

**VOLUPTAS**

**S1E6**

# APOLLO

*“But the image of Apollo must incorporate that thin line which the dream image may not cross, under penalty of becoming pathological, of imposing itself upon us as a crass reality: a discreet limitation, a freedom from all extravagant urges, the sapient tranquility of the plastic god. ...One may say that unshakable confidence in that principle [of individuation] has received its most magnificent expression in Apollo, and that Apollo himself may be regarded as the marvelous divine image of the principium individuationis, whose looks and gestures radiate the full delight, wisdom, and beauty of illusion.”*  
Friedrich Nietzsche, (1872)

*“Through the cinema, a revolver in a drawer, a broken bottle on the ground, an eye isolated by an iris, are elevated to the status of characters in the drama. Being dramatic, they seem alive, as though involved in the evolution of an emotion. ...To things and beings in their most frigid semblance, the cinema thus grants the greatest gift unto death: life. And it confers this life in its highest guise: personality.”*  
Jean Epstein (1988)

**CONTENT** *DIONYSOS / APOLLO* is to become a rambling exploration on the lookout for an urban environment beyond reasonable or irrational, good and evil. Considering humankind as embedded in (and dependent on) its geological era, we look upon history’s intertwined layers as torpid raw potential to be fully deployed, appropriated and composed with – joyfully disrespecting historical authenticity. The visionary *Hístor* seeks, finds novelty in the old, rather than an unfounded assertion of the present with the past. Simultaneously, all thoughts and actions are rooted in essence in the terrestrial now.

The semester *APOLLO* aims at designing erratic hyper-contexts generated by hypothetical ruling incentives: as a marker of singularities, it is to become the passionate *catalogue raisonné* of elemental urban idiosyncrasies.

**PROJECT** Students interpret, negotiate, and make meaning from information presented in a *source movie*, before transcribing their subjective reading to a telling but suggestive *cinematographic draft* (1.80x1.80m).

Audacious and unprecedented urban environments are then extrapolated from the narrative as singular *metropolitan orthoimages* (1.80x1.80m) become the recording canvas of these proliferating storylines.

The complementary drawing and image both crystallize the fictional metropolis’ shared desires and aspirations in an effort to re-write an alternate architectural and territorial fiction and reflect critically on contemporary conditions, overthrowing socio-economic status quo.

Furthermore, students will construct an *argumentative arsenal* to support their *discursive argument*, based on an encyclopedic compilation of evocative historical sources.

#### TEACHING

**Objectives:** Research & curation of contemporary concepts, articulation of a discursive argument, visual literacy & storytelling, editing & montage, architectural drafting.

**Incentives:** Movies & filmmaking, territorial & urban scale, collectivity, situations & artefacts, socio-political dimension, critical position, contemporary conditions.

**Steps** 1 Analyse a movie, research contemporary concepts, identify potentials, articulate a critical position. 2 Project an urban scenario on both the artefactual and the territorial scale, focussing on collectiveness and the socio-political aspects of society. 3 Express a critical position towards a contemporary condition by the means of such a fictive context in both image and plan. 4 Train rhetorics and argumentation, master drafting skills as well as image montage.

**TEAM** Dominik Arni, François Charbonnet, Marine de Dardel, Pedro Guedes, Steffen Hägele, Patrick Heiz, Marina Montresor, Francisco Moura Veiga

**DATES** Start: 23.FEB, 10h, ZOOM  
Intermediates critiques: tbd  
Final critiques: 01./02.JUN

**INFO** Group Work only English  
LV-No. 052-1146-21L Reader: CHF 30

**CREDIT POSTER** Loïe Fuller, Serpentine Dance (1894)