

FS.STUDIO
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LUXURY AND PRECARITY



RENDERED

REALITY



LUXURY_{AND} PRECARITY

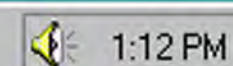
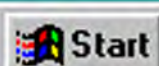
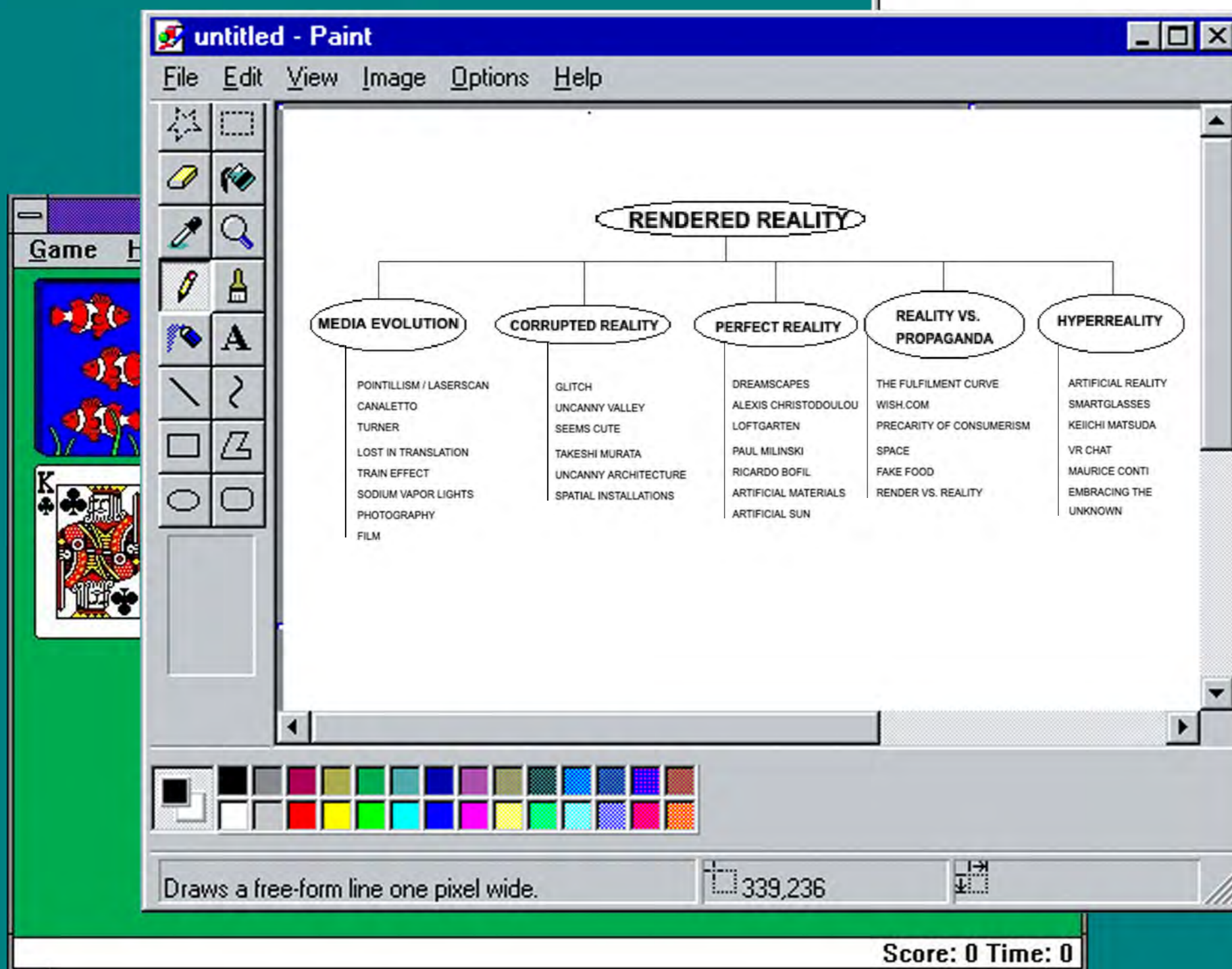
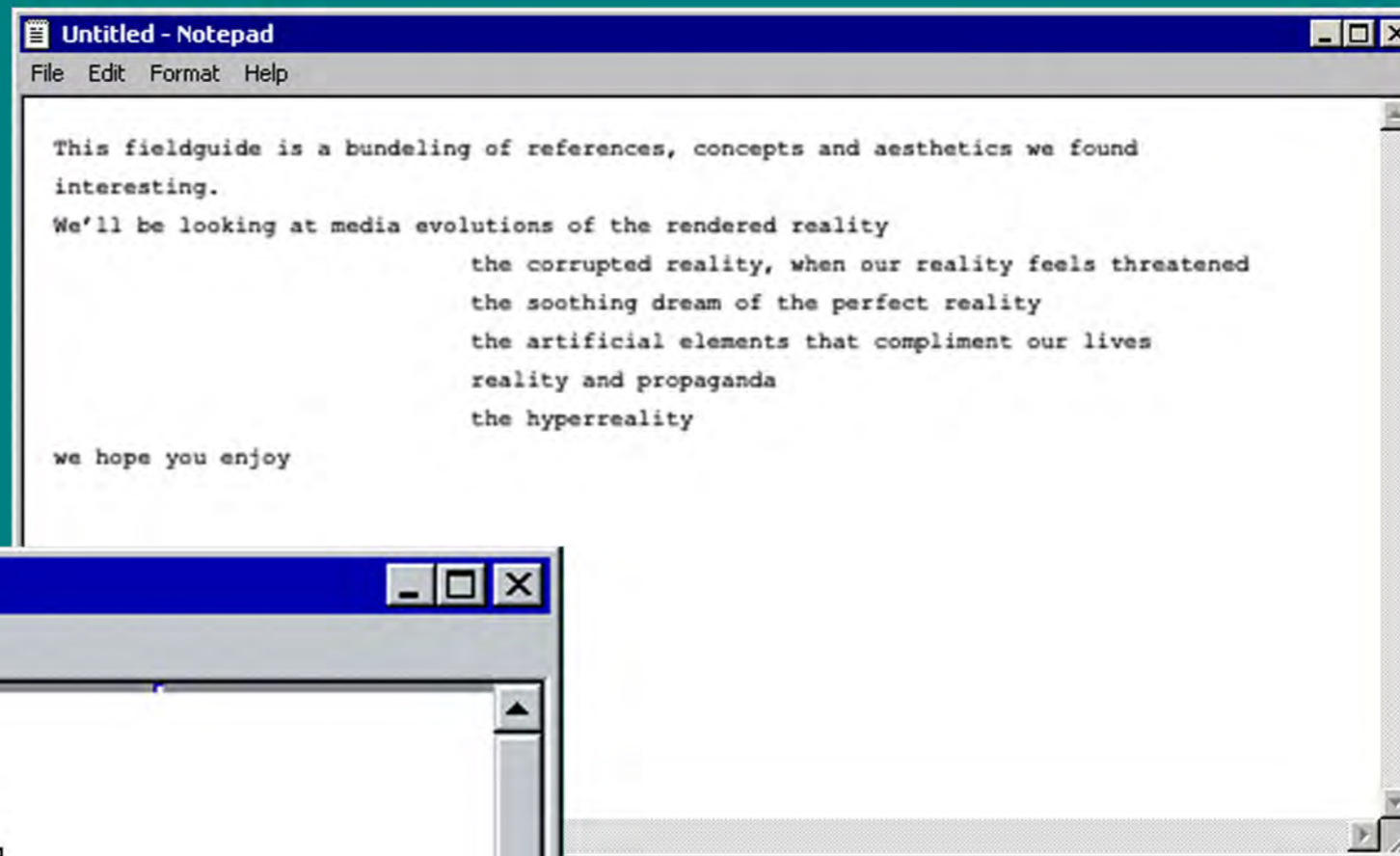
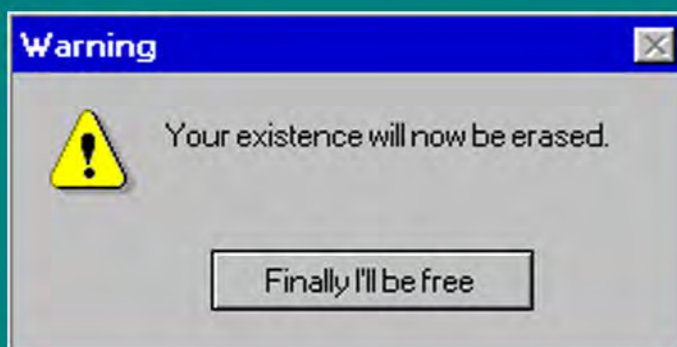
OF THE RENDERED REALITY

Cover
Gustave Doré, Adam and Eve Driven out of Eden, 1865
Paul Milinski, Escalating, 2020

DAVID VAN OOSTENDE
ENRICO PAVONE
MOSTAFA KHAMIS

FOR

FS.STUDIO
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Render [/'ren.dər/]

verb

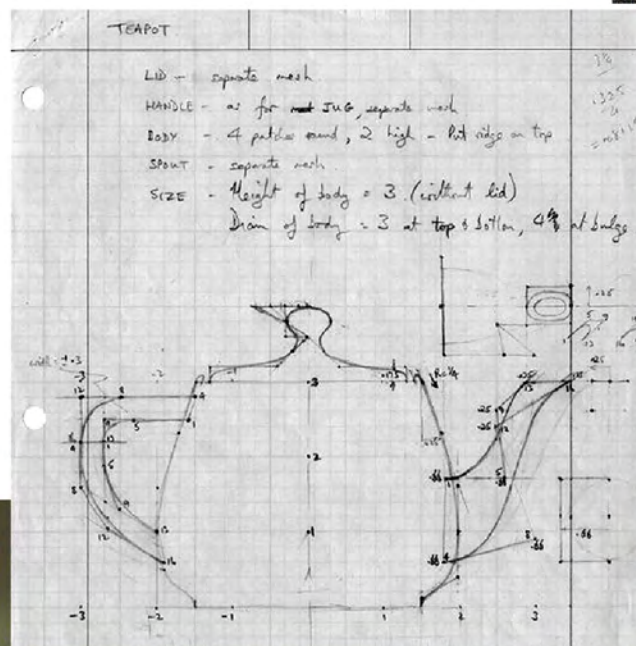
- I. to cause someone or something to be in a particular state
- II. the generation of a 2D image from a 3D model

In 1974, a researcher at the University of Utah called Martin Newell needed a reference object, something simple to test the algorithms he was designing. The story goes that he told his wife this as they were sitting down for tea -- Newell was born in Britain, so tea -- and she suggested that modelling the teapot. It was ideal. It has concave and convex surfaces. It can cast shadows on itself, which is a problem that some algorithms might find difficult to solve. It's immediately recognisable: you can tell by eye if the teapot looks like a teapot, or if something's gone wrong with your rendering. And you don't have to texture it to make it look good. As long as it has a plain, light colour, It looks like a teapot. But it's also not too complicated: back in the seventies, computer graphics involved a lot of working by hand. Newell sketched the teapot on graph paper, and then typed in the resulting coordinates by hand. Over the forty-something years that the digital version of it has existed, details about it have been lost to history. It's said that it was used so much for early graphics experiments that some people could remember all of its data in their head and just type it in when they needed it. This is an artifact of the digital era that's got urban legends around it. And whether they're true or not, there's now a canonical version of the teapot: a digital object that's been copied and copied and copied into all sorts of modern culture. Literally billions of people have seen -- well, not this teapot--but a version of it that can be described in one page of numbers.



The original Newell teapot, Computer History Museum

```
Rim:
{ 102, 103, 104, 105, 4, 5, 6, 7,
  8, 9, 10, 11, 12, 13, 14, 15 }
Body:
{ 12, 13, 14, 15, 16, 17, 18, 19,
  20, 21, 22, 23, 24, 25, 26, 27 }
{ 24, 25, 26, 27, 29, 30, 31, 32,
  33, 34, 35, 36, 37, 38, 39, 40 }
Lid:
{ 96, 96, 96, 96, 97, 98, 99, 100,
  101, 101, 101, 101, 0, 1, 2, 3 }
{ 0, 1, 2, 3, 106, 107, 108, 109,
  110, 111, 112, 113, 114, 115, 116, 117 }
Handle:
{ 41, 42, 43, 44, 45, 46, 47, 48,
  49, 50, 51, 52, 53, 54, 55, 56 }
{ 53, 54, 55, 56, 57, 58, 59, 60,
  61, 62, 63, 64, 28, 65, 66, 67 }
Spout:
{ 68, 69, 70, 71, 72, 73, 74, 75,
  76, 77, 78, 79, 80, 81, 82, 83 }
{ 80, 81, 82, 83, 84, 85, 86, 87,
  88, 89, 90, 91, 92, 93, 94, 95 }
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- III. anything that has been interpreted in an artistic form



Canaletto, Caprice View of Piazzetta with the Horses of San Marco, 1743

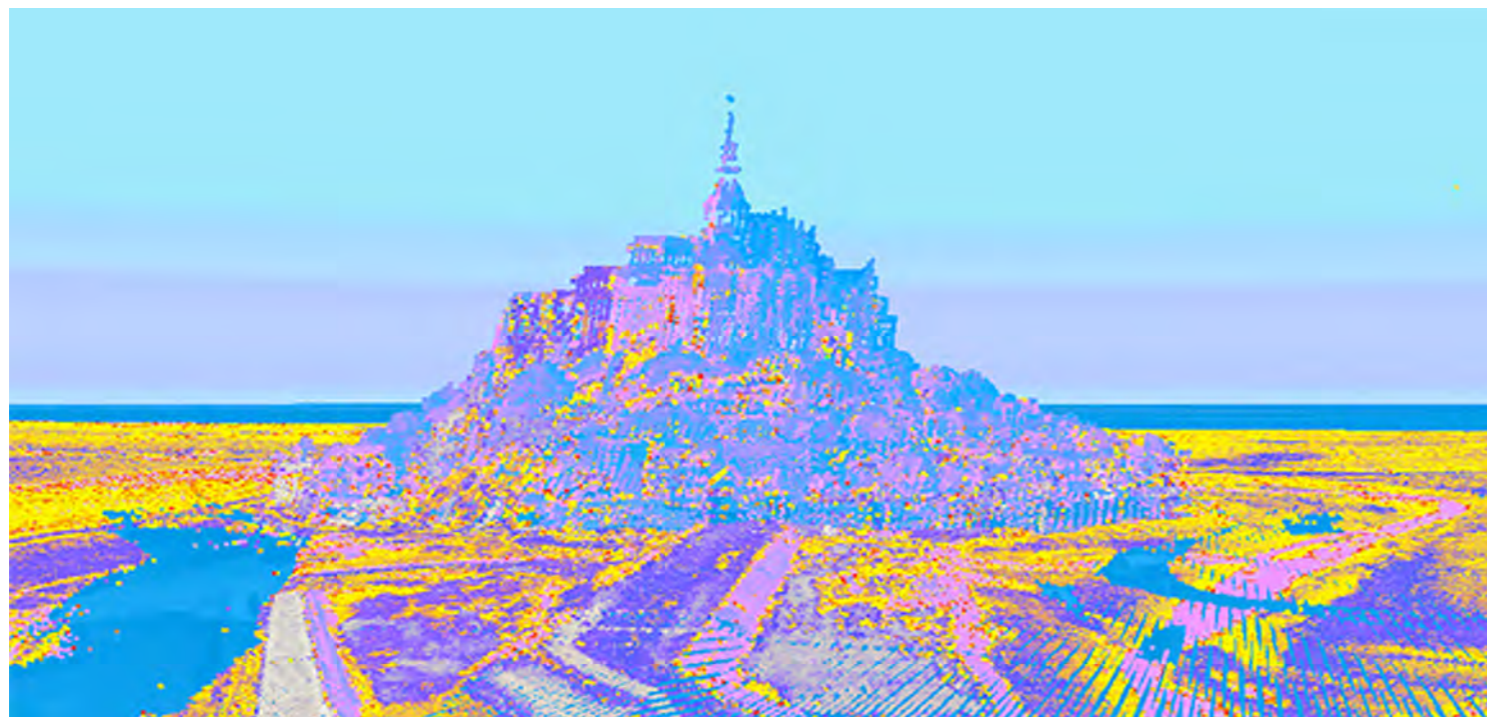
Capriccio painting is primarily defined by the invention of architectural scapes that organise elements into unfamiliar and speculative alternatives. Canaletto's capriccio creates a convincing alternative universe in which the horses occupy the Piazzetta. It is a familiar yet alien sight that evokes an uneasy tension between the horses, plinths, steps, dogs and the rich Venetians who seem to contemplate the strange appearance of four horses without riders. The Baroque exercise of the architectural capriccio can be considered an early form of negotiating realism through the lens of speculation.

