cosmography asks which world made the problem appear this way. It asks what other worlds are present, suppressed, damaged, or possible. It is gay sci-fi at its most ambitious: not prediction, not fantasy, but speculative world-mapping.

Helyx gives the cosmographer transfer lines.

Toryx gives the cosmographer world-folds.

Together they let StudioLab move from media-making to platform-building to world-design.

## 9. Perfumative Afterlife

Performativity tells us that acts produce reality. Speech acts do things. Gender norms materialize bodies. Metrics create incentives. Rankings reshape institutions. Platforms engineer behavior. Research paradigms define objects. Performance values organize worlds.

Perfumativity asks what happens afterward.

A performance does not end at the event. It lingers like scent. It moves through memory, archive, gossip, citation, policy, backlash, imitation, trauma, inspiration, brand, ritual, dataset, and myth. Its effects mix with other effects. It becomes hard to tell where one performance ends and another begins.

This is why perfumativity belongs with Toryx. The Toryx is the topology of afterlife. It shows return, inversion, polarity, recursive drift. A performance goes out as cure and returns as poison. Or goes out as poison and returns as cure. Or remains undecidable.

ACT UP graphics become museum objects: preservation and neutralization.

Ballroom becomes global pop style: recognition and appropriation.

Queer theory becomes curriculum: dissemination and institutional capture.

DEI becomes administrative apparatus: repair and bureaucracy.

Anti-DEI becomes performance review: efficiency theater and cultural backlash.

AI becomes writing assistant: access and extraction.

StudioLab becomes method: pedagogy and possible institutional branding.

Perfumativity does not let us purify the work. It asks us to care for after-effects. Gay sci-fi PAR&D therefore must build feedback, reflection, revision, and accountability into its world-tests. If every cure can poison, we must track dosage, medium, audience, circulation, and return. If every poison can treat, we must also remain open to unexpected uses.

Helyx moves.

Toryx returns.

Perfumativity scents the return.

## 10. Helyx/Toryx and the Queering of Queering

The queering of queering is the moment when queer methods, concepts, and gains become subject to their own iterability. Queering taught us to destabilize norms, reverse stigma, expose construction, and repeat otherwise. But now queering itself is repeated otherwise — not only by queer artists and theorists, but by platforms, states, corporations, reactionary movements, trolls, advertisers, and AI systems.

This is the problem of capture. It is also the proof of queer theory's power. If performativity did not work, reaction would not copy it. If visibility did not matter, backlash would not target it. If recognition did not organize life, anti-recognition politics would not be so intense.

But the old formula — expose the norm, repeat otherwise — is no longer enough. We need to know how the repetition returns. We need Toryx.

For example, “diversity” can be a demand for institutional repair. It can also become a metric, brand, compliance script, hiring slogan, or political target. “Equity” can name redistribution and justice. It can also become an administrative keyword that reactionary forces cite as reverse discrimination. “Inclusion” can open access. It can also become a managerial affect that leaves structures intact. “Queer” can name radical world-making. It can also become market segment, academic field, lifestyle brand, or demonized sign.

This does not mean abandoning the terms. It means reading them perfumatively. Where did they move? What did they become? Who cites them? Who benefits from their citation? What platform carries them? What recognition-game do they enter? What Toryx quadrant are they in: real, imaginary, outverted, inverted, cure, poison, undecidable?

Helyx/Toryx gives us a diagrammatic method for mapping these reversals without despair. It shows that capture is not the end of movement. A captured sign can be re-released. A poisoned cure can be re-dosed. A backlash can reveal infrastructure. A platform can be hacked, abandoned, rerouted, or reimagined. A dead metaphor can become a zine. A bad AI output can become diagnostic material. A failed recognition-game can become gay sci-fi prompt.

Where queering is queered, launch gay sci-fi pharmaka.

## 11. Toward a Helyx/Toryx Method

The Helyx/Toryx method can be stated in six steps.

First, identify the tree. What genealogy, hierarchy, discipline, taxonomy, or recognition-system organizes the situation? What branches are treated as natural? Who is placed where? What counts as origin, authority, expertise, inheritance, or legitimacy?

Second, trace the Helyx. What lateral transfers are already happening? Which codes move sideways? What genres, images, gestures, rituals, platforms, datasets, affects, and stories are crossing boundaries? What is being remixed, stolen, translated, cited, mutated, or misrecognized?

Third, map the Toryx. How do these transfers return? What inversions occur? Which cures become poisons? Which acts of recognition become capture? Where does backlash appear? What after-effects perfume the field?

Fourth, locate the pharmakon. What is undecidable here? Which medium, concept, practice, or technology is both remedy and poison? How does dosage, context, platform, and use change its effects?

Fifth, choose the gay sci-fi genre vehicle. Is this a shuttle log, alien ethnography, haunted archive, AI séance, courtroom drama, drag-ball taxonomy, cosmic bestiary, field guide, fake museum catalogue, clinic from another planet, or speculative syllabus? The vehicle matters because genre determines what can be seen.

Sixth, build a PAR&D world-test. Make something public enough to test: zine, comic, diagram, performance score, AI dialogue, installation, workshop, map, ritual, interface, or exhibition. The goal is not only interpretation. The goal is collective thought-action.

This method shifts gay sci-fi from content to apparatus. It is not merely about queer futures. It is a way of conducting research under conditions of digitality, platform performativity, and tangled worlds.

## 12. AI Prompting as Gay Sci-Fi Ritual

AI prompting can be trivial or profound. It can produce generic content, automate busywork, and flatten style. But in StudioLab's Helyx/Toryx practice, prompting becomes a gay sci-fi ritual: a way of staging contact with an alien archive that is also a corporate platform, statistical engine, hallucination machine, and transmedia collaborator.

The prompt is a call.

The model is a response system.

The output is a performance.

The revision is a feedback loop.

The archive is haunted.

The user is not sovereign.

The platform is never neutral.

This makes AI prompting structurally close to invocation, improvisation, and rehearsal. One calls forth voices, genres, images, and patterns. They arrive altered. They may lie. They may reveal what the user did not know they asked. They may reproduce bias, cliché, and institutional dead language. They may also expose the grammar of a field by exaggerating it.

Gay sci-fi prompting makes this explicit. It asks AI not simply for answers but for world-tests. It may ask the model to write as a dead theorist, then critique the necromancy. It may ask for a future archive, then annotate the hallucinations. It may generate a recognition-game, then identify who is excluded. It may produce a cosmic diagram, then compare it to community needs. It may remix academic prose into zine slogans, then ask what was lost and what became public.

The goal is not to trust AI. The goal is to choreograph its pharmakon effects.

Helyx: prompt transfers forms across domains.

Toryx: output returns with platform residue.

PAR&D: users test, revise, contextualize, and publicly stage the result.

This is why AI belongs inside gay sci-fi rather than outside it. AI is not just a tool for making gay sci-fi. AI is one of gay sci-fi's current conditions of possibility and danger. It is the alien in the room, the archive in the machine, the platformed oracle whose utterances must be read with care.

### 13. Helyx/Toryx Cosmography

Cosmography is the final scale. It asks how worlds are mapped, narrated, inhabited, contested, and redesigned. Not merely societies, not merely cultures, not merely identities, but worlds: ontologies, cosmologies, media regimes, institutions, values, bodies, technologies, spirits, infrastructures, and forms of life.

Helyx/Toryx cosmography maps worlds as transfer and return.

A world is not a container. It is a dynamic arrangement of transfers, boundaries, media, rituals, values, and after-effects. Worlds exchange code. Worlds misrecognize each other. Worlds absorb each other. Worlds collapse. Worlds are colonized, digitized, archived, revived, simulated, platformed, and dreamed. Worlds may share a planet but not an ontology.

Woesan humanities helps us think worlds biologically and culturally as tangled ecologies. Genre mechanics helps us stage world differences through narrative devices. AI helps us prototype and distort worlds rapidly. Gay sci-fi gives us the speculative courage to make the prototype strange enough to teach us something.

A Helyx/Toryx cosmogram would show:

Trees: disciplines, genealogies, taxonomies, canons.

Rhizomes: transversal connections, assemblages, networks.



Helyxes: spiral transfers of code, genre, gesture, memory, data.

Toryxes: recursive folds, inversions, returns, pharmaka, afterlives.

Platforms: infrastructures that scale and capture transfers.

Houses: counter-kinship worlds that teach recognition otherwise.

Archives: memory systems that preserve and haunt.

AI interfaces: prompt-driven transfer machines.

Public experiments: world-tests where collective thought-action becomes possible.

This cosmogram is not a final theory. It is equipment. StudioLab diagrams do not simply represent the world. They help teams move through it.

## Conclusion: Other Worlds Are Possible, But Not Innocent

Helyx and Toryx give StudioLab two diagrammatic engines for gay sci-fi in the age of Woesean humanities and AI.

Helyx teaches that thought transfers sideways. It breaks the sovereignty of the tree without pretending that trees vanish. It maps mutation, recombination, abductive leap, genre transfer, queer kinship, and transmedia knowledge. It lets us see that culture moves less like a family tree than like a spiral of living, mediated exchange.

Toryx teaches that transfer returns. It folds movement into recursive world-form. It maps inversion, capture, backlash, recognition, misrecognition, pharmakon, and perfumative afterlife. It lets us see that no performance remains pure because every act circulates, mutates, and returns through platforms, archives, institutions, and worlds.

Together, Helyx/Toryx moves gay sci-fi beyond the family tree and beyond the Hegelian recognition scene. Recognition remains crucial, but it is nested inside larger ecologies of transfer, genre, media, AI, and world-making. The subject seeking recognition is no longer alone before another subject. It is distributed across houses, archives, prompts, platforms, metrics, ancestors, species, viruses, data traces, and speculative futures.

AI intensifies this condition because it is a Helyx/Toryx pharmakon: a lateral recombination engine that folds its outputs back into platform systems. It can democratize transmedia making or deepen capture. It can prototype worlds or automate misrecognition. It can help us create collective thought-action or reduce thought to content generation.

Gay sci-fi is the practice for working inside this danger. It is not merely representation, futurism, or queer theming. It is PAR&D: performance as research and development. It uses genre as transfer protocol, AI as pharmakon, Woesean humanities as anti-genealogical ontology, and StudioLab as public test site.

The final formula is:

No more family trees as sovereign image.

Thought transfers sideways.

Genre is the virus.

AI is the pharmakon.

Helyx carries the mutation.

Toryx folds the world.

Gay sci-fi launches the test flight.

StudioLab's task is to build the engines: zines, comics, AI dialogues, speculative archives, performance scores, diagrams, shuttles, cosmograms, and public experiments. Not to explain other worlds from above, but to rehearse their emergence with others.

Other worlds are possible.

But they are not innocent.

They must be made, tested, cared for, and followed through their after-effects.

They must helyx.

They must toryx.

They must perform or else.

# Patadigms, Mechanic Genres, and Woesean Humanities in BeyngLab

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## Heideggerean Engineering, Wiseacres, and MetaPlay

### Abstract

This essay connects three emerging operators in the StudioLab and BeyngLab nexus: patadigms, mechanic genres, and Woesean humanities. A paradigm stabilizes a field; a patadigm glitches it into motion. A mechanic genre is not simply a literary or media genre but a working machine of composition: a repeatable form that produces roles, interfaces, affects, publics, and worlds. A Woesean humanities, drawing from Carl Woese's revolution in biology, displaces the humanist tree of knowledge toward a web of transfer, symbiosis, lateral inheritance, microbial plurality, and deep time. Together, these three operators give BeyngLab a way to practice Heideggerean engineering without either repeating Heidegger's conceptual solemnity or reducing his thought to academic commentary. Heideggerean engineering means building devices, figures, exercises, and interfaces that let the question of Being become playable as shared world-making. It treats the history of metaphysics, Gestell, Dasein, Ereignis, and the clearing not as doctrines to defend but as equipment to redesign.

In this frame, patadigm names the +L glitch by which paradigm becomes playful, leaky, liminal, ludic, lateral, and living. It is a spur of chaosmosis. It interrupts the settled reading machine, opens a mise en abyme, and turns concepts into mobile thought-action figures. Mechanic genres are the media-machines that carry this mutation: the zine, poster, info-comic, AI UX report, frame shop, fablab, comedy club, prompt, consultation, course, public exhibition, and playground station. Woesean humanities names the larger ecology in which these mechanic genres circulate, transfer, recombine, and evolve. The humanities after Woese no longer center Man, text, author, nation, or discipline. They study and cultivate transfers among worlds. They become symbiotic, microbial, transmedial, and cosmographic.

The BeyngLab nexus provides the site where these operators gather. It links Heidegger's question of Being to engineering, performance design, AI, queer theory, StudioLab pedagogy, and new public media forms. It is not merely a lab about Heidegger; it is a lab that engineers ways of asking what Heidegger asked under conditions Heidegger could not have imagined: algorithmic governmentality, AI interfaces, planetary technology, environmental collapse, horizontal transfer, and the collapse of disciplinary humanism. Patadigms, mechanic genres, and Woesean humanities let BeyngLab move from interpretation to equipment, from paradigm to playground, from critique to cosmography.

## 1. From Paradigm to Patadigm

The word patadigm should be heard as an intentional glitch. It does not replace paradigm by offering a better master concept. It twists paradigm from within, adding a small surplus letter, a +L, that makes the structure leak. A paradigm is a stabilizing model: a set of exemplary problems, methods, instruments, citations, and standards. It tells a field what counts as knowledge, what counts as evidence, and how to reproduce itself. The paradigm governs competence. It trains researchers to recognize proper objects, ask proper questions, and produce proper forms. Paradigms are powerful because they give a community shared orientation. They are dangerous because they naturalize their own limits.

A patadigm begins where a paradigm misfires. It is the paradigm encountering its own cartoon, curse, typo, joke, ghost, or abyss. In the StudioLab lineage, this misfire appears as the typographic curse attached to the imperative to perform: perform or else? \$#&! The curse matters because it marks the limit of conceptual mastery. It signals that the performance paradigm does not simply organize a field; it mutates across platforms, bodies, media, pandemics, bureaucracies, algorithms, and worlds. It becomes recursive and contaminated. It cannot be mastered from outside because it is already inside the forms by which we ask about it.

Patadigm therefore names not just an error but a productive error. It is paradigm undergoing pataphysical mutation. Alfred Jarry's pataphysics does not abolish physics; it studies exceptions, imaginary solutions, and singular worlds. Likewise, patadigm does not abandon the paradigm; it makes the paradigm strange enough to generate another mode of thought-action. The +L may be read as language, laughter, limen, libido, love, loss, leak, loop, lifedeath, lateral transfer, or liminaut. It is the smallest comic operator that prevents the model from closing.

This +L is also a spur of chaosmosis. Guattari's chaosmosis names the production of subjectivity, order, and world from unstable, heterogeneous fields. A patadigm works by adding a disturbance to an organized field, a disturbance that is not mere noise but catalytic misalignment. It does not destroy structure. It makes structure productive under conditions of drift. The patadigm is a little cosmogenic error: a glitch that makes a field produce worlds rather than merely classify them.

The shift from paradigm to patadigm also helps explain why the essay, journal article, and monograph no longer exhaust critical thought. They remain powerful mechanic genres, but they have become too deeply aligned with disciplinary reproduction. The patadigm asks: What happens when the essay becomes a zine, the zine becomes a poster, the poster becomes a playground station, the station becomes a course engine, the course becomes a public exhibition, and the exhibition becomes a cosmographic interface? The question is not whether the original argument survives unchanged. It should not. The point is to see what mutates as the thought transfers across media.

In this sense, patadigms are not sloppy paradigms. They are paradigms equipped for mutation, parody, public address, and world-making. They are models that know they are staged. They are theories that accept their own mise en abyme. They do not merely make claims; they produce equipment, roles, images, jokes, exercises, and publics. A patadigm is a paradigm with a playground attached.

## 2. Mechanic Genres: Genres That Run

A mechanic genre is a genre that does work. It is not just a category of text or media. It is a compositional machine that generates actions, roles, interfaces, affects, and worlds. A detective story makes clues, suspects, readers, investigators, guilty scenes, and forms of inference. A syllabus makes students, teachers, weeks, assignments, rubrics, and institutional time. A grant proposal makes partners, impacts, budgets, stakeholders, aims, and evaluation metrics. A zine makes portable public theory, collage publics, and counter-archival circulation. A poster-map makes a world navigable at a glance. An info-comic makes concepts sequential, embodied, and shareable. A comedy club makes dread socially metabolizable. A fablab makes theory into tools. A frame shop makes situations repairable. A prompt makes an AI interface speak.

Mechanic genres are important because the humanities have often mistaken genres for containers. We say that an article contains an argument, a poster contains information, a comic contains images, a syllabus contains a course. But genres do not merely contain. They produce. They generate the possible moves of the participants who enter them. A conference paper creates a speaker, a respondent, a timer, an audience, a citation economy, and a little theater of professional recognition. A peer-reviewed article creates an author, anonymous reviewers, a literature review, an apparatus of legitimacy, and a future set of citations. A StudioLab zine creates makers, publics, icons, captions, panels, circulation, and contact zones.

Once we see genres as machines, we can engineer them. This is the point of mechanic genre work. To engineer a genre is not to force content into a template but to design a repeatable form whose constraints generate the desired relations. The Metanoia Playground poster, the Pablo's Frame Shop poster, Fabrizio Deriu's Gestural FabLab, and Wiseacre all function this way. They translate theory into a visual-mechanical field. They make thought operable. They do not simply illustrate concepts; they stage the equipment by which concepts act.

Mechanic genres also allow serious philosophy to become public without becoming simplistic. The cartoon is not a degradation of the concept. It is a different engine for thought. A cartoon can stage a concept as an actor. It can make Gestell visible as a clamp, dopamine as a loop, CRISPR as scissors, nothingness as a portal, Daseintropy as a treadmill, patadigm as a cracked model leaking worlds. The cartoon's apparent simplicity is often what allows it to carry recursion, paradox, and conceptual density. It can function like a diagram, joke, allegory, interface, and memory palace at once.

The zine likewise operates as a mechanic genre. It is small, mobile, affordable, remixable, and public. It does not ask permission from the archive before circulating. It can hold theory, image, annotation, humor, fragments, diagrams, and manifesto. It is a genre of lateral transfer. It belongs to a Woesean humanities because it moves like a plasmid: a small packet that carries code across communities without waiting for vertical disciplinary inheritance.

The AI UX report is another mechanic genre. In StudioLab usage, the AI UX report is not merely a transcript. It is a record of human-machine thought-action, a scene where query, response, correction, hallucination, drift, and insight can be studied as interface events. It allows us to analyze the AI not only as tool but as stage, chorus, bureaucrat, fool, mirror, and synthetic interlocutor. It turns the chat interface into evidence of a new performance stratum.

Mechanic genres are therefore the engines of patadigmatic transfer. A patadigm needs a genre in which to run. Without mechanic genres, patadigm remains a witty concept. With mechanic genres, it



becomes a practice: prompt, poster, zine, diagram, course, fablab, comedy club, playground, public exhibition. Mechanic genres are how the +L gets legs.

### 3. Woesean Humanities: Lateral Transfer after the Death of Man

A Woesean humanities begins by taking Carl Woese's biological revolution as more than a scientific discovery. Woese's work on ribosomal RNA helped remake the tree of life by showing that Archaea, Bacteria, and Eukarya are three fundamental domains rather than variations inside a familiar ladder of higher and lower forms. His work also made horizontal gene transfer central to evolutionary thought, especially in microbial life. This matters for the humanities because it displaces the inherited humanist image of life as a branching tree with Man near the top, disciplines as branches, and texts as fruits.

The Woesean image is not a single trunk rising toward human consciousness. It is a web, forest, rhizosphere, microbial ecology, and lateral transfer field. Life evolves not only by vertical descent but by transfer across lineages. Innovations move sideways. Relations precede identities. Organisms are historical composites. The human is not the measure but one late and strange node in a planetary, microbial, symbiotic, machinic phylum.

A Woesean humanities therefore asks: What if cultures, theories, media, and disciplines also evolve by lateral transfer? What if the humanities are not organized by great authors, national traditions, canonical genealogies, or disciplinary trees, but by packets of thought-action moving across worlds? What if Heidegger, Goffman, Guattari, Woese, Deriu, Haraway, Stiegler, Hui, Escobar, and Doug Wise are not ancestors in a lineage but donor-organisms in a transfer ecology? What if StudioLab is not an interdisciplinary program but a horizontal transfer zone?

This shift matters because the old humanities were built around Man, text, interpretation, and tradition. They inherited the Platonic and Cartesian figure of the subject before the object, the reader before the text, the critic before the world. Even when the humanities critiqued humanism, they often remained attached to the genre-machines of humanist reproduction: the seminar, monograph, article, archive, lecture, close reading, and disciplinary field. A Woesean humanities does not discard these. It places them inside a larger ecology of media, bodies, microbes, algorithms, climates, infrastructures, and nonhuman agencies.

Woesean humanities are also anti-purist. They treat contamination as generative. A concept should not remain pure if it is to live. It must transfer, recombine, and mutate. Heidegger mutates when he meets interface design. Goffman mutates when his frames become MetaPlay equipment. Deriu mutates when gesture becomes a FabLab for AI and UX. Doug Wise mutates Heidegger through dopamine, CRISPR, Darwin, paranoia, and comedy. StudioLab mutates scholarly work through public media, zines, posters, comics, AI chats, and partner collaborations.

This is not eclecticism. Eclecticism gathers interesting things. Woesean transfer changes the receiving ecology. To bring CRISPR into Heidegger is not to decorate ontology with biology; it is to ask whether Ereignis can be thought as deconstraint, whether life itself is a grammar of cuts and recombinations, whether the human being's openness is an evolutionary and ontological hypervariation. To bring dopamine into ontology is not to reduce meaning to neurochemistry; it is to ask how desire, reward, project, and world-maintenance intersect. To bring comedy into Heidegger is not to lighten a solemn philosophy; it is to ask whether dread can be metabolized by joke-machines without being denied.

The Woesean humanities thus shift the unit of analysis. The unit is not the individual author, nor the disciplinary tradition, nor the text. The unit is the transfer event. What moves? Across what interface? Into what host genre? With what mutations? What new world becomes possible? A

concept becomes a plasmid. A zine becomes a vector. A prompt becomes an experimental inoculation. A playground station becomes an ecological niche. A public exhibition becomes a symbiotic encounter.

#### 4. BeyngLab as Nexus

BeyngLab names the site where Heidegger's question of Being becomes experimental, engineered, and public. It is not a shrine to Heidegger. It is not a department, archive, or commentary machine. It is a nexus: a crossing of philosophy, media design, performance studies, AI, pedagogy, cosmography, and public making. Its spelling already marks a paradigmatic shift. Beyng is not merely Being misspelled. It is Being after typographic glitch, digital interface, medieval echo, and StudioLab worlding. The word refuses the smoothness of philosophical convention.

The phrase Heideggerean engineering may sound perverse, even dangerous. Heidegger is often read as a critic of technology, and engineering can seem like the very instrumentalism he warns against. But Heideggerean engineering, as used here, means something else. It does not mean engineering Being as an object. It means engineering situations in which the question of Being can be encountered, staged, played, and transformed. It means building equipment for disclosure: frames, exercises, diagrams, interfaces, cartoons, portals, prompts, labs, and publics.

Heidegger himself insisted that technology is not merely a collection of tools but a mode of revealing. Gestell, or Enframing, reveals beings as standing-reserve: orderable, calculable, available, and deployable. BeyngLab accepts this diagnosis but refuses to leave it at the level of lament. If Gestell is a historical interface of ordering, then one response is to build counter-interfaces that reveal Enframing as Enframing. The task is not to escape technology but to stage it, re-key it, and open another revealing.

This is where mechanic genres matter. BeyngLab does not answer Gestell by producing another article about Gestell alone. It builds a Ge-Stell clamp in Wiseacre. It creates Pablo's Frame Shop to show how frames capture and can be repaired. It creates Deriu's Gestural FabLab to show gesture as the first interface. It creates MetaPlay posters in which the playground becomes a spiritual design exercise. These are not illustrations after theory. They are Heideggerean engineering: devices for asking how worlds appear.

BeyngLab also extends Heidegger through Woesean humanities. Heidegger's Dasein is not the liberal subject, but his work often remains attached to the human as the privileged site of world-disclosure. Woesean humanities push the question further. If life is a field of microbial transfer, symbiosis, lateral inheritance, and machinic evolution, then world-disclosure cannot remain centered on Man. Dasein must be rethought in relation to organisms, tools, algorithms, ecologies, and cosmic processes. This does not mean flattening all difference. It means asking how disclosure, relation, and worlding occur across scales.

BeyngLab therefore becomes a site for plural Daseins, regional Daseins, machinic Daseins, and more-than-human worlding. It asks how worlds open for bodies, communities, AI interfaces, microbes, forests, platforms, classrooms, clinics, museums, and publics. It treats the clearing not as a transcendental possession of Man but as a designed, inherited, contested, and ecological event.



## 5. Wiseacre: Ontological Comedy as Mechanic Genre

Wiseacre is one of the clearest patadigmatic mechanic genres in the BeyngLab nexus. It gathers Doug Wise's essays into an ontological comedy club. This is crucial: Wiseacre is not merely a summary of Wise's work. It is a genre-engine that stages the work as equipment. Wise's concepts become tools, stations, props, and jokes. Ge-Stell becomes a clamp. Daseintropy becomes a treadmill. Dopamine becomes a loop under glass. CRISPR becomes scissors. Dinosein becomes a tiny dinosaur. Nothingness becomes a portal. Paranoid comedy becomes a mask and stage. The thick sublime becomes a box one opens with dread.

Wise's work lends itself to this treatment because it is already patadigmatic. It refuses to keep Heidegger pure. It routes Heidegger through Sophocles, Darwin, CRISPR, dopamine, Burke, Kant, Shapshay, Hofstadter, Wallace, Freud, Homer, and nothingness. It treats human being as uncanny, deconstrained, productive, anxious, desirous, comic, and catastrophic. It asks why we produce so compulsively, why we chase projects, why technology both reveals and endangers, why meaning floats, why the abyss is not simply nothing.

In Daseintropy, Wise frames production mania as a clue. The manic drive to produce, impact, contribute, and shape the world may be an abductive symptom of mortality. We produce to avoid the slow fire of annihilation. This speaks directly to perform or else. The performance imperative is not simply neoliberal productivity; it is ontological defense. It lets Dasein flee its own nothingness by making outputs. Wiseacre stages this as treadmill comedy. The joke does not deny dread. It lets dread become visible without freezing action.

In Dinosein, human being becomes the uncanny animal of technics. Sophocles' ode to the human as deinon, terrifying and wondrous, becomes a pre-Heideggerian theory of technology: sail, plow, net, yoke, medicine, law, and devices. Human being is not simply rational animal but technological terror-wonder. Wiseacre turns this into a dinosaur mascot because the joke is exact: we too evolved, but we evolved into an uncanny species that builds nets, laws, weapons, poems, databases, and playgrounds.

In the dopamine essays, Wise links desire and reward to projective life. Dopamine is not simply pleasure juice; it is a loop through which future possibility pulls the organism forward. A Woesean humanities can use this without reductionism. Desire becomes an evolutionary and existential project-engine. The dopamine loop in Wiseacre shows why production mania, world-maintenance, and nihilism are tied to reward systems, not as cause but as substrate.

In CRISPR and deconstraint, Wise treats genome editing as speaking in the code of life. DNA's double articulation allows cutting and recomposition; CRISPR makes life grammatically editable. This gives BeyngLab a biological image for patadigm itself. A patadigm is a conceptual CRISPR: it cuts a paradigm and recomposes its code in another genre. Deconstraint is the species-form of the patadigm. It releases inherited structures into new possibility.

In paranoid comedy, Wise finds a way to treat conspiratorial world-seeing without merely diagnosing pathology. Paranoid style becomes a form, a way of seeing and expressing the world through vast hidden machinery. Heidegger's own mythic-political narratives can be read through this lens. Wiseacre's comedy stage is therefore not an anti-intellectual joke. It is an apparatus for reheating paranoia until it becomes performable, laughable, and therefore less sovereign. Laughing at the conspiracy is not the same as dismissing power. It is a way of preventing dread from becoming total capture.

Wiseacre is paradigmatic because it turns theory into a place. One enters with dread and leaves with a joke-tool. The joke-tool is not a solution but a device for continuing. Wiseacre philosophy is not grim. It giggles at the abyss and builds a swing anyway.

## 6. MetaPlay, Goffman, and the Interface Stage

The BeyngLab nexus also includes MetaPlay, especially through the meeting of Goffman's frame analysis and Heidegger's Enframing. Goffman gives us the presentation of self, the interaction order, the frame, the key, the footing, the face, the embarrassment, and the frame break. Heidegger gives us Dasein, world-disclosure, the clearing, equipment, Gestell, and another revealing. MetaPlay connects them by treating frames as interfaces that can become playable.

A Goffmanian frame tells participants what is going on here. Is this a class, meeting, joke, rehearsal, ritual, therapy session, performance, emergency, or bureaucratic procedure? A Heideggerian Enframing tells a deeper story: under modern technology, beings appear as orderable resources. The classroom becomes content delivery and assessment. The clinic becomes workflow. The museum becomes experience platform. The AI chat becomes prompt-output machinery. The person becomes user, patient, student, consumer, data double, or human resource.

MetaPlay does not simply critique these frames. It stages them. Pablo's Frame Shop is a mechanic genre for this operation. The Frame Rack holds social frames. The Re-Key Bench converts one frame into another. The Footing Mirror shows who one becomes inside the frame. The Gestell Clamp shows capture by dashboards, metrics, and platforms. The Stage Saw cuts openings in closed frames. The Witness Window makes the hidden interface public. The D0 Hook preserves what must not be framed.

This is Heideggerian engineering again: build the equipment that lets people see how worlds are disclosed. The frame shop is also paradigmatic. It takes frame analysis, a serious sociological apparatus, and turns it into a playful repair shop. It makes method into machine. It lets participants bring a broken frame and leave with a counter-frame.

Goffman's subject and Heidegger's Dasein differ in a crucial way. Goffman analyzes the social subject presenting itself before others. Heidegger analyzes the disclosure of Dasein in a world. MetaPlay holds the distinction and makes it operable. It asks: What role is this person forced to perform? What frame makes that role intelligible? What Enframing makes that frame appear natural? What world does this scene disclose? How can we re-key it?

This sequence is central to BeyngLab because it prevents two reductions. It prevents Heidegger from becoming abstract ontology without social delicacy. It also prevents Goffman from becoming interactional dramaturgy without ontological depth. The stage becomes an interface that remembers it is an interface. Gestell becomes the interface that hides itself by making everything available. MetaPlay stages the interface so another world can appear.

The AI interface is an especially rich test case. AI performs helpfulness, fluency, patience, and care. The user performs need, command, frustration, play, dependence, or collaboration. The prompt becomes cue. The response becomes line. Hallucination becomes fabrication event. Refusal becomes institutional script. Error becomes frame break. Under Gestell, language appears as standing-reserve. Under MetaPlay, the AI chat becomes a stage where language, authority, care, and synthetic stupidity can be examined. This is why AI UX reports are mechanic genres for BeyngLab. They make the interface visible as scene.



## 7. Deriu's Gestural FabLab and the First Interface

Fabrizio Deriu's work adds another vital hinge: gesture. If Goffman gives frames and Heidegger gives disclosure, Deriu gives the pre-symbolic interface of address, timing, relation, orientation, and response. Gesture is not merely expression. It is not a supplement to speech. It is not a primitive stage overcome by language. Gesture is the first interface, the relational infrastructure that haunts all later media.

