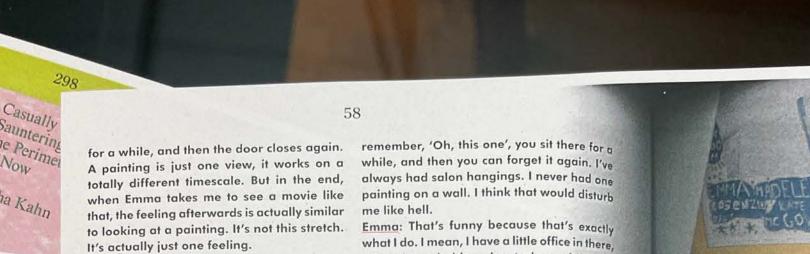
"THESE ARE THE PATTERNS THAT I AM OBSERVING, WHAT CAN I DO WITH THEM?"







but why wo Laura and I ow though, f it. I think it

woman maki

like if Kike ere wouldn' n't exist, alty. I want he company nough to do nere was a n were pushin ar on women. difficult, b

time we were nindfuck. I

because I ntly differen re still fin both. We ha like to ma change ever irselves en or us becal

which is probably going to be a children's If you're lucky enough to live with an amaz- room soon. Tal never really enters that room,

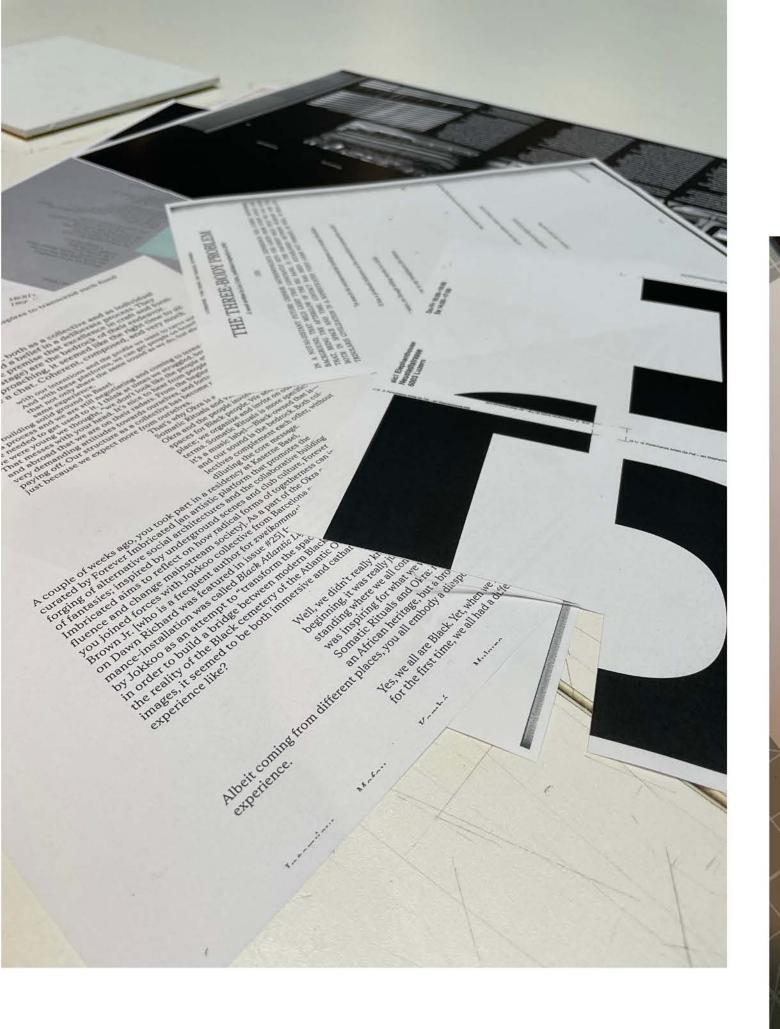
ing artwork, one that you can come back to it's like my room. But I only have one painting and see on a daily basis, do you form a bond in there—actually one of yours, Tal, one you or relationship with it? Does that door stay did of some flowers that I found in the forest on my birthday. The other day I was looking Tal: I'm sure you can, but I'd say that I think at that wall, and I thought, 'It makes me so the optimal way is the old Chinese way. In calm'. I like having something on a wall that

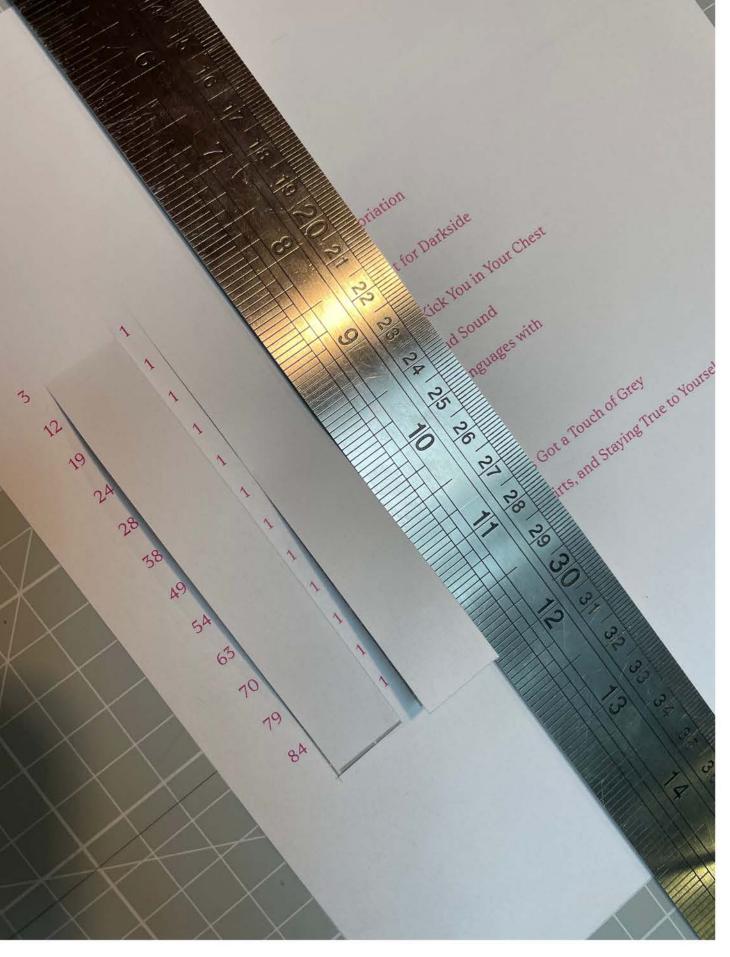


ing on scrolls. And you'd roll them out, hang ferent from writing. When you write, you're hem for a while, look at them, put them back. starting in one corner, and then you go to the They always stay fresh. They always stay ag-next corner, and the next. pressive. With paintings you have up all the ime, they become like friends. They comfort Do you write in there a lot?

China, they would have paintings and writ- draws attention to the centre of it. It's dif-

vou. You keep looking at them. They look back Emma: No. I mean, it's actually impossible for on you. But I think the perfect way is simi- me. I think every woman can relate to this, ar to books and music—you don't have the but being in your home and working is very ame record running all the time. If you did, difficult, unless you have a big room where







ROBERT BARBER



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18019HI

sic! Elephanthouse Neustadtstrasse 6003 Luzern

Do/Fr 16:00-19:00 Sa 14:00-17:00

AJDYT

I come upon an austere building standing in a narrow yet airy street.

Nothing of the high-tech structure is revealed from the street but a lightweight steel pipe that recalls a lizard clinging to the façade.

Modular mirrored screens form a regular field that mimics the park to dematerialise the building. Vegetation seizes glass.

Once inside the magic chest, a system of structural elements greets me, at once obstructing my passage and defining the geography of the house.

Not once leaving the façade, I explore, climbing up and down stairs. While I am sitting at the dining table, the scent of food on the stove reaches me.

Between the two skins, winter gardens and terraces are trapped. A steel beam bursts into my path, leaving just the space for passage.

Like a sword, a pool tears through the slab, slashing the glass and crossing the very boundary of the house in search of air and a lake view.

Upon opening and closing the myriad screens, the machine nature of the dwelling is revealed to me.

