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The [Collage Research Network](#) was founded in 2018 to support the growing network of scholars and artists working on collage in its variant forms and across disciplines.

Our aim is to share and disseminate information related to collage, including books, essays, articles, exhibitions, conferences, symposia, events and collections which examine or highlight collage across disciplines. You can find more at the relevant tabs above.

This symposium has been generously supported by the School of Engineering and Design at the Technische Universität München.

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COLLAGE, ARCHITECTURE SPACE—A ONE-DAY SYMPOSIUM
TECHNISCHE UNIVERSITÄT MÜNCHEN, VORHOELZER FORUM
8TH JUNE 2022

PROGRAMME

10:00—10:30 REGISTRATION/WELCOME

10:30—11:30 SESSION 1

Lorenzo Ciccarelli, ‘Between Perception and Ambiguity: Herzog & de Meuron’s Collage Design Strategies’

Marie-Louise James, ‘*Bilderatlas Mnemosyne* (1929): Scaling, Collage, and the Cartographies of Aby Warburg’

11:30—12:00 COFFEE BREAK

12:00—13:30 SESSION 2

Peter Heinrich Jahn, ‘Complex combinations—the pattern-based architectural draft of the early modern period as a kind of collage’

Mohamed W. Fareed, ‘Historic Wekalas by Collage: The Representation of a decaying architectural typology in Historic Cairo’

Kristopher W. Kersey, ‘Screenic Collages: The Assemblage of Space in Japanese *Byōbu*’

13:30—14:30 LUNCH

14:30—15:30 KEYNOTE

Lukas Feireiss, ‘Dub Style. Experiments and versions in non-linear cultural production and education’

15:30—16:00 COFFEE BREAK

16:00—17:00 SESSION 3

Talia Kwartler, ‘Sophie Taeuber-Arp: The Space of Elements and Objects’

Filippo Cattapan, ‘The Fragmented Model of Rome in Belgian Post-war Architecture’

17:00—17:30 COFFEE BREAK

17:30—18:30 SESSION 4

Opeyemi Adewale, ‘Motifs, Patterns and Collages: Using Seamless Patterns for Architectural Visualisation and Spatial Reification in Post-Digital Design’

Alexander Bartscher, Konrad Peter and Matthias Pabst, ‘“Clichés of the Avantgarde”—About conscious coding and unconscious perception of pictorial communication in current design practice’

18:30—18:45 ROUND-UP/CLOSING REMARKS

KEYNOTE

LUKAS FEIREISS

'Dub Style. Experiments and versions in non-linear cultural production and education'

Examining the topical phenomena of the collage as a contemporary mode of creativity and dominant global modal of cultural production, Lukas Feireiss aims to convey in his talk his non-conventional collage-like approach to curation and education beyond established etiquette and disciplinary boundaries.

BIO

Lukas Feireiss (he/him) works as curator, author and educator in the international mediation of contemporary cultural reflexivity beyond disciplinary boundaries. He attained his graduate education in Comparative Religious Studies, Philosophy and Ethnology in Berlin and Rome. Feireiss is author and editor of numerous books, and curator of manifold exhibitions in the field of art, architecture and design in theory and practice with a focus on transgressive and non-conformist approaches to artistic production. He has lectured and taught at various universities worldwide. At the Sandberg Instituut in Amsterdam he developed and directed the temporary Master of Fine Arts and Design program Radical Cut-Up, that examined the cut-up and collage as a contemporary mode of creativity and dominant global model of cultural production today. He is currently visiting professor at the Berlin University of the Arts where he pilots transdisciplinary educational formats in the arts.



Matthias Jung, *Ostheim*, 2015. ©Courtesy the artist, 2022.

ABSTRACTS & BIOS

LORENZO CICCARELLI

'Between Perception and Ambiguity: Herzog & de Meuron's Collage Design Strategies'

Few contemporary architects make such careful and thoughtful use of visual imagery in architecture as Herzog & de Meuron. The selection, manipulation, and integration of photographs, artworks, daguerreotypes, and cutouts trigger the entire design process: from initial concept to the material fabric of buildings. Moreover, after an architecture is completed, its photographs are manipulated for future buildings and exhibitions. Not surprisingly, the first notable realization of the young architects was a photographic studio—the Frei studio in Weil am Rhein (1981-1982).