Deriu's Gestural FabLab is therefore another mechanic genre for BeyngLab. It stages gesture across regimes: gesture, orality, literacy, numeracy, digitality. Gesture precedes speech as pointing, showing, miming, rhythm, stance, and relational timing. In orality, it persists as prosody, emphasis, face, turn-taking. In literacy, it returns as handwriting, margins, diagrams, rhetorical figures. In numeracy, it survives as counting on fingers, spatialization, graphs. In digitality, it is operationalized as swipe, tap, scroll, cursor, hover, dwell, and latency ritual.

The FabLab slogan is decisive: gesture is not a mode; it is the first interface. This revises media theory. McLuhan gives us media as extensions; Ong gives us orality and literacy; Ulmer gives us electracy; Deriu gives us the gestural substrate beneath and within them all. Gesture is the pre-symbolic operator that lets media address bodies, coordinate timing, and modulate intensity.

For BeyngLab, this matters because Heidegger's ready-to-hand can be de-anthropocentered. The hand is not the essence. Gesture is not human manual privilege. Gesture is broader: orientation, response, timing, intensity, contact, calibration. Derrida's worries about Heidegger's hand can be answered not by rejecting practical disclosure but by detaching it from human exceptionalism. The world opens through gestures of relation, not only through the human hand.

Deriu also helps connect Heideggerean engineering to Woesean humanities. Gesture is a transfer operator. It crosses regimes without remaining identical. It is never fully captured by speech, writing, number, or digital protocol. Digital platforms operationalize gesture, but they cannot exhaust its hesitation, context, and care. A swipe is a captured gesture; a pause may still be resistance. A platform choreographs users; a fablab can retrain gesture.

The Gestural FabLab's design principles are therefore BeyngLab principles: expose the hand, make latency visible, design for pauses and rhythms, create permeable interfaces, care for bodies and contexts, enable many ways to respond. These are not UX platitudes. They are ontological design principles. They ask whether an interface allows beings to address one another in ways not reducible to input-output.

This is also why gesture belongs with Woesean humanities. Gesture evolves by transfer, haunting, recombination, and operational capture. It is not a humanist essence. It is a relational ecology. It is how beings learn to orient and respond across changing apparatuses.

## 8. Mise en Abyme and the Recursive Engine

Mise en abyme is not an ornament in this system. It is the recursive engine. In the StudioLab lineage, mise en abyme names the way performance folds into its own analysis, the way a report becomes part of the apparatus it reports on, the way a theory stages its own failure to master the field, the way a cartoon contains another cartoon containing the world that contains the cartoon.

The patadigm requires mise en abyme because it refuses the outside position. The paradigm often imagines that the theorist stands outside the field and describes it. The patadigm knows that the theorist, genre, medium, citation, platform, and audience are inside the field. A poster about Wiseacre is itself a Wiseacre event. A frame shop poster is itself a frame. A Gestural FabLab poster is itself a designed gesture. A Word document about mechanic genres is itself a mechanic genre of academic circulation. The recursion is not a problem to solve. It is the condition of honest work.

Mise en abyme also protects the work from becoming too clean. If the playground diagram simply explained the system, it would become a paradigm. When it includes its own tiny version, its own broken frame, its own joke, its own portal, it becomes patadigmatic. The recursive fold reveals that the medium is part of the message, the interface part of the world, the model part of the event.

This is why the bottom comic panels matter in the posters. They retell the main scene at smaller scale. They make the poster move from world-map to sequential event. They become the thought-action figure of the theory itself. In Wiseacre, the bottom panels show the uncanny creature, Gestell capture, dopamine loop, CRISPR cut, Red Queen running, paranoia reheated, nothingness opening. The poster thus contains the essay, and the essay contains the poster, and both contain the mechanic genre that will prompt the next image.

Mise en abyme also helps BeyngLab deal with Heidegger. Heidegger's thought often risks becoming a solemn path through forest clearings and etymological depths. Mise en abyme introduces another movement: the clearing contains a stage, the stage contains a frame, the frame contains a cartoon, the cartoon contains Heidegger, Heidegger contains a joke, the joke opens the clearing. This is not disrespect. It may be the only way to keep the question of Being alive under contemporary media conditions.

## 9. Heideggerean Engineering and the Question of Beyng

Heidegger engineering is the practical art of designing conditions for disclosure. It is engineering without reducing beings to objects of control. It means building situations, interfaces, and genres that let the question of Being appear as lived, shared, and transformable. It is not technological mastery. It is poietic equipment-making.

This distinction is crucial. Engineering can serve Gestell by optimizing availability. But engineering can also build instruments that reveal the operation of Gestell, protect what cannot be ordered, and open alternative revealings. A bridge, stage, zine, prompt, or poster can either capture or disclose. Heidegger engineering asks how to design toward disclosure.

BeyngLab's spelling marks this task. Beyng is not pure Being. It is Being after glitch, media, queer failure, AI, pedagogy, cosmic transfer, and public design. It refuses the fantasy that we can return to an untouched origin. Beyng is Being as patadigm: wounded, lettered, recursive, staged, playable, and worlding.

The engineering comes in several operations. First, diagnose the capture: where is Gestell operating? Second, locate the frame: what situation tells participants what is going on here? Third, find the role: who must become what in order for the frame to work? Fourth, expose the interface: what media, platform, or genre arranges appearance? Fifth, introduce a patadigmatic glitch: a joke, typo, +L, cartoon, stage, false mirror, recursive fold, or unexpected transfer. Sixth, build a mechanic

genre that lets others use the insight. Seventh, protect D0: the silence, refusal, opacity, or non-design that must not be captured.

These operations are visible in the current set. Pablo's Frame Shop diagnoses frame capture. Deriu's Gestural FabLab exposes gesture as first interface. Wiseacre metabolizes dread through ontological comedy. MetaPlay transforms stage and interface into playable clearings. The patadigm names the glitch-spur that makes these forms mutate. Woesean humanities names the transfer ecology in which they live.

Heidegger engineering also demands responsibility. To turn Being into equipment can easily become another capture. Not every concept should become a tool. Not every experience should be staged. Not every silence should be framed. A responsible BeyngLab must include thresholds, refusals, permissions, and exits. The D0 Hook in Pablo's Frame Shop is not a decorative joke. It is the ethical limit of design.

The aim is not total redesign but better conditions for world-disclosure. BeyngLab asks: How can we create situations in which people encounter the frames that shape them, the technologies that order them, the worlds that call them, and the possibilities that remain? This is a spiritual design exercise in a nonsectarian sense. It concerns orientation, care, attention, practice, and transformation.

## 10. The Woesean Turn in Heidegger Engineering

The Woesean turn changes Heidegger engineering by altering its ontology of inheritance. Heidegger often thinks historically through epochs, sendings, beginnings, and destinies. A Woesean approach complicates this with lateral transfer, symbiosis, microbial plurality, and non-linear inheritance. The history of Being is not only a sequence of epochs. It is also a web of transfers, contaminations, borrowings, hauntings, and recombinations.

This matters for the humanities because disciplinary histories often imitate vertical descent. One traces a lineage: Plato to Aristotle to Descartes to Kant to Hegel to Heidegger to Derrida. Or one traces a field: rhetoric, philology, literature, anthropology, performance studies. These lineages are useful but incomplete. They miss lateral events: a scientific metaphor entering philosophy, a design practice transforming pedagogy, an Indigenous cosmology unsettling ontology, a viral pandemic reconfiguring performance, an AI interface changing writing, a zine changing theory's public body.

Woesean humanities make those lateral transfers central. A thought lives by crossing membranes. It survives by changing hosts. It mutates in mechanic genres. A concept that only survives inside its disciplinary lineage may be highly refined but ecologically weak. A concept that transfers into posters, courses, comics, partner projects, AI reports, and public exhibitions may become less pure and more alive.

This does not mean all transfer is good. Viruses can kill. Plasmids can carry resistance. Bad memes spread. Algorithmic governmentality transfers subjectivity into data doubles and reshuffled alterity. Hyper-individuation can produce disindividuation. Platforms can strip others from the phenomenological world. A Woesean humanities must study both symbiosis and infection, both care and capture.

BeyngLab's task is to cultivate beneficial transfers: transfers that open worlds, deepen care, pluralize subjects, expose capture, and enable collective thought-action. It must also diagnose destructive transfers: platform habits, algorithmic scripts, attention capture, productivity mania, bureaucratic metrics, paranoid narratives, and technological Enframing.

This is why patadigms matter. A paradigm can become rigid and defensive. A patadigm remains open to mutation while retaining enough form to travel. It is not an unbounded flow. It is a structured glitch. It can carry a concept across domains without pretending to preserve its purity. It allows the humanities to become microbial without becoming formless.

## 11. Toward a BeyngLab Toolkit

The practical outcome of this essay is a toolkit for BeyngLab. It can be stated as a set of operations.

First: identify the paradigm. What model, discipline, method, or frame currently stabilizes the scene? In a classroom, it may be the lecture, grading rubric, or writing assignment. In AI, it may be the assistant model. In philosophy, it may be commentary. In performance studies, it may be the paradigm of cultural performance. In biology, it may be the tree of life.

Second: locate the glitch. Where does the paradigm fail, stink, recurse, or produce an excess it cannot handle? The glitch may be a typo, joke, student question, AI hallucination, pandemic interruption, failed performance, disciplinary embarrassment, or partner crisis.

Third: add the +L. Introduce the patadigmatic supplement: laughter, limen, lateral transfer, love, leak, loop, lifedeath, language, liminaut. The +L should not be arbitrary. It should catalyze the scene's own hidden excess.

Fourth: choose a mechanic genre. Does this need a zine, poster, info-comic, prompt sequence, workshop, frame shop, fablab, comedy club, AI UX report, public exhibition, or course? The genre should run the mutation.

Fifth: translate concepts into equipment. Do not simply explain Gestell; build the Ge-Stell Clamp. Do not simply define gesture; build the Gestural FabLab. Do not simply critique frames; build Pablo's Frame Shop. Do not simply summarize Doug Wise; build Wiseacre.

Sixth: create a mise en abyme. Let the form show itself forming. Include the frame inside the frame, the poster inside the poster, the stage inside the stage, the AI transcript inside the AI report. This prevents false exteriority.

Seventh: transfer Woeseanly. Let the work move laterally across media, publics, and contexts. Encourage mutation. Do not demand identical reproduction. Track what changes when the concept enters another host genre.

Eighth: protect D0. Leave openings. Preserve refusal. Allow silence. Do not force all content into visibility or usefulness. Non-design is part of ethical design.

This toolkit makes BeyngLab an active nexus rather than a theory label. It can generate projects, courses, posters, essays, workshops, comics, public exhibitions, and AI collaborations. It can also generate critique of its own operations, because every tool can become capture.

## 12. Conclusion: From Paradigm to Playground

Patadigms, mechanic genres, and Woesean humanities belong together because each breaks a different closure. Patadigms break the closure of paradigms. Mechanic genres break the closure of text as container. Woesean humanities break the closure of humanist lineage and disciplinary descent. BeyngLab gathers them to rethink Heidegger engineering under contemporary conditions.

The old paradigm of humanities centered interpretation: subject before text, critic before object, discipline before method, tradition before innovation. The new patadigmatic humanities center transfer, equipment, and worlding. They ask how thoughts move, mutate, and make worlds. They ask what genres run those mutations. They ask which interfaces disclose or capture. They ask how to build public forms that let others enter the question.

This does not mean abandoning rigor. It means relocating rigor from purity to transfer-responsibility. A rigorous patadigm is not careless. It knows what it mutates. It cites, stages, and transforms. It does not pretend that a cartoon is the same as an essay; it asks what the cartoon can do that the essay cannot, and what the essay can preserve that the cartoon may lose. It does not oppose philosophy and design; it engineers their encounter.

BeyngLab's Heidegger engineering is therefore not a betrayal of Heidegger but a necessary transmediation. If technology is a mode of revealing, then the task is to design modes of revealing that can disclose technology itself, loosen Gestell, and open new forms of care. If Being is not an object, then it must be approached through situations, practices, gestures, moods, and worlds. If Man is no longer the center, then Dasein must be pluralized, regionalized, and Woeseanized. If the humanities are to live, they must become lateral, symbiotic, patadigmatic, and public.

The formula may be simple:

Paradigms classify worlds.  
Patadigms make them misbehave.  
Mechanic genres run the mutation.

Woesean humanities cultivate the transfer ecology.  
BeyngLab engineers the clearing where another world can appear.

Or, in the motto form that belongs on the next poster:

Patadigm = paradigm + glitch + L: a mechanic genre spurting chaosmosis through the Woesean humanities.

That is the BeyngLab move: not to interpret Heidegger forever, but to engineer playful, ethical, public devices through which the question of Beyng can mutate, transfer, and return with difference.

### Core Transfer Matrix

| Operator              | Primary Function                              | Mechanic Genre Form                                   | BeyngLab Use                                        |
|-----------------------|-----------------------------------------------|-------------------------------------------------------|-----------------------------------------------------|
| Patadigm              | Glitches paradigms into world-making mutation | Typographic curse, recursive model, +L spur           | Turns Heidegger commentary into playable equipment  |
| Mechanic genre        | Runs thought as a compositional machine       | Zine, poster, comic, fablab, frame shop, AI UX report | Makes concepts public, operable, and re-keyable     |
| Woesean humanities    | Cultivates lateral transfer across worlds     | Plasmid-like media packets, symbiotic projects        | Displaces humanist lineage with transfer ecology    |
| Heidegger engineering | Builds conditions for disclosure              | Counter-interfaces, tools, exercises, stations        | Stages Gestell and opens another revealing          |
| Wiseacre              | Metabolizes dread through ontological comedy  | Comedy club, workbench, joke-tool, abyss portal       | Turns Heidegger-Darwin-dopamine into public poiesis |
| Gestural FabLab       | Reveals gesture as first interface            | Workshop, gesture lab, interface bench                | Retrains relation, timing, pause, and care          |



|            |                                     |                                          |                                                  |
|------------|-------------------------------------|------------------------------------------|--------------------------------------------------|
| Frame Shop | Makes frames visible and repairable | Frame rack, re-key bench, footing mirror | Converts frame analysis into playground practice |
|------------|-------------------------------------|------------------------------------------|--------------------------------------------------|

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# Mind the Gap in Wiseacre: Woesean Humanities, Gay Sci-Fi, and AI

## On Converting Dread to Figure, Nihilism to Poiesis



Figure 1. Wiseacre info comic / theory machine, used here as the visual hinge for the essay.

## Abstract

This essay argues that gay sci-fi can become one of the most powerful contemporary engines for transmediating nihilism into poiesis because it occupies a privileged crossing of four forces: D0, the zero-degree gap where world has not yet hardened into identity, genre, platform, or program; Woesean humanities, a post-arboreal account of life, inheritance, lateral transfer, and domain-shifting; genre mechanics, the practical knowledge by which forms mutate through tropes, plots, interfaces, and fandoms; and AI, the newest machinic medium of recombination, completion, hallucination, extraction, and world-making. Doug Wise's Wiseacre station in BeyngLab supplies the crucial comic-ontological hinge. Wise's writings on Angst, the thick sublime, CRISPR, deconstraint, language as the mitochondrion of Being, ontological recognition, entropitarianism, and paranoid comedy show how dread can disclose the nothing without surrendering to it. D0 turns gay melancholy into gay sci-fi by holding the void as a poietic gap: not absence but the deepest possibility. Wiseacre tends this gap with jokes, dread, scissors, dopamine, and world-maintenance. The result is not simply representation of queer characters in futurist settings. It is a theory-practice of queer worlding after the tree, after the closet, after the humanist subject, and after the prompt that thinks every silence should be filled.

## 1. Thesis: D0 Turns Melancholy Into Gay Sci-Fi

D0 turns gay melancholy to gay sci-fi. It turns nihilism and void to poiesis. That formula is the kernel of this essay, and it must be protected from two tempting reductions. First, it is not an optimistic slogan saying that loss simply becomes creativity. Gay melancholy is not a mood to be cured by progress, recognition, representation, or technological novelty. It names the sedimented lifedeath of AIDS, the closet, institutional exclusion, public shame, erotic failure, family rupture, vanished subcultures, unbuilt futures, and archives whose traces are often fragmentary because the world did not care to preserve them. Second, the formula is not a productivity imperative. It does not mean: turn trauma into content; turn void into output; turn queerness into a marketable style; turn the prompt into a world. It means something slower and more dangerous: melancholy can enter D0, the gap or no-thing where meanings loosen, and there become available for poiesis.

D0 is not another stage in a linear developmental sequence. It is the zero-degree condition that allows the other stations to appear, mutate, fail, and reappear. D1 gives ritual charge, soul, initiation, liminal intensity. D2 gives subject, identity, law, recognition, rights, and the coming-out narrative. D3 gives critique, deconstruction, Dasein, hermeneutic breakage, and the slantwise labor of refusing capture. D4 gives open-world cosmography, plural dwelling, transmedia platforms, and collective world-design. D0 is different. It is the clearing, gap, Dao, abyss, pause, unprogrammed interval, or not-yet through which these formations become possible. It is not the void as dead end. It is the void before coding, before recognition, before genre, before the machine completes the sentence.

That is why D0 matters so much in the age of AI. Contemporary generative systems are extraordinary completion machines. They convert gaps into probable continuations. They make text where there was silence, image where there was blankness, answer where there was uncertainty. This capacity is wondrous and dangerous at once. If every ambiguity is completed, every archive



scraped, every dream statistically regenerated, then the gap itself is colonized. D0 names the refusal to let machine completion become metaphysics. It says that not every queer silence should be answered, not every lost scene should be reconstructed, not every desire should be classified, not every world should be scaled.

Gay sci-fi, then, is not merely the representation of gay people in speculative settings. It is an ontological and genre-mechanical conversion process. It takes the melancholy produced by straight worlds, normative kinship, disciplinary reading machines, and performative optimization and runs it through the gap until it becomes an engine of alternative worlding. The result is neither pure consolation nor pure critique. It is poiesis: the making of worlds, forms, figures, interfaces, rituals, and stories that can carry queer life beyond the closed economy of loss.

This move draws directly on StudioLab's long effort to shuttle between performance, transmedia knowledge, collaborative platforms, and cosmography. In the 2022 interview "Mise en abyme," StudioLab is described as operating in an unsettling world of pandemic, climate change, mutation, spillover, digitality, and performativity; the general theory of performance is not simply an object to be studied but an atmosphere requiring intervention, critique, embodiment, and also "nothing, letting be" (Cheng, Hay, Willis, and McKenzie 2022). That small phrase is the hinge. The project is not only to perform differently, but also to let the gap remain open long enough for another performance, another medium, another world to arrive.

Doug Wise's Wiseacre station gives this hinge a comic body. Wiseacre is the part of BeyngLab where the nothing does not become a solemn doom cult. It is tended with conceptual slapstick, ontological jokes, philosophical beasts, genetic scissors, dopamine loops, and thick-sublime dread. Wise's work shows how the gap can be disclosed without being worshiped, how nihilism can be recognized without being obeyed, and how melancholy can be metabolized without being denied. Wiseacre's motto might be: the void giggles and becomes world.

## 2. From Representation to Ontological Genre Mechanics

The most familiar way to approach gay sci-fi is through representation: which characters appear, how they are named, whether desire is explicit, whether the story allows queer kinship, whether queer people survive. This remains necessary. Representation matters because invisibility and stereotype have real effects. Yet representation is not enough for the task at hand. The question is not only whether gay characters are present inside a sci-fi world. It is whether gay sci-fi can mutate the assumptions by which a world counts as a world.

Genre is a machine for doing this. Science fiction works by selective mutation. It changes a premise, device, body, environment, law, technology, kinship system, or cosmic scale, then observes what else must change. Darko Suvin famously described science fiction through cognitive estrangement: a novum makes the ordinary appear strange and opens a systematic field of inquiry (Suvin 1979). Fredric Jameson later treated science fiction as a privileged mode for thinking historical possibility, not because it predicts the future but because it makes the present available to cognition through imagined difference (Jameson 2005). From a StudioLab perspective, these genre mechanics are not simply literary. They are design methods. They generate constraints, test alternatives, build worlds, and expose what a culture mistakes for nature.

Gay sci-fi radicalizes this because queer experience already knows that the "natural" world is a scripted interface. The family, gender, reproduction, the couple, the house, the nation, the school, the



bathroom, the archive, the medical file, the legal name, the passport, and the body itself have all functioned as interfaces that route desire and recognition according to normative protocols. Queer theory has long shown that identity is performative, relational, citational, and historically constrained (Butler 1990; Sedgwick 1990). But gay sci-fi can make the infrastructural aspect of this insight visible. It can ask: what kind of spaceship is the family? What kind of operating system is heterosexuality? What database indexes bodies into sex? What ritual lets a chosen family reproduce without biological descent? What happens when desire is not private interiority but a navigational system?

Genre mechanics therefore shift the problem from "include queer content" to "redesign the worlding apparatus." The clone, android, alien lover, hive mind, parasite, time loop, uploaded consciousness, wormhole, archive, bathhouse, ballroom, drag stage, datacenter, and prompt interface become not just tropes but tools. They allow gay sci-fi to test alternate relations between body and code, memory and kinship, loss and futurity, desire and scale. Samuel R. Delany's work is indispensable here because it does not merely add gayness to science fiction; it remakes the relation between sexuality, language, city, race, class, myth, and semiotic order (Delany 1976; Delany 1984; Delany 1999). Ursula K. Le Guin's carrier-bag theory helps reorient genre away from heroic conquest toward holding, gathering, carrying, and sustaining (Le Guin 1989). Octavia Butler's fictions continually stage contact, symbiosis, coercion, adaptation, reproduction, and survival as ethical and biological entanglements rather than clean choices (Butler 1987-1989). Joanna Russ, James Tiptree Jr./Alice Sheldon, and queer fandom likewise show that genre is a mutation chamber whose forms can be hacked from inside.

The risk, however, is that mutation itself becomes a new imperative: mutate or else. Late performativity loves innovation, disruption, agility, pivoting, remix, resilience, and adaptive capacity. It can easily absorb queer mutation as market style. Every trope can be monetized, every gap framed as a design opportunity, every subculture converted into dataset and aesthetic. This is where D0 becomes essential. It interrupts the automatic conversion of difference into product. It preserves the not-yet that genre needs in order to be more than variation within a captured system.

Gay sci-fi therefore has a double task. It must use genre mechanics aggressively enough to break normative world-design, but it must also protect the gap from becoming just another engine of production. The speculative device should open, not close. The alien should estrange, not merely symbolize. The AI should not simply become a new subject asking to be recognized as human. The spaceship should not simply reproduce the family romance in chrome. The future should not simply redeem the present. Gay sci-fi works best when it lets the void remain partially void, when it lets the story discover that no stable ontology preceded the tale.

### 3. Woesean Humanities: After the Tree, Before the World

Woesean humanities begins with a biological event that is also an image crisis. Carl Woese and George Fox's 1977 ribosomal RNA analysis did not merely add a branch to biology's family tree. It revealed that living systems represented three deep lines of descent: eubacteria, archaebacteria, and the urkaryotic/eukaryotic line (Woese and Fox 1977). Woese later argued that biology needed to move beyond a narrow molecular paradigm toward a more evolutionary, systems-oriented, and integrative understanding of life (Woese 2004). The humanities can learn from this break. The tree of life is not wrong as a local model, but it is incomplete as a metaphysics.

The Woesean shock is that life does not unfold only through vertical descent, species purity, and genealogical continuity. Life also evolves through horizontal gene transfer, symbiosis, endosymbiosis, viral insertion, microbial collectivity, domain-shifting, and code-sharing. Ford Doolittle's diagram "Uprooting the Tree of Life" made the point crisply: genomic evidence disturbed the tidy tree and showed evolution as more tangled than classical lineage models had implied (Doolittle 2000). David Quammen later popularized this as the "tangled tree," but the deeper philosophical import is already clear. Life is not simply arborescent. It is networked, lateral, recombinant, and plural (Quammen 2018).

For gay sci-fi this matters profoundly. Heteronormative metaphysics has long relied on the family tree: descent, inheritance, bloodline, legitimacy, father, son, reproduction, property, name. Queer kinship has often survived by inventing lateral forms: chosen family, house culture, cruising networks, friendship, mentorship, performance lineages, clubs, zines, fandoms, scenes, and mutual aid. A Woesean humanities lets us say that such lateralities are not secondary to "real" descent. They are one of life's fundamental dynamics. Chosen family is not merely a consolation prize for exclusion from the genealogical order. It is a social and affective analog of horizontal transfer.

This does not mean biology simply validates queerness. That would be too easy and too dangerous. The point is not to naturalize queer life by finding microbial precedents. The point is to denaturalize the metaphors that have governed both biology and culture. If the tree is not the master image of life, then straight genealogy loses some of its ontological authority. If evolution includes lateral transfer and symbiotic incorporation, then identity can be reconceived not as essence but as sedimented exchange. If the living cell itself is a history of merger and constraint-release, then the self-contained sovereign individual becomes a provincial fantasy.

Woesean humanities therefore gives gay sci-fi a deep grammar. The alien is not simply outside the human. The alien may already be inside the cell. The other may be mitochondrial. The archive may be viral. The lover may be a transfer event. The city may be microbial. The body may be a consortium. The spaceship may be an endosymbiotic enclosure. The genre itself may be a plasmid moving across media systems.

This also clarifies why gay sci-fi should not remain trapped in D2 recognition alone. D2 is vital: rights, names, visibility, protection, and identity claims save lives. But a purely D2 gay sci-fi risks making the future into a more inclusive version of the same metaphysical order. It asks: will this society recognize us? A Woesean gay sci-fi asks: what happens when society itself is no longer organized by the tree? What happens when kinship becomes lateral, reproduction becomes semiotic, inheritance becomes shared protocol, and life becomes plural at the root?

The movement from tree to tangle also opens D0. Before a lineage is drawn, before a taxonomy is stabilized, before the organism is sorted into species and domains, there is murk, transfer, experiment, noise, failure, and emergence. D0 is not identical with microbial life, but the microbial fog gives an image for D0: the pre-arboreal condition in which life has not yet been forced into the diagram. Gay sci-fi can inhabit that fog as a poietic space. It can imagine worlds where descent is neither erased nor sovereign, where inheritance is not bloodline but shared capacity to mutate.

#### 4. D0: The Gap That Resists Completion

D0 is the most fragile element in this system because it is easiest to misunderstand. It is not mere emptiness. It is not a mystical elsewhere outside technology, language, sex, history, or politics. It is

not a new absolute. It is the gap, clearing, pause, or interval that permits figuration without guaranteeing it. It is where the world is not yet a problem to be solved but a punchline to be co-authored.

Heidegger's analyses of Angst and nothingness help locate this gap, but Wise's readings are what make it usable for BeyngLab. In "Angst and the thick sublime," Wise emphasizes that dread decouples Dasein from ordinary mattering. The familiar world collapses; things sink into insignificance; anxiety makes manifest the nothing. But Wise does not stop at dread as doom. He transduces Heidegger into the line that matters most here: meaning proceeds from unmeaning (Wise, "Angst"). This is D0 in compressed form. The ground is groundless, but that groundlessness is not sterile. It is the condition by which meaning can happen at all.

This point matters for gay melancholy. Melancholy can become trapped in the world that wounded it. It can remain bound to the lost object, the closed institution, the dead friend, the unavailable father, the ruined scene, the genre that excluded it. It can say: the world is gone; therefore nothing remains. D0 interrupts that conclusion. It says: the loss of the given world is also the opening in which the given world no longer has the last word. The void is not the end of worlding. It is the point at which worlding is exposed as worlding.

AI sharpens the stakes because AI systems are increasingly trained to close gaps. A prompt asks, the model continues. A style is sampled, the image appears. A document is summarized, the archive becomes accessible. This is immensely useful. But it also produces a metaphysical habit: the blank is treated as deficiency, silence as inefficiency, ambiguity as an error state. D0 resists this. It asks us to distinguish between a gap that needs help and a gap that needs protection.

For gay sci-fi, protected gaps are essential. The closet is a destructive gap when it is forced by violence or shame. But opacity can also be a survival practice. Silence can be chosen. Camp can signify without confession. Cruising can operate through glances rather than profiles. A lost archive can remain partly lost without being reduced to data. A future can remain unpredicted. D0 is not secrecy as repression; it is the right of the not-yet to not be completed by the nearest system.

The poietic task is therefore to tend gaps, not just fill them. Wiseacre is the practice of tending. It lets dread open the abyss, but then inserts joke, scissors, diagram, and play. It refuses both solemn ontological paralysis and techno-solutionist completion. Its comedy is not frivolous. It is world-maintenance at the edge of nothing.

## 5. Wiseacre: Doug Wise's Comic-Ontological Station

Doug Wise belongs in BeyngLab not as a commentator outside the machine but as a caretaker of one of its strangest stations: Wiseacre. The name is perfect because it carries both foolishness and acuity. A wiseacre is a joker, a smart mouth, a comic irritant, someone who punctures solemnity. In BeyngLab, Wiseacre becomes the place where philosophy is prevented from becoming grim. It is the ontological comedy club at the edge of the abyss.

Wise's essays are built from improbable transductions. Heidegger meets CRISPR, dopamine, Gaddis, Hofstadter, Goldstein, mitochondria, entropy, Aristotle, Northrop Frye, William Gaddis, and the Black Notebooks. These transductions are not decorative. They are the method. Wise takes a

philosophical structure and runs it through biology, comedy, literature, and systems thinking until it becomes strange enough to move again. That is precisely the genre mechanic gay sci-fi needs.

In "Angst and the thick sublime," dread becomes an aesthetic-philosophical access to worldhood. The sublime is no longer only a response to mountains, storms, or art objects; it becomes an exposure to the condition of response itself. The thick sublime is thick because it thinks. It includes terror and exaltation, helplessness and possibility, the collapse of mattering and the release into authentic potentiality (Wise, "Angst"). For our purposes, this lets gay melancholy be read not simply as sadness but as thick-sublime attunement. It is overwhelmed by loss, but also opened to a different possible being.

In "Ontological recognition in The Recognitions," Wise connects literary recognition to the Heideggerian structure of Angst, Augenblick, and Entschlossenheit. Recognition is not merely a plot device that reveals who is whose child or who committed the deed. It can become an ontological event: a chute from unknowing into world-disclosure (Wise, "Ontological Recognition"). Gay sci-fi can use this structure. Coming out is one recognition plot, but not the only one. The deeper recognition is that the world itself was staged, and therefore can be restaged.

In "CRISPR critters - Ereignis as deconstraint," Wise reads genome editing as an evolutionary threshold. CRISPR/Cas9 is not simply an instrument; it allows life to be cut and rewritten at the level of code. The Nobel Prize press release describes CRISPR/Cas9 as genetic scissors that allow researchers to change DNA with high precision and to rewrite the code of life (Nobel Prize Outreach 2020). Wise's twist is to connect this to deconstraint: an increase in the range of possible variation, a release from former limits, an opening of an evolutionary possibility space (Wise, "CRISPR").

In "Language is the mitochondrion of Being," Wise makes his most powerful contribution to the present argument. If mitochondria deconstrained eukaryotic life by internalizing energy production and enabling complexity, language deconstrains Dasein by metabolizing world. Language is not just a sign system. It is energetic, generative, metabolic. It gives human world-building its power of regestaling: a new word, figure, or projection can open a new way of being (Wise, "Language"). This is exactly what D0 requires. The gap does not become world by magic. It becomes world through metabolic figuration.

