

## From Archisculpture to Generative Art

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**Abstract :** It is in relation with the notions of Art Brut that the research and creation projects focus on the notion of outsider architecture, a direct reference to the expression "Outsider Art". This term was used for the first time by Roger Cardinal, to translate "Art Brut," which was defined by Jean Dubuffet. Centered on the foundations of archisculpture, the research confronts the idea of integrating the arts with architecture, while going beyond the schema of a simple dialogue between the artwork and the architectural space. Therefore, the material exploration of notions located at the frontier of the fields of art and architecture is propose. The program also falls within the field of "architecture autre" ("other" architecture), coined by Reyner Banham along with the definition of New Brutalism, which corresponds to an architecture that excludes any historical or conventional cultural references: it abandons all concepts of composition, symmetry, order, module, and proportions. Also related to "Art Autre" ("Art of Another Kind") which was defined by Michel Tapié and Art Brut, this architecture was to exclude any monumental symbolism and exceed "the norms of its expression with as much vehemence as Dubuffet's paintings exceeded the standards of painting." If the connections between Art Brut and architecture are sometimes tenuous, they revive theories supplanted by rationalism. Jean Dubuffet's constructions, built on a monumental scale from his sculptures and drawings, are examples that recall certain notions of Art Brut applied to architecture and design. Let's name, for example, the Closerie Falbala in Périgny, Val-de-Marne, France, and the Tour aux figures in Issy-les-Moulineaux, France. Although they cannot be considered as Art Brut productions per se, they provide strong glimpses of the potential of Art Brut notions for architecture. The project thus combines models based on scanning, digitization, and software calculation. The printed supports become integrated elements of the structural system, architectural elements that can adopt myriad shapes) before being reintegrated into the models. Through this process, it also becomes possible to imagine how the printed object would look at full scale without support. The walls of the building result from the aligned supports from 3D printing and were progressively adjusted through a back-and-forth process between printing, scanning, and modeling. With emphasis on the digital representation of such architectures, the research reveals the manifold possibilities offered by exchange and dialogue between the disciplines of drawing, sculpture, design and architecture. The projects presented in this paper will be shown as part of the Habitat outsider exhibition at the Montcalm gallery in Gatineau (Quebec) in the fall of 2025. All along this work, the links created between sculpture and architecture propose a critical and poetic look at the themes of creation and habitability. Through the hybridization of techniques and digital technologies in the creation of the prototypes inspired by outsider architectures, new axes of research regularly emerge, new possibilities constantly appear. The unexpected results clearly illustrate the richness and potential of these ventures that constantly challenge the boundaries of traditional architecture and sculpture.

**Keywords :** architecture, Art Brut, Generative art, archisculpture

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