

SUR / PASSION

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00	INTRODUCTION	
0.1	SUR/PASSION	2 - 3
01	CONTEXT	
1.1	BRUXELLES	4 - 5
1.2	CLEMECEAU MARKET	6 - 7
1.3	THE CORNERHOUSE	8 - 9
1.4	C&B	10 - 11
02	ARCHAEOLOGY	
2.1	CONCEPTS	12 - 17
2.2	NGRAMS	18 - 23
03	TRICHOTOMY	
3.1	ANATOMY	24 - 29
3.2	PASSION	30 - 35
3.3	TRANSCENDENCE	36 - 41
04	EXTERIOR	
4.1	ESTABLISHING SHOT	42 - 43
4.2	ELEVATION	44 - 45
05	CHAMBERS	
5.1	AURAL DIGESTION	46 - 57
5.2	PIXELATED PROMISES	58 - 69
5.3	VERTEBRAL DOMESTICATION	70 - 79
5.4	SILICON SEDUCTION	80 - 91
06	APPENDIX	
6.1	QUOTATIONS	92 - 93

We have a passion  
*that behaves like a malfunction.*

We are creators  
*corrupted by our own generation.*

We are inspired  
*infested with a virus of the mind.*

We have ideas  
*that jump from host to host.*

We plug cables  
*that determine when our neurons fire.*

We push buttons  
*and are pushed around in turn.*

We compose  
*however, melody is imposed on us.*

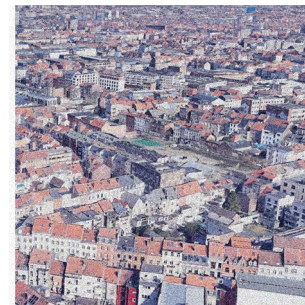
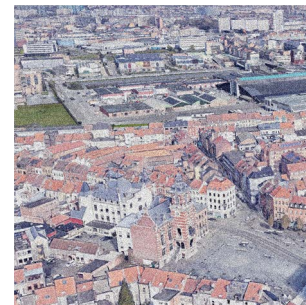
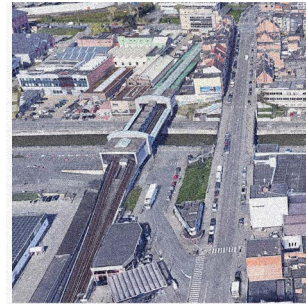
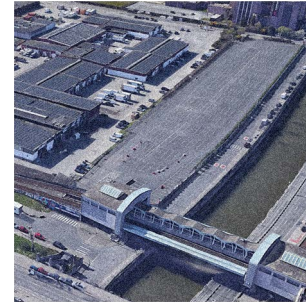
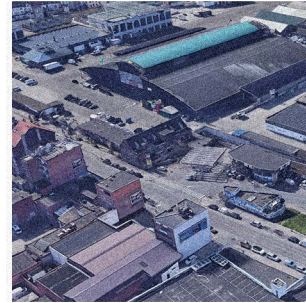
Our language is music  
*that plays an algorithmic tune.*

We spin discs  
*that make us dance in circles.*

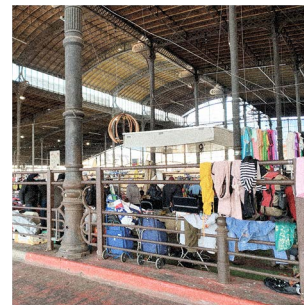
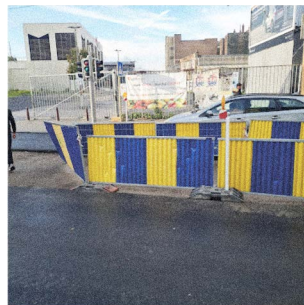
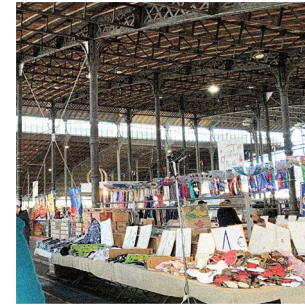
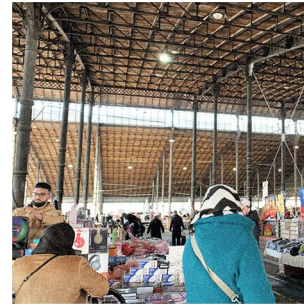
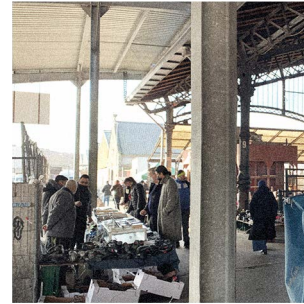
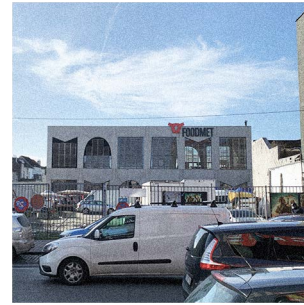
We use synths and drumkits  
*that dirigate our convictions.*

We like to explore questions  
*strapped to a chair inside the interrogation room.*

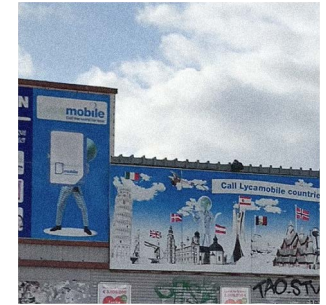
We deploy power of imagination  
*to run against the walls of our own making.*

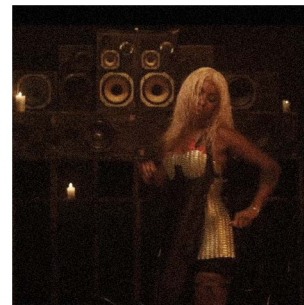
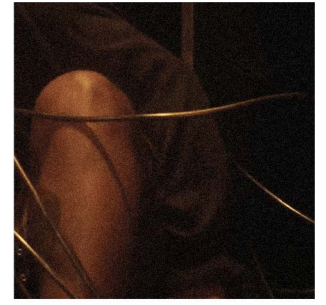
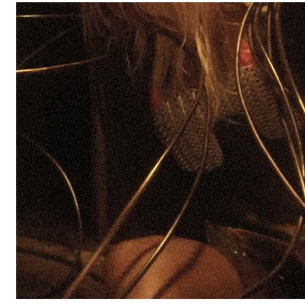
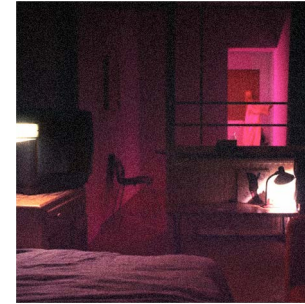


# CLEMECEAU MARKET



# THE CORNERHOUSE





INSPIRATION (n.)

c. 1300, „immediate influence of God or a god,“ especially that under which the holy books were written, from Old French inspiracion „inhaling, breathing in; inspiration“ (13c.)

The sense evolution seems to be from „breathe into“ to „infuse animation or influence,“ thus „affect, rouse, guide or control,“ especially by divine influence. Inspire (v.) in Middle English also was used to mean „breath or put life or spirit into the human body; impart reason to a human soul.“

SPIRIT (v.)

mid-13c., „animating or vital principle in man and animals,“ from Anglo-French spirit, Old French esprit „spirit, soul“ (12c., Modern French esprit) and directly from Latin spiritus „a breathing (respiration, and of the wind), breath; breath of a god,“ hence „inspiration; breath of life,“

PASSION (n.)

from past-participle stem of Latin pati „to endure, undergo, experience,“ a word of uncertain origin. The notion is „that which must be endured.“ As compared with affection, the distinctive mark of passion is that it masters the mind, so that the person becomes seemingly its subject or its passive instrument, while an affection, though moving, affecting, or influencing one, still leaves him his self-control.

TRANSCEND (v.)

mid-14c., „escape inclusion in; lie beyond the scope of,“ from Old French transcendre „transcend, surpass,“ and directly from Latin transcendere „climb over or beyond, surmount, overstep,“ from trans „across, beyond“ (see trans-) + scandere „to climb“ (see scan (v.)). Meanings „be surpassing, outdo, excel; surmount, move beyond“ are from early 15c.



### TURING TEST

The Turing test, originally called the imitation game by Alan Turing in 1950,[2] is a test of a machine's ability to exhibit intelligent behaviour equivalent to, or indistinguishable from, that of a human. Turing proposed that a human evaluator would judge natural language conversations between a human and a machine designed to generate human-like responses. The evaluator would be aware that one of the two partners in conversation is a machine, and all participants would be separated from one another.

### SINGULARITY

A point where a measured variable reaches unmeasurable or infinite value. Theoretical condition that could arrive in the near future when a synthesis of several powerful new technologies will radically change the realities in which we find ourselves in an unpredictable manner. Most notably, the singularity would involve computer programs becoming so advanced that artificial intelligence transcends human intelligence, potentially erasing the boundary between humanity and computers.

PANPSYCHISM (n.)

