Martin Ritzinger

Portfolio

November 2026

Table of Contents

1. Martin Ritzinger's Cosmos 3
2. Architectural Compositions and Artifacts 4
    2.1 Portals for an Urban Planning Competition 4
    2.2 EKASS 1.7 - Architectural Composition 5
    2.3 EKASS 1.5 - Architectural Composition 6
    2.4 EKASS 1-6 - Architectural Composition of Architectural Compositions 9
    2.5 Pier, Lantern, Lantern Superstructure - Architectural Composition 9
    2.6 Portal 5 (Architectural Artifact) 10
    2.7 Portal 6 (Architectural Artifact) 12
    2.8 Tile Pattern 1 (Architectural Artifact) 13
    2.9 Tile Pattern 2 (Architectural Artifact) 13
    2.10 Tile Pattern 6 (Architectural Artifact) 14
    2.11 Facade Studies 1 - North Facade (Architectural Artifact) 14
    2.12 Fictional Landscape for Architectural Compositions 15
3. Methods for Architectural Planning and Analysis 16
    3.2 EKASS - Notation of Self-Contextual Architecture Symbol Sequences 16
    3.2 Barriers, Thresholds, Gates 19
    3.3 FLIPEH - Method for the Functional-Spatial Analysis and Unfolding of Existing Building Stock 21
    3.4 Paths to the Ideas I Would Like to Have 23
4. Fine Art 24
    4.1 Portal 4 24
    4.2 EKASS 1.8 (Architectural Artifact) 25
    4.3 Time 2 26
    4.4 Banana Blossom 1 27
    4.5 Banana Blossom 2 28
    4.6 EKASS 1.4 29
    4.7 Eleven Identities in Nine Domains 30
    4.8 Interiority 1 30
    4.9 Collecting Climbing on the Natural Line 31
    4.10 Knotting at the Origin 31
5. Writing 32
    5.1 Guest for Dreaming (EKASS 1.3) 32
    5.2 Negotiation in the Courtyard 33
    5.3 At the Landing Stage 34
    5.4 Collecting Climbing on the Natural Line 35
    5.5 A Stage 36
    5.6 At the Zenith 38

Fundamentals

My cosmos is composed, on the one hand, of my architectural designs, physical paintings and drawings, writing, and the digital representations of the works just mentioned. The other characteristic of my cosmos was meant to be the mathematical-algorithmic analysis of my works, theoretically in comparison with the works of other architects, artists and writers. Here I have frozen the development of concepts and software.

My Approach to Architectural Design

At the center of my designs are the physical and mental capacities of the anticipated users. I consider and illustrate the expected spatial impressions early on. Every viewer should be able to dive into the design with pleasure at any time.

At the beginning of my architectural designs stands the development of concepts for inventing architectural uses of space – in plan drawings, design model making, and by means of my skills in visual art and writing. Partly fictional, partly familiar social rituals, as well as analyses of architectural and art history, form the foundations.

Realistic preliminary dimensioning, spatial placeholders, and parallel work on sketches, models, and analytical and fictional texts characterize most of my design processes as a whole. The hand drawings and design models should be presentable at all times. In my cosmos, the term architectural design divides into artifacts – building parts, doors, windows, furniture – and architectural compositions made up of architectural artifacts.

Furthermore, I use the difficulties and efforts of my ways of working to sharpen my conceptual ideas. I think that limited means make the best concepts possible. One works more intensively with the abilities and tools at hand instead of searching further or even automating working methods to the point of losing touch with reality. Nevertheless, I am always open to examining and integrating perspectives, methods and technologies unknown to me.

