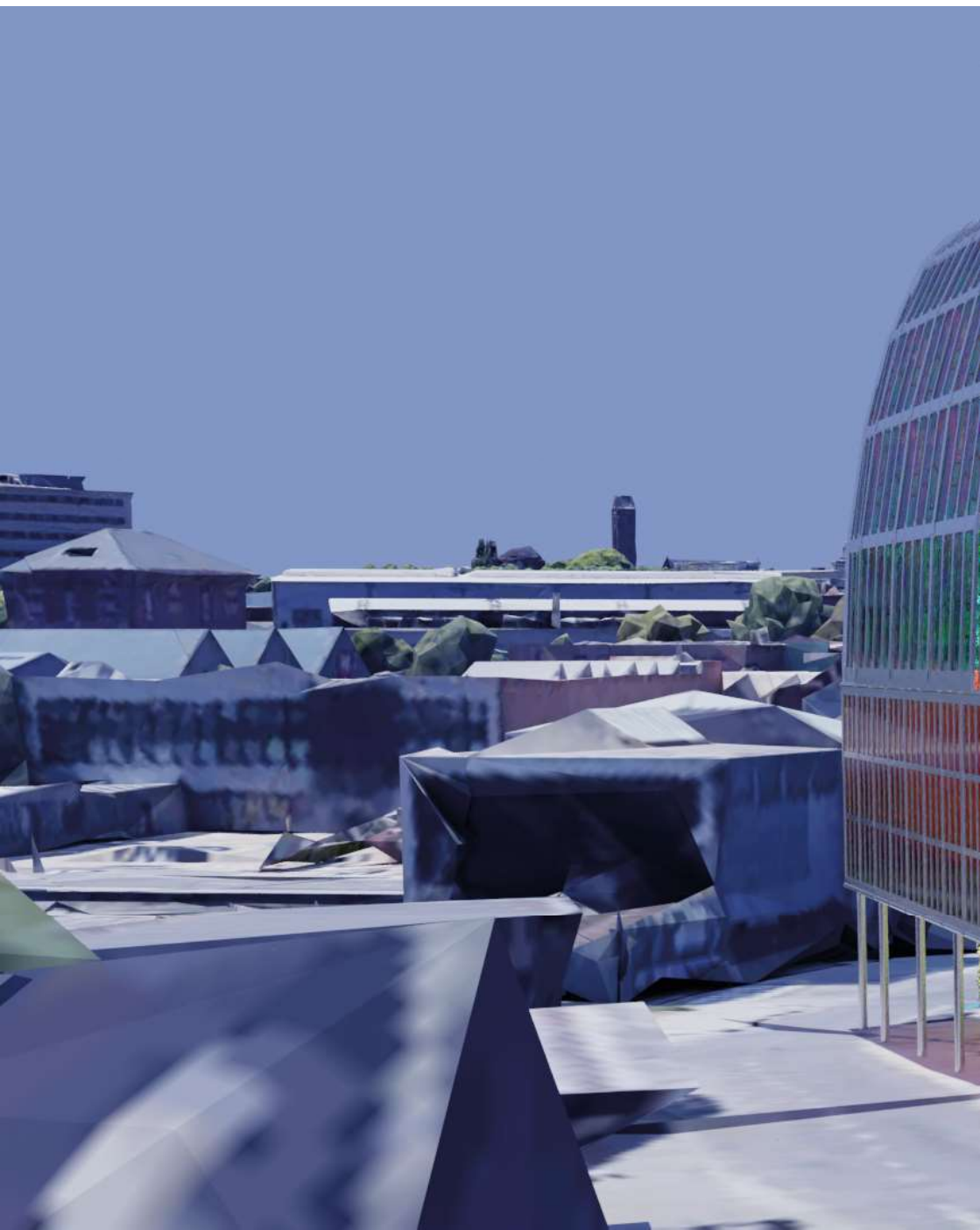
