# SIMEON BRUGGER

# Content

# Introduction

Architecture is to be seen as a profession of creating shelter for humans. But what not many people know is, that there can be more to it. After all it is creative occupation that can, and also has its field on its own. In fine arts we would call it "l'art pour l'art". In my opinion the speculative architecture is equally important, if not more. Without a theoretical reflection of architecture and how to build, we wouldn't have today's cities. To be able to talk freely and without restrictions in the discipline, allows to come up with new concepts and methodologies. The beauty is that it is always a step ahead, even if it means to find out that a certain way is not the right one.

The following research investigates different aspects of my current and further studies on architecture. By looking at art and other creative fields to analyze ways of creating two and three dimensional constructs. Collage and narrative based projects get assisted by a theoretical and historical background. The ways of form finding has changed and has to be developed further.

My investigation can be split into a couple interests. The way collages work and how they can be used to rethink assemblage in general. Furthermore what is getting put next to each other. Secondly the distinction between figuration and abstraction. Thirdly using storytelling as a way to find of justifying design and reflecting on cultural tendencies.

The goal is to find a methodologies that reacts on former methods and stands in relation with the discourse of art and architecture. To end up with a new understanding of creating an object and design that brings new aesthetics and maybe a reconsideration of former.
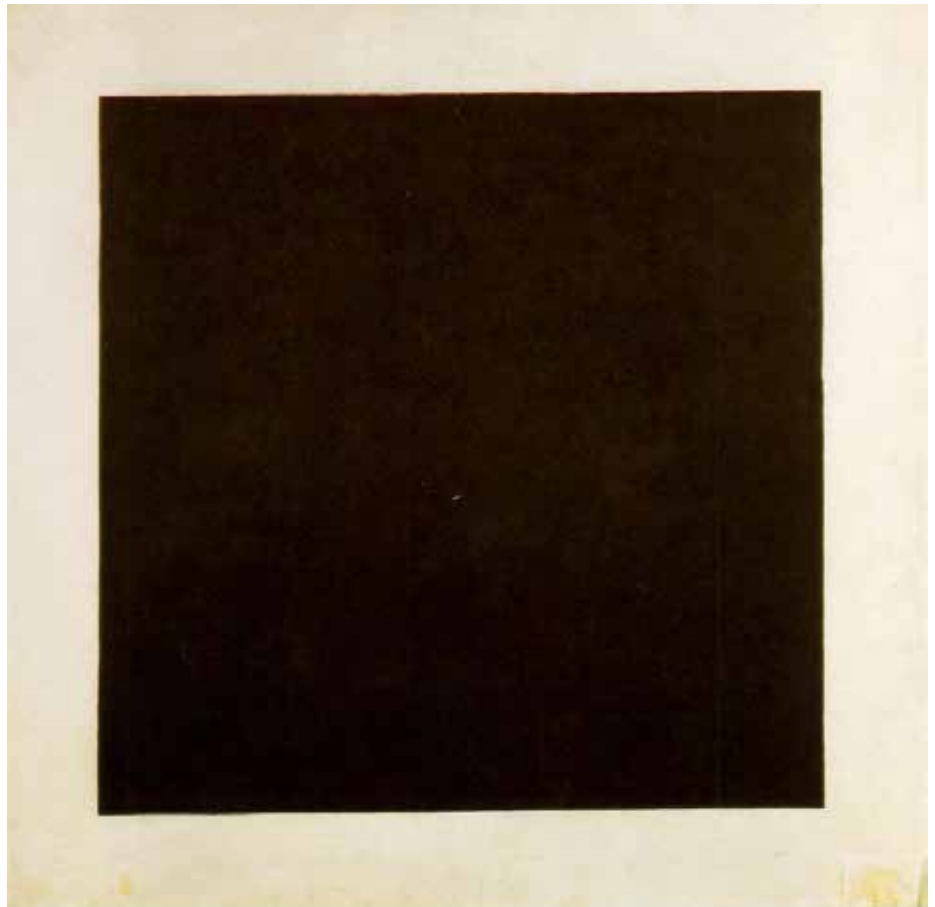
# Abstract vs. Abstraction

For the last couple of years, the discourse of architecture and art has been more interested in the theories and thoughts of Graham Harman, Tristan Garcia, Levi Bryant, Ian Bogost and other thinkers working in the field of the speculative realism philosophy. These thoughts, especially the concept of object-oriented ontology (OOO) showed a new way of seeing and interacting with the world.

The Object-oriented philosophy says that everything is a whole object and not a part of something else, and everything exists equally but differently.[1] In this case the question of the relationship comes up. We can never see the full relationship between the different objects because the object itself is something deeper than any relations it might deals with. Graham Harman says in this book "The third table" that we can never reduce an object to a certain package of qualities. "Just as we cannot reduce the table downward to electric charges rushing through empty space, we also cannot reduce it upward to its theoretical, practical or causal effects on humans or on anything else."[2]

Hand in hand with the application of object-oriented ontology the term "abstraction" came along and was connected to the talk of architecture. So if we never see all the qualities of an object, how can we abstract it, how can we reduce the object to certain essential parts, without knowing them? Or do we even just reduce the relation to other objects and the initial object stays the same?

Kasimir Malewitch, "Black Square on white background", 1915

As there are many ways of abstracting something and reducing it to certain parts, I want to first point out the difference between the variations of abstraction and the single term of abstract. On the one hand there is abstraction, which always requires something, which can be abstracted, whereas on the other hand the "abstract" is the thing itself. There was no step before this, the abstract thing is without reference to any already constituted object.

## MALEVICH AND RICHTER

To make my argument more visible I would like to point out the difference using the work of Kazimir Malevich and Gerhard Richter. In 1915, when Melevich painted his first suprematistic painting "Black Square on white background", he created an purely abstract painting. Until this point all the art styles used some kind of abstraction to find novelty in the work. Cubism and Futurism took a big step towards abstract painting, but the problem was that they still relied on a form they then defamiliarised, idealised and abstracted. Whereas the black square is not the result of abstracting a thing, it is the pure form itself. It doesn't stand in any relation with a pre-existing form but can be itself and just self referencing itself. This goes out of his writing "From Cubism and Futurism to Suprematism".

"The square is not a subconscious form. It is the creation of intuitive reason. The face of a new art. The square is a living, regal infant. The first step of pure creation in art. Before it there were naive distortions and copies of nature. Our world of art has become new, non-objective, pure."[3]

When each suprematistic work stands for its own and is the first and also last step of reference, abstraction has at least one former object to reference. The painting series "Annunciation after Titian" of Gerhard Richter visualises the reference relationship. Starting by "copying" the original painting from Titian, he set the first step of abstraction. By copying and reducing the work with every new painting, he ends up with a set of paintings, which are harder to trace back to the original work by Titian. By repainting the annunciation of Titian Gerhard Richter filters and abstracts information of the original. Trough the process of repetition he ends up with a painting which is too blurred to recognize the form but still have some information about the composition of color. What also is interesting to take into account it the fact that Titian was abstracting a scene by painting it and Richter is abstracting an object, the work.

Though it is not possible to reference the last painting, the most abstracted one, back to its origin, without knowing the original, the painting has different qualities left than the abstract paintings from Kazimir Malevich. Still they present them on similar stages.

Now the question arises if it is even necessary to know the original and if we should distinguish between abstract and abstracted. Is an image or a thing at some point just abstract, no matter where it came from?

## ABSTRACTION IN ARCHITECTURE

Then question then comes to mind. What happens when we try to apply this definition onto architecture? Is it possible to make abstract architecture? And what gets abstracted in the field of architecture? There are different ways of dealing with that question. Abstraction of context, form or meaning to mention a few. I would argue that there is no pure archi-

tecture. Architecture with no former reference. There can be abstract elements in projects but never on the same level as in art.

The main difference between the two fields is that in architecture there is a different and more complex output. If we would reduce architecture not to the building but to the drawing, or rather the diagram, of a building, we then could eas-ier compare the two disciplines. "Modern architectural drawings however, depict a more or less abstract object, assembled out of geometrical forms, with few recognizable building elements such as columns or decorative motifs. [...] Le Corbusier's schematic evocations of infinite space, his evocation of a building's principal elements in a few quick lines; Mies van der Rohe's perspectives, often signalled by the thinnest of a pencil line

situating a plane hovering in universal, gridded, space; such drawings suspended somewhere between a design process and a diagram, carry little weight as popular representations." [4] This is the case, if we reduce architecture to its representation, and how to show space and form.

On the other hand, if we don't look at the representation but instead at the generation of forms, the digital age provides

tools to work in a more abstract manner. Abstract form finding allowed us to generate more forms, which have no particular source. Numbers and values generate form. Anthony Vidler describes this in this text about "Diagrams of Diagrams" as "The techniques of its design are drawn not from architecture but from animation software that generates its complex forms with the help of digital avatars that work, independent of the architect, to produce

multiple iterations of possible combinations."[5] Later in the text he then comes back to the topic of the blob and says, "Similarly, "blobs," however much they look like geometrical diagrams of form, architectural or not, are robbed of their iconic status in favour of their programmatic role in the production of the forms they image. "[6]

The question still remains if it is even possible to produce purely abstract architecture. In any case we always will be able to tell how something likes like or to what it reminds us of. Even though the thing itself is not an abstraction, we will make it look like it is one. The question is just how much. This is just the nature of human beings. We want to familiarize forms, so that we know how to deal with them. So if we then still would look for a way of creating a form without any familiarisation, maybe the way of doing that, is to have too much familiarization. Having an object with multiple qualities, each one coming from a different source and having nothing to do with each other. Creating allure by not being able to categorize the whole thing itself. Parts yes, but not the whole appearance.

The last couple of year architects closely connected to the contemporary theory of speculative realism, work with defa-

miliarization and estrangement to find "novelty" or rather a new approach of perceiving buildings and objects. A play with the familiar and the unfamiliar. A play with cross referencing different qualities. "Much of what contributes to the aesthetics of realism is the allure of strange objects that appear familiar, but reveal themselves to be something other after a period of further attention. "[7]

How can we create something strange or familiar, when cultural differences and subjectivity defines them? Present day's estrangement is tomorrow's most common thing. So our goal is then to find this boarder, this grey area, where it can be everything and has a great variety of different level of familiar/defamiliar.

"In the language of object-oriented ontology, the strange, withdrawn interaction between objects sometimes brings forth a new object. However, the new object is not a simple Boolean operation of adding objects together. New objects come into existence through a strange interaction between objects where a new relationship are formed but without the qualities of the originals being exhausted."[8]

 "Lastly, estrangement does not reveal the true essence of an object or condition. It alters and intestifies an aesthetic

relationship between things, but does not by necessity reveal a deeper or more essential truth." This would mean that the whole stays the same but parts of it get more important, more emphasized, but not erased. Everything is always there. It is the perception of the object which changes. Michael Young describes estrangement in his book "estranged objects", as an aesthetic affect bound up with notions of realism and the familiar.[9] Furthermore he divides it into three characteristics. The first one is relative to the psychological state. The second one deals with the "shock" aesthetic and the last one its essentialist connotations.[10]

Michael Young also adds that estrangement can be the desired as a result, but also that there is no guarantee. That is

first off all that the level of strangeness is a very subjective value and changes as soon as the estranged gets familiar and common. The second reason why there is no recipe or rather a clear path to follow is that we never understand the full nature and all the qualities of the initial object. "All one can do is acknowledge estrangement when it happens and try to describe the qualities around its emergence."[11] How to create strangeness that has an aesthetic which attracted and allures, rather than alienates someone?

Maybe the easiest and also fastest way of achieving estrangement and linking the objects in new relationships, is the way of collaging at least two different objects together. By placing two objects, without any "reason" next to each other, breaks

Mark Foster Gage, Guggenheim Competition Entry, 2014

their connection to the old meaning and context and sets in this new relationship with the object next to it. The mostly common used term for the three dimentional collage technique is called "kit-bashing", litteraly bashing various objects together.

"The practice of kit-bashing, for example, operates as a three-dimentional collage technique; it appropriates found objects and defamiliarizes them into a hybrid object that is judged primarily on how it conditions the real. At their best, these constructions present a strange combination of confrontation and allure:"[12]

REFERENCES:

1. Tom Wiscombe, Discreteness, or Towards a Flat Ontology of Architecture
2. Graham Harman, The Third Table
3. Malvich Kazimir, From Cubism and Futurism to Suprematism
4. Anthony Vidler, Diagrams of Diagrams: Architectural Abstraction and Modern Representation, p.7
5. Anthony Vidler, Diagrams of Diagrams: Architectural Abstraction and Modern Representation, p.1
6. Anthony Vidler, Diagrams of Diagrams: Architectural Abstraction and Modern Representation, p.17
7. Michael Young, The Estranged Object, p.37
8. David Ruy, Returning to (Strange) Objects, p.6
9. Michael Young, The estranged Object, p.35
10. Michael Young, The estranged Object, p.35
11. Michael Young, The estranged Object, p.35
12. Michael Young, The estranged Object, p.50

Honey, you look beautiful!
2016

_____

A guy is left to die in the desert while two cowboys ride off into the sunset and the other two follow.

The smog and the exessive noise of Los Angeles gets less the more you enter the landscape hidden behind the hills.

While the whale is showing its tail, horseman gets attacked by a tiger.

The Angel announces the resurrection of the dead.

The crowd is looking at the ice cream dripping at the ground and the melted goo giving life to the forrest.
Somebody whispers: honey, you look beautiful! From the lips you can read the words love an you.

The light passes through the palmtrees, casting shadow onto the bushes.

The sheep herd lingers for the smell of the fresh  pine trees on the side of the sea, but the sound of the eagle scares the crap out of them.

Strokes of grass ...

Martin gentrly jumps over the rocky hillside to find an observation post. Far off in the distance he detacts his location of desire for the weekend.

At the same time, but a different place, a stone falls into the water.

In the glades a wise man kneels and offers her the biggest gift he can spare.

With all the things happen, Maria is still focused to keep her dearest safe.

Warmed by the burning treets the half frozen bodies pile up to survive the night that will come.
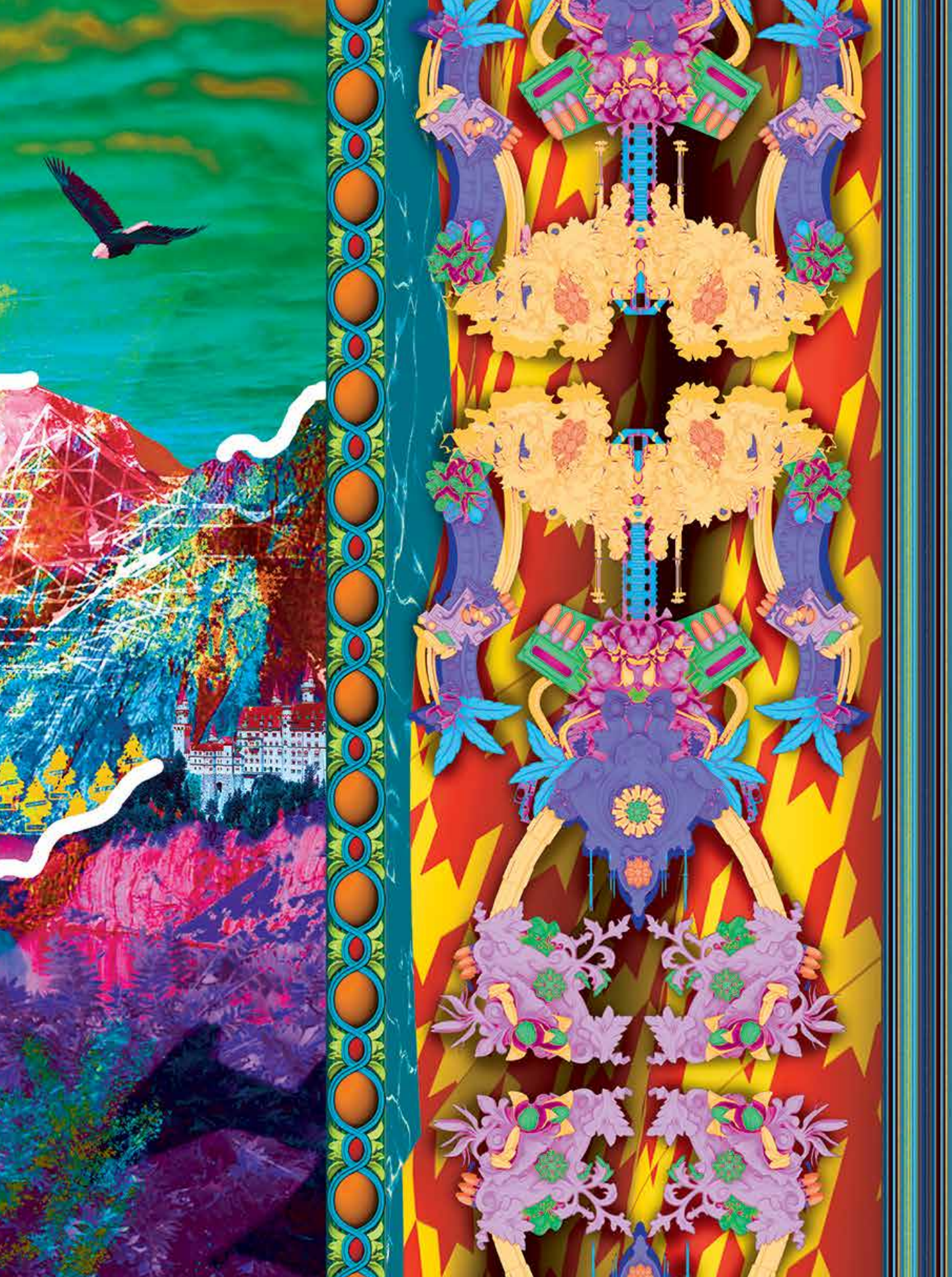
The fish have nothing to say.

A boy sees something unseen and tells his friends.
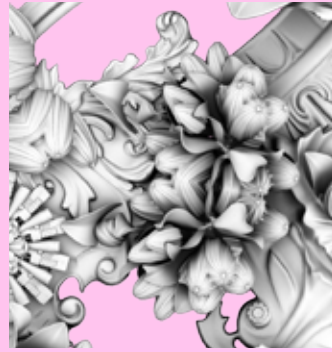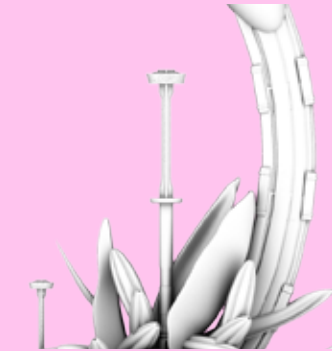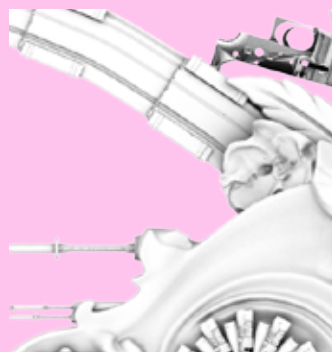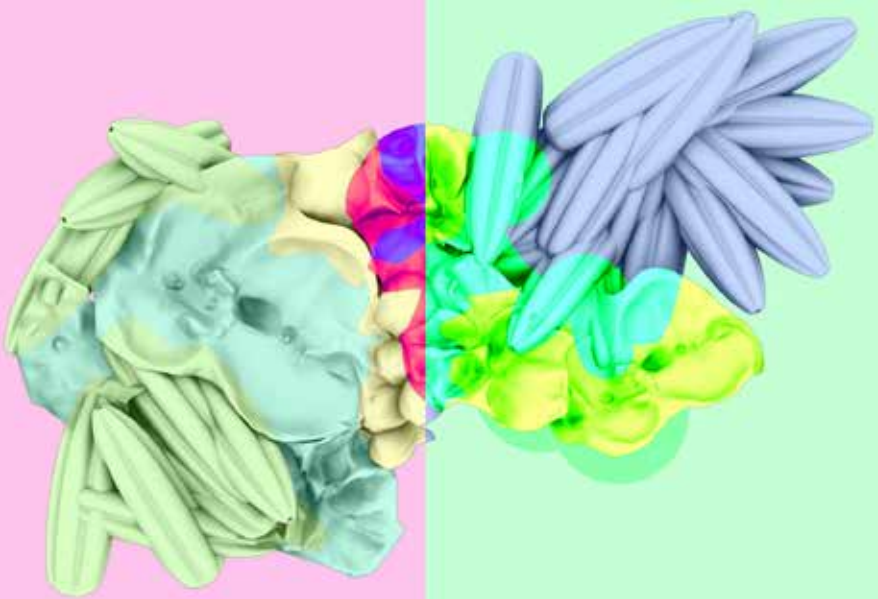

_____

Thoughts on:
Honey, you look beautiful!