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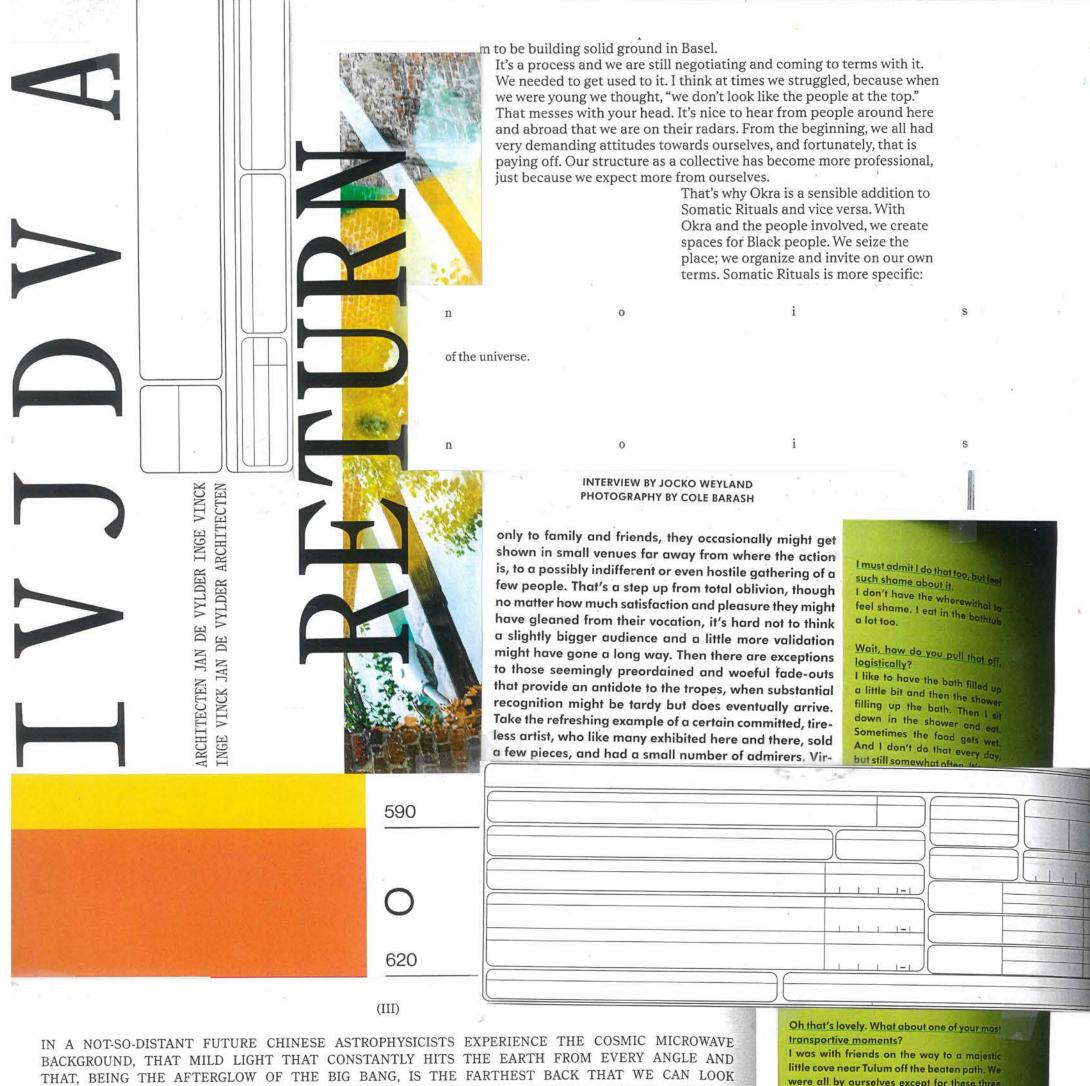
Location Montagnola, Lugano,
Ticino, Switzerland
Status Preliminary Design
Year 2018
Typology New Construction
Program Residential
Building data Overall Site 681m²,
Building footprint 88m², GFA 330m²,
4 Floors
Team Fondamenta Francesca B
Gagliardi, Federico Rossi, Gabriele
Pagani, Nicholas Compagnoni;
Structural engineering B&C Associati;
Visualisation DIMA

LITERATURE, TIME TRAVEL AND PARALLEL UNIVERSES

THE THREE-BODY PROBLEM

A novel written by Liu Cixin, published originally in 2006 ______ you see static. About 2% of that stactic is the Microwave Background. It's radio emission coming from all directions and to our eyes Actually, wait. it mostly looks like noise. Uniform noise. Wherever you look you see it. Most of us He now stands up, goes somewhere else in his have seen a little bit of it, but it's mixed with office and comes back with a cosmic microemissions from the earth, so your home TV wave radiation globe. antenna isn't optimal for this. And then, most of us have heard it because when you So this is the Cosmic Microwave Backswitch your radio between stations you hear ground. This emission here is our galaxy; static, some of that stactic is the Microwave the Milky Way, the part we're actually not in-Background. We want to not just pick up terested in as cosmologists. We want to look this 2% but pick it up as the dominant com-away from the plain of our galaxy to these ponent. That's why we do things like go to tiny variations in temperature from place space where you can get away from emisto place. The parts with more radiation are sions from the earth and map it in detail, and denser and hotter, and the parts with more this is actually what I'm working on now, we , so we see the inhave an experiment in an isolated place, the ect of dark matter Atacama desert in Chile, and there we can have a better look at the CMG and map what Neglected, ignored, unknown, or unrecognised, the artist garnering little or no attention during their lifetime who nevertheless keeps plugging away is a common cliché. LR: What do you see? A stereotype covering the spectrum from those who toil in obscurity to be forgotten forever, which is normally DS: What we see is near perfectly uniform Advertisement but if we look more carefully there are tiny the case, or the ones discovered and in some cases celebrated posthumously. Very small chance of fame in the variations in temperature from place to place. In fact directly behind me is the map. afterlife, or absolute nullity in death, either way it's a crap time, but why would a small brand do Actually I could...hold on. shoot. And adding insult to injury, the deceased artist that? Laura and Deanna have a presence now though, and are more the frequently gets lauded in a way the complicated, perhaps He leans over to one side showing me the postface of it. cantankerous and irascible living version never would Laura: I think it's also different er behind him on the wall. There's an oval have been. Additionally, if their history involves anguish, being a woman making clothes for shaped map, with yellow and red color cluspsychic pain, excessive drinking, a messy personal life, women, like if Kiko was doing itters on a green/blue background. and madness, the more attractive they are from beyond Kiko: There wouldn't be womenswear! the grave. It's the way of the world. On a slightly less lugu-It wouldn't exist, because it's not my specialty. I wanted it to be a brious tack, there's a middle ground encompassing those part of the company but I'm not who study, harbour lofty ambitions, have brushes with skilled enough to do it. illustrious luminaries, but despite how productive and Deanna: There was a moment when the even brilliant, remain peripheral at best. Known mostly stockists were pushing Kiko to just put menswear on women. That was a little bit difficult, because it was around the time we were starting. That was a mindfuck. I'm glad they got over it, because I feel like we reach a slightly different customer. Kiko: And we're still finding an identity for both. We have a criteria for how we like to make clothes, but we try to change every season just to keep ourselves entertained. It's been fun for us because we

the 42 modernist



BOTH IN SPACE AND TIME. CONTACT HAS BEEN ESTABLISHED BETWEEN HUMANS AND THE TRISOLARIS CIVILIZATION IN A SOPHISTICATED VIDEO GAME BUT PERHAPS, AS WELL, IN REAL LIFE.

"In search for extraterrestrial intelligence is a unique discipline.

It has a profound influence on the researcher's perspective on life."

Ye spoke in a drawn-out voice, as though telling stories to a child.

