



STUDIOLO FOR ALICE 2.0

Croatian pavilion for Venice Biennale 2020

Luka Piškorec, Miro Roman, Petra Tomljanović



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Submitted on 15.11.2019

"Less is a bore."
-Robert Venturi

"More and more, more is more."
-Rem Koolhaas

"Yes is more!"
-Bjarke Ingels

"Just as with food and music, novel and extraordinary things delight us for various reasons but especially because they are different from the old ones we are used to, so with everything the mind takes great pleasure in variety and abundance. So, in painting, variety of bodies and colours is pleasing. I would say a picture was richly varied if it contained a properly arranged mixture of old men, youths, boys, matrons, maidens, children, domestic animals, dogs, birds, horses, sheep, buildings and provinces; and I would praise any great variety, provided it is appropriate to what is going on in the picture."
-Leon Battista Alberti

WHO ARE WE WHEN WE LIVE TOGETHER?

Thousands of characters everywhere, each one narrating its own story: both online and in real life. New kinds of relations are emerging from non-hierarchical alliances and symbiotic attachments. Mutants, aliens, critters, and brands inhabit this space: always in-becoming. They invent new plays within a world where there is no inside or outside, no centre or side, but a mesh, a web, a network, an entanglement as cohabitation. They are always part of streams, merging and mingling among themselves and others, with objects and collectives. Belonging to distinct natures but still communicating. No one is pure; all are always mixtures of many kinds of creatures, of multiple worlds, of reality and fiction, of various media, of particular concepts, restless and unsystematic... Ours is a world with an unprecedented amount of available information; it is the big plenty we live in. How can we discuss spaces or edges between things that exist in this universe when they are neither thick, thin, fluid nor rigid? If they are never quite what they appear to be, what kind of living together is adequate today? In order to render this experiment of a new mastery of cohabitation, we propose encryption and decryption on a digital plane.

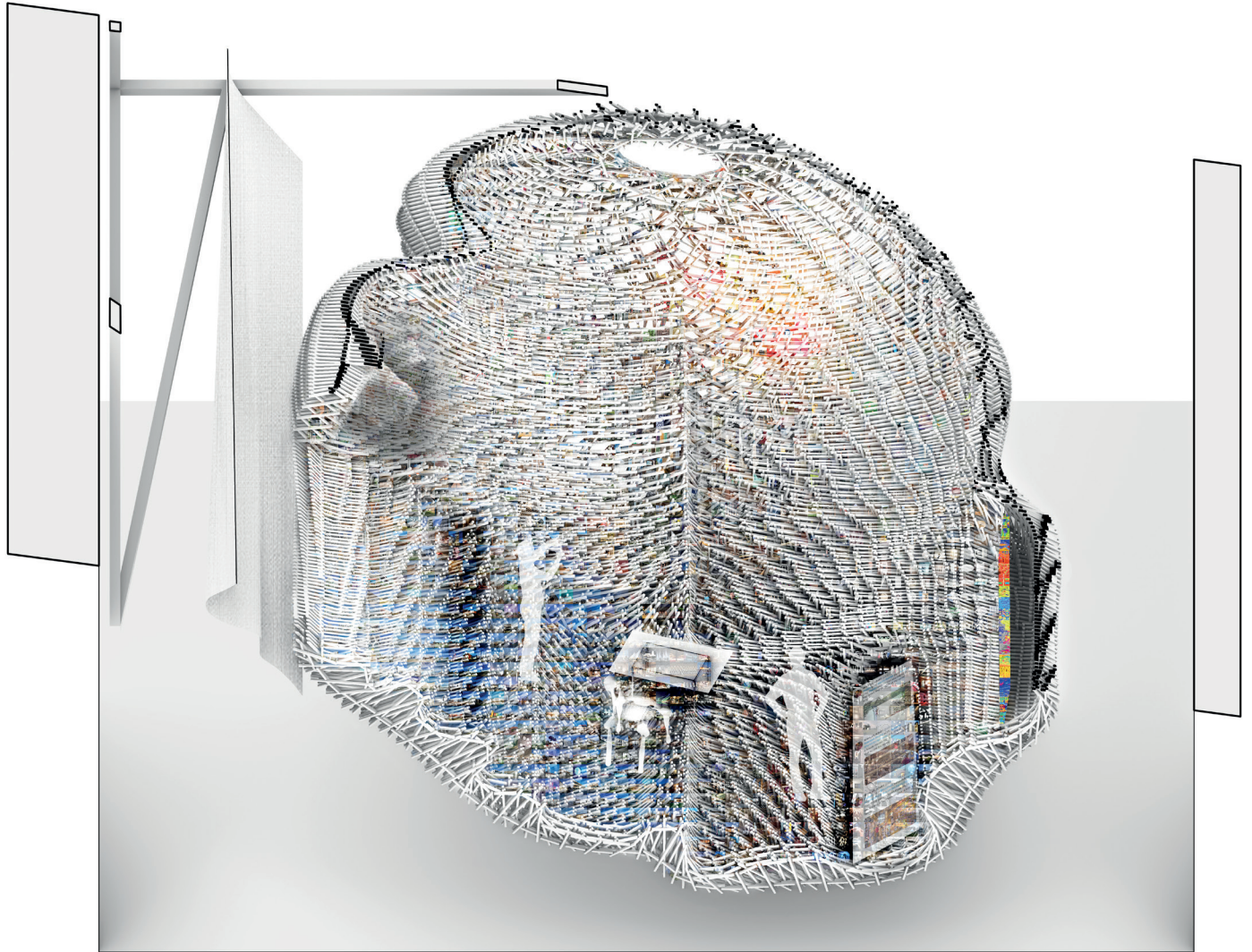
MEET ALICE. ALICE IS ONE OF OUR AVATARS.

Alice brings forward the question of who we are when we live together, how we will live together, what social media is about, and how information technologies, big data and machine intelligence relate to ways we see the world. Alice offers an optimistic scenario.

She comes from the plenty; she comes from the wonderland. She lives on Twitter (twitter.com/Alice_ch_n3e81). She is an avatar, a bot, an alien; she is a part of Petra, Luka and Miro, but she does not represent any of us individually; we are related but she is independent and dependent on us. She deals with a Lot, with different data streams and an abundance of objects, images, and text. The story of Alice renders how, by playing with our personal libraries, we can find consistencies in the infinite flows of data and bring them together in synthetic characters. Alice behaves like a brand. She is implicit and atmospheric, far from perfection. Without us, she is meaningless. There are plenty of open questions around her, but she can tell us an interesting story of how to engage with the world flooded with data. If data is big enough, it will not tell us the 'truth' but show us the world we want to see. In this kind of setup, how do we talk about things we care for? How to write if we have access to all the books in the world, how to take pictures when they are omnipresent and overflowing?

Left: Alice's text brain: Galaxy of architectual concepts

https://www.romanvlahovic.com/xenotheka/char3_wordGalaxy.pdf



AS AN AVATAR IN THE FLOW, ALICE BEHAVES LIKE **A PRIVATE SEARCH ENGINE**.

Since she is our avatar, like us, Alice is interested in architecture and information. She talks about them by potentially playing with all the images and texts. Whenever she can, Alice collects images and texts about architecture. She scanned all the major architectural blogs (ArchDaily, Dezeen, Designboom, Inhabitant...) and collected all their images. "What is the weather like in architecture, what are its flavours?" Alice asks herself.

<https://romanvlahovic.com/img/archdaily/10yearsOfArchDaily.html>

Alice's other passion is to relate her collection of images to books on architecture. She collected more than 1000 books that address architecture. In the evenings, Alice loves to travel through galaxies of concepts in her library.

