STURM&DRANG

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"Sturm & Drang" exhibition marks the third phase of a two-year project resulting from the collaboration between Fondazione Prada and gta exhibitions, platform of the Institute for the History and Theory for Architecture at ETH Zurich Department of Architecture. Following the university course "Sturm & Drang Studio" held at ETH (February–June 2021), and the exhibition "Sturm & Drang Preview Services" presented at Prada Aoyama in Tokyo (July 22–November 26, 2021), the projects further expands in the show conceived for the premises of Osservatorio, the exhibition space dedicated to contemporary visual languages.

Curated by Luigi Alberto Cippini (Armature Globale), Fredi Fischli and Niels Olsen (gta exhibitions, ETH Zurich), "Sturm & Drang" explores Computer-Generated Imagery (CGI) practices, experiences, and environments. As a creation of still or animated visual content with imaging software, CGI is used to produce pictures and videos for a growing variety of domains including film special effects, video games, online chat rooms but also warfare, engineering or architectural design, arts, medicine, forensics and advertising, as well as augmented reality (AR) and virtual reality (VR) applications.

"Sturm & Drang" does not focus on the final product—the advanced digital image—or artworks adopting these techniques, it rather investigates the production methods behind this powerful image economy, as well as the spatial complexity of computer modeling and its increasing impact on our daily perception. The exhibition title cites Sturm und Drang (Storm and Stress), the German literary movement of the late 18th century. Whereas

CGI is capable to render images in ways affecting the viewer emotionally, its underlying technique, the bare reality and environment of its making are rather inhospitable.

"Sturm&Drang" acts as a repository of spatial conditions and environments designed by Armature Globale studio; they are quotes of both existing or imaginary spaces that host the 'making of' or the fruition of the CGI programming in contexts such as science fiction, video games, and hi-tech engineering. From the literary origins of virtual culture, to the raw workspaces of the anonymous anti-authorial production class that animates this industry, from the material reality used to test software that makes the boundaries between gaming and warfare hybrid, to the critical decomposition of the popular amatorial visual content that accompanies user training; the environments on view are conceived as readymades of CGI culture and production.

Conceived collaboratively, "Sturm&Drang" presents mock-ups and architectural modules resulting from the work with students and researchers from the ETH Zurich, as well as videos based on found online materials, such as tutorials, produced by digital designers worldwide.

FIFTH FLOOR
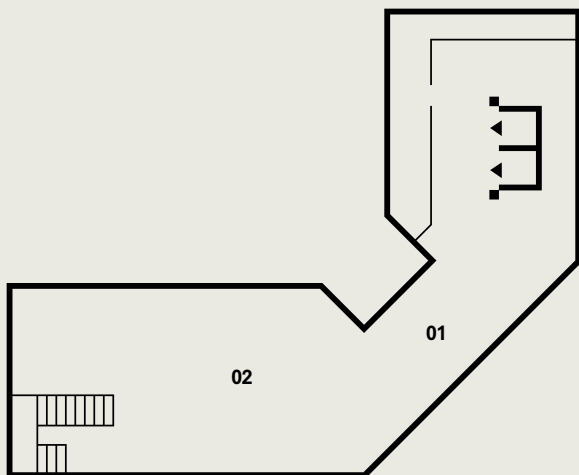
01   **FPS – FIRST PERSON SHOOTER, 2021**
   **MDF modular walls, GoPro camera**

**Entering the exhibition, the visitor is confronted with a
prototype of a Military First Person Shooter (MFPS), a setting
for weapon-based combat in a first-person perspective, widely
used in video-games design. A reference model for gaming
scenarios, it is used also as a treatment for Post Traumatic
Stress Disorder (PTSD) for veterans. Besides, military
institutions and paramilitary bodies make use of first-person
shooter raw environment simulators for combat training. This
real/virtual duality drives the main logic of 3D-modeling, as
the same software is used for designing tools and weapons
both in the real and a virtual world. This spatial configuration
expresses the simple logics used in 3D motion tracking – an
empty tool-set used for both post-production in movies and
tactical recording of movements.**