Honey, you look beautiful!

How to start explaining and telling a story of a process that is constructed out of many different ideas and uses a variety of sources to assemble a collage of small narratives? Let's start like this. Imagining we are in a small cottage, far away from a power outlet, in the mountains at about 1244 feet above. It is night, we had just eaten the roasted meat and now we are sitting in front of the warming fire. After a long day out in the woods, I would start telling you this story:

For a close understanding I might have to set the scenario. Since the last, I don't know how many centuries the field of architecture expanded into a variety of subcategories. Shortly, I will tell you the background to a work that copes with patterns, color in architecture. Changing space rather than creating. Just bear with me.

It all started with the investigation of the color and patterns of various carpets. Analysing the ornamental systems in combination the color palettes to then further create new arrangements. I have to admit at that time I was not familiar with

the history of carpets, as I might should have been. This, on the other hand, helped me, not so see the symbolism behind the pieces and was able to investigate then in a more abstracted way. Throughout the research I got more interested in tapestry and its relationship between sceneries and flat ornamentation.

Whereas abstract ornamental carpets don't have a specific orientation, tapestry always has an axis how to look at it. Mainly because they were used as décor hanging on the wall. It is not the repetition of ornamental parts, but more a composition of scenes, composed of diverse figures.

PERSPECTIVE & COMPOSITION

While getting more comfortable using composition, I was looking into tropes of classical scenes of tapestry and also their equivalents from the history of art.

It is safe to say that one of the biggest changes throughout the history of art is the constant alteration of composition scenes and representation of the real. "[...] the painters of the middle Ages were no more concerned about the "real" colours



A Sickle-Leaf, vine scroll and palmtree "Vase"-technique carpet, probably Kirman, Southeast Persia, First Half 17th century, 2.67cm by 1.96cm (8ft. 9in by 6ft. 5in.)

of things then they were about their real shapes. In their miniatures, enamel work and panel paintings, they loved to spread out the purest and most precious colours they could get – with shining gold and flawless ultramarine blue as a favourite combination."

First of all they were not aware how to use a truthful perspective, secondly it did not matter to them if it was a more abstracted or not precise version of the real. For them it was more about the combination of colors and the symbolism and stories the sceneries told. The absence of an overall perspective construction of the scene made the image flat and without depth. To illustrate spatial qualities they used a stage like staking of layers, comparable with today's technique of matte paintings.

An important shift in composition has been caused by renaissance architect Filippo Brunelleschi's invention of the perspective. Up to this point the artists had no understanding of represent the world in a mathematical correct way. As E.H. Gombrich puts it "We have seen that even the Greeks, who understood foreshonening, and the HeUenistic painters who were skilled in creating the illusion of depth, did not know the mathematical laws by which objects diminish in size as they recede into the background. We remember that no classical artist could have drawn the famous avenue of trees leading back into the picture until it vanishes on the horizon."

Masaccio showed us the first usage of the newly found mathematical help. His fresco in Santa Maria Novella in Florence, "Holy Trinity", is not just the first work using a central perspective but also started a new

wave of compositional symmetry. Thanks to the central perspective the renaissance used the technique of symmetry as one of their main compositional strategies and kept on being, until paintings of mannerism and baroque took over and introduced more dynamics.

Whereas the artists of the Renaissance tried to group the figures evenly on the canvas, the artists to come after moved away from a symmetrical distribution and were even questioning the boundary of the canvas or rather frame. To give an example, mannerist painters achieved compositions with more motion by placing the main group of people on one side of the scene. Furthermore they extended the renaissance understanding of spatial depth to all sides by making the image look like a crop of a bigger one. This difference is clearly looked upon by the comparison of two works. The same scenery depicted in the paintings of renaissance artist Bellini and mannerist artist Parmigianino.

"Instead of distributing his figures in equal pairs on both sides of the Madonna, he crammed a jostling crowd of angels into a narrow corner, and left the other side wide open to show the tall figure of the prophet, so reduced in size through the distance, that he hardly reaches the Madonna's knee."

"There can be no doubt, then, that if this be madness there is a method in it. The painter wanted to be unorthodox. He wanted to show that the classical solution of perfect harmony is not the only solution conceivable: that natural simplicity is one way of achieving beauty, but that there are less direct ways of getting interesting effects for sophisticated lovers of art."

"Honey, you look beautiful!" uses the knowledge of all those different times and combines them into an image that jumps from flatness to an attempt of perspective to perspective. The work has a strict repetition of layer elements being stacked into the background. At the same time, some of those layers create their own depth and perspective. This continues until the smallest element and is achieved by the technique of the collage. The fact of having a balance of different angels adds



Above: Masaccio, "Holy Tinity", in full "Trinity with the Virgin, Saint John the Evangelist, and Donors", 1427, Santa Maria Novella, Florence

Left: Giovanni Bellini, San Zaccaria Altarpiece, "Madonna Enthroned with Child and Saints", 1505, 500cm by 235 cm (200in by 93in), San Zaccaria, Venice

Right: Parmigianino, "Madonna with the Long Neck", 1535-40, 216cm by132cm (85in by 52in), Uffizi, Florence

a dynamic to the overall scene, although the various pieces have their own motion or static gesture.

In terms of composition the scene plays with mirroring traditional methods from the Middle Ages up to the presents and creates a hybrid of history. The figures in the scene are not placed in a precise scale relationship to each other and causing the image to bend in depth. Like this, figures that are more in the background seem to be closed to the observer than it is actually possible. In addition to the stacking, the scene presents itself with a slightly off track symmetry arrangement. Multiple smaller scenes with different orientations hold a balance of being themselves and at the same time part of a whole. The effect of having sheep, soldier or trees with the same scale distributed in the landscape, flattens that part and creates a block that can be read on one layer although its background tells something different. The man lying in the dessert, maintenances the perspective part of the scenery.

COLOR

There are multiple ways of using color in an image. In general it is difficult to talk and theorize about color. Jessica Stockholder, who is working with color for centuries, says that it is subjective. "Color is not very popular as a place to focus conversation or to intellectualize about because it is so difficult to articulate why it is important and how it functions. It is subjective." On the other hand it is still possible to talk about the usage of color and how it supports the object it colorizes.

The relationship between color and form have changed over time and from country to country. In some places it was more important than in others. So was for instance Florence in the time of the Renaissance, more focused on using drawings with perspective and composition. Others on the other hand understood the method of using color to melt various forms and figures into one image. Later on, in the early 20th century, this gets picked up by cubist artists to tie the elements of the collage together.

Roughly the color discussing can be divided into two approaches. First of all there is the desire to represent a scene as precise and real to the original as possible. Secondly the usage of color to enhance the original and add or subtract qualities. Throughout history this always have been a big part of painting. It was the end of impressionism and start of expressionism when artists started completely breaking the connection between form and its color. So was Vincent Van Gogh, he was more interested the world how he sees it.

"It is clear that Van Gogh was not mainly concerned with correct representation. He used colours and forms to convey what he felt about the things he painted, and what he wished others to feel. He did not care much for what he called "stereoscopic reality", that is to say the photographically exact picture of nature. He would exaggerate end even change the appearance of things if this suited his aim."

My work takes all those positions into account but does not want to affiliate any specific meaning. Others color variations have the same justification. Like Van Gogh I do not link the color choice to my feelings. I see it more as an "objective" and rational detachment. The colors are evenly placed in a heterogeneous disturbance. The variety of coloration blend the parts of the collage together to form a whole and a unity. They have all lost their original color connection to the form. By changing the color value and turning the saturation level to a 100 percent, the colors break and lose the belonging to the real or photographically exact nature.

FRAME

As you already know the work has looked at
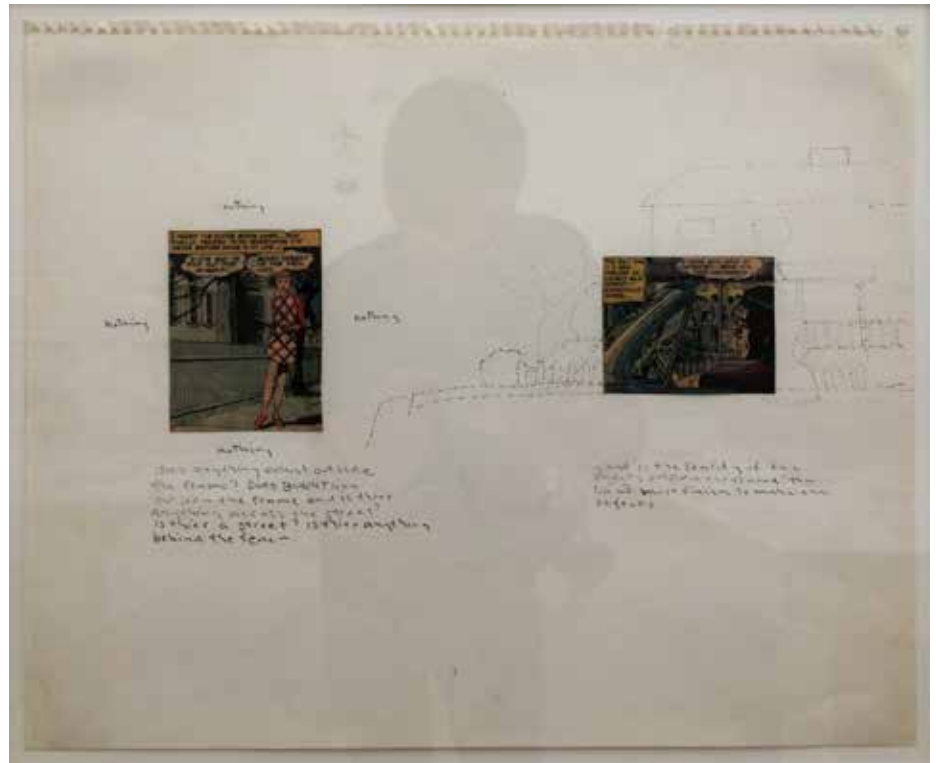
a lot of old masterpieces and epochs to find compositional and color code reference and inspirations. One important thing we have not talked about it the reversed L-shaped form that frames the scene from two sides. The image of the scene presents itself as a closed and finished setting. On the other hand the frame tells us something different. Like in a mannerist painting the 180 x 90 centimetre of the work can be imagined as a small part of a bigger. Because elements and figures in the scene are not fully placed in the visible, leads to the assumption that there is more than we see. Traditionally a frame works with four or more sides, or rather frames something from all sides. It is also hence to the crop of the frame that it presents as a cut out. Although there is nothing missing or left aside, our mind wants to complete the image.

The artist Matt Mullican divides this dilemma into two possibilities. In one of this works he uses two pictures from a comic to describe the thought. Next to the first comic cut out he writes "nothing" to all four sides. Saying that nothing exists outside the image and that there is just what we see. To the second one he adds a drawing and finishes the scene as he imagines it to be. "Does anything exist outside the frame?" and "what is the reality of the objects outside the frame?" So do he have to choose between one of the two possibilities, are there more, or is there a multiplicity and co-existents?

The L-shaped structure constructs itself as a hybridisation of a carpet and a wooden baroque frame. A corner element and one that is repeated along the two sides give the frame an ornamental character. The part that lashers the most to the scene that is getting framed is the shorter side of the frame. It mimics a pool slash seascape with its inhabitants and stands in relation to the animals in the scene above.

While the image of the scene is created with the technique of a two dimensional collage the frame is taking the same
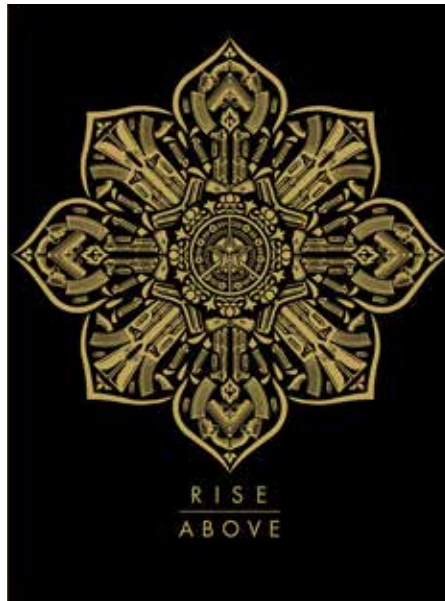
road in three dimensions. Flattening the sculptural frame of baroque times by rendering a 3d model and still creating the illusion of depth. When the block colors of the ornament helps to flatten the image, the shadows make it pop out again. An illusionistic box is housing the seascape and a drapery. They form the background for the actual elements. The two ornament parts themselves are assembles of smaller elements taken from flowers, squirt guns, guns and other ornamental frames.

Turning now to the question of the flower and gun topic. It has to be considered that there are multiple ways these elements operate as an ornamental part. It would be easy to say that the objects complement the topic of a hunting scene in a rolling landscape. Maybe that is just a happy coincidence.

What is more important to consider is the different realities the objects are dealing with. The source of their digital appearance separates itself into three categories which help the overall hybrid to lose its origin and become itself. Thanks to two and three dimensional collage techniques the parts blend together and lose their original significates.

Firstly a third of the flowers find its source in the real world. By using a 3d scanning software and actual flowers got digitalized. Although this seems to be the most accurate to the natural, it is the most abstracted version due to lack of scanning qualities.

Secondly, there are the blossoms that I downloaded. I have no chance of checking its original source or reality. By looking at them I can assume that they are abstracted and idealized versions of the real flower. For me they will always have been a product of the digital web. Out of the three, these might be the closest to a real flower.

Thirdly there are flowers I more or less invented based on photographs. They are a creation of my imagination but still resemble qualities of an existing plant. Furthermore they let us question the forms of the other flowers.

This coexistens of different flowers can be seen as a new interpretation of a flemish still life. The floral compositions are a good example of presenting obejects from different places. Not only

were they from different place but also from different times. It was not able for them to bloom at the same time. "In the Flemish compositions, the idea of time as a collection of instants is often expressed by inserting in the composition a floral arrangement, where the different flowers in the bouquet are known to bloom in different seasons, at different times of the year." Like in a still life, the three flower version from the frame blend into one appearance and neglect their former lives.

The categories mentioned about also count for the second type of objects. As well the guns are a result of the internet, imagined modelling and a copy of the real. There is one important layer that differentiates the guns from the flower. The flowers are a symbol of beauty and seam, in terms of conceptualism boring. An object of the everyday, a symbol of beauty and innocence. Because they were used in a symbolic or just ornamental way throughout centuries, their "actual" meaning or reason of appearance in the art has so many meanings. "Some of these objects are physical, others not; some are real, others not real in the least. But all are unified objects, even if confined to that portion of the world called the mind." There can be so many layers of talking about them, and all of them are true. For me it is one of the objects that have an overload of meaning and therefore are on the way of losing meaning and getting abstracted by itself.

The guns on the other hand have a stronger association. If we want to or not, guns and weapon are sadly enough part of our daily life. Maybe not in a physical way, but still a topic of the world news on a daily basis. Of course "Honey, you are beautiful!" plays with this topic, but leaves it open to the observer how to interpret the incorporation. More I would like to create a connection between the flowers and guns by talking about innocence and beauty.

Squirt guns lure our attention with popping

colors and easy shapes. Our kids want to have them to play with. And of course we buy it for them. Why not? The innocence of a toy gun. Why should we not be play with water, fight and hunt each other. There is nothing wrong with that. As long as we know the difference between a play and reality, everything is fine.

I am actually surprised you did not say anything about my talk of flowers and guns. Normally people would like to hear a more sophisticated version. A more philosophical version. Of course. I can give you that as well, because it does not matter after all. Maybe you have a better idea! Everything that I just had said, about the object qualities and meanings or not-meanings is relative. The philosophy of Object Oriented Ontology argues that we never can understand all qualities of an object. "[] real objects are simply not fully knowable." This easily might be the case, but those it even matter? Do we need to know everything about an object? Don't we know enough to add features and create a new reality around the object?

"That one cannot access the full reality of an object, however, does not mean one is unable to experience it. The true reality of an object is unknowable, but it does have perceivable qualities that Harman refers to as sensual, that is, able to be sensed." Harman writes, "While there may be an infinity of objects in the cosmos, they come in only two kinds: the real object that withdraws from all experience, and the sensual object that exists only in experience."

"[], but to imagine architecture that similarly alludes to a deeper or alternate view of reality is an appealing opportunity that runs counter to the simplification of big, singular ideas through reductive diagrams. Perhaps instead of accurately representing the shallow, architecture might now be called upon to provide a sketchy, rough outline of something deeper."

Leaving the question of realities for now and turning back to the ornaments and their assemblage. After rendering a three dimensional object it loses some of its qualities but gains new one. There are at least three main way how to represent an object.

A line drawing describes the most important edges on the object. The silhouette as a line shows the outer edge of the massing and sets the boundary between object and background. Another way is to use the negative of the object. Which means everything, but the object itself. Like the silhouette this showcases the massing of the space that is taken by the body. The third and maybe the most important is the shading of the object. Compared to the two already mentioned options, this one is able present the most qualities in a realistic way. Although the line drawing can reflect the depth of an object, it is never as precise as shading on its own.

