PARAPASSAGE

PORTFOLIO FABIAN PITZER 2024

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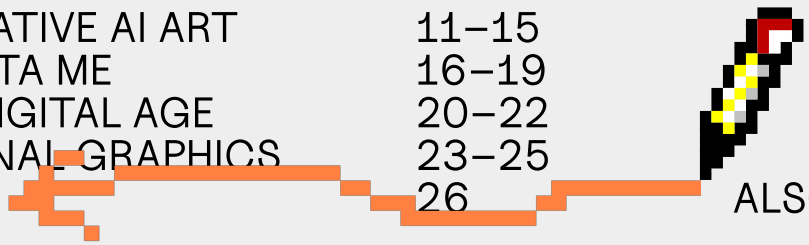

ALSO ON THE WEB!

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SHAPE_INDEX

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Shape Index is a series of foldable posters. Each showcases the variety of specimens spawned by one defining set of rules. Written in Processing, they can produce an endless amount of similar, yet distinctive shapes.

Each program found its origin in a different analog experiment. With the organic compositional qualities of shadow play, calligraphy and printmaking in mind, I found myself shaping the rules of the system, as I had initially shaped the forms themselves.

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Initial experiments:
Using an apple as a
brush and the shadow of
a torn piece of paper

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NOTWORLDMUSIC

World music as a term for non-Western music was established in the 1980s. As a marketing term it stands for exoticism and Eurocentric thinking. Further, the leading digital platforms today use algorithms known for biases and filter bubbles to determine what should be consumed. Discovering new music becomes a passive experience where minorities stay under the radar.

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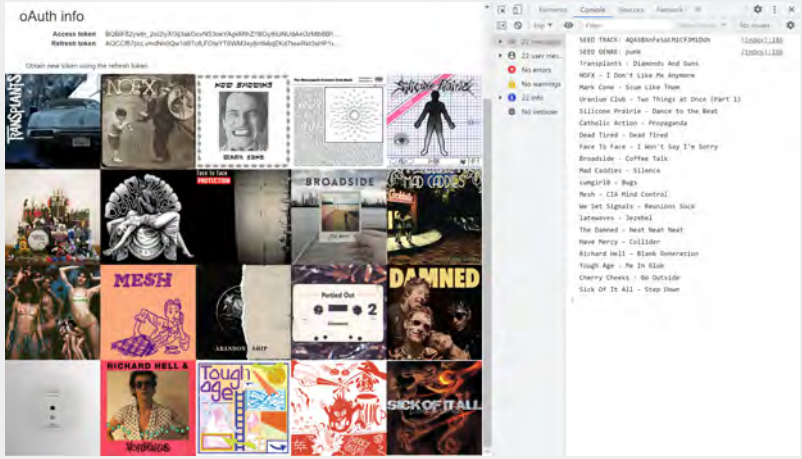
For Not World Music, I scraped user ratings to determine outstanding albums from every country. This diverse collection can be explored freely on a Three.js based globe. The minimalist interface was connected to a streaming API for convenient but decelerated listening, allowing users to expand their musical horizon.

The project received awards by the DDC for value-based design and by the ADC in the category »Creative use of code«.

Website Video Documentation

GERALDO PINO
& The Heartbeats
HEAVY
HEAVY
HEAVY
Heavy Heavy Heavy
Geraldo Pino
2005
Afrobeat, Afro-Funk
Sierra Leone
Play
Close