"In the dead of the night, I could hear in my headphones the lifeless

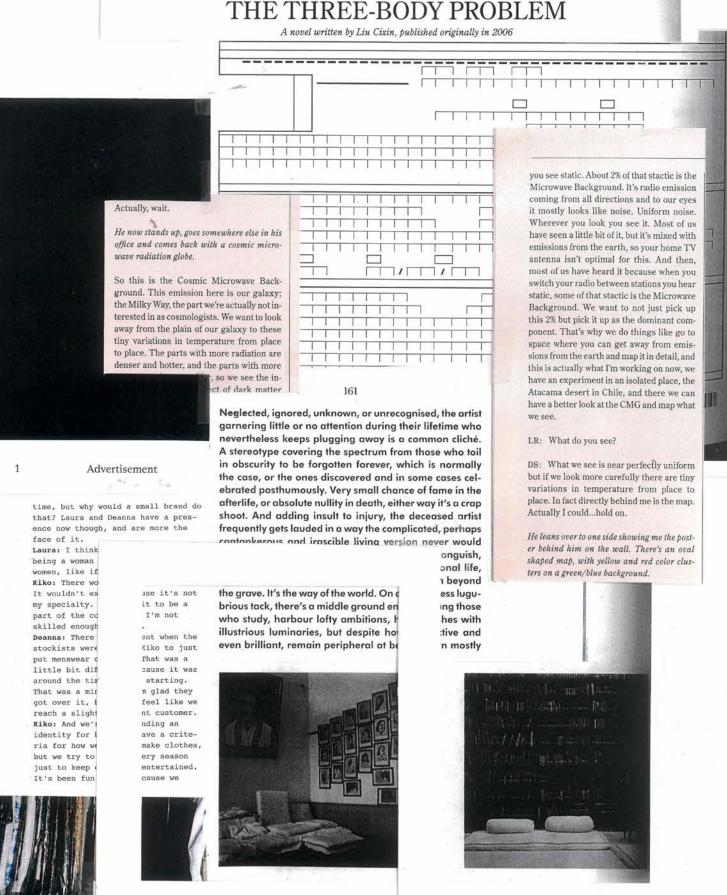
were all by ourselves except for these three strippers with long silk scarves dancing in the outdoor showers by the cove with a drone and gone inside a computer. It was totally cap ivating, and nothing about it made any sense.

Have you ever looked into the abyss?

What is the most important emotion? think contentedness.



LITERATURE, TIME TRAVEL AND PARALLEL UNIVERSES

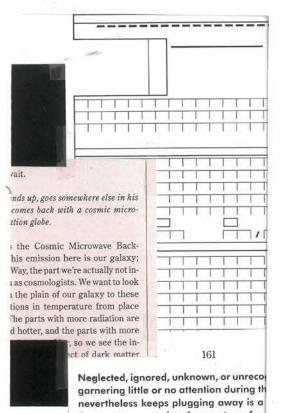


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LITERATURE, TIME TRAVEL AND PARALLEL UNIVERSES

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and madness, the more attractive they are from beyond

the grave. It's the way of the world. On a slightly less lugu-

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Laura: I think it's also utheren being a woman making clothes for women, like if Kiko was doing it-Kiko: There wouldn't be womenswea It wouldn't exist, because it's not my specialty. I wanted it to be a part of the company but I'm not skilled enough to do it.

Deanna: There was a moment when the stockists were pushing Kiko to just put menswear on women. That was a little bit difficult, because it was around the time we were starting. That was a mindfuck. I'm glad they got over it, because I feel like we reach a slightly different customer. Kiko: And we're still finding an identity for both. We have a crite ria for how we like to make clothes, but we try to change every season just to keep ourselves entertained It's been fun for us because we

you see static. About 2% of that stactic is the Microwave Background. It's radio emission coming from all directions and to our eyes it mostly looks like noise. Uniform noise. Wherever you look you see it. Most of us have seen a little bit of it, but it's mixed with emissions from the earth, so your home TV antenna isn't optimal for this. And then, most of us have heard it because when you switch your radio between stations you hear static, some of that stactic is the Microwave Background. We want to not just pick up this 2% but pick it up as the dominant component. That's why we do things like go to space where you can get away from emissions from the earth and map it in detail, and this is actually what I'm working on now, we have an experiment in an isolated place, the Atacama desert in Chile, and there we can have a better look at the CMG and map what we see.

LR: What do you see?

DS: What we see is near perfectly uniform but if we look more carefully there are tiny variations in temperature from place to place. In fact directly behind me is the map. Actually I could...hold on.

He leans over to one side showing me the poster behind him on the wall. There's an oval shaped map, with yellow and red color clusters on a green/blue background.