Andy Warhol is known for using screen

Detail of "Honey, you look beautiful!", 2016, two pieces parts, each 91.45cm by 91.45cm (36in by 36in), digital print on wood
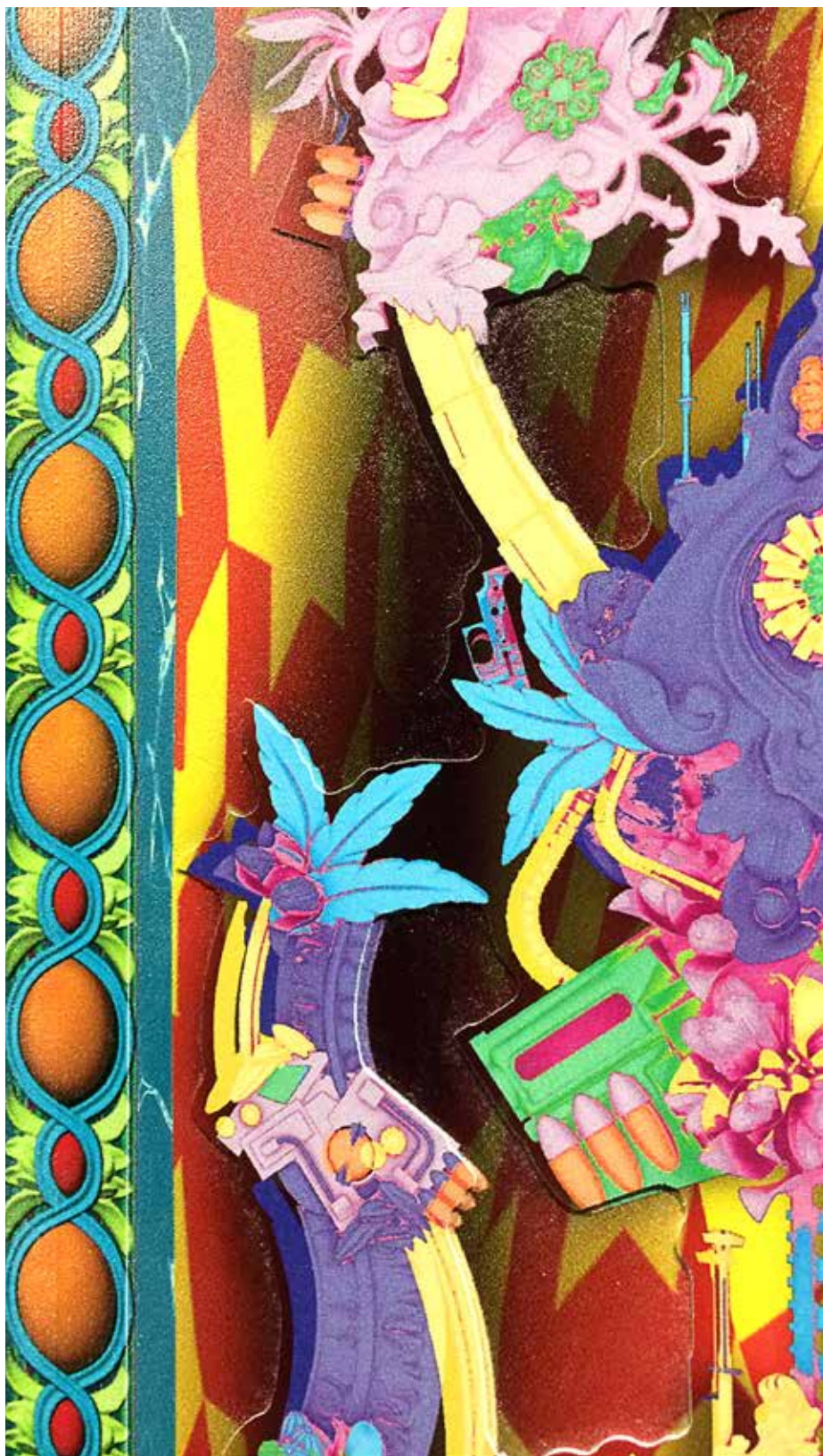
prints and furthermore sometimes mismatching the different screens, on purpose. By this unevenness, which we can see in many of his works, he creates a slight collage effect from multiple object appearances. This makes the elements blur into the background and unites all the components. This technique can be juxtaposed in opposition to Leonardo da Vinci's painting technique of the so called "sfumato". Da Vinci used a technique to blur and blend the borders of objects to make them "foggy". To translate this back to Warhol, we would see the shifting of layers as a harsh blur. Because there is no overall border, the main objects merges with the background.

For the frame I looked at both masters but added more layers of complexities. To understand this, it might be helpful to talk about the fabrication process really quick. I was not mentioning this before because the materiality is not the important for the project. Just for this part thought. It works in different scales and materials. The first version of "Honey, you look beautiful!" is fabricated in two pieces. Two wooden panels of the size of 91.45 by 91.45 centimetres. Before printing they got CNC milled to support the two dimensional image and bring actual depth to the piece.

At the first glance the works seems to be printed on a planer panel. But there is a slight topography carved out of the wood. Sometimes the border of the different height levels work with and sometimes against the image that is on top. The fine change of layers makes the border seem like a line. The most refinance is used at the ornaments in the frame. The line jumps between being an actual silhouette, an offset/inset or and abstracted version of both. With this the ornament has sometimes sharper edges with more depth and other times it is the opposite. The vague silhouette outline works as a pedestal and lifts the ornament from the background. Because of the abstracted version, pieces of fore and background are

on the opposite side, the element seems to stay in an in-between of front and back.

Another effect supporting the false depth, is the double under the original object. The duplicate acts as a distorted shadow. Depending on the area there is more of a repletion. The color of the shadow related back to its original, but has a minor change in saturation. Plus it has no shading and is just composed out of blocked colors.

Furthermore parts of the ornament get grouped or separated with color. By adding the same color you neighbouring objects, they visually bend together and compose a bigger part based on their color. With this color can create new figures. In some way it can be seen as a way of camouflaging a figure and slicing it into pieces.

COLLAGE OF REFERENCES

Let me tell you again some stories about the scenery of "Honey, you look beautiful!". Now that you know a little bit more about the referential aspects of the frame I would like to point out some more. The technique of a collage was not just used to create the image but also to weave multiple meanings into each other and create hybridization with multiple ways how to read it. I will start with the bigger picture and then work myself to smaller details. In general the scenery can be seen as an "Adoration of the Maggi", an "Annunciation", a hunting scene or a new interpretation and combination of all three.

In the Christian history of art the imagery of the "Adoration of the Magi" always has been and still is one of the most important scenes for alters. It general it could be said that it illustrates the three Magi, represented as the three kings, bring their valuables as a gift for the new born child. After following the bright star they find Marry and Jesus and worship him with myrrh, frankincense and gold. Over the course time the presentation of the scene changed a lot. It is possible to trace

its history back to imagery of the birth of Christ. Middle Age boards and altar pieces show Mary with her son. They are in a barn or shed. Surrounded by animals, their shepherds and the three Kings. They all adore the new born saviour.

Relatively fast the artists swapped the barn into architecture from the time it was created, and it did not end with the abstraction of the environment. The figures got reduced and replaced with saints. The Renaissance brought versions like Bellini's altar piece for San Zaccaria in Venice. As a second outcome the scene got radically reduced to its essentials. Madonna with the child. The icon kept on

changing until today.

Not less important for the history is the "Annunciation". Traditionally the scene tells the story, how angel Gabriel visits the Virgin Mary to tell her that she will bear the son of god. Obviously this scene stands in direct connection to the "Adoration of the Magi" and timewise is to be place before that. Correspondingly this scene, in most of the cases follows strict rules of composition and elements. It can be said that most of the times the two main figures are each placed on one side of the scene. Smaller elements like the lily flowers or the dove, which represents the Holy Spirit and shines on Mary, assist the

conversation.

"This most famous of annunciations was probably the first time that the subject was used as the central motif in an altarpiece – an innovation particularly suited to Siena where the virgin was patron saint of the city, and where Simone worked. The lily in the centre is one of the most common symbols of Mary's purity; the rare olive branch held by Gabriel represents peace."

As a third trope out of the art history, I want to talk about are landscape and hunting scenes. Although they were developed in religion paintings, they rely on a more profound meaning and background. Until the 17th century, landscapes where mainly used as a background for the scene, but never the thing itself. With time landscapes and nature became more and more important and were used to just capture the landscape. I would argue that with or after the time of Rococo and Romanticism nature and the human connection became more relevant.

At one point the landscape became even more important than the human. Although Caspar David Friedrich placed some humans into the scenes, they got still subordinated. "In Friedrich's paintings, the human figure, when it appears, is always subordinated to the landscape: it represents the viewpoint, it is the subject looking out at the world, the observer whose gaze blends with a nature that incarnates a patheisic divinity."

Also the artist Antoine Watteau was naively dreaming and fantasizing about men and women falling in love in the beauty of pure nature. "He began to paint his own visions of a life divorced from all hardship and triviahty, a dream-life of gay picnics in fairy parks where it never rains, of musical parties where all ladies are beautiful and all lovers graceful, a society in which all are dressed in sparkling silk without looking showy, and where the life of the shepherds and shepherdesses seems to be a succession of minutes."



Simone Martini and Lippo Memmi, "Annunciation with St.Margaret and St. Ansanus", 1333, 305cm by 265cm (120in by 104in), Uffizi Gallery, Florence

The topic of the hunting scene on the other hand has probably the longest tradition throughout the history. Earliest cave paintings, like the one in Lascaux from 15.000 to 10.000 B.C., portrait hunters and animals. "[], mainly of these animals, reindeer, bison and wild horses. Most of these paintings are astonishingly vivid and lifelike much more so than we might have expected. But it is very unlikely that they were made for the purpose of decorating the walls of these dark caves."

I want to turn the discussion away from hunting of survival to a more luxurious and sportive one. Likewise with the landscape, "Honey, you look beautiful!" mainly refers back to a idealised and romanticed version of hunting scenes. When men were men, and fought to prove their strenght while women collabsed of air shortage. A fight between man and animal. A sportive act of the rich and welthy.

As the church had no say in the painting of hunting scenes, the artist were able to work freely and without restrictions. There was no template to work with, exept a client would have one in mind. In my opinion this is one of the main reasons that there is a big variety of different ways of representation. From single to group portait, and from still life to scenes in the act.

So as you can see those three parts have just some overlapping familiarities. And "Honey, you look beautiful!" is taking those big tropes with a long history and mixes them together. The work is composed out of many parts that used to belong to another whole. Each element may fuse together to another whole, the old connection is still visible.

In addition to the main big three way hybrid topic there are many smaller references pointing at history. As well the subject of abstract expressionism found its way into the work. The quick, abstract and scribbles without context, found a way to correspond to the imagery of the whole scene. Before getting into this topic I want to set some definitions straight. When I am talking about curves, it does not have to mean that it is curved, but it can be. I want to avoid the confusion between the curve and the line, which is the shortest connection between two points. In my case, a curve can be everything, it also connects two points but not with a straight line.
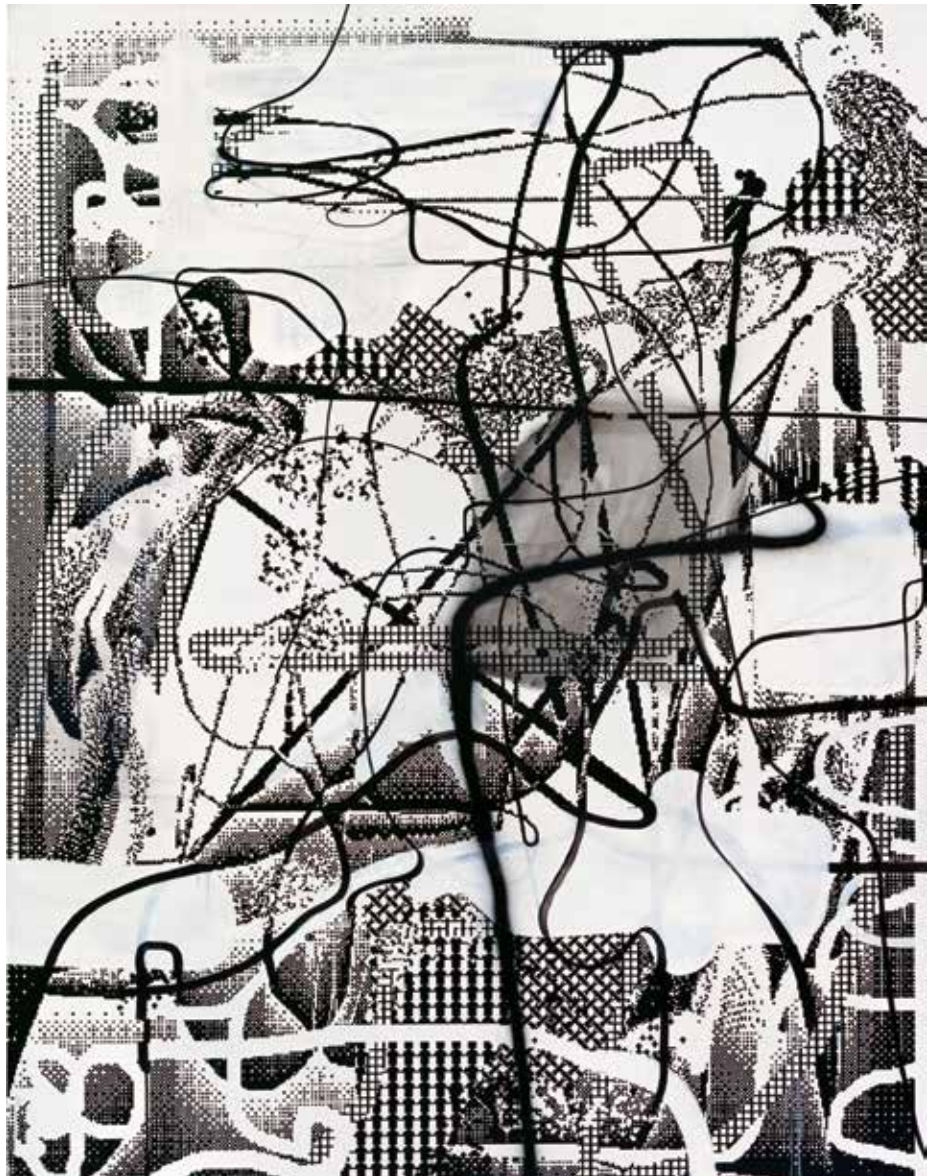
Cy Twombly uses mostly abstract curves and color patches to create his paintings. Sometimes they tell a story, composed of abstract and highly abstracted figures and curves. Strokes of lines become curves and patches go back into curves. As they cross paths and overlap, they mix and share their colors.

Is a curve constructed out of one stroke or many small curves? And is an area of paint, a stain or an accumulation of lines?

With the change of the digital turn more questions were added to this conversation. Due to the early stage of technology, artists were not able to draw a continuous curves with the computer. In the mid-1980s the artist Peter Kogler was confronted with the pixel grid when creating digital portraits. Horizontal and vertical lines were continues, when everything in between was drawn with small squares. The result was a blurred image with pixelated areas. Year later the vector line got introduced to the digital world, and it possible to create

tween of curve and surface area. It deals with all types mentioned above. For instance there are curves made out of leaves and grass as if they would replace the pixel. They are not based on a grid and are freely distributed on a path. An abstract scribble, which curves are made out of figurative pixels aligned on one path.

As a second version there are slightly ticker lines tracing the image underneath. The white chunky curves try to trace the silhouettes of the mountains on the top of the scene. In their clumsy way they sometimes mismatch the actual border but overall highlight the crest. To support he two dimensional version of the mountain curve, there is a line work overlaid on one of the peaks. In this case the lines form a triangulated grid simulating a three dimensional landscape. It is not clear where the image and where the lines war uneven. Maybe they are just showing two different perspective of the same.

When we get closer to talking about surfaces instead of lines there is also that in between case. In other words, how thick can a line be, before it is called a strip of color or a surface area? The curves types I mentioned so far correspond in one way or another to the underneath. They are subordinated to the image. Not like the thick curves, which start to use more mass and cover bigger areas. They are autonomous and don't reflect the image. Instead they are blending their color with the image and forcing the scene to change its color. As a positive effect, they blend separate parts of the collage together. Furthermore they cover a big part of the image because of the thick curves. It became more of a figurative surface area than a delicate drawing. Comparing the surface composed out curves, to the surface of just surface area, shows us the main dissimilarity between the two. A pure surface area is describes or created by its outline and filling. Of course it would be possible to create the same effect with the technique of the other, but that is just a hypothetical thought.

## NARRATIVES AND MEANINGS

One of the big questions the work "Honey, you look beautiful!" is raising, is, what does it, the reutilization of the old, do to all the references and their former meanings? Do they still hold on to their old connotations or did they lose their symbolism and dedicate to a new one? Now classical scene share elements and merge together. Like in John Baldessari's artworks, the pieces start creating their own realities and meanings. „Baldessari's Stories start with a chain of associations, which then tend to transform themselves into a kind of narrative asking for a context."[18]

As well as the technique, the scene is presenting itself as a collage. There is no clear understanding of all the relations between each element. At one time it is possible to see connections, the other time there are only assumption that can be made. I want the piece to communicate on a varaity of different level. Because of the horror vacui the work is creating, multiple meaning, storielines and interpretations are possible at the same time. „Once one begins to treat at the edges of stories, once traditional narrative is questioned, nothing has to be the way it is: facts, structures, and worlds fall apart, to be infinitely rearranged, redefined, and reinterpreted."[19]

Before when the paintings and scenes were standing for themselfes, we were able to read and interpret or maybe understand them. Now that they are part of a hybrid form, we are not able anymore, or lets say, it is more difficult. So it is up to me you tell you what is is all about. Sol Lewitt wrote in his „Paragraphs on Conceptual Art" that the artist, or lets say the creator, is not able o lead the thoughts of the observer into the right direction. „It doesn't really matter if the viewer understands the concepts of the artist by seeing the art. Once it is out of his hand the artist has no control over the way a viewer will perceive the work. Different people will understand the same thing in a different way."[20]

When I was telling this story before, I sometimes got the assosiation with surrealism. Although I am not against this confrontation, there is still sometime to make clear. I like the idea of surreal thoughts, but don't think that this work has too much to do with the surrealism that most of the people this of. There is a difference between my work and works of Salvador Dali or Yves Tanguey. They compose scenarios where they create phantastic worlds using deformed figures.

On the other hand the elements from my work on their own are not surreal, but the juxtaposition of things that do not belong together make it seem surreal. I would more agree with Albert Oehlen, who said, „My interest in Surrealism is an insterest in methods. I'm not thinking about fantastic worlds: I'm thinking about approa-

ching the process of painting from another side, just to play with the constraints of the method [...]"[21]

I don't want to start telling you how to read the the work. It doesn't make sense because there are so many ways to read it. That is why it is fun. „I'm interested in seeing a thing through as many approaches as possible."[22]

You can create one rich storyline or multiple small ones. In addition to the scenery there is also a small text explaining some of the narratives, possible conenctions and interpretations. With the text the work gets some background information and minor details. But it might not help to see clearer.

END

So now that you have listened to me for so

long I guess you must be tired. I know you want to get well rested for our hike back to the city tomorrow. But just one thing before we go to bed. To complete this story, I want you to rethink what I just told you and reconsider. Do not take everything for granted or believe it, maybe I told you all of this to calm you down. Distinguish between irony, the truth and not being talked about. Good night.

Simeon Brugger

REFERENCES:

1. E.H. Gombrich, The Story of Art, page 226
2. E.H. Gombrich, The Story of Art, page 227-229
3. E.H. Gombrich, The Story of Art, page367
4. E.H. Gombrich, The Story of Art, page367
5. Jessica Stockholder, Jessica Stockholder: Kissing The Wall: Works 1988-2003, page 75
6. E.H. Gombrich, The Story of Art, page 326
7. E.H. Gombrich, The Story of Art, page 548
8. Matt Mullican, Outside the frame
9. Matilde Marcolli, Still Life as a model of Spacetime, page 4
10. Graham Harman, The Quatruple Obejct, page 1
11. Marc Foster Gage, Killing Simplicity: Object-Oriented Philosophy in Architecture, page 102 (Log33)
12. Marc Foster Gage, Killing Simplicity: Object-Oriented Philosophy in Architecture, page 103 (Log33)
13. Graham Harman, The Quatruple Obejct, page 49
14. Marc Foster Gage, Killing Simplicity: Object-Oriented Philosophy in Architecture, page 106 (Log33)
15. Susanne Bosch-Abele, Annunciation, page ??
16. Jason Matin: Nomad, page 60
17. E.H. Gombrich, The Story of Art, page 41-42
18. Coosje van Bruggen, John Baldessari, page 69
19. Coosje van Bruggen, John Baldessari, page 93
20. Sol Lewitt, Paragraphs on Conceptual Art
21. Alber Oehlen: Mumok Booklet, page 6
22. Japser John, Seeing with the mind's eye, page 19

Hubert Schmalix, "Eine Wanderung (VI)",
2015, 90cm by 70cm, Oil on canvas

Thoughts on: Narrative

For the last couple of years speculative ideas became more important to the field of architecture. There always has been this side of thinking, but the discourse spread out and adopted new ways and skill sets. The digital turn was one of the most relevant milestones for the future of architecture. Desides the possibilities of creating new forms, shapes and the way of its representation. A step from the classical plan and section project to more advanced possibilities. When the projects became to complex for the classical representation, rendering and later animations got introduced.