South Sudan
Open



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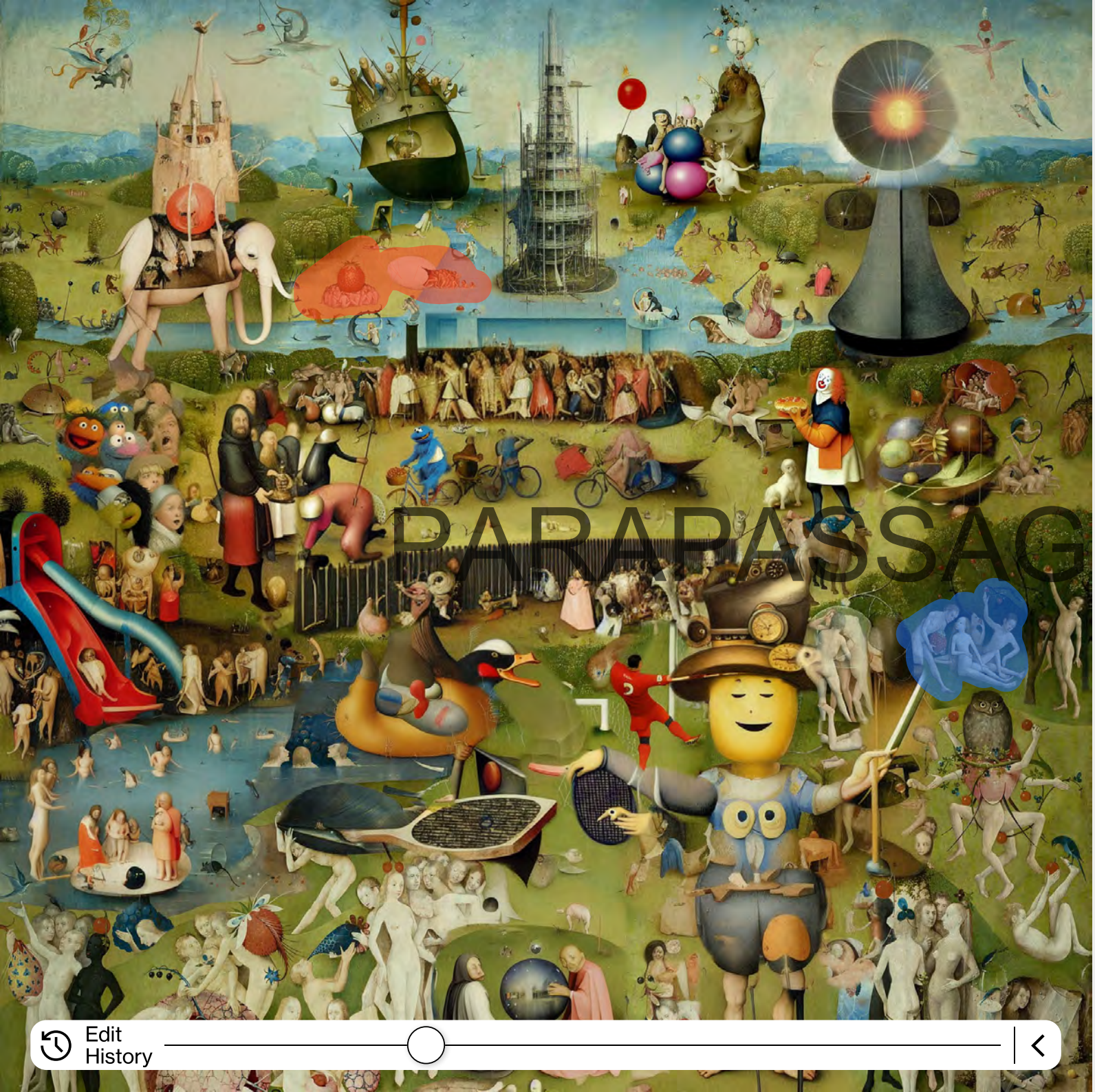
Early testing of the Spotify API and a photo of the live website showcased on a large touch screen.

ECCE.AI



ECCE.AI

Creating images with AI is currently a very isolated experience. Ecce.ai is a platform that lets the artworks come together. Paintings like the Garden of Earthly Delights become a playground on which users can type everything imaginable and have it appear on the canvas. Bit by bit it is transformed, with contributions reacting or adding to each other, while the outcome after thousands of alterations is completely unpredictable.

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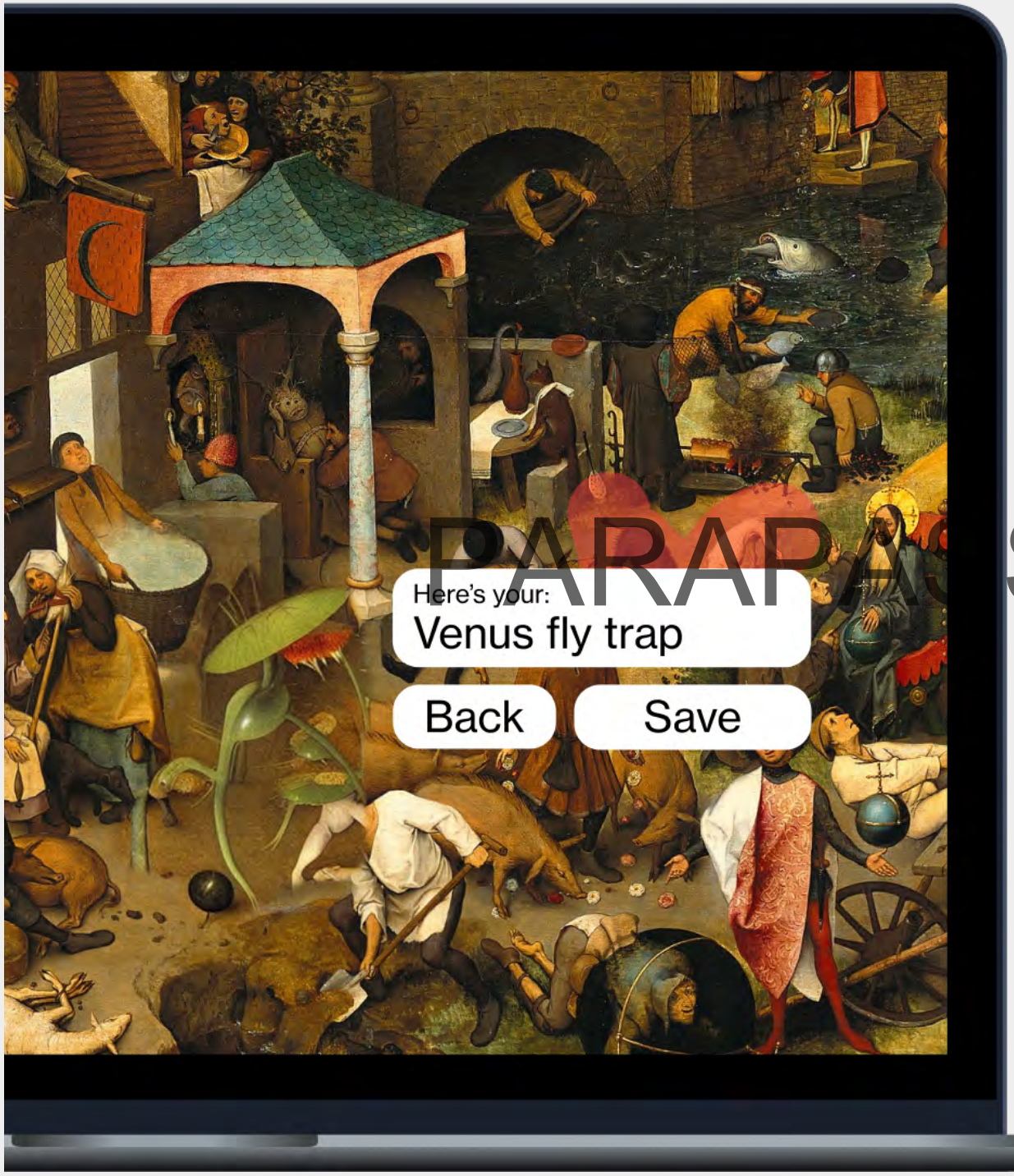
The name is derived from Ecce Homo (“Behold the Human”), the name of a Christ painting that went viral after good faith attempt at restoration. In a similar spirit Ecce.ai questions the authority of the old masters, allowing people to paint over the work and collectively create a contemporary masterpiece.