Media ['mi:diə]

noun

- I. The main means of mass communication
- II. Plural form of medium.
- III. an agency or means of doing something.

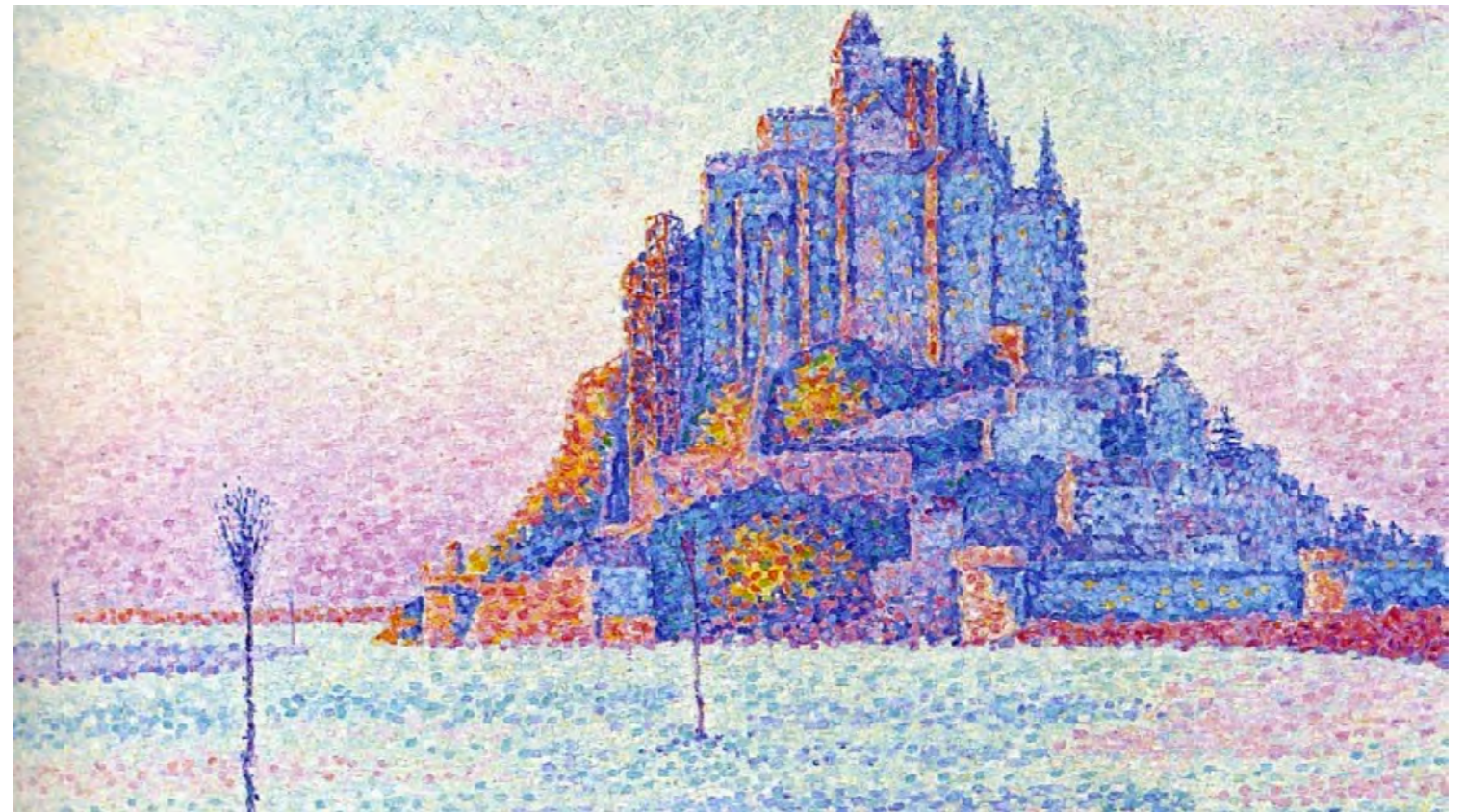
A Point Cloud is a 3D model made up of thousands – or even millions – of georeferenced points and hence gives an incredibly detailed representation of reality. Point clouds are typically created through 3D laser scanning techniques such as Light Detection and Ranging (LiDAR) technologies, although they can also be extracted from imagery using photogrammetric methods. Each point has its XYZ coordinates and some attributes. These attributes can represent time, flight line, intensity (how much light returns back from a point), color, classification, RGB value, etc. When lots of points are brought together into a single feature, they start to show some new qualities.



Evolution [ˌi:vəˈluːʃ(ə)n, ˈɛvəluːʃ(ə)n]

noun

- I. The process by which different kinds of living organism are believed to have developed from earlier forms during the history of the earth.
- II. The gradual development of something.

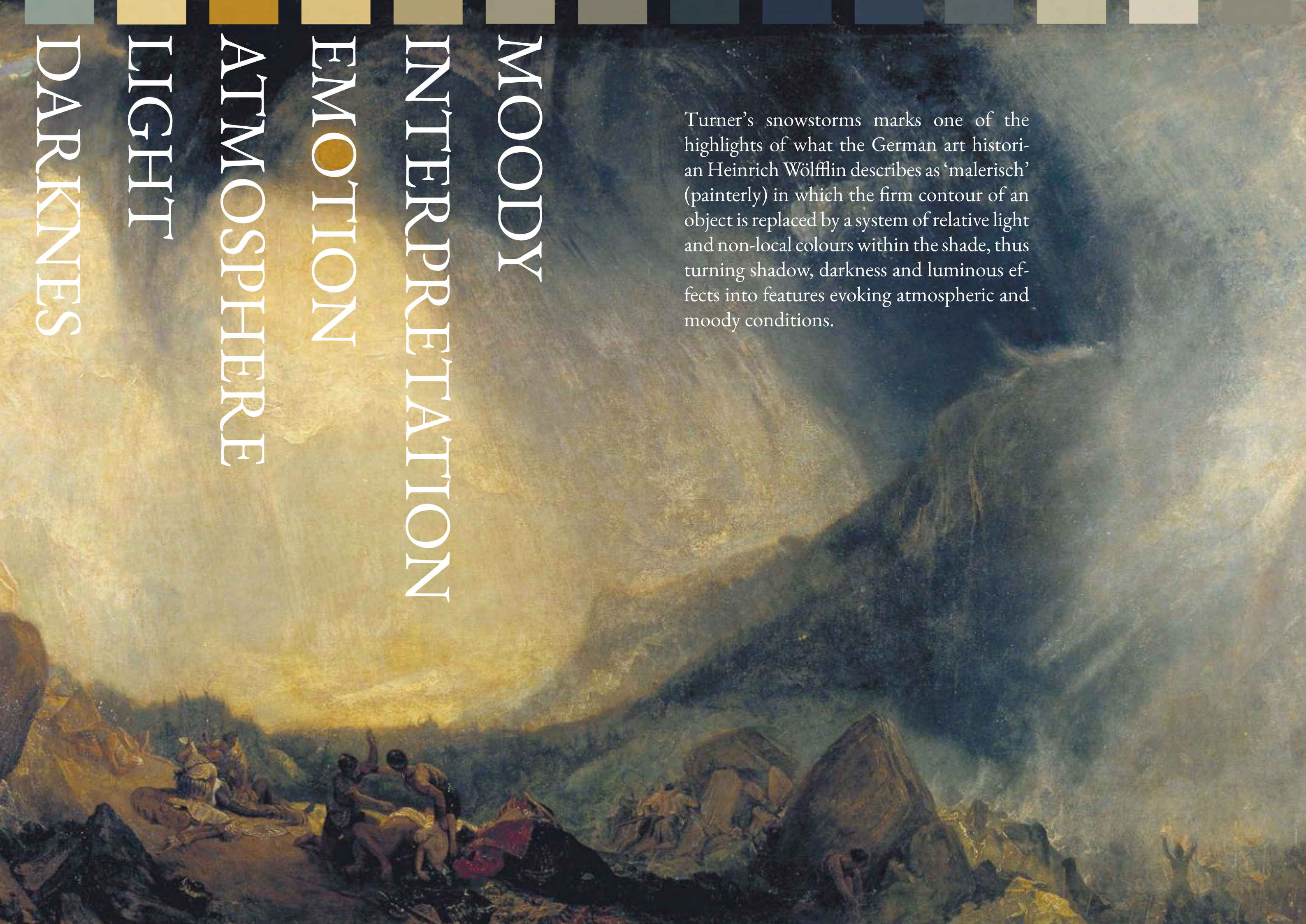


Pointillism is a painting technique practiced in France at the end of the nineteenth century. While traditional painting involves creating different hues by mixing paint colors on a palette or on the canvas, pointillists use primary colors to paint dots. The human brain observes those points, the color, and the proximity to other points and interprets them as a secondary color. For example, by putting small red and yellow dots next to each other, one can see orange. When viewed at a distance, the human eye fuses the individual dots together into areas of solid color. This is clearly illustrated above with an image of the painting “Mont Saint Michel, fog and sun” from 1897 by Paul Signac.



Canaletto would often use more than one viewpoint, he altered proportions and shapes of buildings and even went as far as removing or adding entire buildings into his landscapes. His perfect perspectives were created with the use of a camera obscura, a somewhat controversial topic in the art world. All of this used to show a perfect rendition of Venice.

Although he gained fame for his idealised visions of the floating city, Canaletto's masterpiece 'The Stonemason's Yard' actually depicts a scene of regular life in Venice in 1725.

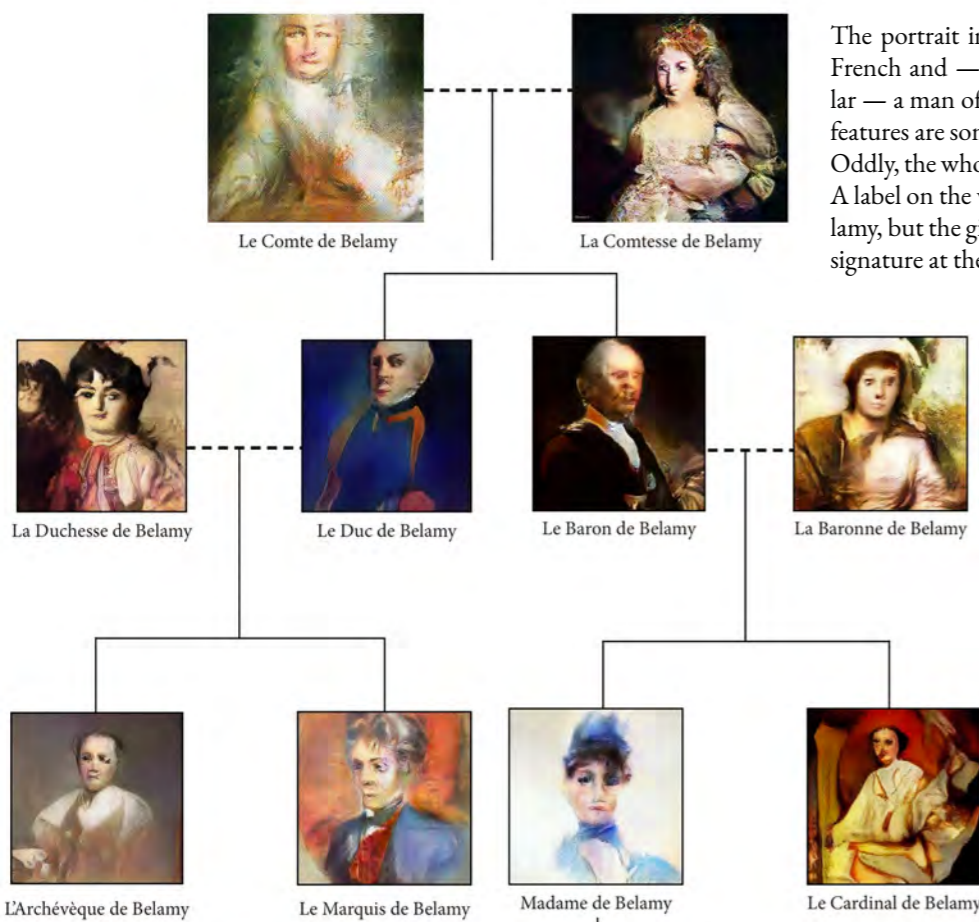


Turner's snowstorms marks one of the highlights of what the German art historian Heinrich Wölfflin describes as 'malerisch' (painterly) in which the firm contour of an object is replaced by a system of relative light and non-local colours within the shade, thus turning shadow, darkness and luminous effects into features evoking atmospheric and moody conditions.

MOODY
INTERPRETATION
EMOTION
ATMOSPHERE
LIGHT
DARKNES

LOST IN TRANSLATION

While there are obvious differences between digital art and more traditional mediums, like painting, the fact is they’re both part of the long lineage of human creativity that stretches back over 30,000 years. It’s high time we stopped thinking of digital art as separate or counter to more traditional formats, but rather as a logical part of the contemporary art continuum—art that’s been shaped by and has its roots firmly grounded in avant-garde movements of the 20th century like Fluxus, Dada, and Constructivism, along with the disciplines of performance art, film, photography and video art.



‘The algorithm is composed of two parts,’ says Caselles-Dupré. ‘On one side is the Generator, on the other the Discriminator. We fed the system with a data set of 15,000 portraits painted between the 14th century to the 20th. The Generator makes a new image based on the set, then the Discriminator tries to spot the difference between a human-made image and one created by the Generator. The aim is to fool the Discriminator into thinking that the new images are real-life portraits. Then we have a result.’



The portrait in its gilt frame depicts a portly gentleman, possibly French and — to judge by his dark frockcoat and plain white collar — a man of the church. The work appears unfinished: the facial features are somewhat indistinct and there are blank areas of canvas. Oddly, the whole composition is displaced slightly to the north-west. A label on the wall states that the sitter is a man named Edmond Belamy, but the giveaway clue as to the origins of the work is the artist’s signature at the bottom right. In cursive Gallic script it reads:

$$\min_G \max_D \mathbb{E}_x [\log(D(x))] + \mathbb{E}_z [\log(1 - D(G(z)))]$$

This portrait, however, is not the product of a human mind. It was created by an artificial intelligence, an algorithm defined by that algebraic formula with its many parentheses. And when it went under the hammer in the Prints & Multiples sale at Christie’s on 23-25 October, Portrait of Edmond Belamy sold for an incredible \$432,500, signalling the arrival of AI art on the world auction stage.

Hugo Caselles-Dupré of Obvious readily concedes that ‘for sure, the machine did not want to put emotions into the pictures. And in research terms, the idea of a robot having an open-world experience, and using it to make something new — that is pure science fiction for now.’

‘It is a portrait, after all,’ says Christie’s specialist Richard Lloyd, who organised the sale. ‘It may not have been painted by a man in a powdered wig, but it is exactly the kind of artwork we have been selling for 250 years.’ Earlier this year Christie’s staged a symposium on the implications of blockchain for artists and collectors. The inaugural technology conference will be an annual event, and AI will very likely be one of the topics explored. Ten or 20 years down the line — who knows? — the subject of discussion could be virtual-reality performance art, or the oeuvre of some as yet undreamed-of robot Picasso.