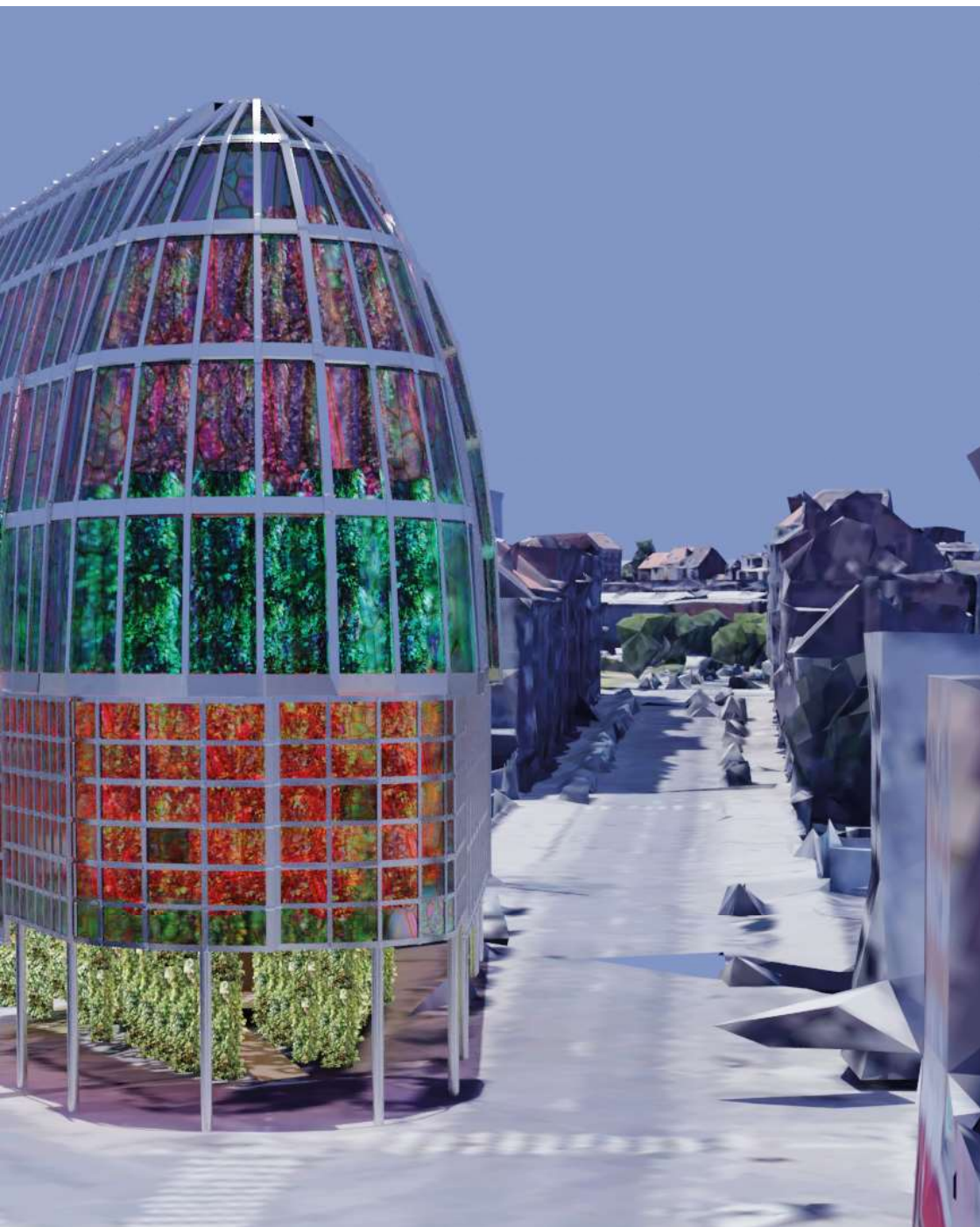