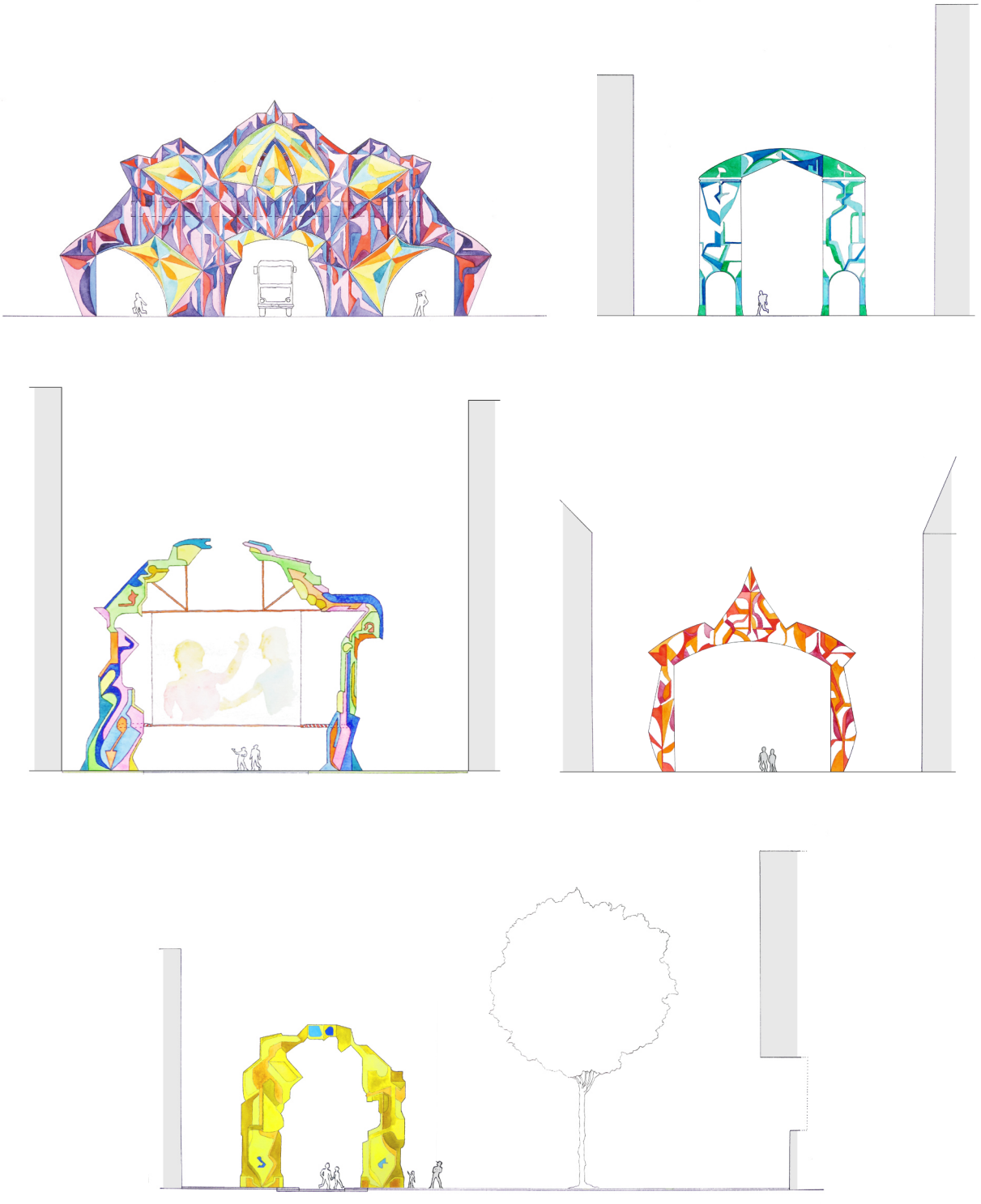
Connection and Cooperation

In my ways of working I always look for an abundance of options and a variety of beneficial features of the respective work. This opens up, at the beginning of a creative process, possibilities for collaboration at various levels of abstraction and with communicating methods.