Rooting their practice in a strong visual tradition, Herzog & de Meuron's extensive use of collages is not to be understood as the integration of different image cutouts into a new one, but as the manipulation and juxtaposition of different images side by side to compose façade layouts in order to expand and interrogate the (ambiguous) meaning of a building far beyond its physical limits. Such integration of collections of images, through the use of collage strategies, transforms the building into a tool for the perception of reality and our interaction with it, seeking to answer questions such as: What is reality? What is the reality (and the realm) of a building? How does a specific (or ambiguous) represented reality relates to time?

My paper will explore how Herzog & de Meuron interpret the use of images—as a conceptual frame of reference and as a design tool—through the medium of collage, focusing on two specific projects: the competition for two libraries at the Université de Jussieu (1992) and the library at the Eberswalde Technical School (1994-1999), and analyzing the Swiss architects' relationship with two eminent artists and photographers such as Thomas Ruff and Gerhard Richter.

BIO

Lorenzo Ciccarelli (he/him) is associate professor in History of Architecture at the University of Florence. He was Visiting Research Fellow at the University of Queensland (2019) and the University College London (2021). His studies are devoted to the modern and contemporary architecture in a global perspective, with special attention to cultural migrations and labour organization strategies. His recent research projects were debated in international conferences and published in the edited books *Post-war Architecture Between Italy and the UK. Exchanges and Transcultural Influences* (University College London Press, 2021) and *Largest Architectural Firms. Design Authorship and Organization Management* (Edifir, 2021).

MARIE-LOUISE JAMES

'*Bilderatlas Mnemosyne* (1929): Scaling, Collage, and the Cartographies of Aby Warburg'

This paper examines Aby Warburg's use of collage and cartography in the monumental unfinished project, the *Bilderatlas Mnemosyne* (1929). I propose to use the matrix of 'scaling'—a seemingly obvious yet overlooked device in the *Bilderatlas*—to bring together Warburg's material deployment of collage, on the one hand, with his more 'symbolic' conceptualization of space, on the other. Warburg envisioned the Mnemosyne project as a book reproduction of over 60 collage panels, using nearly 1,000 items culled from his collection of 400,000 images. Although it is worth underscoring that Warburg's interest in the book-collage form coincides with similar interests in contemporary avant-garde movements, I argue that Warburg's technique emphasizes collage as coexistence, rather than superimposition. Under the heading of a recurring '*Pathosformel*' or 'emotive gesture,' the boards originally displayed in Warburg's Hamburg library assemble a wide range of objects, from photographic reproductions of Ghirlandaio frescoes to newspaper clippings and architectural sketches. Significantly, Warburg stages this emphasis on coexisting images with a distinctly cartographic lexicon: he dubs the interstitial space between the images a '*Zwischenraum*,' and similarly presents the *Bilderatlas* as a constellation of iconographic '*Wanderstraßen*,' which trace the 'migration' of certain symbols, images, and themes across time.

Employing both theoretical and historical investigative methods, I focus on Warburg's relationship with photography—a key re-scaling medium—as a case study for his broader collage method. Ultimately, Warburg's use of collage as a spatial form not only offers insight for those interested in his work, but also presents a broader disciplinary intervention: the operationalization of scale in these collaged *Bildervanderungen* offers a compelling form of historical re-conceptualization across media, epochs, and geographic regions — a re-scaling that overrides context-dependent value judgements in favour of, as Warburg writes, a broader '*Distanzbewusstsein*' that could then act '*als Grundakte menschlicher Zivilisation*.'