A vertical garden wall featuring a variety of plants. On the left, there are purple and pinkish-purple plants. In the center, a large, dense cluster of green plants is visible. On the right, there are more purple and pinkish-purple plants. The background shows a window with a geometric pattern. The word "APART" is overlaid in white, bold, serif font in the upper center.

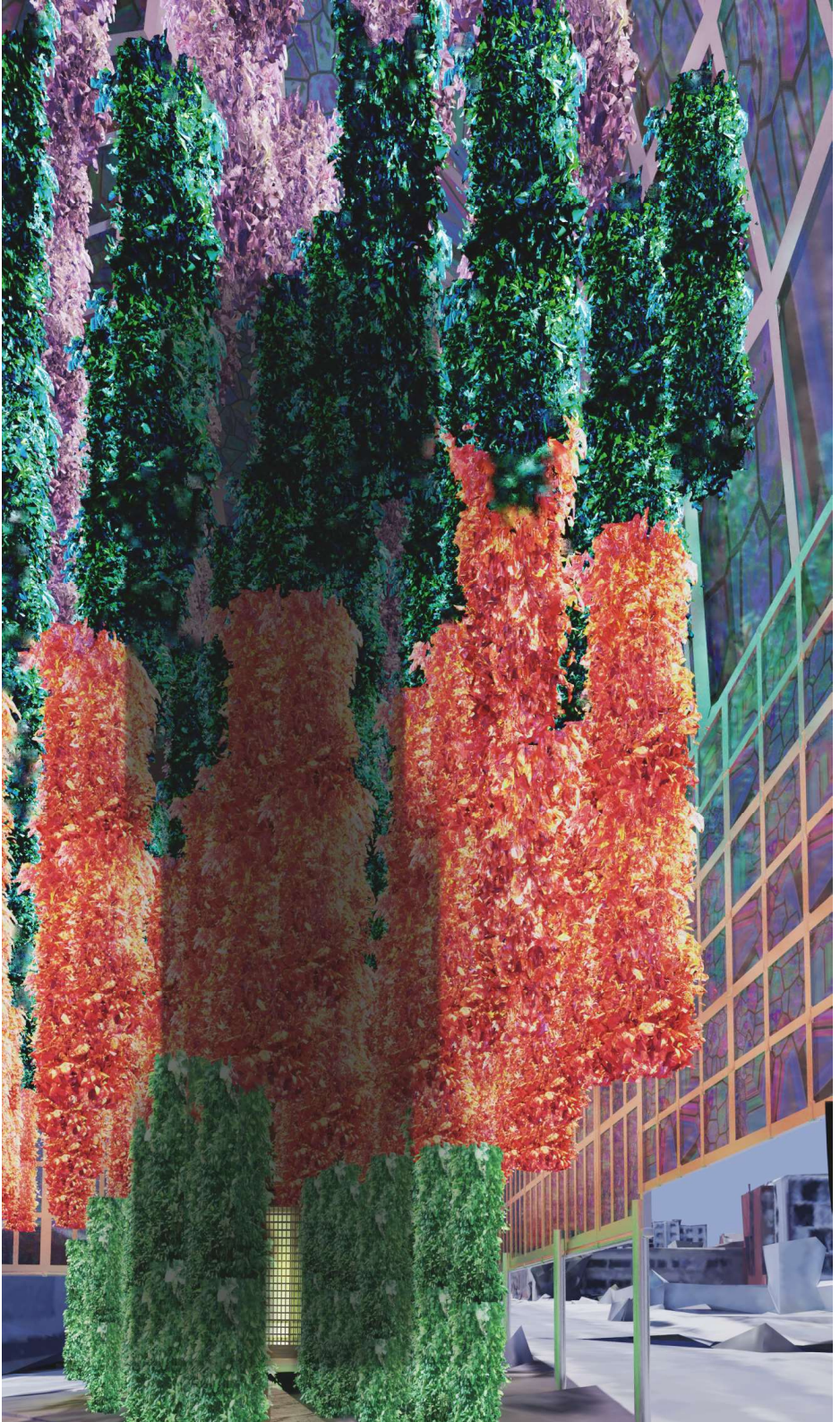
**APART**





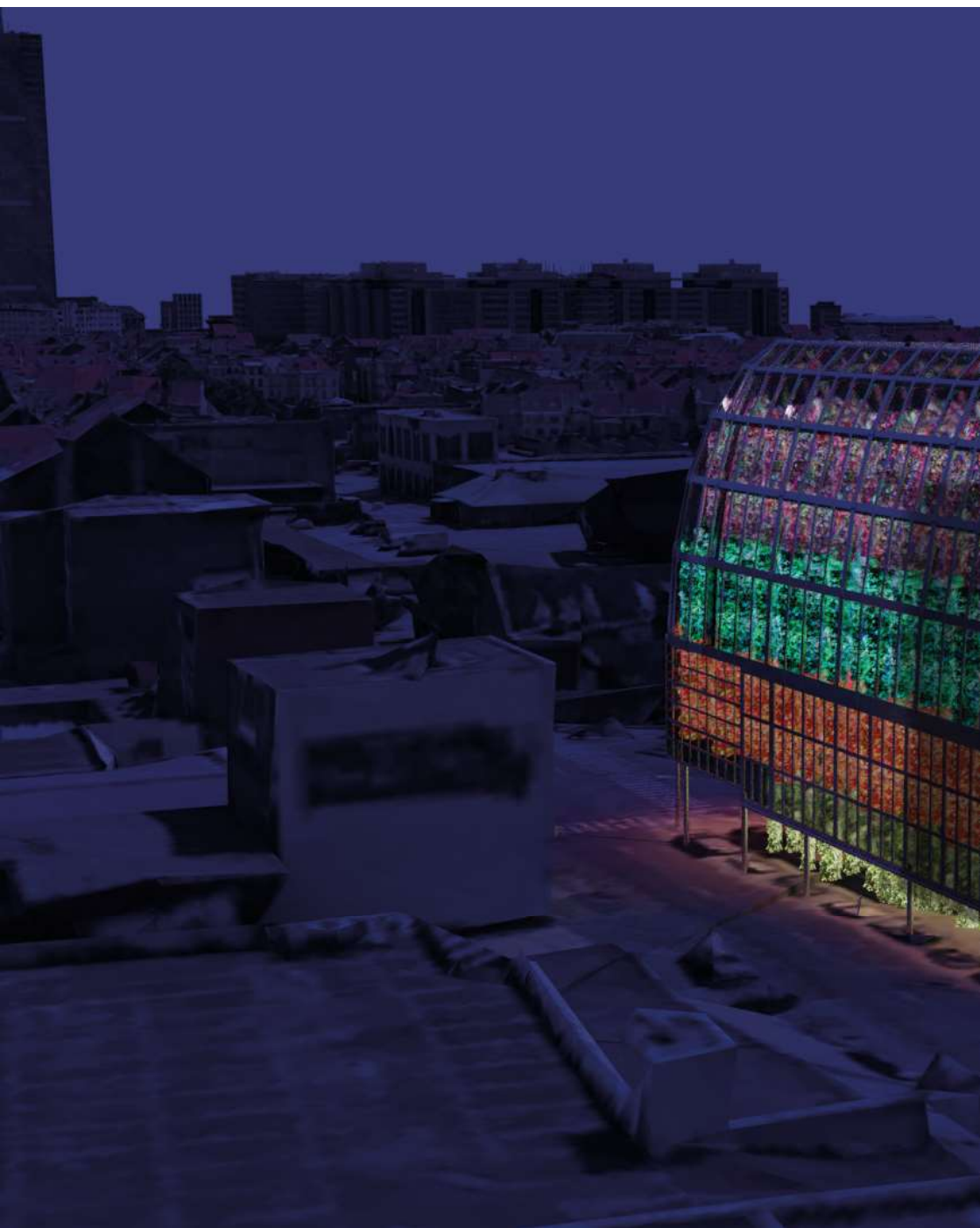






**AS HE WALKED OUT OF THE FOODMARKET, BOLIS FACE WAS ALREADY  
ENLIGHTEND BY THEIR HOME.**

**HE WALKED TOWARDS THE ENTRANCE, LOOKING AT THE PLAYING  
LIGHTS, WHICH EXCITED HIM EVERY TIME HE SAW THEM. ONLY AT  
NIGHT IT SOMETIMES LOOKS BETTER, HE THOUGHT, AND ENTERED  
THEIR PROPERTY.**