The Battle of Buda ended over three hundred years ago, but you can still relive some of its terror and glory thanks to Hungarian artist Ekho. He painstakingly 3D mapped every person, animal, and object from a classic painting of the battle called, The Recapture of Buda Castle in 1686, by Gyula Benczúr. The process was incredibly time-intensive, one of the most challenging pieces Ekho has ever made.

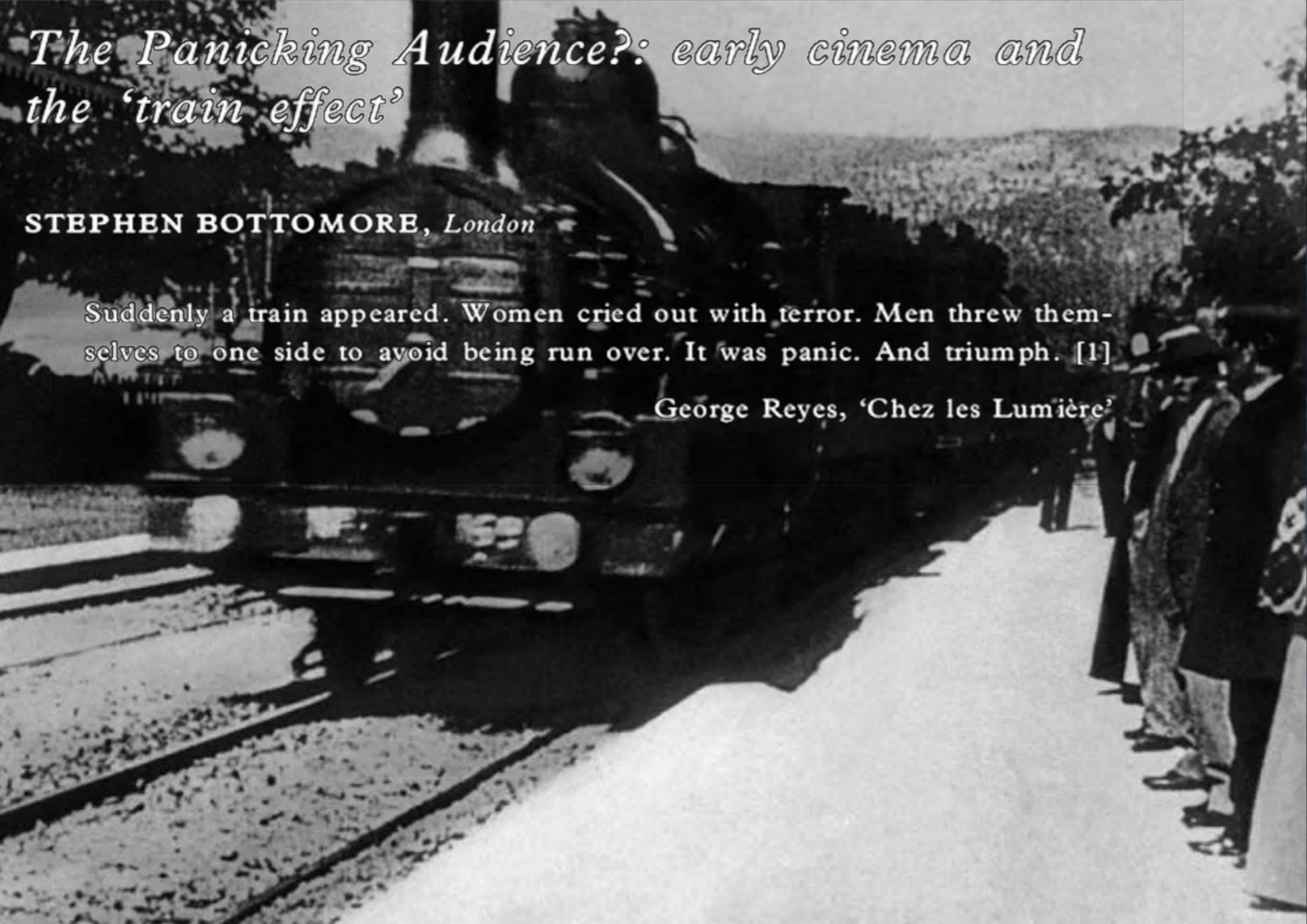


The Herculean journey began as he rebuilt every individual part of the painting from scratch as a 3D rendered object. He started with standard simple polygonal structures, then chiseled them down to the point that he could overlay details from the painting onto each figure. After he had the basic design of each part rendered, Ekho still had to incorporate Benczúr’s brushstrokes onto his own blank forms.



However, the original painting alone wasn’t enough to truly bring the rendering to life, so he intensively layered his subjects to unflatten them. Once the animation process was over the painting came to cinematic life. There’s a comprehensive display of the battle on Vimeo, complete with war horns and drums in the background. Halfway through watching, you’ll be ready to don some britches and march yourself into battle.





The Panicking Audience?: early cinema and the 'train effect'

STEPHEN BOTTOMORE, *London*

Suddenly a train appeared. Women cried out with terror. Men threw themselves to one side to avoid being run over. It was panic. And triumph. [1]

George Reyes, 'Chez les Lumière'

The myth of the runaway movie train surrounds a short 1896 film called L'Arrivée d'un train en gare de La Ciotat, or Arrival of a Train at La Ciotat. The 50-second-long silent film was created by Auguste and Louis Lumière, a pioneering set of brothers who were among the very first people to create moving pictures. A few months ago, this video was actually upscaled to 4k, 60pfs, by using algorithms.

SCAN TO WATCH



Vastgezet door Denis Shiryayev

Denis Shiryayev 9 maanden geleden (bewerkt)

Hi all! This video has recently been getting a lot of attention from the media (something of a shock to me). In some articles they are crediting me for having done something unique, but in my opinion this is unfair. Anyone can repeat this process with algorithms that are currently published on Github; all of them are in the video description. Credit should go to DIAN, Topaz AI, ESRGAN, Waifu2x, DeOldify, Anime 4K and other developers who are part of the worldwide ML-community and contributing to humanity by making these algorithms publicly available.

Thus, for future reference, you do not need to ask my permission to use this video; you can do with it whatever you want 🍷 Welcome to the future, friends

Minder weergeven

5,3K BEANTWOORDEN

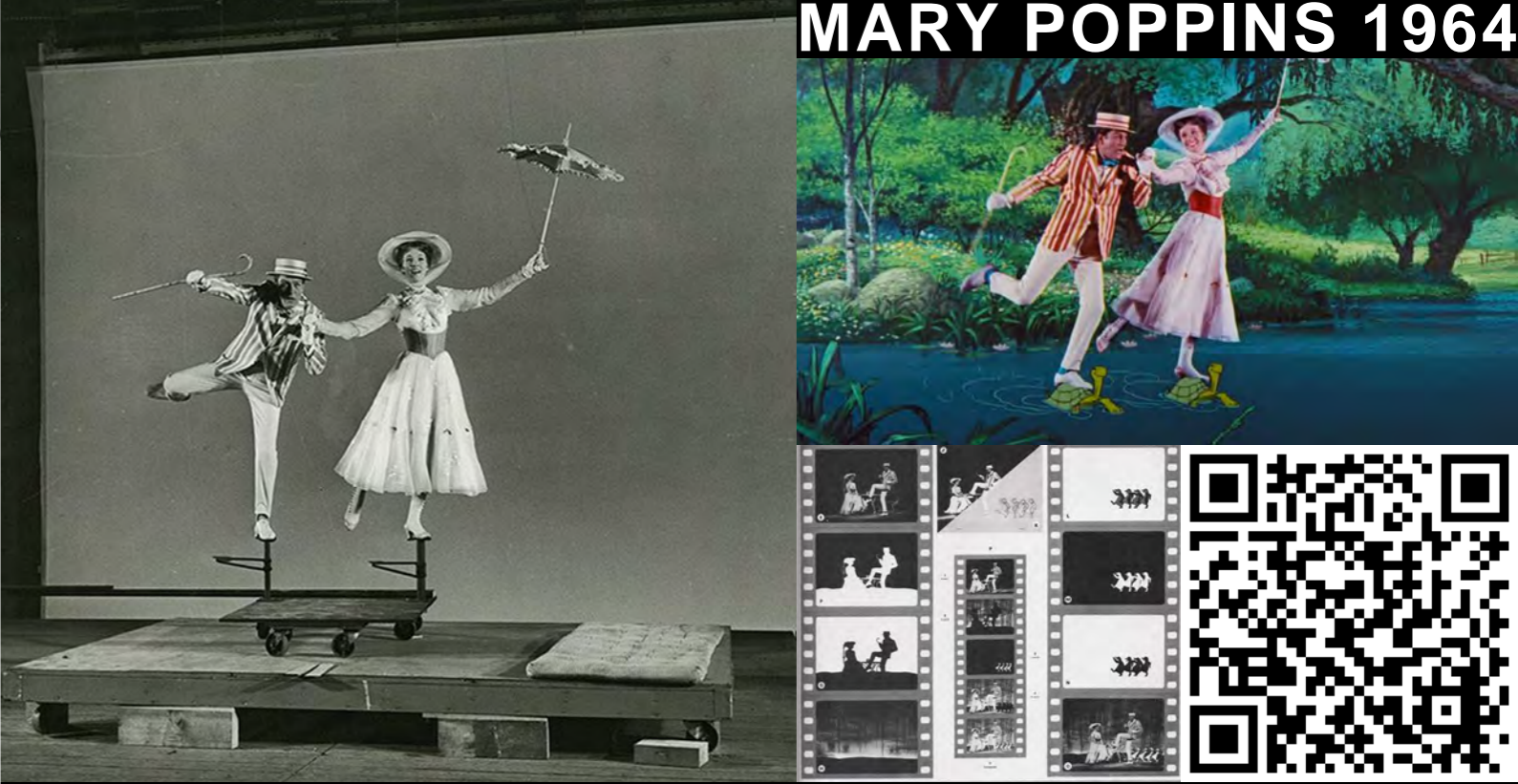
102 antwoorden van Denis Shiryayev en anderen bekijken

GREEN SCREEN BEFORE GREEN SCREEN



SODIUM VAPOR LIGHTS

MARY POPPINS 1964



SODIUM VAPOR LIGHTS – THOSE ARE THE ORANGE LIGHTS YOU SEE ON STREET CORNERS – EMITS LIGHT IN A VERY SPECIFIC WAVELENGTH – AVERAGING 589.3 NANOMETERS – AND NOTHING ELSE. USING A SPECIALLY COATED PRISM IN AN OLD THREE STRIP TECHNICOLOR CAMERA, THE VERY SPECIFIC WAVELENGTH OF THE SODIUM VAPOR LIGHT WAS SPLIT OFF AND CAPTURED ON SPECIAL BLACK AND WHITE FILM – AUTOMATICALLY CREATING A PERFECT MASK OF THE SCENE. THE REMAINING LIGHT WOULD BE CAPTURED BY REGULAR THREE STRIP TECHNICOLOR FILM WHICH WAS RELATIVELY UNAFFECTED BY THE YELLOW/ORANGE SODIUM VAPOR LIGHTS. ONLY ONE SODIUM VAPOR PRISM WAS EVER MADE..... IT WAS LOST.

THE FIRST PICTURE EVER TAKEN



This photo, simply titled, “View from the Window at Le Gras,” is said to be the world’s earliest surviving photograph. It was taken by Nicéphore Niépce in a commune in France somewhere between 1826 and 1827. The process of taking a photo used to be much more complicated. To capture this moment in time, Niépce wanted to use a light-sensitive material so the light itself would “etch” the image for him. After much struggle and trial and error, he finally found the perfect formula. According to the University of Texas at Austin, he developed some sort of combination of bitumen of Judea, a type of asphalt, and spread it over a pewter plate. After letting the image sit in a camera obscura for eight hours, the outdoor light eventually did all the work for him. And thus the first known photograph was born. Niépce himself called it heliography, or “light writing.” When you look at the photo, it’s nothing much: just a grainy view of a roof somewhere in France. And yet, you can thank it for the fact that you have thousands of photos on your iPhone today.

INITIAL REACTIONS TO PHOTOGRAPHY

“The most important and perhaps the most extraordinary triumph of modern science.”
-Edgar Allen Poe

“Glorious things”
-John Ruskin

“Art’s most mortal enemy.”
-Baudelaire

“Painting will become dead and obsolete”
-Delaroche

Reactions to the invention varied widely. On one hand, there was wide-eyed astonishment and enthusiasm. At the other extreme, there was outright denial and hostility. One outraged German newspaper thundered, “To fix fleeting images is not only impossible ... it is a sacrilege ... God has created man in his image and no human machine can capture the image of God.”



The Event Horizon Telescope—a planet-scale array of ground-based radio telescopes—has obtained the first image of a supermassive black hole and its shadow. The image reveals the central black hole of Messier 87, a massive galaxy in the Virgo cluster.

PHOTOGRAPH BY EVENT HORIZON TELESCOPE COLLABORATION

First-ever picture of a black hole unveiled

Using a telescope the size of the planet, astronomers have captured the first image of this space oddity.

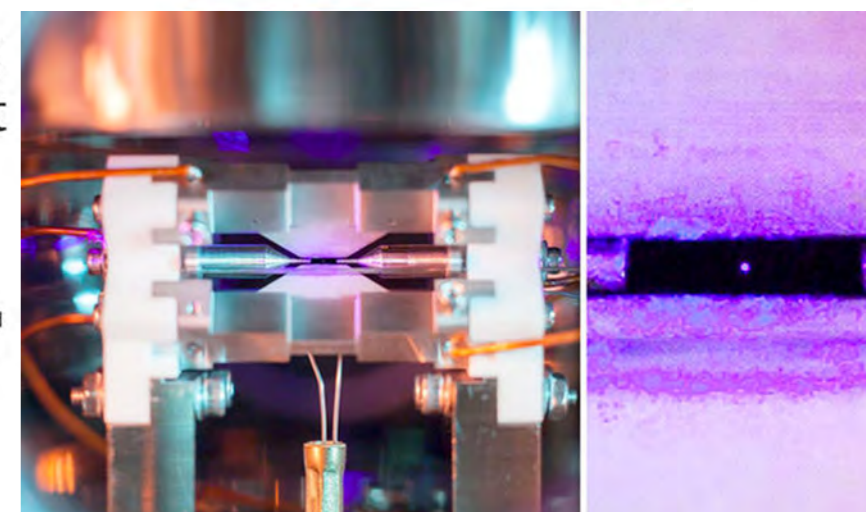
Atom TRAPPED: Stunning image captured by scientist reveals building block for human life

A STUNNING atom was trapped by a student at the University of Oxford who harnessed a laser and electric fields to win the overall prize at the UK’s Engineering and Physical Sciences Research Council (EPSRC) photography award, it has emerged.

By JOSEPH CAREY

PUBLISHED: 02:09, Thu, Feb 15, 2018 | UPDATED: 02:09, Thu, Feb 15, 2018

SHARE



The distance between the two needles is roughly 2millimetres

ENTER: ‘THE VOLUME’

The Volume is a wraparound screen that takes over a scene, giving background and life to any set. Gone are greenscreens, but instead actors are thrown onto a set that feels immersive. Not much needs to be left up to the imagination with “The Volume” as it helps transport you anywhere you want to go.



Industrial Light & Magic (ILM), and Epic Games (maker of the Unreal Engine), together with production technology partners Fuse, Lux Machina, Profile Studios, NVIDIA, and ARRI unveiled a new filmmaking paradigm in collaboration with Jon Favreau’s Golem Creations to bring The Mandalorian to life. The new virtual production workflow allows filmmakers to capture a significant amount of complex visual effects shots in-camera using real-time game engine technology and LED screens to represent dynamic photo-real digital landscapes and sets with creative flexibility previously unimaginable.