BIO

Marie-Louise James (she/her) is a PhD student in the German Department at Princeton University. She works on visual media, aesthetics, and literary cultures with an interdisciplinary, transnational approach. She holds a BA and MPhil in German and Italian studies from the University of Cambridge; her Master's dissertation proposed an intermedial reevaluation of the collage novels of Max Ernst. Marie-Louise has also published on German representations of Italy in the works of Thomas Mann and the photographer Wilhelm von Gloeden. Her current research situates questions of

memory and nostalgia at the intersection of aesthetics and politics in the twentieth century.

PETER H. JAHN

‘Complex combinations—the pattern-based architectural draft of the early modern period as a kind of collage’

Collage may be an excellent metaphor for reflecting the specificities of early modern architectural drafts which were generally model-based. In the sense of using patterns in model-based planning, there has long been a consensus in architectural research. However, when uncovering model and derivative relations in the course of draft analyses, the epistemic methods and operative practices used in such a pattern-based drafting process are rarely or not at all considered and therefore the media used in particular are disregarded in their operativity.

In the case of the model-based early modern architectural draft a genetic analysis of it must include not only the draft visualizations but also those media that convey the models respective patterns to be incorporated into the design. In addition to travel sketches, these can also be true-to-size building surveys, reused original plans, copies of the same or architectural representations in plan or image form, reproduced using the copper intaglio printing process. Such media that formally conveys the models, which were epistemically available to the early modern architects as reservoirs of possibilities in the form of sketchbooks, collections compiled by copying and/or collecting them and by consulting plan archives, graphic collections and libraries, should be described as draft patterns with their help the design process set in motion as a pattern-based draft, the latter is a conceptual narrowing of model-based design. The operability of draft patterns follows the operational chain of searching, finding and selecting (selection), then combining the selection made into the design idea (combination) and finally transferring it from the draft patterns to the design drawing (transformation).

Collage in a metaphorical sense can reflect not only the idea of a model-based draft but also its materialization in the temporary arrangement of draft patterns on the architect’s desk, furthermore their synthesis in the design drawings, and finally the reappearance of the used models in the design or, if executed, in the erected building.

BIO

Peter Heinrich Jahn (he/him) is an art historian, gaining his PhD in 2006 at the University of Augsburg, he previously studied in Munich at Ludwig Maximilian

Universität. From 2010-11 he was Research Fellow of the programme ‘Tools of Design’ at Bauhaus University Weimar. Since 2016, he is a Research Fellow at TU Dresden in the project ‘The King is involved in planning—the projects of rebuilding Dresden residence under Augustus the Strong (from 1694 until 1719)’.

MOHAMED W. FAREED

‘Historic Wekalas by Collage: The Representation of a decaying architectural typology in Historic Cairo’

In the last decade, Old Cairo has been through massive urban changes that have transformed the perceived and represented image of its typologies. Showing these transitions, this paper investigates how the old city architecture can be compared to a collage in terms of urban fragments and the individual subjective experiences. The paper examines the works of the author who uses the collage technique to represent the reality and challenges facing a decaying architectural typology (Wekalas) an urban caravanserai, a medieval era architectural typology which housed merchants and their goods and served as a centre for trade, storage, transactions and other commercial activity.

The paper aims to show an alternative representation of the typology that contests the existing narrative and its antiquity legacy and is based on a case study, after a brief theoretical exploration about Wekalas and its architectural definition. The paper presents the urban and social context of the studied Wekalas and how collage could have significant potentials for the typology representation. It argues that collage can play a significant role in re- presentation and place branding processes of historic architectural typologies.

BIO

Mohamed Fareed (he/him) has a Bachelor’s in Architecture from FOFA-Helwan University and is starting his career in architectural conservation in his hometown of Cairo. He is currently studying for a MSc degree at Helwan University. He works as a teaching assistant in The Higher Institute of Engineering, Al Shorouk Academy. He has participated in several national and international workshops and architecture competitions. Additionally, he is a new, active member in Icomos International and ICLAFI.

