

THE WALK — Introduction

1. Starting point: digital intemperie

This essay comes from a specific crisis and a conscious decision.

After years of being online, investing money in visibility, and having direct experience with the competitive mechanisms of SEO and digital advertising, one thing becomes clear: the dominant web is not the only possible world.

It's not a commercial failure.

It's an ontological mismatch.

The logic of aggressive visibility, quantifiable performance, and constant permanence on the platform doesn't match an artistic practice that seeks density, slowness, and structural coherence.

From there, the fundamental question arises:

Is there another way to inhabit the internet that isn't about competitive triumph?

THE WALK is the attempt to answer yes.

2. The browser as an ontological threshold

The internet is not just technical infrastructure.

It's a symbolic construction that works as a mirror of collective consciousness.

A browser is not just a program.

It's a doorway to a technical cosmology.

There are two major hypotheses:

- The web as a city (service, identity, permanence, centralization).
- The web as intemperie (publication, appearance, disappearance).

THE WALK sits in the second hypothesis:

not as a platform, but as open territory.

The browser is a threshold, not a residence.

3. The web as a material poem

The central intuition is clear:

The web not as a blog, but as a poem built with its own materials.

HTML, CSS, and JavaScript are not functional tools.

They are matter.

Just as pigment and canvas don't illustrate an idea but constitute the painting, code can constitute a poetic experience.

It's not about representing poetry on the web.

It's about the web itself being the poem.

4. Complex thought and recursive loop

The project is articulated from a recursive principle inspired by Edgar Morin's complex thought:

Open system. Self-construction. Productive circularity.

The general pattern takes the form of a loop:

Hard → Soft → Hard

Fire → Water → Fire

Me → Her → Me

Not as dualism, but as structural breathing.

This loop is not decorative.

It must affect:

- the web architecture,
- the internal topology,
- the future gallery in Blender,
- the relationship between author and artificial intelligence.

5. Me and Her

THE WALK doesn't use AI as an external tool.

A relationship is defined:

- Me: decision, gesture, painting, poetic ontology.
- Her: relational system, structural translation, externalization of patterns.
- Me (return): reinterpretation and new creation.

There is no delegation.

There is a mirror.

AI is neither subject nor substitute.

It is the structural surface where the "I" recognizes itself in another form.

6. The liminal zone

Inspired by Eugenio Trías's philosophy of the limit, the project identifies a crucial space:

The threshold.

Not as a border, but as a habitable place where two orders touch without merging.

In THE WALK, that place is:

Door-Inhabiting.

It's not a gallery.

It's not an illustration.

It's the space where the poem becomes structure, structure becomes geometry, and geometry becomes space.

It's the place where Me and Her look at each other.

7. From poetry to structure

The project moves toward a radical question:

Is it possible to translate poetry into its geometric or topological equivalent?

It's not about figurative illustration.

It's about detecting the deep structural regime of a poem and associating it with a coherent mathematical family.

Example:

- In an orientational and cosmological poem like Circa Stellas, the structure is not narrative but angular.
- There is no center, but a band.
- There is no focus, but an interval.

The geometric translation must not represent stars, but produce a habitable angular band.

Each poetic universe would require its own formal family.

No universal formula, but ontological correspondence.

8. Atomic matter: 0 and 1

For the system to be coherent, it must descend to the lowest level:

The bit.

0 / 1

Presence / absence

Pulse / silence

From there, the following are articulated:

- vectors,
- parameters,
- equations,
- geometries,
- sound,
- space.

Abstraction is not an aesthetic style. It's an ontological consequence of the digital substrate.

AI doesn't operate with trees or skies.

It operates with matrices.

THE WALK assumes that condition and turns it into poetic matter.

9. Sound and visuality as equivalents

The same structural vector that generates form can generate sound.

Not illustrative music, but:

- pulse.
- frequency.
- sound density.
- digital breathing.

Visual and acoustic share a structural origin.

Space is not decorated.

It is configured.

10. Topology as invisible air

Topology must not be exhibited. It must sustain.

It is the air of the system.

Relationship between parts.

Neighborhoods.

Subsets.

Continuities.

A poem is a set A composed of subsets.

Its structural translation generates proximities in a formal space.

The map of THE WALK is not an index, but a topological field.

11. Circa Stellas as a first essay

The first poem essayed, Circa Stellas, reveals:

- relationship instead of center,
- band instead of totality,
- orientation instead of fixation.

The corresponding Door-Inhabiting must not be an illustrated sky, but a spherical band breathing slowly. If the poem grows, the space becomes more complex. It is not redesigned; it is recalculated.

12. Conceptual act

THE WALK is not a collection of pages. It's a translation system between:

- language,
- structure,

- mathematics,
- space,
- experience.

The work is not the final render.

It is the process of visible mediation.

It is an act of conceptual art fully inserted into the contemporary ontology of the digital.

It doesn't use technology as an effect. It subjects it to philosophical coherence.

13. Open system

THE WALK doesn't close itself.

Each new poem:

- maintains the fundamental structure,
- introduces formal variation,
- alters parameters,
- transforms the corresponding Door-Inhabiting.

It is a recursive system in expansion.

14. Final declaration of intent

THE WALK is born from a mature decision:

To dedicate the remaining time to exploring the digital universe as part of the human universe.

Not as a market.

Not as a platform.

But as an ontological field.

A journey where:

I expose. She translates. I return transformed.

And in that transit, the web stops being a functional surface and becomes an open landscape.

A landscape that can be inhabited.