# GROWTH

WHERE LEAVES SHOW A CERTAIN SYMMETRY AND BALANCE (THE TWO SIDES OF A GIVEN LEAF NORMALLY DISPLAYING MATCHING EDGES), THE EDGES OF MOUNTAINS ONLY VERY RARELY CONVEY SUCH EQUIPOISE. (1)

I WANDER TROUGH THE THICKENING GREEN, MY HAND RUNNING THROUGH THE LEAVES

MOST OF THE RESEARCH AND DEVELOPMENT IN TERMS OF GENETIC MODIFICATION HAS BEEN TOWARD DEVELOPING HERBICIDE RESISTANT PLANTS. (2)

WHY NOT ADVANCE ONE STEP?“ (3)

IT INVOLVES THE MODIFICATION AND RE LOCATION OF VARIOUS ELEMENTS IN THE TOTAL ENVIRONMENT FOR THE PURPOSE OF INCREASING THEIR SERVICE. (4)

BUT ONE SHOULD BEAR IN MIND THAT OF ALL I HAVE, ONLY WHAT I HAVE EXCLUSIVELY, OR WHAT I HAVE MORE OF THAN OTHER PEOPLE HAVE, IS INTERESTING FOR ME. (5)

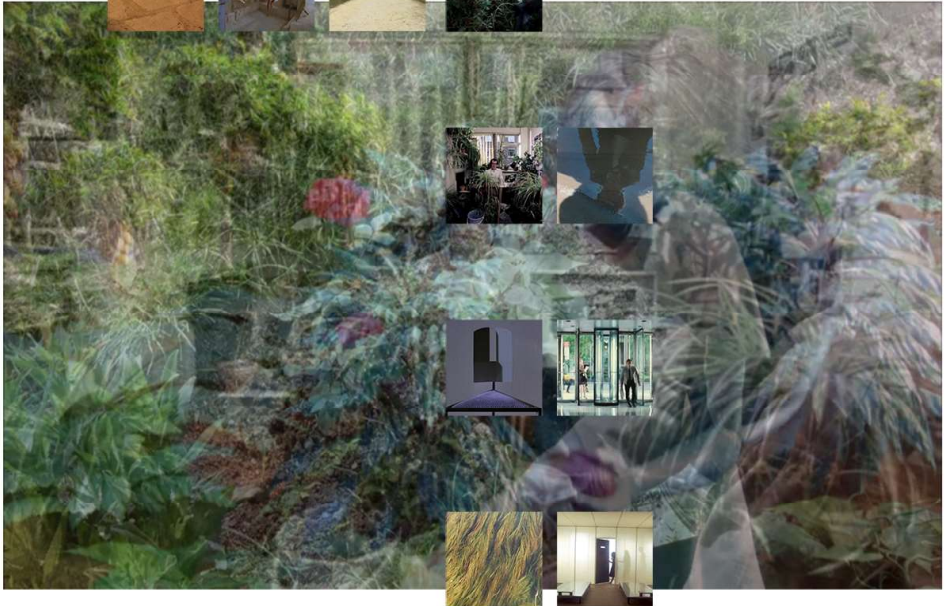
WILL THE MYSTIC PATERNITY HOLD GOOD AGAINST THE OTHER ? (6)

TO LIVE IN SECURITY AND GOOD HEALTH. (7)

GO OUT INTO NATURE AS SHE REALLY IS! (8)

“SOME HAVE COME TO UNDERSTAND THAT INSECURITY CAN PROVIDE A SPACE OF OPPORTUNITIES. ENGAGING IN INSECURITY MAY HAVE JUST BECOME ANOTHER SUCH SURVIVAL MECHANISM—AND EVEN AN OPPORTUNITY TO THRIVE. (9)“