KRISTOPHER W. KERSEY

‘Screenic Collages: The Assemblage of Space in Japanese *Byōbu*’

This talk builds upon ‘In Defiance of Collage: Assembling Modernity ca. 1112 CE,’ an article which appeared in the journal *Archives of Asian Art* in 2018. Therein I argued against the Eurocentric notion that collage arose in Europe in 1912 by exploring the nearly contemporaneous (ca. 1897) discovery in Japan of an archive of dozens of codices filled with elaborate examples of sophisticated papier collé. The history of collage, I argued, is a global phenomenon, one with a more complex and impactful relationship to global modernity than the textbook history might lead one to believe. This talk picks up a provocation from that article: if one actually looks to the long history of Japanese art, one finds numerous examples of artistic practices that foreground what we now call collage. The most conspicuous analogue would be the practice of pasting calligraphic or pictorial images into pictorial compositions, often in folding screen format (*byōbu*). In fact, one of the earliest extant Japanese screen paintings, dated to the eleventh century, bears lacunae where such collaged papers would once have been. That collage is so prominent in screen paintings, as a genre, is particularly provocative, since screen paintings straddle the border between painting and architecture: they partition space, surround their viewers, create immersive visual worlds, and are eminently transposable to new locations, new buildings, and new viewers. Such screens not only partition real architectural space, but often bear collaged assemblages, sometimes of architectural depictions, which are brought together either by pasting pictorial fragments or by the ingenious use of golden cloud motifs to abbreviate time and space—hence they are the architecture of collage, and the collage of architecture. As such, this paper will explore the long history of collage and architectural space in such Japanese *byōbu*.

BIO

Kristopher W. Kersey (he/him) is assistant professor in the Department of Art History at the University of California, Los Angeles, where he researches the histories of Japanese art, design, and aesthetics. Recent publications include ‘The Afterlife of the Western Canon: Archive and Eschatology in Contemporary Japan’ in *The Art Bulletin* (Nov. 2020) and two forthcoming chapters: one on folded media in early global modernity; and the other on (im)permanence in Japanese art. His research has been supported by fellowships from the European Research Council, the Getty Research Institute, and the Center for Advanced Study in the Visual Arts (DC).

TALIA KWARTLER

‘Sophie Taeuber-Arp: The Space of Elements and Objects’

“Always distinguish between the essential and the inessential. The object and its purpose are a primary thing.” Sophie Taeuber-Arp wrote in 1922. Although Taeuber-Arp was referring to ornamental design, her language brings to life the relationship she drew between form and function. At first glance, Taeuber-Arp’s body of work might appear simple, seemingly possible to pare down to those essential, primary qualities she deemed so important. However, deeper consideration reveals that it was that very simplicity that made Taeuber-Arp’s art so rich and complex. She took elemental shapes and transformed them into something boundless by using multiple materials to explore and expand upon her artistic lexicon, interpreting these forms through the body in a manner related to her training as a dancer. This paper seeks to consider Taeuber-Arp through the lens of space by homing in on her collages, so we can think afresh about how geometries, movement, and materials operate within her body of work.

Taeuber-Arp’s materials were manifold, and she used geometries as the foundation for work she made across media. Rectangles and squares populate collages, textiles, drawings, and paintings, while circles and curves move between sculptures, beaded bags, and carved reliefs. These same basic units undergirded Taeuber-Arp’s work across diverse realms, whether she was dancing, collaging, painting, beading, making marionettes, or constructing interior designs. With a precise ability to adapt artistic elements to different media, Taeuber-Arp united many fields that were often kept separate. This paper will focus on the dynamic interplay between Taeuber-Arp’s materials and give language to her polymorphic approach to making art. By tracing Taeuber-Arp’s collages in relation to other works engaging with space, we can gain a richer understanding of how she made her multiple materials multiply across her larger practice. Approaching Taeuber-Arp in this manner will invigorate our notion of the material architectures of collage.

BIO

Talia Kwartler (she/her) recently completed her doctoral thesis “Suzanne Duchamp Does More Intelligent Things Than Paint,” at University College London. Between 2013 and 2018, she worked at the Museum of Modern Art in New York on *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* (2016–2017) and *Max Ernst: Beyond Painting* (2017–2018). Kwartler holds a bachelor’s degree in Art and Archaeology with a certificate in Italian from Princeton University and a master’s degree in the History of Art from the University of Oxford.