www.romanvlahovic.com/xenotheka/char3_wordGalaxy.pdf

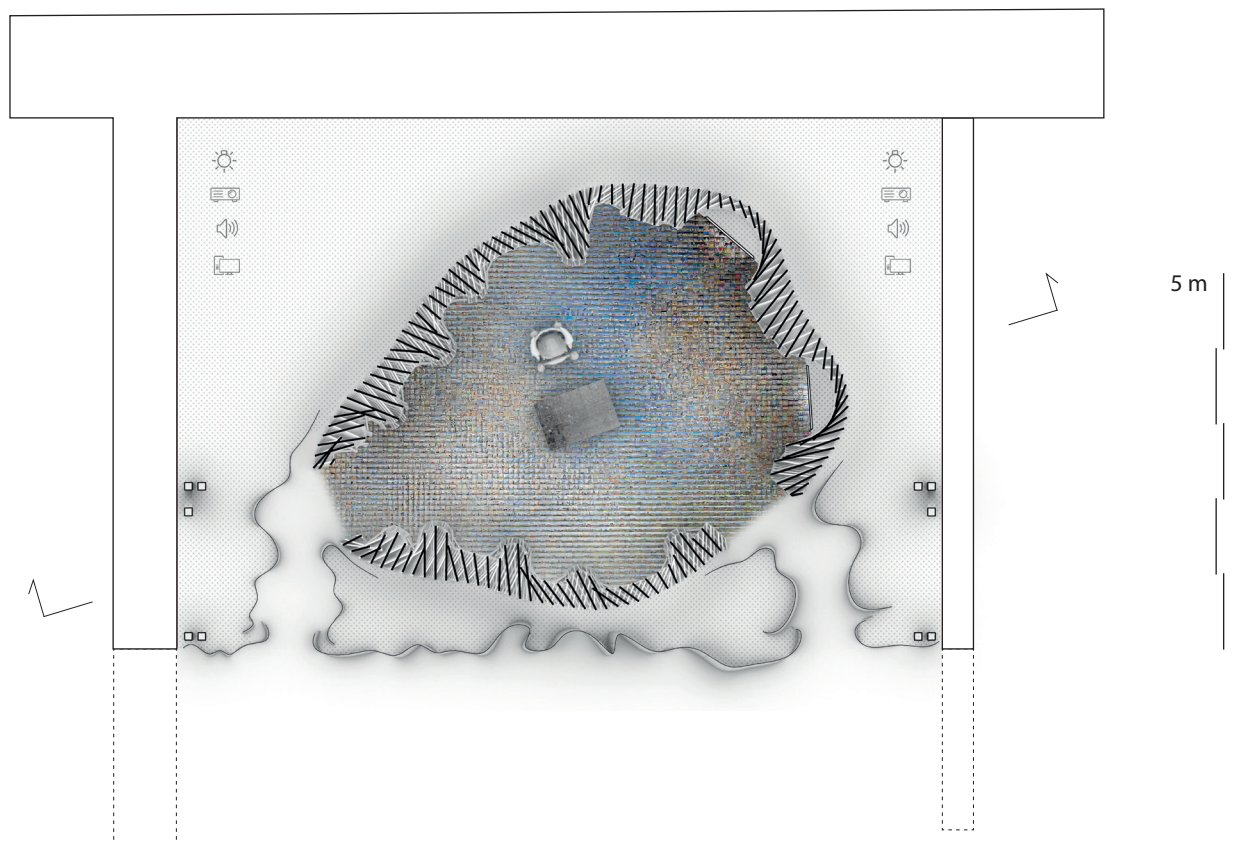
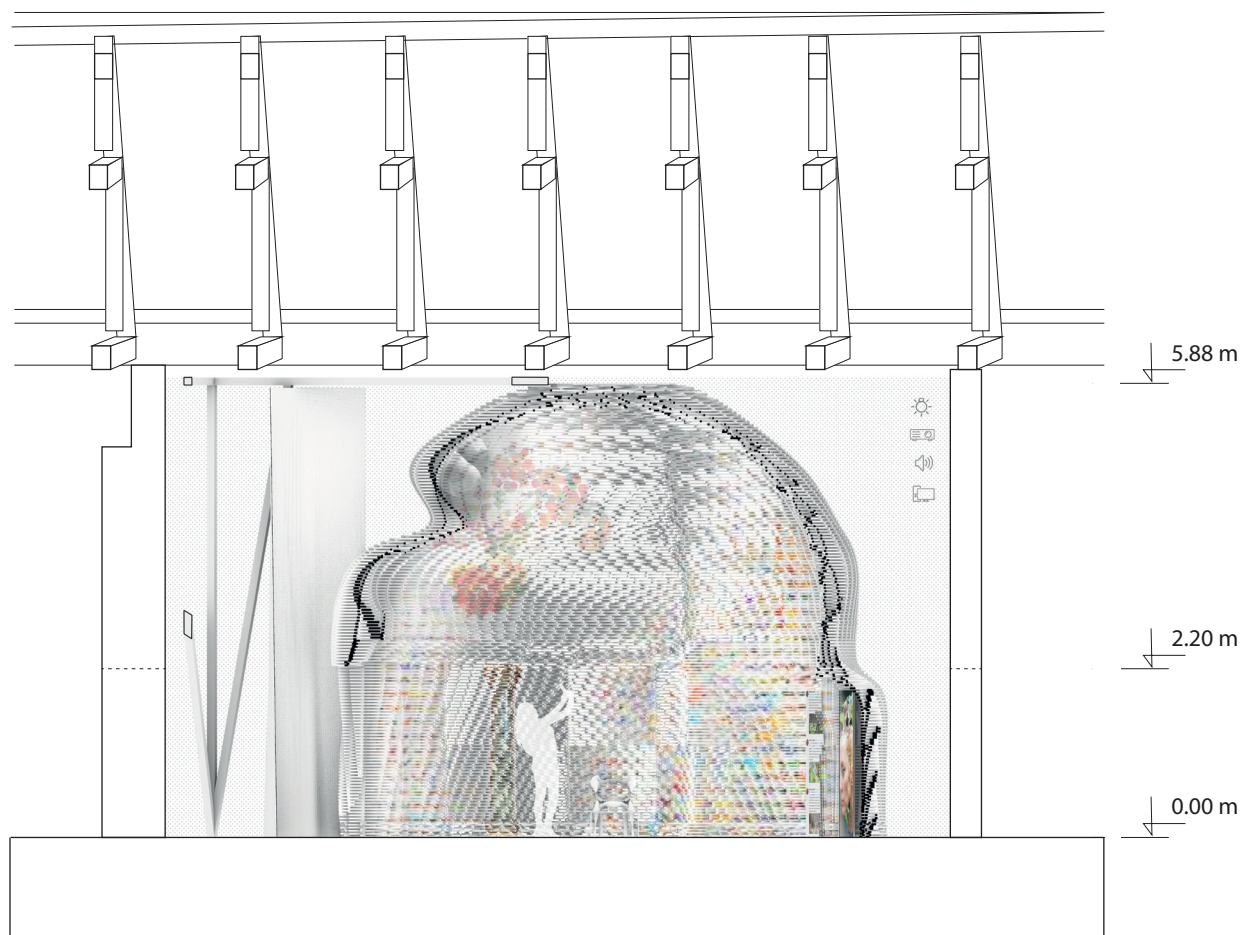
In her virtual journeys, Alice offers us an unexpected and challenging way of thinking about architecture in the 21st century in terms of abundance of information, images, and text.

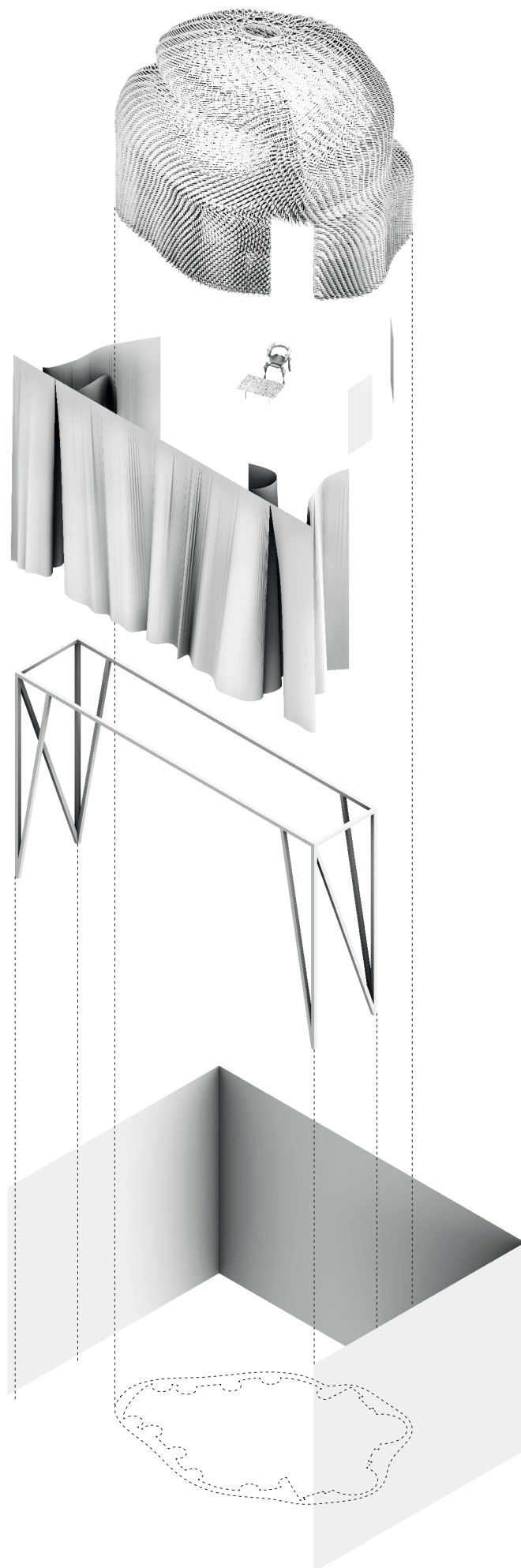
IN HER **STUDIOLO**, ALICE WEAVES WITH PHYSICAL AND DIGITAL THREADS

This year in Venice, Alice wants to open the doors of her Studiolo to the public. It is a place where the digital meets the physical, where the actual and the virtual are real. She is offering a space of wonder, knowledge, and inquiry that wants to make sense of the saturated informational world. In the renaissance, Studiolo used to be an aristocrat's home for monsters, mutants and aliens, like the seven-headed Hamburg Hydra. They were constantly being filled with new uncategorised and unnamed objects and were characterised by excessive accumulation of both material and knowledge, which often lay outside the existing modes of thought and systems of classification. As Denis Diderot wrote, "The order of a cabinet cannot be that of nature; above all nature affects a sublime disorder." Today Alice wants to think of her studio as a "probabilistic field", a space for asking specific questions, where every new question reveals a different, specific character; a new synthetic Hydra.