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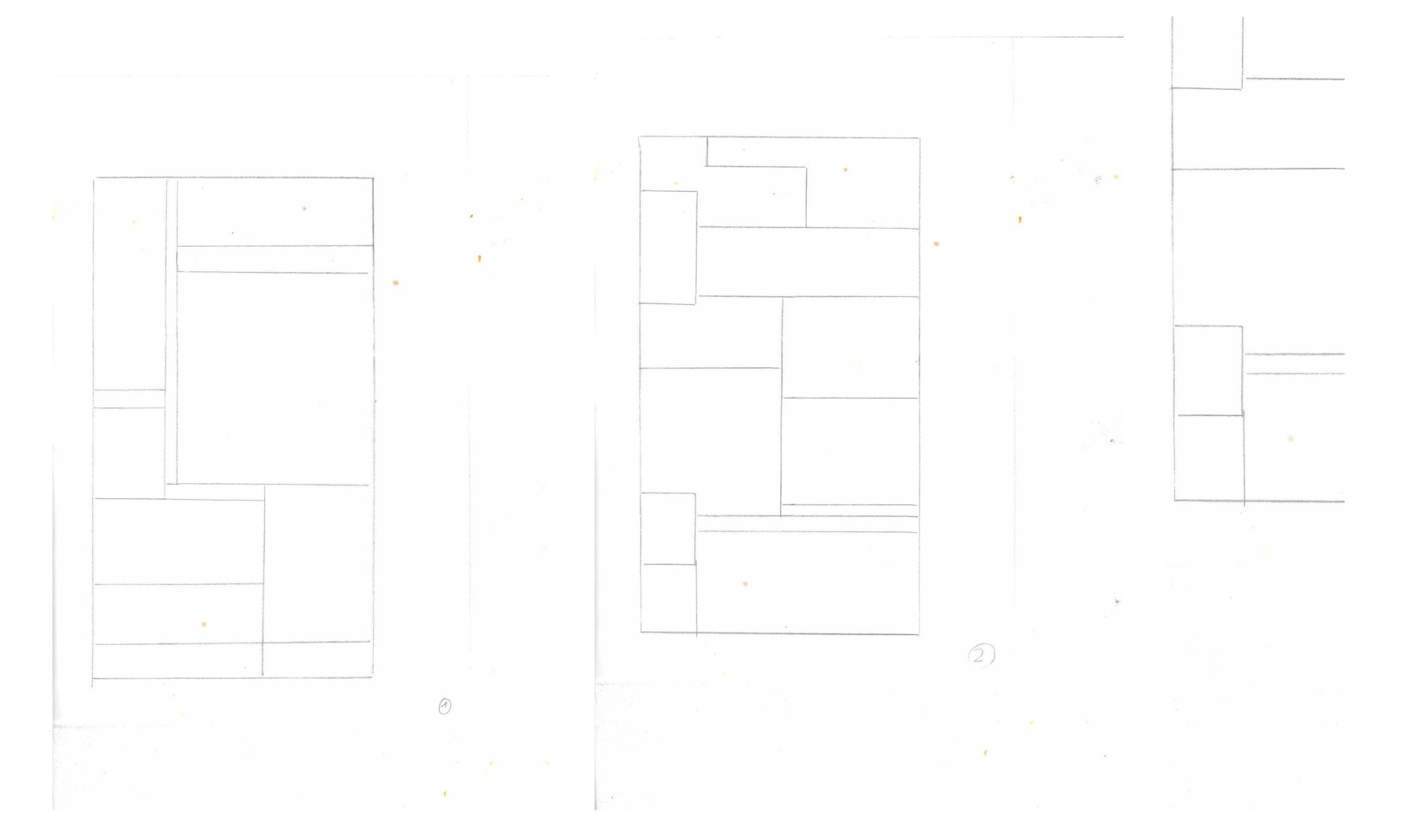
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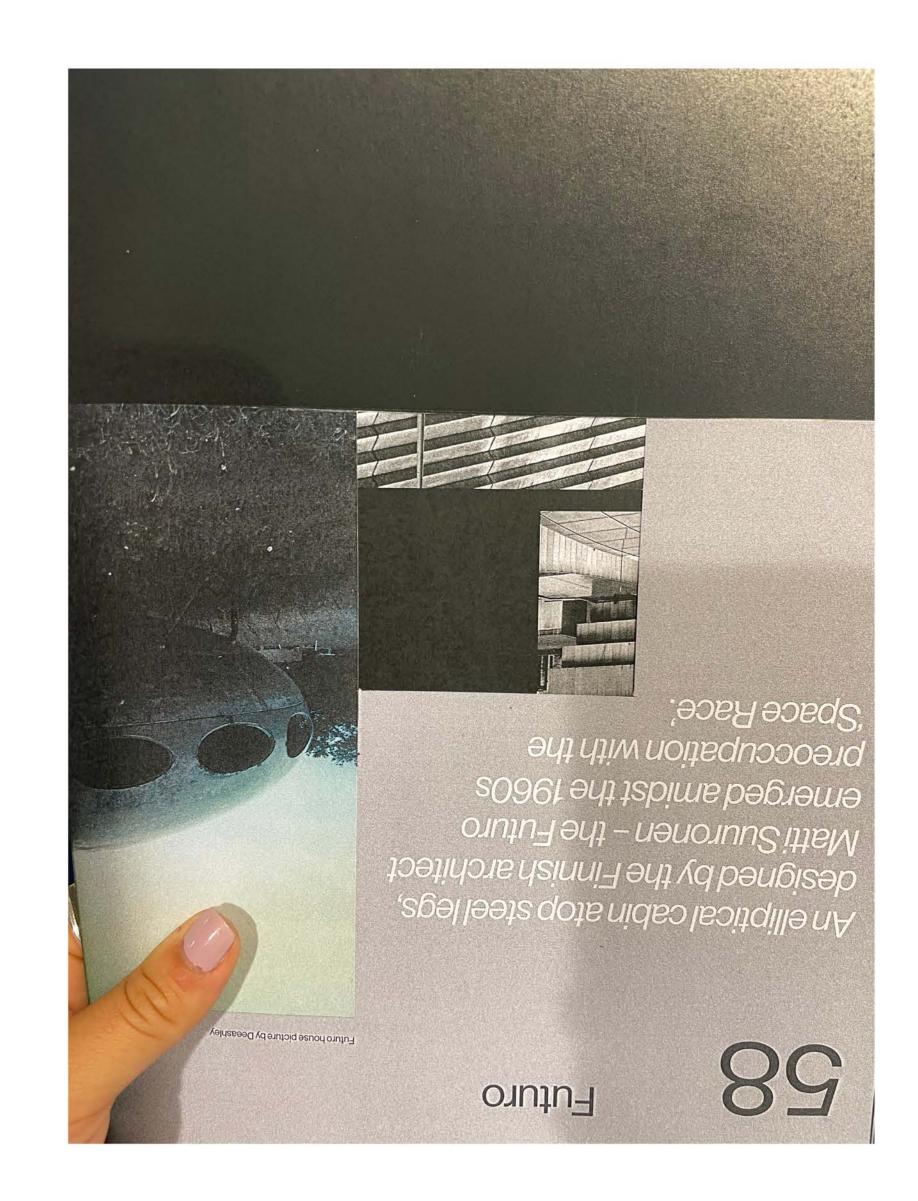
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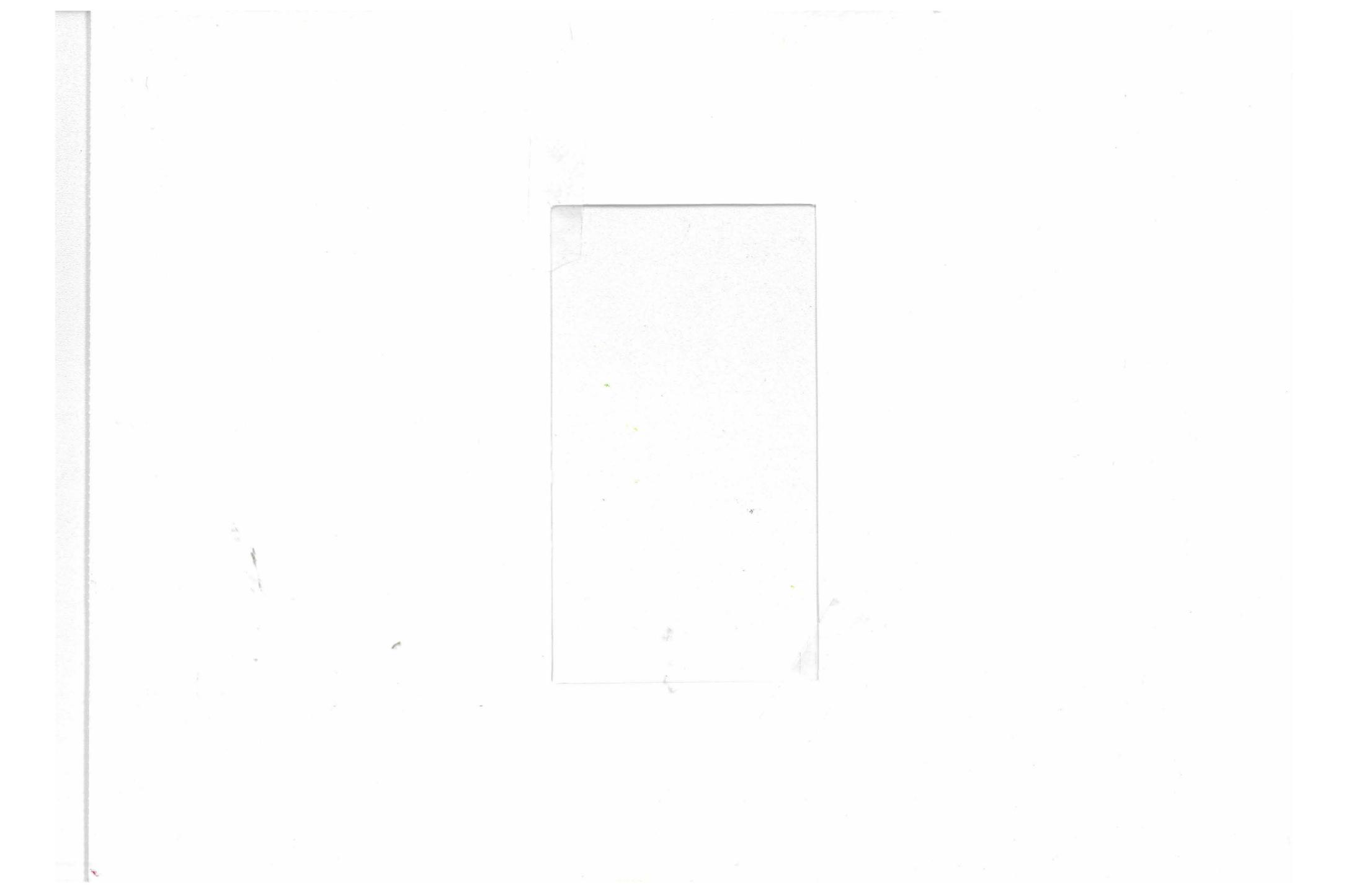
d artist



the modernist







ROBERT BARBER



Around 30 companies across the world were granted the license to manufacture this 'house of the future' – with the only UK recipient being based in the West Yorkshire town of Todmorden: Waterside Plastics.

Here a Futuro was built and in 1971 it was carried through the streets to mark seventy five years of the borough charter.

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His Own World Purpose in Cau 38 63 His Own World 84

Around 30 companies across the world were granted the license to manufacture this 'house of the future' – with the only UK recipient being based in the West Yorkshire town of Todmorden: Waterside Plastics.

Here a Futuro was built and in 1971

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Here a Futuro was built and in 1971

BERT BARB

Pretty Like a Barbie Lateena Plummer Urgency and Appropriation Courtesy "New Moon" by Children of the Light for Darkside This Cloud Lou Lou Sainsbury Headphones Don't Kick You in Your Ches Divide and Dissolve

Purpose in Cause and Sound
Somatic Rituals
Learning Water's Languages with
Rike Scheffler
Pantheist Circus
Bea1991
Precise Reactions
Christian Marclay
Every Silver Lining's Got a Touch of Grey
Tina Braegger
Cyberspaces, Outskirts, and Staying True
DJ Loser
His Own World Purpose in Cause and Sound

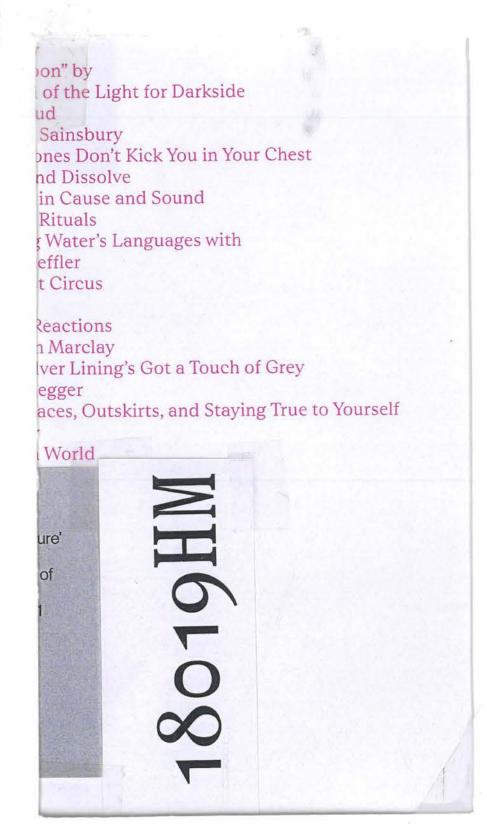
His Own World

30 companies across the ere granted the license to ture this 'house of the future' e only UK recipient being the West Yorkshire town of len: Waterside Plastics. uturo was built and in 1971 rried through the streets seventy five years of the

Pretty Like a Barbie Lateena Plummer Urgency and Appropriation Courtesy "New Moon" by Children of the Light for Darkside This Cloud Lou Lou Sainsbury Headphones Don't Kick You in Your Ches Divide and Dissolve Antonia Röllin Clemens Fellmann Sarina Scheidegger Purpose in Cause and Sound Somatic Rituals Learning Water's Languages with Rike Scheffler Pantheist Circus Bea1991 Precise Reactions Christian Marclay Every Silver Lining's Got a Touch of Grey Tina Braegger Cyberspaces, Outskirts, and Staying True DJ Loser His Own World 30 companies across the re granted the license to ture this 'house of the future' e only UK recipient being the West Yorkshire town of len: Waterside Plastics.