2. Architectural Compositions and Artifacts

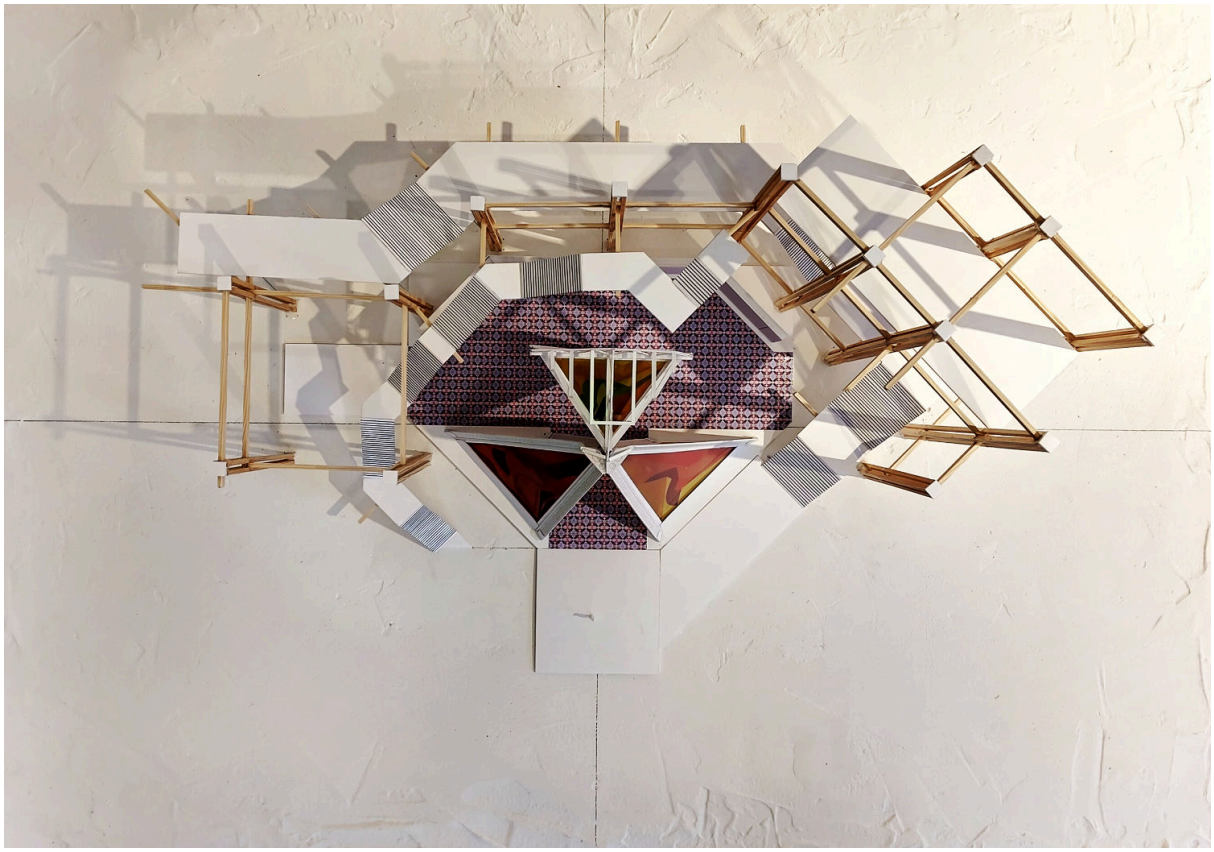
2.1 Portals for an Urban Planning Competition

2026, pencil and fineliner drawings, watercolor paintings, digitally adapted; created by me for a cooperative competition entry (with a licensed architect (ZT) and landscape architects)



2.2 EKASS 1.7 - Architectural Composition

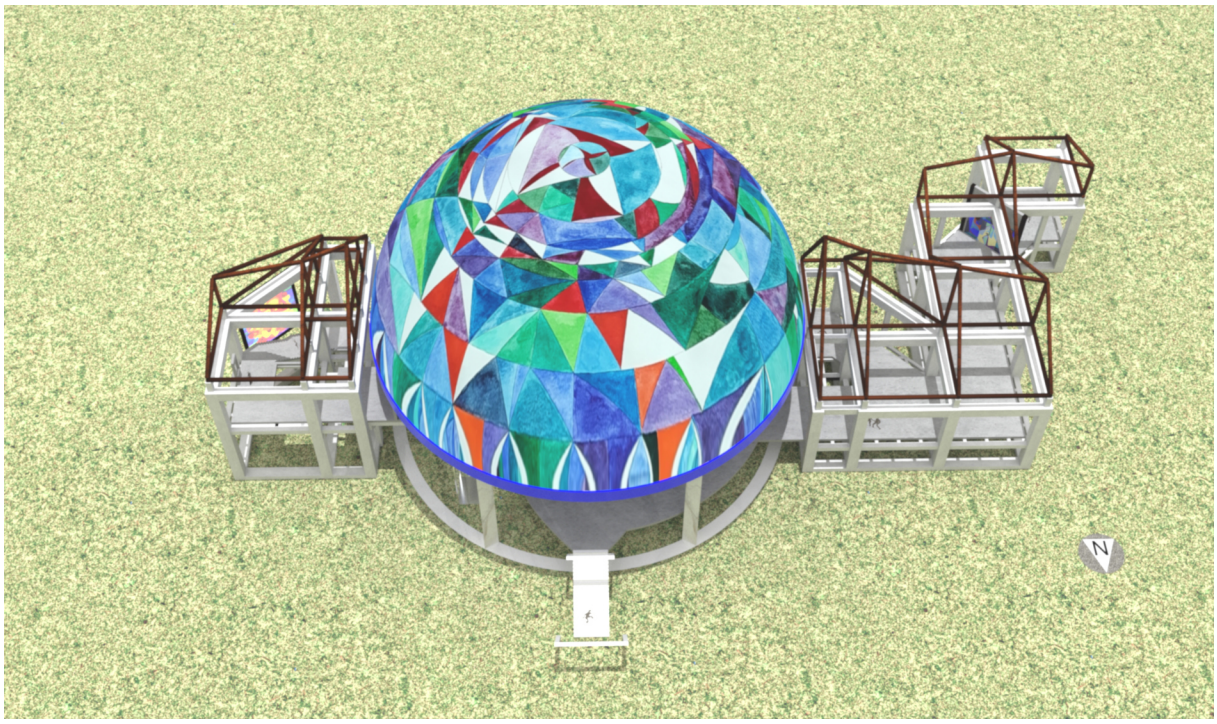
The explanation of the term EKASS can be found in the third section.
2026, design model (work in progress), 1:100, an interpretation of EKASS-1