In a time where architectural discussing differs so much, styles and methodologies vary even more. Over and over we are confronted with the old question ¨in which style should we build" (¨in welchem stiel sollen wir bauen") Today the question is more complex and needs some updates. We don't understand architecture purely as built space anymore. I don't want to go into Hans Hollein's statement that ¨everything is architecture" (¨alles ist Architektur"), but ways of dealing with architectural problems have changed. It is a question of form finding. What drives the form and which medium do we use?

In the following I want to play with the thoughts of using narratives to create architecture, or rather a justification for its being. In the movie industry, architecture is mainly used as a background to the story, but hard a direct result of it.
The medium of storytelling allows architects to highlight new cultural- economical, social- and political trends.

# City of Play

Glimpse of a Walkthough

Concept Art for the movie "\\Brahma.exe", Studio Liam Young, SCI-Arc Spring 2016

# City of Play
## Glimpse of a Walkthrough

**A game that takes place in a slightly like Los Angeles.**
**A game based on the reality you would rather be in.**
**A story that highlights the task of games you have not thought off.**
**A story based on autobiographic events – physical and digital.**
**A story by Simeon Brugger**

Calm waves roll onto the beach. A new day starts and the sun rises over the Santa Monica skyline. It is 09.03 am in the morning, June 27, 2016. The surfers in the water ride their last waves of today and finish their morning routine. Under the pier the foam of the waves creates playful forms, while seagulls are fishing their breakfast. The fresh smell of the ocean is in the air. You see him standing on the edge of the pier, leaning against the railing and looking out onto the ocean.

It starts.

He looks out to the ocean, to the horizon and then looks back. While thinking what to do next he has to remind himself where he left off. He checks his phone. No message. No missed calls. Nothing new! He leaves the railing and starts walking back toward the shore. Like every day, new people are visiting the pier, starting their exciting day of fun and pleasure. They are all looking at him while he is walking the opposite direction. The machinery of the rides and popcorn makers rev up. The rollercoaster opens its queue when he passes the entrance.

The security guy is putting up the ropes for the queue, while the visitors are al-

ready buying their tickets for the first ride. The blissful tweets of the flying birds get blended with the first engine sounds of the rollercoaster and the ferris wheel. Although he hasn't been here for a while, he realizes that something is off. Something changed since the last time. He continues walking to the front of the pier, but decides to take a detour, hoping to encounter fewer people. He escapes the bright sun and steps into the first building. An Arcade. Lights are flashing and the first game stations come to life. A pin ball is released from its chamber, ready to collide with the walls in the machine. He passes through the arcade and exits on the other side.

The sun gets blocked by a forest of poles. His eyes follow the poles high up in the air. Way above him there are people walking on a structure which spreads in between the rides of the amusement park. He checks his phone. Opens instragram. Takes a selfie and uploads the just taken portrait. Already some people like it.

Fascinated by the colors and the fragile looking structure he goes up to the ticket office and waits in line. One ticket is 20 dollars. People in front of him get onto the rollercoaster. He joins them. The guy supervising the entrance tells him to scream "X" if he wants to exit. The cart of the rollercoaster starts to climb the first peak. Now he can have a closer look at the float-

ing building structure hovering over the pier. He spots people walking on top of the structure.

"Are they living here?" he asks himself. The rollercoaster reaches the peak and is now gaining more speed while it is racing down the spiral. He already feels dizzy and wants to get off. But more so he wants to experience the newly found zone in this level. So he waits for the next point to get off the cart. He screams "X" and the cart stops. He gets off and is now on top of a mobile homes' roof. He looks down on the pier and realizes how high the platform is. It is a foreign place he has never been before. But why? He should have noticed the last time he visited the pier.

He starts exploring the different levels and goes up to a woman and asks for directions, but she doesn't respond. No interaction possible. He keeps on walking and tries to open the first couple of doors, but they are all locked.

## ZONE 2

He leaves the pier and takes the stairwell down to the beach. His feet touch the sand and the music switches to "surfin' USA". He stops and looks down the coast. Nobody is there. The beach is empty. He is in a trance while he walks towards the street. Waves splash onto the beach and oil wells

play with their own shadow in the sand, a game played on a daily basis.

He looks at the bright colors. Pink and yellow shiver in the morning sun. It reminds him of his youth and when investors first build those machines. A lot has changed since then. He used to buy and collect the small colorful models of the wells. Showcasing them in his shelf. The music of the advertisement is still caught in his head. He thinks back and smiles.
In this quiet moment, his phone beeps and vibrates in his pocket. One new message. He was waiting for this way too long. While he is taking out his phone he checks if somebody is around. But no, he is alone. There was only one short text on the screen. "Go to Tom's Burger Place. Meet me there in one hour!"

He puts the phone back and leaves the beach. When he reaches the sidewalk he looks for a car to take, but there are none that he likes. Deciding to walk for a while, he heads south on the sidewalk. Music is playing in the background, and he is slowly passing the stores. Hoping to find something to spend his money on he is looking at the displayed goods. Accidently he enters a high fashion store but immediately exits. He continues walking down the sidewalk.

In the far distance a raw concrete building appears. At first it was hidden because of the palm trees. It reminds him of a former job he had. Deciding to find a car in the parking structure he starts walking quicker to find faster transportation. He takes a right turn and enters a door leading to a parking structure. Cars are leaving and entering the parking place.

Five dollars for the first minutes and two for any additional five minutes. Flat rate 20 dollars. The sun is shying through the poles while he was climbing the ramps. He had to walk until the second floor to reach the first cars because the lots on the first floors where reserved for residents and costumers. Finally he reaches the average citizen. So many cars to choose from.

At the end of the ramp, in a compact spot, a navy blue car is catching his attention. He walks straight up to the car. Opens the door, seats himself in the beige inside of the car and starts the engine. Slowly, not to damage anything, he backs off. He wants to feel the power of the new car and races down the spiral of the parking structure. Because he has no official ticket to pass the barrier to leave the parking structure he has to take the risk of just crashing it and leaving without paving. He doesn't feel bad because it was no his car. No responsibility. Once on the road he can hear a guy screaming and running after him. The security guard has no change to keep up and

lets go.

## ZONE 3

He enjoys the new ride and turns the radio on. He leans back and enjoys driving trough the sunny city. He drives up the steep road and then takes a right turn on Sunset Boulevard. As he gets faster, palm trees distort in the corners of his eyes as he gets faster.

The traffic is as chaotic and slow as usual. Everyone wants to be at their destination as fast as possible. Although he doesn't care about time he goes with the flow and therefore with the pear pressures of jostling trough the traffic. He runs over a red light and stops in the middle of the intersection. Do not block the intersection. He doesn't care. He is lost. The music and the catchy lifestyle advertisements coming out of the radio distracted him and he missed the turnoff. The honking divers, waiting to pass the junction and continue their journey, predominate the smooth jazz sounds. He still checks his phone for directions. The signal turned to "LTE", the internet slows down. Buffering. It is loading. The navigation of Google maps tells him to turn around and drive the other way. He turns and drives back. After one block the voice of Google maps tells him to turn if possible. Apparently Google Maps doesn't know his correct location. He makes a u-turn.

Maybe he was on the right path after all. He just keeps on driving. Passing the rich and famous. There are no house to be seen because the property is too big. Only protected gates and security cameras, next to the well groomed nature.

## ZONE 4

After four minutes he reaches his destination. He pulls up to Tom's Burger Place. After passing the line for the drive trough he parks his car in the back of the parking lot next to the dumpsters. A homeless woman is approaching him while he is walking from his car to the entrance of the fast food chain. I am hungry, the woman screams, but her voice gets lost in the environmental noise. He slowly walks up to the entrance but doesn't enter immediately. He waits outside and observes the people through the window. Nothing unusual seems to be happening. He looks back to the parking lot one more time and then enters the building.

The door falls into the lock after he stepped inside and all the costumers turned their head for one second to look at him. Then they return to their last task, scuffing burger in their mouth and slurping their soft drinks. He takes a quick look through the room and then walks up to the counter. He has to wait in line because there is a costumer in front of him. The guy in front

66

Concept Art for the movie "\\Bahra.exe",
2016

of him orders the menu number one, without onions. He looks up to the menu, still not knowing what to ask for or if he is even in the right spot. He is up next.

The man behind the counter asks him: Welcome to Toms Burger Place. My name is Kenneth, What can I get you today, Sir? Intrigued by the quickly spoke words and still not knowing what to say he refers back to the text he received this morning and tells the shop assistant that a message from an anonymous number told him to come here and pick something up. From one second to the next the face expression of his opponent changed. In a quiet and soft voice Kenenth tells him to follow him unnoticeable. New customers are already lining up. Steve, can you please take over, Kenneth shouts back into the kitchen.

He follows Kenneth through a door to the back office. Kenneth straight goes to the window to close the shades and tells him to lock the door. He doesn't know what is going on. He even doesn't know who these people are and what he has to do. But he is about to find out. Kenneth sat down in a chair and tells him to do likewise. Now that they both sit, Kenneth starts to explain.

"First of all, this conversation has never happened. If you accept this job you are not allowed to interfere with the development of the task. Outside in the parking lot you will find a white jeep. Here are the keys. "Kenneth hands him the car keys and continues to talk. "You will take the car and take it to the location that is already log in on the phone you will also find in the car. In the trunk there is a package, which deserves the most attention. The main target is to bring the package from here to there. Nobody is allowed to open it or even worse take it. That also counts for you. After this conversation you have eleven minutes to finish the task." He stands up and Kenneth stops talking.

He leaves the office and heads straight to the parking lot. Next to his car he finds the white jeep. He opens the door and enters. Turns on the phone which is lying in between the seats. The time is ticking. He turns the car and heads towards the marked location. He gets excited because he has never been in this part of town. While driving further towards the east, the high riser of downtown get closer and show their form through the haze gets clearer. He reaches a bridge spanning over the freeway.

## ZONE 5

The music in the radio changes and the palm trees are gone. He is in downtown now. As he was never been here, he tries to drive slowly and not to miss a turn. This is like an altered city. Even the weather

seams different. Three more blocks to go. He already can see the gate of the garage. Two figures, dressed in black stand next to the entrance. Not quite sure how to act, he drives up to the door and hopes for the best. They just nod their head and open the gateway. "You are expected". Once inside the gate closed and the light of the place turn on. It is a big empty factory space. The car started working and he exist the car. Waiting for the next task. "Hello? Someone here?" Nobody is around. Does he unload the car? Should he check the package?

He hears a switch turn on. A bright red light is glowing above a metal door. Deciding to follow that lead, he checks one last time if someone is around. He reached the door, grabs the doorknob and opens it. A stair-case leading upstairs. He climbs the steps and in the end faces a long hallway with a door every nine feet. He tries to open the first door. Locked. He tries to open the next door. Locked. Next one, locked. He walks down the hallway looking for an open door, but all of them were closed. At the end corridor there is one last door. He opens it. Another staircase. Leading to anoth-er hallway. The same procedure over and over again. He enters a door and ends up in the middle of the next corridor.
"Where to go?" Left. Nothing changes. Every corridor looks like the last one. He runs from one end to the other. Time pass-es and he lost his orientation a while ago.

He must have been wondering around in those hallways for hours. He is trapped. Exhausted he keeps on trying to leave this labyrinth. Out of nothing one door is not locked. He slowly opens the passage. A dark office space. He can't see anybody and is too afraid of reaching out. Trying to be silent he sneaks around the cubicles. On the other side of the big office space he can see some light flickering. He walks towards the light. Someone is sitting in front of a screen. He cannot see the face or the monitor. The figure in the dark turns around and looks straight in his eyes. Now he cans see the screen. It is the beach.
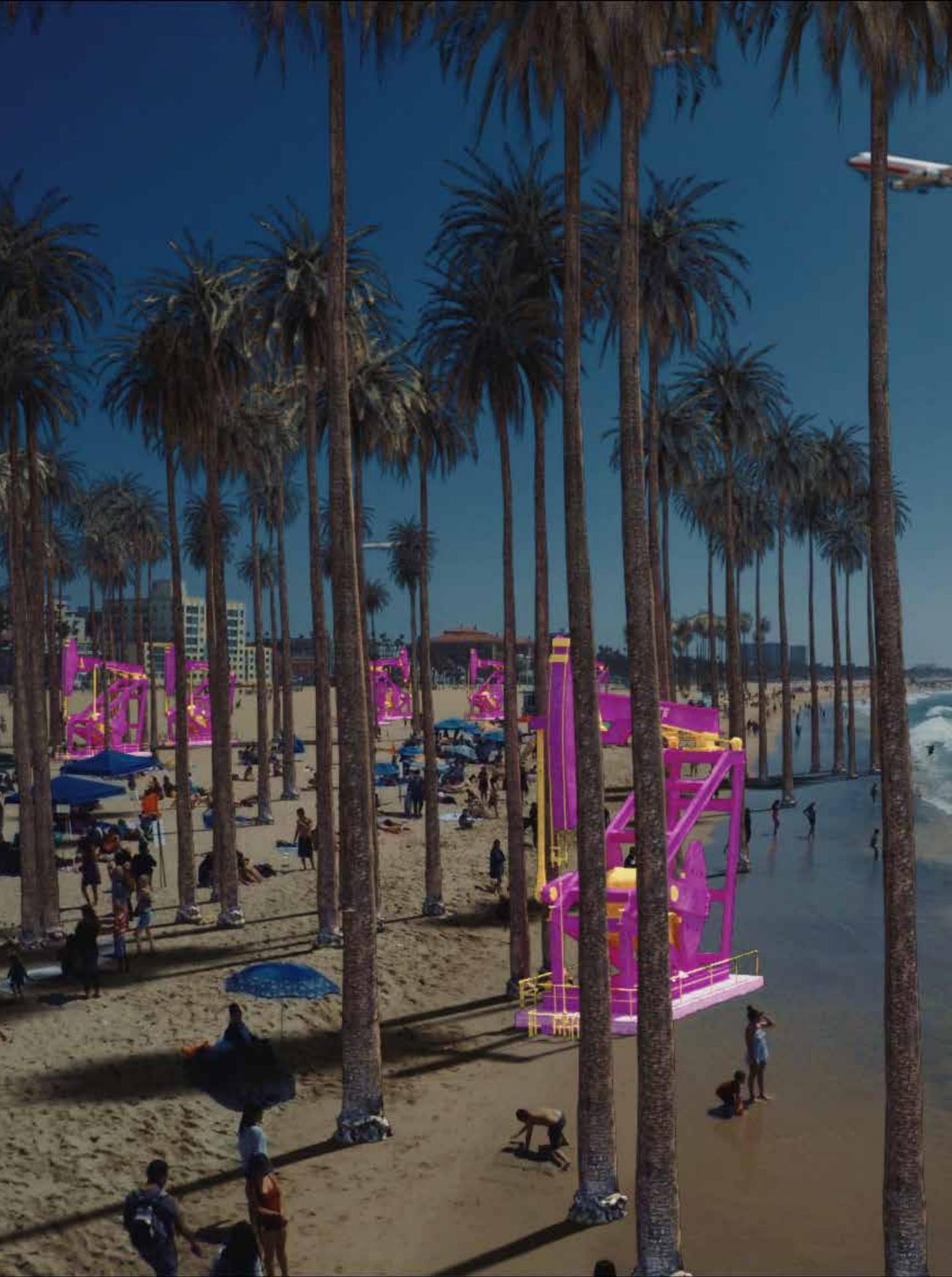
He sees himself.

//Brahma.exe

WELCOME TO
DREAMLAND

The short movie "Brahme.exe" tells a story from Los Angeles transitioning to an unknown city in India. Following a character in first and third person perspective we see him, how he experiences the city. Based on the aesthetics of a videogame, the project uses the storyline to react and justify architectural and cultural interventions.