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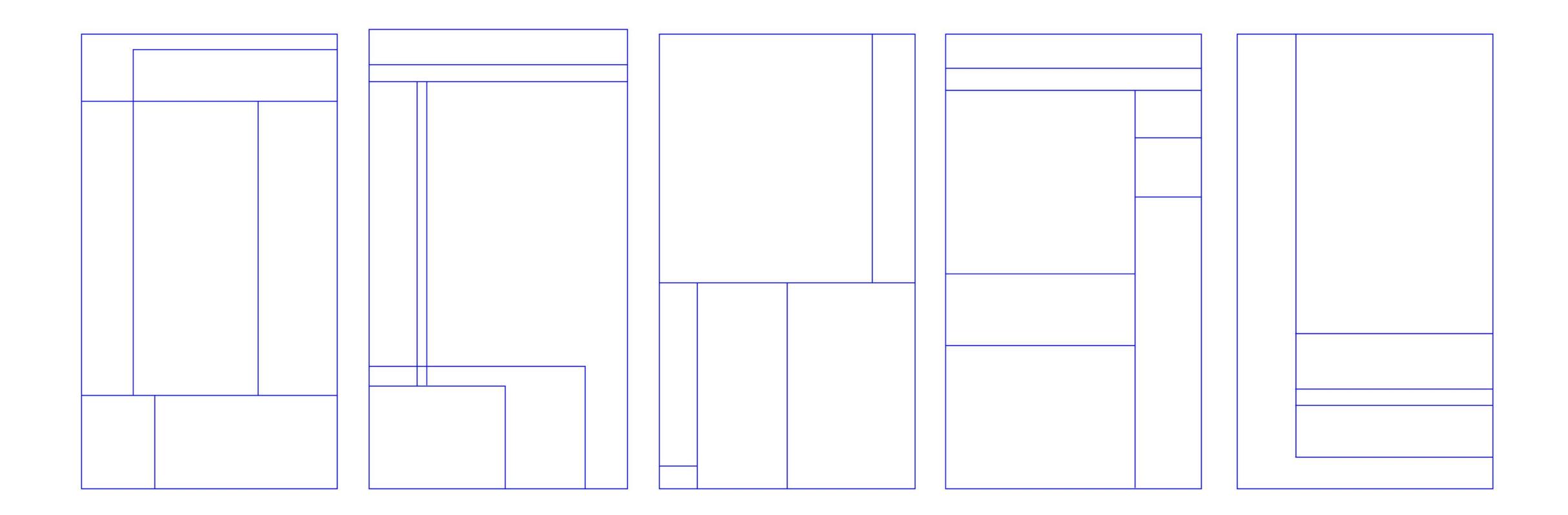
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Perform 23. Apri Antonia Clemer Sarina s, Outskirts, and Staying True to Yourself 18019HM

ARBER BERT elinann elimann elidegger e Artists Go Flat S 2023 24

Sainsbury Nones Don't Kick You in Your Chesand Dissolve in Cause and Sound ituals Vater's Languages with llmann sidegger uil e Artists Go Flat . Mai 2023 28 28 38 19



sic! Elephanthouse Neustadtstrasse 6003 Luzern

Do/Fr 16:00-19:00 Sa 14:00-17:00

I come upon an austere building standing in a narrow yet airy street. Nothing of the high-tech structure is revealed from the street but a

lightweight steel pipe that recalls a lizard clinging to the façade.

Modular mirrored screens form a regular field that mimics the park to dematerialise the building. Vegetation seizes glass.

Once inside the magic chest, a system of structural elements greets me, at once obstructing my passage and defining the geography of the house.

Not once leaving the façade, I explore, climbing up and down stairs. While I am sitting at the dining table, the scent of food on the stove reaches me.

Between the two skins, winter gardens and terraces are trapped. A steel beam bursts into my path, leaving just the space for passage.

Like a sword, a pool tears through the slab, slashing the glass and crossing the very boundary of the house in search of air and a lake view.

Upon opening and closing the myriad screens, the machine nature of the dwelling is revealed to me.

Visualisation DIMA 049

Location Montagnola, Lugano, Ticino, Switzerland Status Preliminary Design Year 2018 Typology New Construction Program Residential Building data Overall Site 681m2, Building footprint 88m2, GFA 330m2, 4 Floors Team Fondamenta Francesca B Gagliardi, Federico Rossi, Gabriele Pagani, Nicholas Compagnoni; Structural engineering B&C Associati;

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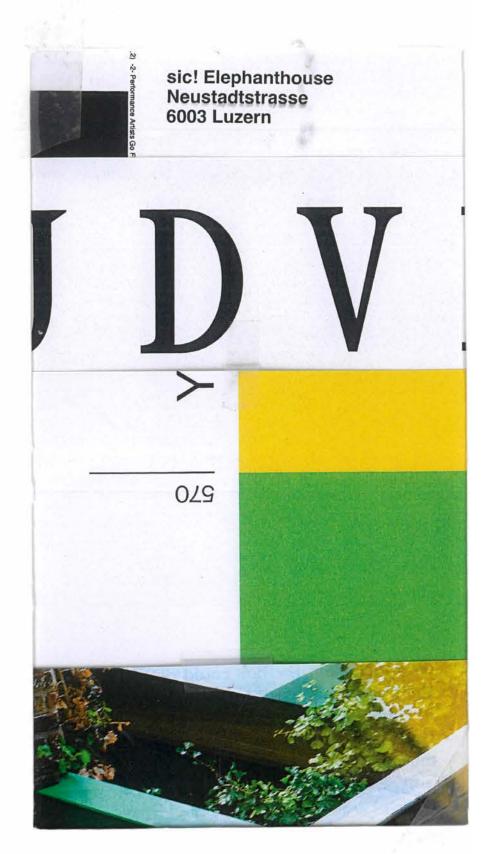
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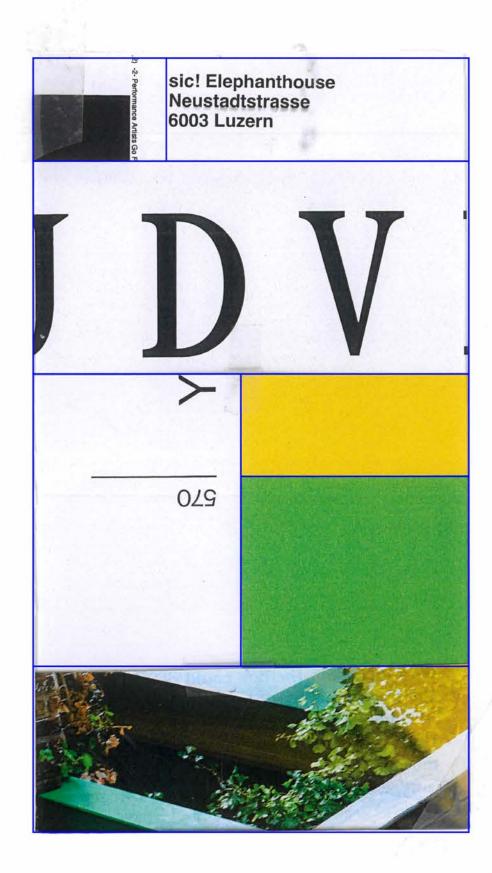
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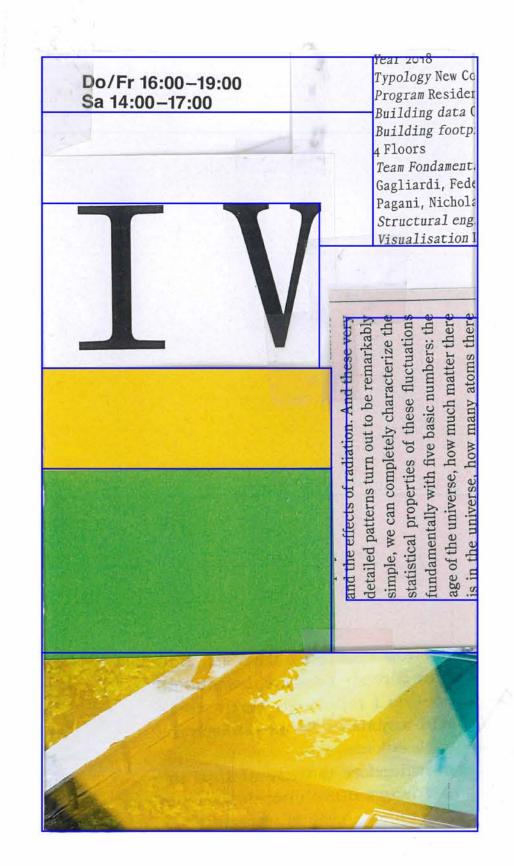
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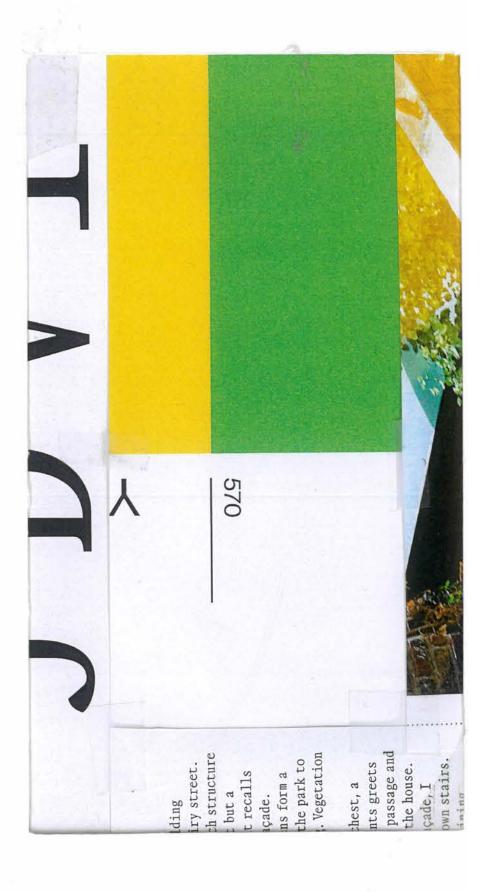