“The Volume is a difficult technology to understand until you stand there in front of the ‘projection’ on the LED screen, put an actor in front of it, and move the camera around,” says co-producer Greig Fraser. “It’s hard to grasp. It’s not really rear projection; it’s not a TransLite because [it is a real-time, interactive image with 3D objects] and has the proper parallax; and it’s photo-real, not animated, but it is generated through a gaming engine.”

In a few years from now it’s going to be uncommon to find a production that doesn’t use a LED wall in some form or another. This is the new standard.

Glitch [/glɪtʃ/]

noun

- I. A sudden, usually temporary malfunction or fault of equipment.
- II. Computers. any error, malfunction, or problem.
- III. A brief or sudden interruption or surge in voltage in an electric circuit.

Verb

- I. Suffer a sudden malfunction or fault

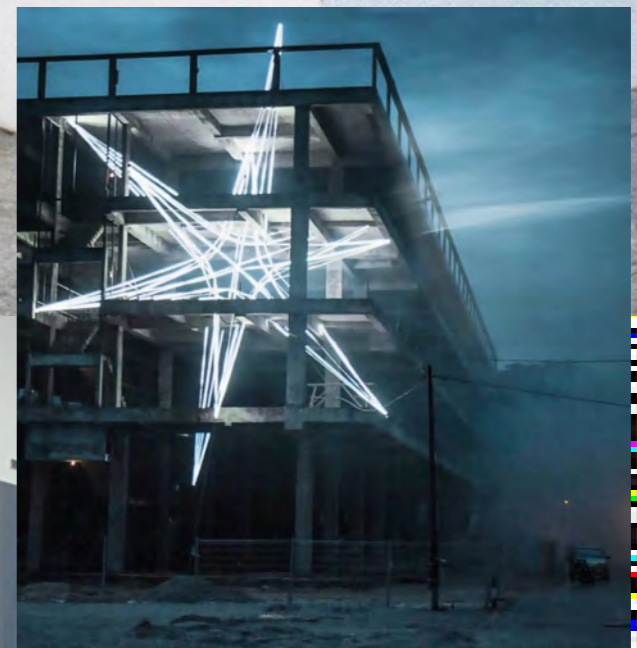
Glitches have always been a part of the digital space, its something that is bound to happen. Most of the time its referred to a defect or fault in a written code that might give unexpected results. But what if this phenomena manifests in the real world? Some artists have tried or experienced this effect, in a way they try to alter reality so that it looks artificial.

OLIVIER RATSI - ANARCHITECT



MELANIE WILLHIDE ALBUM

JUN ONG - LARGE FLOATING STAR



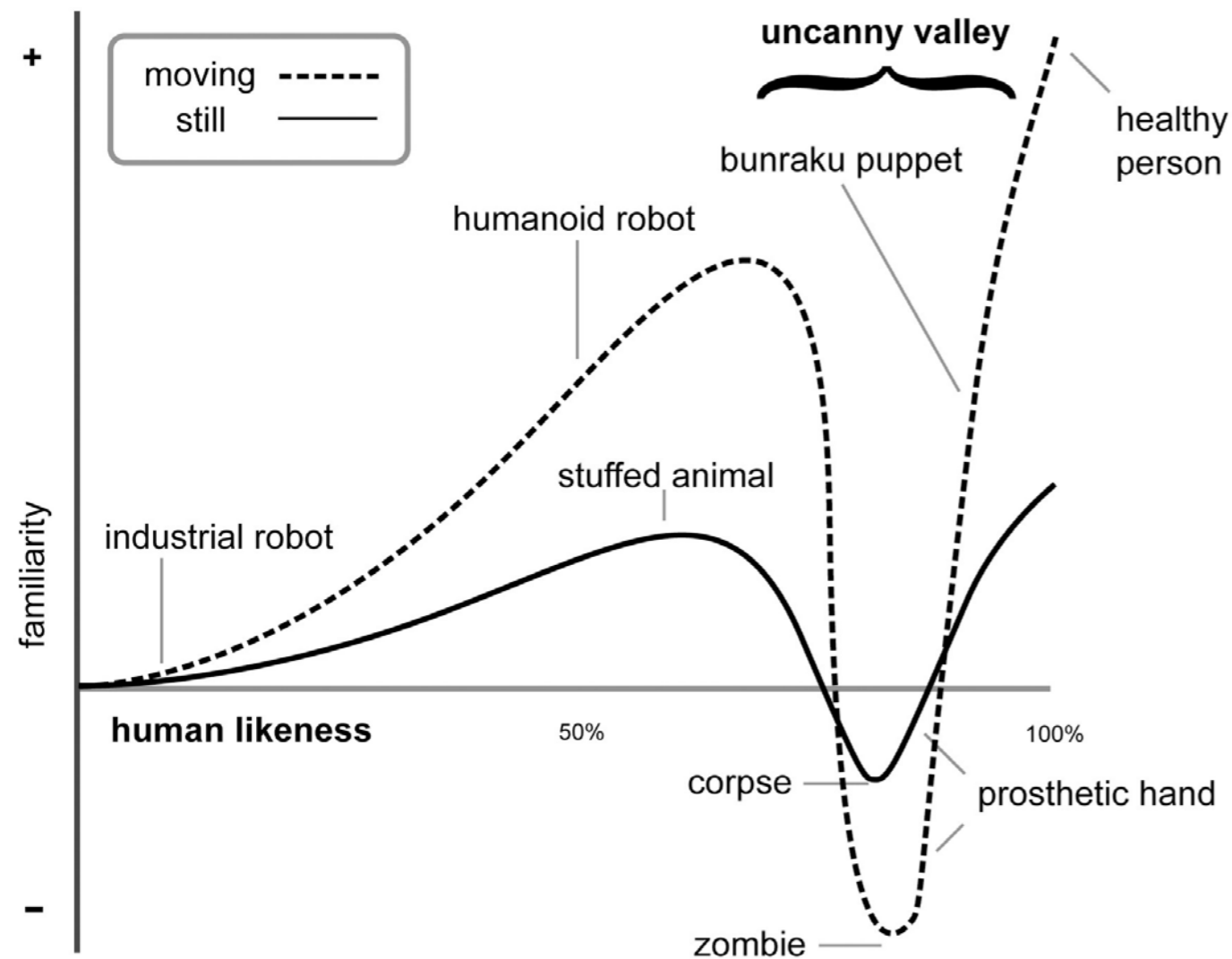
!MEDIENGRUPPE BITNIK - H3K



Uncanny Valley [ʌn,kæn.i 'væl.i]

noun

- I. a psychological concept that describes the feelings of unease or revulsion that people tend to have toward artificial representations of human beings, as robots or computer animations, that closely imitate many but not all the features and behaviors of actual human beings.
- II. the dip in positive feelings toward such artificial representations.



In aesthetics, the uncanny valley is a hypothesized relationship between the degree of an object's resemblance to a human being and the emotional response to such an object. The concept suggests that humanoid objects which imperfectly resemble actual human beings provoke uncanny or strangely familiar feelings of eeriness and revulsion in observers.



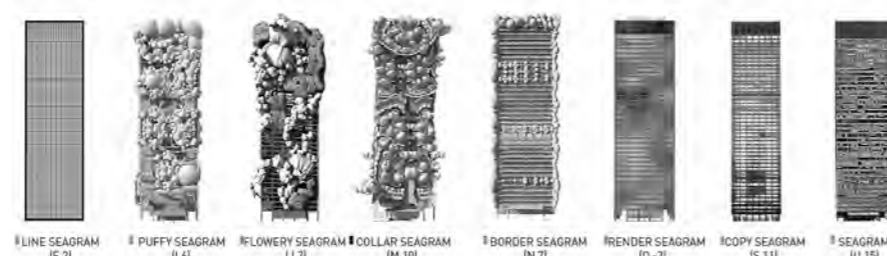
Uncanny Valley
[ʌnˌkæn.iˈvæl.i]
:
Architecture
/ˌɑːkɪtɛktʃə



YINGJING MA
SEEMS CUTE/CUTE SEAMS | UNCANNILY

CUTE SEAGRAM BUILDING

within this field. The cute objects and field of the uncannily cute Seagram Building are round, featured, and made of foam and plastic. The new cute constructs bite away at the floor slabs, and rest on the original plaza, reconsidering the relationship between object and context



In his project, Yingjing Ma defines Cuteness: The Field, as:

The desire to care, and cuteness, is performative, addictive. It triggers empathy. Simultaneously, cuteness has its own field, gradually evolving from conventional cute to contemporary cute and to uncannily cute. Recently, cuteness has been hybridizing with the grotesque. Cute can be disturbing, and there's a fine line.

He also investigates Uncanniness: The Curve as:

The uncanny valley describes a condition in which as something approaches resemblances to reality, at a certain point, our feeling of empathy towards it drops, and we feel disgust. Can we use the uncanny as a method of design to disturb the elegance and silence of the Seagram Building? This curve shows our various disturbances which attempt to make the building cute. Our design, in the middle, being populated by just enough cute elements taking on the quality of the uncannily cute.

Yingjing Ma defines explores the Fabrication Strategy:

This uncannily cute Seagram Building can be built with the sheet material. To prove that, these three stages serve as the mock-up prototypes demonstrating how the panels work as the complexity of the geometries increase. They are divided and combined by the finger joints, which offer perfect solution bridging the design and build.

The following stages suggest that any space and geometry can be treated as the combination of basic spheres and can be further divided into panels. Thus, the whole building can be built in sheet materials. Moreover, the shape of building, constituted by the finger joints will largely influence the impression as well as the physical performance of the whole building at large. The majority of the facade is milled from foam, creating a cute, thick field hugging the Seagram Building's curtain wall and integrating with the original I-Beams. Discrete panels emphasize features within this field. The cute objects and field of the uncannily cute Seagram Building are made of foam and plastic. The new cute constructs bite away at the floor slabs, and rest on the original plaza, reconsidering the relationship between object and context.



Uncanny Valley
[ʌn,kæn.i 'væl.i]

:
sculpture
/skʌlptʃə



Uncanny Valley, an exhibition at the de Young

examines human-machine interface as it shifts from its original meaning within the context of 1970s visions of literal androids into complex networks of algorithms and surveillance. In the words of Claudia Schmuckli, Curator-in-Charge of Contemporary Art and Programming at

the Fine Arts Museums of San Francisco, the exhibition is meant to reflect us back to ourselves in the form of cryptic “statistical montages.” The show is sweeping both physically and intellectually, taking both with technology and the culture around it.

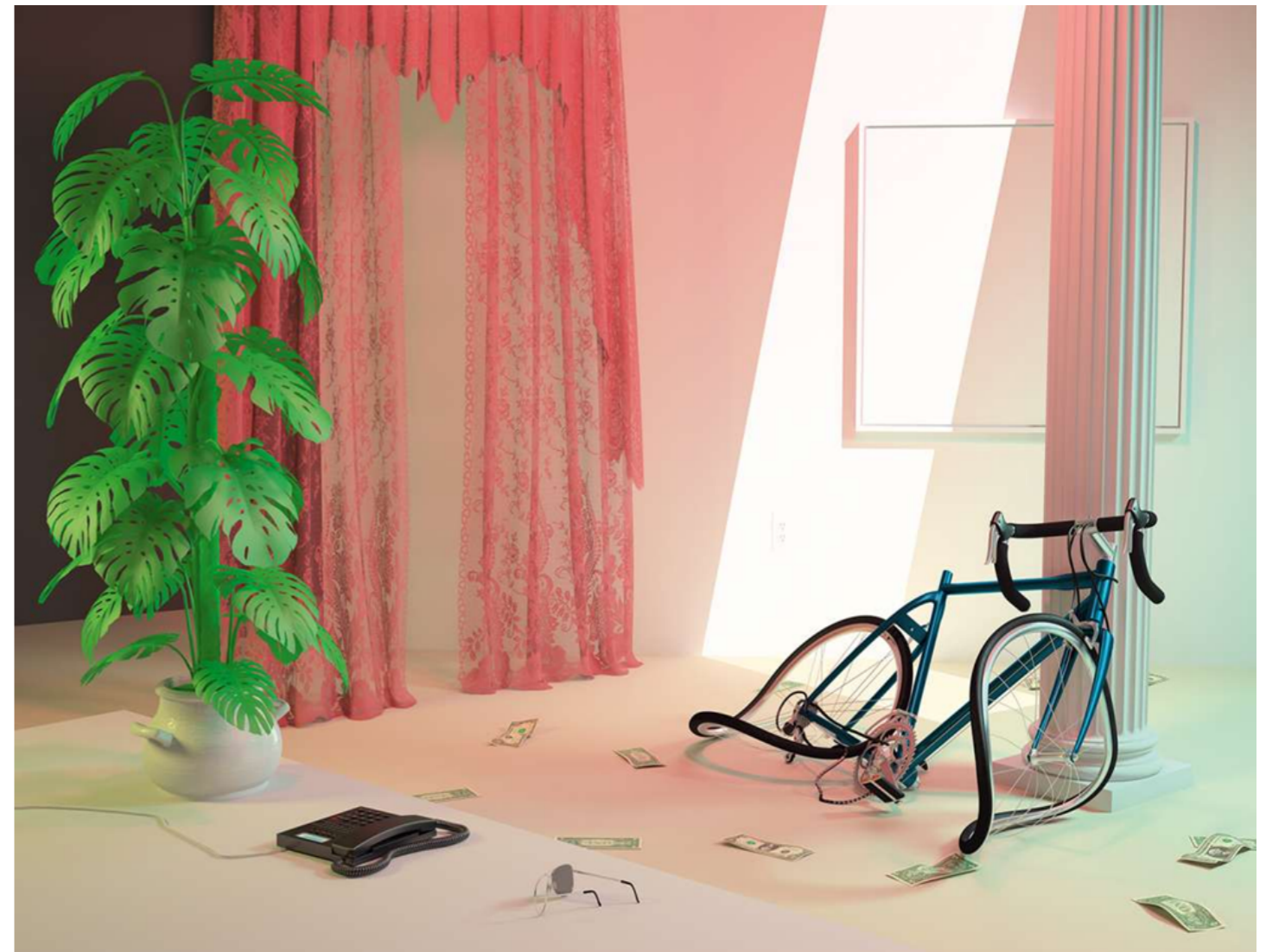
Uncanny Valley
[ʌn,kæn.i 'væl.i]

:
Digital arts
'dɪdʒɪt(ə) - ɑ:t

Synthesizers by Takeshi Murata

Takeshi enerrates a similar anxiety that is at once uncanny and deeply familiar — or perhaps it’s uncanny because it’s deeply familiar. He can do this by different methods, for

example: he mismatches textures and forms! A metallic apple and a fabric trumpet! He can glitch the background of a figure.