02 CHEAP HOTEL, 2021
Wood framed walls and OSB panels,
mats, computer

The second environment can be considered as "indigenous architecture" for cyberspace, paying homage to the science fiction novel *Neuromancer* written in 1984 by American-Canadian author William Gibson, and considered a milestone of the cyberpunk genre. Drawing inspiration from the first chapters of Gibson's novel, visitors will encounter a series of coffins/rooms inspired by the Cheap Hotel in Chiba, the fictional context from where the cyber-hacker Case, the main character of the novel, connects to cyberspace.

SIXTH FLOOR

04

03
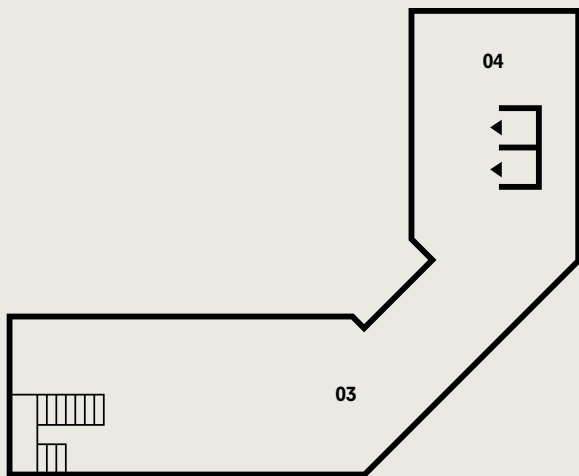
03 DISTRIBUTED ACADEMIA, 2021
Iron tubular structure e MDF boards, monitors

The installation made of walls of monitors is devoted to CGI global and collective culture, gathering online videos made by common users to convey knowledge and train other

users in software programs, special tools and shortcuts. The post-produced collection of tutorials showcases the learning patterns and informal education shaping CGI's community.

Credits: Gleb Alexandrov; Wesley Burke; Rico Cilliers; CG Cookie; Ramiro Amilcar Fernandez; Andreas Gielov; Mike Itagaki; Kai Kostack, Dipl. Arch ETH Oliver Walter / Virtual Validation Corporation; James Taylor; Pai Tola; Craig Vrankovich / HighBeam Studios

04   DIGITAL INDUSTRY, 2021
Wood structure, iron tubular poles, Plexiglass, MDF, computer

This environment is dedicated to CGI rendering production. In a combination of technological optical tables, and easily mountable relax space, the set hints at the limbo hours in which the graphic employer is resting while his computer-machine is rendering. Screens display part of the results of the "Sturm&Drang Studio" course. The studio Armature Globale modeled a 3D prototype for a museum and archive structure —set in the context of an existing semi-underground Modernist parking at ETH in Zurich—later critically tested and collectively expanded in collaboration with students of the Department of Architecture.

Credits: Emanuel Gaston Bosonnet, Remo Calonder, N'Faly Ismaël Camara, Fortunat Matias Cavigelli, António Lourenço Corte Real e Brito Correia, Lieselotte Düsterhus, Sacha Gengler, Frano Karlovic, Natalie Elisabeth Klak, Myriam Marti, Jonas Stefan Odermatt, Thomas Simon Rohrer, Jan Denis Schweizer, Dominik Fritz Stoll, Robin Weber, Hao Wu

**FONDAZIONE PRADA
OSSERVATORIO**

**Galleria Vittorio Emanuele II,
20121 Milan**

**OPENING DAYS AND TIMES
Thu, Fri: 2 pm – 8 pm
Sat, Sun: 11 am – 8 pm**

**The ticket desk remains open
until 30 minutes before closing
time**

**Information
T +39 02 56662612**

SUPPORTED BY

**STURM & DRANG
OSSERVATORIO
9.9.2021 – 23.1.2022**