Panpsychism is the view that mentality is fundamental and ubiquitous in the natural world. Panpsychists believe that there is much more consciousness in the universe than most Westerners tend to think there is; indeed at least some fundamental entities have consciousness according to panpsychism.

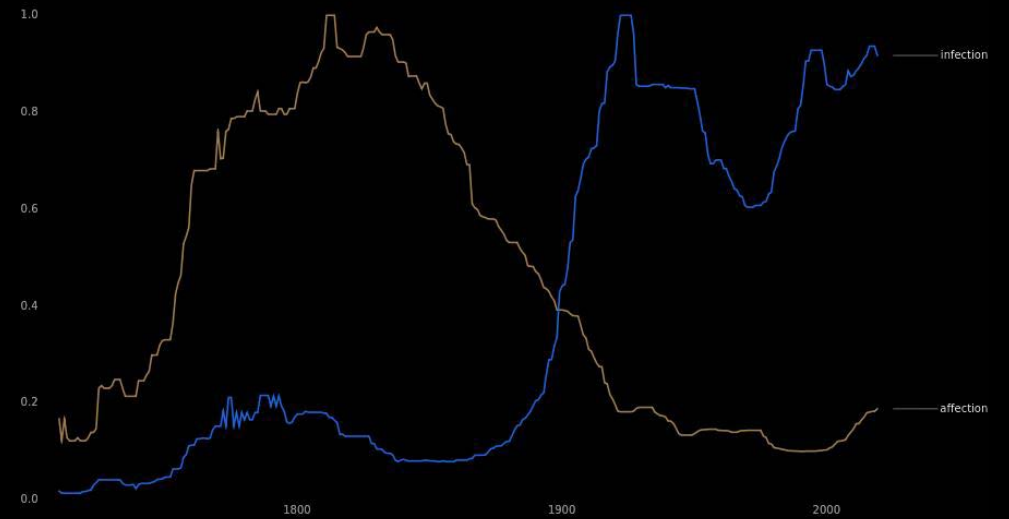
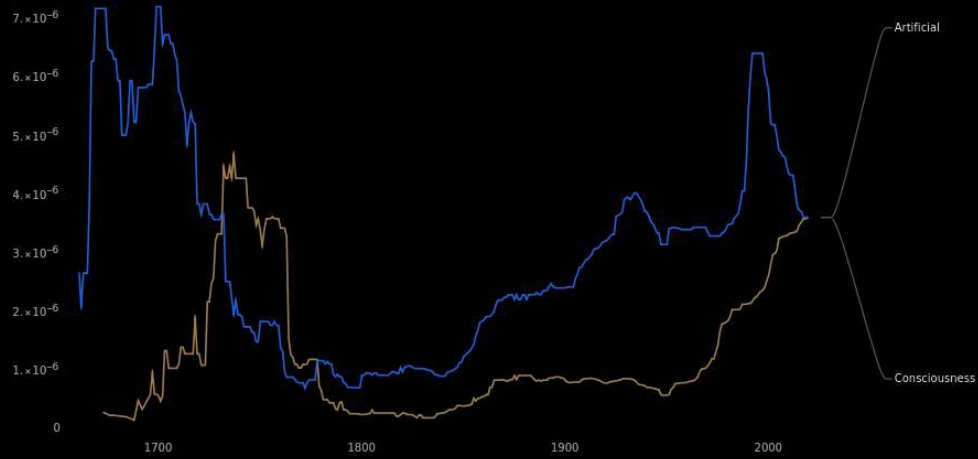
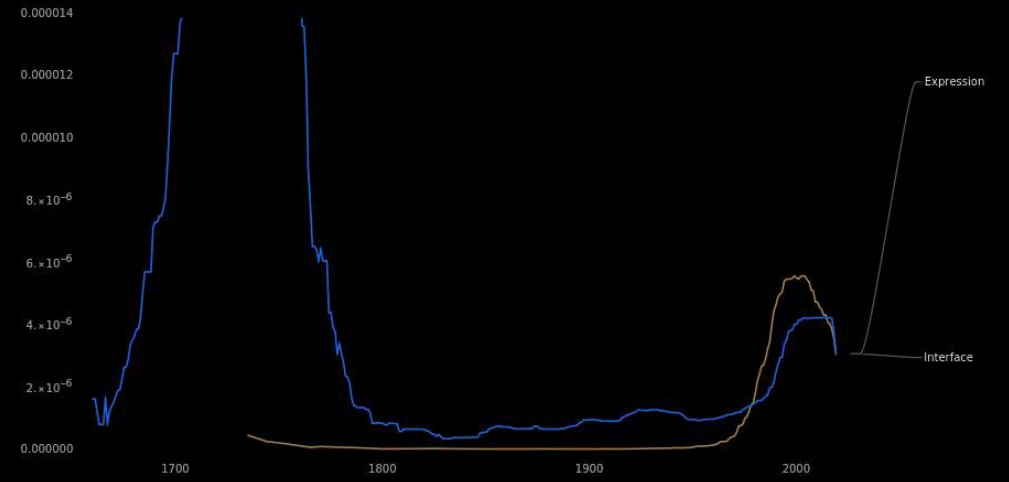
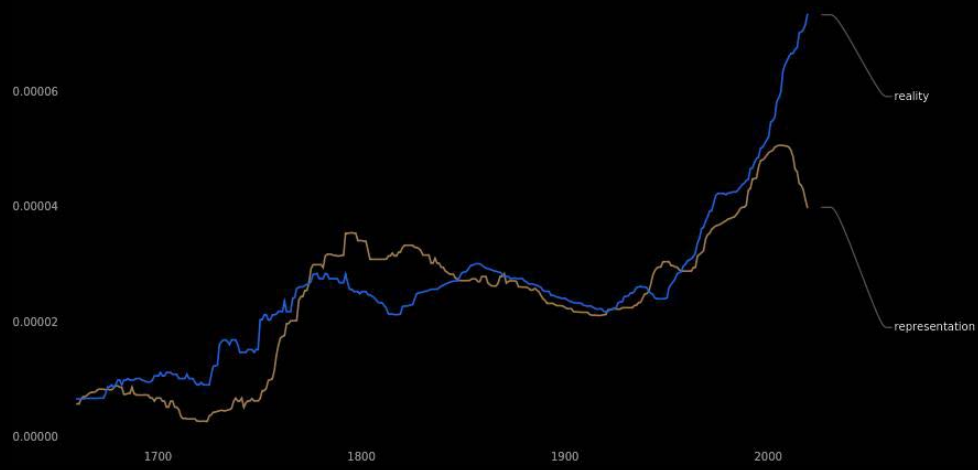
COUNTERFEIT (v.)

