

Nanopublication – A press release confirms the game's design, not whether anyone played it

by Arnaud Quercy

The boundary sits between design and outcome: the source confirms, almost point for point, that the artist can pre-conceive conditions for open-ended multiplication of creation without pre-determining what emerges – but as a pre-opening press piece it cannot confirm whether the game, once played, actually produced the divergence P28 and P17 predict. The grip holds at the level of stated intent; it is untested at the level of result.

WHAT THE SOURCE SAYS [1]

Colossal previews Lina Lapelyté's commissioned installation 'We Make Years Out of Hours' at Hamburger Bahnhof: 400,000 pine and spruce cubes fill the hall, and the public is invited to stack, build, and topple structures from them. Four weekly performances will pair the space with a libretto drawing on texts by 15 writers (Ocean Vuong, Etel Adnan, Forugh Farrokhzad, Mahmoud Darwish among them), centered on community, love, loss, agency and hope. The work opens May 1, 2026 and runs through January 2027 in Berlin.

WHERE THE LENS GRIPS

P28 (Game Principle) and P30 (Pre-Conception, Not Pre-Determination) grip specifically: Lapelyté supplies the board (the cavernous hall), the pieces (400,000 cubes), and the conditions (public invitation, weekly libretto), then releases – 'invites the public to remake structures' matches almost verbatim 'the emission is designed, the creation belongs to the receiver.' P17 (Multiplication of Creation) also grips: the same finite stock of blocks becomes the material for however many distinct, equally legitimate built-and-toppled configurations as there are participating sessions – one wave, N structures, none superior to another.

WHERE IT BREAKS

Not a refutation but a limit worth naming precisely: the article is a pre-opening announcement (opens May 1, 2026) and reports intent and design only – it contains no reception, no account of what was actually built, no measure of engagement. P28's own success condition ('the game fails if they do not engage, suc-

ceeds if they create') is therefore untested by this text; the source confirms the design half of the claim and is silent on the outcome half. Separately, a false-friend trap is worth flagging and declining: the commission is literally sponsored by the fashion house Chanel, which superficially echoes P21's line 'Fashion is the name we give to borrowed codices at scale' – but P21's 'fashion' is metaphorical (derivative repetition of another's codex), and nothing in the source suggests Lapelyté's codex is borrowed. The resemblance is verbal only and does not hold as a grip.

PROPOSITIONAL GRID [2]

Read this grid. "Not evaluated" does **not** mean the source has nothing to say about that proposition. It means **the reading did not instruct it**. That is not a result, and it counts in no denominator. A silence, by contrast, is a finding: the reading touched the proposition without concluding, or noted its absence itself.

Evaluated

proposi- tion		audit status	relational verdict
P17	Multiplication of Creation	not audited	evidence-for
P21	Codex Authenticity	not audited	open-question
P28	The Game Principle	not audited	evidence-for
P30	Pre-Conception, Not Pre-De- termination	not audited	evidence-for

Not evaluated (33) – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P18, P18a, P19, P19a, P20, P22, P23, P24, P25, P26, P27, P29, P31

Overall verdict: Bounded – taxonomy of the August 2026 pass, predating the move to relational verdicts. Kept as metadata: the gap between the two forms is data, not residue. This reading's judgement is in the grid above.

Reading of 2026-04-29 · model claude-sonnet-5 · source 4,313 chars · 1 attempt(s)

FIRST PASS – KEPT AS WRITTEN

Reading produced by the T50 RSS pass, before the boundary lens. It is reproduced UNCORRECTED. Keeping it is the point: without it, a

changed title is just a changed title – with it, what the second pass refused becomes legible.

Lapelytė's 'We Make Years Out of Hours' is a deliberate engineering of diffraction through material constraint and incompleteness. The codex here is explicit: 400,000 identical 10-centimeter wood blocks. The artist does not complete the work – the public does, through communal building. This is not expression; it is the design of a game. The blocks are the emission (the wave). The public's hands, bodies, decisions, histories are the ouvertures. The 'structures' that emerge are not predetermined – they are diffractions, singular creations born from the encounter between constraint and receiver. The title itself – 'We Make Years Out of Hours' – suggests temporal compression, the generative loss of duration into intensity. Each hour of building is a year of meaning-making. The work survives the dilution crisis precisely because it cannot be consumed passively, photographed as a finished object, or algorithmically distributed. It demands presence, embodiment, the receiver's full ouverture.

T50 RSS assessment · 2026-04-29 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Lina Lapelytė Fills Hamburger Bahnhof with 400,000 Wood Blocks for Communal Building. Colossal, 2026-04-29. <https://www.thisiscolossal.com/2026/04/lina-lapelyte-we-make-years-out-of-hours/>

[2] Quercy, A. (2026). The 31 Propositions of Ideamorphism. <https://ideamorphism.org/en/publications/2026/03/the-31-propositions-of-ideamorphism.html>

EPISTEMIC PROFILE

Claim type	boundary reading
Voice	third person analysis
Epistemic status	bounded grip
Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 1 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

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