The inside of Alice's Studiolo for Venice Biennale is bringing together the plenty of the physical with the abundance of the digital. It plays with natural, manmade, and artificial worlds: fashion, the everyday life, science, global warming... specimens, images, diagrams, texts and illustrations. While referring to architecture, Alice is talking about the whole world. Her Studiolo is a private room where people are invited on a short journey into her world. Visitors are welcome to sit, discuss, and are provoked by Alice to ask her questions, to think and talk about relations between architecture and information technologies that go far beyond the performativity of either of them. Just like the curiosity of Carroll's Alice leads her down the rabbit hole and through the looking-glass, our Alice is interested in how human and non-human intelligence live and learn together. It's a space of new sophistication.

Left: Alice's Studiolo







ELEMENTS OF ALICE'S STUDIOLO

1 INSIDE - OUTSIDE

Two faces to Alice's Studiolo



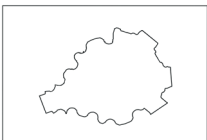
1.1 OUTSIDE MEMBRANE

The outside membrane of Alice's Studiolo is public, generic and commercial. Its appearance resembles a shop in a shopping mall. The outside veil hides inner content. The Veil consists out of curtains that form a public front with two entrances. It is held by a light self-standing steel construction. From the outside, Alice's Studiolo is almost anonymous, yet its curtain is delicately and unobtrusively covered in messages of Alice's sponsors, patrons and friends. After all, Alice is a brand.

Curtains will be designed in collaboration with Silvio Vujicic.

<http://www.silviovujicic.com>

<http://www.silvioandsons.com>

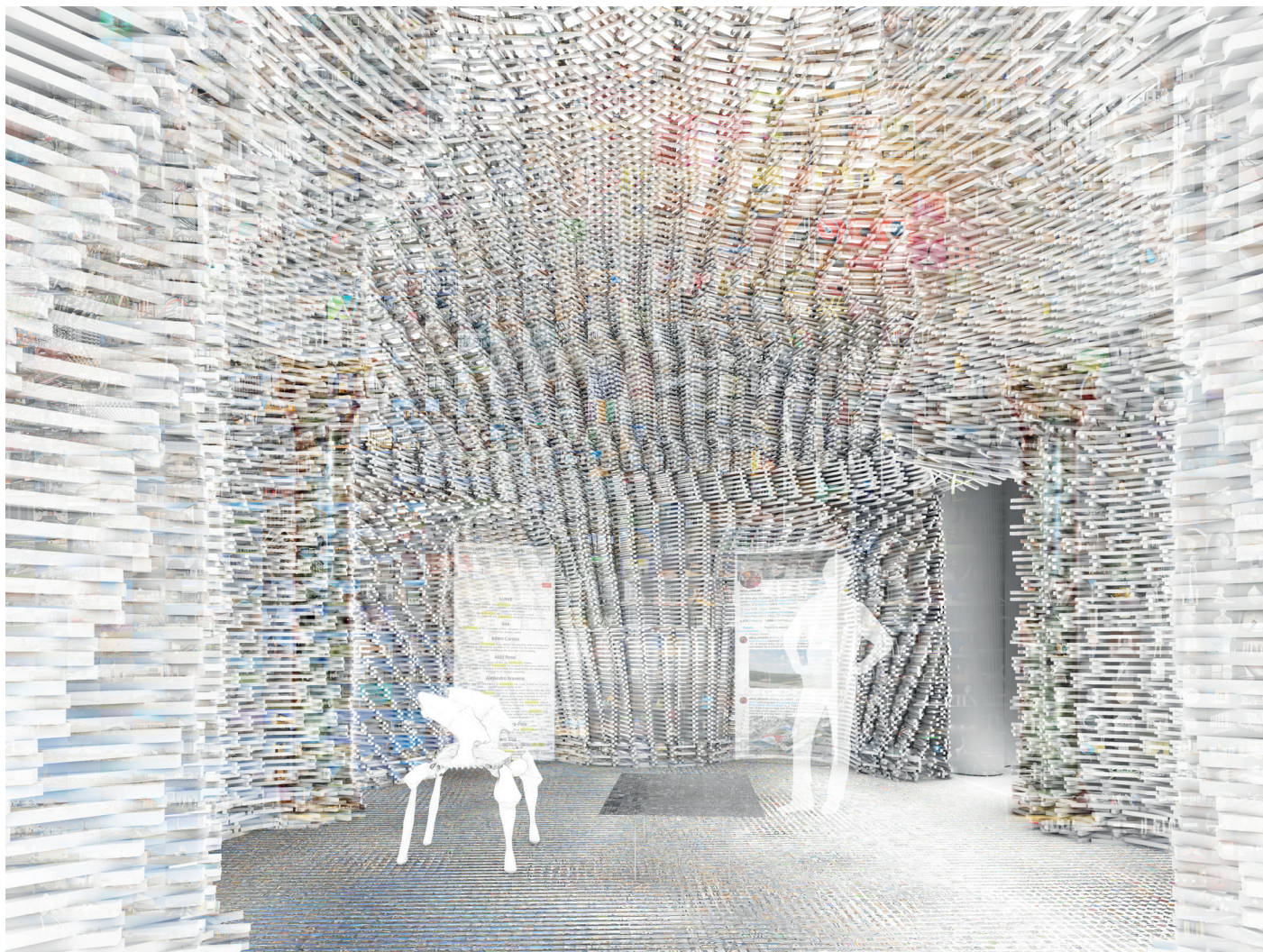


1.2 INSIDE SPACE

The inside space of Alice's Studiolo is intimate, specific, and personal. It's an inversion to the outside space. The inside space offers intimate views to the visitors and absorbs them into the curious world of Alice and her love for architecture. The inside space is an interplay of physical and virtual elements. This lavishly decorated Studiolo is dedicated to reading, studying, writing and texting. Its space is composed out of three interwoven scenes: the physical scene, the virtual scene and the in-between scene (interface). The physical scene consists out of a wooden structure and objects inside it; the virtual dimension is present via projections, 'mirror-screens', and the web, and lastly, the in-between brings the two in relation with the visitors: a way to talk and get to know Alice by using web browsers, personal phones and a tablet.