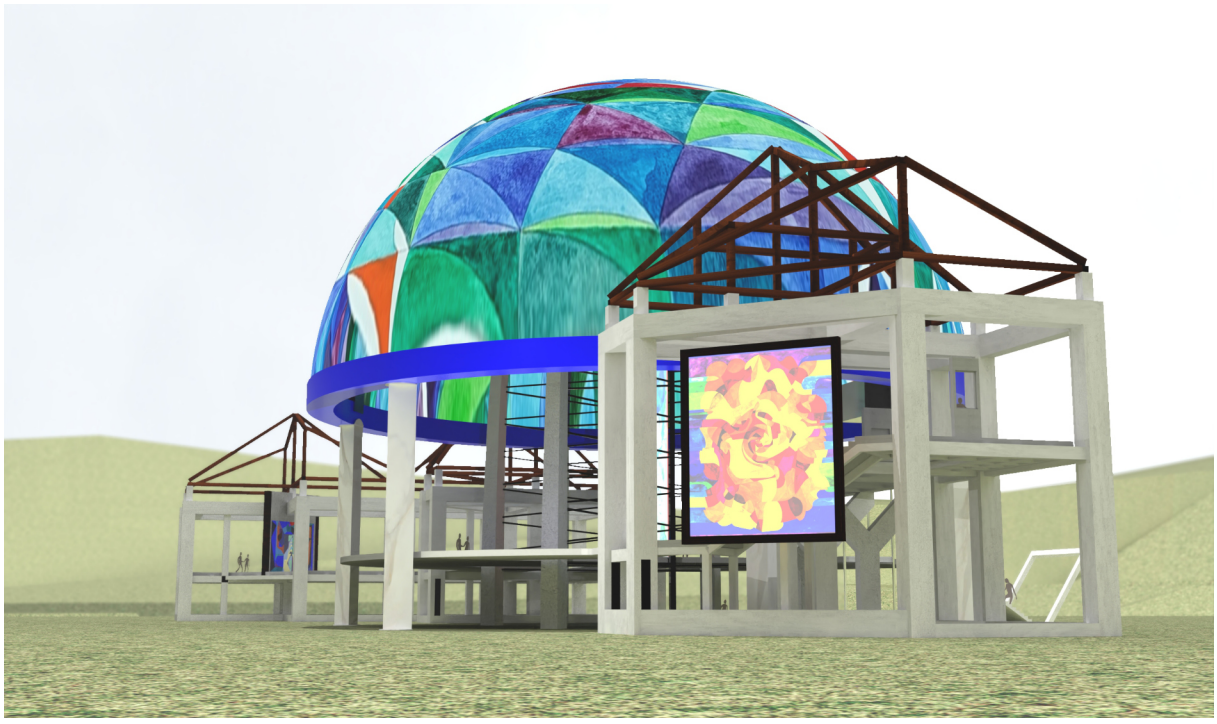




2.3 EKASS 1.5 - Architectural Composition

2025, digital design model (work in progress), an interpretation of EKASS-1





EKASS 1.5 (Architectural Composition)

2025, design model (work in progress), 1:100





EKASS 1.5 (Architectural Composition)