FILIPPO CATTAPAN

'The Fragmented Model of Rome in Belgian Post-war Architecture'

The contribution addresses the role of Rome and Roman architecture in the definition and diffusion of collage practices in post-war European architectural culture. The Belgian context of the 1980s will be the main case study. In particular, a series of publications of the Stichting Architectuurmuseum will provide the materials on which to conduct a visual, iconographic and iconological analysis. The first monograph published by the S/AM in 1983 is specifically important in this respect. The publication, which closes emblematically with a plan of the Villa Adriana in Tivoli, is dedicated to the theme of the architectural museum and to the related competition promoted by the foundation. In this framework, Robbrecht and Daem published their project for a Klein Openluchtmuseum voor Architecturen (Small Outdoor Museum for Architectures), an emblematic example of architectural collage. Three years later, in 1986, issue 3/3 of the foundation's bulletin was an opportunity to further develop some of the themes previously explored. The cover of the issue shows a collage by Christian Kieckens entitled Roma Memoria, which fits perfectly into the tradition of Texas Rangers' 'Plan Games' and then of Kolhoff and Griffin's City of Composite Presence, published at the beginning of Rowe and Koetter's Collage City.

Kieckens, the editor of the magazine, wrote also the opening article of the magazine Roma - Forum Nuovum. These images and ideas have produced a significant influence on subsequent generations, along a line of continuity that can still be traced today in the work of architects such as Dirk Somers of Bovenbouw and Coussée-Goris-Huyghe. The contribution will attempt to demonstrate how Rome has been and continues to be a crucial vector in this process of knowledge transmission, a spatial metaphor but also an archetypal idea of the city, endowed with precise, though not always conscious, political horizons.

BIO

Filippo Cattapan (he/him) is an architect and PhD candidate. He is Marie Curie fellow at the Bergische Universität Wuppertal, within the framework of the EU funded research network TACK Communities of Tacit Knowledge. His research—The Antique Imageries of the 'Shrimps' Vanguard?: Narratives and Genealogies of post-war architecture—is developed under the supervision of Prof. Christoph Grafe and Prof. Gaia Caramellino. In the last years, he has been teaching and researching at the Politecnico di Milano, at the ETH in Zürich and at the EPFL in Lausanne, within the Laboratoire des Arts pour le Sciences directed by Nicola Braghieri. Filippo is currently doing a curatorial and archival secondment at the Flanders Architecture Institute of Antwerpen.

OPEYEMI ADEWALE

'Motifs, Patterns and Collages: Using Seamless Patterns for Architectural Visualisation and Spatial Reification in Post-Digital Design'

Collages are composite art forms made by gluing together pieces of paper and pictures to produce new art. This art form involving the aesthetic arrangement of cut paper has been replicated in the digital space. In the digital environment, various virtual images are digitally carved and edited then blended with design drawings to provide texture, add depth, contrast, proportionality and spatial realism. Essentially, they aid design visualisation. Design visualisation is the process of transforming conceptual outline drawings into more realistic graphic images. In architecture, collages can be used in the creation of presentation images, for idea reification and communication. A motif is the unit of a pattern; a basic element which when aggregated forms a larger design. Some motifs are used in generating graphically-versatile-seamless patterns which are useful in making multifarious collages. These seamless patterns enhance spatial reification, design visualisation and the textural interpretation of design ideas.

The finished collage works are used in communicating design thoughts to a general audience and in examining the possibilities within design impressions. The transitional link connecting the motif, the pattern and collages is an intricate yet simple one with a multitude of applications in architectural practice. This paper discusses and examines design motifs and these seamless patterns as viable materials for creating collages both in the digital environment and in physical artworks and drawings. The result shows that motifs and seamless patterns are workable graphic vehicles for building both digital and physical collages because of the versatility of the motifs from which they are generated and the diversity of textures and materials they can illustratively depict.