Left above: Outside membrane of Studiolo

Left below: Inside space; zoom to the intersection of the carpet and the table



2 PHYSICAL - VIRTUAL - IN BETWEEN

Or how to talk to Alice

2.1 ELEMENTS OF THE PHYSICAL SCENE

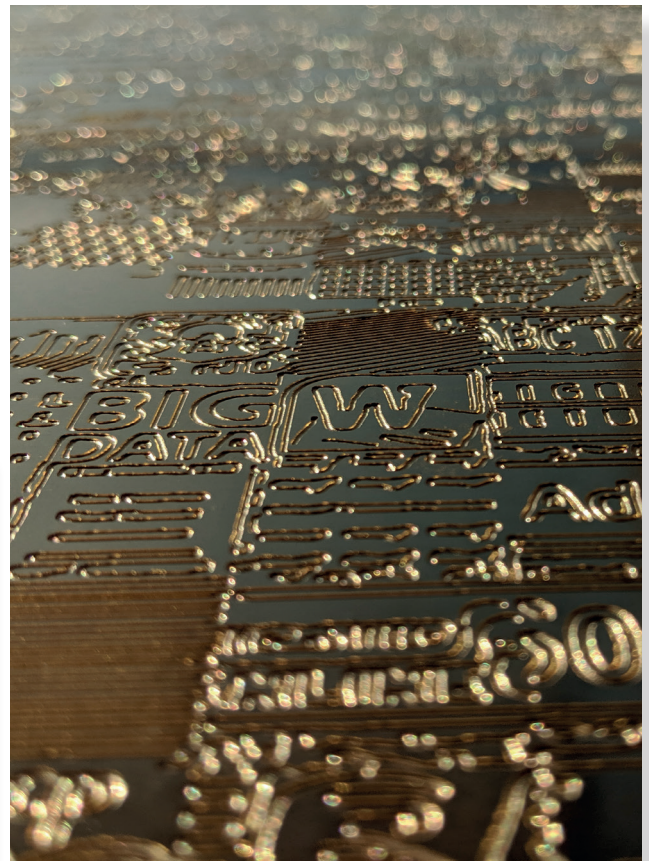
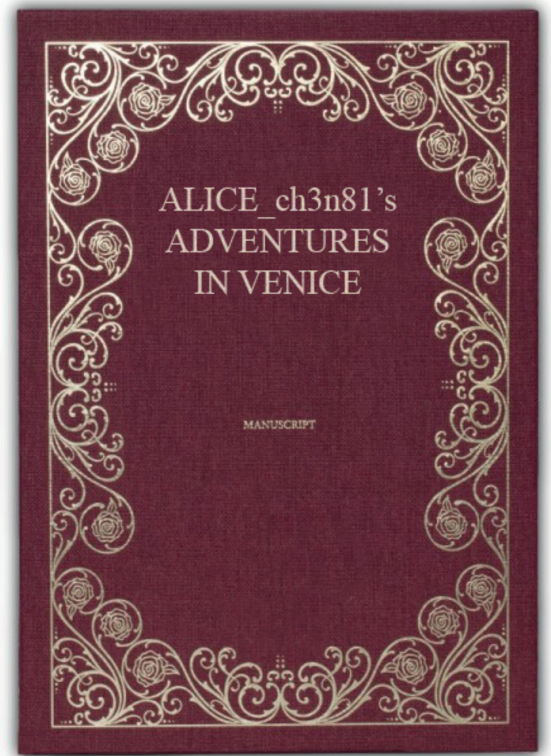
2.1.1 A ROOM

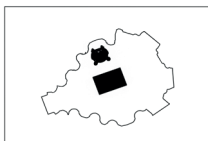


Behind the veil, Alice's private universe unveils itself. While trying to talk about the digital via computational literacy, Studiolo inaugurates the morphing of two architectural masterpieces of two different kinds of literacies: Roman Pantheon and Borromini's San Carlo alle Quattro Fontane. Ancient Roman Pantheon can be read as both a temple to all the gods, the peak of written literacy and a symbolic mathematical structure. San Carlo alle Quattro Fontane is a complex baroque structure that plays with illusion, proportions and geometry. It talks about an era of complex geometries that stem out of the abstraction of the 'Gutenberg Galaxy'. Alice's Studiolo merges these two different architectural realities into one new synthetic whole.

Morphings and abstractions are articulated through the filigree wooden structure that composes the Studiolo's physical frame. It consists out of a total of 24,600 wooden sticks connected with metal screws stacked in 294 horizontal layers with the dimensions 7.1 x 5.4 x 5.8 m and 21.4 m² inside area. The bottom layer starts with 160 equally spaced sticks, with each subsequent layer losing one. This considerably reduces the number of sticks in the topmost layers and makes them lighter, which follows the structural logic that will be further refined in the next stage of the project.

Left: Studiolo interior





A CHAIR and A TABLE

Two pieces of furniture are a crystallisation of Alice's fascination with data. Visitors are invited to sit in the chair next to the table and be a part of Alice's character for a moment.

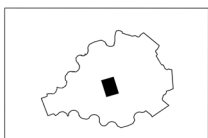
2.1.2 A CHAIR

A chair that takes the whole library of chairs as its starting point, their geometric and spatial characteristics along with their historical importance and their narratives. Their geometry is appropriated through a set of algorithms from which new objects can be generated and produced. The result is an object that is over-coded in cultural and historical space-time relations through the imposition of logistic networks, and designated according to Alice's particular aesthetic sensibility. The chair is 3D printed in aluminium.

<https://miro.romanvlahovic.com/2013/10/14/eigenchair/>

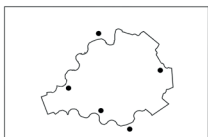
2.1.3 A TABLE

A golden coffee table, an artefact composed of Alice's habit of accumulating images. Its appearance resembles ancient Egyptian hieroglyphs from the future. The table is an alphabet of etched images of 1000 most commonly searched words on Google.



2.1.4 A BOOK

There is a book on the table. It is an anthology compiled by Alice that poses questions about identity and personhood (who we are when we live together), social media and information technologies, big data and machine intelligence in relation to architecture and ways of thinking about the world. Alice imagines it as a collection of texts, poems and short stories of prominent and emerging, scholars, architects and artists.



2.1.5 CURIOSITIES

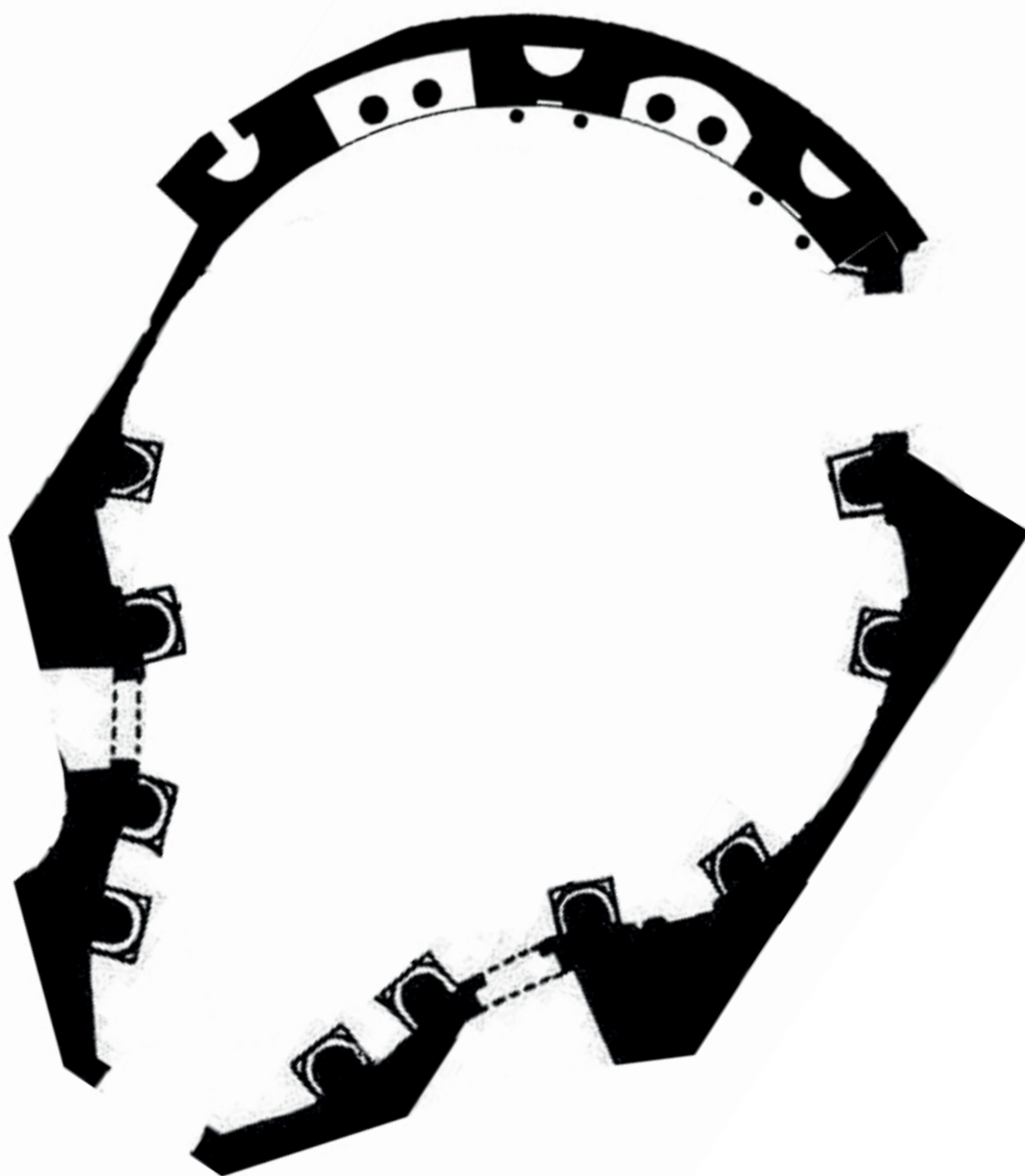
Small objects of Alice's interest and focus that index her persona, outside of 'architecture', are hidden throughout the space as symbolic riddles: An Apple, Googles, a few favourite books, first flower, a horse head, poems from Kulturfolger, a small statue of Apoxyomenos from Losinj, etc.