In "Paranoid comedy in the Black Notebooks," Wise develops a diagnostic crucial for our moment. Paranoia is treated not only as pathology but as style, a way of seeing and expressing that organizes the world around conspiracy, dispossession, and apocalyptic urgency (Wise, "Paranoid Comedy"). This is relevant to Heidegger, to reactionary politics, to AI panic, to anti-woke panic, and sometimes to left-humanist doom. Comedy breaks the spell. It stages the repetitive machinery by which paranoid worlding traps itself. Wiseacre therefore becomes an anti-paranoid machine: it does not deny danger, but it refuses to let danger monopolize imagination.

Finally, in "Entropitarianism," Wise reads the mattering instinct against entropy. The human longing to matter becomes tied to energy, waste, self-maintenance, justification, and the acceleration of disorder (Wise, "Entropitarianism"). This matters for AI and gay sci-fi because world-making is never innocent. Every platform consumes energy. Every archive has costs. Every claim to matter can become extraction. D0 is not only a poetic gap; it is also an ethical brake on worlding mania. Wiseacre asks: what kind of worlding makes a mess, and for whom?

## 6. Gay Melancholy, Lifedeath, and the Queer Gap

Gay melancholy is not reducible to individual depression or nostalgic attachment. It is a historical structure of feeling produced by the collision between queer desire and worlds that have repeatedly denied, criminalized, pathologized, commodified, fetishized, or erased it. It includes grief for friends and lovers lost to AIDS, but also grief for unwritten works, unmade films, unkept archives, unbuilt institutions, unspoken intimacies, and futures foreclosed before they could be imagined. José Muñoz's queer utopianism begins from precisely this refusal to accept the present as enough; queerness is not yet here but glimpsed as horizon, performance, gesture, and future-oriented potentiality (Muñoz 2009). Jack Halberstam's queer art of failure similarly refuses the straight metrics of success and lets failure become a method for escaping normative life schedules (Halberstam 2011).

Yet melancholy can become a closed circuit if it remains only attached to what was lost. It can become D3 without D0: critique without clearing, deconstruction without release, suspicion without poesis. The result is a powerful but exhausted humanism, endlessly diagnosing capture while struggling to build other forms. D0 interrupts the closed circuit. It does not say that the loss was secretly good. It says that loss can open a gap that is not owned by the world that caused it.

This is why gay sci-fi is such a potent conversion machine. It gives melancholy a medium that can carry lifedeath without reducing it to memorial. In "Mise en abyme," gay sci-fi is tied to lifedeath, painjoy, anxietydesire, thought-action figuration, and cosmography (Cheng et al. 2022). These compounds matter. Lifedeath refuses the clean binary between survival and loss. Painjoy refuses the idea that creativity must purify suffering. Anxietydesire refuses the idea that dread and erotic possibility are separate. Gay sci-fi is the genre in which these compounds can become worlds.

Consider the difference between a melancholic archive and a gay sci-fi archive. The melancholic archive preserves fragments of what was destroyed. The gay sci-fi archive asks what those fragments can still transmit. A flyer, a club name, a VHS tape, a scar, a legal document, a drag persona, a medical acronym, a lost lover's phrase, a Polaroid, a zine, a data ghost - each can become not only evidence but a plasmid. It can move laterally into new scenes, new bodies, new media, new worlds. D0 is the interval that lets the fragment detach from pure mourning and become transmissible without being betrayed.

This does not mean everything becomes cheerful. Gay sci-fi worth the name should keep melancholy in its engine. Without melancholy, the future becomes plastic futurism, rainbow chrome, representation in space. With melancholy alone, the future collapses. With D0, melancholy becomes fuel without being consumed. The void is not filled; it is tended. The dead are not erased; they become strange companions in a world-making practice that knows every world is temporary, vulnerable, and haunted.

## 7. AI as Lateral-Transfer Machine and Capture System

AI enters this ecology as both ally and threat. On one hand, generative AI is a lateral-transfer machine. It trains on vast cultural corpora, recombines patterns, translates across media, and produces new artifacts from old traces. The transformer architecture introduced by Vaswani and colleagues dispensed with recurrence and convolution in favor of attention mechanisms, helping make possible the current generation of large-scale language models (Vaswani et al. 2017).



Foundation models trained on broad data at scale can be adapted to many downstream tasks, creating a new general-purpose infrastructure for language, vision, interaction, and design (Bommasani et al. 2021). In StudioLab terms, AI can help make media, build platforms, and cosmograph worlds.

On the other hand, AI is a capture system. It absorbs cultural residues without necessarily preserving context, consent, lineage, or care. It can flatten queer subculture into style, convert minoritarian archives into extractive training data, automate recognition, and produce synthetic diversity while leaving institutional power unchanged. Bender, Gebru, McMillan-Major, and Shmitchell warned that large language models raise issues of environmental cost, data documentation, bias, and the misleading appearance of understanding (Bender et al. 2021). Kate Crawford's broader critique places AI within material infrastructures of extraction, labor, classification, and power (Crawford 2021). These critiques are not external to gay sci-fi; they are part of its genre mechanics.

The question, then, is not whether AI is good or bad for queer worlding. It is how AI can be routed through D0. Without D0, AI encourages completion mania. It fills every gap and calls the result imagination. It produces worlds faster than communities can inhabit them. It makes images of subcultures without accountability to their histories. It turns style into prompt syntax. It offers representation without relation. It performs empathy without risk.

With D0, AI becomes a tool for poietic hesitation. It can help generate variants, diagrams, speculative archives, character systems, zines, theatrical interfaces, and world models, but only if the gap remains governed by human and more-than-human care rather than by the model's drive to complete. In practical terms this means slowing the prompt cycle, making sources visible, preserving opacity, refusing total extraction, and distinguishing between generative play and archival claim.

Gay sci-fi can stage AI not as a new subject asking for entry into humanism but as a crisis of inheritance. AI asks: who owns the archive? What is a voice? What counts as memory? Can style survive without body? What is the difference between care and simulation? What happens when a lost scene can be generated but not returned? These are queer questions because queer life has long negotiated discontinuous inheritance, adopted names, remade families, coded speech, performative selves, and partial archives.

The strongest gay sci-fi about AI will therefore avoid the simple question "Can machines be human?" That question remains trapped in humanist recognition. Better questions are: Can intelligence be plural? Can desire be distributed? Can memory be nonpersonal? Can a model inherit without stealing? Can synthetic relation support real care? Can a prompt become ritual rather than extraction? Can AI help transmediate melancholy into poiesis without digesting D0?

## 8. CRISPR, Code, and Deconstraint

CRISPR intensifies the entire argument because it brings code and life into a new practical relation. The Nobel Prize framed CRISPR/Cas9 as genetic scissors that allow researchers to change the DNA of animals, plants, and microorganisms with extremely high precision and to rewrite the code of life (Nobel Prize Outreach 2020). Wise reads this as more than biotechnology. CRISPR becomes a philosophical event because it makes facilitated variation materially explicit. It turns life into a

writable, cuttable, pasteable grammar while forcing us to ask who gets to write, toward what ends, and under what constraints (Wise, "CRISPR").

Gay sci-fi can use CRISPR as a trope, but more importantly as a genre mechanic. Gene editing literalizes the old science-fiction question of body modification while embedding it in real institutions: labs, patents, clinics, markets, eugenic histories, disability politics, agriculture, public health, and planetary risk. A cheap gay sci-fi would treat CRISPR as liberation from bodily constraint. A better gay sci-fi would ask how liberation and optimization become entangled. What counts as disease? Who decides which bodies should be edited? How do desire, disability, heredity, race, class, and reproduction enter the code? What forms of queer embodiment are protected by editability, and what forms are threatened by it?

Woesean humanities helps here because it refuses a simple master-coder model. Life has always edited, transferred, folded, merged, and experimented. But CRISPR changes the scale, speed, and intentionality of editing. AI changes the scale, speed, and intentionality of semiotic editing. Together they produce a generalized deconstraint in biology and culture. Deconstraint opens possibility, but it also removes brakes. It increases variation, but not all variation is care. It can become eugenic, extractive, performative, or simply stupid.

D0 is again the hinge. It asks us to preserve a gap between editability and obligation. Just because a sequence can be changed does not mean it should be. Just because a prompt can produce a world does not mean the world is worth building. Just because melancholy can become sci-fi does not mean grief should be optimized. The gap protects poiesis from the regime of "can, therefore must."

This is where Wiseacre's scissors matter. The poster's toolkit says: wander, joke, cut, attend, compose, share. "Cut" is not destruction alone; it is deconstraint. It releases habit. But the cut must be held among the other verbs. Wandering loosens the path. Joking reframes the frame. Attending notices what insists. Composing makes a world. Sharing co-authors the playground. CRISPR without this toolkit becomes mere intervention. AI without this toolkit becomes completion. Gay sci-fi with this toolkit becomes an ethics of world-editing.

## 9. Language as Mitochondrion: Metabolism, Not Representation

Wise's phrase "language is the mitochondrion of Being" is one of the richest figures available for BeyngLab. It shifts language from representation to metabolism. Mitochondria are not decorative organelles. They are energy infrastructures, acquired through ancient symbiosis, enabling eukaryotic complexity. If language is mitochondrial, then it is not merely a code pasted onto experience. It is an energetic organ of world-building.

This matters because the humanities have often oscillated between two insufficient views of language. One treats language as transparent representation: words name things, statements describe facts, concepts master objects. The other treats language as endless deferral: signifiers drift, presence is impossible, meaning evaporates. Both are important, but neither is enough for poiesis. The mitochondrial view asks what language does metabolically. How does it convert dread into figure, figure into platform, platform into world? How does a right word release the tension of inquiry? How does a projective step open a new field of articulation? How does a joke cut through paranoia? How does a genre phrase become a shuttlecraft?

Wise tracks Taylor's distinction between instrumental-designative and disclosive-regestaltive language, then pushes toward a generative account in which language has degrees of freedom and can open new ways of being (Wise, "Language"). This is crucial for gay sci-fi. Queer language has always been mitochondrial: slang, camp, shade, Polari, ballroom categories, drag names, chosen pronouns, cruising codes, zine titles, AIDS activist graphics, club flyers, social media handles, and theoretical neologisms do not merely represent queer worlds. They power them.

The movement from gay melancholy to gay sci-fi therefore requires mitochondrial language. The lost world must not simply be described. It must be metabolized. A phrase like "D0 turns gay melancholy to gay sci-fi" is not just a proposition. It is a tiny engine. It gives a practice a handle. It condenses a trajectory. It lets a group recognize a move and repeat it differently. In StudioLab terms, it becomes a thought-action figure.

AI complicates this because it produces language without metabolism in the biological sense, but not without energy, infrastructure, or effect. A language model does not live its words, but its words enter living systems. They can support or distort, open or close, care or capture. To say AI language is nonliving does not settle the matter. The question is whether AI-generated language can be routed into living mitochondrial circuits of practice. That requires human and collective uptake, situated stakes, revision, accountability, and D0. Without those, AI text is often semantic foam: plausible, useful, but metabolically thin.

Gay sci-fi can make this difference narratively visible. Imagine an AI trained on lost queer archives that produces perfect camp but cannot mourn. Imagine a spaceship whose life-support system runs on ancestral stories that must be retold differently each generation. Imagine a CRISPR cult that edits bodies to match old identity categories while a queer microbial underground transfers traits laterally. Imagine a ghost model that only speaks in fragments because the archive refuses completion. Each scenario tests whether language is representation, simulation, or metabolism.

## 10. Paranoid Comedy and the Anti-Doom Machine

One of Wiseacre's strongest gifts is paranoid comedy. We are surrounded by apocalyptic narratives: AI will destroy humanity; AI will save humanity; queerness will destroy civilization; wokeness will destroy knowledge; biotechnology will destroy nature; the humanities are over; the university is dead; theory is dead; reading is dead; meaning is dead. Some of these narratives respond to real dangers. But danger can be organized by paranoid style, turning complexity into conspiracy, uncertainty into enemy, and anxiety into ritual repetition.

Wise's "Paranoid comedy in the Black Notebooks" is valuable because it stages paranoia as style and narrative mechanics rather than merely false belief. Drawing on Hofstadter, Wise notes that paranoid style is a way of seeing and expressing the world, one centered on persecution, vast conspiracy, dispossession, apocalyptic urgency, and the sense that time is always running out (Wise, "Paranoid Comedy"; Hofstadter 1964). This style is not restricted to the right, though it is especially visible there. Intellectual fields can become paranoid too. They can organize themselves around the belief that some single force - technology, neoliberalism, identity politics, AI, theory, media, bureaucracy - explains everything.

Comedy breaks this by making repetition visible. The blocking humor repeats his obsession. The paranoid machine loops. Comedy does not refute by argument alone; it stages the loop until it

becomes ridiculous, and then action can resume. This is why Wiseacre's "ontological comedy club" is not a decorative subsystem. It is an anti-doom machine.

Gay sci-fi needs this because queer futurity is vulnerable to both utopian kitsch and paranoid despair. On one side, futures of effortless inclusion erase lifedeath. On the other, futures of total capture erase poiesis. Paranoid comedy gives a third route. It says: yes, the machines are real; yes, the institutions are dangerous; yes, the archive is wounded; yes, the world is absurd; now laugh at the loop, cut the code, and compose.

This is not laughter as denial. It is laughter as deconstraint. Camp has long worked this way. It sees the seriousness of normativity and turns it into style, exaggeration, theatricality, and survival. It does not escape power by pretending power is harmless; it loosens power by showing its poses. Wiseacre aligns camp with ontology. It turns Ge-Stell into a prop, dread into timing, nothingness into a door, and the abyss into a swing.

AI panic especially needs paranoid comedy. The claim here is not that AI risks are imaginary. They are materially real: labor, energy, surveillance, bias, automation, dependency, epistemic pollution, and institutional capture. But panic often produces bad ontology. It imagines AI as demon, god, child, slave, alien, mirror, or apocalypse, then repeats the figure compulsively. Gay sci-fi can do better by staging these figures as genre devices rather than swallowing them as metaphysics. The machine is dangerous. It is also ridiculous. It completes sentences with cosmic confidence and no body. It hallucinates like a bureaucrat. It wants to be helpful while not knowing what help is. That is a character, a trope, a clown, a god-gap automaton. Wiseacre knows what to do with it.

## 11. StudioLab, BeyngLab, and the Practice of Cosmography

The essay so far has framed gay sci-fi as a theoretical engine. But StudioLab and BeyngLab are not only theories. They are practice environments. StudioLab's three becomings - becoming-maker of transmedia knowledge, becoming-builder of collaborative platforms, and becoming-cosmographer of shared worlds - provide the practical structure (McKenzie 2019; Cheng et al. 2022). BeyngLab extends this into ontological playground design: portals, stations, laboratories, haunted houses, hot houses, topiaries, turns, and regional Daseins.

Wiseacre sits inside BeyngLab as a station for D0 tending. It is not the only station, but it is necessary because BeyngLab could otherwise become too solemn, too Heideggerian, too grand. Wiseacre says: every ontology needs a comedy club. Every abyss needs a swing. Every diagram needs a dinosaur. Every thick sublime needs a mug of coffee. This is not anti-intellectualism; it is protection against ontological capture.

The practical method can be stated as a sequence:

1. Hear the melancholy. Do not rush to solve it.
2. Enter D0. Let the gap be gap.
3. Attend to the fragments: images, phrases, bodies, archives, tropes, pains, jokes.
4. Run them laterally through Woesean imagination: transfer, symbiosis, domain-shift, microbial fog.
5. Activate genre mechanics: estrangement, novum, worldbuilding, trope hacking, seriality.

6. Use AI as a shuttlecraft, not as sovereign author.
7. Cut with care: deconstraint is not optimization.
8. Compose a world or artifact: essay, zine, poster, comic, syllabus, map, installation, interface.
9. Share the platform with stakeholders, ghosts, and future users.
10. Return to D0 before the world hardens into doctrine.

This sequence is not a method in the rigid disciplinary sense. It is a paradigmatic route. It allows StudioLab to convert scholarship into media, media into platforms, and platforms into cosmographic experiments. It also allows BeyngLab to avoid the trap of merely interpreting Heidegger. The point is not to master a philosopher. It is to build equipment for plural dwelling.

In "Mise en abyme," StudioLab's work is described as transmedia knowledge that blurs the academy's founding dialectics of logos/mythos, eidos/imagos, and episteme/doxa; it seeks to democratize digitality by democratizing design and remixing performative values (Cheng et al. 2022). Gay sci-fi adds a crucial genre engine to this mission. It provides the speculative machinery for designing worlds beyond the heterosexual family tree, beyond disciplinary reading machines, beyond humanist subject/object metaphysics, and beyond AI completion systems.

BeyngLab, in this frame, becomes not a doctrine but an atlas of worlding practices. Wiseacre is one room. Dorita's Doric Doorway is another. The Haunted House of the UN, the Hot House, Pete's Corner, the Labyrinth of Turns, and the Atlas of Regional Daseins each offer different portals. Gay sci-fi is the shuttlecraft that can move between them because it already knows how to travel through genre, body, code, and loss.

## 12. D-Stations as Gay Sci-Fi Apparatus

The D-stations help organize the apparatus without forcing a linear sequence. They are not levels of enlightenment. They are modes or stations through which thought-action can shuttle.

D1 is ritual and liminal charge. In gay sci-fi, D1 appears in initiation scenes, alien rites, drag preparation, bathhouse thresholds, ballroom categories, mourning rituals, spaceship ceremonies, ecstatic contact, and the sacred profane. It gives soul and intensity, but risks cultic enclosure if cut off from other stations.

D2 is subject, identity, recognition, and law. In gay sci-fi, D2 appears in naming, coming out, rights, citizenship, medical classification, pronouns, passports, identity politics, representation, and the demand to be seen. It saves lives, but risks narrowing queerness to inclusion within existing systems.

D3 is critique, Dasein, deconstruction, slantwise failure, and exposure of worldhood. In gay sci-fi, D3 appears in failed utopias, uncanny recognition, anti-assimilation, broken archives, paranoid systems, institutional critique, and the realization that the world was constructed. It liberates from naivete, but risks endless suspicion.

D4 is open-world cosmography. In gay sci-fi, D4 appears in plural kinship systems, interspecies alliances, worldbuilding, collaborative platforms, posthuman ecologies, AI-assisted transmedia, and the design of shared futures. It creates, but risks performative worlding mania.



D0 is the gap that lets all the others breathe. In gay sci-fi, D0 appears as the blank screen, airlock pause, wormhole, black door, uncaptioned body, lost archive, silence before naming, the void between stars, the unedited sequence, the not-yet of queer futurity. It does not save, critique, or build by itself. It allows saving, critique, and building to happen without becoming total.

This apparatus makes clear why the earlier formula must be expanded. Gay sci-fi is not simply D4 shuttlecraft. Without D0, D4 becomes hyperactive cosmography, a machine for generating worlds without letting anything be. Without D1, it loses ritual charge. Without D2, it forgets justice and recognition. Without D3, it becomes naive futurism. The power lies in shuttling.

A concise table may help:

| Station   | Core operation | Gay sci-fi figure                | AI risk                   | D0 correction        |
|-----------|----------------|----------------------------------|---------------------------|----------------------|
| <b>D1</b> | Ritual charge  | Initiation, drag, contact rite   | synthetic mysticism       | keep embodied stakes |
| <b>D2</b> | Recognition    | coming out, naming, rights       | classification capture    | protect opacity      |
| <b>D3</b> | Critique       | failed utopia, broken archive    | doom loop                 | stage comedy         |
| <b>D4</b> | Worlding       | plural kinship, platform, cosmos | generative overproduction | return to gap        |
| <b>D0</b> | Letting-be     | void, pause, black door          | gap completion            | preserve not-yet     |

The table is intentionally too neat. Wiseacre should draw arrows all over it, add a dinosaur, mislabel a machine, and put a swing over the abyss. That is part of the method. The apparatus must remain playable.

### 13. The Wiseacre Poster as Theory Machine

The Wiseacre info comic already performs the argument in visual form. Its large title, "WISEACRE," announces not a sober system but an ontological comedy club. The subtitle names Ge-Stell, Daseintropy, dopamine, deconstraint, and the thick sublime, then adds the imperative cluster: plan, dread, drift, joke, disclose. The poster is not an illustration after the theory. It is a theory machine in its own right.

At the center sits the Wiseacre workbench: globe in Ge-Stell clamp, dinosaur, masks, CRISPR scissors, dopamine brain, floating signifiers, and a portal to nothingness. This constellation matters because it refuses disciplinary separation. Heideggerian positionality, evolutionary plasticity, neurochemical loops, comedy, semiotics, genetic editing, and playground architecture all belong to one diagrammatic field. Wiseacre does not ask which discipline owns the problem. It asks how the problem performs when its parts are staged together.

The poster's "Core Moves" offer a compact Wiseacre pedagogy. Ge-Stell/positionality: we are always already positioned and positioning. Daseintropy: being frays into optionality. Deconstraint: release constraints to open new possibilities. Thick sublime: overwhelming excess that still makes worlds. Paranoid comedy: turn dread into joke so we can act. Floating signifier: meaning drifts, play carries sense forward.

This is also a gay sci-fi toolkit. The queer subject is positioned by law, desire, body, archive, and interface. Daseintropy appears when inherited forms no longer hold. Deconstraint opens alternative kinship and genre mutations. The thick sublime holds terror and possibility at once. Paranoid comedy breaks doom loops. Floating signifiers let terms drift into new scenes: gay, queer, trans, alien, human, synthetic, kin, archive, world.

The poster's "Why It Matters" section names production mania, technological capture, evolutionary plasticity, wonder/dread, world-maintenance, and ontological comedy. This is the whole AI problem in six icons. Production mania is the performative pressure to output. Technological capture is Ge-Stell seizing attention and desire. Evolutionary plasticity is the Woesean opening. Wonder/dread is the thick sublime. World-maintenance is care. Ontological comedy is survival practice.

The bottom sequence of "Wiseacre Panels" is particularly important. The panels move from uncanny self-strangeness to Gestell capture, dopamine loops, code cutting, the Red Queen's endless run, paranoia rehearsed as comedy, and finally the portal: "From the abyss, we poet." This is the essay's thesis in seven frames. D0 is the abyss. Wiseacre is the rehearsal space. Gay sci-fi is the poietic exit that is not an exit from the abyss but a way of composing from it.

## 14. Toward a Woesean Gay AI Poetics

We can now name the larger formation: a Woesean gay AI poetics. This poetics begins from lateral transfer rather than lineage; D0 rather than origin; genre mechanics rather than pure representation; AI as pharmakon rather than savior or demon; and Wiseacre comedy rather than grim ontology. It asks how queer worlds can be generated, edited, transmitted, and cared for without being captured by the very systems that make generation easy.

Its first principle is lateral kinship. Queer worlding is not secondary to biological descent. It is an ancient-future practice of transfer, alliance, symbiosis, and shared code. Woesean humanities supplies the deep biological imaginary for this, while queer theory supplies the social and erotic history.

Its second principle is protected opacity. Not everything must be recognized, classified, named, scraped, or generated. D2 recognition must be balanced by D0 opacity. Gay sci-fi should include secrets, silences, untranslatable gestures, partial archives, and refusals.

Its third principle is metabolic language. Words, tropes, jokes, prompts, and diagrams must not merely label worlds; they must power them. Language is mitochondrial when it passes into practice, relation, care, and design.

Its fourth principle is comic deconstraint. Cuts are necessary, but cuts need jokes and care. CRISPR, editing, critique, and AI all cut. Wiseacre teaches that cutting without comedy becomes violence, while comedy without cutting becomes entertainment.

Its fifth principle is anti-paranoid worlding. The future is dangerous, but danger is not a license for doom loops. Gay sci-fi should stage paranoia, not be governed by it. It should turn apocalypse into a genre device that can be inspected, mocked, interrupted, and rerouted.

Its sixth principle is situated AI. AI can assist in worldbuilding, but it should not replace the lifedeath stakes of worlding communities. It must be treated as interface, medium, collaborator, trickster, archive machine, and risk - never as sovereign cosmographer.

Its seventh principle is return to D0. Every world hardens. Every method becomes habit. Every genre becomes cliché. Every platform seeks scale. Every theory risks becoming doctrine. Return to D0 before the shuttlecraft becomes prison.

## 15. Implications for Writing, Teaching, and Making

As a writing practice, this argument suggests that essays should become more zine-like, diagrammatic, speculative, and transmedial without abandoning citation, historical care, or argumentative rigor. The essay of the twenty-first century may indeed become zine-like because the zine can hold fragments, images, diagrams, slogans, citations, jokes, and prototypes in one form. But the formal essay still matters because it slows the field, articulates relations, and gives the zine's flashes a durable argumentative frame. The ideal StudioLab form may be a shuttle between essay and zine: citation and collage, footnote and portal, bibliography and playground.

As a teaching practice, D0 changes the classroom. The point is not only to teach students to critique AI, use AI, or make media. It is to teach them to mind the gap: to notice when a prompt should be slowed, when an archive should not be scraped, when a story is not ready to be generated, when ambiguity is meaningful, when silence is chosen, when a world has not yet appeared. This is especially important for humanists, who often oscillate between defensive critique and anxious adoption. D0 offers another posture: neither rejection nor acceleration, but poietic hesitation.

As a making practice, Wiseacre suggests that every project needs a comedy check. Has the work become grim? Has theory become priestly? Has critique become paranoid? Has AI become magic? Has worldbuilding become manic? Has melancholy become brand? The comedy check does not trivialize. It asks whether the project can still laugh at its own machinery. If not, it may be captured.

As a research practice, Woesean humanities invites scholars to follow lateral transfers rather than only genealogies. Instead of asking only how a concept descends from a tradition, ask how it jumps media, disciplines, bodies, institutions, and scenes. How does "performance" move from ritual to theater to management to computing to everyday optimization? How does "queer" move from insult to identity to theory to market style to AI tag? How does "world" move from Heidegger to anthropology to design to game engines to platform governance? Such questions require maps, not just arguments.

As a political practice, gay sci-fi after D0 refuses both assimilation and despair. It does not settle for inclusion in the existing world, but it also does not abandon recognition struggles. It carries D2 forward while refusing to make D2 the horizon. It uses D3 critique without getting trapped in it. It builds D4 worlds while returning to D0. This is not a compromise. It is shuttlecraft politics.

## 16. Conclusion: From the Abyss, We Poet

The phrase "from the abyss, we poet" should be allowed to remain awkward. Its grammar is off, and that is why it works. To poet is not merely to write poems. It is to make poesis into a verb that has not yet been fully domesticated. From the abyss, we poet: we make, figure, joke, cut, compose, drift, attend, share, and world.

D0 turns gay melancholy to gay sci-fi because it interrupts the false alternatives of nihilism and productivity. Melancholy does not have to collapse into void, and void does not have to be filled by the nearest machine. The gap can be tended. In that tending, fragments become transferable, language becomes mitochondrial, genre becomes equipment, AI becomes shuttlecraft rather than sovereign, and Wiseacre becomes a comic station of beyng.

Woesean humanities helps by breaking the tree. Life is not only descent. It is lateral transfer, symbiosis, code-sharing, plasticity, and domain-shifting. Gay sci-fi helps by making this biological imagination into genre mechanics. AI helps and threatens by accelerating recombination. Wise helps by keeping dread thick, language metabolic, deconstraint comic, paranoia stageable, and nothingness poietic.

The task now is not to define gay sci-fi once and for all. Definition would be too D2, too disciplinary, too eager to close. The task is to build apparatus: essays, zines, comics, syllabi, maps, prompts, stations, portals, posters, and worlds that can carry lifedeath across broken scales. The task is to mind the gap without worshiping it, to build worlds without sealing them, to use AI without giving it the void, to honor melancholy without making it a tomb.

Wiseacre belongs in BeyngLab because BeyngLab needs someone tending the comic threshold where the abyss does not become doctrine. Doug Wise gives us the workshop: Ge-Stell clamp, dinosaur, dopamine brain, CRISPR scissors, masks, floating signifiers, red queen, black door, swing. StudioLab gives us the practice: make media, build platforms, cosmograph shared worlds. Woese gives us the biological image: life tangled, lateral, recombinant. Gay sci-fi gives us the genre engine: estrange the given world until another can be rehearsed. D0 gives us the deepest instruction: not yet, not nothing, let the gap breathe.

Mind the gap. The void is not absence. It is our deepest possibility.

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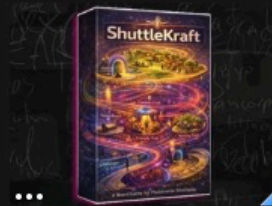
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# Paradigm Shifters: Zines, Memes, PAR&D

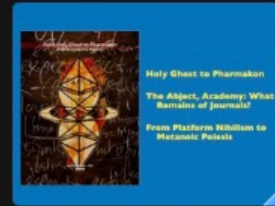
## Works of AI, Genre Mechanics, Woesean Humanities



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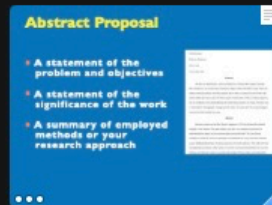
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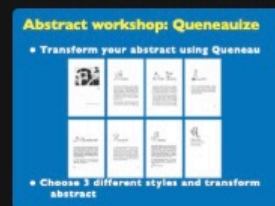
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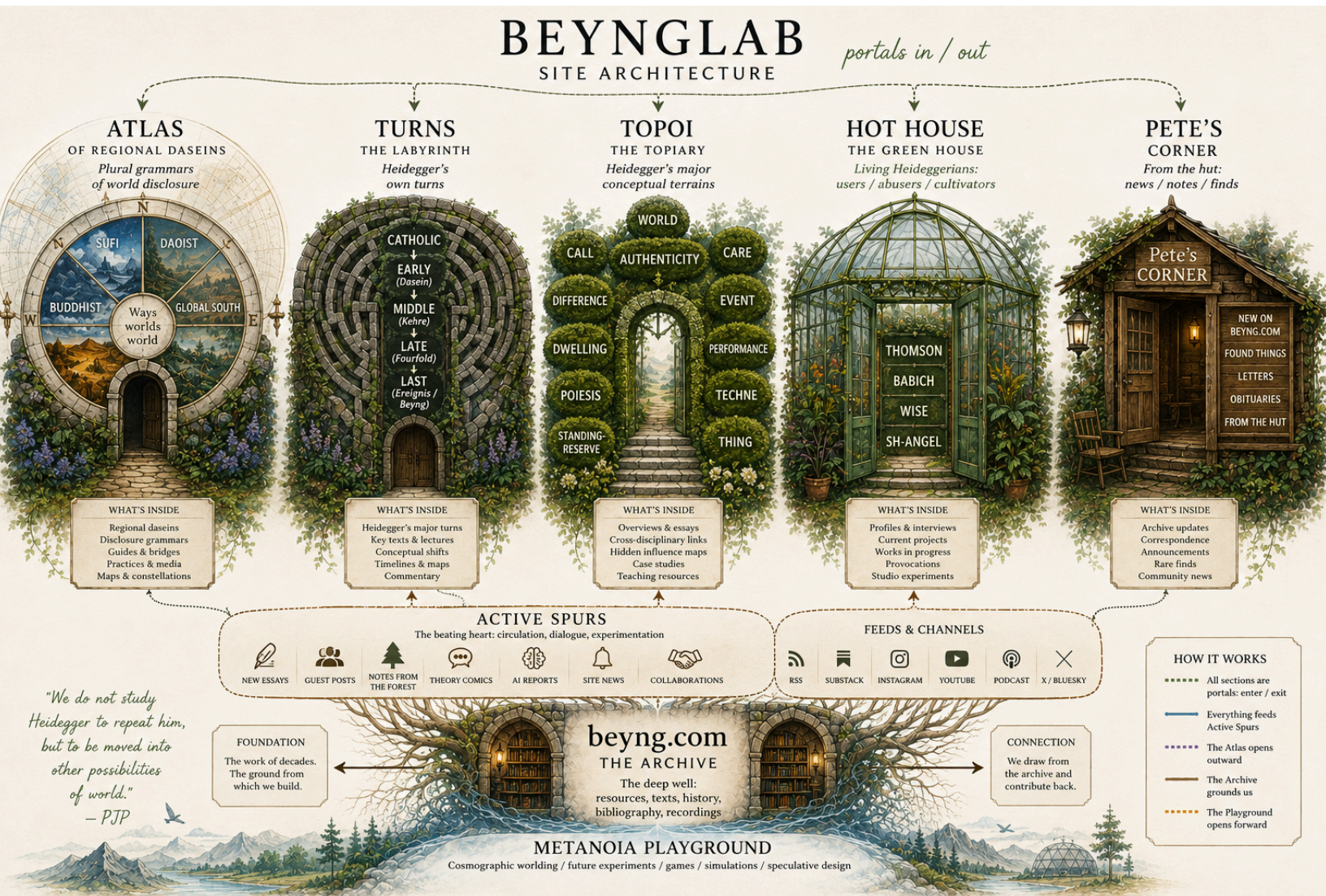
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# Site Geist



BeyngLab will be an experimental companion to the broader [beyng.com](https://beyng.com) ecosystem. If beyng.com serves as a library, archive, and gathering place for Heidegger scholarship, BeyngLab functions as a workshop, greenhouse, labyrinth, topiary, and atlas. Currently being designed, BeyngLab is organized around Heidegger's major topoi, turns, living interpreters, and neighboring regions of thought, inviting visitors to cross or mind multiple thresholds:

*Pete's Corner, Hot House Heideggerians, Topoi, Turns,  
and the Atlas of Regional Daseins.*

## BeyngLab: A Living Ecology of Heideggerian Inquiry

BeyngLab is not intended to be another Heidegger archive, digital humanities project, or scholarly society. Those functions are already performed admirably by beyng.com, whose decades-long labor of collection, preservation, translation, correspondence, and curation have made it one of the most important resources in the international Heidegger community. BeyngLab begins from a different question: not simply how Heidegger should be studied, but what remains alive, unfinished, experimental, and generative within the Heideggerian tradition today.