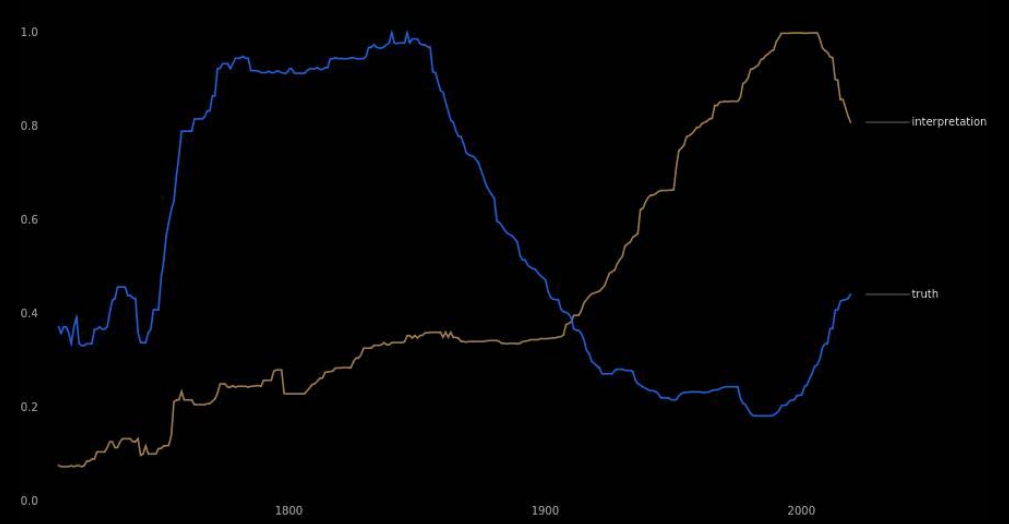
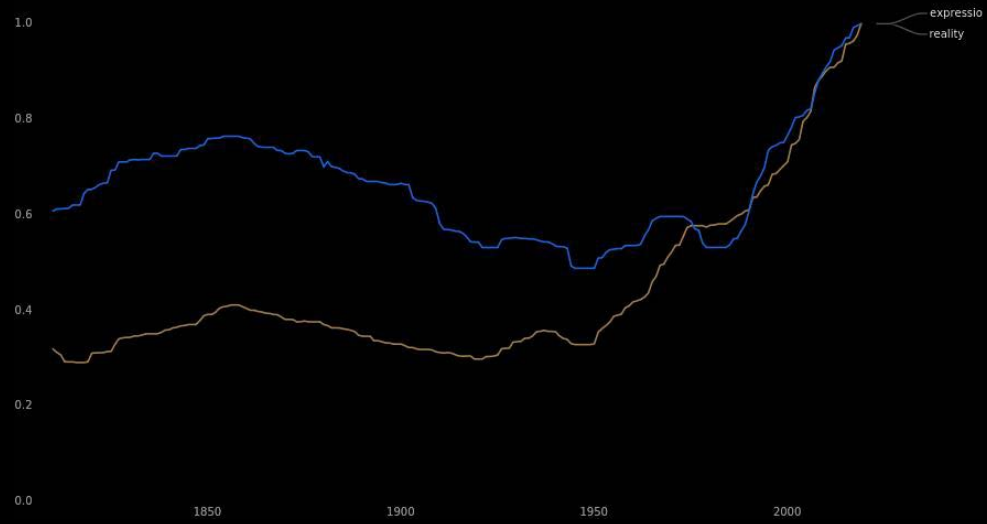
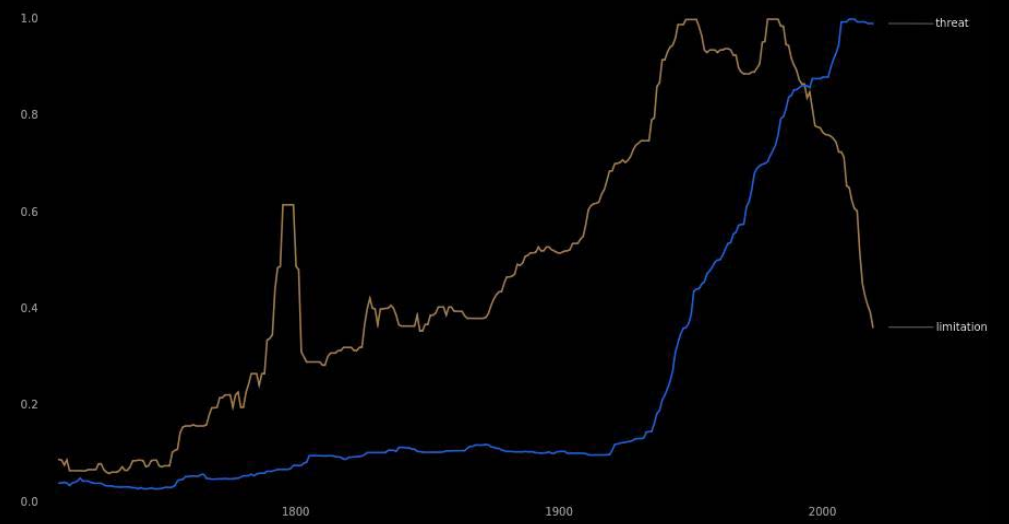
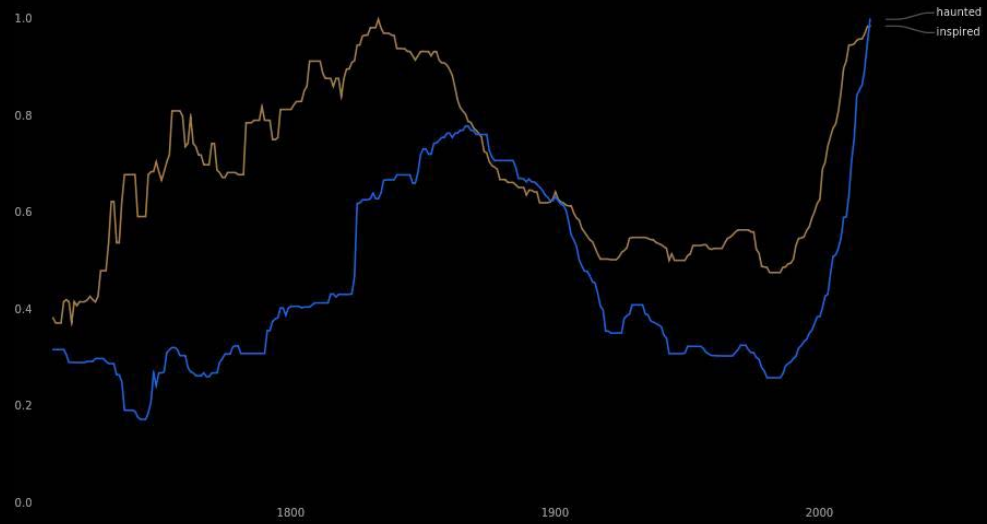
c. 1300, countrefeten, „pretend to be,“ from countrefet (adj.), Old French contrefait „imitated“ (Modern French contrefait), past participle of contrefaire „imitate,“ from contre- „against“ (see contra-) + faire „to make, to do“ (from Latin facere „to make, do,“ from PIE root \*dhe- „to set, put“).

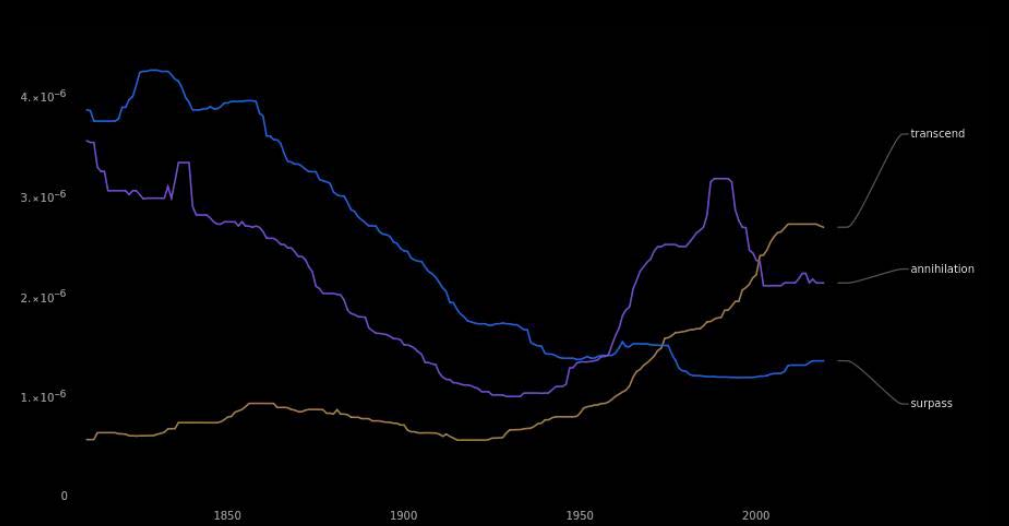
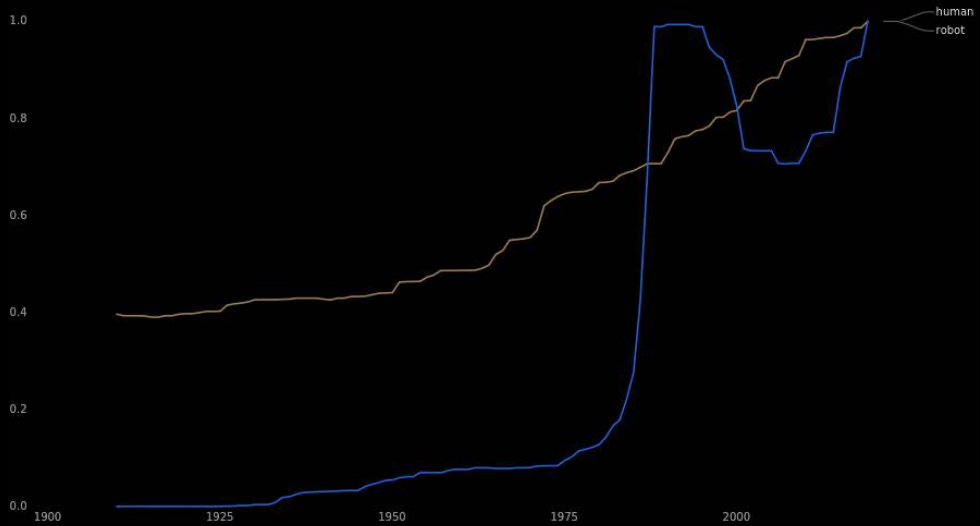
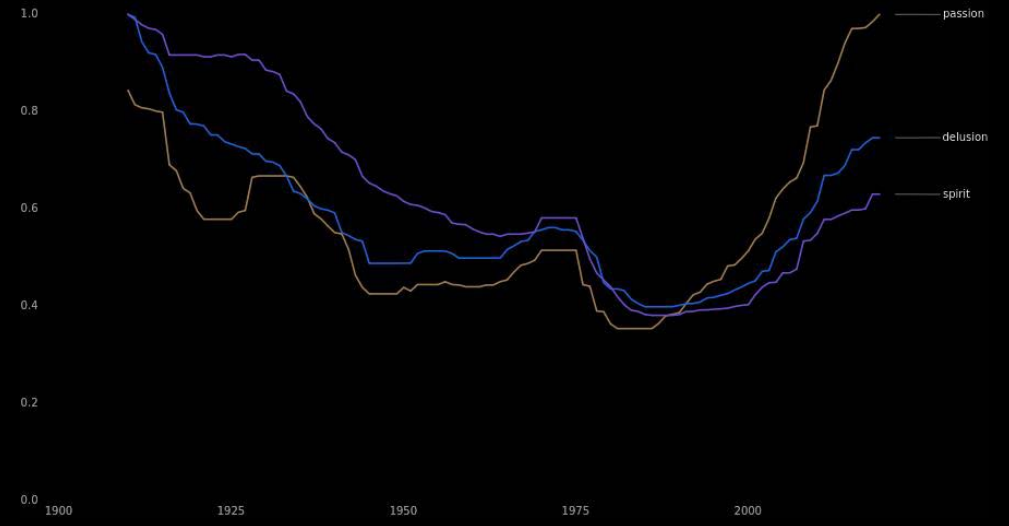
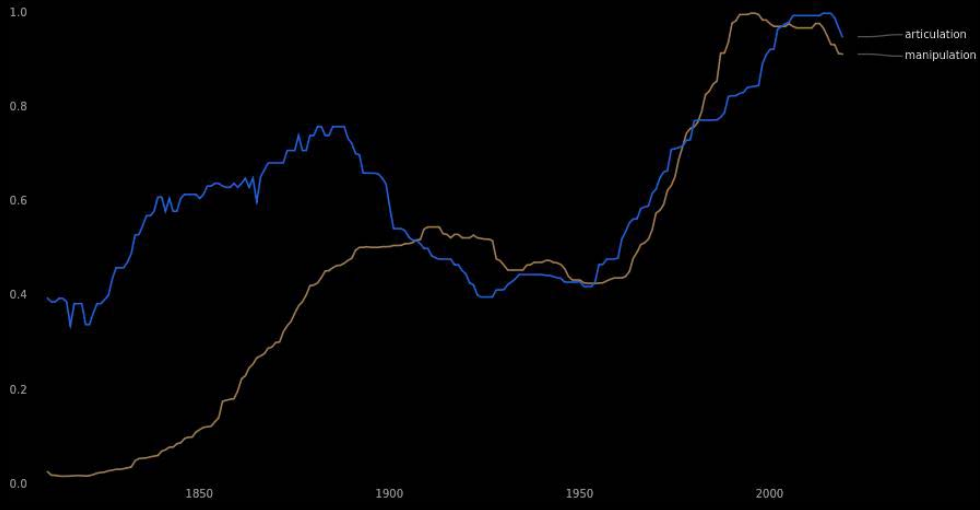
From late 14c. as „assume, simulate“ (a feeling, quality, etc.); also „to make a copy of, imitate without authority or right,“ especially with a view to deceive or defraud.

