**Digital city, architecture on-line of energy**
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Three stories for this thesis. Three stories that investigate the symbolic imaginary generated by cyber-comunication systems, and its possible spatial transpositions. Three stories. A common assumption: to see architecture not only as the resolution of infrastructural issues, but to see it as a language, a way to tell stories, as well as cinema and literature.
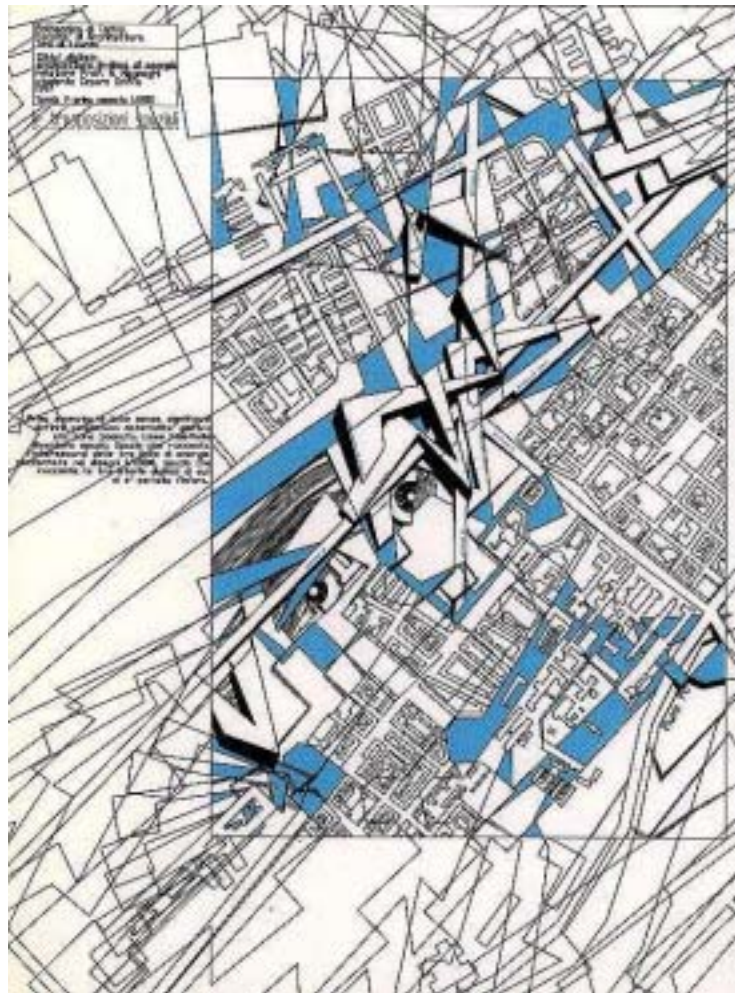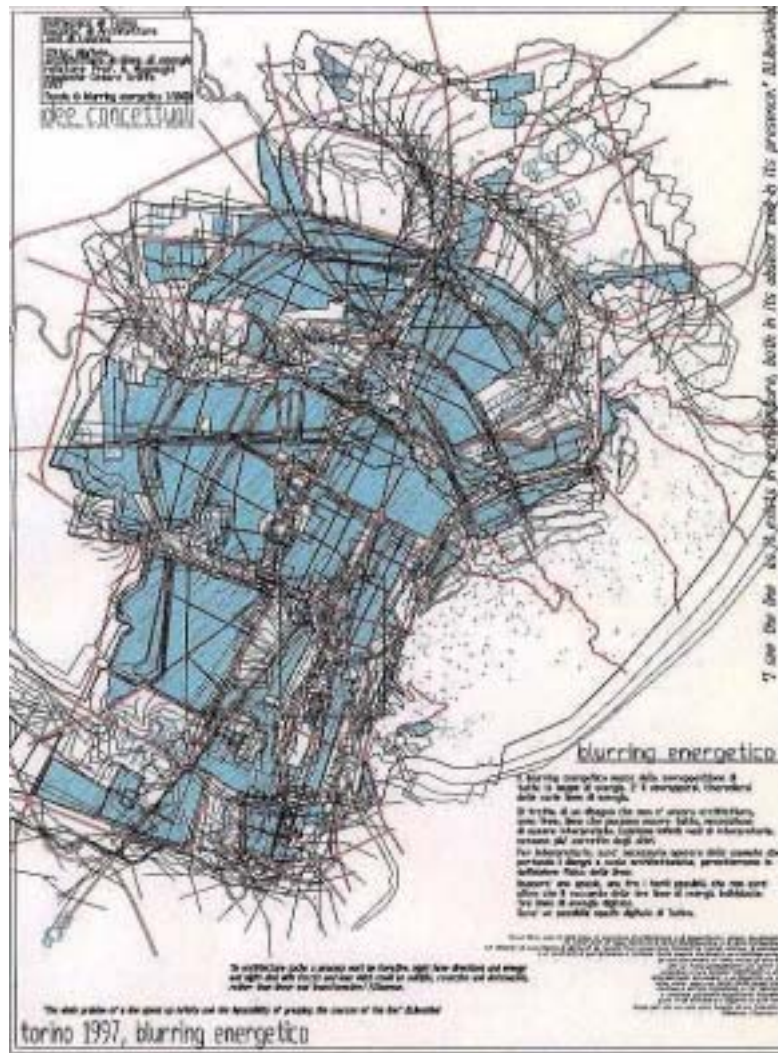