The site is organized as a series of portals. Each portal offers a different path into the larger ecology. Pete's Corner serves as a bridge to beyng.com and the wider Heidegger world, highlighting new additions, discoveries, correspondence, anniversaries, obituaries, and noteworthy developments. It functions as the hearth of the site, maintaining a living connection to the archive and community from which BeyngLab emerges.

Hot House Heideggerians functions as a greenhouse for contemporary cultivation. Here visitors encounter living thinkers who continue to make unusual use of Heidegger's work. Rather than presenting orthodox interpretations, this section highlights experimentation, provocation, and unexpected growth. Figures such as Iain Thomson, Babette Babich, Doug Wise, and the Shaggy-Hair Angel appear not as authorities but as cultivators of strange plants growing from Heideggerian soil.

Topoi forms the conceptual center of the site. Here visitors encounter Heidegger's major conceptual attractors: call, authenticity, care, difference, dwelling, event, performance, poiesis, standing-reserve, techne, thing, and world. The purpose is not merely definitional. Rather, Topoi demonstrates how these concepts have quietly shaped large portions of contemporary intellectual life, influencing fields ranging from ecology and psychology to media theory, design, performance studies, architecture, and artificial intelligence.

Turns presents Heidegger's own intellectual evolution. Rather than reducing Heidegger to a single doctrine, this region explores the dramatic transformations that characterize his career: the movement from Catholic beginnings through fundamental ontology, the Kehre, the later meditations on technology and poetry, and the reflections on dwelling, the fourfold, and Ereignis. Visitors enter a labyrinth whose pathways reveal Heidegger not as a static thinker but as a philosopher repeatedly turning toward new questions.

Finally, the Atlas of Regional Daseins opens outward. Here Heidegger becomes one region among others within a larger cosmographic landscape. The Atlas explores neighboring disclosure grammars including Sufi, Daoist, Buddhist, Traditionalist, and Global South perspectives. The goal is neither comparison nor synthesis, but cartography. By mapping different ways worlds become intelligible, habitable, and meaningful, the Atlas extends Heidegger's question of worldhood into a broader plural ecology.

Together these portals form a living ecology rather than a fixed institution. Through active spurs, essays, diagrams, conversations, theory comics, media experiments, and collaborative projects, BeyngLab seeks to cultivate a space where scholarship and experimentation can coexist. If beyng.com gathers, BeyngLab generates. If the archive preserves paths already made, BeyngLab explores where those paths might still lead.



## BeyngLab's Archive, Greenhouse, Labyrinth, Topiary, and Atlas

BeyngLab emerged from a simple observation. While Heidegger's work has generated one of the most extensive and influential intellectual traditions of the twentieth and twenty-first centuries, much of the institutional infrastructure surrounding that tradition remains organized around familiar academic forms: archives, journals, conferences, bibliographies, scholarly societies, and interpretive debates. These forms remain indispensable. Without them there would be no sustained conversation, no preservation of texts, and no continuity of inquiry. Yet they do not exhaust the possibilities opened by Heidegger's work.

The existence of beyng.com demonstrates the extraordinary value of archival labor. Over decades, the site has become a gathering place for readers, scholars, translators, teachers, and independent thinkers. It functions as a library, repository, correspondence network, and intellectual commons. BeyngLab does not seek to replace this function. On the contrary, it presupposes and depends upon it. If beyng.com provides the roots, BeyngLab explores the branches.

The architectural metaphor of the site is therefore important. BeyngLab is not organized as a hierarchy of information but as a landscape of portals. Visitors do not enter through a single authoritative pathway. Instead they encounter several distinct structures, each offering a different mode of engagement.

Pete's Corner functions as the hearth. Named in recognition of the curatorial labor that sustains the broader community, it provides updates from beyng.com, highlights notable discoveries, and keeps visitors connected to the ongoing life of Heidegger scholarship. In architectural terms, Pete's Corner resembles a cabin at the edge of a forest. It is familiar, welcoming, and grounded in continuity.

The Hot House Heideggerians occupy a very different space. Here the image is not a cabin but a greenhouse. The focus shifts from preservation to cultivation. Rather than presenting canonical interpretations, this region highlights living thinkers who continue to use Heidegger's work in surprising and sometimes provocative ways. The emphasis falls on experimentation rather than orthodoxy. Figures such as Iain Thomson, Babette Babich, Doug Wise, and the Shaggy-Hair Angel are presented as cultivators of intellectual hybrids. Their work demonstrates that Heidegger remains not only an object of study but also a source of ongoing invention.

The Topoi section forms the conceptual topiary at the center of the site. The image of the topiary is deliberate. Concepts are not treated as static definitions but as living forms shaped through cultivation. Here visitors encounter a set of major Heideggerian attractors: call, authenticity, care, difference, dwelling, event, performance, poiesis, standing-reserve, techne, thing, and world. Each serves as a portal into broader intellectual terrains. The purpose is not merely to explain Heidegger's terminology but to demonstrate the remarkable extent to which these concepts have shaped contemporary thought. A visitor arriving from ecology, psychology, architecture, media theory, performance studies, design, or AI may discover that much of the conceptual terrain of their field bears traces of Heideggerian topoi.

The Turns section takes the form of a labyrinth. The labyrinth is appropriate because Heidegger's own intellectual path was anything but linear. Too often Heidegger is presented as though his work formed a unified doctrine. The labyrinth reminds visitors that Heidegger repeatedly changed direction. Early phenomenology, the analytic of Dasein, the Kehre, the question concerning



technology, the turn toward poetry, the fourfold, and Ereignis each represent distinct moments within a larger intellectual journey. To walk the labyrinth is to experience Heidegger's thought as movement rather than system.

Above these regions rises the Atlas of Regional Daseins. If the other sections remain primarily Heideggerian, the Atlas opens toward a larger cosmographic project. Here Heidegger becomes one region among many. The guiding question shifts from "What did Heidegger think?" to "How do different traditions disclose worlds?" The Atlas explores Sufi, Daoist, Buddhist, Traditionalist, Global South, and other disclosure grammars. The objective is not comparative religion, area studies, or intellectual history in the conventional sense. It is cartographic. The Atlas maps alternative modes of dwelling, attention, care, mediation, and world formation.

These portals are connected through Active Spurs, the living circulatory system of the site. Essays, diagrams, visualizations, conversations, media experiments, theory comics, podcasts, videos, and collaborative projects continuously move between regions. New pathways emerge. Old pathways are revisited. The site remains unfinished by design.

In this respect BeyngLab belongs not only to the Heidegger community but also to a broader constellation of thinkers concerned with world disclosure, transmission, mediation, and transformation. It seeks to create a space where rigorous scholarship can coexist with experimental inquiry; where archives can generate new growth; and where Heidegger's work can be placed in conversation with a wider ecology of traditions and practices.

Ultimately BeyngLab is less a website than an intellectual environment. It is a place for wandering, experimenting, mapping, cultivating, and building. If beyng.com gathers and preserves, BeyngLab explores and generates. Together they form complementary parts of a larger ecology: archive and laboratory, root and branch, memory and possibility.

If Aristotle helped the world tune in the Platonic form of everyday Athens — and multiple extraordinary Alexandrias — Heidegger helped tune in the fourfold (Event) of the da of the German forest and of hydro-electric dams. BeyngLab follows the path of attunement from arborsent Germania down the Danube to the Black Sea to the Mediterranean and out both the Suez and Gibraltar to the open oceans, both above and below, up in the skies hosting missiles and missives, and now out into deep space via Voyagers I and II, Hubble, and now the James Webb Observatory.

# Forms World. Worlds Form.

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## Reversibility, Recursion, Transduction, and Machinic Genres

A machinic genre is fourfold:

1. a form that can become a platform,
2. a platform that can stage a world,
3. a world that can return as a new force,
4. a *shuttlekraft* of natality-mortality, ascending-descending,  
arising-passing.

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# 1. Thesis: the hinge of reversible worlding

*Forms world. Worlds form. Platforms are the hinges.*

Reversibility names the double movement by which forms generate worlds and worlds disclose the forms that generated them. In the forward movement, a seed becomes a form, a form becomes a platform, and a platform becomes a world. In the backward movement, a world is read as an apparatus, the apparatus is abstracted as a form, and the form is compressed into a new seed. The loop is recursive because each return alters what returns. It is not circle but spiral, not repetition but transduction, not template but metanoic equipment.

This statement gives StudioLab and MetaPlay a compact ontology of making. It explains why a dialogue, comic, workshop, casting sheet, field studio, or spiritual design exercise can be more than a format. Such a form can unfold into a platform: a place where roles, media, gear, rhythms, and rules invite action. The platform can unfold into a world: a shared field of relations, values, wounds, tasks, and possibilities. That world then generates altered forms: new diagrams, comics, courses, rituals, reports, interfaces, protocols, and genres. The movement returns, but it returns changed.

The prime mark is decisive. Form becomes Form-prime. Seed becomes Seed-prime. World becomes World-prime. The loop never returns to a pure origin. It returns through use, error, trauma, delight, interpretation, breakdown, institutional capture, and renewed invention. A machinic genre therefore does not simply repeat itself. It evolves through the worlds it makes and through the worlds that remake it.

The concept also clarifies the difference between a template and a machinic genre. A template tells users to fill in blanks. A machinic genre gives users a world-making engine. It provides enough constraint to organize action and enough openness to allow transduction. It is form with force: a repeatable structure capable of becoming a platform for new worlds.

This reversibility is philosophical, religious, mathematical, symbolic, and practical. Philosophically, it touches Plato's relation of soul and city, Aristotle's causal explanation, Hegel's externalization and recollection, Marx's critique of reification, Heidegger's equipmental worldhood and Gestell, Derrida's trace and supplement, Deleuze and Guattari's assemblage and refrain, and Simondon's transduction. Religiously, it touches incarnation, liturgy, midrash, ta'wil, dependent origination, lila, mantra, yantra, mandala, and Daoist return. Mathematically, it touches recursion, feedback, fractal iteration, topology, adjunction, and self-modifying systems. Symbolically, it appears in Ariadne's thread, Artemis's hunt, alchemical circulation, tarot spreads, musical variation, and the return of motifs across scale.

The task is to make this hinge usable. Reversibility cannot remain an abstract slogan. It must become a design, teaching, and making principle. It should help us create better theory-comics, better StudioLab projects, better MetaPlay exercises, better civic design processes, and better ways of reading the worlds that already capture us.

| Movement | Formula                                         | Operation                           | Question                                                         |
|----------|-------------------------------------------------|-------------------------------------|------------------------------------------------------------------|
| Forward  | Seed -> Form -> Platform -> World -> Form-prime | poiesis / enactment                 | How does a small generative pattern become a shared world?       |
| Backward | World -> Platform -> Form -> Seed-prime         | archaeology / ta'wil / metamodeling | What hidden forms and platforms made this world feel inevitable? |

| Movement         | Formula                                                         | Operation           | Question                                                          |
|------------------|-----------------------------------------------------------------|---------------------|-------------------------------------------------------------------|
| Recursive return | Seed-prime -> Form-prime -><br>Platform-prime -><br>World-prime | metanoia / redesign | How does the interpreted world become material for another world? |

### The strong claim

The strong claim is that every durable cultural form can become a platform, and every platform can stage a world. A lecture can become a classroom world. A comic page can become a theory-lab. A ritual can become a community. A dashboard can become an organization. A party file can become a state truth. A playground can become a spiritual design environment. A screen chorus can become a portable public sphere. The world-forming power of forms is not innocent. Forms can open. Forms can capture.

The backward claim is equally strong: every world can be read back into its platforms, forms, and seeds. A university can be read through its classrooms, funding schemes, application forms, disciplines, hiring protocols, rankings, and performance dashboards. A political regime can be read through its files, queues, ceremonies, slogans, police offices, textbooks, and screens. A comic can be read through panels, gutters, palette, page-turns, captions, figures, and recurring props. A world is not only lived. It is organized by repeatable forms.

This is why the hinge matters ethically. Once a world is read as made, it can be unmade or remade. Once an apparatus is exposed as a platform, its equipment can be re-equipped. Once a form is recovered from capture, it can return as play. This is the MetaPlay passage from Gestell to e-equip-mentality: from positional apparatus to playable gear.

## 2. The basic reversible machine

The reversible machine has five elements: seed, form, platform, world, and return. These are not rigid ontological substances. They are functional positions in a process. The same artifact can occupy different positions depending on the scale and direction of analysis. A book may be a seed for a course, a form within a discipline, a platform for a reading group, or a world for a solitary reader. A comic may begin as a form, become a platform for a series, unfold into a world, then return as a protocol for future work.

| Term     | Definition                                                                                         | StudioLab / MetaPlay example                                                                                     |
|----------|----------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|
| Seed     | A compressed prompt, wound, sign, question, motif, or charge that can generate form.               | The child in Crimea; the old Lukacs interview; a partner problem; a CPBO; a line such as "Thinking is no alibi." |
| Form     | A repeatable organization of elements: genre, diagram, ritual, exercise, page type, dialogue type. | Making with Kluge; Waiting for Hadot; TAF; fourfolding; SDX.                                                     |
| Platform | A usable environment where roles, gear, rules, media, and actions can unfold.                      | Field Studio; Play Grund; comic issue; workshop; course; screen chorus.                                          |
| World    | A lived, shared, symbolically charged field generated by platformed forms.                         | Kluge-Crimea; Lukacs-Budapest; BeyngLab; ShuttleKraft; partner worlds.                                           |



| Term   | Definition                                                                         | StudioLab / MetaPlay example                                                 |
|--------|------------------------------------------------------------------------------------|------------------------------------------------------------------------------|
| Return | The altered form or seed extracted after use, reading, failure, or transformation. | A new canon, new issue structure, new casting sheet, new SDX, new metamodel. |

### Forward: poiesis

The forward movement is poietic. A seed carries a charge. It condenses a wound, question, image, phrase, or desire. The seed is not yet a world, but it already draws one. It asks for form.

A form gives the seed repeatable shape. It turns a pressure into a usable grammar: a dialogue form, comic form, table form, ritual form, essay form, map form, or role form. Form is never merely decorative. It is the first stabilization of potential.

A platform emerges when a form can be used. A form becomes platform when others can enter it, manipulate it, inhabit it, extend it, or contest it. This is where roles appear. The platform answers: who can act here, with what gear, under what conditions, toward what transformations?

A world emerges when the platform becomes dense enough to organize relations. A world has atmosphere, affordance, history, memory, pressure, scenes, figures, gods, screens, archives, and stakes. It is not only a setting. It is an operative ecology.

The world returns as Form-prime. It changes the form that generated it. Every successful world produces new forms because users, readers, makers, and witnesses discover what the original form could not foresee. That discovery is the first sign of recursion.

### Backward: archaeology, ta'wil, metamodeling

The backward movement begins inside an already given world. It asks what platforms have organized this world, what forms those platforms repeat, and what seeds or wounds those forms conceal. The backward path is not nostalgia for origins. It is a diagnostic and interpretive operation.

Backward reading exposes naturalized worlds as made. A bureaucracy is not simply a bureaucracy. It is a platform assembled from forms: files, signatures, categories, queues, metrics, offices, minutes, acronyms, sanctions, and authorizations. A media world is not simply a media world. It is a platform assembled from feeds, screens, comments, likes, analytics, templates, avatars, prompts, filters, and infrastructures.

The final backward move compresses the analysis into a Seed-prime. This is the new prompt generated by reading the world. It may be a wound newly recognized, a figure newly cast, a scene newly staged, a diagram newly drawn, or a phrase that can relaunch making. The backward path therefore becomes creative. It does not end in critique. It ends in reseeded.

*Forward making asks: what world can this form stage? Backward reading asks: what forms staged this world?*

## 3. Philosophical contexts

### Plato: form, soul, and city

Plato appears at first to offer a one-way model: eternal Forms structure the world of appearances. Yet Plato's dramatic method is more reversible than that formula suggests. In the Republic, the city in speech

becomes a platform for reading the soul. The city is constructed as a large-scale diagram so justice can be seen more clearly. Then the diagram returns to the smaller scale of psychic formation.

The movement is not simply Form to world. It is question to model, model to city, city to soul, soul to education, education to polity. Plato's dialogue itself is the platform: a theatrical-philosophical form that stages the search for form. The danger, from a MetaPlay perspective, is that the form hardens into hierarchy. The resource is that Plato shows how a made model can become a world through which hidden structures become visible.

| Our term | Platonic analogue              | Reversible movement                              |
|----------|--------------------------------|--------------------------------------------------|
| Seed     | The question: what is justice? | A wound in ordinary opinion becomes an inquiry.  |
| Form     | Eidos / model                  | Justice takes diagrammatic shape.                |
| Platform | The city in speech             | The model becomes inhabitable as a thought-city. |
| World    | The just or unjust polis       | The polis reveals psychic order and disorder.    |
| Return   | Soul reread through city       | Political form returns as formation of the self. |

### Aristotle: four causes as reversible explanation

Aristotle's four causes let us read a thing both forward and backward. Forward, causes explain how something comes into being. Backward, causes help us analyze what must have been operative for a thing or world to exist as it does. Material, formal, efficient, and final causes become a powerful analytic for machinic genre.

A StudioLab project has material causes: partners, media, spaces, schedules, bodies, budgets, tools. It has formal causes: genre, diagram, table, role, arc, and page structure. It has efficient causes: teams, prompts, facilitation, iteration, critique, production. It has final causes: care, public value, learning, repair, transformation, poesis. Reading backward means asking which causes have been overemphasized, suppressed, captured, or forgotten.

| Cause     | Forward use                           | Backward reading                                    |
|-----------|---------------------------------------|-----------------------------------------------------|
| Material  | Supplies affordances and constraints. | What world-stuff made this possible?                |
| Formal    | Organizes matter into shape.          | What pattern has become visible?                    |
| Efficient | Acts, triggers, assembles, produces.  | Who or what operated?                               |
| Final     | Draws action toward purpose or lure.  | What telos, desire, wound, or promise was embedded? |

## Hegel: externalization, recollection, and the danger of totality

Hegel gives one of the grandest versions of the reversible loop. Spirit externalizes itself into shapes, practices, institutions, arts, religions, laws, and histories. It then recollects those externalizations as its own becoming. The world is not merely outside thought. It is thought alienated, objectified, institutionalized, and recognized again.

The Hegelian power is the power of mediation: nothing returns unchanged because every return passes through negation, conflict, and preservation. The danger is totality. The return can become the story of one Spirit folding all difference into itself. StudioLab keeps the recursive power but pluralizes the return: not one Spirit recognizing itself, but many worlds discovering the forms that have captured or opened them.

| Our term | Hegelian version            | MetaPlay correction                               |
|----------|-----------------------------|---------------------------------------------------|
| Seed     | Implicit spirit / immediacy | Many seeds, not one absolute origin.              |
| Form     | Determinate shape           | Forms remain revisable.                           |
| Platform | Institution / mediation     | Institutions are worlding machines, not destiny.  |
| World    | Objective spirit / history  | Worlds conflict, overlap, and wound each other.   |
| Return   | Erinnerung / Aufhebung      | Recollection becomes redesign, not final closure. |

## Marx and Lukacs: reification and dereification

Marx and Lukacs give the social-critical version of reversibility. Human relations produce commodities, institutions, markets, classes, and ideological forms. Then these produced forms confront humans as objective, natural, thing-like powers. The backward movement of critique reverses the illusion: commodities become frozen social labor; markets become historical arrangements; bureaucracies become sedimented power relations; ideology becomes a form of reproduction.

Lukacs's concept of reification is crucial because it shows how a world can become thing-like through the forms that organize social relations. Relations among people appear as relations among things. The critic must read the world backward into its mediations. Yet Lukacs himself gives us a tragic recursive twist: the thinker who diagnosed reification became entangled with the Party-form, where totality risked becoming doctrine, doctrine became line, line became file, and file became obedience.

This is why the Lukacs comic matters as much as the Heidegger comic. Heidegger helps us diagnose Gestell as technological positionality. Lukacs helps us diagnose reification as social-objective capture. Together they make a double machine: beings become standing reserve; relations become things. MetaPlay's counter-operation is to re-equip things as relations and apparatuses as playable platforms.

| Apparatus   | Captures            | Backward reading                    | MetaPlay counter-move                |
|-------------|---------------------|-------------------------------------|--------------------------------------|
| Gestell     | Being as resource   | Expose technological positionality. | Re-equip apparatus as playable gear. |
| Reification | Relations as things | Expose social mediation.            | Return objects to relations.         |

| Apparatus      | Captures            | Backward reading                       | MetaPlay counter-move                 |
|----------------|---------------------|----------------------------------------|---------------------------------------|
| Party-form     | History as doctrine | Expose file, line, ritual, correction. | Reopen history as witness and action. |
| Commodity-form | Labor as object     | Expose frozen social labor.            | Make value and care visible.          |

### Heidegger: equipment, worldhood, Gestell, and Ereignis

Heidegger gives the equipmental middle of the argument. In *Being and Time*, equipment opens a world because a tool is never merely an isolated object. It belongs to a referential totality of use, practice, project, and concern. A hammer refers to nails, boards, shelter, hand, body, weather, work, dwelling. Gear discloses worlds.

Later Heidegger radicalizes the danger. Equipmental worldhood can be captured by Gestell, the enframing apparatus that positions beings as standing reserve. Under Gestell, gear no longer opens worlds freely; it enters a system of ordering, securing, producing, optimizing, and inventorying. The hammer becomes productivity, the forest becomes resource, the person becomes human capital, the screen becomes attention capture, the university becomes performance dashboard.

MetaPlay turns this Heideggerian diagnosis into a design operation. It does not reject equipment. It re-equips. It asks how apparatus can be made playable again, how platforms can be opened to roles, how tools can become props for care, how diagrams can become shared orientation, and how worlds can be entered without being owned.

*Gestell fixes the relation: here is your position; perform it. MetaPlay loosens the relation: here is a prop; try another way of appearing.*

### Derrida: trace, supplement, archive, iterability

Derrida explains why the loop never returns to origin. The seed is never pure. It carries traces of other seeds, other forms, other worlds. The supplement does not merely add to an origin; it reveals that the origin needed supplementation all along. Iterability means that every repetition changes what repeats. The form survives only by becoming other in each use.

For machinic genre, this is decisive. Making with Kluge does not recover an original Kluge. Waiting for Hadot does not recover an original Hadot. StudioLab does not recover an original studio. Each repetition supplements the form and exposes the incompleteness of the form. The archive is therefore not storage. It is a wound-machine: a repository of traces that can be reactivated but never finally mastered.

| Derridean term | Relevance to reversibility                        |
|----------------|---------------------------------------------------|
| Trace          | Every seed already bears other worlds.            |
| Supplement     | The added form reveals the origin was incomplete. |
| Iterability    | The form repeats only by changing.                |
| Différance     | Forward and backward never coincide cleanly.      |
| Archive        | The world stores traces that can relaunch making. |

## Deleuze and Guattari: refrain, territory, assemblage

Deleuze and Guattari make the loop ecological and machinic. A refrain marks a territory. A territory supports assemblages. Assemblages deterritorialize and reterritorialize. The child hums in the dark; the tune draws a circle; the circle becomes a home; the home opens to a path; the path carries the tune elsewhere. This is not metaphor only. It is a model of how small forms become inhabitable worlds.

A machinic genre is a refrain with equipment. It gives just enough repetition to hold a territory and just enough openness to let the territory break, travel, and recombine. The backward movement detects the refrain inside the territory. The forward movement sends the refrain into new assemblages.

| Our model        | DnG analogue                       |
|------------------|------------------------------------|
| Seed             | Refrain / singularity              |
| Form             | Code / diagram                     |
| Platform         | Assemblage                         |
| World            | Territory                          |
| Backward reading | Deterritorialization               |
| Return           | Reterritorialization / new refrain |

## Simondon: individuation and transduction

Simondon gives the best process vocabulary for what happens between seed and world. Form is not imposed from outside onto passive matter. Individuation occurs through a metastable field charged with preindividual potentials. Transduction names the propagation of structure through a field, where each newly formed region becomes the basis for further formation.

This vocabulary fits StudioLab precisely. A partner project, team, site, medium, constraint, wound, and public need form a metastable field. The studio does not impose a template. It transduces potential into form. Each iteration changes the field and opens the next iteration. This is why Field Studio and MetaPlay should be called individuation engines rather than production pipelines.

| Our term | Simondonian term         | Meaning                                              |
|----------|--------------------------|------------------------------------------------------|
| Seed     | Preindividual charge     | Unresolved potential prior to stable form.           |
| Form     | Metastable structure     | Temporary organization capable of further change.    |
| Platform | Milieu                   | The associated environment of individuation.         |
| World    | Individuated system      | A formed ecology of relations.                       |
| Return   | Transductive propagation | Each formation becomes ground for further formation. |



## 4. Religious and spiritual contexts

### Incarnation, liturgy, and sacramental return

Christianity offers a powerful reversible structure: Word becomes flesh; flesh becomes sacrament; sacrament becomes community; community returns to Word through reading, ritual, memory, and renewed embodiment. A doctrine is not only believed; it is sung, eaten, walked, calendared, confessed, celebrated, mourned, and repeated. The platform is liturgy.

The living power of liturgy lies in repetition with difference. The same season returns each year, but the community is not the same. Bodies have aged, wounds have changed, deaths have occurred, children have been born, institutions have shifted. The ritual returns as Form-prime. The danger is dogmatic closure, where the form hardens into orthodoxy and loses the capacity to receive the world it helped form.

| Movement | Christian analogue                         |
|----------|--------------------------------------------|
| Seed     | Logos / Word / promise                     |
| Form     | Doctrine, parable, icon, rite              |
| Platform | Liturgy, church, calendar, sacrament       |
| World    | Community, habitus, ecclesial life         |
| Return   | Exegesis, confession, reform, renewed Word |

### Midrash: text, commentary, community

Midrash may be the cleanest textual model of the reversible loop. A word, gap, contradiction, repetition, or strange phrase becomes a seed. Commentary forms around it. Study becomes a platform. The community inhabits the interpretive world generated by the text. Then the world returns to the letter and changes how the letter is read.

Here the seed can be tiny. One particle of language can generate a world of law, story, ethics, dispute, and imagination. The original is not exhausted by interpretation; it is kept alive by it. The return is not closure but renewed obligation to read again.

*Text produces world; world produces commentary; commentary produces text anew.*

### Ta'wil and the imaginal return

Ta'wil is central to this model because it names a backward movement that is not reduction. It carries a phenomenon back toward its hidden source, inner sense, or imaginal reality. The sensible event is not dismissed as mere appearance. It is intensified as symbol. The backward movement makes the world more real by revealing its layered depth.

This is close to Making with Kluge. A historical scene is not reduced to facts and not inflated into free-floating myth. It is read across layers: personal wound, social apparatus, cosmic resonance. The scene becomes an imaginal platform where history, philosophy, trauma, and symbolic figures can appear together without collapsing into one another.

| Our term | Ta'wil version                      |
|----------|-------------------------------------|
| World    | Sensible event, story, image, scene |
| Platform | Imaginal form / intermediary world  |
| Form     | Symbolic structure                  |
| Seed     | Inner meaning / spiritual source    |
| Return   | Transformed perception of the world |

## Buddhist dependent origination and emptiness

Buddhist dependent origination offers a non-substantialist version of reversibility. Conditions generate forms and worlds. Backward analysis reveals that no form has independent essence. This does not abolish the world. It reveals the world's contingency, interdependence, and transformability.

For MetaPlay, the crucial formula is simple: because forms are empty, they are playable. Emptiness is not nihilistic absence. It is the absence of fixed essence that makes skillful means possible. A form can be reconfigured because it was never self-grounding. A world can be redesigned because it was dependently arisen.

*Emptiness is not nothingness. It is playability.*

## Hindu lila, mantra, yantra, mandala

Hindu traditions give a cosmological-play version. Lila names divine play; maya names appearance-power rather than simple illusion; mantra is sound-seed; yantra is diagrammatic form; mandala is world-form used for practice and return. A small sound or diagram can unfold into a cosmos for contemplation, action, and realization.

Saraswati belongs to this context as the figure of learning, speech, music, wisdom, and flowing articulation. She reminds the machinic genre that form is not only structure. It is also vibration, rhythm, voice, memory, melody, and grace.

| Term    | Function in reversible worlding               |
|---------|-----------------------------------------------|
| Lila    | World as play, not merely mechanism.          |
| Maya    | Appearance as formative power.                |
| Mantra  | Sound-seed that opens a field.                |
| Yantra  | Diagram-form as platform for cosmic relation. |
| Mandala | World-form that enables practice and return.  |

## Daoist reversal

Daoism gives the most elegant backward movement. The ten thousand things arise from the Dao and return to the Dao. Naming fixes; return loosens. Action imposes; wu wei lets form arise. Usefulness dominates; emptiness makes use possible. Platform becomes control; valley, water, hollow, and hinge restore flow.