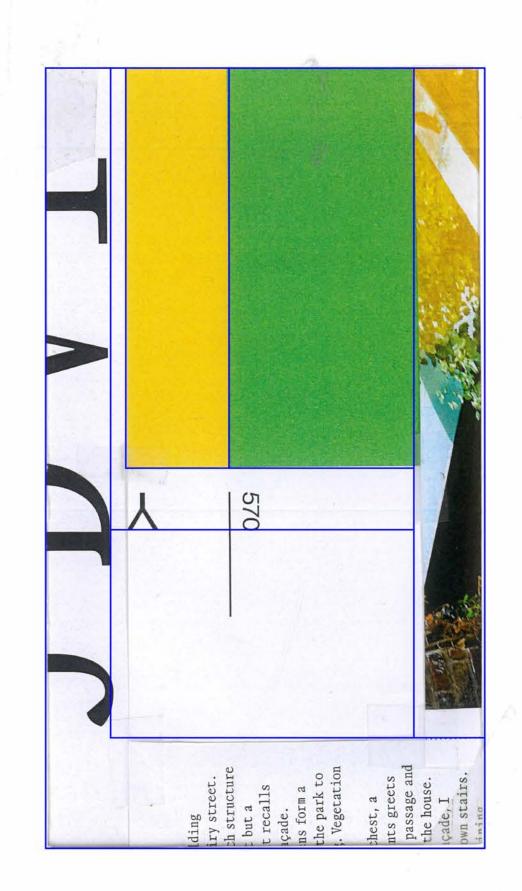




Year 2018 Typology New Co Program Resider Building data (Building footp. 4 Floors Do/Fr 16:00-19:00 Sa 14:00-17:00 Team Fondament. Gagliardi, Fede Pagani, Nichola Structural eng Visualisation I







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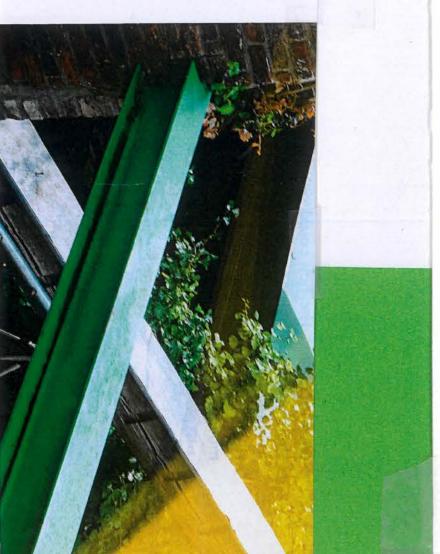
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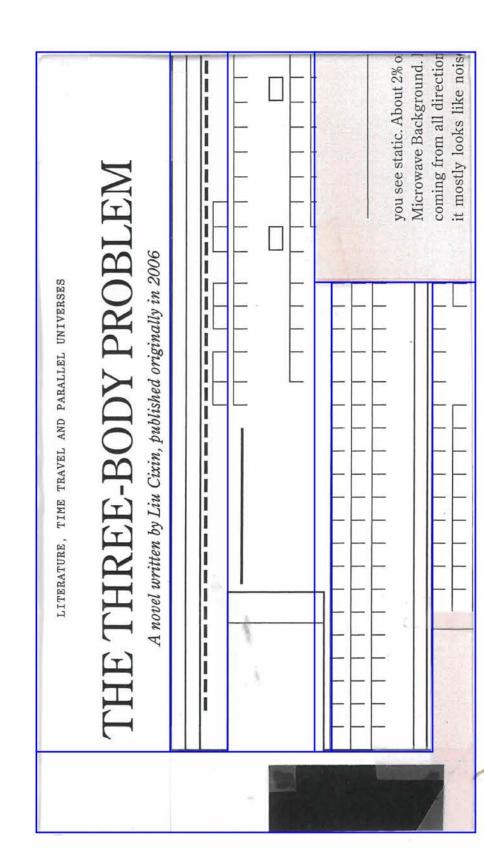
LITERATURE, TIME TRAVEL AND PARALLEL UNIVERSES

THE THREE-BODY PROBLEM

		A novel written by	Liu Cixin, published originally in	2006
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				Microwave Background. It's radio emission
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	ground. This emission the Milky Way, the part v			static, some of that stactic is the Microwave
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THE THREE-BODY PROBLEM A novel written by Liu Cixin, published originally in 2006	



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Neglected, ignored, unknown, or unrecognised, the artist garnering little or no attention during their lifetime who nevertheless keeps plugging away is a common cliché. A stereotype covering the spectrum from those who toil in obscurity to be forgotten forever, which is normally the case, or the ones discovered and in some cases celebrated posthumously. Very small chance of fame in the afterlife, or absolute nullity in death, either way it's a crap shoot. And adding insult to injury, the deceased artist frequently gets lauded in a way the complicated, perhaps cantankerous and irascible living version never would have been. Additionally, if their history involves anguish, psychic pain, excessive drinking, a messy personal life, and madness, the more attractive they are from beyond the grave. It's the way of the world. On a slightly less lugubious tack, there's a middle ground encompassing those