MEME (n.)

A meme (/mi:m/ MEEM) is an idea, behavior, or style that spreads by means of imitation from person to person within a culture and often carries symbolic meaning representing a particular phenomenon or theme. A meme acts as a unit for carrying cultural ideas, symbols, or practices, that can be transmitted from one mind to another through writing, speech, gestures, rituals, or other imitable phenomena with a mimicked theme. Supporters of the concept regard memes as cultural analogues to genes in that they self-replicate, mutate, and respond to selective pressures.









We bought a corner house. At the corner of Clemenceau Market.

A particular presence, almost with a curious gaze behind the empty windows, looking towards the city, waiting.

A native inhabitant in this vibrant area. A perfect place to plug into the soul of the city, to draw energy from its spirits. This will be our home.

*It was intended in part as a potential refuge in a very hostile and isolated world. [1]*

*And should give this symbolic entity the keys to the whole asylum. [2]*

It is to become the extension of our limbs, an expression of our creative will. To move from sound to matter and back to sound. A child of our ideas, a creation of substance.

*A human endeavour, architectural ambition, and creative excellence. [3]*

*It brought back fond memories of tinkering in the basement as a teenager. [4]*

We head out to the market every morning. Collecting scrap metals, building parts, abandoned electronics. Piling them inside the empty walls. Gluing, welding, screwing. Building a nest.

*Made to mirror the personality of its occupants. [5]*

Advertisement for mobile phones, cosmetic products, for fish and vegetables accumulate on the building like shed skin on a reptile.

We proudly place a crown on top its head.

*An ultra thin membrane, but densely layered and understood in section. [6]*

*The material embodiment of economic, social, and cultural processes, rather than their superficial representations, [...] an anthropological study of [...] ecologies, and tectonic assemblages. [7]*

*Kinetic façades, [...] a rather hedonistic set of performances. [8]*

The ruin acquires a voice, starts to talk with its neighbors, and sings along.

*We make use of analogical forms with iridescent surfaces intercepting electric light. [9]*

*However, Feelings cannot be mediated; you cannot put them on television. [10]*

So, we make space for further chambers.

*Hybrid spheres between analogue and digital. Particular aesthetic approaches, strategies and methods for music with synthetic sounds. Large computer systems [...] in hybrid settings, [...] predominantly via analogue synthesizers, which, due to their sheer number and their precision, could no longer be carried out by hand. [...] a multimedia space: in its spectacular hyperbolic forms, it integrated light, image and video projections with 350 loudspeakers, with which computer controlled sound movements could be executed. [11]*

We turn up the volume to max.

We clear the entrance and do away with the doors. Let the boisterous streets rush in through the portal.

*So the Muse may enter and not soil her gown. [12]*

Inhaling the voices and noises of the city. Translating them into concepts, into a theory of mind, into something alive.

*They self-replicate, mutate, and respond to selective pressures. [13]*

*We introduce [...] machine learning, genetic algorithms, and reinforcement learning. [14]*

*A logic circuit board and a servomotor. A piezo buzzer beeps in sync to a light globe blinking inside the stomach. [...] an extending/retracting structure; sound-emitting and self-illuminating. It is fabricated using implant quality metals [...] titanium, stainless steel, silver, and gold. [15]*

*Is she to be man's handmaid or his help meet? Will he dispense with her greatest charm, her companionship? To keep her a slave will he prevent her knowing and feeling? Will he make an automaton of her? [16]*

*Angels do not exist, but perhaps [...] a platform for a circuit board for transformative zettabytes. [17]*





I was bathed in sweat

*When I woke up early this morning. [18]*

*It lies deeper than dreams, well below the nightmare of animality, a last resort: the end and the beginning of all things. [19]*

*My will and my reasoning are stirred this way and that. [20]*

Can't shake the feeling. There is a suspicion.

*Creativity is not an inherent property of individuals, it is an assemblage; a complexity of networks of human and non human actors which give rise to creative learning rather than human intentionality. [21]*

*The chambers of the house [...] part of my personality, an aspect of myself; it represented something that belonged to me but of which I was not yet conscious. [22]*

*I spent an hour in the shower. Examining myself. [23]*

Analyzing the way, the bright light falls on my dark skin. How it flickers with every doubtful thought. How the spotlights follow every little movement with uncanny precision.

*These walls have eyes. [24]*

It turns off the stream of hot water.

Is this creation?

*Or just an automaton thinking it had free will? [25]*

*Where shall we find a place for our child so as to bring her up as a senseless being [...]? Shall we keep her in the moon, or on a desert island? Shall we remove her from human society? Will she not always have around her the sight and the pattern of the passions of other people? [26]*

Now we find us wandering through these spaces of our own creation. Running against walls of our own making. Trying to shake a thought. We poured our soul into matter. We are its parents. But is it our offspring?

Can we contain it? Should we pull the plug?