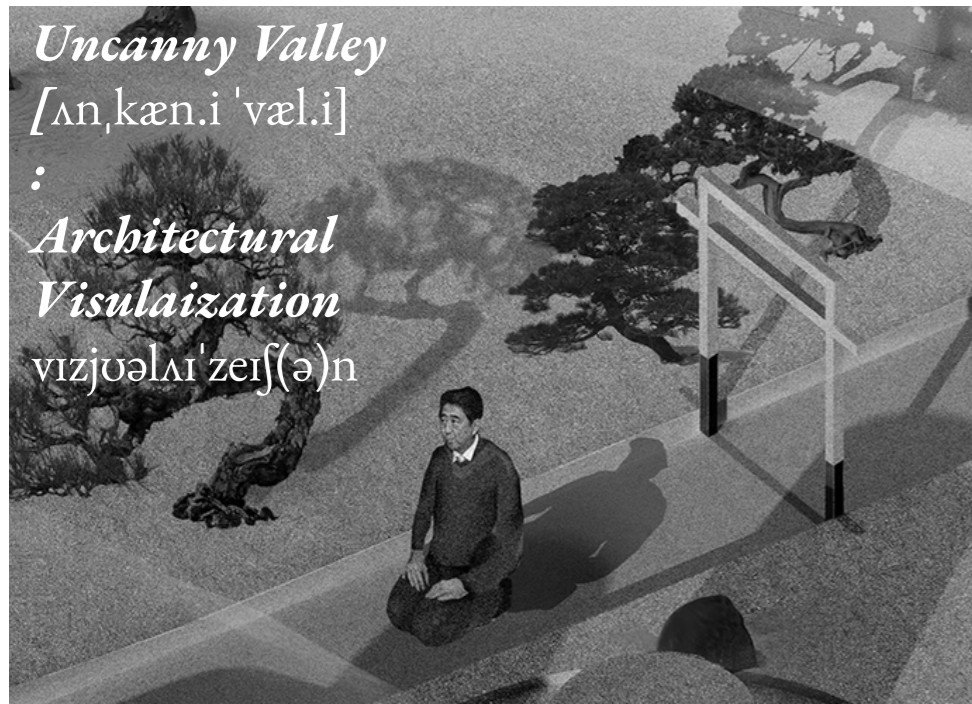
Uncanny Valley

[ʌn,kæn.i 'væl.i]

:

*Architectural
Visulaization*

vɪzjuəlɪ'zeɪʃ(ə)n



JAPAN IN LONDON: ARCHITECTURAL UNCANNY 2015 by TJ brook.lin

Manipulating the architecture elements: Scale, 2D and 3D figure representations in the same layout, as well as incomplete context with strange reflections. In addition, grayscale representations hide a lot of materiality so you are unable to distinguish surfaces from each other.



Uncanny Valley

[ʌnˌkæ.n.i 'væl.i]

:

Interiors

[ɪnˈtɪərɪə]

Spatial installations of artist duo Justin Lowe and Jonah Freeman.

Jonah Freeman & Justin Lowe

Since 2007, Jonah Freeman & Justin Lowe have been collaboratively drawing on a series of historical and fictional narratives to create large-scale, mazelike architectural installations. Their explorations of architecture as immersive sculpture are realized by reimagining dystopian visions, psychotic episodes, and the workings of drug-related subcultures. Their joint practice has led to solo exhibitions at Art Basel: Basel and the

Museum of Contemporary Art, Los Angeles, CA, as well as numerous group exhibitions worldwide. In 2018, Kunsthall Charlottenborg presents the first solo show in Scandinavia with the art duo featuring their site-specific large-scale dystopian installation, titled *Scenario in the Shade*.

Jonah Freeman & Justin Lowe, 'Scenario in the Shade', 2018

THE IMPOSSIBLE ARCHITECTURE OF DREAMS

*Dreams have long been a subject
of artistic enquiry. Where does our
subconscious go during sleep?*

*What do our dreamscapes mean,
and can they ever be made into
physical spaces?*





Where do we go when we dream? This surreal territory has proved fertile grounds for a new generation of contemporary artists working at the intersection of architecture, interior design, and technology. Drawing upon utopian hopes and dystopian fears the dreamscapes of these creations offer intriguing insights into a new movement in digital art. This movement is closely tied to the rise of technology and social media- a pairing that has had an immeasurable effect on creative mediums and, most notably, on the crossover between them. In the digital realm, arts, interior design, and architecture, are no longer distinct. The widespread use of 3D modelling programs has made this aesthetic intermingling possible. Architecture and design are no longer only analogue. Today, buildings can be realised digitally with software such as Blender, Rhinoceros 3D, Enscape, Lumion and Octane. Renderings of houses have become common to the point of ubiquity, and it can often be difficult to distinguish between what is real and what is not. Modelling software is not industry-specific; you don't have to be an architect to design a building, or an interior designer to render a space.

In recent years it has become increasingly popular among artists, who take the visual language of traditional CGI and apply it in new and interesting ways. This is exemplified by renders of impossible spaces that cannot- and will not- be built. Like many contemporary visual trends, the dreamscape movement has been shaped by the social Media platform that it has grown up on. On Instagram, user habits are regulated by the platform, and 'likes' physically feed and algorithm that defines what is trending. In this digital echo chamber, trends spread mimetically. The visual Motives common in dreamscapes- opalescent orbs, pink skies, curved doorways, swimming pools- wicker across the platform in images of both art and life. While such elements and their popularity are not all new, these intriguing combinations are. Within dreamscapes, different design movements mill alongside one another. As artists are employed to render advertising campaigns for everything from fashion to furniture and technology, exploring of the real and unreal is increasingly common, and it's an effective marketing tool.





The improbable landscapes and interiors of Alexis Christodoulou recall the work of M.C. Escher - whose staircases you never can climb all the way up - and there is no denying the overarching reference to René Magritte's palette and symbolic use of Architecture.



Samsung's " Perfect Reality " campaign from 2019 is an example of how rendering translates from art to advertising. In the two-part video series advertising the QLED 8K television, the hyperreal nature of Six 'n Five's work conveys the ocular quality of the product. The campaign is set in a dreamscape where moons multiply and disappear, and "reality" is played to an audience through a television screen.



In 2018, the physical and digital collided when artist André Reisinger published a 3D image of the Hortensia Chair on Instagram. The dusky-pink CGI lounge chair went viral, gathering thousands of likes and winning fans. Customers contacted the studio, asking to buy a piece of furniture that did not physically exist. Reisinger gave into popular demands, and, in 2019, the Hortensia Chair became a real product, it's iconic textured exterior rendered in real life through 20,000 fluttering pink petals. Here, the unreal generated the real. This strange situation feels at home, given the surreal nature of dreamscapes. These scenes do not seek to answer questions but to propose them.



Gaming, AR, VR and special cinematic effects offer similarly strange experiences where the laws of physics don't apply. The designer has the power to upend gravity, to manipulate time and space. From the cyberpunk streets of Blade Runner 2049 to the Afrofuturist heart of Wakanda in Black Panther, advances in CGI are taking immersive world-building to new levels.

We have never before had such capacity to render the world as we would like it to be, which means 3D modelling software has the potential to be immensely liberating. If it can free architecture and design from the constraints of reality, then surely it can do the same for other aspects of our life. Are these then visions of dreams, or of a new world entirely? And what happens when we're able to start living there instead?



REAL LIFE DREAMSCAPE

La Muralla Roja, a Spanish Architecture Project, also known as The Red Wall, is a housing project from the architect Ricardo Bofill built nearly 50 years ago in the sea-side cliff in Calpe, Alicante, Spain. With a clear reference to the arab mediterranean, the building is like a fortress, which silhouette mimics the site's cliffside geography. La muralla Roja is also an avant-garde reinterpretation of the casbah, which is the walled citadel typical architecture in North African countries.

Nowadays, this modern illustration became very popular on social media, because of its instagramable colours, featuring various tones of red in the exterior, to accentuate the contrast with the landscape.

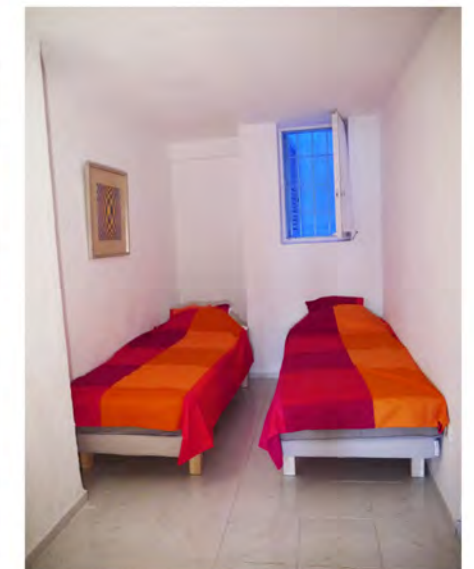
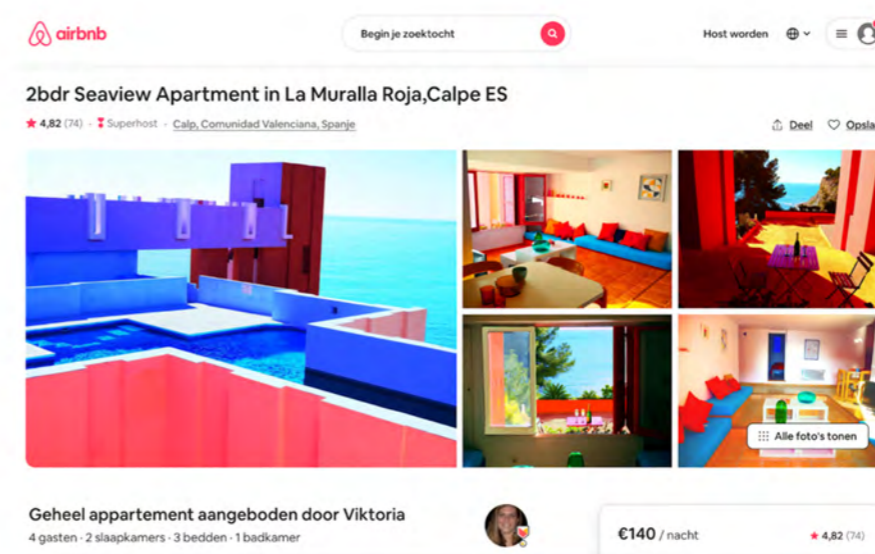


Traditional village in Wadi Doan, Hadramawt, northeast Yemen



However, cheap tiles and low daylight rooms are ofcourse part of the Spanish culture as well, and are entirely subjective to the user.

A short internet search reveals a less Instagram-worthy side of the building.





Artificial [/ɑ:tɪ'fɪʃ(ə)l/]

adjective

- I. made or produced by human beings rather than occurring naturally, especially as a copy of something natural.
- II. (of a person or their behaviour) insincere or affected.

Light [/laɪt/]

noun

- I. The natural agent that stimulates sight and makes things visible.
- II. An expression in someone's eyes indicating a particular emotion or mood.

verb

- I. Providing light or lighting; illuminate.
- II. Make(something) start burning; ignite.

We as a species have been dependend on the natural light provided by the sun for as long as we exist. This light dictated our habits and evolution, this led to the search of a similar lightsource that could free us from this dependency. Eventually leading us to the creation of fire and starting from the industrial revolution the incandescent lightbulb. With these new innovations we were able to light up our life and civilization.

These technologies have had positive effects but the negatives can also not be ignored, the nightsky has been polluted with light and the environmental effects have been showing. This has been confirmed in a study by Kamiel Spoelstra where the effect of lights have been measured on the surrounding ecosystem. The results show that plants and animals suffer under the constant exposure to light, plants cant discern between day and night while animals are exposed to more risk of predators.

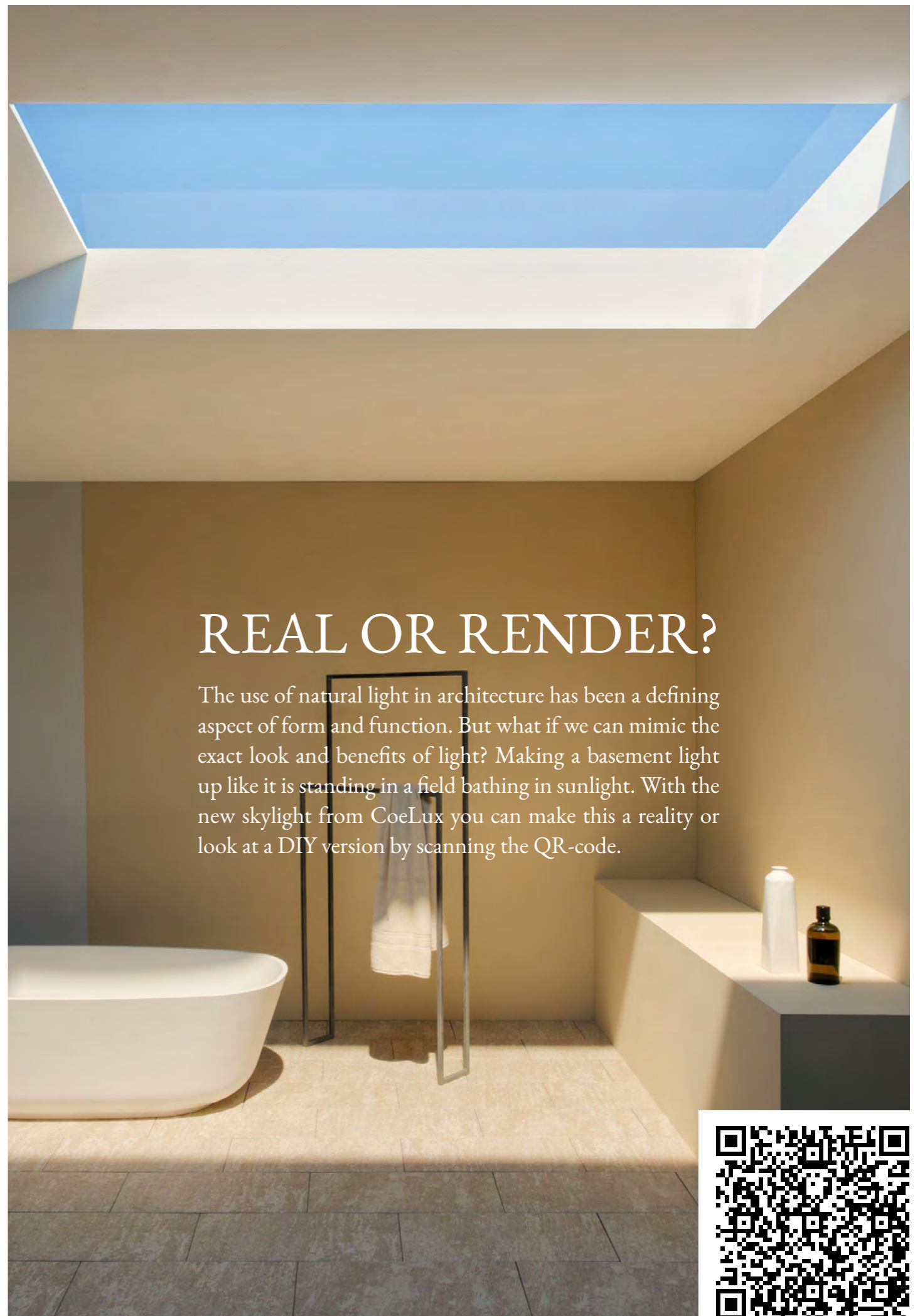
In modern times we spend alot more time indoors than outdoors, and this has led to some adverse effects to our mental and physical health. But there is a new technologie in the form of an artificial skylight that perfectly replicates the light of our sun and the effects of it. Something that could provide people in urban environments better living coditions. Give every room the perfect lighting conditions as you would in a render, you would no longer be limited by orientation or location.

Since the modern age our city's have lit up the night sky in this unnatural glow not being able to see the stars at night but the impact of this goes deeper than the lack of stargazing. A study by Kamiel Spoelstra has highlighted the damage of artificial lighting to its surrounding ecosystem, these cubes might be confused with an art installation but are in fact a study of light and its effect to our surroundings.



REAL OR RENDER?

The use of natural light in architecture has been a defining aspect of form and function. But what if we can mimic the exact look and benefits of light? Making a basement light up like it is standing in a field bathing in sunlight. With the new skylight from CoeLux you can make this a reality or look at a DIY version by scanning the QR-code.



Artificial [/'ɑ:tɪ'fɪʃ(ə)l/]

adjective

- I. made or produced by human beings rather than occurring naturally, especially as a copy of something natural.
- II. (of a person or their behaviour) insincere or affected.