BIO

Opeyemi Adewale (he/him) has a Master's degree in architecture. He is a two-time semi-finalist and a finalist in the prestigious University of Berkeley Undergraduate Prize for Architectural Design Excellence. He received the special prize in the United Nation Convention to Combat Desertification (UNCCD) global essay contest. His paper titled 'Our Interconnected Oneness' which discusses the ecological thrust generated when climate action is fuelled by pedagogical brilliance will be published in the autumn of 2022 in an anthology titled *Regenerative Learning: Education as if People & Planet Matter*. The foreword to the book was written by Pope Francis.

ALEXANDER BARTSCHER, KONRAD PETER AND MATTHIAS PABST
“Clichés of the Avantgarde”—About conscious coding and unconscious perception of pictorial communication in current design practice’

To produce architectural collages today is a profession. As specialists in architectural visualisation, we are entertaining a constant effort to produce images that express specific atmospheres corresponding to the most varied demands. Subject of our contribution to this symposium could be a brief dissection and reflection on the actual components that define the characteristics of an architectural image in the digital space. Going on from this we would like to elaborate on the way those components are employed to achieve certain strategic goals.

Of course, we are all very aware of the stereotypical nature of the magnitude of all architectural representations today, yet what we find specifically interesting would be a discussion about the “clichés of the avantgarde”. Not only developers and marketeers have standardised assumptions how architectural collages should communicate to a broader audience. Even more so have architects a precise idea how the images they (let) create place themselves in a certain realm of discourse. The advent of social media as a prime tool to communicate, along with the ever-increasing possibilities to create distinct imagery, has only emphasized the meaning and importance of the architectural image in contrast to the classical tools of floorplan, section, etc.

Throughout the history of architecture, since the discovery of the perspective, it has been the potential of the architectural image to talk more about the architectural idea of their creator than an actual building and its pictorial reproduction. As practising architects, we are wondering how the image itself becomes more and more a generator for contemporary design decisions and a strategic tool.

BIO

Alexander Bartscher (he/him) is an architect based in Aachen and Cologne. He is professor for Architectural Representation and Design at fatuk (Technical University Kaiserslautern) and founder of the visualisation studio PONNIE Images and BARTSCHER Architekten. PONNIE Images collaborates with a diverse range of offices like David Chipperfield, Herzog & de Meuron, Brandlhuber, Christ Gantenbein, BeL, Monadnock, etc.

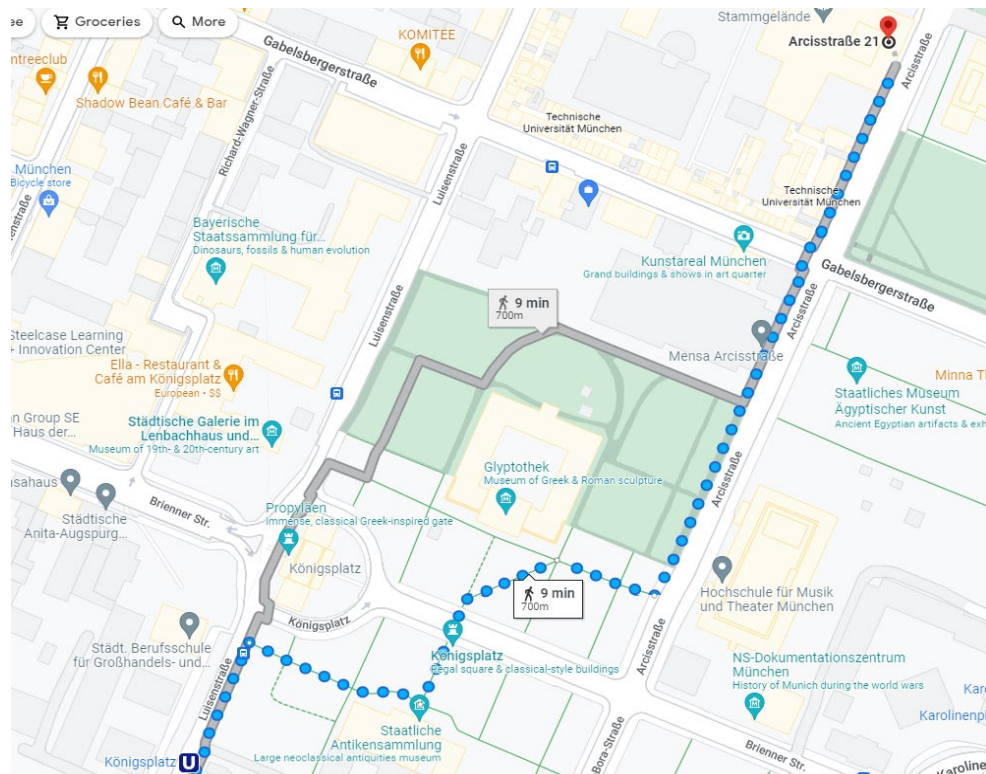
Konrad Peter (he/him) is an assistant professor at the Chair for Architectural Representation and Design at fatuk (Technical University Kaiserslautern) and works at Bau Eins Architekten in Kaiserslautern.