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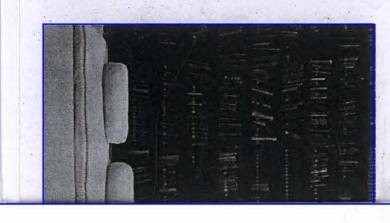
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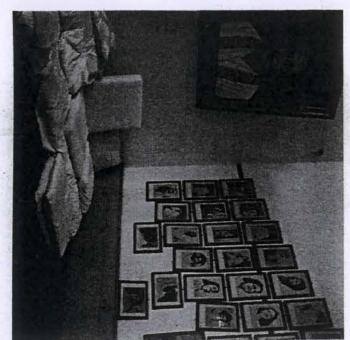
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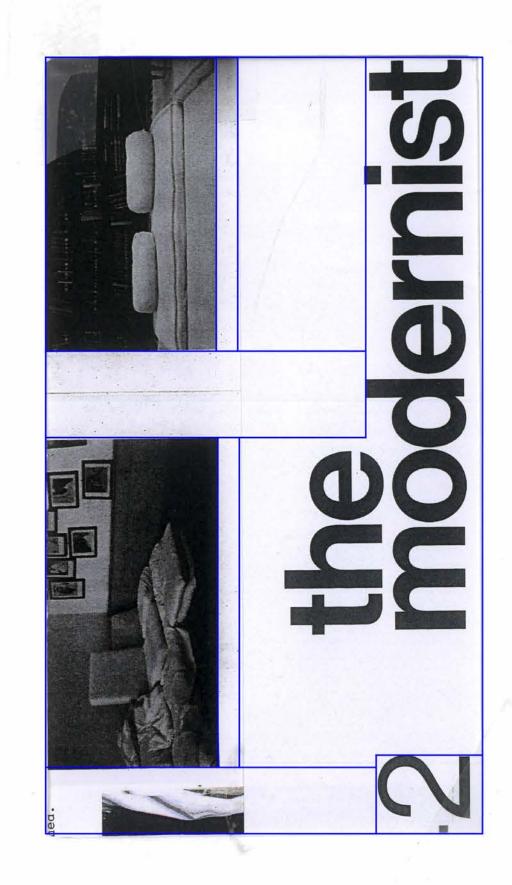


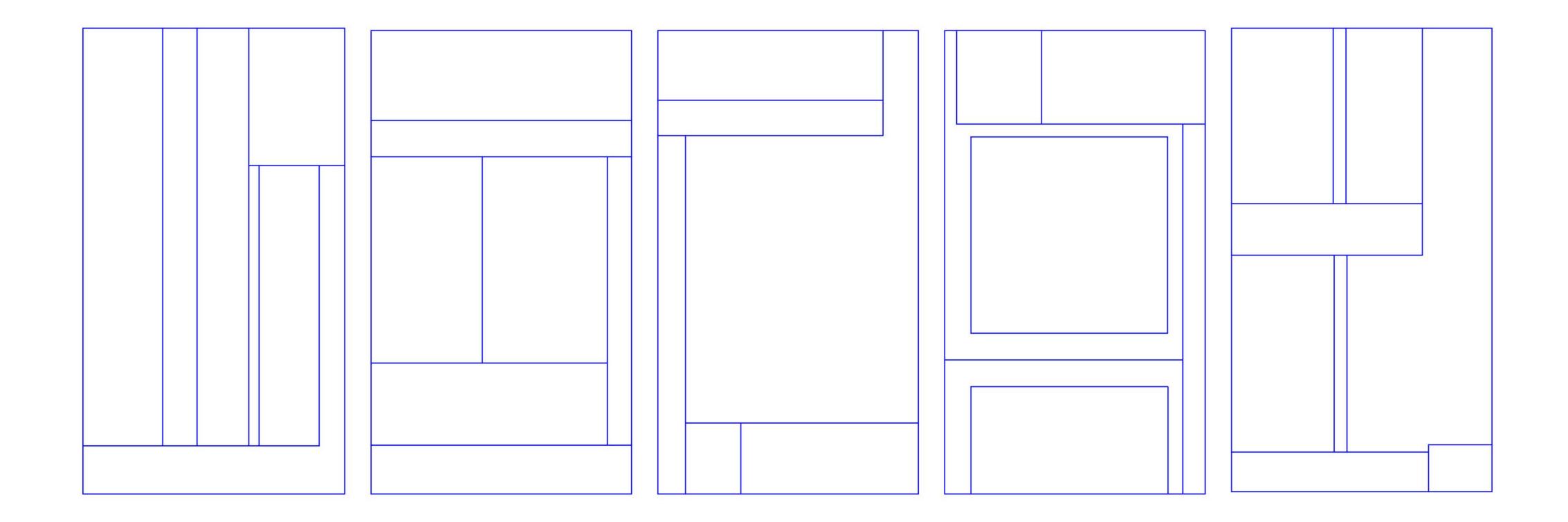


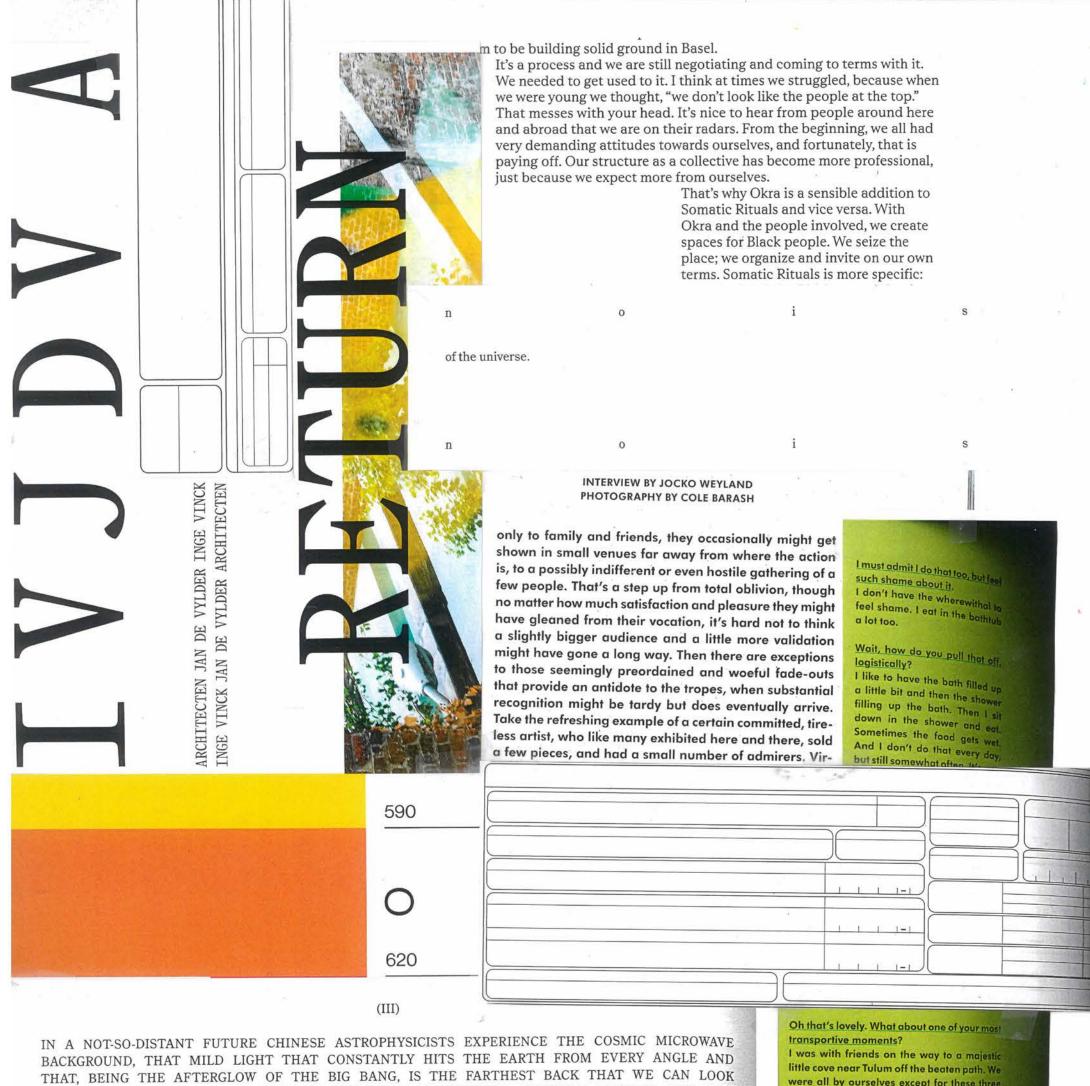












BOTH IN SPACE AND TIME. CONTACT HAS BEEN ESTABLISHED BETWEEN HUMANS AND THE TRISOLARIS CIVILIZATION IN A SOPHISTICATED VIDEO GAME BUT PERHAPS, AS WELL, IN REAL LIFE.

"In search for extraterrestrial intelligence is a unique discipline.

It has a profound influence on the researcher's perspective on life."

Ye spoke in a drawn-out voice, as though telling stories to a child.

