Image from Fibonacci Generative Art Series: Fib_D2_rot-2016

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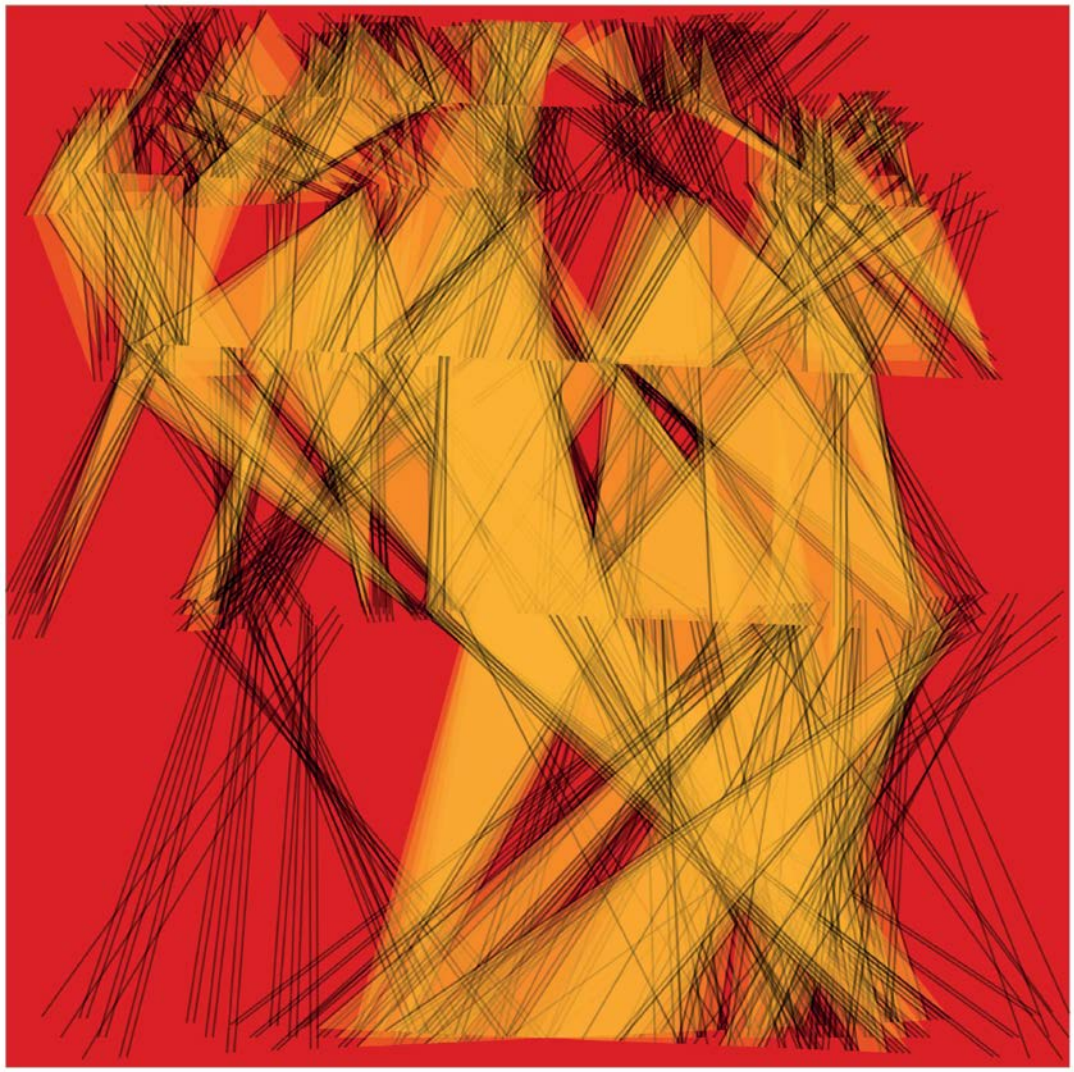
As architectural students at Technische Hochschule Stuttgart, we could participate in small projects that were judged publicly by a jury of teachers and exhibited a week after assignment. At that time, I was also taking a class on Algol 68, taught by the Director of the Institute of Numerical Mathematics, which was an unusual class to take for an architectural student. As my „design“ for the project „Cafe in a Gorge on the Beach“, I handed in a computer-printed list of around 2500 „solutions“, permutations of a few „key features“ I thought of interest. So, each line in my printout was a sort of „semantic bubble“, supposed to create an image in the head of the reader. No question, I failed unanimously! But my proposal triggered a remarkable discussion, and towards the end (after a bit less than two hours) one of my teachers (who wasn't on the jury) remarked: “In the end he may be right…” I think this was the beginning of my lifelong interest in the application of programming to art and design tasks.

At first, it was hard to get access to a pen plotter. It got easier over time, and at one time I had seven of them at home. Then, suddenly, I was the last customer of the last technician in Germany who was able to repair them. (He became very successful later by printing huge formats for hiding large construction sites in Berlin.)

Eventually, one of my Algorist friends suggested for me to go into printing: “The time of plotting is over.” I was reluctant. Together with one of my former students, we built a large plotter (160 cm x 180 cm), driven by an Arduino board, and with one pen (any type). And I looked into printing.



The displayed piece, Fibo_D2_rot-2016, is a print from a series of algorithmic drawings from python programs, to which color (by judgment, not by algorithm) is applied. It is 116 cm x 127 cm and printed on Forex.