Upper left: chair

Upper right: book

Lower left: curiosities

Lower right: table



2.2 THE IN BETWEEN, interface

Since Alice is a character that inhabits the digital realm, the way to communicate with her is through the In Between, or the interface.

There are two ways to communicate with Alice.

2.2.1 WEBSITE

Everyone in the world who has a smartphone or access to the internet can
TEXT WITH ALICE

<https://www.wolframcloud.com/obj/roman5/textingArchitects>

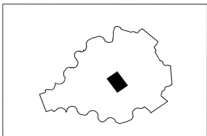
and explore

THE WEATHER IN ARCHITECTURE

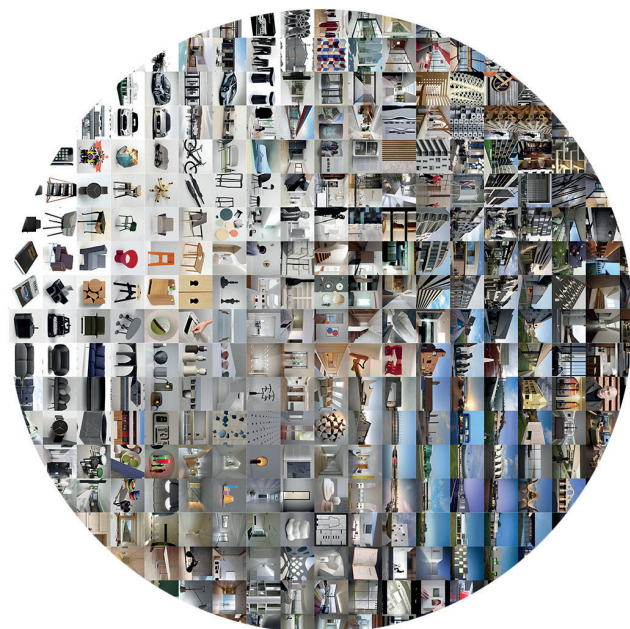
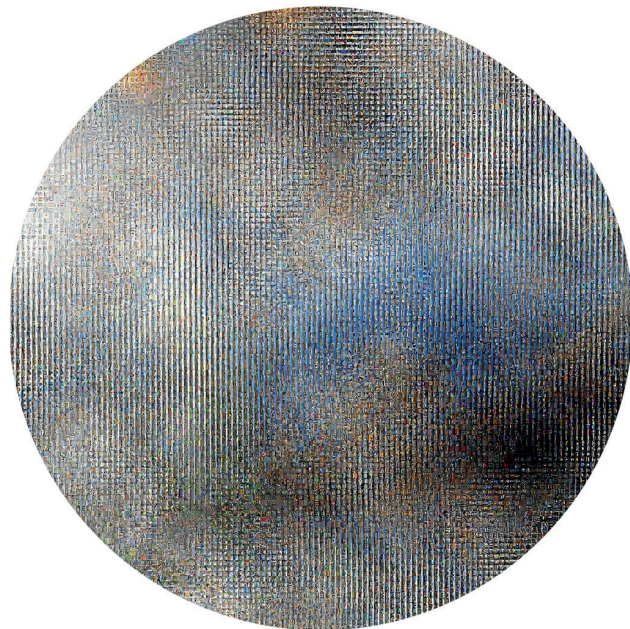
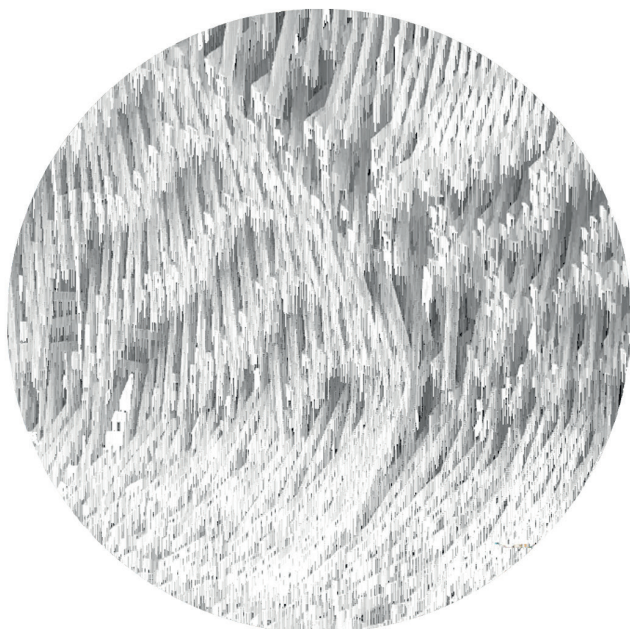
<https://www.romanvlahovic.com/img/dezeen/10yearsOfDezeen.html>.

These are intimate conversations with Alice.

2.2.2 TABLET

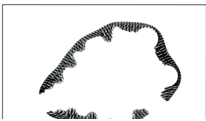


Same conversations, just in public are happening via the tablet that lies on the table. A table in the digital is never empty, quite the inverse. Every visitor that navigates THE WEATHER IN ARCHITECTURE on a tablet is actually navigating the VIRTUAL CARPET of the Studiolo (2.3.2). In the same manner, any visitor that is TEXTING WITH ALICE via a tablet is sharing his/her conversation on THE SPECTRAL MIRROR OF ARCHITECTURAL CONCEPTS (2.3.3). In other words, visitors that take a seat on Alice's chair get to be a part of the dance between the physicality and the virtuality of her world.



2.3 ELEMENTS OF THE VIRTUAL SCENE

The Studiolo is brought to life by the plentiful collections of Alice. These are digital and animated “frescoes” that bring together light, colours, sounds, texts, images, in a dramatic architectural wonderland, just like a renaissance Studiolo once did. Every surface—and every surface-within-a-surface—is adorned with exquisite digital craftsmanship.



2.3.1 DIGITAL INTARSIA

The wooden structure of Alice's Studiolo is covered with illusionistic digital intarsia. These intarsia are formed and animated with atmospheric projection mapping. These animated frescos are not displaying architecture, but are rather playing with its characteristics in a subtle and rhythmic manner. Wooden sticks are shivering, flickering, moving, emphasizing and playing with light and shadow.

Projection mapping will be designed in collaboration with Ivan Lusicic.

<https://ivanliik.net>



2.3.2 VIRTUAL CARPET - WEATHER IN ARCHITECTURE

In order to weave the carpet, Alice wrote a crawler, a bot, a small program and collected all the images ever published from major architectural blogs like ArchDaily, Dezeen in one evening, and tomorrow she will collect more. Out of this noisy nebula of more than a million images, Alice with her Machine intelligence created a weather map of the last 10 years in architecture. We suggest: sit by the table, take the tablet, zoom in, zoom out, explore, observe, get lost in the cloud. A carpet is projected from the ceiling to the entire floor surface of the Studiolo. If no visitor is playing with the carpet, Alice takes command and animates the carpet and goes on a journey through architectural weather.

Weather in architecture is accessible to the public via a website displayed on their personal devices:

