

Writing **Architecture** series

A TOPOLOGY OF EVERYDAY CONSTELLATIONS



GEORGES TEYSSOT

7 PROSTHETICS AND PARASITES

*Hyper-spaces /
Approach the gaseous waters of infinity /
To be crossed with the arch /
Built against every malady.*

—Antonin Artaud, untitled text (1948)¹

The Greco-Roman concept of isomorphism was based on the representation of a canonical body that was constituted prior to the production of the work of art. But following the dismissal of this classical theory that called upon architecture to imitate or “reflect” the proportions of the human body, how is it possible to rethink the relation between body and built environment? It henceforth seems urgent to interrogate the dynamic relations between the terms of the body and the world. Does a body exist? Is it a possession or a tool? Do we *have* body? What is *a* body? Is this body “inhabited”? How do body and brain interact with the world? A brief examination of theories of the body should help us assess the effects produced on our conception of the environment—constructed or not—as well as on the project of architecture.

Body without Organs

In *The Logic of Sense* (1969), Gilles Deleuze alluded to the rather dramatic interjection that Antonin Artaud uttered on leaving the