Material [/'mæɪtɪəl/]

noun

- I. The matter from which a thing is or can be made.
- II. Information or ideas for use in creating a book or other work.
- III. anything that serves as crude or raw matter to be used or developed.

VANTA BLACK is an artificial material that blocks 99.96% of light, something that would not be able to exist in our environment naturally. It consists of carbon nano tubes that trap light in its cylindrical structure and removes almost all reflections. But the story behind it is not without controversy, the sole rights to this material have been bought by Anish Kapoor a very rich artist well known for his sculptures such as the cloud gate (also referred to as “the bean”) and his colorful sculptures. This however was not well received by other artists and was seen as showing off his influence and wealth. So an artist does what artists do and showed off his disdain in a very creative way. Stuart Semple made out of protest his own blackest black called **BLACK 2.0**, while not being as black as vanta (only absorbs 96% of light) it still replicates the effect and does it for much cheaper and without a legal license needed. Vanta black is also a dangerous material that has to be handled with care. On top of this Stuart made a point about not willing to sell to Anish Kapur exclusively by making people confirm with their purchase that they were not Anish Kapur. This led to the famous sculptor seeking out one of these colors and coat his finger in it while posting it online in a literal and figurative “fuck you”. As a response the young artist made a new product called diamond dust, the glitteriest glitter made of small glass shards, in a way telling Anish to put his finger in this if he wants.

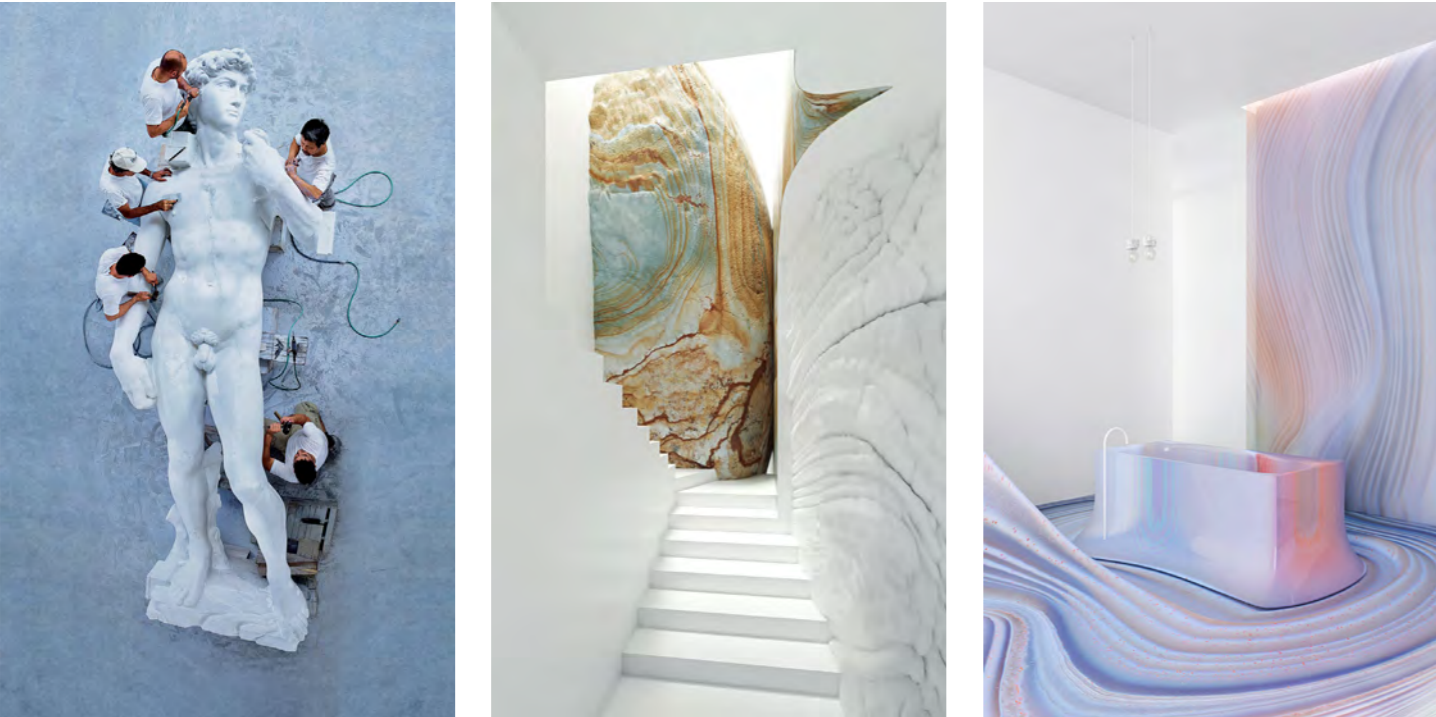
ASIF KHAN - HYUNDAI PAVILION



FAUX MARBLE



For thousands of years since roman times the carrara marble mine has been excavated for its resources and transported around the world cladding the most luxurious buildings. This marble is renowned for its superior veining and color grade and therefore has been used for the most beautiful sculptures by the greatest sculptors in time. One of these artists was Michelangelo that created The David out of Carrara marble, claimed to be the perfect sculpture. In recent years during restorations of the statue some cracks have been found in the ankles that could compromise its structural integrity. If done nothing it might just break under its own weight, so for preservations sake they took down the David and replaced it with a perfect replica. But does the replica need to be made out of real marble, now that it is replaced by something fake why not also use fake marble? Artists have used the image of the statue in varying contexts, a great example of this is Lee Sol and her colorful rendition of it.



LEE SOL - VENUS MANSION





*The “fulfillment curve” is an idea presented in the book *Your Money or Your Life* by Vicki Robin which says that there’s a sweet spot for anything that maximizes the fulfillment you get out of it. In fact, if you spend more than that, your fulfillment starts to actually decrease.*

Consumerism [/'kən-'sü-mə-,ri-zəm/]

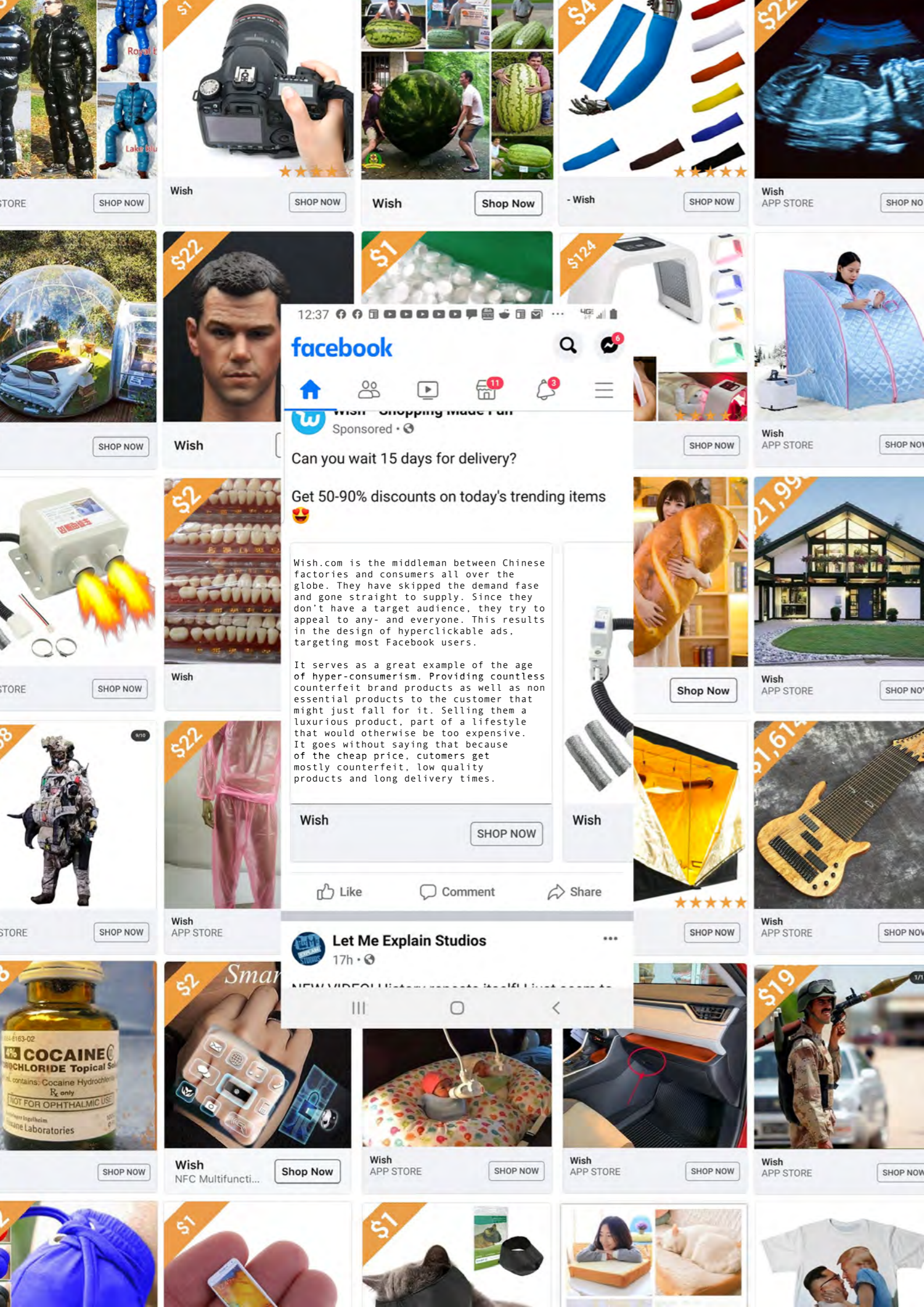
noun

- I. The state of an advanced industrial society in which a lot of goods are bought and sold
- II. The theory that an increasing consumption of goods is economically desirable

Propaganda [/'prɒp.ə'gæn.də/]

noun

- I. a form of communication that is aimed at influencing the attitude of a community toward some cause, person or institution.



LUXURY

More available goods for everyone.
More flourished economics
Ability to keep some business going on
during phone manas such as the covid
19 epidemic

PRECARITY

unemployment

Many people may lose their jobs as they get replaced with an online store that requires different employees.

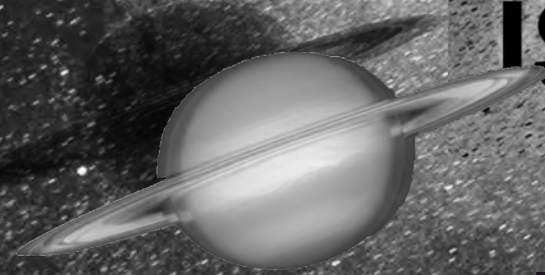
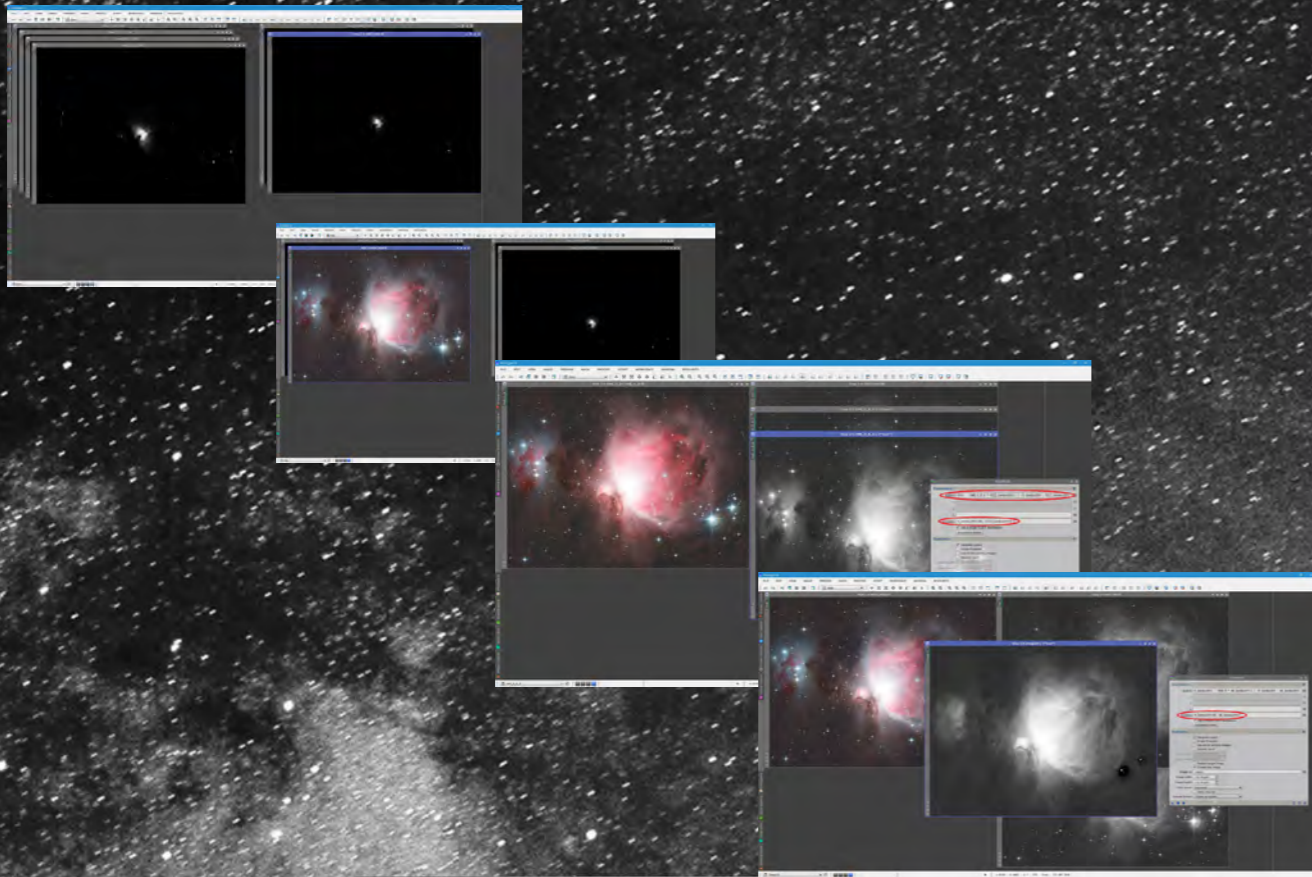
workers behind a product?

"People who work in mining may breathe in tiny bits of silica, and eventually, develop a serious lung disease called silicosis. There is no cure for silicosis. Lung damage from silicosis is permanent, but with proper precautions it is preventable. Silicosis usually develops after years of exposure to low levels of silica. However, it can develop much sooner (even within a few weeks) if you breathe in high levels of silica dust. Breathing in silica dust is also associated with lung cancer, tuberculosis, and airway diseases."
- New York State, Health Department

"Chinese workers who are exposed to silica dust in mines, and pottery and gemstone factories suffer not only from respiratory illnesses, but are at higher risk of contracting heart and infectious diseases and cancer, researchers in China have found. Silica is a compound found in sand and rock. When rocks are drilled or broken, fine silica dust particles are produced that lodge deep in the lungs and can lead to scarring, severe respiratory problems and death."
- HONG KONG (Reuters)

gamification

Now, almost all purchasing mobile apps and online stores are designed in a ways to push customers to buy more. Gamification can fundamentally alter customers' behaviour towards purchasing into more addictive pattern.