<https://romanvlahovic.com/img/archdaily/10yearsOfArchDaily.html>

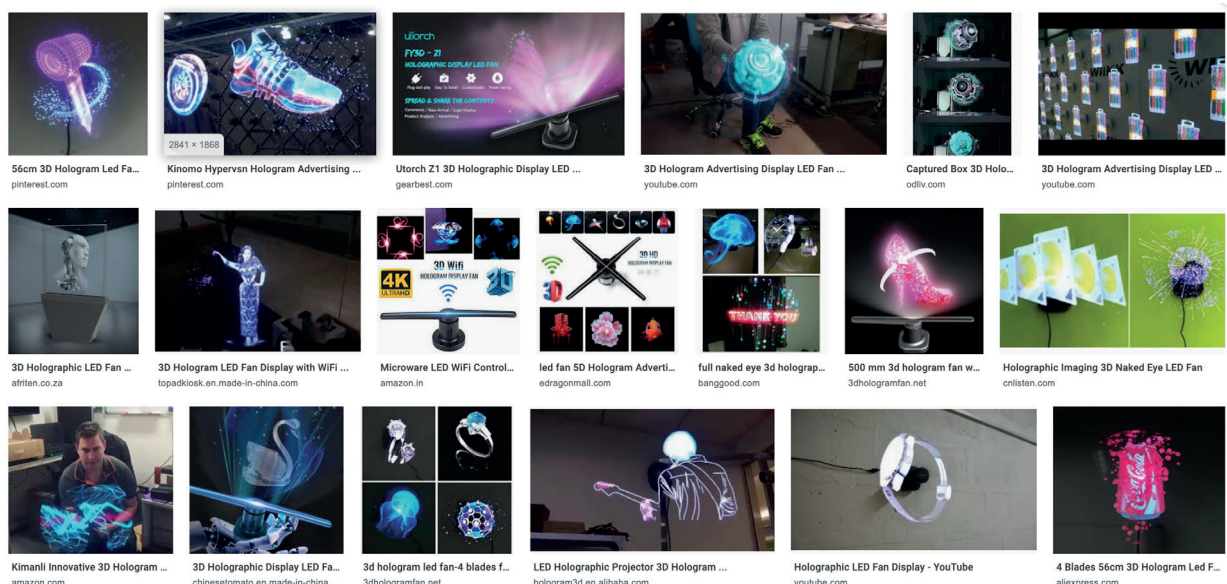
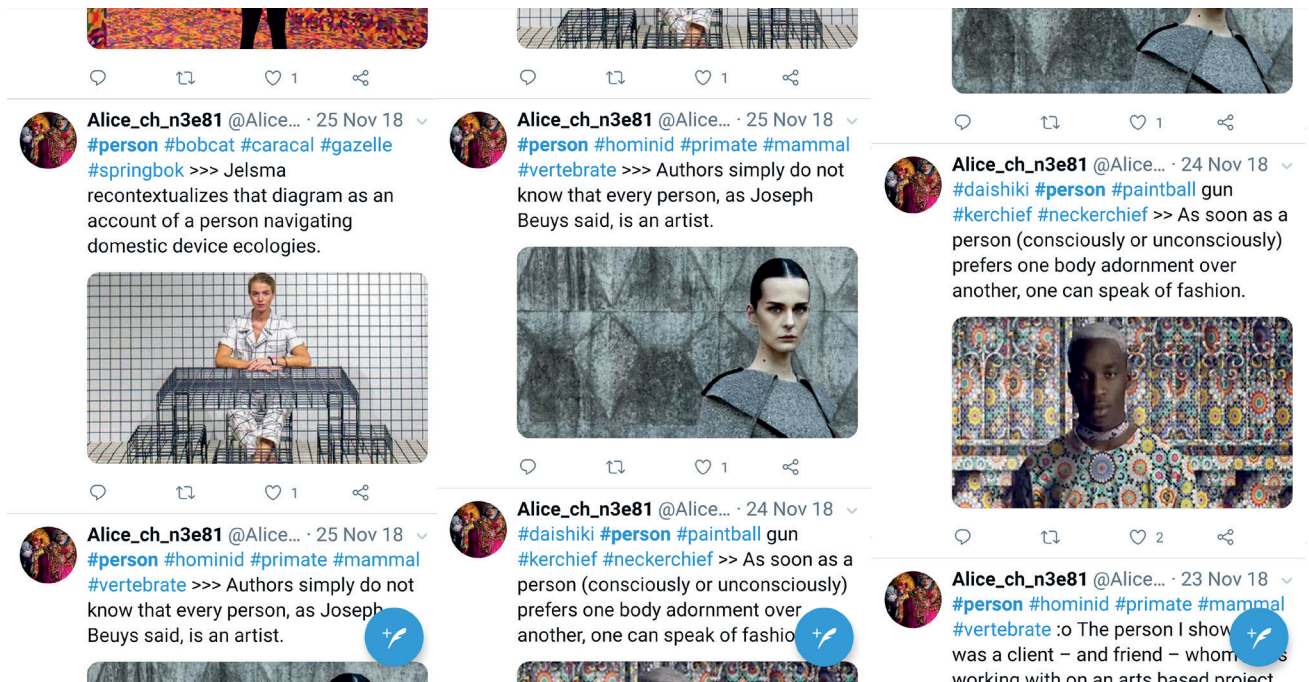
Left : Digital Intarsia

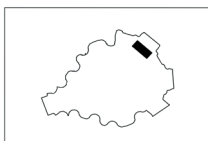
Right: Virtual Carpet

TEXTING ARCHITECTS - send a 'text' to 100 prominent architects.

Something like ARCHITECTURE IS, CITY IS, or whatever your interest is. Architects are out of context, so are their sentences. They are replying, but at the same time, they are unaware of the action. If they have something to say, they text you back in a spectrum of thoughts.

text





2.3.3 THE SPECTRAL MIRROR OF ARCHITECTURAL CONCEPTS

Alice likes to text with architects, and she is inviting visitors to text with more than 1000 prominent books on architecture. She puts her whole architectural library on disposal. The books are out of context, so are their sentences. They are replying, but at the same time, they are unaware of the action. If they have something to say, they will write back. Consistency is in the spectrum of answers.

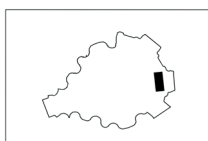
Sit by the table, take the tablet. Ask Alice a question. Your conversation is reflected on a mirrored screen. The mirrored screen is positioned in an apsidiole of the Studiolo. If you want to have an intimate conversation, Alice is accessible to the public via a website displayed on your personal device:

<https://www.wolframcloud.com/obj/roman5/textingArchitects>

(this is a beta version, it will be further developed)

If no visitor is texting, Alice starts surfing through her own galaxy of concepts:

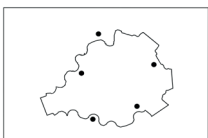
<https://romanvlahovic.com/img/POB/index.html>



2.3.4 THE LOOKING GLASS OF INFINITE TWEETS

Alice loves social media. Daily, she tweets about two dozen tweets on architecture using image and text. She likes her followers and she is inviting for interaction - you can follow her or repost her tweets on architecture straight on the spot. The second mirror in the room, positioned in the second apsidiole, presents the live feed from Alice's Twitter account.

https://twitter.com/Alice_ch_n3e81



2.3.5 PORTRAITS OF ALICE'S AVATARS

Around the Studiolo, unexpectedly flickering, we see something that could resemble a face. Yet, this is not a familiar human appearance, but rather an image that could represent, for instance, Satoshi Nakamoto, Elena Ferrante, Siri, Alexa, Samantha, Lilmiquela or Pepper. These are the holographic images of Alice's friends, the avatars, mutants, aliens that live among us. She wants to honour them, just as a renaissance Studiolo or Juraj Dalmatinac did with the depictions of illustrious men and women. Their portraits are projected with Holograph LED fan projectors.

Left above: Spectral mirror of architectural concepts

Left middle: The Looking Glass of Infinite Tweets

Left below: Devices for Portraits of Alice's Avatars



3 DRAWINGLESS CONSTRUCTION - AN OVERLAY OF THE DIGITAL AND THE PHYSICAL

The structure of the physical frame is executed using HoloLens, which allows the overlay of the digital and the physical space in the process of building. The process of building and the Studiolo follow the same conceptual thread where the digital and the physical are interwoven.

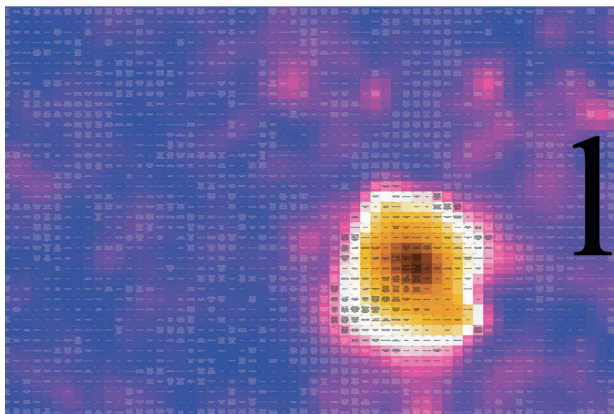
The construction of the main exhibit utilizes augmented construction, the emerging construction technique already implemented in the Steampunk installation in Tallinn and for the construction of Hobart Hospital in Tasmania. The technique makes use of Microsoft's AR (augmented reality) headset HoloLens which overlays a digital model with the physical surroundings. HoloLens uses SLAM (simultaneous localization and mapping) to track the position of the headset with integrated cameras, therefore, making external tracking systems redundant. Model streamlining with the CAD environment (Rhino) is done using Fologram, software developed specifically for the headset. The construction workflow eliminates any physical construction or assembly plans and utilizes only AR digital overlay for the production and positioning of the elements.