Matthias Pabst (he/him) is a research assistant at the Chair for Architectural Representation and Design at fatuk (Technical University Kaiserslautern) and a Master’s student at UdK in Berlin

GETTING TO THE VENUE

The conference will take place in the Vorhoelzer Forum, which is located in the Main Building of the Technische Universität München. The address of the Main Building is Arcisstraße 21, 80333 München.

If you are coming from Munich Airport, you can take either the S1 or S8 to Munich Central Station/München Hauptbahnhof. There you will change to the U2 and take this to Königplatz. Königplatz is the nearest stop and is a 7-9 minute walk to the Main Building. It is only on the U2 line. Follow signs on the platform for 'Luisenstraße/Brienner Straße' and use the exit marked Karlsplatz. The nearest bus stops are Pinakotheken (in both directions) and Technische Universität München (in both directions). The nearest tram stop is Pinaktothen (in both directions).



The Vorhoelzer Forum is located on the 5th Floor of the Main Building of the TUM Campus. It is accessible by stairs or by lift to the 4th floor and then by a single flight of stairs from there. Currently the lift to fifth floor is not available to the public, therefore if barrier-free/mobility access is required, please let us know in advance at collageresearchnetwork@gmail.com, using the subject: 'Accessibility'.

Once in the main building, follow signs for the Vorhoelzer Forum and take the lift to the 4th Floor. Then you will find a small set of side stairs, which will lead to the event space.

Posters will be located around the entrance to the Main Building and a guide will be on-hand to help direct you.

PLACES TO EAT

Near the university, there are lots of options—everything from German bakeries to Italians to Vietnamese to Pakistani restaurants.

Some favourites of the department are:

- Benko Café (with vegan and veggie options)
- Mentor's Pizzeria
- Mr Pancakes
- Luisen (Mediterranean-inspired, vegetarian food)
- Ha – Vietnamese Cuisine
- Steinheil 16 (German/Bavarian foods)
- Tenmaya (Running sushi)
- Coucou (vegetarian and vegan fresh foods)
- Café Joon (all-day fare, largely vegetarian, with vegan options)
- Burrito Company
- Müller (German take-away bakery with some outdoor seating)
- Restaurant Deeba (Pakistani restaurant)

PLACES TO STAY

There are many hotels within the area of the university, but Munich is easy to navigate using the underground and bus routes. The timetables are reliable and run regularly, therefore staying a little out of the University Quarter is not unfeasible.

If you need help navigating this or would like some advice, please contact Cole directly on cole.collins@tum.de.

ACCESSIBILITY

The Collage Research Network aims to be as inclusive and accessible as possible. If you require any special assistance, please contact us directly with the subject line 'Accessibility'. This is not only physical barriers, but also any other accessibility challenges you feel might impede your attendance. We will work with you to find a solution.