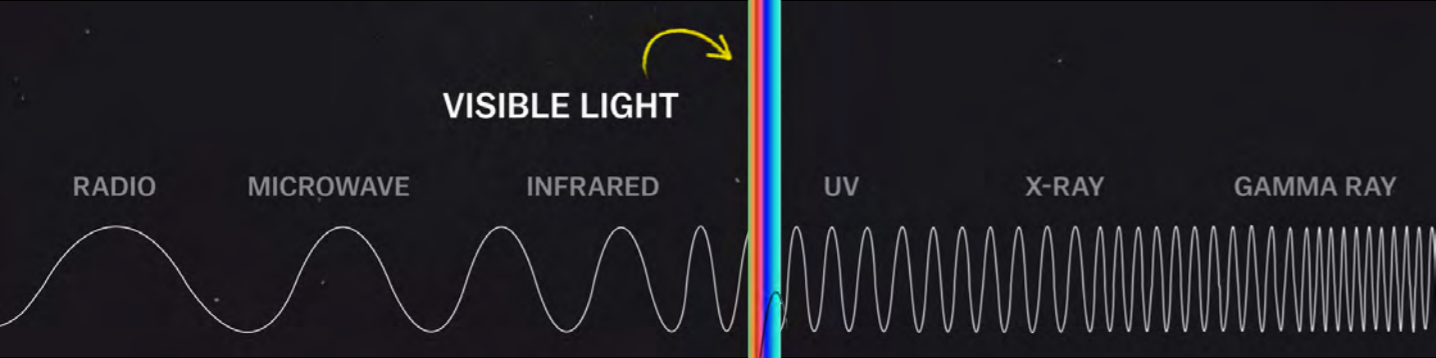
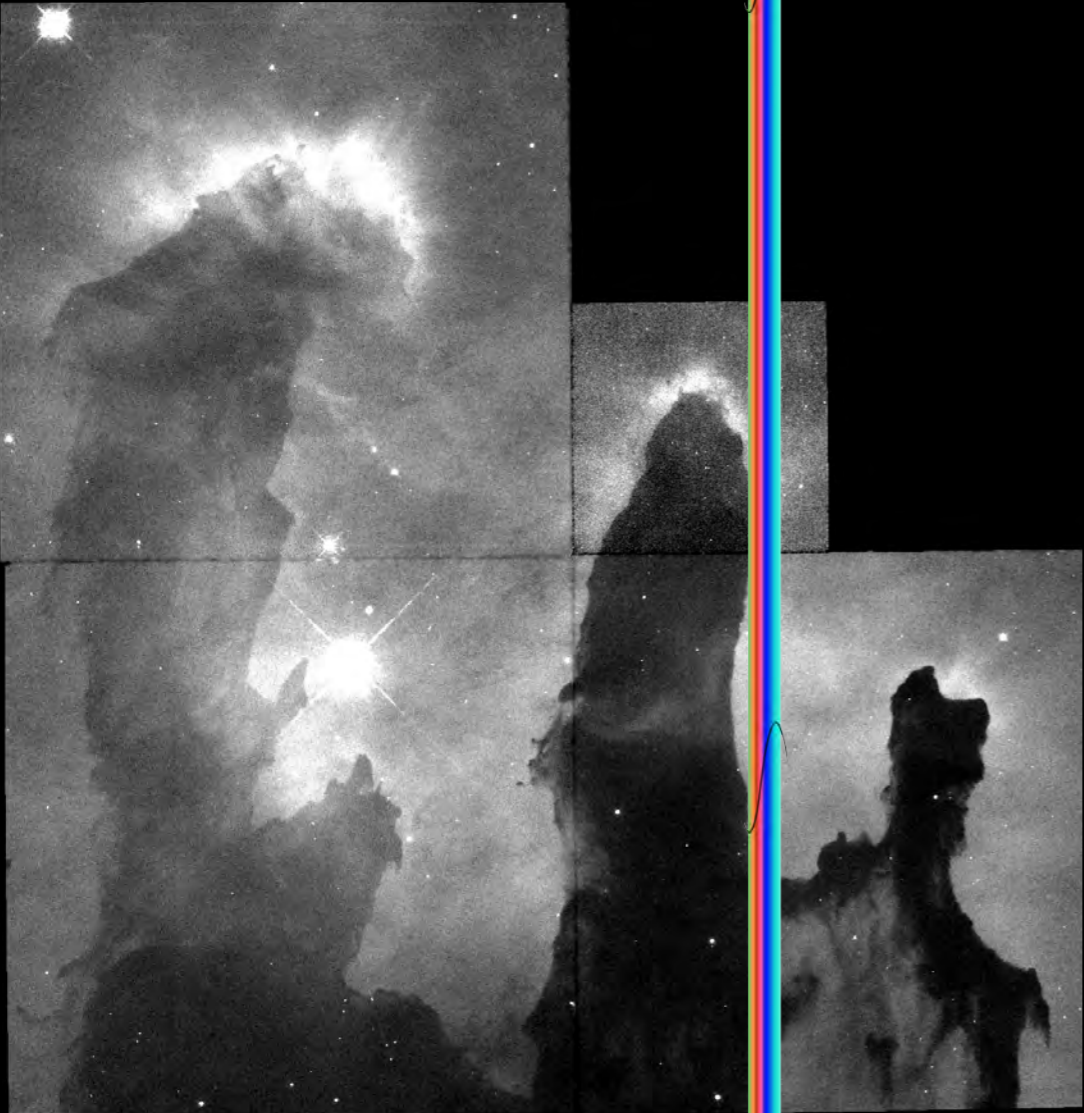


IS SPACE REALLY COLORFUL ?



Hubble’s main function, VOX explains, isn’t to capture color images, it’s to measure the brightness of light reflecting off of objects in space. In order to produce a colored image, Hubble captures images using “broadband filtering” that captures a general range of red, green, and blue light in a black-and-white image. Those are then combined to create a true-color image.

The scientists who colorize Hubble often went beyond true color, in order to show us portions of the image that would never have been visible to the human eye in the first place. Hubble does this using “narrowband filtering.” This filters extremely narrow wavelengths of the visible light spectrum that correspond to individual elements like oxygen and hydrogen, then shifting the color of each image to correspond to red, green and blue. That’s how the famous Pillars of Creation image was created



Shifting each element over so they correspond to either red, green or blue, and put them all together, you get what VOX calls “a colorized map” that is much more useful for analysis, and just plain pretty as well, Hubble captures color images made from

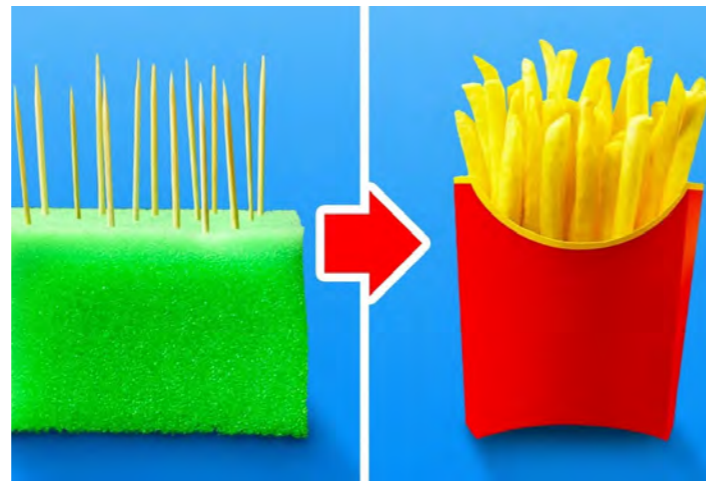
light outside the visible spectrum (ultraviolet and near-infrared). That’s how we get this close-up image of the Monkey Head Nebula, which is made up entirely of wavelengths in the infrared spectrum

Three pillars of gas and dust sit among stars like towers of billowing smoke. It would take several years for light to cross from the top to the bottom of these dusty columns. This striking image from the Hubble Space Telescope remains, to this day, one of the most well-known astronomical images ever taken. But if you were to peer at the Pillars of Creation, part of the Eagle Nebula, through your own telescope, you wouldn’t see the same thing. The images you typically see of outer space are colorized and processed in order to bring out the detail and highlight the most relevant parts for scientific study. The popularity of the Pillars

of Creation may have forever changed how astronomers present images of space to the public.

“Because of the public desire to see pictures like this, an awful lot of people started rendering their press releases using these kinds of images,” Paul Scowen, Arizona State University astronomer and one of the image’s creators, told Gizmodo. “It had an impact on the way the data of Hubble was seen and digested by the public as a general result.”

“So don’t blame NASA for a little photo enhancement touching up; they’re doing it for science.”
- Astrophysicist, Paul Sutter.



FAKE PROPAGANDA IN THE FOOD INDUSTRY:

Advertising food plays a crucial role in the food industry. Food agencies try to project the perfect food in their commercials. Nothing looks as good in real life as in advertising. For example, pancakes absorb real syrup quickly, so photographers replace it with engine oil. To keep cakes dry, photographers interlay them with cardboard and fasten them with toothpicks. Unlike whipped cream, shaving cream doesn't melt, and this is exactly what photographers need to take the perfect shot.

RENDER

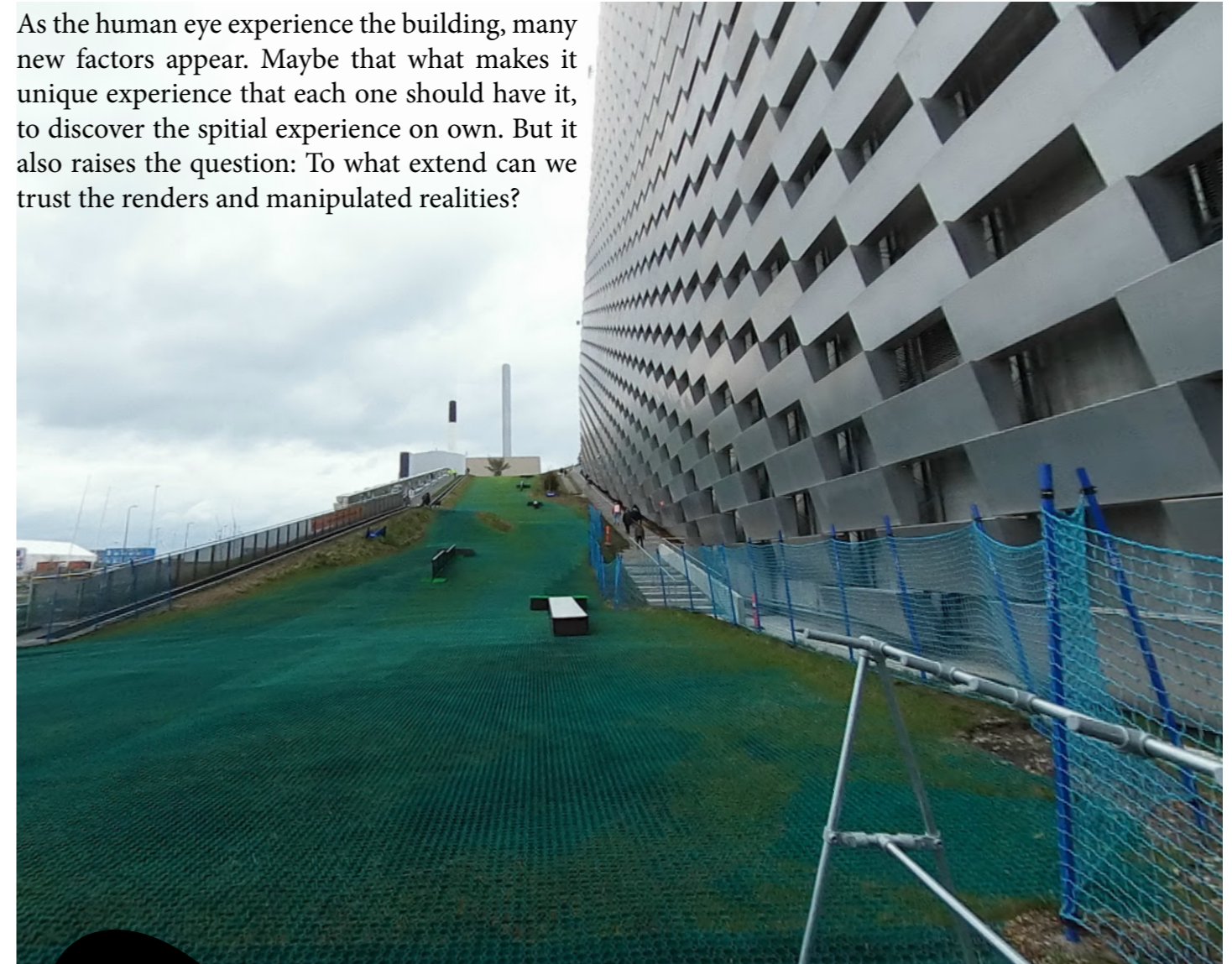


BIG's CopenHill proposal had a strong propaganda, as it was to be a public skiing area over a factory in Denmark. BIG had an ambitious design ideas supported with perfect renders. For example: the project chimney were to emit a ring cloud of steam for every 1 ton of trash turned into clean energy.



HUMAN EYE

As the human eye experience the building, many new factors appear. Maybe that what makes it unique experience that each one should have it, to discover the spital experience on own. But it also raises the question: To what extend can we trust the renders and manipulated realities?

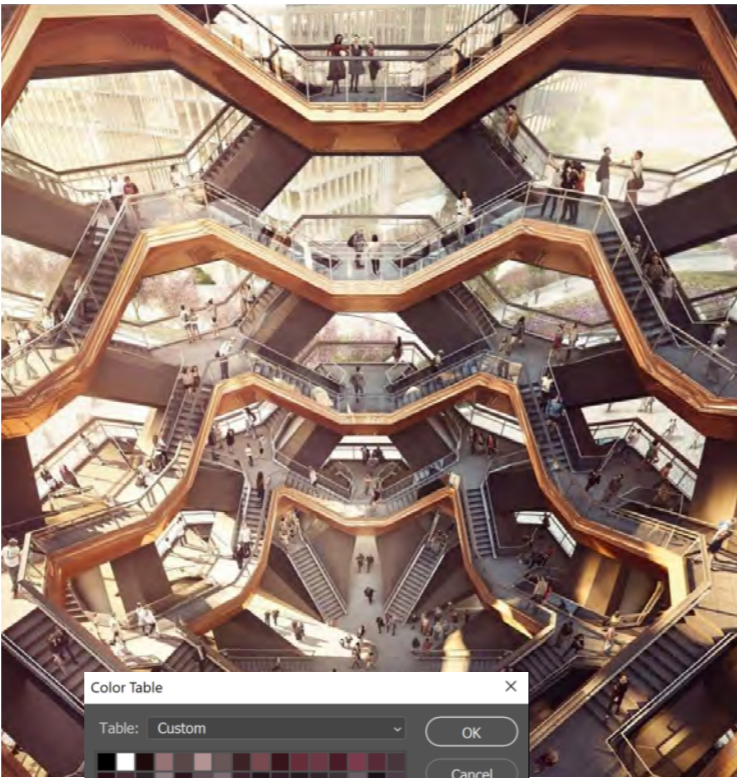


MANIPULATED REALITY

Professional photographer shots the building in the perfect conditions and compose the perfect scene for the building. In that sense they are strive to reach the render quality, and many times they success! but the building failed to have its ring cloud.

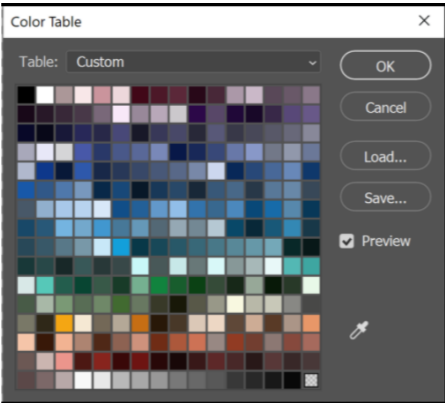


RENDER



Renders of the Vessel, designed by Thomas Heatherwick, are in the perfect light conditions. afternoon yellow light makes the form more shinny with less appearance of the surroundings into the frame.