story 1

An analysis of the direct changes generated by cyber-comunications in every day life, and their direct spatial consequences, brings through the epistemological imaginaries of the digital era. Imaginaries that, because of the redundancy of the messages,

increases the relativity of the meanings. Universes of meanings as infinite muddles of lines, of possible lectures of a text. Muddles whose countless crossings and interferences undermine the possibility of an exact and unique meaning, a definite one.

Utopia is switching away from its traditional position of the project adressed to the best of all possible worlds, the only definite one accorded to the human *truth*. *Utopia* is becoming indefinite, it can't be unique, its dimension is one of infinity, infinity of meanings. *Utopia* becomes an infinite muddle of texts that weave themselves and link each other through an infinite series of a-significant particles, *links. Utopia,* an infinite weaving of possible stories. Utopian project, some stories between the ininite possible ones, not the best stories nor the worst ones. *Utopia* changes, it becomes *atopia* or *eterotopia*: it is no longer a definite non-site, it is now a possible image of some of the infinite possibles indefinite non-sites. Switch from a traditional *epistemis* toward an *epistemis of noises*, in which *noise* means interference, imperfection.

Negroponte, *Boyer*, *Mitchell*, *Echevarria*, *McLuhan*, *Saussure*, *Foucault*, *Derrida*, *Deleuze* e *Guattari*, *Mandelbrot* are the guides in this first story.

story 2

A theoretical confrontation with *Peter Eisenman* and *Daniel Libeskind*, known for their conceiving architecture not only as the resolution of infrastructural problems but as a discourse, brings in conceptual spaces in which architecture appears as a spatial manifestation of deep discourses.
A confrontation searching for some of the infinite possible stories about digital cities to be transformed into space. Digital space. Digital space not conceived as a resolution of digital issues but as a space digitally conceived.
A confrontation from which emerge some lines of stories. Stories about a traditional way of thinking, a deterministic one that seems to works with tree structures in which the choice is always between one of the two roads of the fork. Lines that are the boundary between the two roads that a fork divides. Stories from which emerges an indefinite digital way of thinking which could be conceptually placed in those boundary lines, placed in those *interstitial* spaces. *Interstitial*. The choice is no more between black and white, the choice is what is contemporary white and black and neither black nor white, the grey. The classical boundary line was a definite line, a perfect one, without dimension, it wasn't space, immaterial the passage between a space to another. In a "*epistemis of noises*", the pure line doesn't exist anymore. It becomes a fractal space, in which it is possible to conceptually place the thinking of the digital era.
A confrontation from which emerge a lot of boundary lines, a lot of lines that separate two opposite. *Unoriginal*. Digital reasonings, indefinite, based on the oppositions.
Digital texts as weaving of contrast lines, lines of opposite poles. Poles. Positive and negative. Energy. Digital texts as weaving of energy lines. Energy architecture.
Architecture on-line of energy.

story 3

Architectonic narration of one of the infinite possible digital stories. Three energy lines, conceptual lines based on double oppositions, emerge from the other two stories.

They take a form, first in words and then in space, not better nor worse than others.
- energy line 1:infinite absence/presence of boundary
- energy line 2: minimalist silence/disgregant noise
- energy line 3:full memory/empty arbitrary

Three lines. Each one tells a story wich crosses the other ones. The spatial transfiguration of the story which is born is an architectonic text.

A site: Turin. A Turin without its mechanical infrastructures (railways, factories...), decentered, series of islands separated by interstitial spaces; islands which navigate on a sea of fluxes in which what makes Turin a city appears. Interstitial spaces in which not only infrastrucutural problems are solved, but also interstitial spaces in which fluxes and lines of energy meet each other provoking energy situations. Every energy line is trasfigured in a conceptual map designed on the interstitial spaces. The three maps are placed on top of each other creating a design over the whole city (*energetic blurring*). It's not even architecture, the design is indefinite: every line is immaterial, it could be everything and nothing. And then: *zoomings*, new drawings in architectural scales appear. New drawings in which the weavings of lines are the story that is being told in the whole city. Every line can now be interpreted, acquire materiality, and so becomes volume, space, architecture.

Here this thesis: searchs for the symbolic imaginaries of the digital cities, finds some stories, indefinite ones, and narrates them in architectural therms. Architecture on-line of energy. A kind of architecture which narrates indefinite stories.