A clickdummy showcasing the interaction on the platform is the result of R&D work I did during my internship at Studio Moniker.



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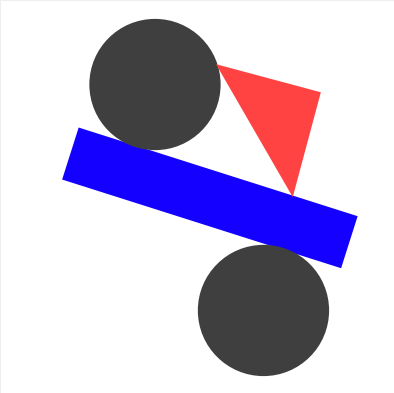

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Examples of research in a prior stage of the project on how basic geometric shapes could inspire the prompt writing of users in a Rorschach kind of experiment

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FABIGAN

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Using over 1400 images from my childhood as input, a generative adversarial network was trained. The output is a representation of me that retains some uncanny resemblance to my past selves. Accelerometer data is used to map the wearer's movement in space to the latent space of the neural network. This results in dynamic morphing between portraits that range in style from realistic to generative cubism.

The juxtaposition of the fictional past and the futuristic present plays with the reversibility of aging in virtual realms and gives a glimpse of impending changes to digital avatars.

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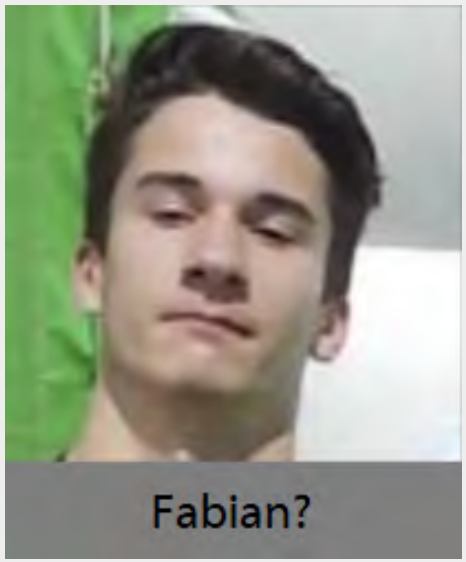

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Creating a dataset using Lightroom and an AutoHotkey script to generate uncanny clones of myself

TO BE
CONTINUED

To Be Continued is a theatrical installation about the perception of time in a digital age. Even though technology accelerates the world and seemingly makes it more efficient, it appears we still spend just as much time waiting. The performance thematizes the impact of such technology, while employing a chatbot as the main actor.

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In the days leading up to the show, the bot collects data on our relationship with time. To allow it to express its findings during the encounter on location, I worked together with visual artist Noralie. We developed immersive animations inspired by the world of interfaces, apps and preloaders, exploring what it means to be in the now.

To Be Continued is a project by Studio Moniker, Nineties and Noralie.

Video Documentation

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STUDENT COUNCIL

As the head of the student council I had great fun organizing events at our university and working on designs to promote them. The K1.01 Vernissage is an informal exhibition that allows students to show off personal and university work and fosters exchange between students. I applied procedural materials to a 3D font to create a flexible system that communicates the event's eclectic nature.

To welcome the new first year students I came up with two characters that I used on posters for the introduction week get-together and developed a modular silk-screening system that allowed everyone to design their own bag while gaining their first experience in the faculty's workshops.

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