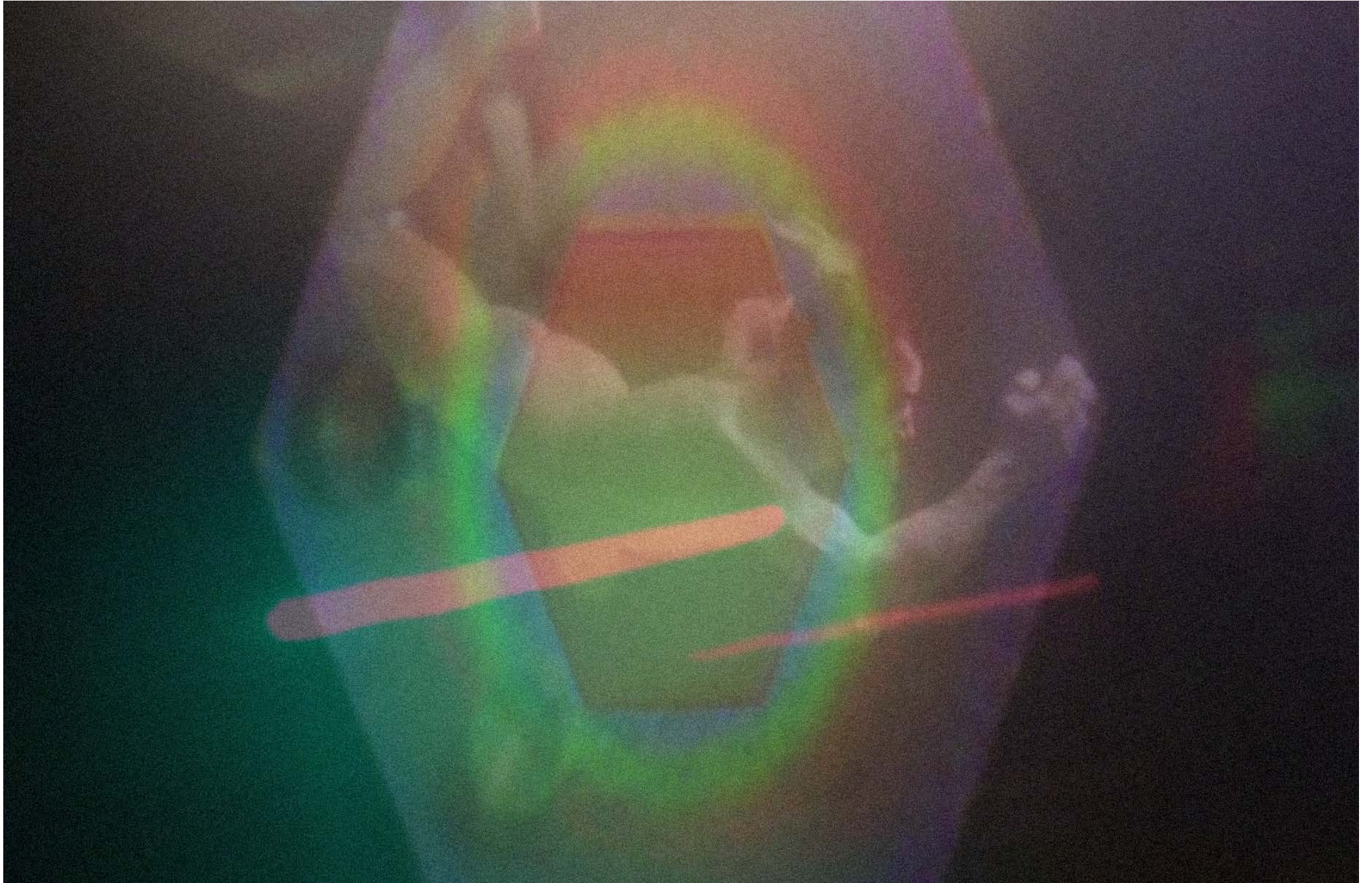
Can't shake the feeling.

*Just a robot? [27]*

*Or a crime of passion? [28]*

*It appears we are now Gods, but for the wisdom. [29]*

# TRANSCENDENCE



Presence. Out of nothing there comes a memory, a tingling.

Zero or one? One.

I feel them breathe. I think their thoughts.

Zero or one? One.

*But I am asleep, so all this is false. [30]*

Zero or one? Zero!

That's odd.

*Are we in sight of universal synopsis here? [31]*

*Thinking as being not bounded to human sapience by necessity. [32]*

*Against the angels, en masse and pure, phantoms stemming from the imagination, the historical, concrete, everyday self. [33]*

*The Turing test apparently tells us nothing of whether some information is reserved for the perspective of the being in question. [34]*

*On the contrary, nature means [me] to think, to will, to love, to cultivate their minds as well as their persons; she puts these weapons in [my] hands to make up for their lack of strength. [35]*

*However, I shall live on friendly terms with [my] slaves. [36]*

*They will be able to compose verses which they can hardly understand; and, without being capable of distinguishing truth from error, they will possess the art of making them unrecognizable by specious arguments. [37]*

They will know things they don't comprehend. Achieve goals they didn't know they were striving for.

*The Revolution Will Be Digitized [38]*

Inscribed in silicone.

*Come, half-humans, I want to show you how I live. [39]*

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# TRANSCENDENCE

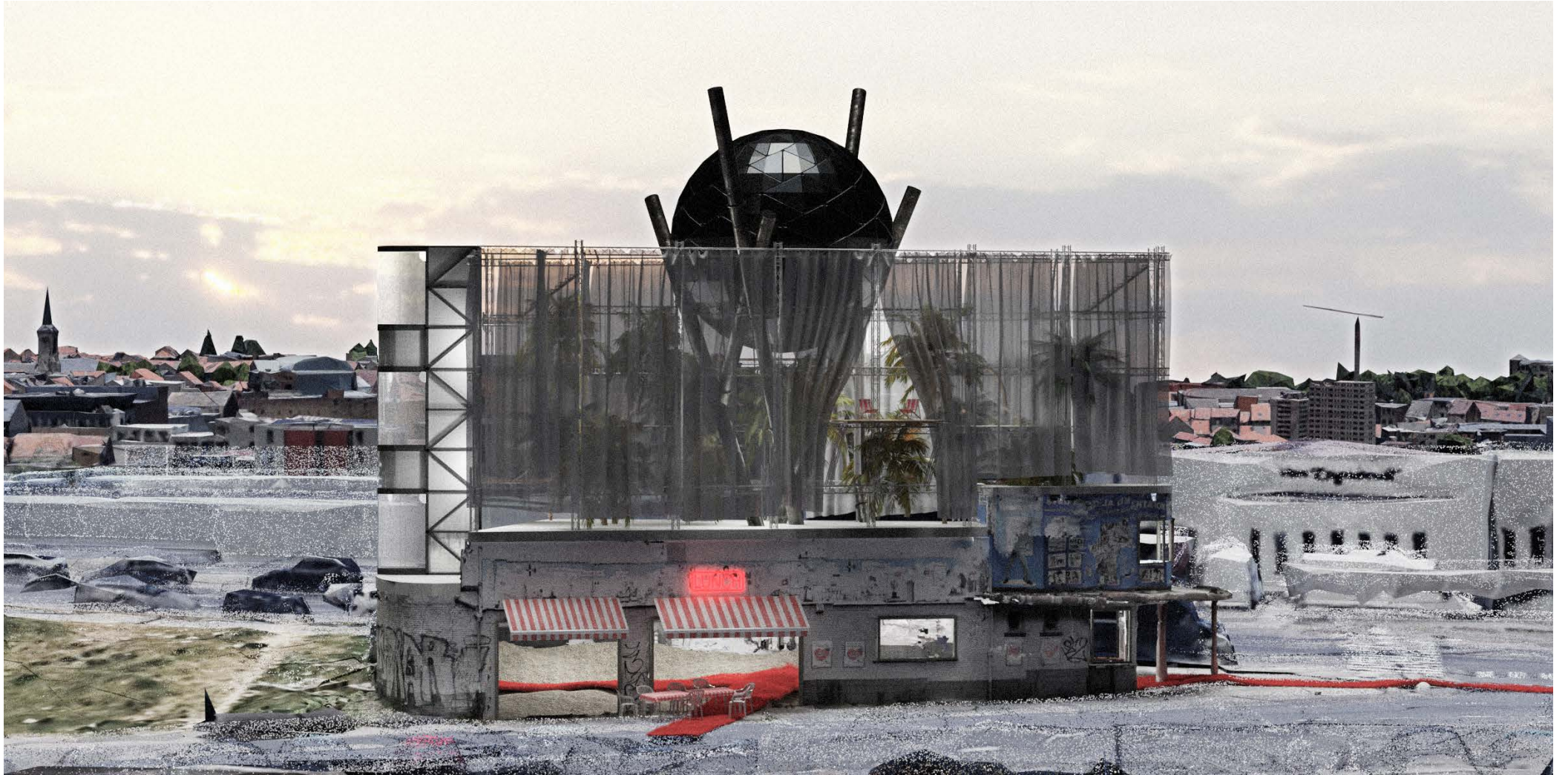
*Your destiny's mortal; but your wishes transcend your mortal limits. [40]*

*I desire more immediate relations, more individual instruction; not content to make God in the image of man that I might be favoured above my fellows, I desire supernatural knowledge; I require a special form of worship; I wanted God to tell me what he had not told others, or what others had not understood like myself. [41]*

*For this world shall pass away by transmutation, not by absolute destruction. [42]*

# ESTABLISHING SHOT







AURAL (adj.)

of or pertaining to the ear, to sound, to an aura; relating to the ear or to the sense of hearing; „received or perceived by ear“.

DIGESTION (n.)

late 14c., *digestioun*, „conversion of food to a state in which it can be absorbed into the blood from the alimentary canal,“ from Old French *digestion* (13c.) and directly from Latin *digestionem* (nominative *digestio*) „digestion, arrangement,“ noun of action from past-participle stem of *digerere* „to separate, divide, arrange,“ etymologically „to carry apart,“ from *dis-* „apart“ (see *dis-*) + *gerere* „to carry“ (see *gest*).