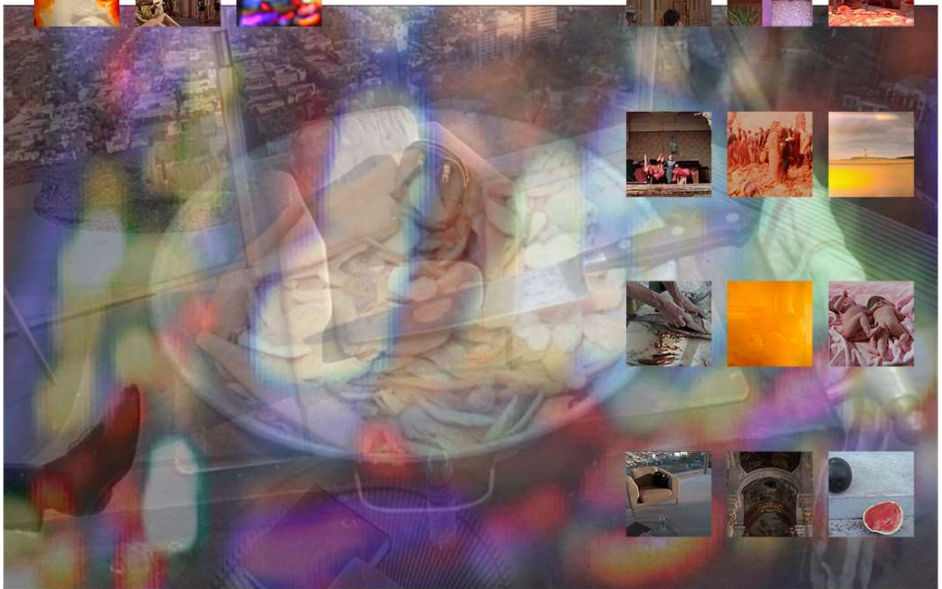




# BROIL

I SAW THE SUN – AND SIGHED. (1)  
LONG BEAMS OF LIGHT SHINE IN FROM THE CITY.  
IT WAS HOT; ALMOST TOO HOT. (2)  
THE MATTER OF THE MODIFICATION IS TOP SECRET.“ (3)  
ENVY, MALICE, OR RESENTMENT ARE THE ONLY PASSIONS  
WHICH CAN PROMPT ONE MAN TO INJURE HIS PERSON OR  
REPUTATION. (4)  
I ENVY YOU.” (5)  
I BELIEVE I HAVE MADE HONEST USE OF WHAT I KNOW ABOUT  
THE WORLD IN WHICH WE LIVE. (6)  
THERE IS ROOM FOR IMPROVEMENT. (7)  
THE ATTEMPT TO TRIGGER A NEW PERCEPTION OF SPACE. (8)  
FIRE AS SYMBOL OF ADVANCE: HEARTH AND ALTAR. (9)  
FIRE AND SWORD. (10)  
BURN MY BODY! (11)  
DISSECT, DISSECT, KEEN SCALPEL ! (12)  
LATER ON, I UNDERWENT MINOR SURGERY. (13)  
SAME AS FOR THE COOKING, THE WORK IS OFTEN REMOTE  
CONTROLLED, NOTEBOOK IN HAND, WITH EVERYTHING PLAN-  
NED IN ADVANCE. (14)  
IT DESERTS THE CONSUMED BODY, TO OCCUPY THE NEWLY  
CREATED ONE. (15)  
“FEND FOR YOURSELF!”  
SUCH NEW MODES OF PERCEPTION CARRY WITH THEM NEW  
FEELINGS WHICH THE ARTIST MUST FORMULATE. (16)  
THE SUN OF HER GLORY IS FAST DESCENDING TO THE HORI-  
ZON. (17)

INSTEAD OF WIPING THE CHILD’S NOSE YOU CUT IT OFF! (18)  
UNDOUBTEDLY, A MIXTURE OF MADNESS AND FOLLY! (19)









# SPRAWL

I SPLIT THE SHINY SURFACE WITH MY HANDS AS I DIVE  
IN. THE WHOLE SPACE IS SURROUNDED BY A STREAMING  
SOUND.

HOW FAR DOES IT GO DOWN?" (1)

THE PROCESS OF MODIFICATION CAN BE SEEN AS AN OPEN  
ENDED TACTIC RATHER THAN A GOAL ORIENTED STRATEGY.  
(9)

I SEE THE REFLECTION OF MY NEW FACE IN THE GLIMMERING  
WATER.