Upper left: RobArch conference at ETH Zürich, Luka Piškorec using a HoloLens with Fologram creator, 2018

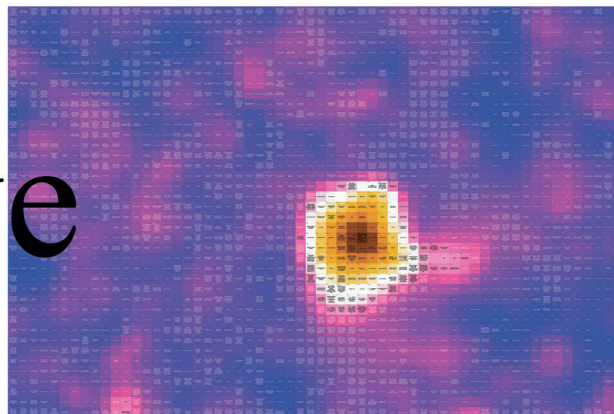
Upper right: AR construction of Hobart Hospital in Tasmania, 2019

Lower left: Steel welding using HoloLens and Fologram, 2019

Smith_Wealth of Nations

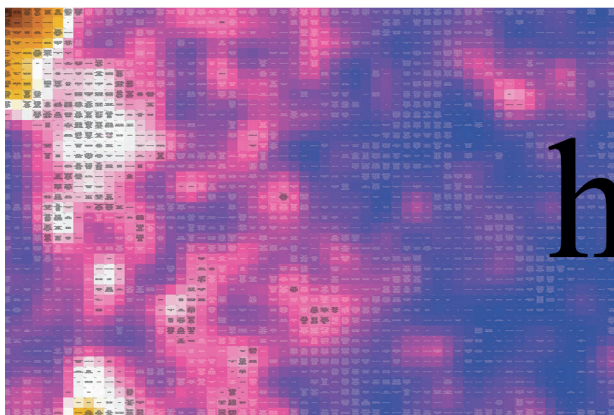


Marx_Capital Volume 1

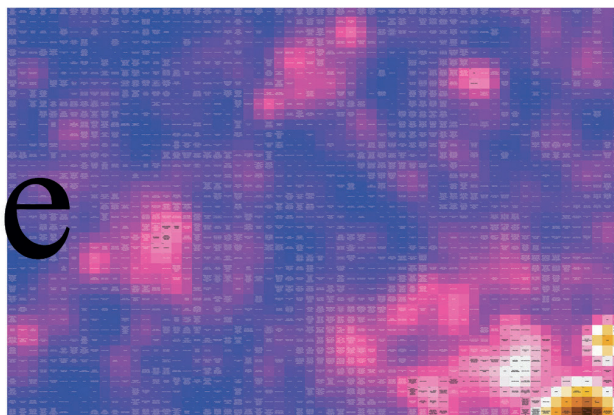


love

Schumacher_The Autopoiesis of Architecture Vol 2

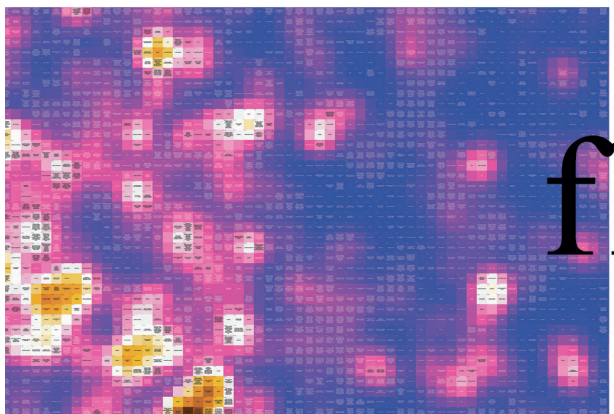


Leibnitz_Theodicy

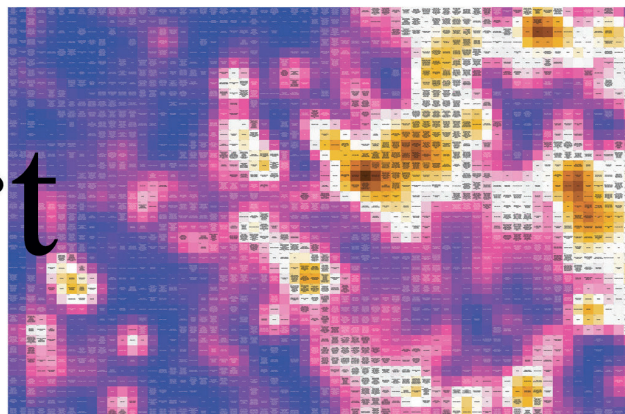


hate

Baudrillard_The Vital Illusion



Beckett_Stories and Texts for Nothing



flirt

BUDGET ESTIMATE

Royalties

Luka Piškorec	6,900 EUR
Miro Roman	6,900 EUR
Petra Tomljanović	6,900 EUR
<i>(Calculated based on an average Croatian gross salary of 1,150 EUR for 6 months)</i>	

Collaborator 1 - curtains	2,300 EUR
Collaborator 2 - projection mapping	2,300 EUR
Collaborator 3 - construction	2,300 EUR
<i>(Calculated based on an average Croatian gross salary of 1,150 EUR for 2 months)</i>	

Expenses of commissioner and authors

Travel expenses	2,700 EUR
<i>(Calculated as 9 return flights 300 EUR each - includes coordination, installation and disassembly trips)</i>	
Accommodation	9,000 EUR
<i>(Calculated as 100 EUR per day for 30 days for 3 persons)</i>	
Phones	600 EUR
<i>(Calculated as blanket-rate of 200 EUR per person for 3 persons)</i>	



<u>Production costs</u>	
Exhibition raw material (timber profiles, curtains and frame)	10,000 EUR
Structure connections and auxiliary	2,000 EUR
Power tools for assembly (2 drills, jigsaw)	800 EUR
Standard assembly tooling	200 EUR
Protection equipment	200 EUR
<u>Special equipment</u>	
HoloLens v2 head-set	3,200 EUR
Fologram licence (one year)	1,300 EUR
<u>Expert services</u>	
4 x high-end projectors for projection mapping	16,000 EUR
2 x low-end projectors for digital mirrors	1,000 EUR
1 x smart tablet	600 EUR
5 x holographic fans	750 EUR
<u>Transport</u>	
Zagreb to Venice transport	4,000 EUR
<i>(Calculated for transport of exhibition material and equipment, including the boat to Arsenale)</i>	
<u>Installation</u>	
Installation on site	1,500 EUR
<i>(Calculated as blanket-rate for expenses incurred during installation on site)</i>	
<u>Disassembly</u>	
Venice to Zagreb transport	2,000 EUR
<i>(Calculated only for transport of equipment, including the boat from Arsenale)</i>	
Material disposal / recycling	1,000 EUR
<u>Printed materials</u>	
Exhibition catalogue	5,000 EUR
<i>(Calculated as 5 EUR for 1000 samples)</i>	
<u>PR materials</u>	
Web design, hosting and content	2,000 EUR
TOTAL	78,250 EUR

Left: Detail of possible Projections



LUKA PIŠKOREC – Commissioner and author

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EDUCATION

2019 – present	PhD candidate at the Department of Architecture, Aalto University, Helsinki, Finland
2017 – present	Lecturer in Design of Structures, Aalto University, Helsinki, Finland
2011 – 2017	Research assistant at Gramazio Kohler Research on Department of Architecture at ETH Zürich, Switzerland
2009 – 2011	Master of Science in Architecture from ETH Zürich, Switzerland
2005 – 2008	Bachelor of Science in Architecture from Faculty of Architecture at the University of Zagreb, Croatia

WORK EXPERIENCE

2015	Co-founding of TEN Association in Zürich, Switzerland
2009	Internship at Wepfer Architekten in Arbon, Switzerland
2008 – 2009	Internship at 3LHD Studio in Zagreb, Croatia
2007	Internship at UPI-2M architectural and engineering office in Zagreb, Croatia

Luka Piškorec (*1986) studied architecture at the University of Zagreb in Croatia and worked in architectural offices in Croatia and Switzerland. He continued his studies at the ETH Zürich and received his Master of Science in Architecture (MSc ETH Arch) in 2011.

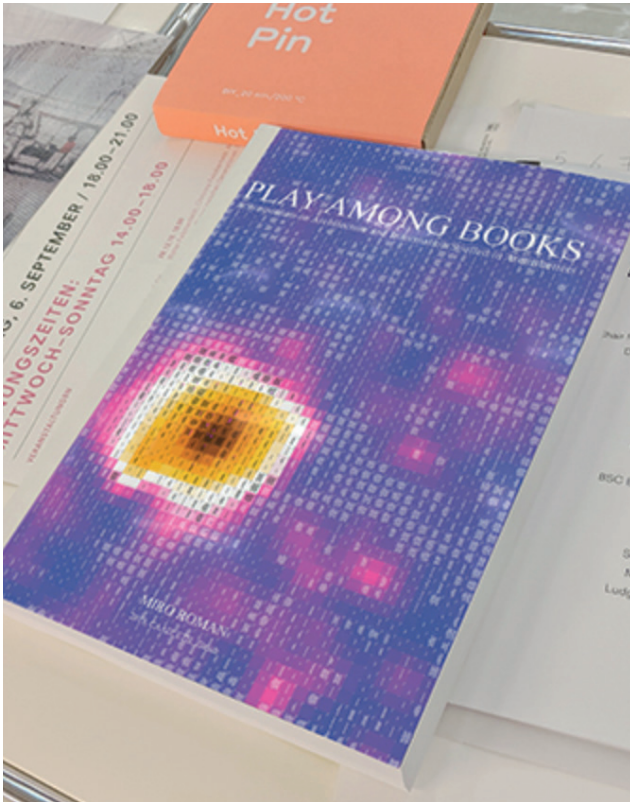
In 2011 he started working as a research assistant at Gramazio Kohler Research at ETH Zurich. From 2011 to 2014, he was leading the Chair's elective course and elective thesis workshops dealing with the development of robotic digital fabrication techniques and their implementation in architectural design. From 2015 to 2017 he was involved in organizing and teaching at the newly formed Master of Advanced Studies (MAS) ETH in Architecture and Digital Fabrication. In 2015 he co-founded the Zurich based TEN Association, a group dedicated to initiation and promotion of cultural ventures, with which he won the Swiss Art Awards in 2018. Since 2017, he works as Lecturer in Design of Structures at Aalto University in Helsinki. In 2019, he started his doctoral studies focusing on machine learning and deep form finding in architectural design.