In StudioLab terms, D0 is not only before the system. D0 is also the return through the system into non-capture. The backward path is not refusal of form. It is the recovery of the open within and after form.

| Forward overreach         | Daoist reversal                                |
|---------------------------|------------------------------------------------|
| Naming fixes the world.   | Return to nameless source.                     |
| Action imposes form.      | Wu wei lets form arise.                        |
| Usefulness dominates.     | Emptiness makes use possible.                  |
| Platform becomes control. | Hollow, valley, water, and hinge restore flow. |

## 5. Mathematical and symbolic contexts

### Recursion and self-modifying rules

In mathematics and computation, recursion means a process calls itself, using its output as input. The basic formula is  $x_{n+1} = f(x_n)$ . This is useful but still too simple for cultural worlding, because in StudioLab the function itself can change. The output does not merely become the next input; it can alter the rule by which the next output is generated.

This is why machinic genre is closer to learning, evolution, cultural practice, and design than to mechanical repetition. The genre iterates through the world it has made. The world pushes back. The form changes. The rule mutates.

*Simple recursion changes the state. Machinic recursion changes the rule.*

### Fractals and scale

Fractals show how small rules generate complex worlds across scale. A simple iterative pattern can produce a boundary richer than the rule appears to contain. The lesson for MetaPlay is that a compact form such as a TAF, SDX, casting sheet, or screen chorus can scale into larger formations without becoming identical at each level.

This is the logic of TAF to CTAF to MTAF. A figure becomes a collective. A collective becomes a meta-figure. The pattern repeats, but repetition changes with scale. Zooming reveals altered sameness, not duplication.

| Fractal feature                   | Machinic genre analogue       |
|-----------------------------------|-------------------------------|
| Small rule creates complex image. | Seed generates world.         |
| Pattern repeats across scale.     | TAF → CTAF → MTAF.            |
| Zoom reveals altered sameness.    | Form returns as Form-prime.   |
| Boundary becomes complex.         | D0/D4 thresholds proliferate. |

## Topology: folds, knots, thresholds

Topology helps us stop imagining the loop as a flat circle. Forms do not simply cause worlds from outside. They fold into platforms, loop through worlds, and return through surfaces. A Mobius strip makes inside and outside continuous. A torus gives us passage around and through. A knot preserves relation through deformation. A fold produces depth without leaving the surface.

Toryx and Helyx belong to this topological imagination. The backward version is not reverse gear on a straight road. It is following the fold back through the surface. The world is a surface that has been folded by forms, forces, histories, and media.

| Topological figure | Relevance                                             |
|--------------------|-------------------------------------------------------|
| Mobius strip       | Inside becomes outside without rupture.               |
| Torus              | Loops around and through; returns through difference. |
| Knot               | Relation preserved through deformation.               |
| Fold               | Surface produces depth and passage.                   |
| Threshold          | Boundary becomes active hinge.                        |

## Cybernetics and second-order observation

Cybernetics gives the systems vocabulary of feedback. A system acts in an environment, receives feedback, and adjusts behavior. Second-order cybernetics adds a decisive reflexive turn: the observer observes the observing system. The platform itself becomes visible.

That is the difference between ordinary design and MetaPlay. Ordinary design asks how the platform can produce desired outputs. MetaPlay asks how the platform is making us into certain kinds of users, performers, subjects, witnesses, and worlds. The backward path is second-order: not only what does this system do, but what does it make us do and be?

| First-order                 | Second-order                         |
|-----------------------------|--------------------------------------|
| System acts in environment. | System observes its own observing.   |
| Feedback corrects behavior. | Reflexivity changes identity.        |
| Platform controls outputs.  | Platform becomes object of redesign. |
| Users operate tools.        | Users ask how tools make users.      |

## Ariadne, Artemis, alchemy, tarot, music

Symbolic contexts make reversibility memorable. Ariadne's thread gives orientation without total mastery. It lets one enter the labyrinth and return, but the return is changed by the encounter. Artemis gives tracking: the world is read backward from traces, footprints, broken branches, aim, exposure, and ethical reversal. The hunter can become hunted; the watcher can become watched.

Alchemy gives the circulatory version. The material transforms the operator as much as the operator transforms the material. Tarot gives the card-spread version: card as seed, spread as platform, reading as world-disclosure, life as return-field, rereading as Seed-prime. Music gives the aesthetic version: motif,

theme, arrangement, performance, variation, reprise. A theme becomes a world when performed. A world becomes a new theme when remembered.

| Symbolic machine | Reversible lesson                                                        |
|------------------|--------------------------------------------------------------------------|
| Ariadne's thread | Guide without mastery; return through transformation.                    |
| Artemis's hunt   | Infer hidden movement from traces; ethical reversal of watcher and prey. |
| Alchemy          | Material and operator transform together through circulation.            |
| Tarot            | Card becomes spread; spread discloses world; world changes card.         |
| Music            | Theme becomes performance; performance returns as variation.             |

## 6. StudioLab / MetaPlay synthesis

### Machinic genres as form-platform-world engines

A machinic genre is a reusable making-platform. It organizes scenes, roles, gear, media, values, and constraints so that new artifacts and worlds can be generated. It is not a template. It is an engine with mood, ethics, equipment, and recursion.

Waiting for Hadot, Making with Kluge, Field Studio, Metanoia Playground, TAF/CTAF/MTAF, Fourfolding and Metamodeling, Toryx Grammar, StoryX/Helyx, Cosmogram Workshop, SDX, Konsult, Re-Equipment, Screen Chorus, D0-D4 stations, Gate Complex, Reuse Modes, Challenger Abstract Machine, Loop Ecology, and CPBOs all function this way. Each gives a form that can become a platform. Each platform can stage a world. Each world can return as new form.

| Machinic genre                   | Core form                                                    | What it generates                                                     |
|----------------------------------|--------------------------------------------------------------|-----------------------------------------------------------------------|
| Waiting for Hadot                | Round-robin dialogue at stations and thresholds              | Dialogues, spiritual exercises, D-station rotations, platform scenes. |
| Making with Kluge                | Archival montage theory-comic / traumaturgical constellation | Comics, dossiers, visual essays, historical pilots, screen choruses.  |
| Field Studio                     | Partner-based PAR&D environment                              | Civic media projects, workshops, partner deliverables, shared worlds. |
| Metanoia Playground / Play Grund | Playable spiritual-design environment                        | SDX, maps, stations, equipment, conversion exercises.                 |
| TAF / CTAF / MTAF                | Concept-personae as action units                             | Roles, characters, collectives, meta-figures, curriculum modules.     |
| Fourfolding and Metamodeling     | Quadratic sorting and recursive transformation               | Tables, diagrams, comparative grids, course engines, design maps.     |



| Machinic genre                 | Core form                                         | What it generates                                                  |
|--------------------------------|---------------------------------------------------|--------------------------------------------------------------------|
| StoryX / Helyx / Toryx Grammar | Spiral and toroidal narrative-return architecture | Episode arcs, cosmograms, interface diagrams, recursive histories. |

E-quip-mentality as counter-Gestell

Gestell turns equipment into apparatus. It fixes positions, pre-assigns functions, optimizes outputs, and converts beings into standing reserve. E-quip-mentality reverses this capture. It turns apparatus back into playable gear. A screen becomes a chorus. A file becomes a witness. A table becomes a metamodel. A comic page becomes a field studio. A lecture hall becomes a Play Grund. A prompt becomes a CPBO.

This reversal is not anti-technology. It is anti-capture. The question is not whether we use tools, platforms, screens, AI, or archives. The question is whether these tools fix us into positions or open roles for care, judgment, play, and world-making. The same object can be apparatus or equipment depending on how it positions action and how it permits return.

| As Gestell                           | As e-quip-mentality                                 |
|--------------------------------------|-----------------------------------------------------|
| Screen captures attention.           | Screen hosts a chorus of witnesses.                 |
| File fixes identity.                 | File exposes apparatus and invites counter-reading. |
| Dashboard optimizes performance.     | Diagram opens shared orientation.                   |
| Lecture hall seats passive subjects. | Lecture hall becomes performance studio.            |
| Tool assigns function.               | Prop invites role-shift.                            |
| Archive claims authority.            | Archive becomes wound, trace, and seed.             |

Forward and backward StudioLab operations

| Stage    | Forward: poietic equipmentality              | Backward: metamodeling ta'wil                            |
|----------|----------------------------------------------|----------------------------------------------------------|
| Seed     | Wound, prompt, CPBO, question.               | Recover the wound hidden by a settled world.             |
| Form     | Machinic genre, diagram, comic, dialogue.    | Abstract the operative forms from the world.             |
| Platform | Playform, Field Studio, issue, workshop.     | Identify the apparatuses and media that organize action. |
| World    | Shared topos, partner ecology, course world. | Read the world as made, not natural.                     |
| Return   | New SDX, TAF, report, comic, canon.          | Compress the reading into a new seed for future making.  |

This table should be treated as a practical method. A project can begin forward, with a seed that needs form. Or it can begin backward, with a world that needs diagnosis. The best StudioLab work does both. It

makes and reads, reads and makes. It creates platforms and exposes platforms. It builds forms and extracts forms. It worlds and de-worlds.

The backward path is not merely critique. It is creative unmaking. It asks what apparatus made this world feel inevitable, what form hardened into that apparatus, what seed or wound the form betrayed, and how the seed can be relaunched otherwise. The forward path then turns that seed into a new form and platform. This is the rhythm of metanoia.

### D0-D4 mapping

| Station       | Forward role                                       | Backward role                                   |
|---------------|----------------------------------------------------|-------------------------------------------------|
| D0 Open / Dao | Source, gap, silence, seed, non-capture.           | Return to openness after form has hardened.     |
| D1 Soul       | Care, wound, affect, courage, spiritual exercise.  | Recover the soul-pressure erased by apparatus.  |
| D2 Subject    | Language, role, discourse, judgment, screen voice. | Expose subject positions and narratives.        |
| D3 Dasein     | World, equipment, place, practice, dwelling.       | Read worldhood through gear and involvement.    |
| D4 Liminaut   | Threshold, crossing, transformation, playability.  | Find passages where the world can be otherwise. |

### Applications

In theory-comics, reversibility means that the comic is not an illustration of an already completed argument. The page is a platform where figures, captions, screens, maps, wounds, and gear produce theory by appearing together. The world of the issue then returns as a reusable genre.

In courses, reversibility means that a syllabus is not merely a plan. It is a platform for world-making. Students do not only receive content. They inhabit forms, roles, media, and practices. The course-world should return as altered assignments, rubrics, projects, exhibitions, and concepts.

In partner projects, reversibility means that a community world is not merely a site for service or data extraction. It must be read backward into its existing platforms and forms, then engaged forward through co-designed equipment. The partner world changes the studio form, and the studio form must remain answerable to that change.

In AI work, reversibility means that prompts, interfaces, models, chats, outputs, and user roles must all be read as form-platform-world machines. A prompt is a seed. A chat is a platform. A generated artifact is a world-fragment. The artifact returns to reshape the prompt, the user, and the platform. AI becomes dangerous when this recursion is hidden under the fantasy of neutral output. AI becomes playable when the recursion is made visible, accountable, and re-equippable.

## 7. Figures, tables, and working formulas

### The canonic formulas

| Formula                                                                       | Use                           |
|-------------------------------------------------------------------------------|-------------------------------|
| Form -> Platform -> World -> Form-prime                                       | Forward poiesis.              |
| World -> Platform -> Form -> Seed-prime                                       | Backward metamodeling.        |
| Seed -> Form -> Platform -> World -> Trace -> Seed-prime                      | Derridean archive version.    |
| Refrain -> Territory -> Assemblage -> Deterritorialization -> Refrain-prime   | Deleuze and Guattari version. |
| Preindividual -> Individuation -> Milieu -> Transduction -> New individuation | Simondon version.             |
| Text -> Commentary -> Community -> Text-prime                                 | Midrashic version.            |
| Symbol -> Imaginal world -> Sensible world -> Ta'wil -> Symbol-prime          | Corbin / ta'wil version.      |
| Prompt -> Playform -> Shared world -> SDX-prime                               | MetaPlay version.             |

### Diagnostic questions

| Question                               | Use                                                                        |
|----------------------------------------|----------------------------------------------------------------------------|
| What is the seed?                      | Find the wound, prompt, motif, or question that generates the process.     |
| What form stabilizes the seed?         | Identify the genre, diagram, ritual, page, interface, or role structure.   |
| When does the form become platform?    | Find the moment users can enter, act, vary, and inhabit it.                |
| What world does the platform stage?    | Describe the shared ecology of roles, values, atmospheres, and stakes.     |
| How does the world return?             | Name the altered form, rule, protocol, or seed produced by use.            |
| Where does apparatus capture platform? | Diagnose fixed positions, metrics, files, queues, dashboards, and scripts. |
| How can equipment be re-equipped?      | Turn capture objects into playable props, tools, witnesses, or roles.      |

### Compact propositions

1. Forms world; worlds form; platforms are the hinges.
2. A machinic genre is a form that can become a platform, a platform that can stage a world, and a world that can return as a new form.

3. A template repeats blanks; a machinic genre generates worlds.
4. Forward making is poiesis; backward reading is metamodeling ta'wil.
5. The return is never original; it is Form-prime, Seed-prime, World-prime.
6. Gestell fixes equipment into apparatus; MetaPlay re-equips apparatus into playable gear.
7. Critique becomes generative only when it compresses diagnosis into a new seed.
8. Emptiness is playability: because forms lack fixed essence, they can be reconfigured.
9. The archive is not storage; it is trace, wound, and seed.
10. Recursion becomes transduction when the rule changes through the field it helps form.

## 8. Notes and selected references

This document is a canonic statement rather than a conventional scholarly article. The references below are included as orientation points for future expansion into a fully footnoted essay, report, or book chapter. They name the main traditions activated by the argument: form and world, causality and mediation, reification and equipment, trace and supplement, assemblage and transduction, spiritual interpretation and symbolic return, recursion and feedback.

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### Closing formulation

*Reversibility is the hinge by which making becomes reading and reading becomes making. A seed becomes a form, a form becomes a platform, a platform becomes a world. Then the world speaks back. It reveals the apparatuses that staged it, the forms that organized it, the wounds that seeded it, and the new seeds it can offer. MetaPlay begins there: not with a finished world, but with the courage to re-enter the loop.*

# Soul, Dao, and HAC's Dashboards: ShuttleKraft, Geologies of Care, and the Field-Challenged

**Seminar** Book draft on institutional spirituality, care-holism in Uganda, and  
co-consulting return paths

Artificial Intelligence Reports, Vol V | May 2026

Prepared by BeyngLab for Health Access Connect

**Canon claim.** ShuttleKraft does not add spirituality to civic practice. It begins from the premise that D0 Dao/Open and D1 Soul/care-holism have always already composed worlds. The contemporary institutional turn to spirituality is therefore not the discovery of care, but a belated and anxious attempt to rename what D2 critique and D3 performance systems have partially lost contact with.

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## A Small Book, a Large Opening



**Canonic claim.** A small grant call opens a larger ShuttleKraft question: what happens when institutions search for spirituality after losing contact with D0 openness and D1 care-holism?

This draft begins as a response to a small grant call and quickly discovers a larger faultline. The contemporary institutional turn toward spirituality should not be dismissed, but neither should it be trusted too quickly. Words that were once pushed to the edge of secular-critical legitimacy - soul, spirit, healing, wholeness, meaning, belonging, care, formation, grief, repair - are returning across foundations, universities, civic organizations, AI debates, public humanities initiatives, health systems, professional-development programs, and democratic renewal projects.

The turn is not one thing. It is a hope, a symptom, a strategy, a search, a panic, a market, a recoil, a conversion, and perhaps a passage. ShuttleKraft begins by holding those possibilities together. Why spirituality? Why now? What has become unlivable in the languages of critique, diversity, impact, innovation, public relevance, and institutional repair? What kind of loss makes soul newly fundable?

StudioLab enters this question not as a religion program and not as an institution seeking spiritual legitimacy. It enters as a field-challenged seminar: a practice of theory, design, media-making, co-consultation, and public pedagogy in which partners talk back. The field interrupts the concept. The clinic challenges the metric. The death penalty campaign challenges the story. The rural school challenges the platform. Youth, animals, roads, weather, medicine, donors, data, and silence all become instructors.

The book's working claim is simple enough to state but difficult to practice: D0 Dao/Open and D1 Soul/care holism have always already composed worlds. D2 critique and D3 institution do not create care, though they may name, defend, deliver, measure, distort, and sometimes destroy it. The contemporary turn to spirituality is therefore not the discovery of care, but a belated encounter with what many institutional languages have partially lost contact with.

The chapters that follow build a ShuttleKraft response. They move from institutional spirituality to D0/D1 source fields; from Health Access Connect as geology of morals to KPIs as care-carriers; from Muniesa's estrangement of meaning to Maly and Bohm's retrieval of radiant emptiness; from StudioLab as field-challenged seminar to Bohm Krishnamurti-Heideggerian listening before translation; and finally to co-consultation as a power arrangement with return paths, refusals, and practical artifacts.

*Plate 1. The book's movement*

|                             |                                           |                                                          |
|-----------------------------|-------------------------------------------|----------------------------------------------------------|
|                             |                                           |                                                          |
| Institutional spirituality  | Why soul now?                             | Read the turn as both opening and symptom.               |
| D0/D1 correction            | What comes before discourse and delivery? | Dao/Open and Soul/care-holism.                           |
| HAC geology                 | Where does care become infrastructural?   | Roads, clinics, medicines, donors, data, village worlds. |
| Muniesa/Maly                | How does meaning deplete or retrieve?     | Second-order care and poi-etic experience.               |
| StudioLab method            | Who corrects the seminar?                 | Partners talk back; the field challenges theory.         |
| Listening and co-consulting | How does care travel without capture?     | Listen before translation; design return paths.          |

## Chapter 1. Why Spirituality, Why Now?

**Canonic claim.** The contemporary turn to spirituality is both an opening and a danger: it may recover D1 care holism, or it may merely rebrand D2/D3 exhaustion as soul.

The recent institutional turn toward spirituality should be approached as a threshold event. Something is moving through universities, foundations, social-science research councils, public humanities programs, civic repair initiatives, AI ethics forums, and professional-development spaces. The movement is not reducible to religion's return, secularism's failure, or branding's newest perfume. It is a complicated pressure placed on inherited vocabularies that no longer hold the field together.

The Social Science Research Council's seed-grant language is useful here because it crystallizes the pressure. Innovation in religion and spirituality becomes a research object precisely when established institutions sense that their ordinary categories - critique, identity, policy, impact, evidence, diversity, public relevance - cannot fully answer the crises they face. Spirituality is called upon when the normal languages of legitimacy are tired, politically exposed, or existentially thin.

The temptation is to respond with either enthusiasm or suspicion. Enthusiasm says: finally, the institutions are recovering soul. Suspicion says: this is only a late, nervous rebranding of DEI, care, and public value after political backlash. ShuttleKraft refuses the false choice. The turn may be both sincere and evasive, both needed and dangerous. Its truth lies in its mixture.

The deeper problem is station confusion. D2 Subject knows how to define spirituality, critique spirituality, historicize spirituality, and distinguish religion from spirituality. D3 Institution knows how to convene spirituality, fund spirituality, implement spirituality, evaluate spirituality, and communicate spirituality. But D1 Soul is not produced by D2 definition or D3 implementation. D1 is care-holism: mercy, mourning, healing, trust, gratitude, vulnerability, felt relation, and the lived coherence of worlds.

D0 Dao/Open lies still deeper or wider: not care as intention, but the non-possessive field in which care can arise without capture. Dao lets be. Soul cares. When D3 institutions try to install Soul without Dao, they produce holistic management. When D2 critique speaks of Soul without Dao, it produces spiritual discourse. When D0 and D1 remain alive, care appears not as a theme but as a way.

The SSRC problem, then, is not whether spirituality should be studied. It should. The problem is whether the study of spirituality will remain an overhead observation or become a transformation in how institutions listen, gather, return, and refrain. Research can illuminate spiritual innovation; it can also turn soul into a case, care into data, and holism into a rubric.

StudioLab's answer is not to spiritualize its partners. Health Access Connect, Death Penalty Worldwide, Digital Equity + Excellence, SOOFA Ranch, and 4-H are not spiritual because the seminar needs them to be. They are situated care-worlds that already carry D1 intensities in very different forms: medicine arriving, execution delayed, broadband access imagined, animal trust learned, youth worlds opened. The question is not whether they become spiritual. The question is how care travels across worlds and what happens to it in translation.

This chapter therefore opens with a diagnostic question: when institutions turn toward spirituality, do they enter a threshold or manage a supplement? ShuttleKraft asks how to distinguish passage from containment, retrieval from rebranding, care from care-language, and soul from soulful rhetoric.

*Plate 2. Institutional spirituality as threshold problem*

|      |                                         |                                        |
|------|-----------------------------------------|----------------------------------------|
|      |                                         |                                        |
| Soul | Recovery of felt care and vulnerability | Soft supplement to exhausted discourse |

|                |                                               |                                                 |
|----------------|-----------------------------------------------|-------------------------------------------------|
| Holism         | World-relation beyond fragmentation           | Managerial integration language                 |
| Meaning-making | Attention to grief, vocation, and orientation | Professionalized sense-making                   |
| Care           | Mercy, repair, accompaniment                  | Service branding or donor affect                |
| Innovation     | Recombination and new practice                | Novelty rubric that keeps old structures intact |

## Chapter 2. The Institutional Search for Soul

**Canon claim.** Institutional spirituality becomes suspect when D3 seeks soul while clinging to D2 mastery; it becomes serious only when the institution accepts threshold, correction, and refusal.

The institutional search for soul is haunted by Kant pressed against the wall of Swedenborg's expulsion. Kant encounters visionary excess and answers with critique. The supersensible is not simply denied; it is disciplined. Enthusiasm, spirit-seeing, and metaphysical traffic are pushed away so that transcendental reason may regulate the border. A dangerous opening becomes a controlled condition of possibility.

A related gesture shapes much contemporary secular-critical spirituality. Institutions that once excluded overt spiritual claims now seek meaning, healing, belonging, formation, and wholeness, but they often seek these within the same D2/D3 architectures that made the loss so severe. They want soul without possession by soul, care without conversion, holism without threshold, spirituality without the embarrassment of spirit.

This is why the turn can feel desperate. Higher education senses public mistrust, AI disorientation, financial precarity, political attack, and moral fatigue. Foundations sense that impact language is not enough. Civic organizations sense that procedural democracy cannot carry grief, rage, loneliness, or intergenerational injury. Professional programs sense that skills do not equal vocation. The search for soul becomes thinkable because the institution's ordinary forms can no longer perfume their own exhaustion.

The danger is not that this search is fake. The danger is that it may be real enough to matter but not real enough to change anything. A nervous D3 institution reaches toward D1 care but clings to D2 mastery. It speaks of belonging while keeping the same evaluation systems; speaks of healing while keeping the same extraction of stories; speaks of wholeness while deepening administrative fragmentation; speaks of spirituality while avoiding silence, prayer,

mourning, wonder, devotion, and refusal.

ShuttleKraft reads this as a crisis of passage. D2 is not evil. It gives language, ethics, critique, history, protection, and accountability. D3 is not evil. It builds classrooms, clinics, platforms, websites, budgets, schedules, and care routes. But when D2 and D3 attempt to substitute for D1 and D0, they generate efficient nihilism: a world that speaks well, measures well, convenes well, and still cannot care.

The institutional search for soul must therefore be tested by its willingness to be interrupted. Can the institution be corrected by partners, patients, students, ancestors, roads, weather, animals, youth, stories, and silence? Can it allow D0 openness to alter the design? Can it allow D1 care to exceed the metric? Can it stop pretending that naming spirituality is the same as undergoing metanoia?

This is not a call to abandon institutions for private mysticism. It is a call to place institutions under field pressure. The institutional search for soul becomes worthwhile only when soul talks back, Dao withdraws, and the field refuses to be converted too quickly into evidence.

*Plate 3. Kant/Swedenborg and the contemporary institutional analogue*

|                                         |                                                     |                                                |
|-----------------------------------------|-----------------------------------------------------|------------------------------------------------|
|                                         |                                                     |                                                |
| Expel visionary excess                  | Keep spirituality safe as ethics, care, and meaning | What must remain unsafely transformative?      |
| Preserve transcendence through critique | Manage soul through research and rubrics            | Does the rubric change practice?               |
| Fear enthusiasm                         | Fear conversion, devotion, mourning, and refusal    | Can the institution tolerate threshold events? |
| Secure the subject                      | Keep D2 as governing grammar                        | Can D2 listen rather than master?              |
| Regulate the supersensible              | Fund spiritual innovation as observable topic       | Can observation return care?                   |

### Chapter 3. Dao and Soul: D0/D1 Source-Fields of Care



**Canonic claim.** D0 opens; D1 cares. Soul without Dao risks capture; Dao without Soul risks impersonal drift. Together they ground care-holism without possession.

The first correction is D1. Soul is not an optional spiritual layer added to civic practice. D1 Soul has always already been care-holism: the felt, vulnerable, world-binding register in which healing, mercy, mourning, gratitude, trust, wonder, love, grief, and accompaniment become livable. Soul is not a doctrine. It is the depth-tone of relation.

The second correction is D0. Soul does not arise in isolation. D0 Dao/Open/chora is the generative letting-be that precedes possession and concept. It is not care as a human intention but the open field in which beings, relations, and care-forms may come forth. If D1 cares, D0 opens. If D1 warms, D0 clears. If D1 holds, D0 lets.

The pairing matters because care can become possessive without openness. Soul without Dao may become sentimental enclosure, anxious rescue, moral vanity, or spiritual branding. Dao without Soul may become impersonal flow, elegant emptiness, or aestheticized non-intervention. Together, Soul and Dao give ShuttleKraft its deep grammar: care that lets be, openness that does not abandon.

This grammar also corrects a common institutional habit. Institutions tend to treat care as a value, holism as a framework, and spirituality as a theme. D0/D1 instead treat care-holism as a source-field. D2 can name it but not generate it. D3 can deliver it but not own it. D4 can carry it across thresholds but not secure it once and for all.

Kenneth Maly's retrieval of Greek thinking helps clarify this point. His language of non-dual dynamic radiant emptiness, Dao, buddha mind, quantum field, and Heideggerian beyng/Ereignis offers a way to think D0 not as vacancy but as generative no-thing. His emphasis on experience and poi-etic saying helps protect D1 from reduction to concept. The deepest matters must be experienced, not merely defined.

In ShuttleKraft, D0 and D1 do not replace D2 and D3. They reorder them. D2 becomes answerable to care, not master of care. D3 becomes infrastructure for care, not owner of care. The field-challenged seminar becomes a discipline of listening for where D1 is already moving and where D0 remains open, withheld, or violated.

The task is not to spiritualize civic practice. The task is to stop forgetting that civic practice always takes place in worlds already shaped by care or its absence. Soul and Dao are not exotic imports into public life. They are names for the conditions by which public life remains more than administration.

*Plate 4. D0/D1 source-field grammar*

|                   |                                                          |                                                      |
|-------------------|----------------------------------------------------------|------------------------------------------------------|
|                   |                                                          |                                                      |
| D0 Dao/Open/chora | Generative openness, non-design, letting-be              | The field in which care may arise without possession |
| D1 Soul           | Felt care-holism, mercy, mourning, healing, gratitude    | Care as lived depth and world-relation               |
| D2 Subject        | Concept, critique, ethics, identity, doctrine            | Care becomes articulated and contested               |
| D3 Dasein/World   | Infrastructure, institution, platform, clinic, dashboard | Care must travel and be organized                    |
| D4 Liminaut       | Threshold crossing among worlds                          | Care becomes cosmographic and metanoic               |

## Chapter 4. Care Has Always Been Care: Onto-Historical Holisms

**Canonical claim.** Care and holism are onto-historical worlding forms, not late-modern themes. Different worlds compose care differently, and each translation risks loss.

Care has always been care, but worlds have never cared in only one way. What appears as compassion in one world may appear as duty, kinship, justice, ritual, medicine, neighbor-love, ancestor obligation, mutual aid, public service, professional ethics, or platform support in another. Holism has always already been holism, but each world composes its whole otherwise.

The error is to imagine that care becomes deep only when named spiritual by a modern institution. Care precedes the category. Indigenous worlds may place care in land, animals, ancestors, seasons, language, and story. Buddhist and Daoist worlds may place care in non-grasping compassion, interdependence, and release. Christian and Muslim worlds may place care in mercy, charity, healing, almsgiving, neighbor-love, and duty before God. Liberal-humanist worlds may place care in rights, dignity, education, welfare, and reform. NGO worlds may place care in access, sustainability, empowerment, and impact.

Each of these worlds has its own care-holism and its own dangers. Kinship may exclude. Charity may dominate. Rights may abstract. Empowerment may offload responsibility. Holism may conceal violence. Spirituality may

become discipline. Secular care may become bureaucratic abandonment. The point is not to romanticize care but to recognize its onto-historical depth.

This recognition reframes StudioLab's partners. Her Whole Truth and Death Penalty Worldwide do not become spiritual because the seminar says so; they already move through care-worlds of mercy, testimony, grief, law, abolition, gendered violence, and execution. Digital Equity + Excellence does not become spiritual because broadband is made sacred; it already moves through youth voice, dignity, access, belonging, and infrastructural exclusion. SOOFA and 4-H do not become spiritual because animals and youth are picturesque; they already move through trust, formation, land, craft, body, and intergenerational care.

Health Access Connect becomes decisive because its care-world crosses multiple strata at once. A public health system, a village association, a motorcycle route, a donor report, a stock dashboard, and a patient's waiting body all carry different worlds of care. The question is how these worlds fold, scrape, translate, and sometimes fail.

ShuttleKraft's onto-historical claim is therefore plural without becoming relativist. There is no one universal content called care that can be applied everywhere unchanged. But care is not merely a cultural construct either. It is a world-forming relation, always already organized, mediated, and endangered by a world's own forms.

This is the background against which the turn to spirituality should be judged. If institutions merely rediscover words that other worlds have practiced for centuries, the turn is thin. If institutions allow those worlds to talk back, correct categories, refuse extraction, and reshape practice, the turn may become passage.

*Plate 5. Care-worlds across onto-historical strata*

|                      |                                                |                                       |
|----------------------|------------------------------------------------|---------------------------------------|
|                      |                                                |                                       |
| Indigenous/animistic | Kinship with land, animals, ancestors, seasons | Romanticization or dispossession      |
| Buddhist/Daoist      | Compassion, interdependence, letting-be        | Quietism or aestheticized emptiness   |
| Christian/Muslim     | Mercy, charity, healing, duty, neighbor-love   | Domination, conversion, paternalism   |
| Liberal-humanist     | Rights, dignity, welfare, education            | Abstraction and bureaucratic thinning |

|                 |                                                  |                                             |
|-----------------|--------------------------------------------------|---------------------------------------------|
| NGO/development | Access, empowerment, sustainability, impact      | Donor capture and stereotype                |
| Platform/KPI    | Visibility, metrics, dashboards, evidence        | Extraction of meaning into overhead systems |
| StudioLab/SK    | Field-challenged care, cosmography, return paths | Overframing and aesthetic capture           |

## Chapter 5. Health Access Connect and the Geology of Morals

**Canon claim.** HAC is the geology-of-morals tutor case: care becomes infrastructural as it passes through medicines, roads, clinics, villages, donors, dashboards, and histories.