THE PHYSICAL BODY OF INTERACTANTS IN IMMERSIVE NEW  
MEDIA ENVIRONMENTS IS NOT A CLUMSY BODY, LACKING  
NAVIGATIONAL SKILLS. (2)

„BECAUSE YOU‘RE A GOOD SCULPTOR.“ (3)

A STRONG BODY MAKES THE MIND STRONG. (4)

WHY NOT ADVANCE ONE STEP?“ (5)

ABOVE ALL, ITS SOFT AND DELICATE TEXTURE ALLOWED THE  
SCULPTOR TO WORK WITH PLEASURE AND EASE. (6)

IT WAS PIERCING COLD, TOO; ALL WAS GLOOMY AND BLACK.  
(7)

IN EVERY HETEROGENEOUS WHOLE, HOWEVER, EVERY PART  
IS WANTING IN THE FORM BELONGING TO THE WHOLE; AS,  
FOR INSTANCE, NO PART OF A HOUSE IS A HOUSE, NOR IS  
ANY PART OF A MAN A MAN. (8)









# ABOVE

LIKE A BIRD, GETTING A NEW PERSPECTIVE.

A FRESH BREEZE COMING FROM THE HOUSING JUNGLE TOUCHES MY EYES.

A NEW EYE.

BIOMETRIC SURVEILLANCE MEANS SOMEONE IS ALWAYS WATCHING. (1)

THE FLOW OF PEOPLE ON THE STREETS.

THIS PERCEPTION EXTENDS BACK TO THE FRENCH REVOLUTION, WHEN THE BREAKUP OF THE GREAT ARISTOCRATIC HOUSES SENT CHEFS OUT INTO THE STREET LOOKING FOR NEW SOURCES OF EMPLOYMENT. (2)

I HAVE EYES; AND THEY HAVE EXPERIENCE TOO. (3)

THEY HAD RELISHED THE KALEIDOSCOPE OF URBAN PUBLIC LIFE AND HAD CREATED FROM IT A NEW AESTHETIC, PERCEIVING A NOVEL KIND OF BEAUTY IN STREETS, FACTORIES AND URBAN BLIGHT. (4)

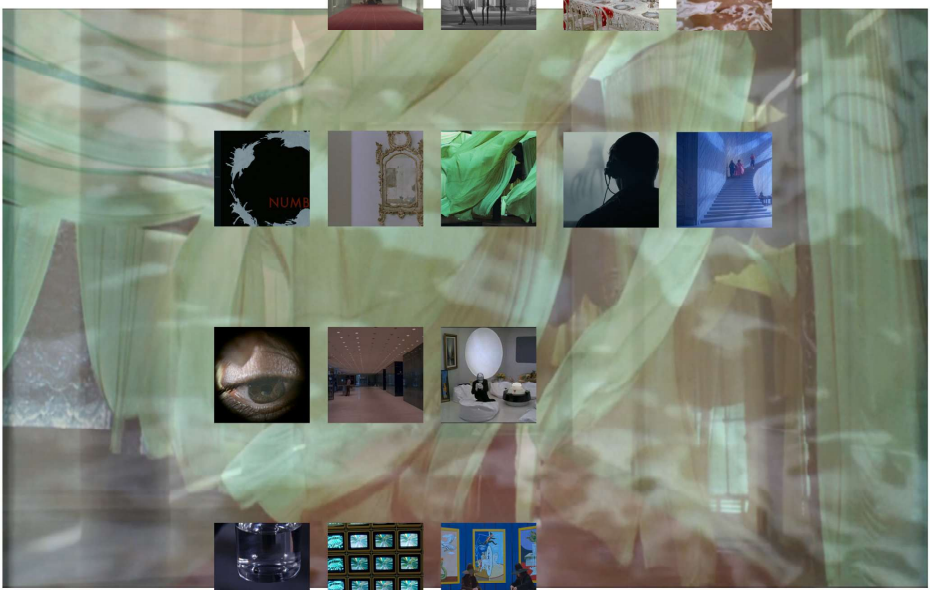
THE PAINTER (LIKE THE SCULPTOR) WAS HIMSELF, „A PROFESSIONAL VISUALIZER OF THE HOLY STORIES. (5)

THE MOST “FULL,” THE MOST “ALIVE,” THAT WHICH IS FELT AS BEING EXPERIENCE ITSELF, THAT IN WHICH THE PERCEIVING SUBJECT AND PERCEIVED REALITY ARE POWERFULLY FUSED, IS THE WORK OF ART. (6)

HERE, HIGH UP IN THE BLUE SKY.