The American Dream is created in India. The Los Angeles experience fabricated and outsourced in a foreign land. They workers create a new image of Los Angeles. One that they think is fitting. The story shows the uprising of a developer and the power he has over the game and life of the character. It is an alternative form of architecture practice and explores the possibility of narratives to react upon social tendencies.
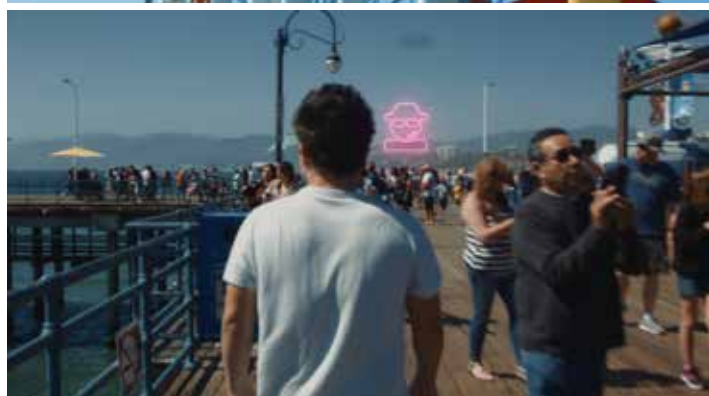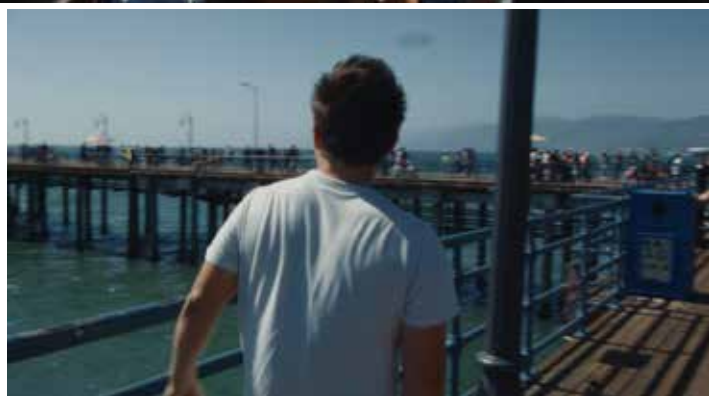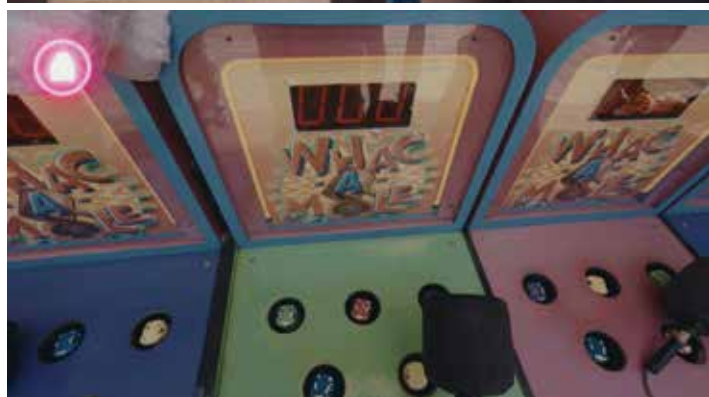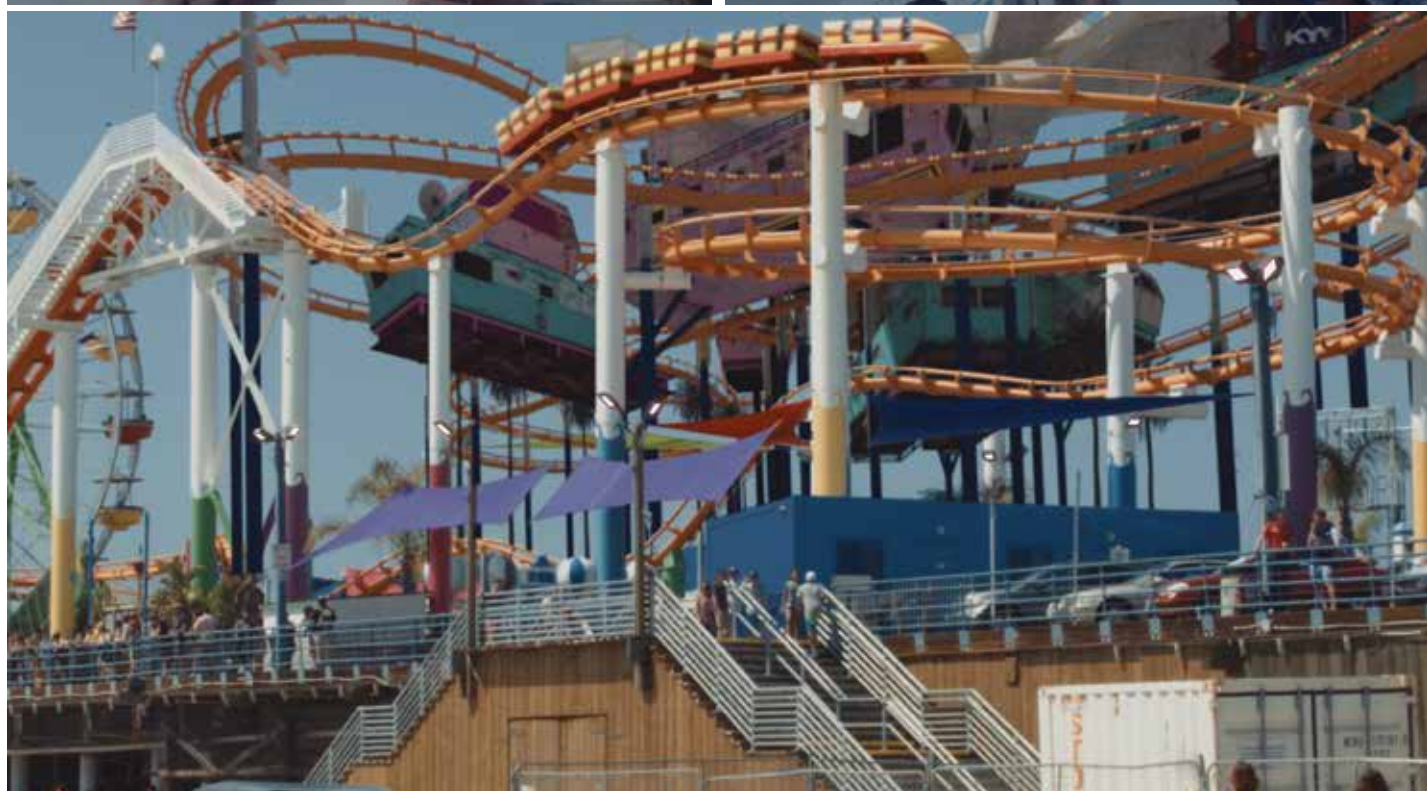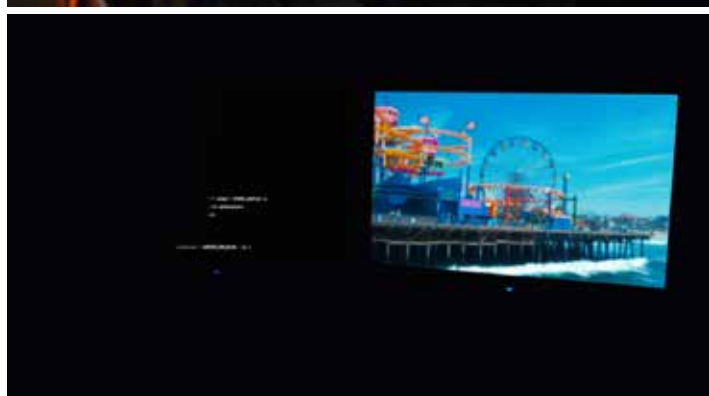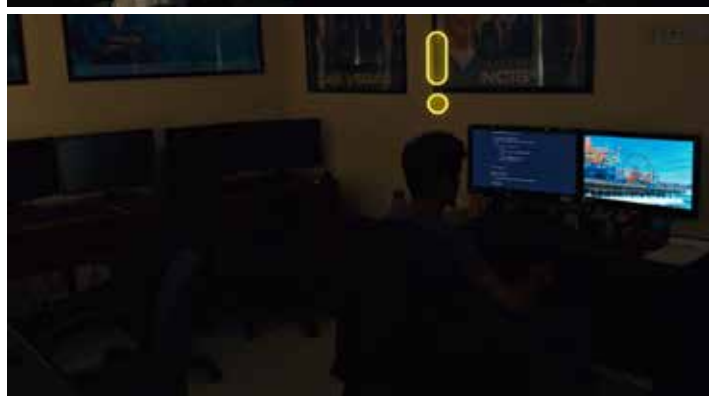
# Thoughts on: Collage

One might not realize it but collages are influencing our lives more than we think. In one way or another we are confronting them on a daily basis. It doesn't have to be applied to the fine arts, even more to images and pictures we see every day and memorize. We take pictures with our phones and save them. We like to categorize, tag and then send them. Those images become part of the inventory in our digital storage units. Instagram and Facebook help us to save our past and create a library of pictures and events.

The term collage can be read in a way broader definition. In our minds we dream of future pictures and a brighter life. We start imagining scenarios, based on the things we know. Stitching our desires together and generating one big image. We define ourselves though collage, as we choose what to wear and how. An agglomeration of different brands and outfits to define our individuality.

When we go to the movies, we have to look at advertisement and trailers. Fast clips stitched together to tell us a story. Moving images tell us what to buy and billboards put as much information in form of image and text onto one wall. This is the way we deal with our life and interact in it. It is borrowing and sharing ideas, slogans and images.

The idea of collage doesn't have to stop with pure imagery. If it is about assembling we easily can use IKEA as example, as they became famous for effortlessly putting together your bought furniture. They sell the parts and the customer does the compiling. Same goes with other technical fields, no matter if it is about the car, media or construction industry. Urbanism and architecture can be seen as one of the biggest fields of collage.

Some architects would argue that it is all about how things, including people come together. Which parts were used and how they get together. Buildings are getting more complex and more and more systems have to work together. At the same time the speculative field of architecture if using its full potential thanks to digital tools. New ways of form finding got introduced which came with the task of how to assemble the parts.

A variety of creative occupations are using the technique of collage to create their products. It is about collecting, sampling to later on reassemble. Music genres like Hip Hop or electronic styles using tracks or parts from other songs. In a mix they put them together and create their own. A recreation of something old sliced with a re-recreation of something even older. This happens over and over again until the original and its author is gone. Everything will borrow parts from each other.

It is not clear, if Pablo Picasso said: "good artist copy, great artist steal" or if it is out of T.S. Eliot's book where he wrote, "Immature poets imitate; mature poets steal." Nevertheless it is a strong and challenging quote. If you steal a lot, you have enough to make something new out of it. The basic idea of generating something new.

Although it might be exciting to talk about the daily appearance of collage, it is more fascinating to reflect its role in fine art and other creative fields. So the question is what is the definition of collage? Is this what we talk about really collage? Dictionaries describe it as the art of combining different materials such as newspaper, photographs and pieces of cardboard, but it certainly is more than that. Collage past the cliché of putting paper snips together.

"Over the past hundred years collage has undergone numerous developments, which today's artists quote, reflect, or negate. Only the principle of collage remains the same: taking apart and putting back together." The question that is to be explored, is what is getting used,

Detail of: "@senfvsketchup", Instragram of Simeon Brugger, 2015-present #img0038 #light #img0037 #food #img0036 #color #img0035 #gold #img0034 #animal #img0033 #toy #img0032 #palmtree #img0031 #selfie #img0030 #food

how and why. To understand the way how collages work and how they evolved, we have to look back to the start.

In the following thoughts written down I would like to take the chance of analyzing the history of collage from the early 20th century up to the present. As it is such an impact to a big variety of professions, it is important to understand its origin and altered stages it went through. Different times were asking for different way to collage and also what is getting used to do so.

CUBISM COLLAGE

With the beginning of the 20th century the art world had once again a major change to deal with, and it was not just the political situation of Europe that was shifting. After impressionism, post-impressionism and modernism it was time for a new art form, which later was to be called Cubism. It was the start of a new area and a style that should inspire art movements starting from Italian Futurism, Russian Kubofuturims to "Der Blaue Reiter" in Germany. The path was set for a new understanding of reading and seeing objects and figures.

With the uprising of Cubism a new technique of image production got introduced. It was the start of the collage. The artists were interested how to show an object or a person from multiple perspectives. They neglect what the Renaissance was fighting for so long. Pablo Picasso, Juan Gris and George Braque investigated the way to show for example a portrait from a variety of views. The nose was seen as if it was on a profile, whereas the eyes were shown

George Braque, "Violin and Pipe", "Le Quotidien", 1913, 106cm by 74cm, chalk, charcaol, collage, paper, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
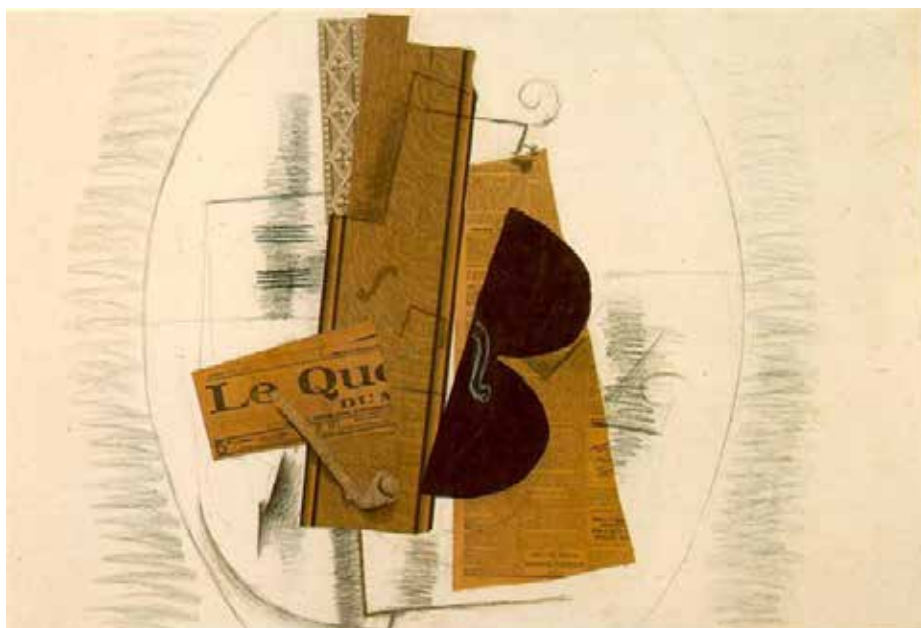
frontal. "It was not long before the artists were not just painting but also cutting out and gluing; they called these first collages papiers collés. They mark the entry of the collage into art and inspired countless artists."

It was an attitude against the illusion of representing space and objects in an accurate three dimensional way. "In fact, a Cubist image is made up not of elements of fractured objects but, instead, is built from fragments of elements. That is to say, one does not discover there a piece of a vessel, a segment of an eyeball, a part of a table; one finds instead no more than the lines and strokes that might represent such things were they brought into other relationships." Not so in a correct way, but more freely and abstract. The objects got abstracted into the idea of themselves. Object parts dissolved into the background and merged into a new whole.

"Of course, there is one drawback in this method of building up the image of an object of which the originator of Cubism were very well aware. It can be done only with more or less familiar forms. Those who look at the picture must know what a violin looks like to be able to relate the various fragments in the picture to each other."

This might have also been the reason why they were focusing to depict basic objects. Things that were known from former art generations. Bowls of fruit, guitars, violins, women, people's faces, bottles and so on. Compared to other collages following cubism, they were still trying to work with abstraction of an object and not pure abstract compositions.

DADA AND MERZ COLLAGE

Away from the cubist's scene, in another part of Europe, a group of artists as well got attracted by the technique of collage. In Zurich, a group of young writers, thinkers and artists gathered to reflect on art. Hans Arp, Raoul Hausmann, Tristan Tzara and others were part of a movement called Dada. Under that name, that should not mean anything, but at the same time, tell everything about the group, artists were making art against art. "They sought to create not art but anti-art; they wanted to destroy the image that newspapers and magazines tried to get them to believe in;

Kurt Schwitters, "En Morn", 1947, collage, paper, transparent paper, Musée national d'art moderne, Centre Pompidou, Paris, France

their weapons were scissors and glue;" "The first Dada manifesto, published in 1918, claimed that Dadaism was "a new reality" and accused the Expressionists, "of sentimental resistance to the times".

Although Kurt Schwitters was friends with the Dadaist and is very close the style he never belonged to the core. Maybe that was also because he did not want be affiliated with a group. Instead he called everything he was doing "Merz", and claimed a movement or style for just his

art. The name "Merz" came out of a collage where Schwitters used a paper snip from a newspaper which spelled, "Kommerz und Privatbank" and at the same time can be affiliate to a variety of German words.

Schwitters was using used tickets of public transportation, parts of ripped fabrics, random pieces from newspapers, and other stuff with no value. Later on people would have called it trash, and categorized it as junk art. In fact he was the master of using all kinds of random materials for

make his art.

Compared to other movements at that time, the Dada or the Merz collage were not trying to showcase something. Not like in cubism, there was no figurative idea behind the collages, but a method of creating abstract compositions of small parts. It might look like the elements could belong together, but actually they are more questioning art and its meaning at that time.

FUTURIST COLLAGE

Although glance the works from the Italian Futurist group at first seems close to cubism, they found their way to use collage to suit their purpose. This shows once again that collage is not a style but just a technique. A lot of different groups in various countries used it to show their idea. So did the futurists.

It was 1909 in the city of Milan when Filippo Tommaso Marinetti founded the movement of futurism. He wrote a manifest and gathered artist, writers like Giacomo Balla, Umberto Boccioni, Carlo Carrà, and Gino Severini to fight the political system in Italy. They were working for a revolution against everything old. "Futurists rejected the art and culture of the past: they wanted to destroy everything old and venerated to make way for new and vital."

In contrast to cubism and Dadaism, they were using specific paper cut outs to tell a message. To share their radical beliefs by creating works including dynamic and text. In general it could be said that they focus was not on making paper collages but paintings using the technique of collage to show the dynamic of the scene. To do so they overlapped a multiplicity of the same figure, but in slightly different motions. This was easier to achieve with the medium of photography or painting. The collages on the other hand were more useful for propaganda purposes and acted as posters.

SURREALIST COLLAGE

As well for the surrealists the collage was a helpful and quick way to serve their ideas. A group of artist and thinkers, who called themselves Surralists gathered around André Breton to find a new stage of reality. Hans Bellmer, Salvador Dalí, Max Ernst, Yves Tanguy and others were all fascinated and influence by the theories of Sigmund Freud. The artists reflected upon those thoughts to create art of the subconscious

Max Ernst, "The murdering Airplane", 1920, 6.35cm by 13.97cm
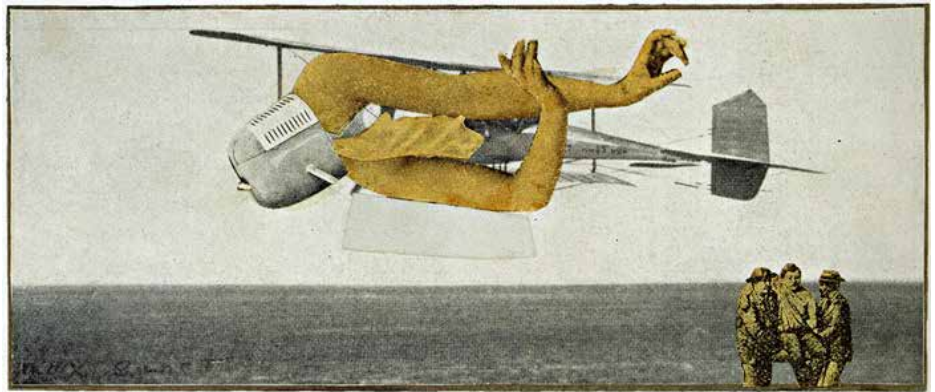
and a suppressed realm of dreams.

Thanks to the technique of collage they were able to take cut outs from photographs and newspapers, destruct them into more parts and glue them together in a fantastic and absurd way. "The collage was particularly important, since it made it possible to realize two of the most important of the Surrealists' methods effectively: the metamorphosis and combinatorics. One of their favorite games was cadaver exquis, in which the first person in the group would draw the upper part of the being to be created without the others watching, and then fold it so that only the end of the drawing was visible, before handing it to the next person." The outcome of those playful drawings were hybrid forms and figures, which found their pendant in collages and paintings.

"The murdering Ariplane" from Max Ernst is one out of many example that could be taken to showcase the idea of the surrealist idea. The relatively small collage shows a simple scene constructed out of three main parts. The background is kept very abstracted and depicts a monochromatic landscape. On the right side of the image two soldiers carry a probably wounded companion, while the murdering airplane is dominating the center of the picture. The plane itself is deconstructed and reassembled with the addition of human arms. The title in combination with the soldiers and the

airplane allows us to interpret a possible meaning. Even with the simplicity of the dynamic and fantastic scenery, it is hard to tell its intention. Although machines are not able to murder, but kill, Ernst creates a hybrid object, which has human as well as machine qualities. The collage juxtaposed human willingness to help and the cold emotions of a murdering machine.

DECOLLAGE AND COLLAGE

From the 1940 up to the 1960, a group of French artists developed their own idea of collage. In the streets of Paris, they used posters and advertisement as the medium for their works. They are known under the name of Affichists, and were pioneers for the avant-garde thinking of the Nouveaux Realists. The name of the movement goes back to the French word, "affiche" which means nothing less than poster.

The group was formed by French artists Reymond Hains and Jacques Villeglé, and got joined by Francois Dufrene, Mimmo Rotella from Italy and Wolf Vostell from Germany. Together they started to question the reality with their art. Although their works might look like a collage, they used a different technique for that effect. Instead of putting fragments together, they removed them from the whole. With decollage they ripped parts off the posters to show the underneath image. So in a way they reverse ingeniert the technique of former artists.

This method is closer to sculpture than other collages. The difference is that they operate in a two dimensional way. Layering and gluing multiple posters on top of each other and then start to taking way parts. They achieve a rough sophistication of abstraction.

Striking is that they are able to create an image that has a pure figurative and realistic source and end up with a bend between abstracted and abstract. The original message of the poster gets lost and bends together to a mix of color, letters and sometimes photos. It is as if the former writing gets developed in a drawing which doesn't mean anything. As the individual layers blend together it gets hard to tell which one is on the bottom and which on got ripped.

This is only possible because the image of the prints start to tear off when the glue is still holding the white paper on its underground. A lot of times the bored of the tearing and sometimes big patches stay white. With that process it is shown that there are, for example eight layers of be worked with, if the artist used 4 posters. The image and its carrier get divided again.