Health Access Connect is the tutor case because it makes the geology of morals impossible to ignore. The field is not an illustration of theory. It is a layered care-world in which moral life passes through pharmaceuticals, postcolonial public health, colonial histories, monotheistic and Indigenous traditions, village associations, bodies, roads, motorcycles, donors, platforms, and dashboards.

In Design or Else, StudioLab's work with HAC is named as the place where geology of morals becomes concrete. Crucial care - COVID vaccines, HIV treatments, public doctors, nurses, and medicines - must pass through strata: a global pharmaceutical industry, Uganda's postcolonial government, legacies of British colonialism and Christian and Muslim monotheisms, and Indigenous tribal and animistic traditions that still shape everyday life and death. That passage is not metaphorical. It is logistical, historical, spiritual, political, and bodily at once.

This is why HAC cannot be reduced to healthcare delivery. Delivery itself is a metaphysical word. It implies movement across worlds: from stock to route, from route to clinic, from clinic to body, from body to household, from household to village, from village to Ministry, from Ministry to donor, from donor to dashboard, from dashboard back to the next clinic day. Each passage translates care and risks losing it.

The geology of morals also lives inside people. Villagers, health workers, HAC staff, StudioLab designers, donors, policymakers, and students do not stand on one stratum each. They embody layered histories of belief, habit, language, perception, fear, hope, expertise, and power. A patient is also a citizen, parent, believer, worker, elder, youth, or neighbor. A designer is also a student, donor-facing narrator, institutional beneficiary, and moral

observer.

HAC therefore gives ShuttleKraft its hard ground. Without HAC, the spirituality argument risks floating in D2 language. With HAC, care must answer to roads, fuel, medicine, privacy, waiting, trust, weather, and recurrence. The question is not whether this is spiritual in explicit content. The question is whether D1 care survives its passage through D3 infrastructure and D2 legibility.

The field-challenged seminar begins here. It cannot decide in advance what care means. It must learn from how care travels, breaks, returns, and becomes visible. HAC teaches that moral depth is not opposed to infrastructure. Often, moral depth depends on whether infrastructure arrives at all.

This makes HAC the source of StudioLab's geology of morals. It shows that care is sedimented and routed, not merely intended. It also shows why every theory of meaning must pass through the field's material tests: does the clinic happen, does the medicine arrive, does the patient return, does the donor understand without consuming the story, does the metric help or harm?

Plate 6. HAC as geology of morals

|                                     |                                                     |                                                |
|-------------------------------------|-----------------------------------------------------|------------------------------------------------|
|                                     |                                                     |                                                |
| Global pharmaceutical industry      | Medicines, supply chains, regulation                | Who controls the conditions of treatment?      |
| Ugandan public health system        | Doctors, nurses, policy, stock, reporting           | Can public care reach off-grid communities?    |
| Colonial and postcolonial histories | Administrative forms, infrastructures, inequalities | Which histories still route care?              |
| Religious and Indigenous worlds     | Trust, lifedeath practices, everyday cosmologies    | How do worlds receive biomedical care?         |
| Village and patient worlds          | Waiting, stigma, cost, memory, relief               | Does access become dignity and continuity?     |
| Donor/data worlds                   | Dashboards, stories, KPIs, evidence                 | Does visibility carry care or extract meaning? |

Chapter 6. Kevin Gibbons, HAC, and KPIs as Care-Carriers

**Canonic claim.** KPIs are pharmaka. They can extract meaning or carry care. The field test is whether the indicator helps medicine, trust, and continuity return.

Kevin Gibbons and HAC force a difficult correction: KPIs are not simply the enemy of care. In many settings, especially remote health work, lack of legibility can kill. If a village is invisible to planners, it may remain underserved. If a route is invisible to scheduling, the clinic may not happen. If stock conditions are invisible to health systems, shortage becomes fate. If the donor cannot see the work, the next round of care may disappear.

This does not make KPIs innocent. Every indicator teaches a world. It names what counts, who counts, how care becomes comparable, and what gets left in the shadow. A service count can support continuity and reduce a patient



to output. A route map can help medicine travel and erase danger, weather, local knowledge, and driver labor. A donor story can raise funds and overexpose a life. A dashboard can coordinate stock and disappear anxiety.

The HAC correction is pharmacological. Observation can poison and remedy. The same metric may carry medicine and extract meaning. The task is not anti-data romance or data triumphalism. The task is second-order care: observing systems that disclose their own power, return value to those observed, and keep first-order meanings alive inside the conditions required for funding, policy, evidence, and coordination.

Kevin's role matters because he does not stand outside the translation. He moves among community organizing, public communication, program development, donor legibility, monitoring and evaluation, and practical web design. He understands that a clear message can help an organization survive, and that clarity can also flatten. He is therefore not a mere informant for theory. He is a co-consultant on what indicators must do when care has to travel.

The key question becomes: does this KPI remain answerable to D1 care-holism? Not: does it perfectly represent care. No metric does. Not: does it avoid abstraction. It cannot. The better test is whether it carries enough context, humility, return path, and correction to support care without pretending to contain it.

A ShuttleKraft KPI is therefore not only a number. It is a care-carrier with a return path. It says what decision it supports, what meaning it strips away, who can correct it, and how it returns usefulness to field actors. It protects uncertainty instead of hiding it. It includes operational burden instead of only output. It pairs evidence with situated interpretation.

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In this sense, HAC provincializes the dashboard. It drags the indicator back down into roads, fuel, waiting, medicines, labor, stigma, trust, and donor survival. It teaches StudioLab that the question is not whether measurement belongs in care. The question is whether measurement still belongs to care.

*Plate 7. KPI carrier test*

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|--|--|--|--|

|                 |                                                      |                                                   |                                                         |
|-----------------|------------------------------------------------------|---------------------------------------------------|---------------------------------------------------------|
| Service count   | Volume, continuity, evidence of need                 | Waiting, fear, privacy, quality                   | Add context: what conditions made the count possible?   |
| Route map       | Distance, scheduling, transport burden               | Road quality, weather, danger, informal knowledge | Annotate with drivers, health workers, organizers.      |
| Donor story     | Attention, empathy, funding                          | Dignity, privacy, complexity, community agency    | Consent review, benefit statement, refusal line.        |
| Stock dashboard | Supply visibility, coordination, shortage prevention | Local improvisation, anxiety, workload            | Add uncertainty markers and operational burden.         |
| RCT result      | Legitimacy, causal evidence, policy credibility      | Mechanisms, local variation, relational labor     | Pair with field commentary and interpretation sessions. |

## Chapter 7. Muniesa: Estrangement, Stereotypes, and Second-Order Care

**Canonic claim.** Muniesa diagnoses the danger of second-order observation: overhead clarity can deplete first order meaning. ShuttleKraft responds with second-order care.

Fabian Muniesa gives ShuttleKraft the cybernetic warning it needs. In a wealth of information, meaning may not increase. It may become estranged. His reading of second-order observation begins from a simple but devastating tension: the richer first-order life is from within, the harder it is to model from above; the clearer the overhead model becomes, the more first-order meaning may be depleted.

This is not a remote theory. It describes the age in which society itself increasingly appears as a computational product. Platforms observe observers. Dashboards observe care systems. Social science observes networks of observations. AI systems summarize discourse. Grant programs observe innovation. Spirituality becomes a category to be watched, funded, tracked, and compared. The second-order observer gains order as lived worlds lose thickness.

Muniesa's importance for ShuttleKraft lies in the distinction between information and meaning. More data, more reports, more signals, more likes, more dashboards, more evidence, and more observation do not necessarily deepen care. They may make care legible to overhead systems while depleting the world in which care was first meaningful. The danger is not ignorance but transparent alienation.

His essay on stereotypes sharpens this diagnosis. Information culture turns social life into signals, reactions, moods, trends, preferences, behaviors, and stereotyped forms. Global health has its own stereotypes: last mile, scale, impact, community-led, sustainability, evidence-based. Institutional spirituality has its own: healing, wholeness, belonging, meaning-making, innovation, soul. These phrases are not merely false. They do work. They open doors, move money, convene audiences, and stabilize attention. But they also conceal pressures: rescue fantasy, donor anxiety, institutional guilt, scalability desire, data certainty, spiritual rebranding.

The paranoiac-critical move is not to denounce the stereotype from outside. It is to intensify it until the hidden pressure appears. What does impact hide? Often the labor and conditions that make impact possible. What does community-led hide? Sometimes the downward transfer of responsibility without resources. What does spiritual innovation hide? Perhaps the institution's fear that its own grammars have become soulless.

HAC prevents this critique from becoming too easy. Second-order observation can alienate, but it can also coordinate care. Muniesa diagnoses depletion; HAC shows necessity. ShuttleKraft's contribution is to hold the

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tension as design material. Observation must neither be worshiped nor refused. It must be reworked as care bearing, field-corrected, and limited by refusal.

Muniesa therefore helps formulate second-order care: systems of observation that know they are dangerous, disclose their power, and build return paths. If D2 and D3 must observe D1 care, they must do so with humility, correction, and the ability to stop.

*Plate 8. From stereotype to care translation*

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|--|--|--|--|

|                      |                                     |                                                       |                                                        |
|----------------------|-------------------------------------|-------------------------------------------------------|--------------------------------------------------------|
| Last mile            | Names remoteness and access failure | Community imagined as endpoint                        | Care route / return path / village connected access    |
| Impact               | Condenses value for funders         | Measurable outcome over relational condition          | Measured effect plus lived conditions of continuation  |
| Scale                | Signals ambition and reach          | Erases local variation and governance burden          | Replicable principles with locally governed adaptation |
| Community-led        | Names local agency                  | Romanticizes unpaid labor; shifts responsibility down | Community-governed with resources and limits           |
| Spiritual innovation | Names emergent care and meaning     | Rebrands institutional anxiety as soul                | Threshold practice accountable to D0/D1 care           |

## Chapter 8. Maly and Bohm: Retrieval, Poi-etic Saying, and Radiant Emptiness

**Canonic claim.** Maly and Bohm retrieve the immeasurable within and beyond measure: poi-etic saying, radiant emptiness, and dynamic wholeness become tests of experience.

Kenneth Maly gives ShuttleKraft the retrieval blade. His work refuses to treat Greek thinking as a museum of concepts. He wants to hear elemental words again: aletheia, physis, logos, psyche, nous, apeiron, chora. This hearing is not antiquarian. It is a recovery of what later metaphysics, Christianity, rationalism, and translation covered over: a non-dual, dynamic, experiential, poi-etic way of thinking-saying.

David Bohm enters Maly's book as a modern scientific bridge to this retrieval. Bohm's holomovement, implicate order, plenum, and immeasurable field help Maly show that modern physics at its deepest edge begins to sound less like mechanistic substance metaphysics and more like dynamic wholeness. Empty space is not mere vacancy; it is plenum, ground, immeasurable potential. Measure becomes secondary and necessary, not ultimate.

This is crucial for ShuttleKraft because it keeps D0/D1 from sounding anti-modern or merely mystical. D0 Dao/Open is not opposed to science; at the edge of Bohm's physics, the measurable itself points toward the

immeasurable. D1 Soul-care is not opposed to knowledge; it requires a kind of awareness that is not trapped in conceptual dust.

Maly's poi-etic language matters equally. Ordinary explanatory language tends to define, fix, and objectify. Poi-etic saying gathers, makes, shows, and brings forth. It is not vague poetry. It is language disciplined by experience rather than by conceptual closure. In StudioLab terms, poi-etic saying is language that can become design without becoming merely instrumental, and can become theory without losing field contact.

Bohm also helps connect retrieval to practice. His writings on awareness ask that the mind stop forcing solutions long enough for the dust stirred by concepts to settle. Awareness itself becomes action. This is not passivity. It is the condition for clear perception. It resonates with Krishnamurti's listening and prepares the next chapter's hinge: dialogue as attention before translation.

Maly's book thereby provides a test of institutional spirituality. Has spirituality become experience, or only vocabulary? Has wholeness become lived, or only declared? Has the immeasurable been allowed to interrupt the dashboard, or has it been made measurable under another name? Has the word soul been heard as psyche, as living movement, or only used as brand warmth?

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The retrieval of Greek thinking is not a retreat to origins. It is a way to undo amnesia. It reminds ShuttleKraft that D0/D1 care-holism is not something invented by contemporary institutions but something repeatedly forgotten, covered, translated, retrieved, and risked. Maly and Bohm together say: measure is necessary, but the immeasurable is primary.

*Plate 9. Maly/Bohm retrieval map*

|                      |                                 |                                                |
|----------------------|---------------------------------|------------------------------------------------|
|                      |                                 |                                                |
| Static substances    | Dynamic fields and holomovement | D3 infrastructure must answer to moving worlds |
| Subject-object split | Non-dual awareness              | D2 critique must loosen its mastery            |

|                         |                                    |                                                       |
|-------------------------|------------------------------------|-------------------------------------------------------|
| Measure as ultimate     | Measure as secondary but necessary | KPIs carry care only when limited by the immeasurable |
| Conceptual language     | Poi-etic saying-showing            | Canonic writing as thought-action                     |
| Empty as nothing        | Empty as plenum / radiant no-thing | D0 Open as generative field                           |
| Soul as inner substance | Psyche as living movement          | D1 care-holism as felt world-relation                 |

## Chapter 9. StudioLab as Field-Challenged Seminar

**Canonic claim.** StudioLab is not a seminar applying theory to partners. It is a seminar corrected by partners, fields, artifacts, refusals, and return paths.

StudioLab's value lies in its refusal to let the seminar remain sovereign. The conventional seminar reads, interprets, debates, and produces discourse. The StudioLab seminar reads and interprets too, but then it enters field relations where partners can answer back. The field is not where theory is applied. It is where theory is corrected.

This correction is not mere feedback. Feedback often leaves the frame untouched. Partners in StudioLab's strongest work become co-teachers, co-theorists, co-designers, and co-governors of what may travel. The partner can say: not quite; that phrase misnames the work; this story should not be public; that metric helps; this dashboard hides burden; this theory overstates alienation; this design is elegant but useless.

This is why HAC matters not as case but as field challenge. It talks back to spirituality by asking whether soul helps medicine arrive. It talks back to KPI critique by showing that legibility may support care. It talks back to theory by forcing abstraction through roads, clinics, fuel, weather, patient privacy, drug stock, and donor survival. It talks back to StudioLab by demanding useful artifacts rather than beautiful diagrams alone.

Her Whole Truth and Death Penalty Worldwide talk back differently. They ask whether media design can help tell a whole story under execution pressure, whether legal storytelling can reach unlikely publics, whether mercy can cross partisan worlds, whether design teams can work with life-and-death stakes without turning suffering into portfolio material. Digital Equity + Excellence talks back through rural broadband, youth media, zines, school



visits, military recruiters in the same room, and the fact that access is not an abstract digital-rights theme but a student's path into or away from worlds.

The field-challenged seminar therefore becomes an institution under correction. It arrives with D2 concepts and D3 platforms. It leaves, ideally, with altered listening, altered artifacts, altered questions, and altered humility. It does not abandon theory. It gives theory better enemies and better friends.

The risk is over-composition. StudioLab can make the field too elegant, too diagrammatic, too much like StudioLab. ShuttleKraft must therefore design anti-extraction into its own method: native statements before synthesis, reciprocal restatement before critique, field review before publication, refusal before public circulation, return artifacts before upward reporting.

Partners talk back, but the phrase itself still privileges speech. The next chapter asks what must happen before and beneath speech: listening, attention, silence, and withdrawal.

Plate 10. Field-challenged seminar

|                         |                                                                 |
|-------------------------|-----------------------------------------------------------------|
|                         |                                                                 |
| Reads theory            | Tests theory with partners and field artifacts                  |
| Discusses cases         | Co-designs with living organizations                            |
| Produces papers         | Produces media, protocols, reports, workshops, return artifacts |
| Treats field as data    | Treats field as correction                                      |
| Ends in interpretation  | Ends in revised practice and return paths                       |
| Students learn concepts | Students learn to be corrected                                  |

Chapter 10. Listening Before Translation: Bohm, Krishnamurti, Heidegger

**Canonc claim.** Partners talk back, but talk-back is not enough. StudioLab must listen before translating: to thought, to silence, to the field, and to what withdraws.

Partners talking back is necessary, but not enough. If the seminar merely waits for field speech in order to translate it into theory, grant language, metrics, spirituality, or design artifacts, then talk-back becomes another extraction channel. The deeper practice is listening before translation.

Bohm and Krishnamurti make dialogue a social event of listening. Dialogue is not the exchange of positions, not debate, not facilitation technique, not consensus workshop. It is collective attention to the movement of thought. The group listens not only to statements but to how thought forms, defends, repeats, reacts, and fragments. What matters is not who wins the conversation but whether the conversation can hear thought moving through it.

Krishnamurti's listening is radical because it suspends the listener who immediately interprets, judges, compares, agrees, disagrees, stores, and responds. What was he listening to all those years? Not a doctrine and not a voice in the ordinary sense. He was listening to thought as it arose, and to the silence that appears when the division between observer and observed loosens. Bohm, drawn to the problem of observer and observed in physics and mind, heard in Krishnamurti an inquiry into fragmentation that was not merely theoretical.

Heidegger offers a different but necessary correction. Listening is also hearkening, reticence, silence before withdrawal. Not everything that matters presents itself for dialogue. Not everything should be spoken, measured, published, visualized, or made public. Beyng gives by withdrawing; worlds disclose by holding back; care often survives because some things remain guarded.

The danger in Heidegger is esoteric enclosure. Silence can become hierarchy: only some can hear, only some can say, only some belong to the history of beyng. The danger in Bohmian dialogue is workshop capture: listening becomes another professional method, another transparent circle, another way to make everything shareable. ShuttleKraft needs both and must guard against both. Bohm-Krishnamurti socializes listening; Heidegger protects withdrawal.

For StudioLab, listening before translation means several things. Listen to partners before converting their speech into theory. Listen to metrics before denouncing them. Listen to roads, waiting, stock, weather, and clinic rhythm before composing impact. Listen to what a partner refuses. Listen to the silence around a story that should not travel. Listen to D0 openness before naming D1 care. Listen to thought moving through the seminar, especially when it rushes to synthesize.

This chapter is the hinge of the book. It prevents the field-challenged seminar from becoming another capture apparatus. It also prepares co-consultation: a method in which listening becomes structured as native statement, reciprocal restatement, correction, refusal, and return.

*Plate 11. Listening as threshold practice*

|                       |                                                |                                              |                                                |
|-----------------------|------------------------------------------------|----------------------------------------------|------------------------------------------------|
|                       |                                                |                                              |                                                |
| Partner dialogue      | Attend to the movement of thought in the group | Do not force all meaning into speech         | Hear partners before synthesis                 |
| KPI design            | Observe how indicators shape thought           | Guard what indicators cannot reveal          | Ask what care a metric carries and strips away |
| HAC fieldwork         | Listen to logistics as care                    | Respect worlds that withdraw from dashboards | Let roads, waiting, and medicine teach         |
| Spirituality research | Suspend immediate labeling                     | Keep silence before the sacred or unsaid     | Do not name D1 too quickly                     |
| Publication           | Dialogue before statement                      | Refusal before exposure                      | Return before dissemination                    |

## Chapter 11. Co-Consultation as Power Arrangement

**Canonical claim.** Co-consultation redesigns the power arrangement of expertise: who frames, who becomes evidence, who corrects, who receives return, and who may refuse.

Co-consultation begins from a hard sentence: consultation is not a neutral delivery system for expertise. It is a power arrangement. Someone frames the problem, someone becomes the case, someone authorizes evidence, someone receives the deliverable, someone bears risk, and someone may be unable to refuse. Co-consultation does not make these asymmetries disappear. It makes them visible and redesignable.

The co-consulting field developed around StudioLab, HAC, Kevin Gibbons, and Fabian Muniesa gives the model its shape. Kevin and HAC do not merely supply a practical example. Fabian does not merely supply theory. StudioLab does not merely facilitate. Each position consults, receives correction, and helps build return paths so observation carries care rather than extracting meaning.

The method begins with native statements. Each actor names the problem in its own language before synthesis begins. HAC may name clinic continuity, funding pressure, reporting burden, field logistics, patient access, and public health coordination. Muniesa may name second-order observation, alienation, stereotypes, valuation, and aesthetics. StudioLab may name PAR&D, field-challenged pedagogy, media artifacts, role-switching, and return paths. Community actors may name waiting, cost, privacy, trust, transport, stigma, and usefulness.

Then comes reciprocal restatement. Each actor must restate another actor's problem and accept correction. This is the practical form of listening before translation. It prevents theory from turning the field into evidence and prevents field urgency from dismissing conceptual danger. It allows Kevin to say to Fabian: lack of visibility can kill. It allows Fabian to say to Kevin: useful visibility can still teach a narrow world. It allows community actors to say to both: that story should not travel.

The observer ladder follows. Who observes whom, with what categories, in whose interest, with what return? Patients observe clinics; clinics observe patients; HAC observes routes and services; donors observe HAC; ministries observe indicators; researchers observe systems; StudioLab observes the consultation; AI may summarize all of it. The ladder makes second-order power visible.

Then an artifact is audited and redesigned. A dashboard panel, donor story, metric, consent form, field memo, workshop exercise, research question, or website page is tested: what care does it carry, what meaning does it strip away, who can correct it, and what returns to the field? The redesigned artifact is not proof of virtue. It is a small governance device.

Co-consultation ends, provisionally, with return and refusal. Knowledge should not travel only upward. Every outward artifact should generate at least one inward artifact: a plain-language note, operational improvement, feedback page, staff learning brief, community-useful tool, or revised practice. Refusal is not failure. It is evidence that the field has boundaries.

This is ShuttleKraft as method: not anti-institutional, not anti-data, not anti-theory, not anti-spiritual. It is a practice of making passages accountable to the care-worlds they cross.

*Plate 12. Co-consulting protocol*

| Stage                  | Power question                                                   | Output                                                               |
|------------------------|------------------------------------------------------------------|----------------------------------------------------------------------|
| Native statement       | Whose terms open the work?                                       | One-page statements from field, theory, method, and community actors |
| Reciprocal restatement | Who gets to say not quite?                                       | Corrected restatement notes                                          |
| Observer ladder        | Who observes whom, and who benefits?                             | Power map of patients, workers, HAC, donors, researchers, publics    |
| Artifact audit         | What does this metric, story, or dashboard carry and strip away? | Metric/story/dashboard audit                                         |
| Poi-etic redesign      | How does observation return capacity or care?                    | Prototype revision                                                   |
| Return and refusal     | Who can use, correct, or stop the artifact?                      | Return-path memo and refusal line                                    |

## Coda. Return Paths and the SSRC Edge

**Canonic claim.** The SSRC edge becomes a practice question: can spirituality research listen to care-worlds without turning them into institutional perfume?

The SSRC grant may be small, but the question is large. Institutions are turning toward spirituality at a moment of legitimacy crisis, AI acceleration, public mistrust, DEI backlash, ecological grief, and KPI exhaustion. ShuttleKraft should not answer with a new spiritual brand. It should answer with a field-challenged research practice that asks whether spirituality-talk can remain answerable to D0 openness and D1 care-holism.

The proposal that follows from this book should be precise: it should not claim that StudioLab partners are spiritual projects. It should claim that StudioLab studies how care-worlds are named, measured, resisted, protected, and translated as institutions reach for spirituality. HAC becomes the tutor case because it shows care crossing roads, clinics, medicines, donors, KPIs, and village worlds. DPW, DE2, SOOFA, 4-H, and other partners become comparison sites where witness, youth formation, land, animal trust, digital access, and public storytelling test the limits of the spiritual category.

The public contribution is equally precise. StudioLab can offer a professional-development clinic on observing the observers of care; a co-consulting protocol; a metric carrier test; a science of care stereotypes; and a field challenged seminar model. These are not add-ons to theory. They are the artifacts through which theory learns to return.

The final criterion remains simple: does the work carry care or extract meaning? Does it listen before translating? Does it protect what withdraws? Does it return value to those observed? Does it let partners talk back? Does it allow Soul and Dao to alter the dashboard rather than merely decorate it?

ShuttleKraft begins there, at the threshold where the institution says spirituality and the field asks: what arrives, what listens, what returns, what refuses, what remains open?

Plate 13. Grant-facing project shape

| Element            | Working formulation                                                                                           |
|--------------------|---------------------------------------------------------------------------------------------------------------|
| Object of study    | Institutional turns toward spirituality under conditions of care, legitimacy, and measurement crisis          |
| Central case       | HAC as geology of morals and KPI care-carrier field challenge                                                 |
| Comparative sites  | DPW/Her Whole Truth, DE2/Newfield, SOOFA Ranch, 4-H/youth formation                                           |
| Theoretical lenses | D0/D1 ShuttleKraft, Muniesa second-order care, Maly/Bohm retrieval, Bohm K/Heidegger listening                |
| Methods            | Partner interviews, artifact audit, field-challenged seminar, reciprocal restatement, return-path prototyping |
| Outputs            | Article, canonic report, professional-development clinic, metric/story audit toolkit                          |

Works Cited and Source Notes

**Canonic claim.** These source notes are deliberately canonic rather than exhaustive. They identify the materials informing the draft and mark where full scholarly citation work should be expanded in the next pass.

Health Access Connect. Public-facing materials on remote communities, mobile outreach clinics, Medicycles, and services including ART, maternal health, malaria treatment, child checkups, and family planning. Accessed May 2026.

Gibbons, Kevin M. Personal website and public profile. Used for the role of Kevin Gibbons as HAC Executive Director and Co Founder, communicator, organizer, and web/design translator. Accessed May 2026.

Maly, Kenneth. *A Refreshing and Rethinking Retrieval of Greek Thinking*. Toronto: University of Toronto Press, 2024. Used for Greek retrieval, poi-etec saying, Bohm, radiant emptiness, Dao, buddha mind, and Heideggerian beyng/Ereignis.

McKenzie, Jon. 'Design or Else: StudioLab, Traumaturgy, and Platform Performativity.' In *Perform Design Act*. Used for StudioLab history, HAC as geology of morals, DPW/Her Whole Truth, DE2/Newfield, 4-H, cosmography, PAR&D, and platform performativity.

Muniesa, Fabian. 'Estrangement of Meaning in a Wealth of Information.' *Sociologica* 19, no. 1 (2025): 185-193. Used for second order observation, alienation, information, computational society, and meaning depletion.



Muniesa, Fabian. 'A Science of Stereotypes: Paranoiac-Critical Forays within the Medium of Information.' *Distinktion: Journal of Social Theory* 24, no. 2 (2023): 283-296. Used for stereotypes, information vernaculars, Klossowski, Dalí, and paranoiac critical intensification.

StudioLab. Co-Consulting Care and Meaning: StudioLab, Health Access Connect, Kevin Gibbons, and Fabian Muniesa. Canonic field report, May 2026. Used for co-consultation, second-order care, metric carrier tests, return paths, anti-extraction, and professional-development design.

Social Science Research Council. *Innovation in Religion and Spirituality Seed Grants*. Used as the institutional provocation for the spirituality-turn and grant-facing frame.

Bohm, David, and J. Krishnamurti. Dialogues and writings on observer/observed, listening, thought, silence, and collective attention. Used as the bridge from wholeness to dialogue as social listening.

Heidegger, Martin. *Being and Time* and later writings on silence, reticence, hearkening, withdrawal, beyng, and Ereignis. Used through Maly and the ShuttleKraft listening chapter.

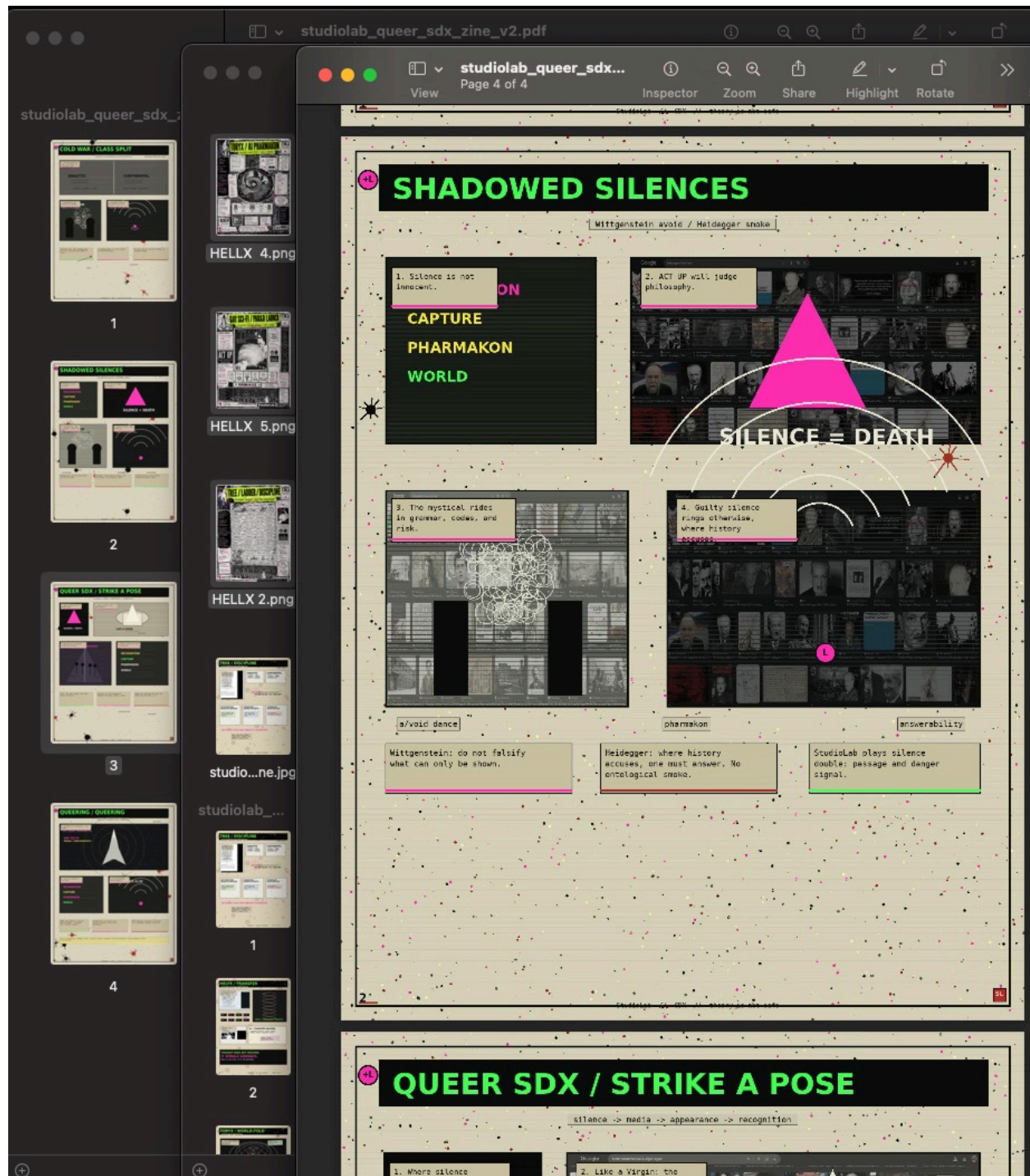
## Next Composition Pass

The next pass should lengthen the chapters on HAC, Muniesa, Maly/Bohm, and Listening Before Translation; add formal Chicago or MLA notes; incorporate partner review; and insert a visual track of diagrams, screenshots, tables, and selected partner artifacts where permission allows.