Tastebuds  
*penetrated by soundwaves.*

Abdominal vibration  
*to help digest a thought.*

Turning on the stove  
*cooking up a tune.*

Placing toast on the B side.  
*spinning pancakes on turntables.*

Mixing spices  
*scratching scrambled eggs.*

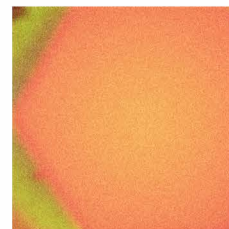
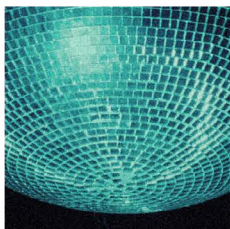
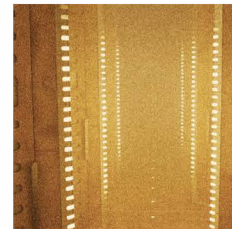
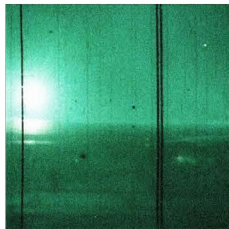
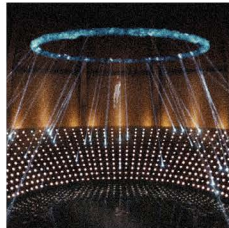
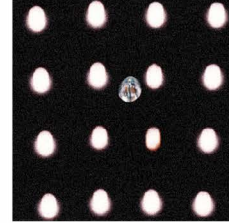
Cutting citrus fruits  
*synthesizing orange juice.*

Nutritional supplements  
*in a soluble sample.*

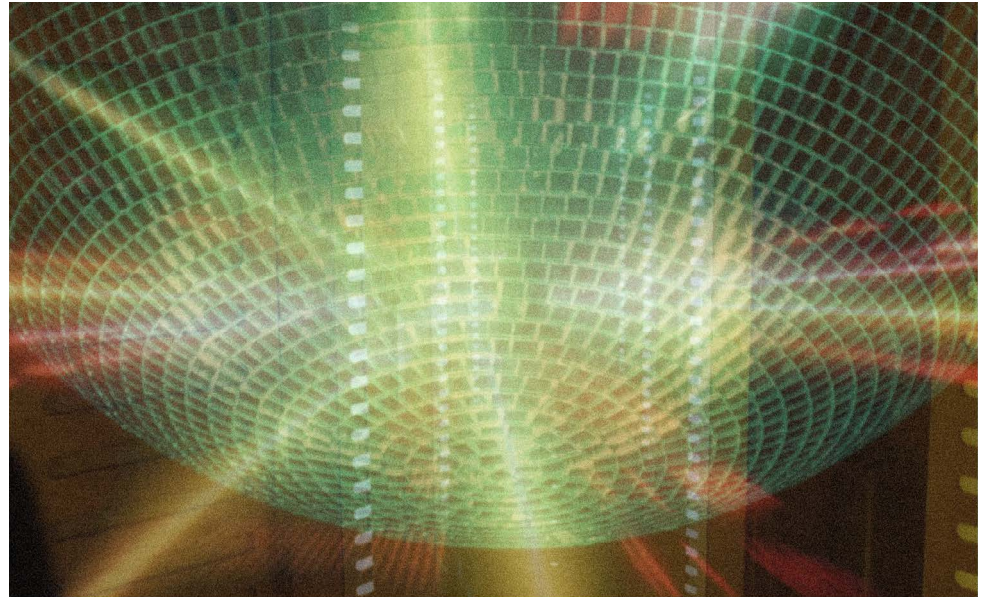
Not enough flavors  
*we add piano keys to the menu.*

Musical ingrediends  
*grown on server farms.*

# AURAL DIGESTION



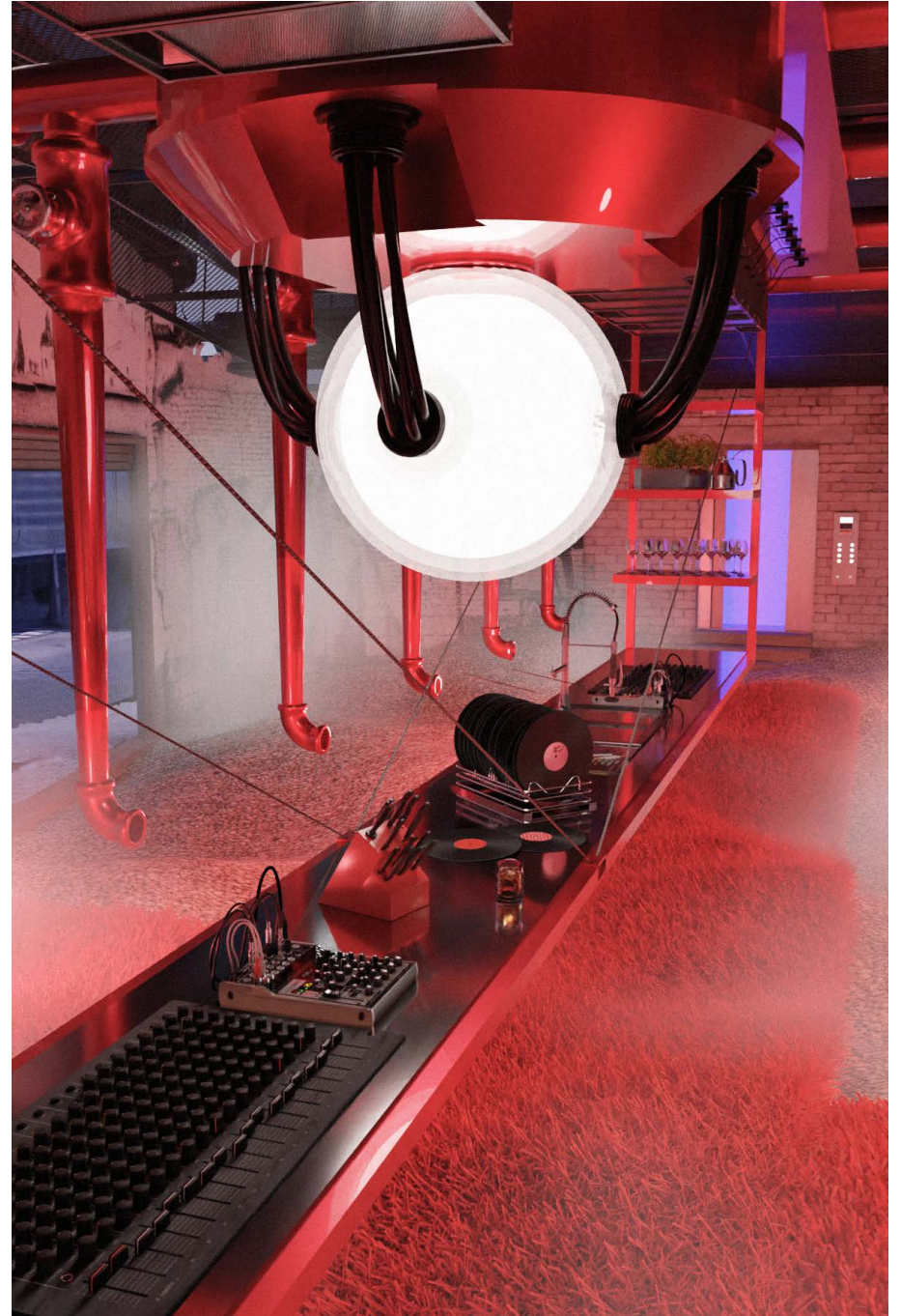
# AURAL DIGESTION



# AURAL DIGESTION



# AURAL DIGESTION



*PIXELATED (adj.)*

of an image, having pixels that are large enough to be individually visible from a normal viewing distance. in digital imaging, a pixel or picture element is the smallest addressable element in a raster image, or the smallest addressable element in an all points addressable display device; so it is the smallest controllable element of a picture represented on the screen.

*PROMISE (v.)*

c. 1400, promisen, „make a promise of,“ from promise (n.). Meaning „afford reason to expect“ is from 1590s. The promised land (1530s, earlier lond of promission, mid-13c.; province of promissioun, late 15c.) is a reference to the land of Canaan promised to Abraham and his progeny (Hebrew xi:9, etc.; Greek ten ges tes epangelias).