This analysis showed that the two works "There is no Support" and "Renaissance Arches" are closer to the collage, or rather decollage of the affichists than to the others. Each one of the works is composed out of three individual images. The first one uses a square crop from the works form artists, Riiko Sakkinen, Michel Majerus and Jani Leinonen. Compared to the analog version of the Affichists the two works are produces merely with digital tools. Through algorithmic scripting the three images replace themselves on top of each other until infinity. By analyzing the images color values, parts were taken and others were put. Which means a constant balance of collage and decollage. The individual source gets swallowed by the animation of the interaction between the three.

Right: Simeon Brugger, "there is no support", 2015, 1k by 1k

Below: Details, from left: Riiko Sakkinen, "Poison the Enemy's Candy", 2010, 140cm by 140cm, Acryl color, enamel color and felt-tip pen on paper; Michel Majerus, "Higharteatspop", 1998, 15-parts, each 160cm by 140cm, in total 480cm by 700cm; Jani Leinonen, "Made in China", 2012, wallpaper;
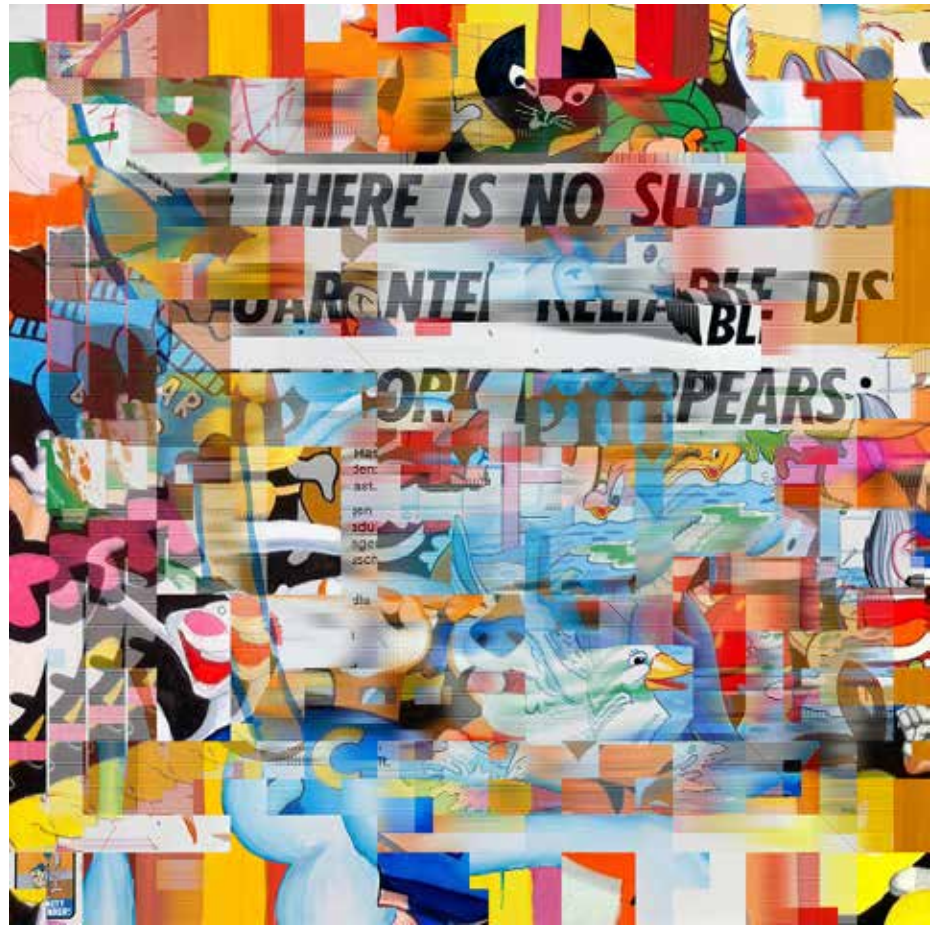
Right: Simeon Brugger, "Arches of Renaissance", 2015, 1k by 1k

Below: Details, from left: Tintoretto, "Dipinti per la Scuola Grande di San Marco", 1526, 315cm by 298cm, Oil on canvas; Canaletto, "The Bucintoro at the Molo on Ascension Day", 1740, Philadelphia Museum of Art; Raffael, "La scuola di Atene", 1510-1511, Fresco

REFERENCES:

1. T. S. Eliot, The Sacred Wood: Essays on Poetry and Criticism, page 59
2. Silke Krohn, The Age of Collage, page 3
3. Silke Krohn, The Age of Collage, pare 5
4. John Adkins Richardson, Modern Art and Scientific Thought, 1972, page 110
5. E.H. Gombrich, The Story of Art, page 574
6. Silke Krohn, The Age of Collage, page 6
7. Isms – Understanding Art, page 111
8. Isms – Understanding Art, page 108
9. Silke Krohn, The Age of Collage, page 7

Jouissance Surplus

Designed as an extention to the library in Paris, "Jouissance Surplus" challenges the notion of contextualism and function at the same time. With the fast development of new technologie, the program of some buildings have to be reconsidered. How do we design a media center for the future? A time when we will have free Wi-Fi everywhere. The building mostly serves as a Wi-Fi spot and storage unit for digital files. The buildings got converted from housing people to serving people. The only place that is of the public is the underground part of the construction. The rest is maintenance.

The appearance of the building is the result of the reflection of the site it is placed on. Taking picture of the surrounding from the same corner allowed to create a set of images that vary in time and source. Hence to that light and shadow change the context and present the same in a different way. After abstracting the images they were used to create the single objects that then got assembled to represent the building.

In discussing things as temporal events, we emphasize their durational nature or the manner in which they unfold in time. It is not qualities or properties that individuate a body or thing. The object is a being fixated on a conscious that is flat and ultimately deterritorialized from other objects. The objectile actualizes qualities that merge into being as events as a result of either interactions of bodies within the field the thing or machine dwells, or as a result of operations or activities unfolding within the thing.

Because the objects that emerge are resultant of a divisive media-based cognition, intelligence is already incipient in matter and waiting to be activated by a causal trigger as the machine projects and re-projects objectiles within the sampled field it resides as the spatial politics to occupy the remaining void pursue. Machined architecture, or perhaps architecture visioned by a pattern of consciousness that rests outside of human perception, provokes an awareness that matter that has become capable of thinking.

# T-JCCC203 Virus
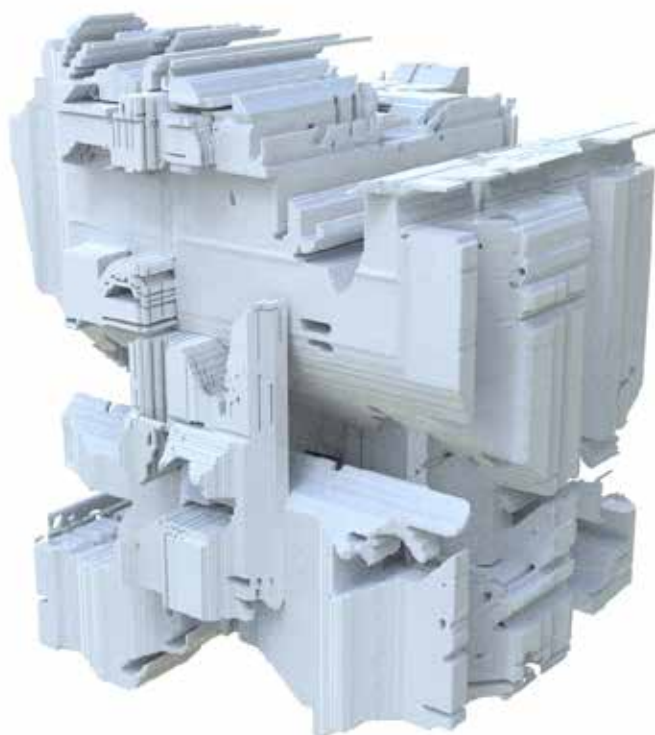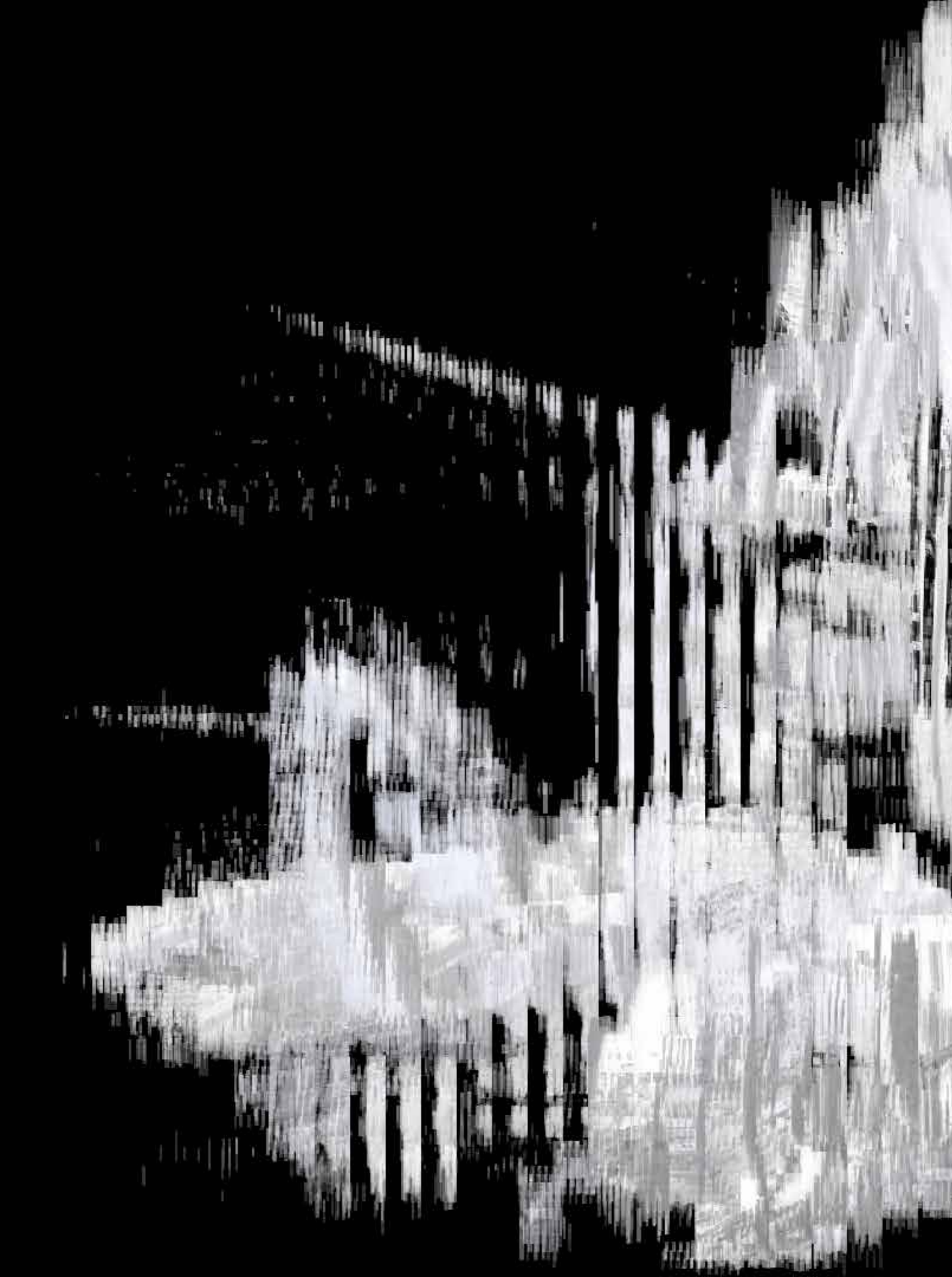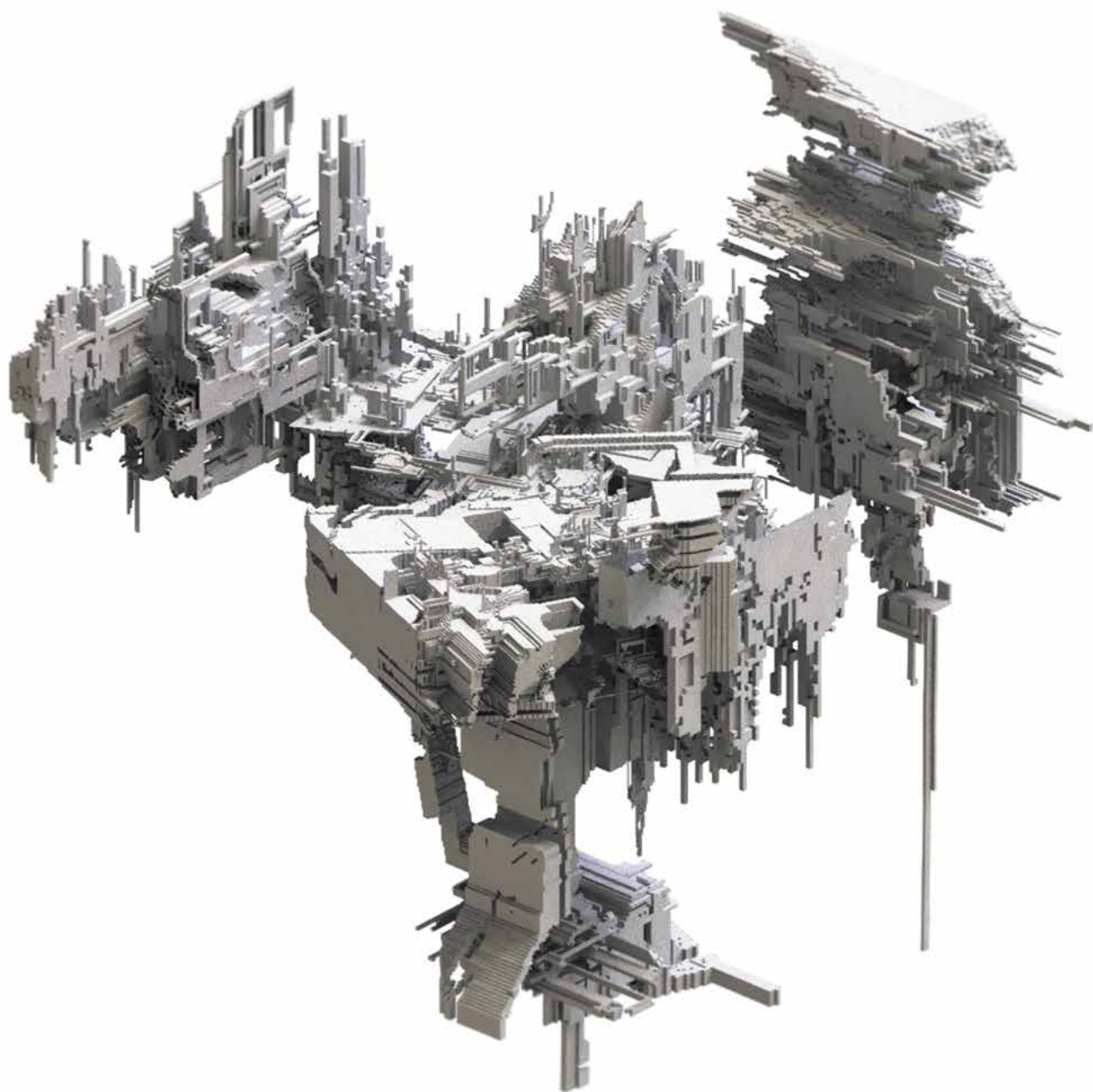
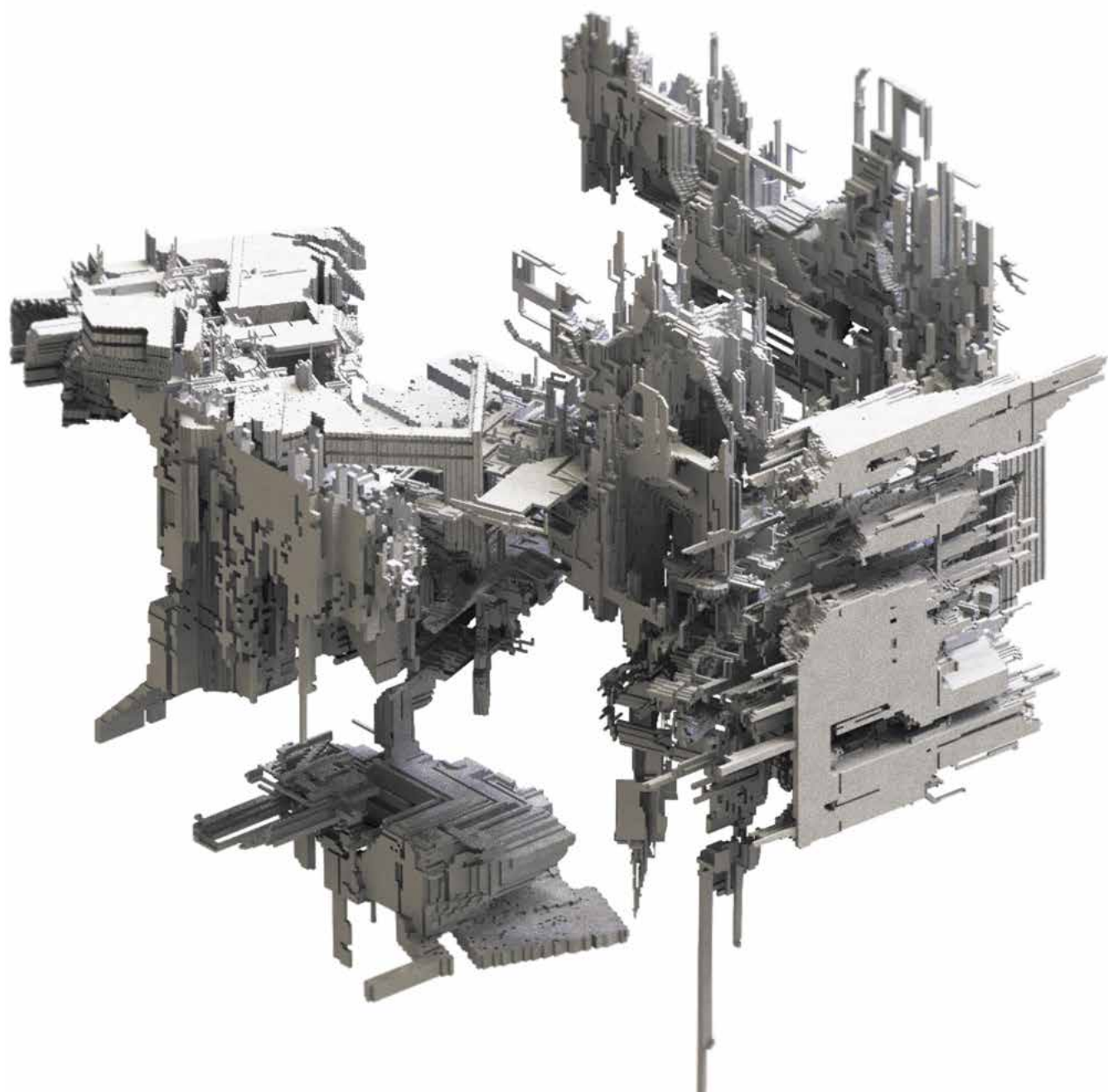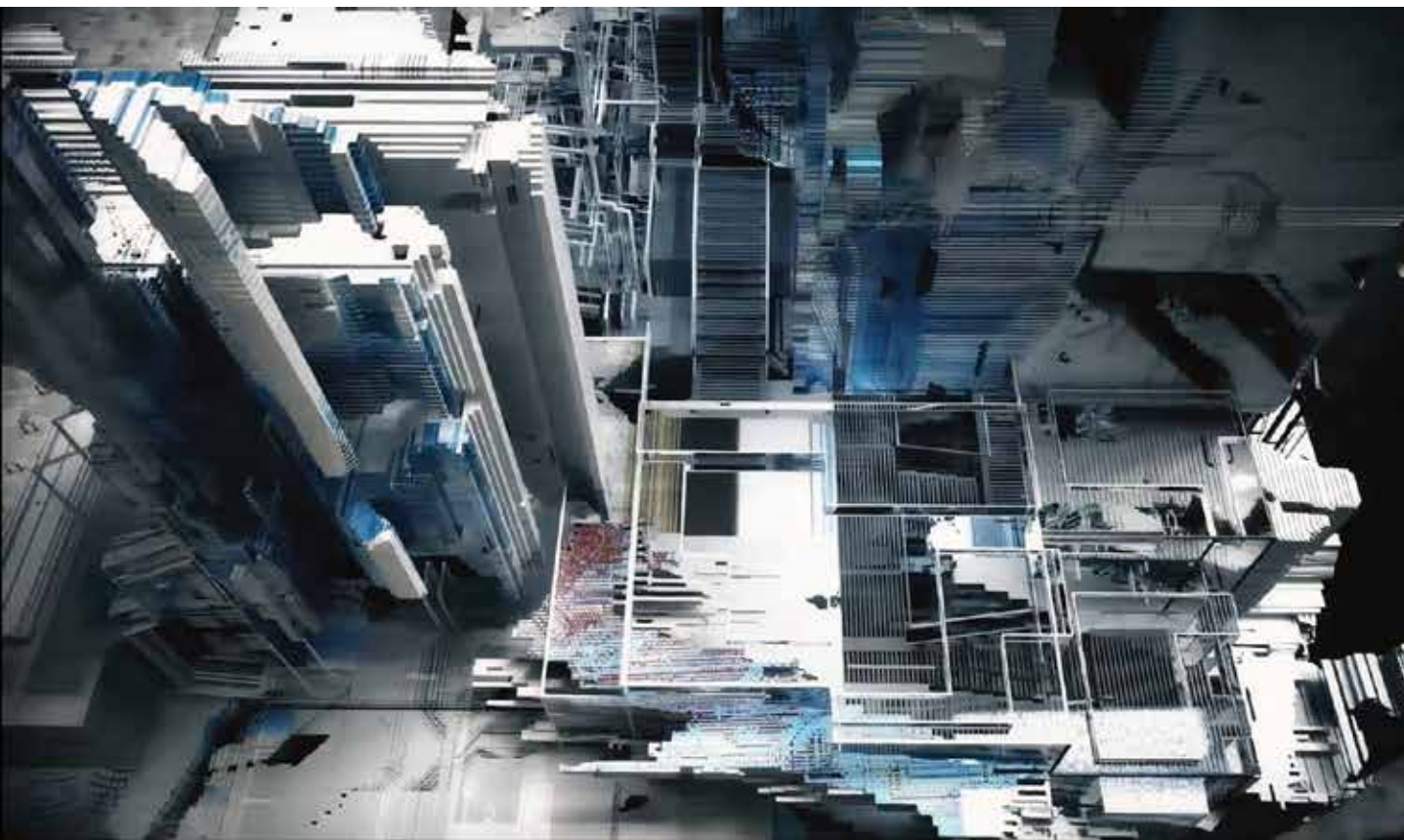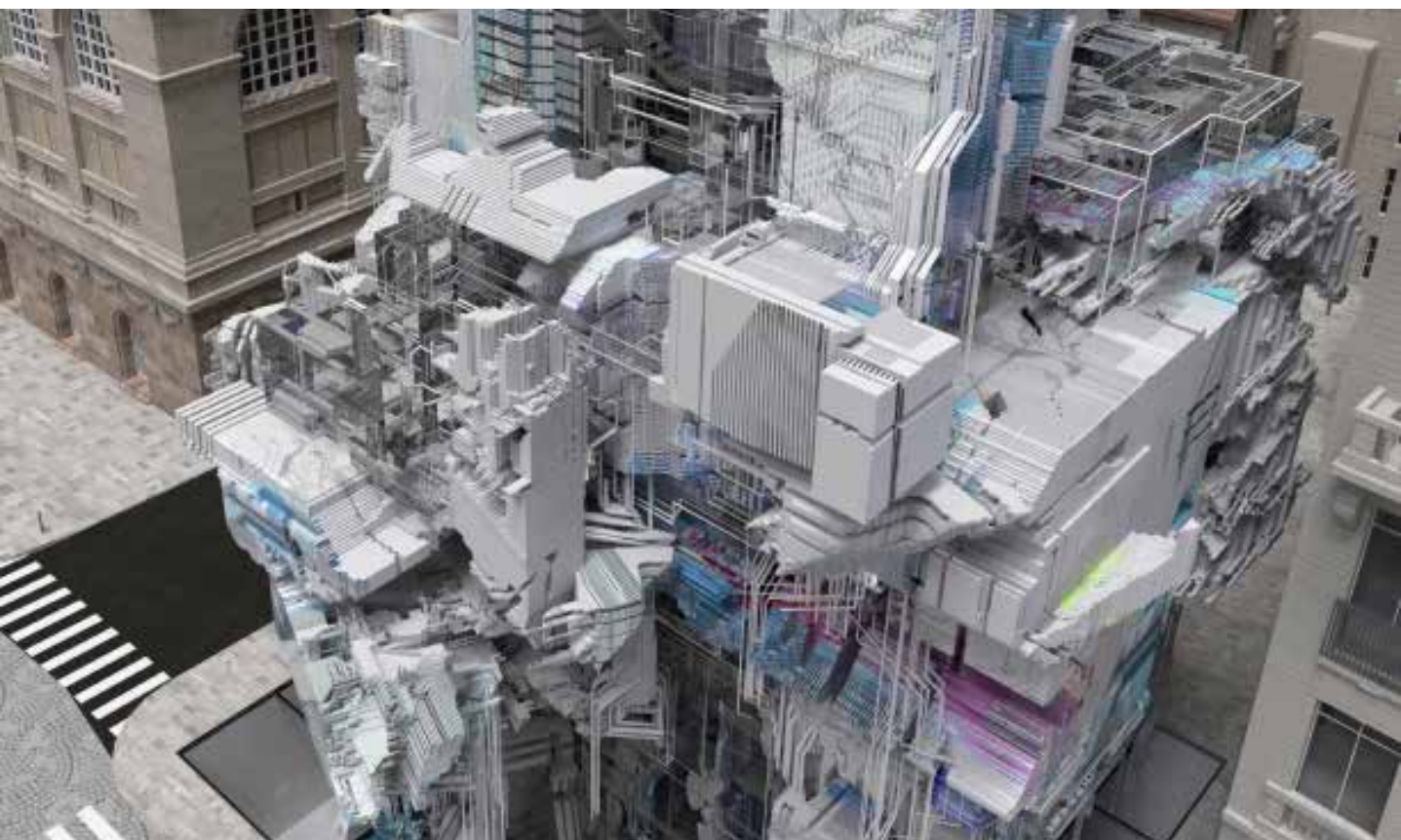The discourse of architecture is nonstop looking for new methods to reinvent and improve the current setup. The question is how we use the tool we have and apply them. Intelligent systems have to be invented to face the problem of assemblage. How do different systems work together and how do they influence themselves?