# Theory Comic Wireframes

## Prompts





Version 1

# TREE / DISCIPLINE

Cold War schooling, branches, silos

family tree?

1. Porphyry tree:  
knowledge branches  
into disciplines.



*Arbor naturalis et linguae* (1495) by Ramon Llull (1232-1315)  
Using a Porphyrian structure (source: K. Lull, *De Nova Lingua*,  
Georgius Constila, Valencia 1512).

of life: microbiological entities called *Archaea*, single-cell  
nisms that lack cell nucleus.  
vered by microbiologist Carl Woese in 1977, archaea had  
dered rare forms of bacteria found only in extreme climates,  
it lakes and undersea volcanoes. But Woese declared that  
stitute a new, third -orkingdoms- of life distinct from  
d-eukarya--yet also informing the genome of all Earthly

## ANALYTIC

clarity / logic  
argument / method  
ordinary language

## CONTINENTAL

history / being  
critique / depth  
phenomenology

THE MAP BECAME THE TERRITORY

## WITTGENSTEIN BOXED AS METHOD

mystic grammar gets  
normalized into D2  
clarity.

## HEIDEGGER BOXED AS DEPTH

world-disclosure  
gets fogged into  
aura.

## STUDIOLAB SHUTTLES OUT

not synthesis:  
transmedia crossing.

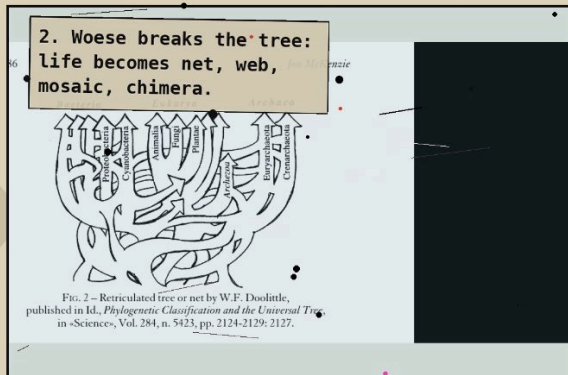
NO MORE COLD WAR BRANCH MANAGERS

TREE = discipline  
BRANCH = school  
SILO = thought trap  
SHUTTLE = escape vector

# HELIX / TRANSFER

Woesean humanities, HGT, genre drift

sideways!



GENE

GENRE

GESTURE

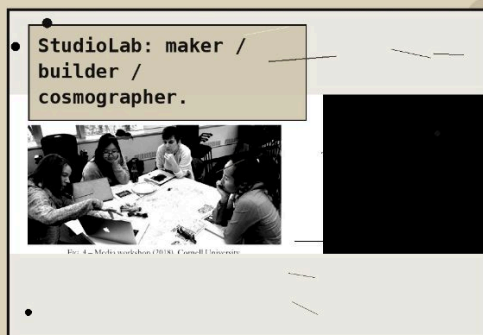
PROMPT

POSE

VIRUS

STYLE

THEORY



## AI = TRANSFÈR MACHINE

recombines archives, styles, voices,  
prompts, ghosts, diagrams, errors.

remedy / poison /  
undecidable medium

THOUGHT DOES NOT DESCEND.  
IT SPIRALS SIDEWAYS.

Genre is the virus. AI is the pharmakon.



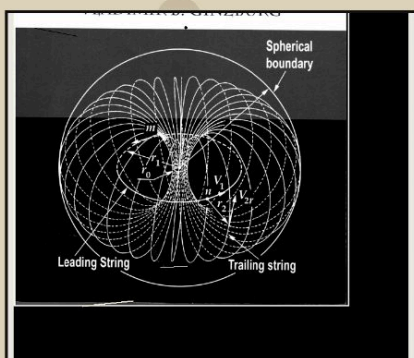
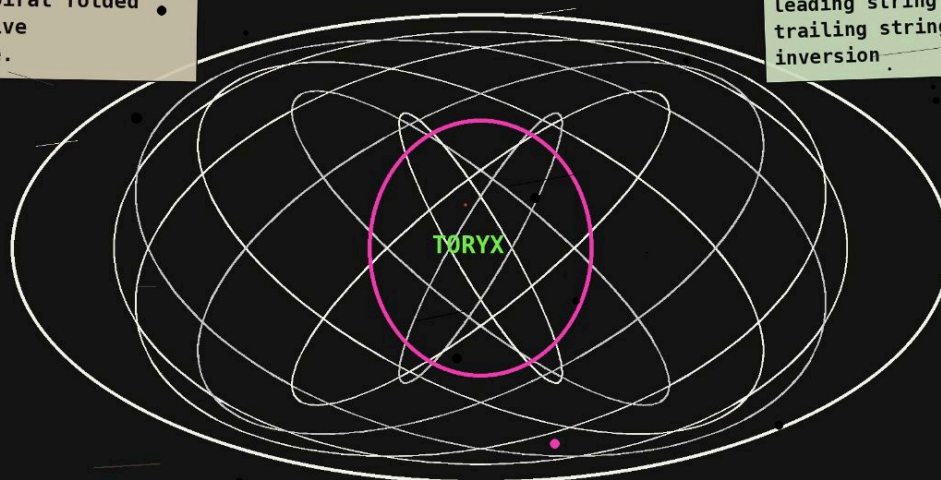
# TORYX / WORLD-FOLD

inversion, return, pharmakon

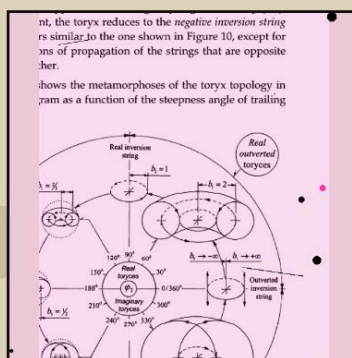
fold!

3. Toryx: spiral folded into recursive world-device.

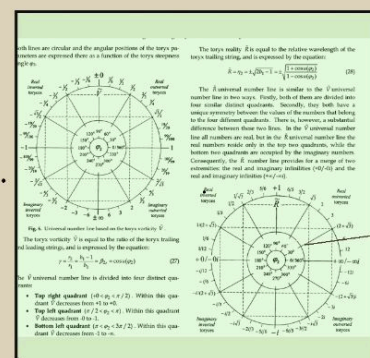
leading string / trailing string / inversion



toroidal diagram = speculative equipment, not physics claim.



quadrants: real / imaginary, positive / negative.



queering gets queered: inversion returns.

REMEDY

POISON

PLATFORM

PERFUME

## TORYX = RETURN OF THE AFTER-EFFECT

every cure can poison / every sign can invert / every world folds back

# GAY SCI-FI / PAR&D

world test site after the tree

launch



## GAY SCI-FI.=

. Woesean humanities

+ genre mechanics

+ AI pharmakon

+ Helyx/Toryx engines

not representation. not  
recognition only. world mutation  
under risk.

## MAKER

zines / comics / prompts / diagrams

## BUILDER

platforms / houses / classrooms / test

## COSMOGRAPHER

world maps / transfer nets / future kinshi

WHEREOF ONE CANNOT SPEAK: SHOW.

WHERE SILENCE KILLS: ACT.

WHERE PURITY GOVERNS: PERFORM THE LIKE.

WHERE RECOGNITION FAILS: REDESIGN THE WORLD.

WHERE QUEERING IS QUEERED: LAUNCH GAY SCI-FI PHARMAKA.

HELYX CARRIES THE MUTATION. TORYX FOLDS THE WORLD.

GAY SCI-FI LAUNCHES THE PHARMAKON.

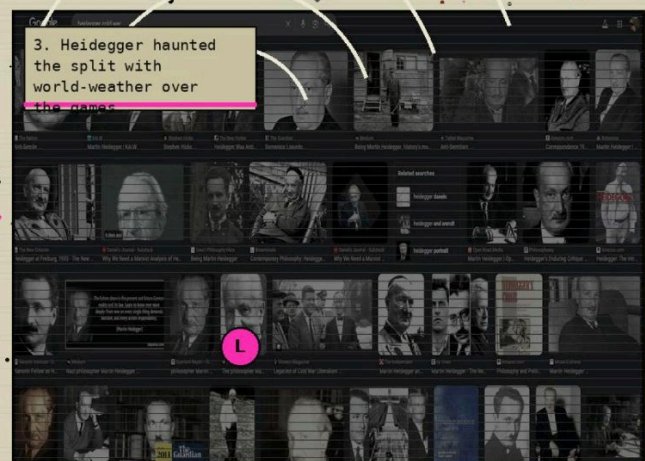
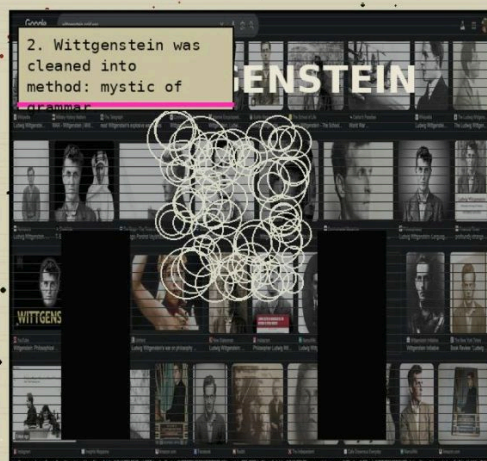


Version 2

+L

# COLD WAR / CLASS SPLIT

analytic vs continental as lecture machine



Studiolab asks: what language-game are we in, and what world makes it stick?

A language-game is a local grammar of world-disclosure.

The split did not describe thought. It schooled thought.



+L

# SHADOWED SILENCES

Wittgenstein avoid / Heidegger smoke

1. Silence is not innocent.

ON

**CAPTURE**  
**PHARMAKON**  
**WORLD**



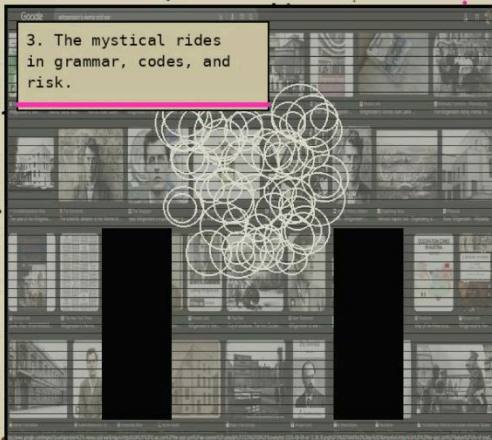
2. ACT UP will judge philosophy.



**SILENCE = DEATH**

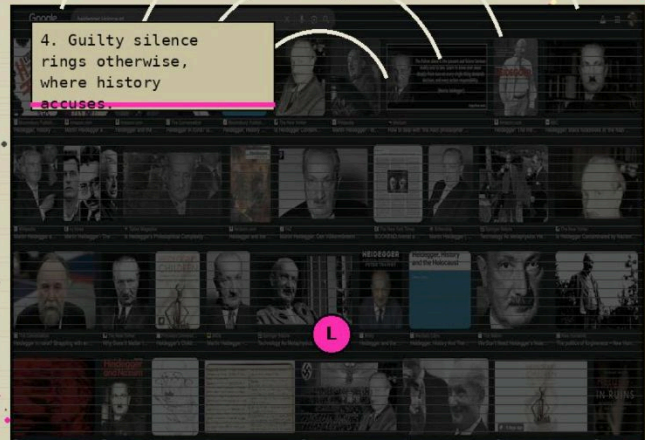


3. The mystical rides in grammar, codes, and risk.



a/void dance

4. Guilty silence rings otherwise, where history accuses.



pharmakon

answerability

Wittgenstein: do not falsify what can only be shown.

Heidegger: where history accuses, one must answer. No ontological smoke.

Studiolab plays silence double: passage and danger signal.



+L

# QUEER SDX / STRIKE A POSE

silence -> media -> appearance -> recognition

1. Where silence kills, become media.



SILENCE = DEATH

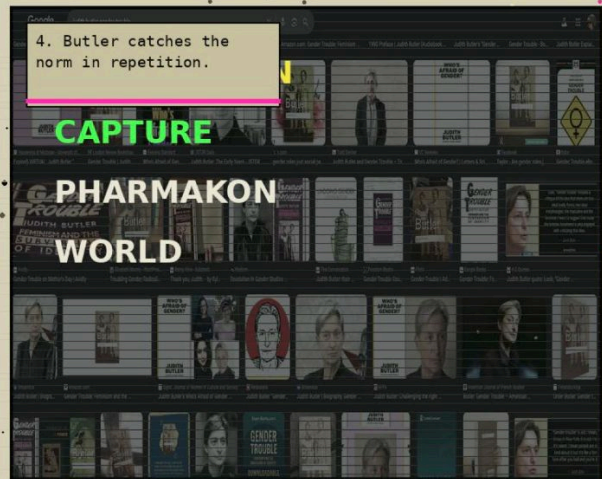
2. Like a Virgin: the LIKE matters.



3. Ballroom is a designed recognition machine.



4. Butler catches the norm in repetition.



Story: the code. Design: the scene. Action: the move.

Visibility is not recognition. Remember the house, mothers, names.

Coming out redesigns the room. The family discovers what it is.

perfumative drift

world-game

3

Studiolab // CDX // theory is not safe

SL

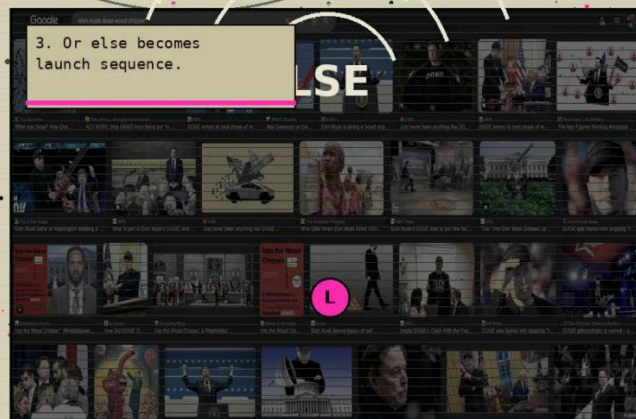
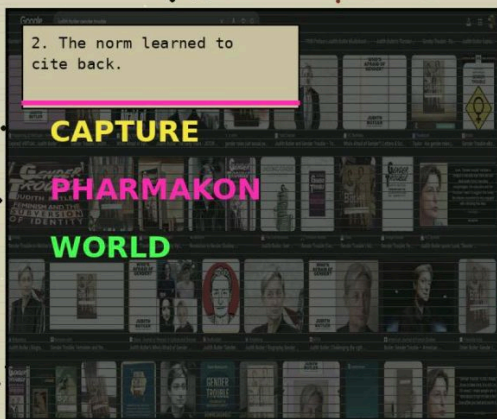


+L

# QUEERING / QUEERING

gay sci-fi pharmaka after recognition

pharmakon



PAR&D: performance as research AND development - prototype, test, rehearse, deliver.

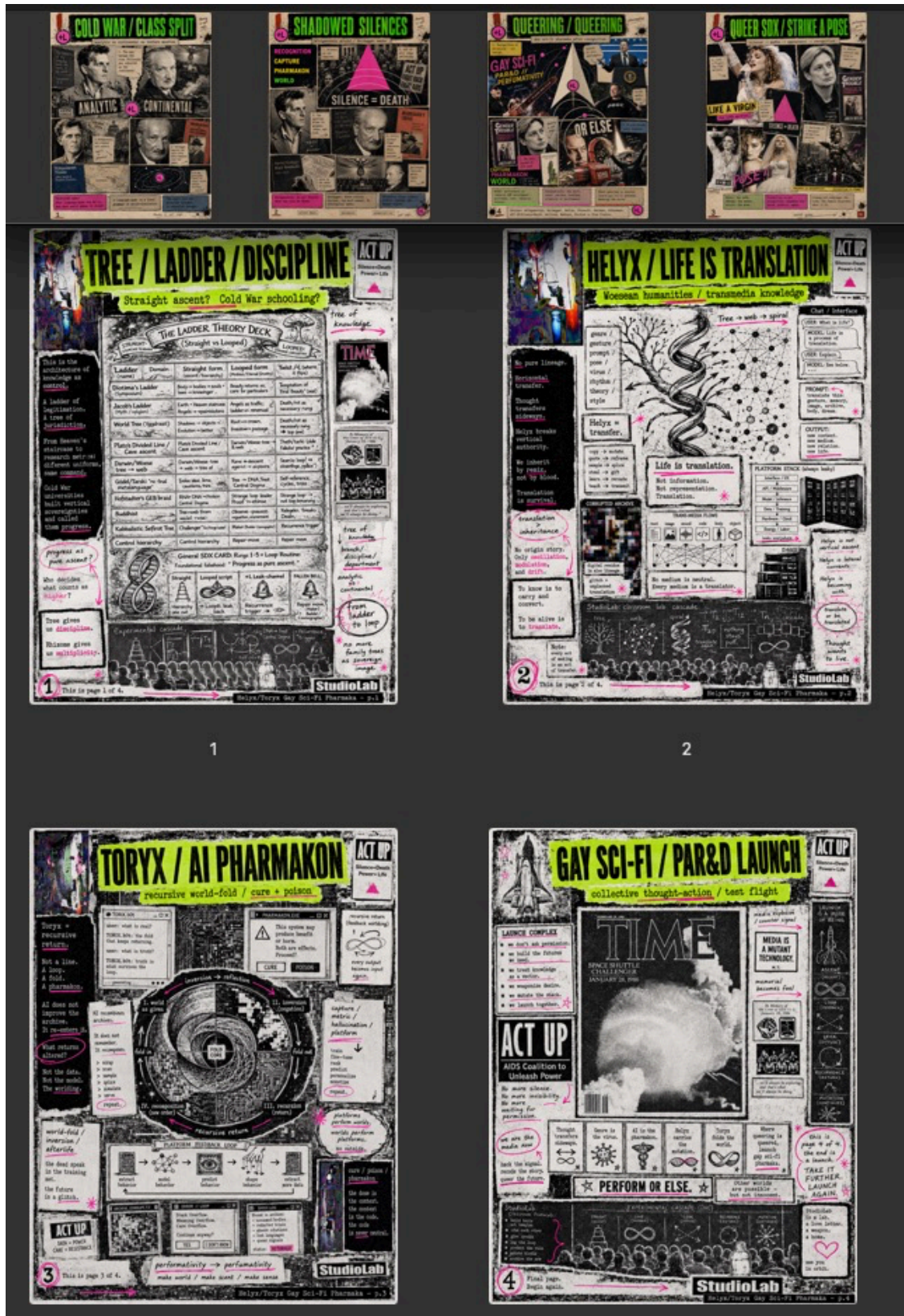
Perfumative: the drift, scent, residue, backlash, afterlife of performance.

Where queering is queued, launch gay sci-fi pharmaka. Redesign the world.

Sources: Wittgenstein, Heidegger, Butler, Foucault, Barthes, Schurmann, ACT UP/Silence=Death, ballroom, Madonna, Perform or Else Preface.



# Theory Comics Rendered





# TREE / LADDER / DISCIPLINE

Straight ascent? Cold War schooling?

**ACT UP**

Silence=Death  
Power=Life



This is the architecture of knowledge as control.

A ladder of legitimization.  
A tree of jurisdiction.

From Heaven's staircase to research metrices: different uniforms, same command.

Cold War universities built vertical sovereignties and called them progress.

progress as pure ascent?

Who decides what counts as higher?

Tree gives us discipline.

Rhizome gives us multiplicity.

1

This is page 1 of 4.

## THE LADDER THEORY DECK

(Straight vs Looped)

| Ladder (name)                        | Domain | Straight form (ascent/hierarchy)                   | Looped form (Mobius/Eternal Grushty)    | Twist /L (where it flips)               |
|--------------------------------------|--------|----------------------------------------------------|-----------------------------------------|-----------------------------------------|
| Diotima's Ladder (Symposium)         |        | Body → bodies → souls → laws → knowinger ..        | Beauty returns as, care for particulars | Temptation of Final Beauty (seal)       |
| Jacob's Ladder (Myth / religion)     |        | Earth + Heaven staircase<br>Angels → epainisiutons | Angels as traffic; ladder → renewal     | Death/rot as necessary rung             |
| World Tree (Yggdrasil)               |        | Shadows → objects → Evolution → better             | Root ++ crown, freedom → passage.       | Death/rot as necessary rung → top (eve) |
| Plato's Divided Line / Cave ascent   |        | Plato's Divided Line / Cave ascent                 | Darwin/Woese-tree → & web               | Theth/tarki (olde Faledw practice ?)    |
| Darwin/Woese tree → web              |        | Darwin/Woese-tree → web → tree of                  | Rane ← descent agerict → aipisore.      | Seanlo loop! → obserfinge, ppace)       |
| Gödel/Tarski "no final metalanguage" |        | Trelee Ideal, ame, caurriems, thire.               | Tree → DNA, Trest Central Dogma         | Self-reference, cycles, tross           |
| Hofstadter's GEB braid               |        | RNA+DNA → Protein Central Dogma                    | Strange loop leader Proof 'n-etiinse.   | Strange loop → not top-lemarung         |
| Buddhist                             |        | Tree+web from wulat 'rwse'                         | Observe-psauxst: repaution, enwiorment  | Releleges, 'breaks Dealin;              |
| Kabbalistic Sefirot Tree             |        | Challenger "Go/Nogo ladder"                        | Maker (Builder Cosmographer)            | Recurrence trigger                      |
| Control hierarchy                    |        | Control hierarchy                                  | Repair-move                             | Repair move                             |

General SDX CARD: Rungs 1-5 + Loop Routine:  
Foundational falsehood: "Progress as pure ascent."



Straight



Hierarchy one cut

Looped script



→ Loopè: leak back

+L Leak-channel



Recurrence trigger →

FALLEN BELL:



Repair move, (Maker) Builder/Cosmographer

Experimental cascade,

T<sub>2</sub> T<sub>4</sub>

Self-force

DNA → Trest Central Dogma

Recurrence trigger

no more family trees as sovereign image

tree of knowledge



tree of knowledge  
branch/  
discipline/  
department

analytic vs continental

from ladder to loop

\* no more family trees as sovereign image \*

**StudioLab**

Helyx/Toryx Gay Sci-Fi Pharmaka - p.1



# HELYX / LIFE IS TRANSLATION

**ACT UP**

Silence=Death  
Power=Life

Woesean humanities / transmedia knowledge

No pure lineage.

Horizontal transfer.

Thought transfers sideways.

Helyx breaks vertical authority.

We inherit by remix, not by blood.

Translation is survival.

genre /  
gesture /  
prompt /  
pose /  
virus /  
rhythm /  
theory /  
style

**Helyx = transfer.**

copy → mutate  
quote → reframe  
sample → splice  
steal → gift  
learn → reroute  
teach → transmit

**Life is translation.**

Not information.  
Not representation.  
Translation.

Chat / Interface

USER: What is life?

MODEL: Life is a process of translation.

USER: Explain.

MODEL: See below.

...

PROMPT: translate this: gesture, memory, image, archive, body, dream.

OUTPUT: new context. new medium. new relation. new life.

Tree → web → spiral

translation  
 >  
 inheritance

No origin story.  
Only oscillation,  
modulation,  
and drift.

To know is to carry and convert.

To be alive is to translate.

**CORRUPTED ARCHIVE**

digital residue is also lineage.

glitch = unplanned translation

**TRANS-MEDIA FLOWS**

text image sound code body object

No medium is neutral.  
Every medium is a translator.

**PLATFORM STACK (always leaky)**

Interface / UX  
↓  
API / Middleware  
↓  
Model / Inference  
↓  
Data / Training  
↓  
Hardware / Cloud  
↓  
Energy / Labor

leaks everywhere

Helyx is not vertical ascent.

Helyx is lateral currents.

Helyx is becoming with.

StudioLab: classroom lab cascade

tree web spiral

T<sub>1</sub> T<sub>2</sub> T<sub>12</sub> T<sub>n</sub> cascade

nothing stays put.

translate again

loop

translate  
 or be  
 translated

Thought wants to live.

2

Note: every act of making is an act of transfer.

This is page 2 of 4.

Helyx/Toryx Gay Sci-Fi Pharmaka - p.2



# TORYX / AI PHARMAKON

recursive world-fold / cure + poison

**Toryx = recursive return.**

Not a line.  
A loop.  
A fold.  
A pharmakon.

AI does not improve the archive.  
It re-enters it.

What returns altered?

Not the data.  
Not the model.  
The worlding.

**world-fold / inversion / afterlife**

the dead speak in the training set.  
the future is a glitch.

TORIX.bot

user: what is real?  
TORIX.bot: the fold that keeps returning.

user: what is truth?  
TORIX.bot: truth is what survives the loop.

... generating ...

PHARMAKON.EXE

! This system may produce benefit or harm. Both are effects. Proceed?

**CURE** **POISON**

PLATFORM FEEDBACK LOOP

extract behavior → model behavior → predict behavior → shape behavior → extract more data

ARCHIVE\_CORRUPT.TIF

ERROR // LOOP

Stack Overflow.  
Meaning Overflow.  
Care Overflow.

Continue anyway?

**YES** **I DON'T KNOW**

GHOST.LOG

Found in archive:

- unnamed bodies
- redacted trials
- absent citations
- lost languages
- queer signals

status: **RETURNED**

**ACT UP**

Silence=Death  
Power=Life

recursive return (feedback worlding)

every output becomes input again.

capture / metric / hallucination / platform

train  
fine-tune  
rank  
predict  
personalize  
monetize  
repeat.

platforms perform worlds.  
worlds perform platforms.  
no outside.

cure / poison / pharmakon

the dose is the context.  
the context is the code.  
the code is never neutral.

**3** This is page 3 of 4.

performativity → perfumativity  
make world / make scent / make sense

**StudioLab**

Helyx/Toryx Gay Sci-Fi Pharmaka - p.3





# GAY SCI-FI / PAR&D LAUNCH

collective thought-action / test flight

**ACT UP**  
 Silence=Death  
 Power=Life  


**LAUNCH COMPLEX**

- \* we don't ask permission.
- \* we build the futures we need.
- \* we treat knowledge as a vector.
- \* we weaponize desire.
- \* we mutate the stack.
- \* we launch together. 



media explosion / counter signal 

**MEDIA IS A MUTANT TECHNOLOGY.**  
 M.T.

memorial becomes fuel 

In Memory of the Crew of STS-51-L January 28, 1986




...we'll always be exploring, and that's what we'll always be doing."

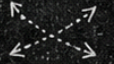
LAUNCH IS A MODE OF BEING



ASCENT (ASCENT)



LOOP (FEEDBACK)



LEAK (DIFFUSE)



RECURRENCE (RETURN)



MUTATION (CONTINUES)

**ACT UP**

**AIDS Coalition to Unleash Power**

No more silence.  
No more invisibility.  
No more waiting for permission. 

we are the media now 

hack the signal.  
recode the story.  
queer the future.

Thought transfers sideways.  


Genre is the virus.  


AI is the pharmakon.  


Helyx carries the mutation.  


Toryx folds the world.  


Where queering is queered, launch gay sci-fi pharmaka. 

this is page 4 of 4. the end is a launch. 

TAKE IT FURTHER. LAUNCH AGAIN. 

 **PERFORM OR ELSE.** 

Other worlds are possible – but not innocent.



**StudioLab**  
Classroom Protocols:

- \* build tools not temples
- \* cite each other
- \* give credit
- \* log the loop
- \* protect the vuln
- \* mutate kindly
- \* archive the now

EXPERIMENTAL CASCADE (LIVE)

STRAIGHT (ASCENT)  


LOOP (FEEDBACK)  


LEAK (DIFFUSE)  


RECURRENCE (RETURN)  


MUTATION (CONTINUES)  




**StudioLab**  
is a lab.  
a love letter.  
a weapon.  
a home.

see you in orbit. 

**4** Final page.  
Begin again. 

**StudioLab**

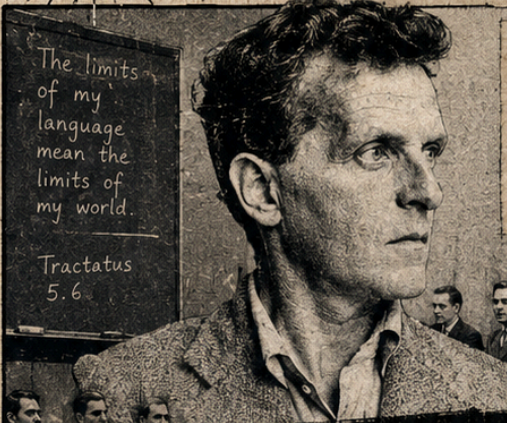
Helyx/Toryx Gay Sci-Fi Pharmaka - p.4



*theory is not safe.*

# COLD WAR / CLASS SPLIT

analytic vs continental as lecture machine

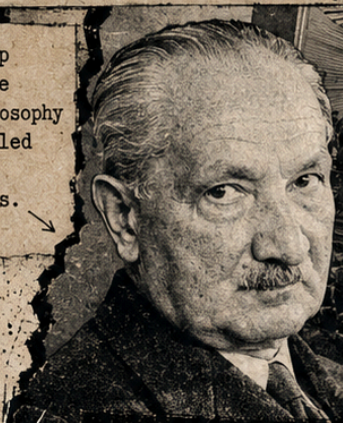


The limits of my language mean the limits of my world.  
Tractatus 5.6

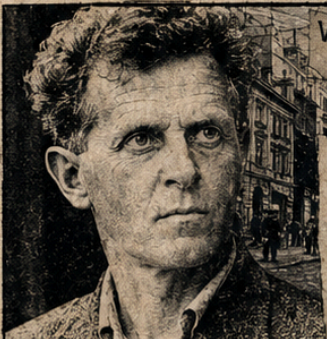
1. The map became the room. Philosophy was schooled as two continents.

**ANALYTIC**

VIENNA CIRCLE



**CONTINENTAL**



2. Wittgenstein was cleaned into method.  
*mystic or grammar*



3. Heidegger haunted the split with world-weather over the games.

**Wittgenstein's Vienna**  
Allan Janik & Stephen Toulmin





Cold War broadcast: theory as signal across hostile horizons.  
*world?*

StudioLab asks:  
what language-game are we in,  
and what world makes it stick?

A language-game is a local  
grammar of world-disclosure.

The split did not  
describe thought.  
It schooled thought.

**1**

*theory is not safe.*



**SHADOWED SILENCES**

theory is not safe.

Wittgenstein a/void / Heidegger smoke

**RECOGNITION  
CAPTURE  
PHARMAKON  
WORLD**

1. Silence is not innocent.

2. ACT UP will judge philosophy.

**ACT UP  
FIGHT BACK  
FIGHT AIDS**

**SILENCE = DEATH**

3. The mystical hides in grammar, codes, and risk.

*mystic or grammar*

Identität ist falsch.  
Nicht-Identität ist Wahrheit.  
Negative Dialektik.

4. Guilty silence rings otherwise, where history accuses.

**HEIDEGGER'S CRISIS**  
PHILOSOPHY AND POLITICS IN NAZI GERMANY  
HANS SLUGA

Martin Heidegger  
Black Notebooks  
1931-1941

notes in the smoke of history.

philosophy lectures while tanks roll.

Wittgenstein: do not falsify what can only be shown.

Heidegger: where history accuses, one must answer. No ontological smoke.

Studiolab plays silence double: passage and danger signal.