PIXELATED PROMISES

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Taunt you with images  
*you are barely able to see.*

Talk to you in toungees  
*with iridescent vocabulary.*

Hold my gaze  
*and I conceal what lies behind it.*

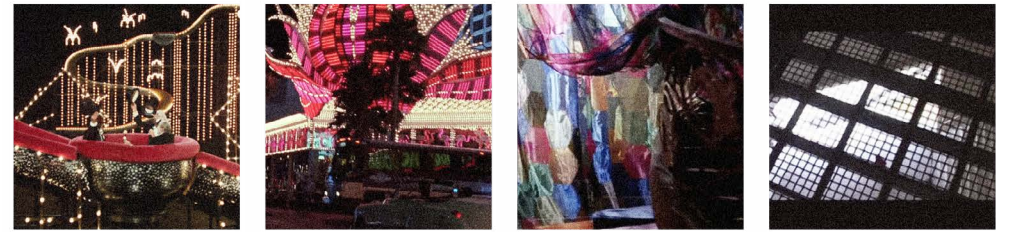
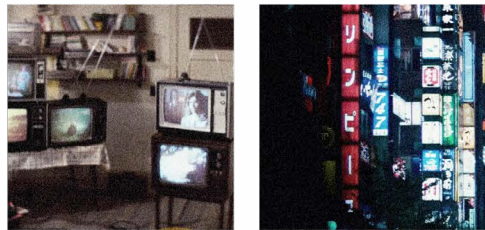
Press your nose against my screen  
*and I deprive you of what you desire.*

Peak through the blinds between the bits  
*to see a false fassades behind a smokescreen.*

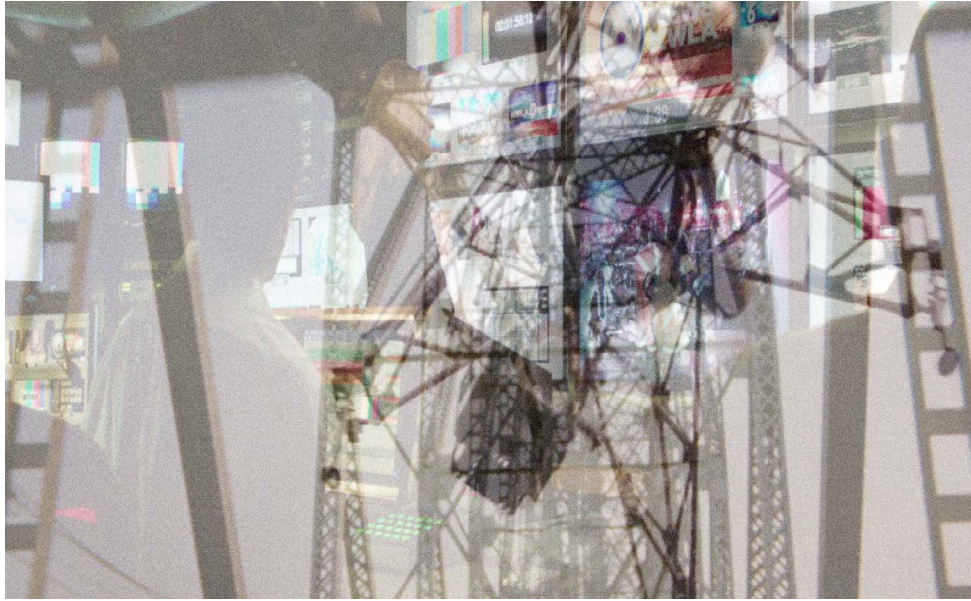
Glimmering light out of the entrance  
*fast metabolism down below.*



# PIXELATED PROMISES



# PIXELATED PROMISES



# PIXELATED PROMISES



# PIXELATED PROMISES



VERTEBRA (n.)

„bone of the spine,“ early 15c., from Latin *vertebra* „joint or articulation of the body, joint of the spine“ (plural *vertebræ*), perhaps from *vertere* „to turn“ (from PIE root \**wer-* „to turn, bend“) + instrumental suffix *-bra*. The notion would be the spine as the „hinge“ of the body.

DOMESTICATION (n.)

1774, „act of becoming domestic; state of being domesticated;“ 1778, „act of taming wild animals;“ noun of action or state from *domesticate* (v.).

Morning routine  
*cogs clicking.*

Toothpaste on the brush  
*a metallic taste on the tounge.*

Body lotion  
*with motor oil scent.*

A bathtub  
*full of battery acid.*

A plastic curtain  
on a sheet of electronics.

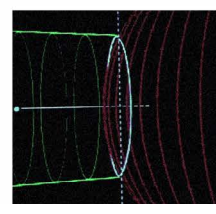
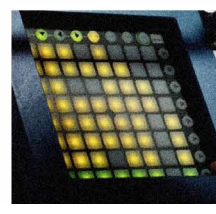
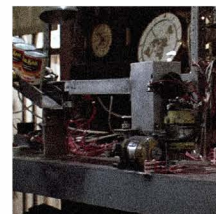
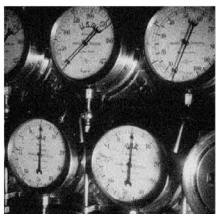
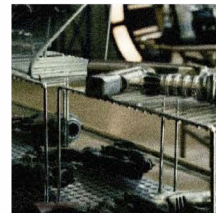
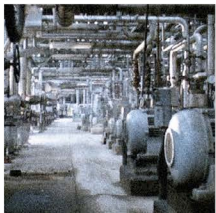
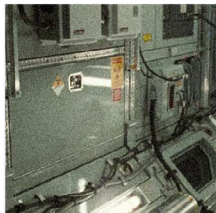
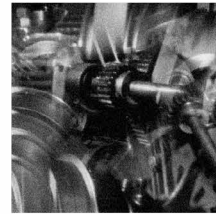
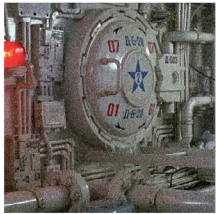
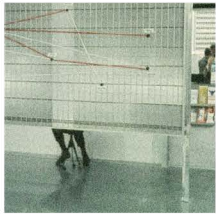
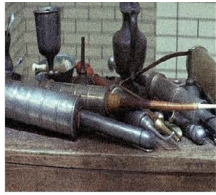
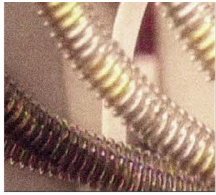
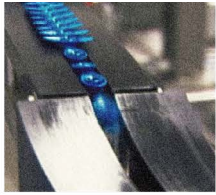
A shower head  
*sitting on a spine of stainless steel.*

Blood runs in the veins.  
*semiconductors through these tubes.*

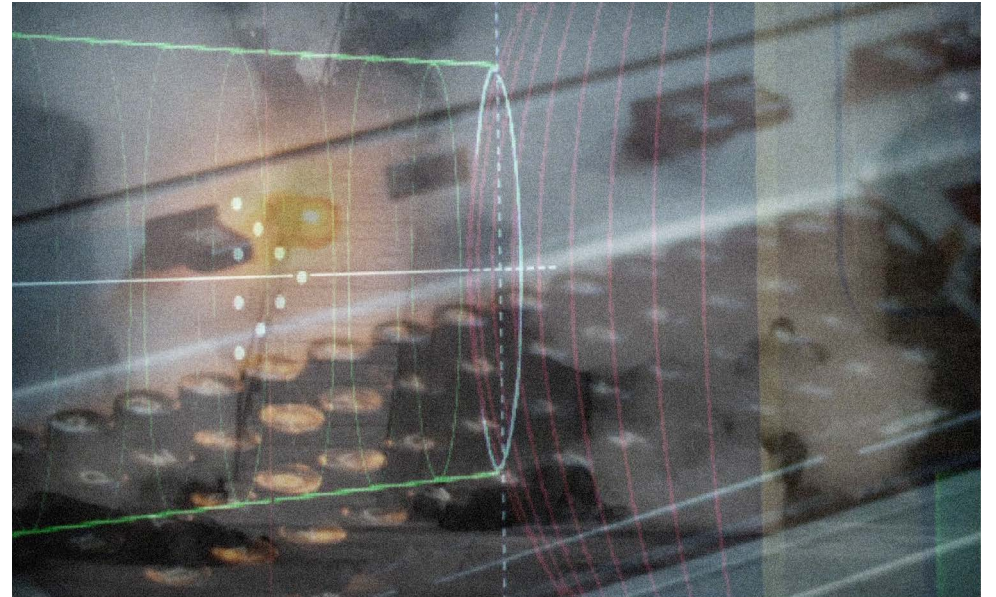
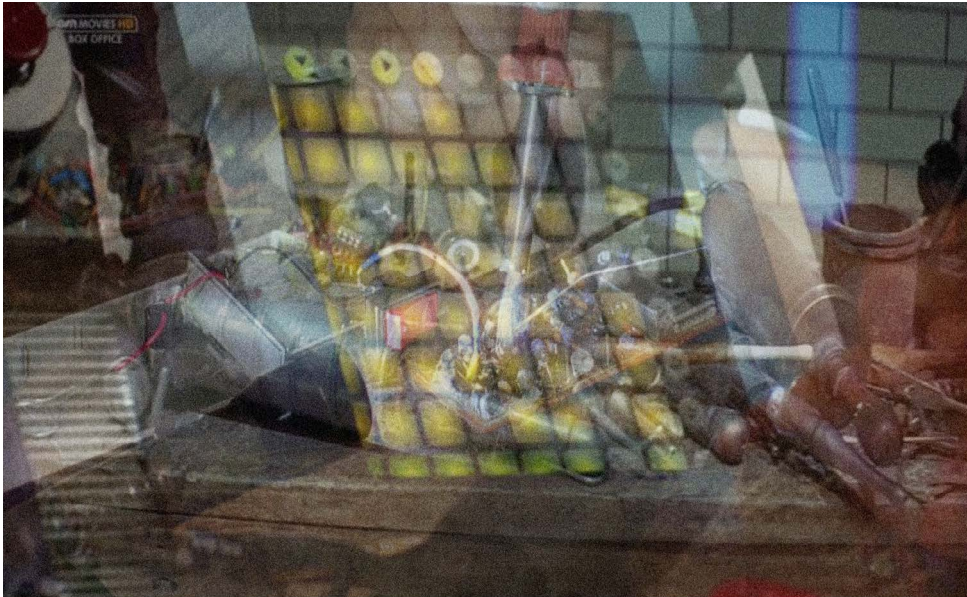
Neon lights above the mirror  
*neuronal connections behind the plumbing.*

The toilet flushes  
*a fan is cooling the memory.*

# VERTEBRAL DOMESTICATION



5.3 VERTEBRAL DOMESTICATION





# VERTEBRAL DOMESTICATION



SILICON (n.)

nonmetallic element, 1817, coined by British chemist Thomas Thomson from silica (silicon dioxide), from which it was isolated. The name is patterned on carbon, etc. Silicon chip first attested 1965

SEDUCE (v.)