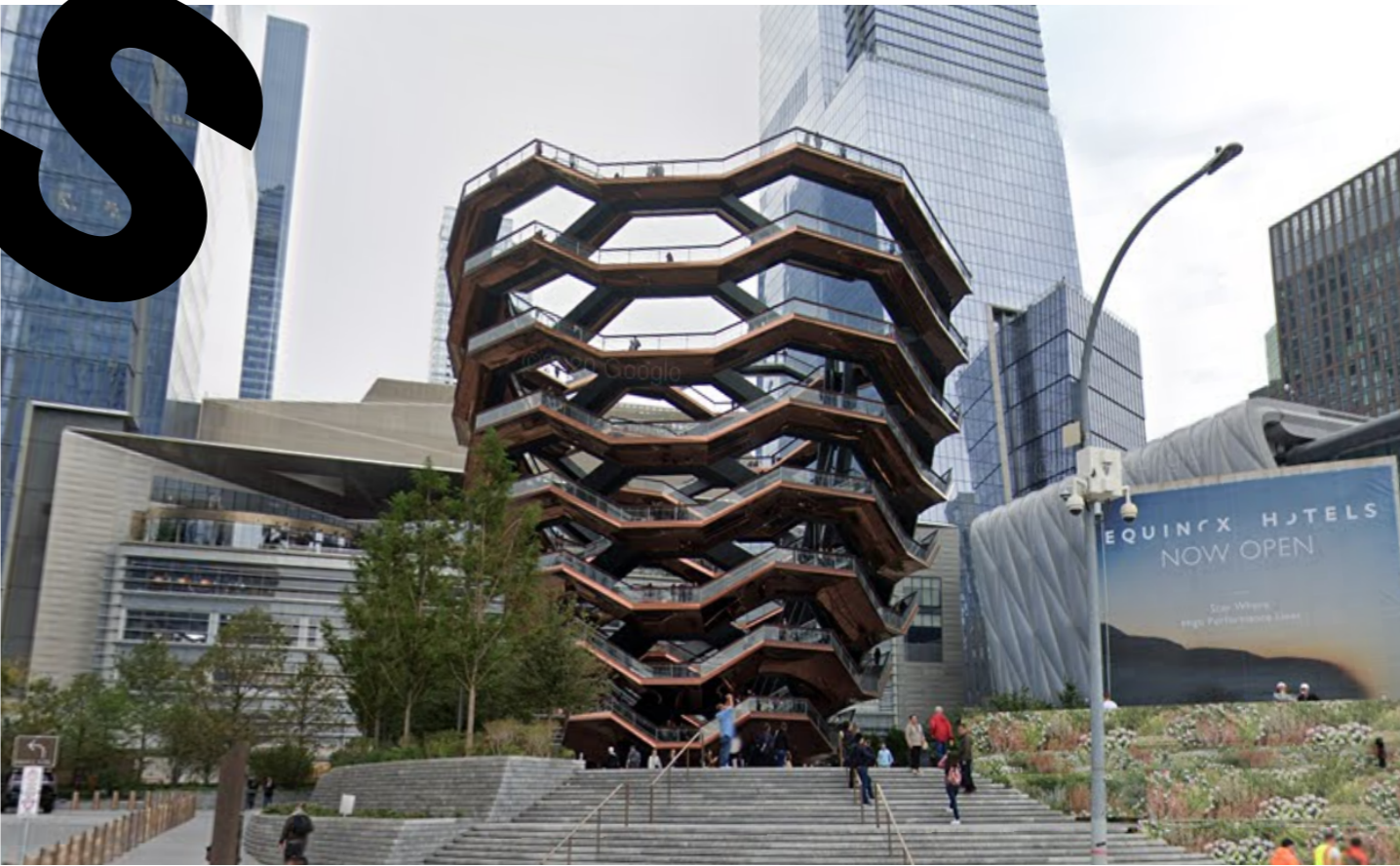
MANIPULATED REALITY



Although professional realty shots will look much more different, photographer can find a way to make their shots visually appealing. In this case, surrounding cant be overlooked from the shot frame, but they can be used. The color contrast between the main building and the context helped in making an interesting com-
potion.

HUMAN EYE

As the human eye experience the building, it is quite far from the renders. In this case renders can match the reality in one hour of a certain day with the perfect weather. It's so clear that both renders and manipulated realities are not that trust worthy!



Hyperreality [/(,haɪpəri'ælitɪ)/] *noun*

I. An image or simulation, or an aggregate of images and simulations, that either distorts the reality it purports to depict or does not in fact depict anything with a real existence at all, but which nonetheless comes to constitute reality.



TECHNOLOGY COMPANIES ARE CONSTANTLY TRYING TO IMPROVE THE USER EXPERIENCE



ARE ALL WORKING ON SMARTGLASSES THAT WILL CHANGE HOW WE VIEW THE WORLD AROUND US



Google Glass



Epson BT200



Vuzix m100



Optinvent ORA-X



Recon Jet



Laster SeeThru



Meta Pro



Atheer One



Lumus DK40



ODG Consumer

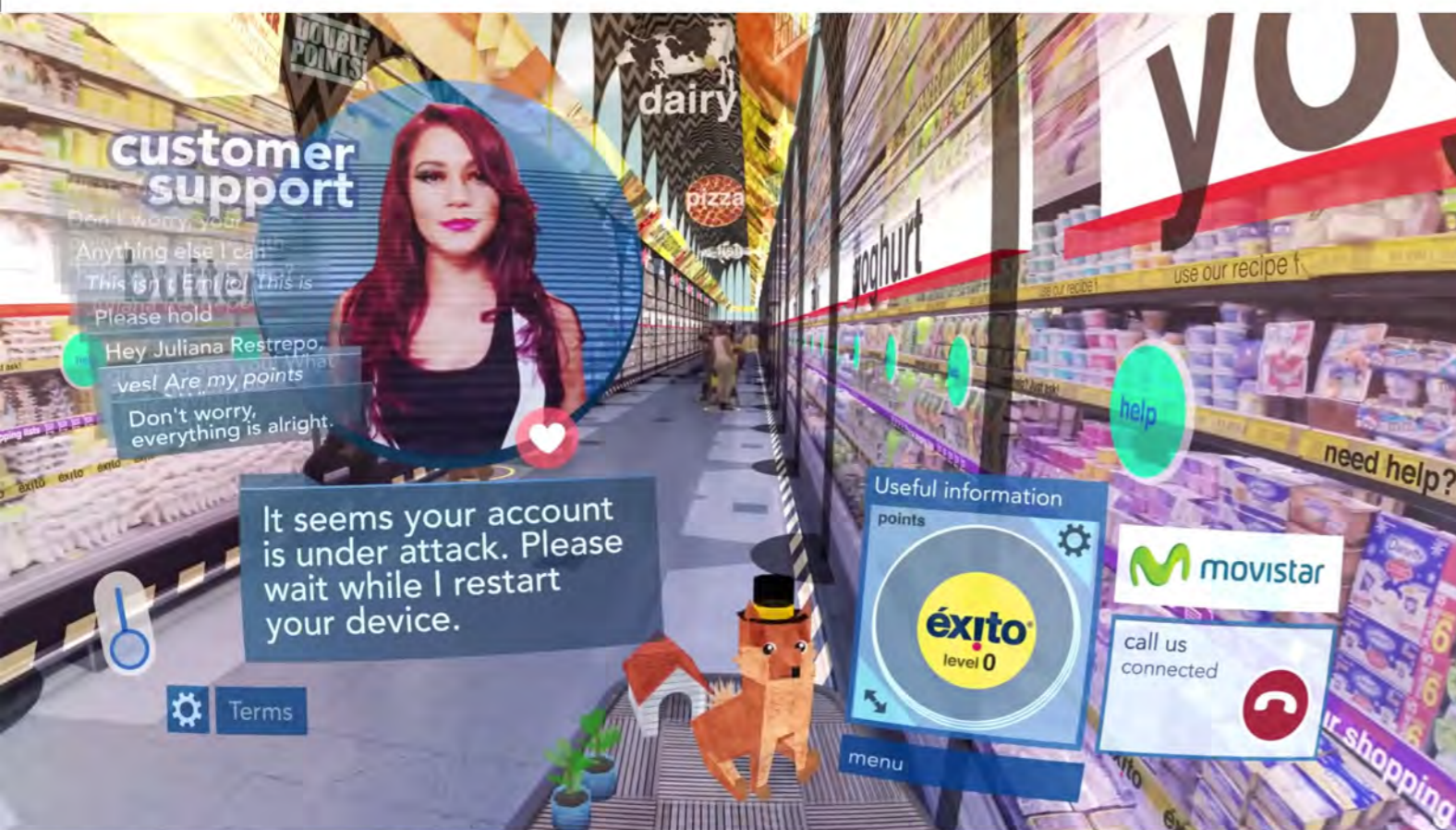


Sony SmartEyeGlasses



Microsoft HoloLens

HYPERREALITY BY KEIICHI MATSUDA



HYPER-REALITY PRESENTS A PROVOCATIVE AND KALEIDOSCOPIC NEW VISION OF THE FUTURE, WHERE PHYSICAL AND VIRTUAL REALITIES HAVE MERGED, AND THE CITY IS SATURATED IN MEDIA.



A large number of people have come out saying VRChat has saved their lives — here's what it's like to experience the online meeting place of the 21st century



Kaylee Fagan

01 mrt 2018



TWITTER

FACEBOOK

LINKEDIN

WHATSAPP

EMAIL

PRINT

VRChat is a popular and free multiplayer online experience. It's only accessible via Steam, and only if you own a virtual reality headset – specifically, the HTC Vive or Oculus Rift – but despite its currently limited audience, VRChat is a transformative platform like nothing you've ever experienced. Calling it a video game would be a wild understatement.

In the simplest terms I can muster, VRChat is a surreal virtual meeting space that lets people socialize, attend events, take classes, create art, play games, perform for large crowds, and explore virtual environments – all from the comfort of their own homes.

In the same way that AOL and Yahoo chat rooms gave the world a peak into some of best and worst corners of the internet in the late 1990s and early 2000s, VRChat has become the new virtual Wild West in 2018. Users claim to have found a community unparalleled by real life there, and a surprisingly large group of people have come out saying that VRChat has saved their lives, as they battle with mental health issues like loneliness, anxiety, and depression. Unfortunately, like other places on the internet, harassment, trolling and hacking are present here, too. Above all else, VRChat's rapid growth in users and functionality are unprecedented, and we are only just beginning to see its potential.

THE WORLD



Foto: This stage is "The Hub" where all players land upon entering the game. source VRChat

To truly understand what it's like to experience a community entirely based in virtual reality, one must first be willing to leave the physical, biological world behind.

A 3.5-inch SATA hard drive, shown from a top-down perspective. It is a silver-colored metal enclosure with a circular ventilation grille in the center. A label is visible at the top edge.

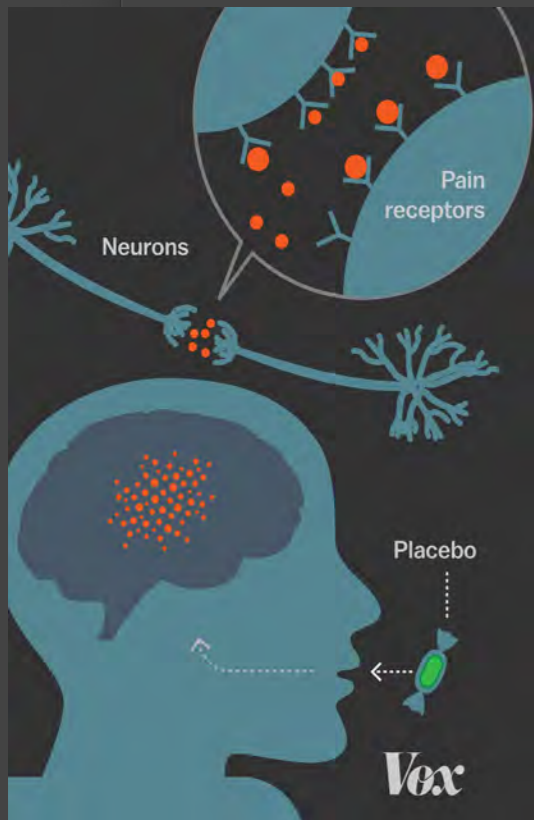
Macintosh HD



BUT, DOES IT REALLY MATTER TO KNOW?



BUT, DOES IT REALLY MATTER TO KNOW?



BUT, DOES IT REALLY MATTER TO KNOW?

BUT, DOES IT REALLY MATTER TO KNOW?

BUT, DOES IT REALLY REALLY MATTER TO KNOW?

BUT DOES IT REALLY MATTER TO KNOW?

BUT, DOES IT REALLY MATTER TO KNOW?

*In all cases we are building our simulated reality,
and probably will get lost with in.*

Over the course of the next 20 years, more will change around the way we do our work than has happened in the last 2,000 years. In fact, I think we're at the dawn of a new age in human history. Now, there have been four major historical eras defined by the way we work. The Hunter-Gatherer Age lasted several million years. And then the Agricultural Age lasted several thousand years. The Industrial Age lasted a couple of centuries. And now the Information Age has lasted just a few decades. And now today, we're on the cusp of our next great era as a species. Welcome to the Augmented Age. In this new era, your natural human capabilities are going to be augmented by computational systems that help you think, robotic systems that help you make, and a digital nervous system that connects you to the world far beyond your natural senses. I would argue that we're already augmented. Imagine you're at a party, and somebody asks you a question that you don't know the answer to. If you have a smartphone on you, in a few seconds, you can know the answer. But this is just a primitive beginning. Even Siri is just a passive tool. In fact, for the last three-and-a-half million years, the tools that we've had have been completely passive. They do exactly what we tell them and nothing more. Our very first tool only cut where we struck it. The chisel only carves where the artist points it. And even our most advanced tools do nothing without our explicit direction. In fact, to date, and this is something that frustrates me, we've always been limited by this need to manually push our wills into our tools --like, manual, literally using our hands, even with computers. But I'm more like Scotty in "Star Trek." "I want to have a conversation with a computer. I want to say, "Computer, let's design a car," and the computer shows me a car. And I say, "No, more fast-looking, and less German," and bang, the computer shows me an option. That conversation might be a little ways off, probably less than many of us think, but right now, we're working on it. Tools are making this leap from being passive to being generative. Generative design tools use a computer and algorithms to synthesize geometry to come up with new designs all by themselves. All it needs are your goals and your constraints. I'll give you an example. In the case of this aerial drone chassis, all you would need to do is tell it something like, it has four propellers, you want it to be as lightweight as possible, and you need it to be aerodynamically efficient. Then what the computer does is it explores the entire solution space: every single possibility that solves and meets your criteria --millions of them. It takes big computers to do this. But it comes back to us with designs that we, by ourselves, never could've imagined. And the computer's coming up with this stuff all by itself --no one ever drew anything, and it started completely from scratch. And by the way, it's no accident that the drone body looks just like the pelvis of a flying squirrel.

It's because the algorithms are designed to work the same way evolution does.

Maurice Conti for TED



AI designed drone chassis



flying squirrel

The Unicode Emoji 13.0 has announced that 117 new emojis are to be implemented in the second half of 2020. It got us curious of what these new emojis may say about a lived experience in our technological environment — our next nature.

The Past: TOOLS

Throughout the years technology has come far and has helped us design our tools and next natural habitats, such as a hut to live. Stone tools became primitive extensions of our bodies and the basis of man's development.



The Present: ANIMALS

A second subgroup that is observable are the emojis of animals. Some of these animals are extinct and are brought back to life via virtual technology - in the shape of emojis. These emojis allow us to remember the existence of these animals and to conserve the past.



Embracing the unknown

The emoji called 'people hugging' which showed two blobs instead of people. Perhaps what the Unicode is trying to communicate with this is that they not only embrace people but also other species, such as robots. Perhaps this will encourage the robots to be embraced by our communicative tools as well in the near future.