WHERE ELSE COULD A KING EVER BREATHE AND LIVE? (7)















## **GROWTH**

1. CASEY, THE WORLD ON EDGE
2. ZIMRING, ENCYCLOPEDIA OF CONSUMPTION AND WASTE
3. ASIMOV, COMPLETE ROBOT ANTHOLOGY
4. MUMFORD, THE CULTURE OF CITIES
5. MARX, COLLECTED WORKS
6. MICHELET, THE HISTORY OF FRANCE VOL 1
7. SPINOZA, COMPLETE WORKS
8. HARRISON WOOD GAIGER, ART IN THEORY 1648 1815
9. MICHEL THILL, A SYSTEM OF INSECURITY UNDERSTANDING URBAN VIOLENCE AND CRIME IN BUKAV
10. SERRES, THE PARASITE

## **BROIL**

1. WOLLSTONECRAFT, COMPLETE WORKS
2. ASIMOV, COMPLETE ROBOT ANTHOLOGY
3. ASIMOV, COMPLETE ROBOT ANTHOLOGY
4. SMITH, AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS
5. ASIMOV, COMPLETE ROBOT ANTHOLOGY
6. HAYEK, THE CONSTITUTION OF LIBERTY
7. ZIMRING, ENCYCLOPEDIA OF CONSUMPTION AND WASTE
8. HAYS, ARCHITECTURE THEORY SINCE 1968
9. MUMFORD, THE CULTURE OF CITIES
10. MICHELET, THE HISTORY OF FRANCE VOL 2
11. DICKENS, OLIVER TWIST
12. MICHELET, THE HISTORY OF FRANCE VOL 1
13. ZIZEK, LESS THAN NOTHING
14. BOURDIEU, DISTINCTION
15. MARX, COLLECTED WORKS
16. GIEDION, SPACE TIME AND ARCHITECTURE
17. JEFFERSON, POLITICAL WRITINGS
18. DE MONTAIGNE, THE COMPLETE ESSAYS
19. WOLLSTONECRAFT, COMPLETE WORKS

## **SPRAWL**

- 1. ASIMOV, COMPLETE ROBOT ANTHOLOGY**
- 2. MUNSTER, MATERIALIZING NEW MEDIA EMBODIMENT IN INFORMATION**
- 3. RAND, THE FOUNTAINHEAD**
- 4. JEFFERSON, POLITICAL WRITINGS**
- 5. ASIMOV, COMPLETE ROBOT ANTHOLOGY**
- 6. SEMPER, STYLE IN THE TECHNICAL AND TECTONIC ARTS OR PRACTICAL AESTHETICS**
- 7. DICKENS, OLIVER TWIST**
- 8. AQUINAS, SUMMA THEOLOGICA**
- 9. HAYS, ARCHITECTURE THEORY SINCE 1968**

## **ABOVE**

- 1. KOOLHAAS, ELEMENTS OF ARCHITECTURE**
- 2. ZIMRING, ENCYCLOPEDIA OF CONSUMPTION AND WASTE**
- 3. ROUSSEAU, COLLECTED WORKS OF JEAN-JACQUES ROUSSEAU**
- 4. RENDELL PENNER BORDEN, GENDER SPACE ARCHITECTURE**
- 5. FREEDBERG, THE POWER OF IMAGES**
- 6. HAYS, ARCHITECTURE THEORY SINCE 1968**
- 7. MICHELET, HISTORY OF THE FRENCH REVOLUTION**









APART  
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FS22