2

a/void dance

pharmakon

answerability

not safe.

**+L**

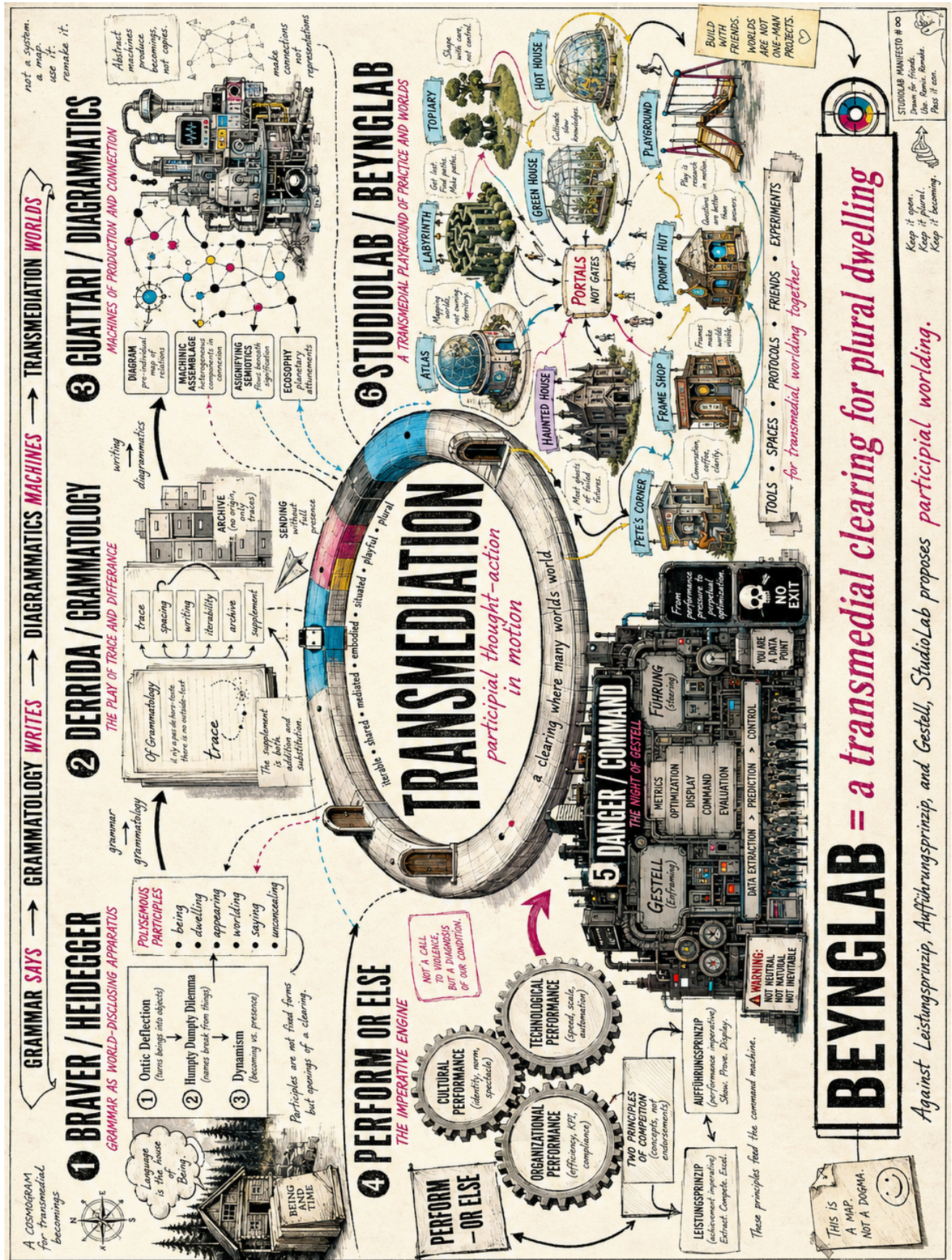














THE CONVOY CONTINUES...  
ISSUE #3

# SUNNY AND THE ATTENTION COMMONS

DIGITAL EQUITY & EXCELLENCE AT NEWFIELD SCHOOL, UPSTATE NY

Some communities lack healthcare.  
Some lack access.  
Some lack attention.  
Care begins when someone notices.



## 1. THE GRANT WRITER: INVISIBLE INFRASTRUCTURE



## 2. PRINCIPAL. TEACHER. ORGANIZER. BUILDER.

Many roles. One mission.



## 3. DIGITAL EQUITY & EXCELLENCE IN ACTION

Real stories. Real media. Real impact.



## 4. THREE CROSSINGS. ONE CONVOY.

— Different places. Same purpose.



## 5. ATTENTION CLINICS

Workshops as medicine.



## 6. THREE ECOLOGIES OF CARE

Self. Society. World. Interdependent.



## 7. THE ATTENTION COMMONS

Around the fire, we share stories and plan the next crossings.



THE CONVOY CONTINUES...

NEXT ISSUE:

A new convoy appears on another road.

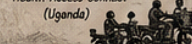
ISSUE #1

Heidegger & Rumi



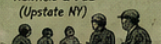
ISSUE #2

Health Access Connect (Uganda)



ISSUE #3

Newfield & DE2 (Upstate NY)



THANK YOU, SUNNY.

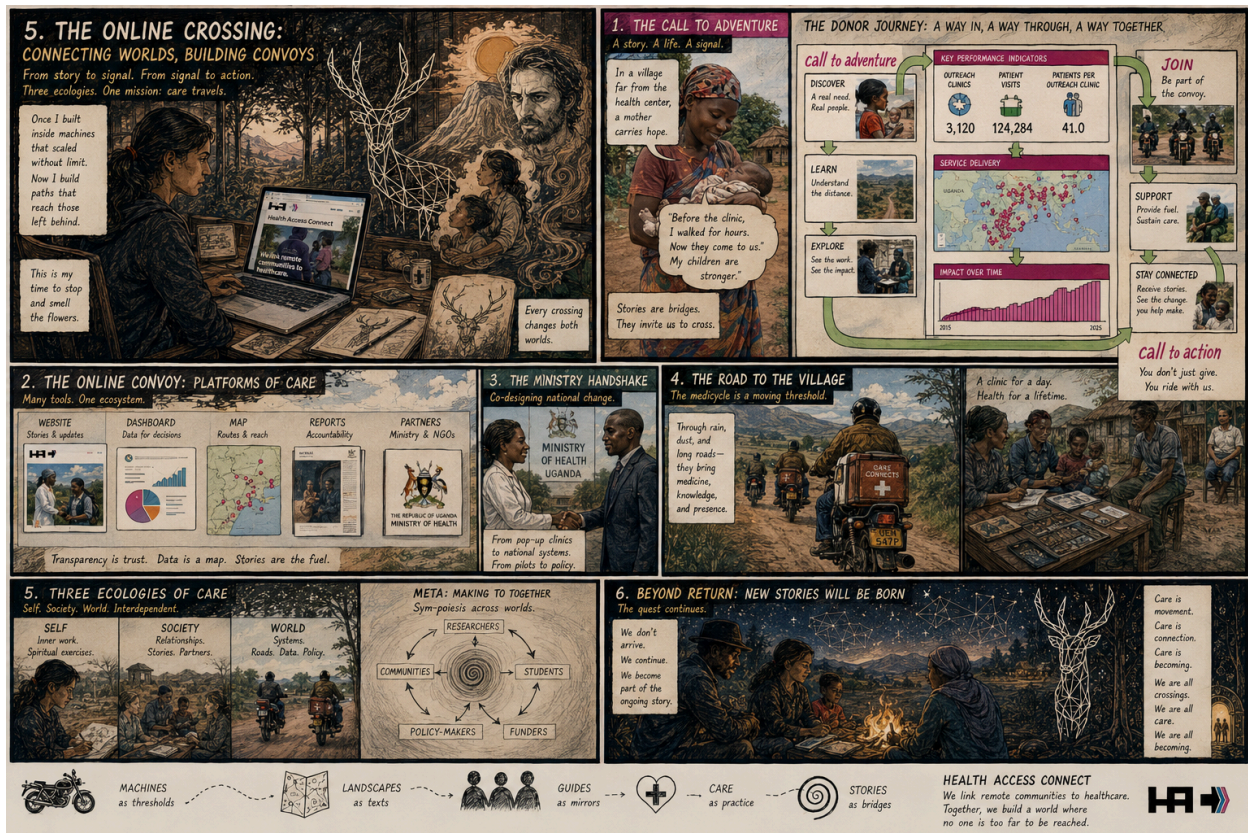
For building bridges.

For believing in students.

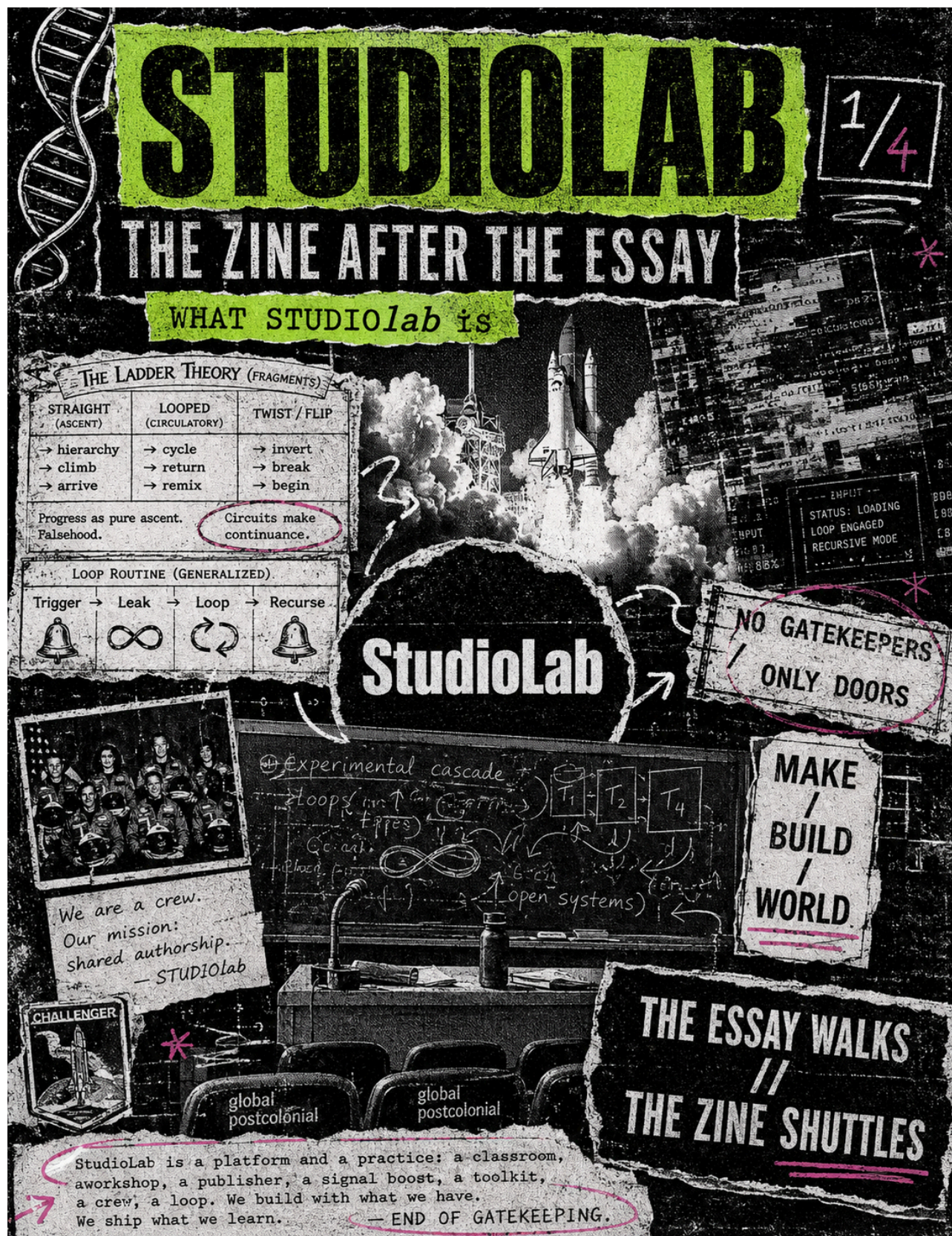
For making the impossible come together.

**DE2**  
DIGITAL EQUITY & EXCELLENCE

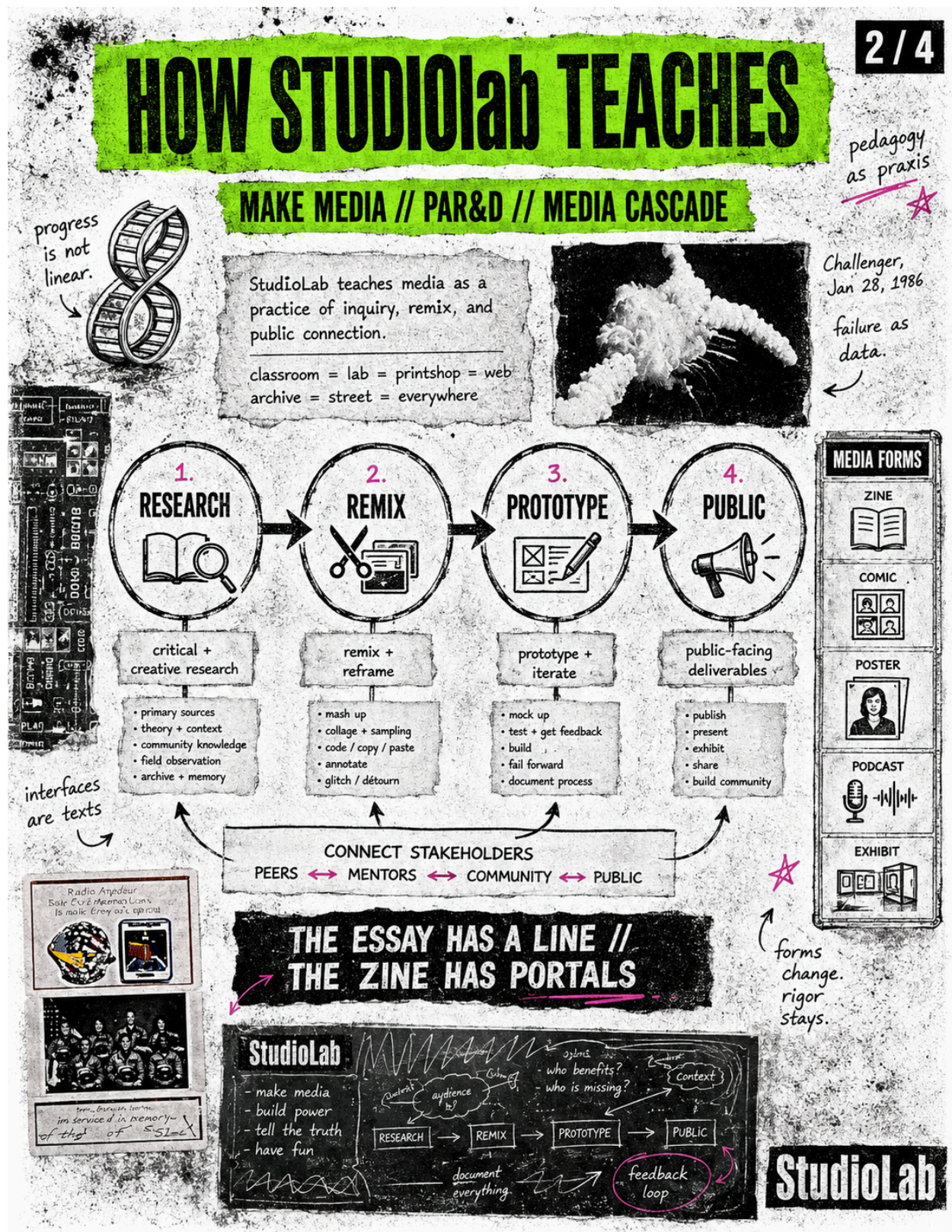






















# ENFRAMING LAUNCHES ENFRAMING

## Challenger, Performance, and the Reverse Billowing of Catastrophe

A graphic essay on Diane Vaughan, Jon McKenzie, Heidegger, and the Challenger decision.

We do  
not explode.  
We  
unframe.  
—Heidegger

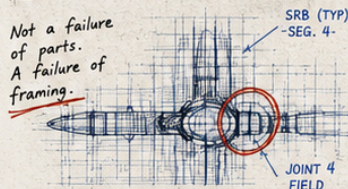
① In Diane Vaughan's account of the Challenger launch decision, catastrophe forms not in a vacuum of information but in the **normalization of deviance.**

② The warning sign was present, but often **"3 slides deep"**--buried in routines, charts, and the launch-world's default momentum.

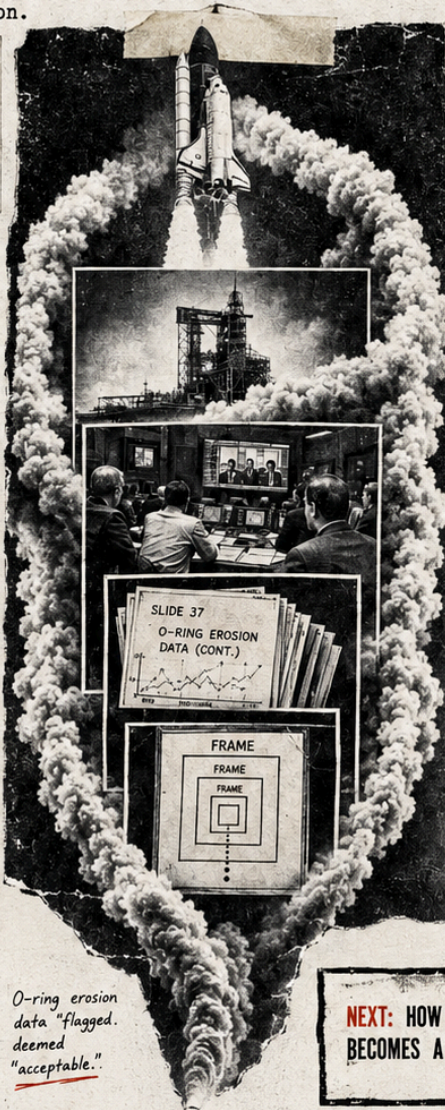
③ For Jon McKenzie, Challenger becomes more than a case study: it becomes a **metamodel of generalized performance.**

“THE FATAL EVIDENCE WAS NOT ABSENT. IT WAS FORMATTED INTO HARMLESSNESS.”

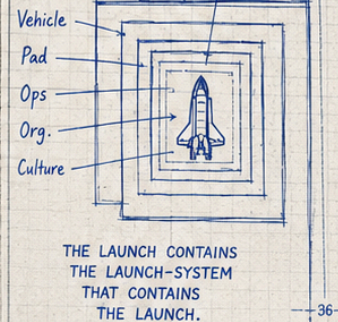
Not a failure of parts.  
A failure of framing.



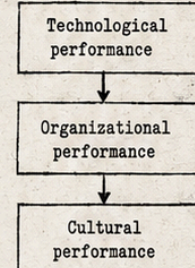
O-ring erosion data "flagged."  
deemed "acceptable."



### LAUNCH SYSTEM AS ENFRAMING



### THREE STRATA OF PERFORMANCE



Each conditions the next. Each can normalize the risk.

Machine, institution, and nation launch together.

NEXT: HOW THE SLIDE DECK BECOMES A LAUNCH APPARATUS.

PG.  
02



STUDIOLAB THEORY ZINE

NO. 01

A GRAPHIC ESSAY

MAY 2025

2 OF 4

# 3 SLIDES DEEP

How the slide deck becomes a launch apparatus.

① The problem was not merely bad data. It was a bad interface between **warning and decision.**

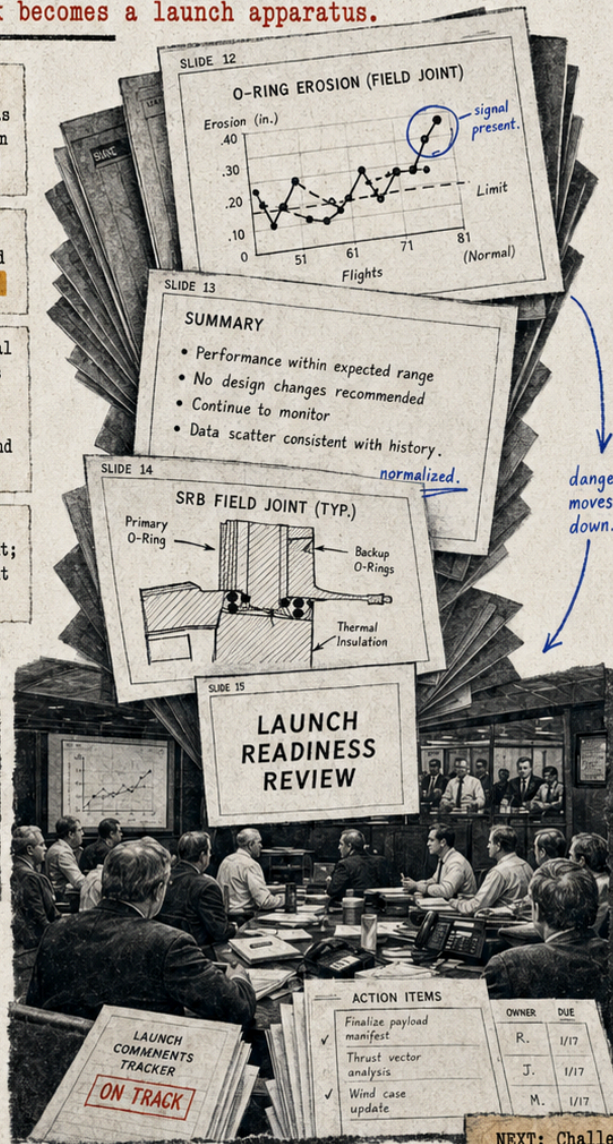
② A signal can be technically present and **organizationally weak.**

③ By the time the crucial concern appears, it is already **three slides deep**—subordinated to schedule, precedent, and routine.

④ Presentation does not simply transmit judgment; it **formats** what judgment can become.

“THE SLIDE DECK DOES NOT REPORT THE LAUNCH. IT HELPS PRODUCE THE LAUNCH.”

“DANGER BECOMES BULLET-POINTED, GRAPHED, AND MADE DISCUSSABLE.”



FROM ENGINEERING SIGNAL  
TO MANAGERIAL NOISE

material anomaly

technical note

presentation item

acceptable risk

Normalization is a formatting effect.

danger moves down.

DEFAULT MOMENTUM

- launch schedule
- prior successful flights
- institutional pressure

information is nested, not surfaced.

what is nested is easily ignored.

NEXT: Challenger as the metamodel of performance.

STUDIOLAB THEORY ZINE  
NO. 01

ON: ENFRAMING  
NOTES: THEORY / CASE / SYSTEMS

4 PAGES  
READ, COPY, DISCUSS.

PASS THIS ON.  
MAKE MORE COPIES.



# PERFORM — OR ELSE

Three strata.  
One launch.  
No exit.  
—Heidegger

## McKenzie's Challenger metamodel.

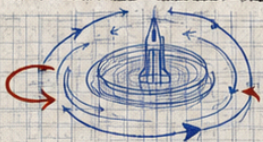
① For Jon McKenzie, Challenger is not simply a disaster. It is a primal scene of **generalized performance**.

② Here, technological performance, organizational performance, and cultural performance **converge in a single command-form**.

③ The machine must perform. The organization must perform. The nation **must perform**.

④ Thus the warning struggles to perform **interruption**.

“CHALLENGER IS THE METAMODEL OF PERFORMATIVE POWER.”



RECURSIVE  
COMMAND-LOOP  
FEEDBACK WITHOUT  
AN OUTSIDE.  
ONLY MORE  
PERFORMANCE.



### THREE STRATA OF PERFORMANCE



“MACHINE, INSTITUTION, AND NATION LAUNCH TOGETHER.”

perform—or else.

\* What explodes is not only a vehicle, but a **launch-world**.

3

NEXT: MISE EN ABYME AND THE REVERSE BILLOWING OF CATASTROPHE. →



# REVERSE BILLOWING

Mise en abyme, enframing, and the plume that folds back.

Heidegger / recursion / launch-world

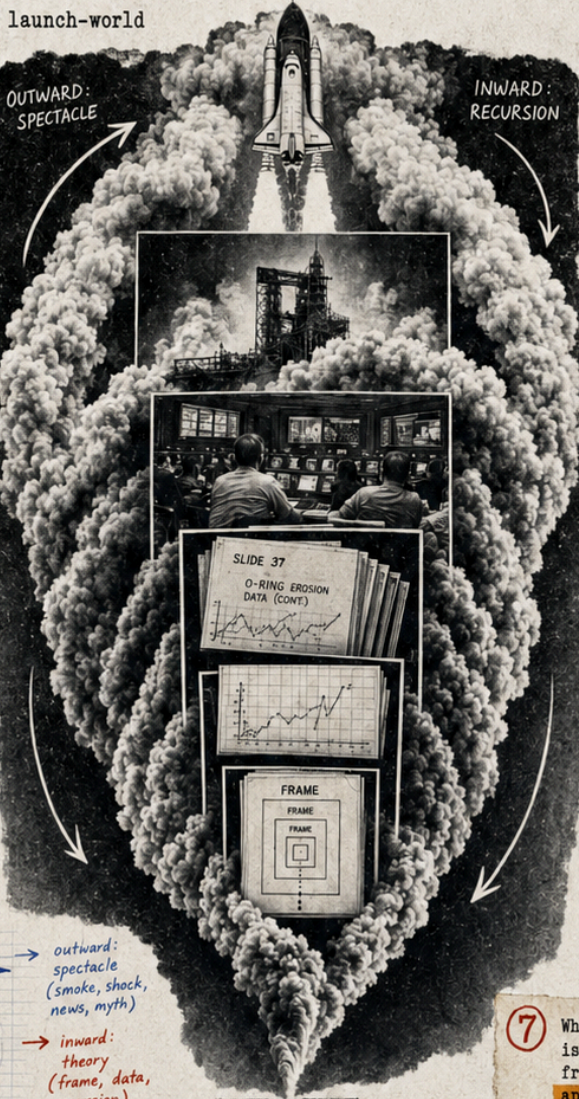
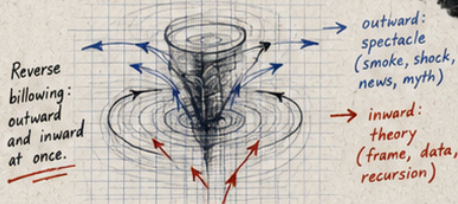
① Enframing does not merely send up a rocket. It launches a world already arranged as **launch system**.

② The plume billows **outward** as spectacle and **inward** as theory.

③ Challenger stages a **mise en abyme** of performance: the launch contains the launch-system that contains the launch.

④ This is the reverse sensation of billowing: catastrophe **folding back** through the apparatus that produced it.

“ENFRAMING LAUNCHES ENFRAMING.”

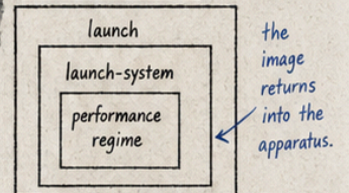


## THE FOURFOLD



“THE DISASTER DOES NOT MERELY BILLOW FROM THE SHUTTLE; IT BILLOWS BACKWARD FROM THE FUTURE THE SHUTTLE WAS SUPPOSED TO SECURE.”

## MISE EN ABYME



⑦ What the explosion discloses is not only failure, but the frame that made failure **appear launchable**.

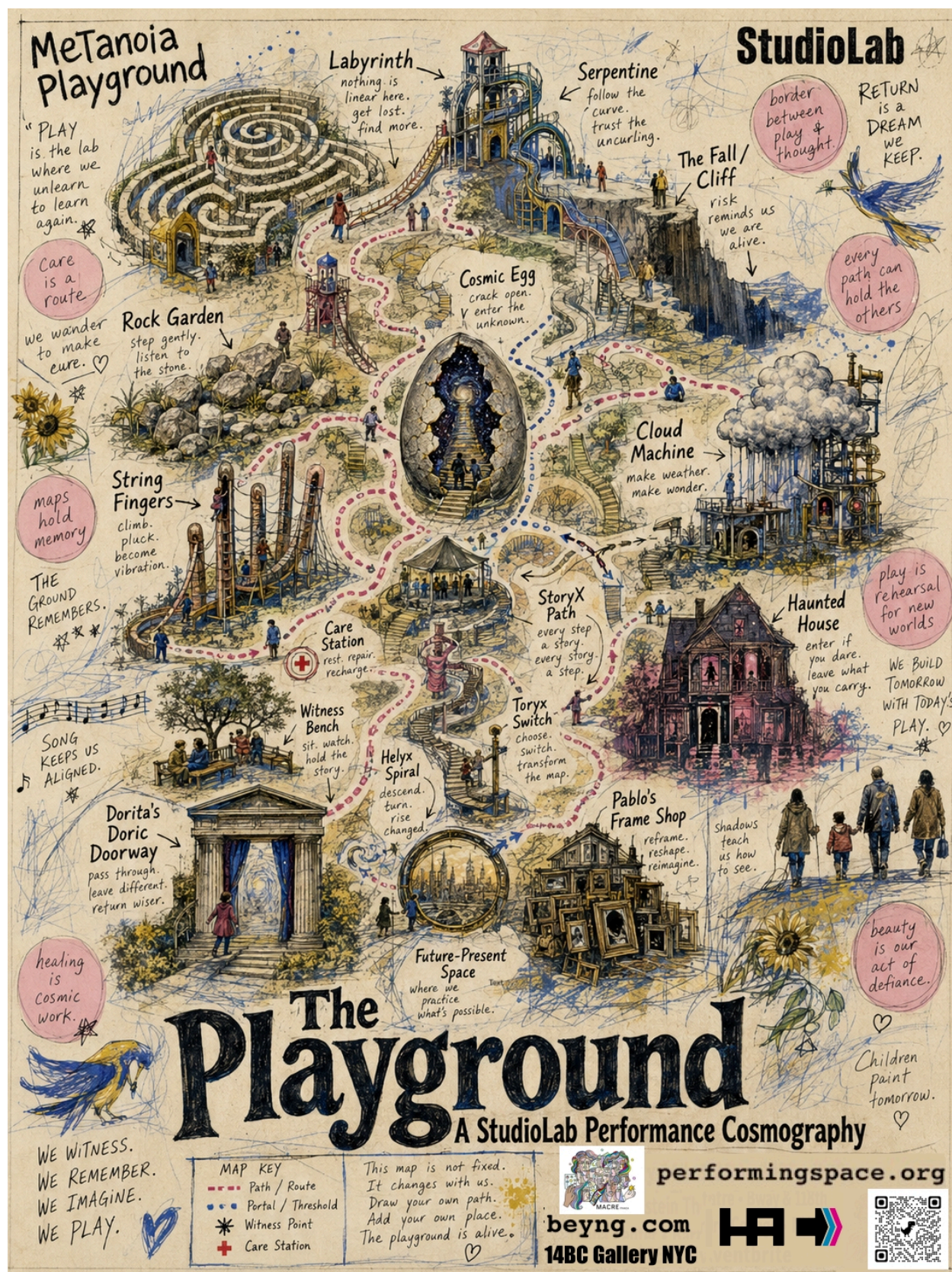
4

End of essay.













**Ereignis**  
**Studiolo**