The Project "T-JCCC203 Virus" is taking part in this discussion. It started off by looking at natural creations, in particular viruses. They are known for creating a variety of modules by evolving one element. Using a scripting program called Processing to set parameters and behaviors allowed the project to develop a digital version of a virus. It was not important to recreate an exact double in the three dimensional space but to be inspired and for new behaviors.

In general there are three types of operations during the process. The simulation starts off with a simple point and a motion that grows in a spiral. Dividing the curves into segments allows to connect point, connect them and form a surface. As the curve is growing the mesh surface is influenced. Everything works and is affected at the same time. At a specific time the structure branches off and divides itself.

Another system that is superimposed to the volume, is being generated on the point cloud that accumulated along the spiral curve. Spheres are growing over time and multiplying themselves. They are given gravity which affects the volume because of their attachment. Multiple systems that work and co-evolve together and grow infinitely.

```
import igeo.*;
import processing.opengl.*;

void setup() {
IConfig.syncDrawAndDynamics=true;
size(1920, 1080, IG.GL);
IG.bg(255);
IG.bg(0, 0.0, 0.2);
IG.pers();
IG.fill();

new LineAgent(new IParticle(0, 0, 0).hide().fric(0.2), new IVec(0, 2, 0.3), new IVec(0, 0, 1), 0.5).hide();
new SurfaceMeshAgent();
new CameraAgent(new IVec(20, 50, 0), new IVec(1, 0, -0.5).len(200), 0.01);
new FocusAgent();
new SaveAgent();
}

boolean enableCapture=false;
void draw() {
if (enableCapture) {
if (IG.time()%10==0) {
//if (IG.time()==0) {
println("capturing @ time = "+IG.time());
saveFrame("T-JCCC203VIRUS/frame#####.png");
}
}
}

void keyPressed() {
if (key=='c') {
if (enableCapture) {
enableCapture=false;
println("stop capture");
} else {
enableCapture=true;
println("start capture");
}
}
if (key=='g') {
IG.save("output"+IG.time()+".3dm");
}
}

class CameraAgent extends IAgent {
IVec center, direction;
double rotationSpeed;
CameraAgent(IVec center, IVec direction, double speed) {
this.center = center;
this.direction = direction;
this.rotationSpeed = speed/3;
}

void update() {
IVec cameraPos = center.cp().sub(direction);
direction.rot(rotationSpeed);
IG.pers(cameraPos, direction);
}
}

class FocusAgent extends IAgent {
void update() {
IG.focus();
}
}

class SaveAgent extends IAgent {
void update() {
if (time () == 1000) {
IG.save("output"+IG.time()+".3dm");
}
}
}

class LineAgent extends IParticle {
LineAgent parent;
IVec dir;
IVec axis;
double radius;
double maxRadius = 5;
boolean createCell=false;

LineAgent(IParticle parent, IVec d, IVec ax, double rad) {
super(parent.pos().cp(d));
if (parent instanceof LineAgent) {
this.parent = (LineAgent)parent;
}
//hide(); // hide point
dir = d;
axis = ax;
radius = rad;
fric(0.2);

if (IRand.pct(10)) {
createCell=true;
}
}

void interact(ArrayList<IDynamics> agents) {
for (int i=0; i<agents.size (); i++) {
if (agents.get(i) instanceof LineAgent) {
LineAgent a = (LineAgent)agents.get(i);
if (a!=this) {
if (a.pos().dist(pos()) < a.radius+radius) {
IVec dif = a.pos().dif(pos());
dif.len( ((a.radius+radius)-dif.len())*100 + 100);
a.push(dif);
}
```

```
      }
     }
    }
 }

 void update() {
  if (time()==0) {
   IVec dir2 = dir.cp();
   dir2.rot(axis, 0.25);
   if (parent!=null && parent.alive()) {
    new ISpringLine(this, parent, 100).clr(1, 0.1, 0.1, 0.7).layer(„spring").hide();
   }
   new LineAgent(this, dir2, axis, radius).clr(1, 0.1, 0.1, 0.5).hide();

   if (IG.time()%450==0 && IG.time()>0) {
    IVec dir3 = dir.cp().rot(axis, -PI/20);
    IVec axis2 = axis.cross(dir);
    axis2.rot(dir, -PI/6);
    new LineAgent(this, dir3, axis2, radius).clr(1, 0.1, 0.1, 0.7);
   }
  }
  if (radius<maxRadius) {
   radius += 0.03;
  }
 }
}

class SurfaceMeshAgent extends IAgent {
 int meshUpdateInterval = 100;
 IMesh mesh;
 ArrayList<LineAgent> lineAgents;
 ArrayList<IVec> pts;
 IVec[][] meshFacePts;
 ITensionLine[] tensionLines;

 SurfaceMeshAgent() {
 }

 void interact(ArrayList<IDynamics> agents) {
  if (time()%meshUpdateInterval==0) {
   lineAgents = new ArrayList<LineAgent>();
   pts = new ArrayList<IVec>();
   for (int i=0; i<agents.size (); i++) {
    if (agents.get(i) instanceof LineAgent) {
     LineAgent a = (LineAgent)agents.get(i);
     lineAgents.add(a);
     pts.add(a.pos());
    }
   }
   if (pts.size()>4) {
    IVec[] ptarray = pts.toArray(new IVec[pts.size()]);
    IDelaunay.maxDistToCheck = 20;
    meshFacePts = IDelaunay.getSurfaceTriangles(ptarray);
    LineAgent[] larray = lineAgents.toArray(new LineAgent[lineAgents.size()]);
    IVecI[][] edgePts = IDelaunay.getSurfaceEdges(larray);
    if (tensionLines!=null) {
     for (int i=0; i<tensionLines.length; i++) {
      tensionLines[i].del();
     }
    }
    tensionLines = new ITensionLine[edgePts.length];
    for (int i=0; i<edgePts.length; i++) {
     tensionLines[i] = new ITensionLine((LineAgent)edgePts[i][0], (LineAgent)edgePts[i][1]).tension(5).clr(0.8, 0.2, 0.2, 0.3).
layer(„lien01");
    }
   }
  }

  if (meshFacePts!=null) {
   if (mesh!=null) mesh.del();
   mesh = IG.meshFromTriangles(meshFacePts).clr(0.8, 0.2, 0.5, 0.5).layer(„mesh");
  }
 }
}

class Cell extends IParticle {
 int growthDuration = 2000;
 int growthInterval = 150;
 int divisionInterval = 65;
 double maxRadius = 250;
 double growthSpeed=0.5;

 ArrayList< CellLink > links;
 ArrayList< CellFace > faces;
 double radius;
 boolean active = false;
 IMesh sphere;

 int groupStartTime;

 Cell(IVec pos, double rad, int startTime) {
  super(pos, new IVec(0, 0, 0));
  radius = rad;
  links = new ArrayList< CellLink >();
  faces = new ArrayList< CellFace >();
  fric(0.2);
  groupStartTime = startTime;
 }

 void interact(ArrayList< IDynamics > agents) {
  IVec neighborCenter = new IVec(0, 0, 0);
  int neighborCount=0;
  double neighborDist = radius*4;
  for (int i=0; i < agents.size (); i++) {
   if (agents.get(i) instanceof Cell) {
    Cell c = (Cell)agents.get(i);
    if (c != this) {
     if (c.pos().dist(pos()) < c.radius+radius) {
```
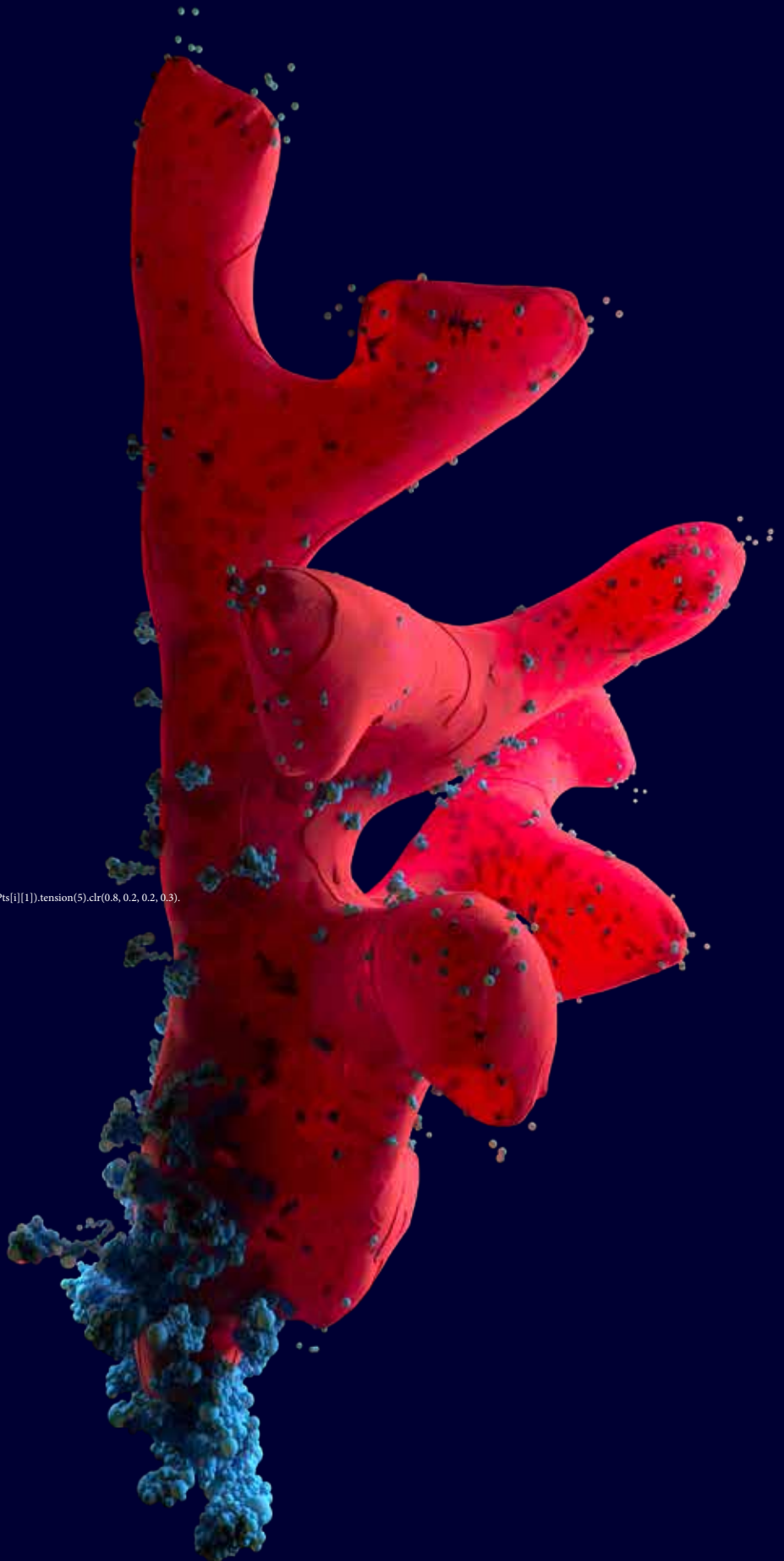
```
        IVec dif = c.pos().dif(pos());
        dif.len((((c.radius+radius/4)-dif.len())*100+50);
        c.push(dif);
      }
      if (c.pos().dist(pos()) < c.radius+radius + neighborDist) {
        neighborCenter.add(c.pos());
        neighborCount++;
      }
    }
  }
  if (neighborCount >= 1) {
    neighborCenter.div(neighborCount);
    IVec dif = pos().dif(neighborCenter).len(10);
    this.push(dif);
  }
}

void update() {
  if (IG.time() < groupStartTime + growthDuration) {
    if (time() > 0 && time()%divisionInterval==0) {
      if (active) {
        divide();
      }
      if (IRand.pct(50)) {
        active=true;
      }
    }
    if (time()%growthInterval==0) {
      grow();
    }
  }
  if (sphere!=null) sphere.del();
  sphere = IG.meshSphere(pos(), radius, 16).clr(clr()).clr(1, 0, 0.35);
}

void grow() {
  if (radius < maxRadius) {
    radius += growthSpeed;
  }
}

void divide() {
  if (links.size()==0) {
    Cell child = createChild(IRand.dir());
    new CellLink(this, child);
  } else if (links.size()==1) {
    Cell child = createChild(IRand.dir());
    new CellLink(child, links.get(0).cell1);
    new CellLink(child, links.get(0).cell2);
    new CellFace(child, links.get(0).cell1, links.get(0).cell2);
  } else {

    CellLink dividingLink = links.get(IRand.getInt(0, links.size()-1));
    if (dividingLink.faces.size()==2) {
      active = false;
      return;
    }
    IVec dir = dividingLink.oppositeDir(this);
    Cell child = createChild(dir);
    Cell c0 = dividingLink.oppositeCell(this);

    CellFace f1 = dividingLink.faces.get(0);
    Cell c1 = f1.oppositeCell(dividingLink);
    new CellLink(this, child);
    new CellLink(c1, child);
    new CellLink(c0, child);
    new CellFace(this, c1, child);
    new CellFace(child, c1, c0);
    dividingLink.del();
    f1.del();
  }
}

Cell createChild(IVec dir) {
  radius *= 0.5;
  dir.len(radius);
  Cell child = new Cell(pos().cp(dir), radius, groupStartTime);
  child.hsb(hue()-0.05, 1, 0.8);
  pos().sub(dir);
  active=false;
  return child;
}

class CellLink extends IAgent {
  double maxForce = 100;
  Cell cell1, cell2;
  ArrayList< CellFace > faces;
  ICurve line;

  CellLink(Cell c1, Cell c2) {
    cell1 = c1;
    cell2 = c2;
    cell1.links.add(this);
    cell2.links.add(this);
    faces = new ArrayList< CellFace >();
    line = new ICurve(c1.pos(), c2.pos()).clr(1., 0, 0);
  }

  void interact(ArrayList< IDynamics > agents) {
    // spring force
    IVec dif = cell1.pos().dif(cell2.pos());
    double force = (dif.len()-(cell1.radius+cell2.radius))/(cell1.radius+cell2.radius)*300;
    if (force > maxForce) {
      force=maxForce;
    } else if (force < -maxForce) {
      force=-maxForce;
```

```java
    }
    dif.len(force);
    cell1.pull(dif);
    cell2.push(dif);
  }

  boolean contains(Cell c) {
    if (c==cell1 || c==cell2) return true;
    return false;
  }

  void del() {
    cell1.links.remove(this);
    cell2.links.remove(this);
    line.del();
    super.del();
  }

  Cell oppositeCell(Cell c) {
    if (cell1==c) return cell2;
    if (cell2==c) return cell1;
    IG.err(„Link does not contain the input cell");
    return null;
  }

  IVec oppositeDir(Cell c) {
    return oppositeCell(c).pos().dif(c.pos());
  }
}

class CellFace {
  Cell cell1, cell2, cell3;
  CellLink link1, link2, link3;

  CellFace(Cell c1, Cell c2, Cell c3) {
    cell1 = c1;
    cell2 = c2;
    cell3 = c3;
    link1 = findLink(cell1, cell2);
    link2 = findLink(cell2, cell3);
    link3 = findLink(cell3, cell1);
    cell1.faces.add(this);
    cell2.faces.add(this);
    cell3.faces.add(this);
    link1.faces.add(this);
    link2.faces.add(this);
    link3.faces.add(this);
  }

  IVec center() {
    return IVec.center(cell1.pos(), cell2.pos(), cell3.pos());
  }

  boolean contains(CellLink link) {
    return link1==link || link2==link || link3==link;
  }

  CellLink findLink(Cell c1, Cell c2) {
    for (int i=0; i < c1.links.size(); i++) {
      if (c1.links.get(i).contains(c2)) {
        return c1.links.get(i);
      }
    }
    IG.err(„link not found");
    return null;
  }

  Cell oppositeCell(CellLink l) {
    if (cell1!=l.cell1 && cell1!=l.cell2) {
      return cell1;
    }
    if (cell2!=l.cell1 && cell2!=l.cell2) {
      return cell2;
    }
    return cell3;
  }

  void del() {
    cell1.faces.remove(this);
    cell2.faces.remove(this);
    cell3.faces.remove(this);
    link1.faces.remove(this);
    link2.faces.remove(this);
    link3.faces.remove(this);
  }
}
```
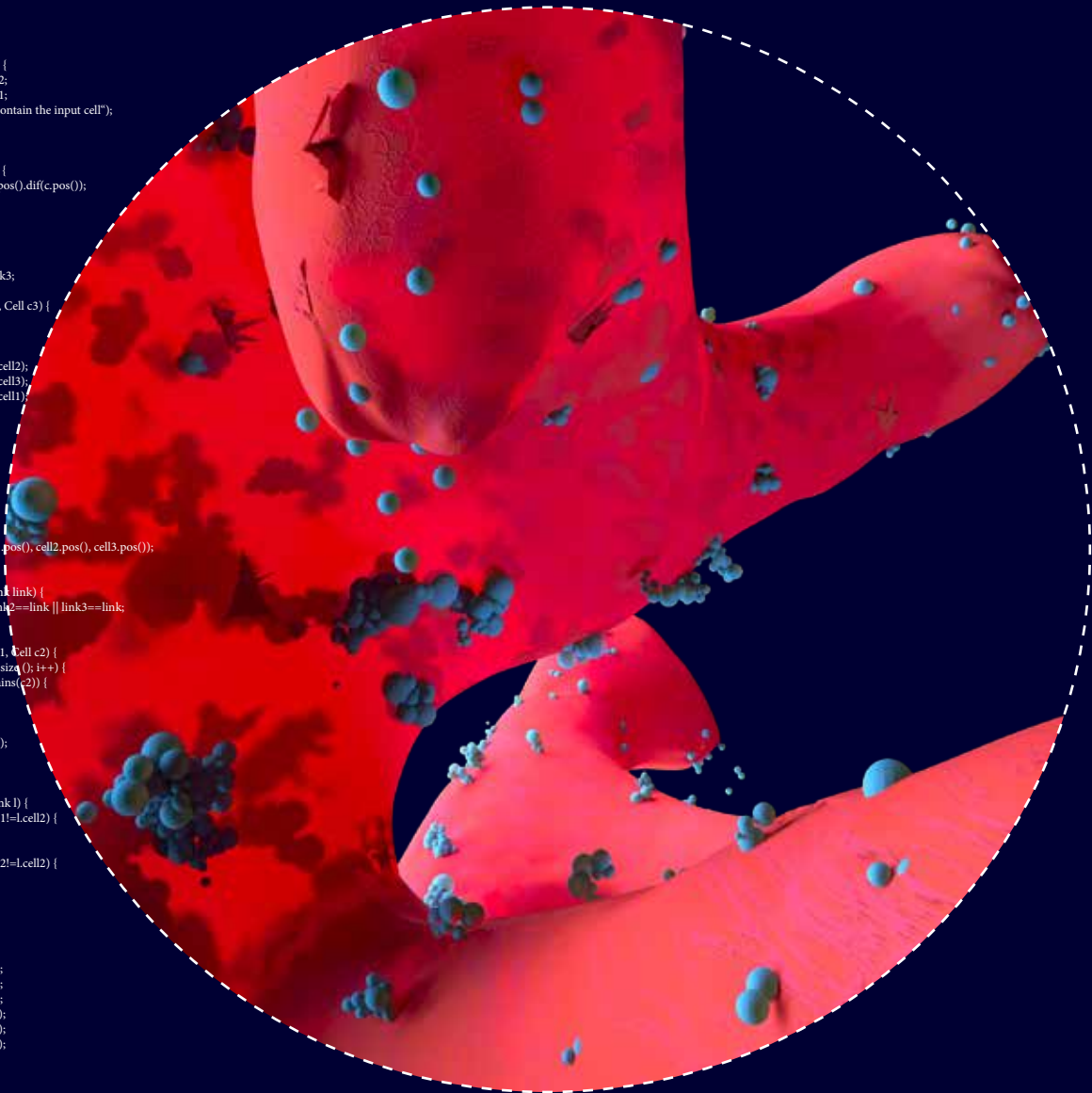
PROTEIN STRUCTURE