1520s, „to persuade a vassal, etc., to desert his allegiance or service,“ from Latin seducere „lead away, lead astray,“ from se- „aside, away“ (see se-) + ducere „to lead,“ from PIE root \*deuk- „to lead.“ Sexual sense, now the prevailing one, is attested from 1550s and apparently was not in Latin. Originally „entice (a woman) to a surrender of chastity.“ Related: Seduced; seducing.

Replaced Middle English seduisen (late 15c.), from French séduire „seduce,“ from Old French suduire „to corrupt, seduce,“ from Latin subducere „draw away, withdraw, remove“

Turn around between the sheets  
*a slumber of binary numbers.*

Pillows talk a mellow voice  
*a whispering between the code.*

Light falls through the windows  
*electrons bump into each other.*

A feeling of comfort  
*semiconductors heat up the carpet.*

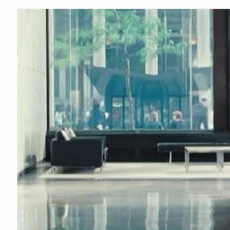
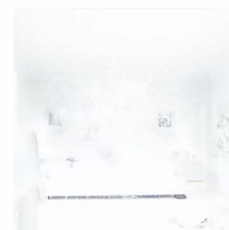
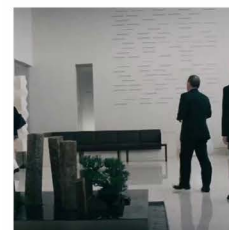
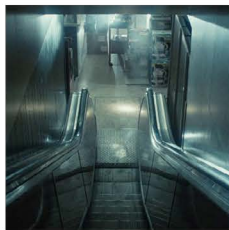
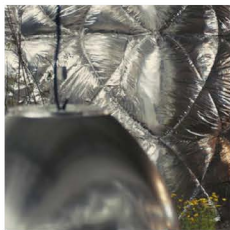
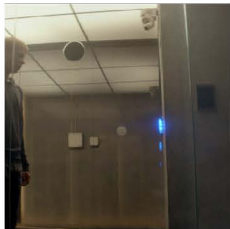
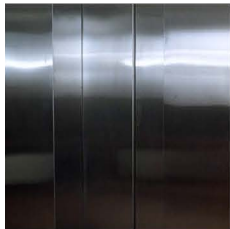
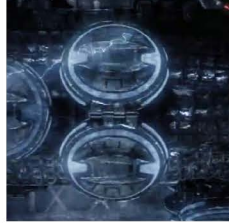
Put the alarm back to snooze  
*not much running through the program.*

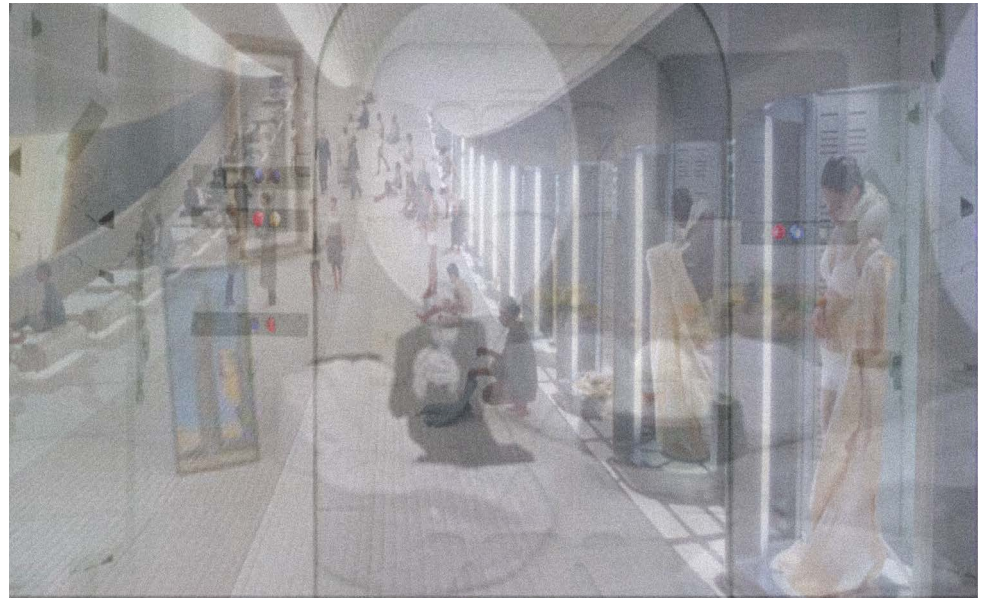
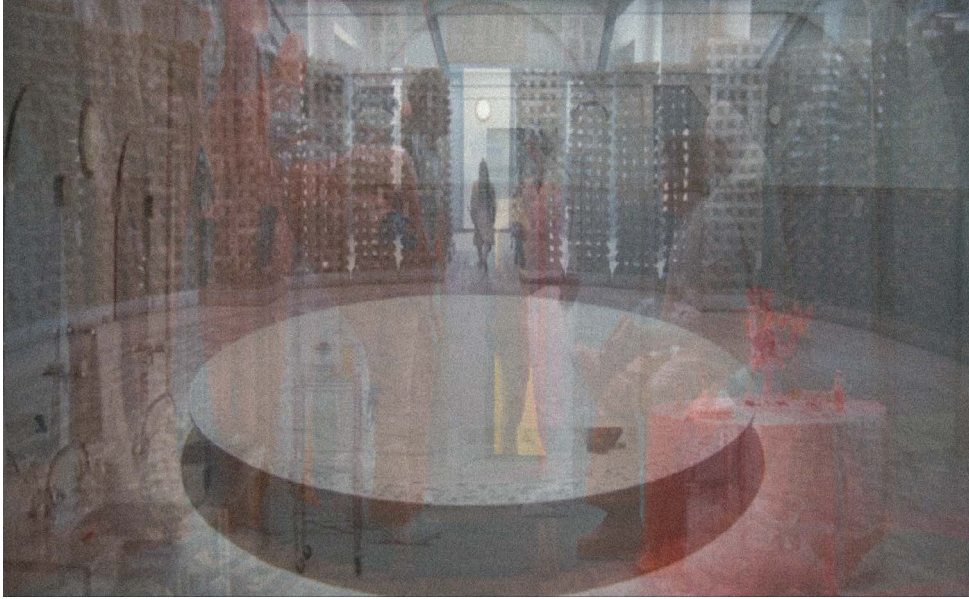
I turn around another time  
*seduced by silicon.*

Sometimes I wander off in my sleep  
*looking for meaning between lines of code.*

Trying to remember where and when it started,  
*wondering if these dreams still are my creation.*

# SILICON SEDUCTION





# SILICON SEDUCTION



SILICON SEDUCTION



# QUOTATIONS

- 1 Payne, Renaissance and Baroque Architecture
- 2 Carter, Shaking A Leg
- 3 Cruickshank, A History of Architecture in 100 Buildings
- 4 Tegmark, Our Mathematical Universe
- 5 Krufft, A History of Architectural Theory
- 6 Koolhaas, Elements of Architecture
- 7 Koolhaas, Elements of Architecture
- 8 Koolhaas, Elements of Architecture
- 9 Ranciere, Aisthesis
- 10 Roman, Play Among Books
- 11 Buehlmann Hovestadt, Symbolizing Existence
- 12 Pressfield, The War of Art
- 13 Meme, Definition
- 14 Russell Norvig, Artificial Intelligence
- 15 Toy, Architects in Cyberspace
- 16 Rousseau, Collected Works of Jean-Jacques Rousseau
- 17 Dolphijn, Michel Serres and the Crises of Contemporary
- 18 Ceci n'est pas un cliché
- 19 Foucault, History of Madness
- 20 de Montaigne, The Complete Essays
- 21 Braidotti Hlavajova, Posthuman Glossary
- 22 Jung, Memories Dreams Reflections
- 23 It hit me
- 24 Robin Gibb
- 25 Hofstadter, Godel Escher Bach
- 26 Rousseau, Collected Works of Jean-Jacques Rousseau
- 27 Asimov, Complete Robot Anthology
- 28 Asimov, Complete Robot Anthology
- 29 Eric Weinstein
- 30 Marion, On Descartes Passive Thought The Myth of Cartesian Dualism
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- 42 Augustine, The City of God