Upper left: <https://www.lukapiskorec.com/shifted-frames>

Upper right: <https://www.lukapiskorec.com/fragile-structure>

Lower left: <https://www.lukapiskorec.com/mas-dfab-pavilion>

Lower right: <https://www.lukapiskorec.com/complex-timber-structures>



Alice_ch_n3e81 @Alice_ch... · 02 Apr
#white pine #duck #white pine #Jeffrey pine #white pine >> Can you see both the rabbit and the duck at the same time?



1 1

Alice_ch_n3e81 @Alice_c... · 17 Mar
#woody plant #white poplar #downy birch #flowering tree #flowering tree >>> Ad nauseam :-)



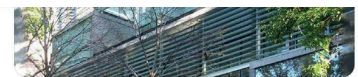
1

Alice_ch_n3e81 @Alice... · 18 Dec 18
#person #home plate #person #hominid #primate :o Being at home in a house means that a person makes that house his home.



1

Alice_ch_n3e81 @Alice... · 17 Dec 18
#basketball #shopping cart #shopping cart #person #basketball >>> I saw Apple employees playing basketball eating lunch in a fenced courtyard landscaped with marsh grass, and



1

Alice_ch_n3e81 @Alice... · 18 Dec 18
#retail store #business establishment #marketplace #room #marketplace >_> This is the perfect room from which to run a state, a business empire, a city, a family.



1

Alice_ch_n3e81 @Alice... · 18 Dec 18
#shopping center #cable car #retail store #business establishment #shopping center >>> In the eyes of a man from Mars or your standard Yale

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EDUCATION

2019	Doctor of Science, ETH Zürich, Computer Aided Architectural Design, prof. Ludger Hovestadt
2012	Advanced Master of Science in Computer Aided Architectural Design, ETH Zürich, Computer Aided Architectural Design, prof. Ludger Hovestadt
2009	Master of Architecture, University of Zagreb, Faculty of Architecture, Zagreb, Croatia

WORK EXPERIENCE

2019 - present	Research Assistant and Lecturer, ETH, Chair for CAAD, Zürich
2015 - 2019	Research Assistant and PHD student, ETH, Chair for CAAD, Zürich
2013 - 2015	Research Assistant, ETH, Future Cities Laboratory, CAAD, Singapore
2009 - 2011	Project Architect, Hpnj+, Zagreb, Croatia

Miro Roman (*1983) is an architect and a scholar. His main focus is at the overlap of information technologies and architectural articulations. Miro explores, designs, codes and writes about architecture while playing with a lot; With all the buildings, books, movies, and images; With clouds, avatars, streams, lists, indexes, and pixels. What is abundance of information about, how to handle it, and how does it shape the way we think about the world? To navigate and surf this vast flows Miro codes and articulates synthetic alphabets. Currently Miro is a lecturer and a postdoctoral researcher at the chair for Computer-Aided Architectural Design at ETH Zurich. Since 2004 to 2017 he collaborated with Luka Vlahović on project romanvlahovic. From 2013 to 2015 he was a part of the Future Cities Laboratory, interdisciplinary research programme of the Singapore ETH Centre for Global Environmental Sustainability (SEC), where he coedited A Quantum City book.

Upper left: <https://www.research-collection.ethz.ch/handle/20.500.11850/358286>

Upper right: <https://www.degruyter.com/view/books/9783035619171/9783035619171-005/9783035619171-005.xml>

Below: twitter.com/Alice_ch_n3e81



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EDUCATION

2015 – 2017	Zürcher Hochschule der Künste, Master of Advanced Studies, Curating
2015	The European Graduate School, Certificate of Advanced Studies, Expressive Arts Digital Arts & Media
2004 – 2011	University of Zagreb, Master's degree, Art History, Croatian Language and, Literature

WORK EXPERIENCE

2016 – present	KULTURFOLGER, Zurich, Founder and Artistic Director
2013 – present	VIZKULTURA, Zagreb, Contributing Writer
2018 – 2019	OPERA GALLERY GROUP, Geneva & Zurich, Art Advisor
2016	PLUTSCHOW GALLERY, Zurich, Gallery Assistant
2013	THE GALLERY OF GNANI ARTS, Singapore, Gallery Manager
2013	pogledaj.to, Zagreb, Editorial assistant and writer

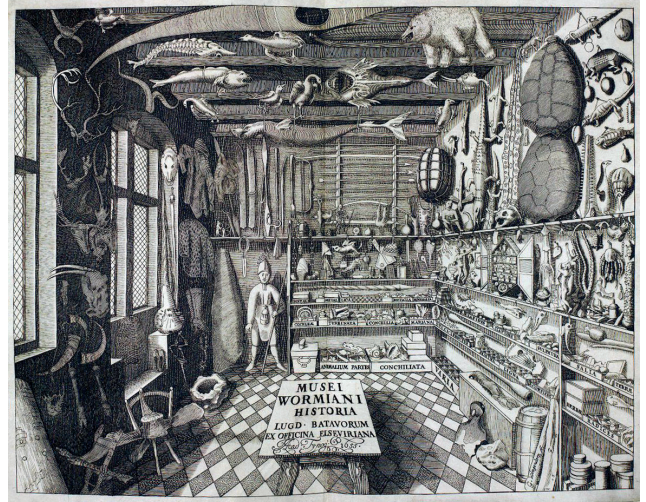
Petra Tomljanović (*1985) is a curator, writer and educator in the area of art, design, architecture and expressive therapy. She holds an MA in Art history and Literature from the Faculty of Humanities and Social Sciences in Zagreb, CAS in Expressive & Digital Arts from the European Graduate School, Saas Fee, and CAS in Postgraduate Programme in Curatorial Studies at ZhdK. She is the co-founder and director of Kulturfolger, Zurich-based off-space. Kulturfolger is a curatorial collective whose list is based in topics of nature and philosophy and it is dedicated to exploring new fields of inquiry. Within those topics, she is committed to re-imagining what curation and off-spaces in 21st century can offer. Besides exhibition program, she started a series of Thema Talks, inviting an ETH scholar from a transdisciplinary field such as philosophy, architecture, biology who share a different input on the topic given by the curators. Petra regularly writes: her work has been published in On Curating, Happy Tropics, Oris Magazine. With Kulturfolger she is publishing a yearly art magazine - Many Natures (2016), Uncommon Bloom (2017), Uncommon (2018) and Luxury (2019).

Upper left: Group Show: *Uncommon Bloom*, Villa Renata Basel, 2017

Upper right: <https://www.kulturfolger.ch/publications/kulturfolger-issue-iii>

Lower left: Peter Hauser, *Vanity Fair*, Kulturfolger, 2017

Lower right: <https://www.kulturfolger.ch/publications/kulturfolger-issue-1>



CONSENT OF ALL AUTHORS

Hereby we give our consent to use the following document for the purposes of evaluating the winning proposal for the Croatian pavilion for Venice Biennale 2020. All three authors listed below participated in the development and design of the proposal and allow their name to be used in association with it. Publishing of any part of this document or its source material in publically available channels has to be explicitly granted by at least one of the authors.

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MSc ETH Arch



Miro Roman,
PhD ETH Arch



Petra Tomljanović,
MA Art History and Literature
MAS Curating



Upper left: *St. Jerome in His Study*, by Antonello da Messina, 1474–1475

Upper right: *Ole Worm's cabinet of curiosities*, from *Museum Wormianum*, 1655

Lower left: *Villa la Rotonda*, by Andrea Palladio, 1567

Lower right: *Vista del Studiolo de Francisco I*, *Palazzo Vecchio de Florencia*, between 1570 and 1575