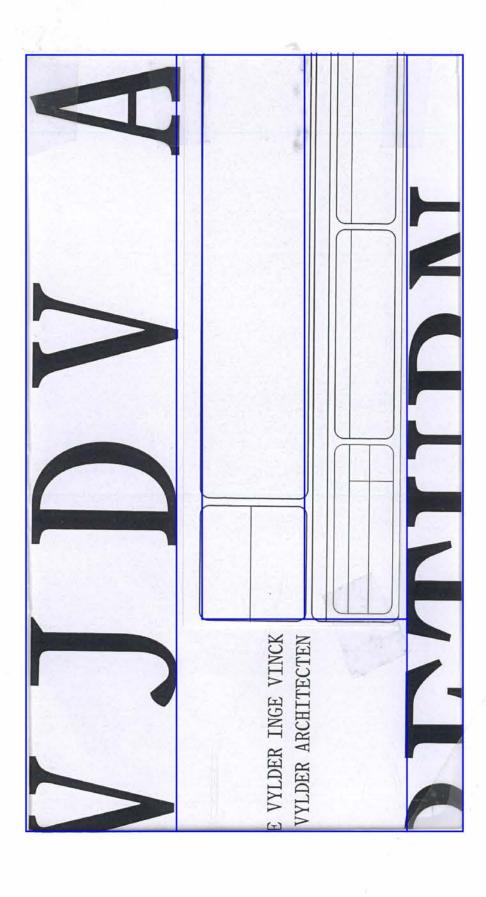
"In the dead of the night, I could hear in my headphones the lifeless

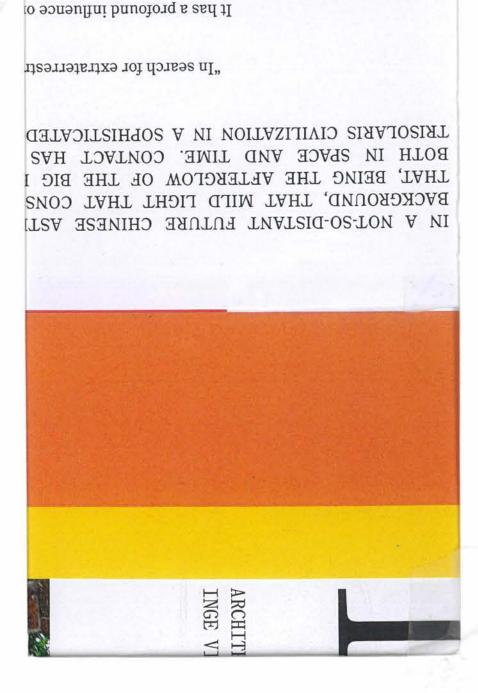
were all by ourselves except for these three strippers with long silk scarves dancing in the outdoor showers by the cove with a drone and gone inside a computer. It was totally cap ivating, and nothing about it made any sense.

Have you ever looked into the abyss?

What is the most important emotion? think contentedness.

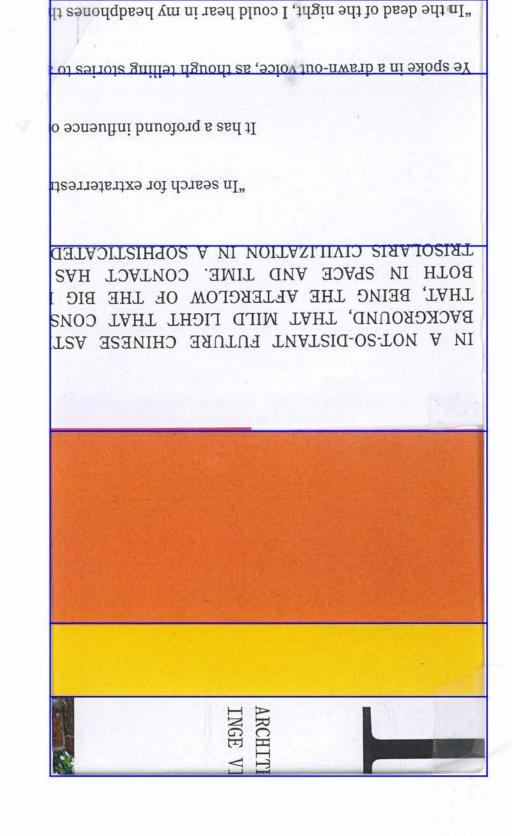
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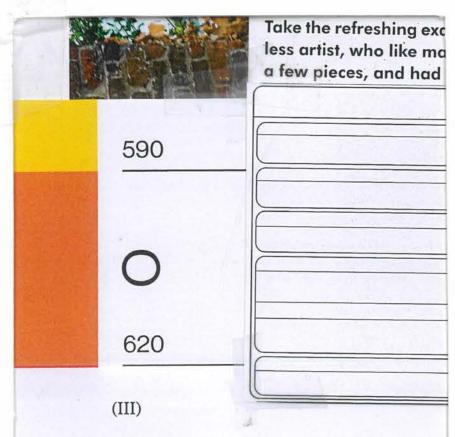




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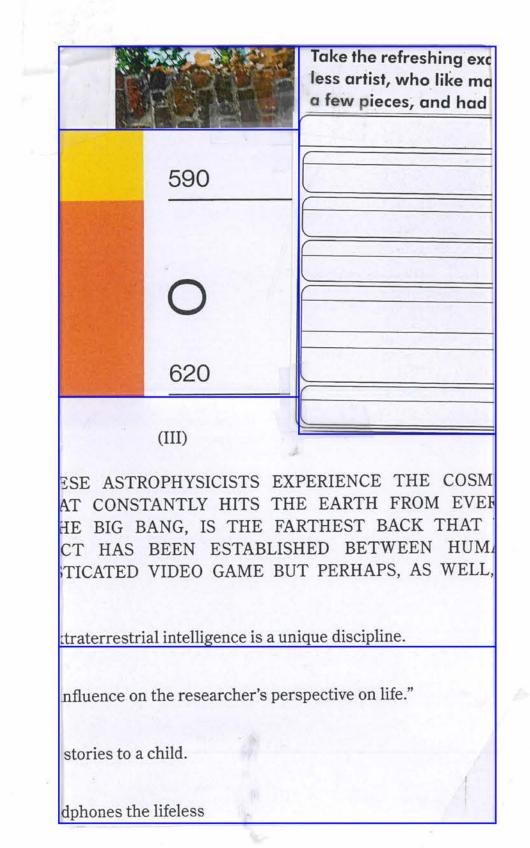
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ight have gone a long way. Then there are exceptions those seemingly preordained and woeful fade-outs at provide an antidote to the tropes, when substantial cognition might be tardy but does eventually arrive. ke the refreshing example of a certain committed, tiress artist, who like many exhibited here and there, sold few pieces, and had a small number of admirers. Vir-RIENCE THE COSMIC MICROWAVE transpo I was w EARTH FROM EVERY ANGLE AND little cov HEST BACK THAT WE CAN LOOK were all D BETWEEN HUMANS AND THE stripper PERHAPS, AS WELL, IN REAL LIFE. outdoor hoverin and gon tivating, le discipline. Have yo ective on life."

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ID ID IV I	lovely. What about one of your most ve moments? In friends on the way to a majestic near Tulum off the beaten path. We by ourselves except for these three with long silk scarves dancing in the howers by the cove with a drone over them. I felt like I had left earth inside a computer. It was totally capend nothing about it made any sense. ever looked into the abyss?

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That's why Okra is a sensible addition to Somatic Rituals and vice versa. With Okra and the people involved, we create spaces for Black people. We seize the place; we organize and invite on our own terms. Somatic Rituals is more specific:

VIEW BY JOCKO WEYLAND OGRAPHY BY COLE BARASH

friends, they occasionally might get nues far away from where the action lifferent or even hostile gathering of a a step up from total oblivion, though th satisfaction and pleasure they might to their vocation, it's hard not to think udience and a little more validation

I must admit I do to such shame about I don't have the feel shame. I eat a lot too. e are still negotiating and coming to terms with it. sed to it. I think at times we struggled, because when hought, "we don't look like the people at the top." our head. It's nice to hear from people around here are on their radars. From the beginning, we all had titudes towards ourselves, and fortunately, that is acture as a collective has become more professional, pect more from ourselves.

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It's a process and we are still negotiating and We needed to get used to it. I think at times we were young we thought, "we don't look lill. That messes with your head. It's nice to hea and abroad that we are on their radars. From very demanding attitudes towards ourselves paying off. Our structure as a collective has just because we expect more from ourselves.

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INTERVIEW BY JOCKO WEYLAND PHOTOGRAPHY BY COLE BARASH



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