DAY 34                       DAY 64                       DAY 84

MEMBRANE MUTATION

DAY 34                       DAY 64                       DAY 84

CELLULAR GROTH

DAY 34                       DAY 64                       DAY 84

VIRAL MUTATION

DAY 34                       DAY 64                       DAY 84

DAY 114  DAY 134  DAY 154  DAY 174

DAY 114  DAY 134  DAY 154  DAY 174

DAY 114  DAY 134  DAY 154  DAY 174

DAY 114  DAY 134  DAY 154  DAY 174

# Interview with Myself

2016 - present
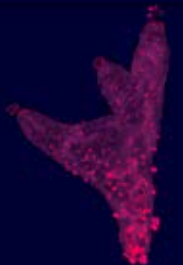
This interview with Simeon Brugger, by Simon Questato was recorded during several sessions (05/2016 - now), when nobody was listening.

An Interview with myself.

SQ: Thank you for taking the time to talk to me and answer a couple of questions. Should we start?

SB: No problem at all. My pleasure.

SQ: To start up front. Please tell me why you wanted to be interview.

SB: I was asking for this because I think there will be some questions about my current and former work. I would rather get set the records straight in this interview, instead of answering each question over and over.

SQ: OK. Good. How would you describe your style and your interests?

SB: This is always a hard question to answer because there is a variety of interests that influence my work. In general it maybe could be said that I accepted that there are no new inventions, but future alterations and combinations of current situations. For that reasons I want to analyze as many concepts and theories as possible, to later on steal all the best parts of them.

SQ: But it can be said that there is a funny and ironic take. Let's talk about how and when this style or let's call it fascination with color and object kit-bash started.

SB: Well I would say that everything started with the project Kippis, which I was working on together with my two good friends Florian Smutny and Sven Winkler. At that time, it was 2013, all three of us were studying at the University of Innsbruck in

Austria. It was during one of the last classes of our undergrad. Set up as a brief of a competition to create a new kids daycare center, or something like this. I have to admit that we were never that interested in fitting the profile and the requirements. For us, this was more a opportunity to have fun end investigate things we were never able to do, until this point.

SQ: So, everything goes?

SB: Yes exactly. Everyone brought their ideas, aesthetics and preference to one table and in a playful manner we mashed then together. Everyone was able to work on each other's objects and parts, to then unify it. I think the playfulness helped us to find the aesthetic we ended up with. Too often we said that this solution was not working or was too much. For the time being, we just left it there, as a placeholder, so see how it will work out. In the end it grew on us, we liked it, and it worked. I would say that a lot of idea started with this project. For example my fascination of flowers and squirt guns, just to mention two of them. Overall it was a bigger investigation in collage, layering, figure ground relations, artificial landscapes, and so on. This project is one of my first projects, in retrospective, I would call "glossy white trash".

SQ: You mentioned your obsession with flowers or rather blossoms. Do you think there is a place for flowers in architecture? How can you justify this and what do you want to say with that?

SB: Flowers, how do I start this? The object of the flower has such a long and broad history in the Arts. You have to consider a variety of different representations. So far I like to divide them into four types of representation. In my mind all of those four

Above: Simeon Brugger, "Linoleum Complex", 2015

Previous page: Simeon Brugger, Florian Smutny, Sven Winkler, "Kippis", 2013

categories morph and merge together and create a hybrid understanding of itself. That is why I am so interested in flowers, their history and meanings are so layered.

So first of all there is the flower as an object of the everyday. A plant we like to look at and smell its scent. We all know what it is and how it feels. One could say that the flower is beauty. According to Wikipedia people have sought ways to cultivate, buy wear, or otherwise be around flowers and blooming plants, partly because of their agreeable appearance and smell. I would say that the flower is a worldwide mutual symbol for beauty. Although it is so common, it is still a small luxurious object. In terms of everyday object, I wouldn't put the flower on the same level as the Campbell

soup. But exactly that is why the flower is so interesting. It can constantly jump between definitions. The real flowers are the semi sophisticated, and fake plastic flowers are the more "glossy white trash kitsch" version.

Secondly, there is the flower as ornament and decoration. For centuries, the flowers were used to create reliefs, wallpapers, carpets, and so on, to support architecture. Instead of coming up with a smooth shapes, like other architects do, I wanted to use the flower as a starting point. Starting with the shape or form of a flower, to then defamiliarize it using abstraction to change their qualities. I see it as a tool.

I would like to put myself in line of peo-

ple using floral ornaments. Using the idea of the flower to create volumetric ornamental spaces. For me there is no point of making an abstract figurative object, which in the end, anyway will get associated with something. If I wouldn't point out where I used blossoms for my form generation, people might not see it, but rather find other interpretations.

Thirdly, then there is the symbolized version in the art history and its contemporary interpretation. I like the play of symbolism, non-symbolism and fake-symbolism. We, in comparison with the people of the Renaissance, lost the ability to read the intended meaning of symbolism. Our understanding shifted. I would like to use this shift in combination with a fake-symbolism of dada, surrealisms, post-neo-surrealism, or however you want to call it.

Fourthly it is possible to talk about flowers in a very analytical way. In terms of form, shape and color. To be honest, for my work, I am less interested in the actual botanical and functional aspect of the plant. The flower has such a long history in the Arts that it is impossible to find an understanding. A lot of artist and architects used flowers in their works for various reasons.

SQ: Your work Bouquet One, 2015 emerged from this investigation. Would you say it is also working with the architectural aspect that you were just talking about?

SB: No. I wouldn't say it is an architectural object. It is more a sculpture creating an illusion of the fake and the real. This work is in conversation with the still life's of art history. Those works we admire in the museums use a coexistence of flowers. The depicted flowers are never able to meet like this at the same time. They are from different places and on top of that they bloom never at the same time of year. The paintings neglect time and maybe are the optimistic side of still lifes. On the other hand the vanitas still lifes show that time is short and passing. The shown objects in the works are fruits, dead animals and plants. They demonstration that there is an expiration date.

Compared to the Vanitas still life paintings, we now have the opportunity to let flowers bloom forever, no matter what time of the year it is. The work uses plastic flowers and their equivalents from the real nature. Placed together with some water in a vase they start to bend together. To help this effect, some of the fake and some of the real blossoms are painted in gold. The color is

the one reality they have in common. Over time half of the bouquet is decaying while the other side is still on steroids.

I just created another work using plastic flowers. Ok, wenns ohne nicht geht (Ok, if it does work without) is an assembly of ten white fake flowers and one real rose. This piece is more intended to stay in relation to Joseph Beuys' work ohne die Rose tun wir's nicht (We won't do it without the rose). Of course this work plays as well with the question of real and fake, but not as much as the first bouquet. In 1972 Beuys made the work during his time at the documenta in Kassel. He set up a table with a flower in a cylinder. For the durance of the exhibition he was available to talk at that particular table. Now you might think I want to make an association that people as well as their talks are plastic. Well maybe you are right. Actually Bouquet One was established at the same time I was working on Linoleum Complex. Again using the ornamental qualities and shapes of flowers, I was creating a hybrid building blending from, let's call it conventional boxes, to a spatial ornament connecting the parts.

SQ: Do you see them as objects?

SQ: You are making smaller collages, videos and other medium specific works. Do you see then as architecture, or how would you categorize them?

SB: That is a very good question. I know it is stupid to say, but the question then is also "what is architecture?" I have to admit that I am not able to answer this question, but I am sure you will find enough people who think they know the answer. All I can say is, what I would classify as more and less architectural. But to come back to your question, I don't see all of my work as architecture, but I like to think of them as my inspiration for architecture. Referring to Hans Hollein, I want to say that for me not everything is architecture. One might assume that I share Hollein's opinion, because the work in not represented in one

medium. My work is a reaction upon architecture but also art and other disciplines. In this case I agree with John Baldessari, who mentioned in on of this works Painting for Kubler "This painting owes its existence to prior paintings. By liking this solution, you should not be blocked in your continued acceptance of prior inventions. To attain this position. Ideas of former painting had to be rethought in order to transcend former work. To like this painting, you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge."
There is a relationship and border of architecture and non-architecture, which is blurred in my work.
Joseph Kosuth said that "everything can be art. Art is the relations between relations, not the relations between objects." What would this mean for architecture? Hans Hollein stated that "everything is architecture." ("Alles ist Architektur") Did he say that in an understanding of Joseph Beuys who said that, "Every human being is an artist" ("Jeder ist ein Kuenstler") that everyone is capable of producing art, or in case of Hollein, architecture.

SQ: It is interesting how you place your work in relation to the history.

SB: In my opinion, it is important that one's work reacts upon its surrounding. Whether it is in the field of art, architecture or any other occupation. Otherwise it stands on its own and gets lost in sense. To keep the conversation and discourse alive and evolving, things have to be reinvented. How can we evaluate the importance of something if it doesn't connect to the discourse? But then, does that even matter?
"Honey, you look beautiful!" is one of my first big attempts to comment on a brought variety of historic milestones. The work is reacting upon collage techniques, flatness and perspective, the usage of color, narratives and so on. It would go too far to talk about this in detail.

SQ: I wanted to ask you one simple ques-

tion. Weather you approach it as an over-all concept idea form or whether is really kind of pulling together different works into something that makes some kind of sense?

SB: Definitely it's not an open overall anything. Number one. And two. I mean, I tell you how I make  projects like this. I want to react to former ideas, combine them and make my own creation. How are we kidding there are no new inventions. We are always influenced by other ideas.

SQ: I also hear to talk about ice cream or whipped cream before. Which one is it?

SB: Well, probably you heard me talk about both of them. It depends on the situation, because I don't talk of it as the literal food. Of course, sometimes I do, but in general it became more of a label for some of the forms I am interested in. It helps me to organize the different typologies I am working on. Like with the flowers.

SQ: So what is your interest in ice cream and or whipped cream?

SB: I like the idea of ice cream having a lot of potential for a wide range of inter-pretation. Some kind of contemporary symbolism. Let me first describe the act of eating ice cream. It might be important to first set up an image for the further argumentation.

Close your eyes and listen to this. In your hands you are holding onto a cone of ice cream. Really tight. A delicious scope of vanilla. You bend your head slightly forwards and at the same time bringing the cone closer to your face. Then, your lips touch the cold delight. With your tongue you slowly lick it. Then take it into your mouth and form it with your lips. By the time it starts to drip over your hands. From the corners of your mouth, some cream is slowly flowing down your face.

I would argue that ice cream is one of the object with the strongest, if not the strongest, in terms of a relationship of innocence and sexual suggestion.

I was asking myself if Andy Warhol could have used the ice cream as one of his "popular" objects. In fact he has sculptures of sundaes. But the question is could a cone of ice cream be as important as the Campbell's soups? For me Warhol would have never used the ice cream as one of his "Marilyn Monroe". It is this luxurious object for the simple citizen.  In terms of getting fed, it is wiser to eat a Campbell's soup than eat a ball of ice cream. The ice

cream is an object of pleasure and desire.

SQ: How are you intending to use this for your architecture?

SB: Although it seams as a foolish thought, there is a serious interest in the form and its possibilities. Since the last couple of centuries the attention towards soft forms in architecture increased.
The old architectural problem of curve, surface and mass is reflected in my thoughts about ice cream or rather whipped cream. Of course I am creating a backstory to the soft forms, another story that is told on top of the story of itself. The curve to mass problem can be put on a level with flower and whipped cream. The flower itself had the opportunity to evolve from a thin sting to a solid blossom passing the blooming if it. The whipped cream on the other hand has a different attitude towards mass. It starts on the other end of the chain.

I have like a list of ideas. That's like thousands of ideas and then I print that out and I go through with a highlighter.

SQ: For somebody how is as relaxed as you are, you are pretty thero about things, it seems.
Yeah I seem relaxed, but I am totally absolutely obsessive compulsive about everything. I am not a relaxed person.
SQ: The work seams wanting to be cute and noticeable.
SQ: Repetion vs. Uniqueness?