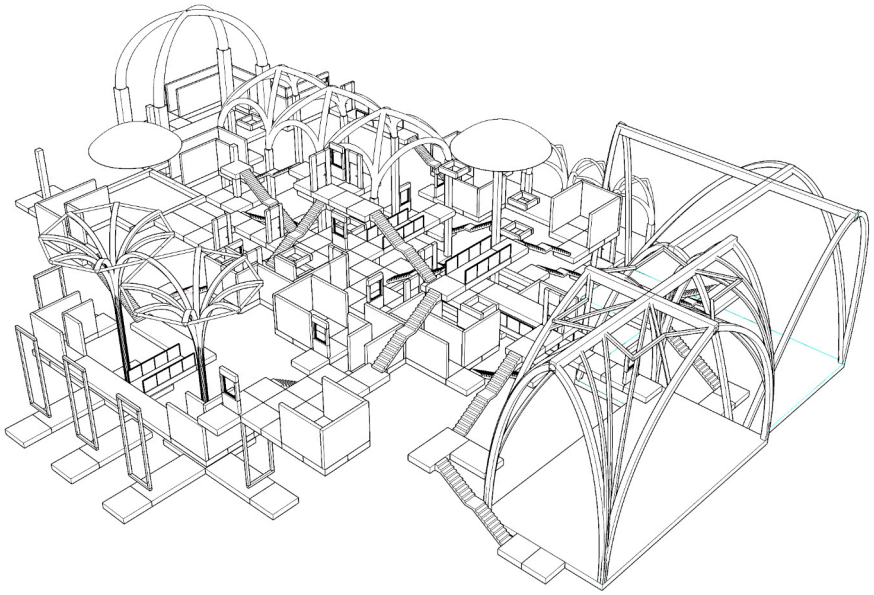
2026, design model (work in progress) for the structural and facade design, 1:100





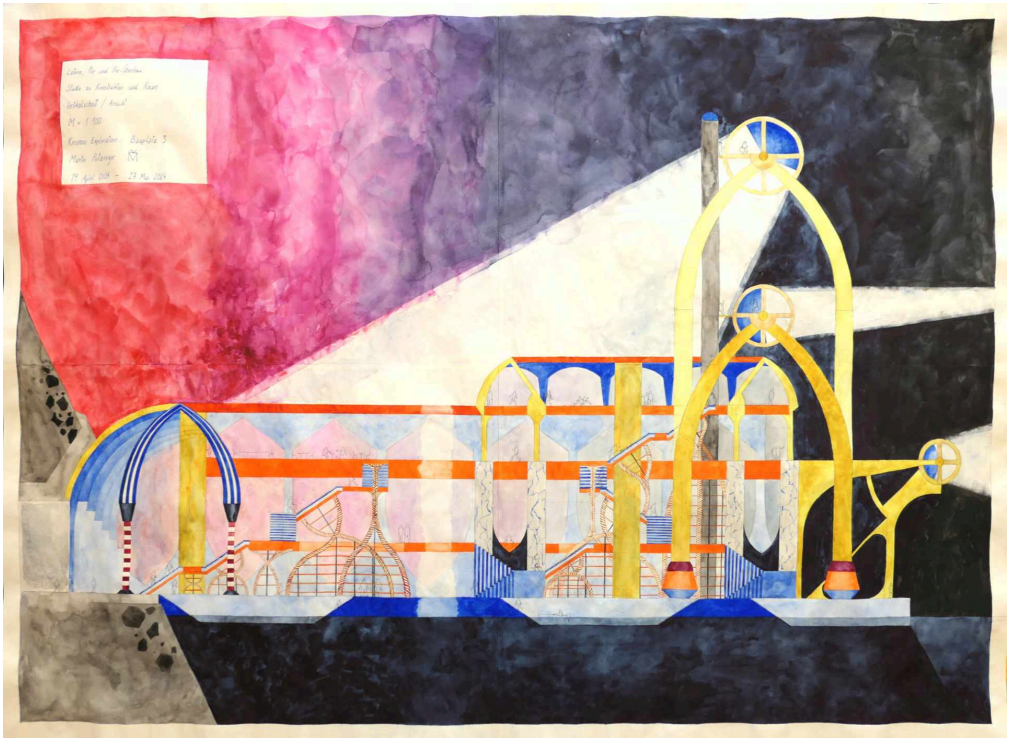
2.4 EKASS 1-6 - Architectural Composition of Architectural Compositions

2024, digital model in which the EKASS notations 1-6 manifest themselves spatially and functionally through component placeholders



2.5 Pier, Lantern, Lantern Superstructure - Architectural Composition

2024, 1:100, space and construction study, hybrid section-elevation drawing, watercolor and pencil, illustration of my short story *At the Landing Stage* (attached)



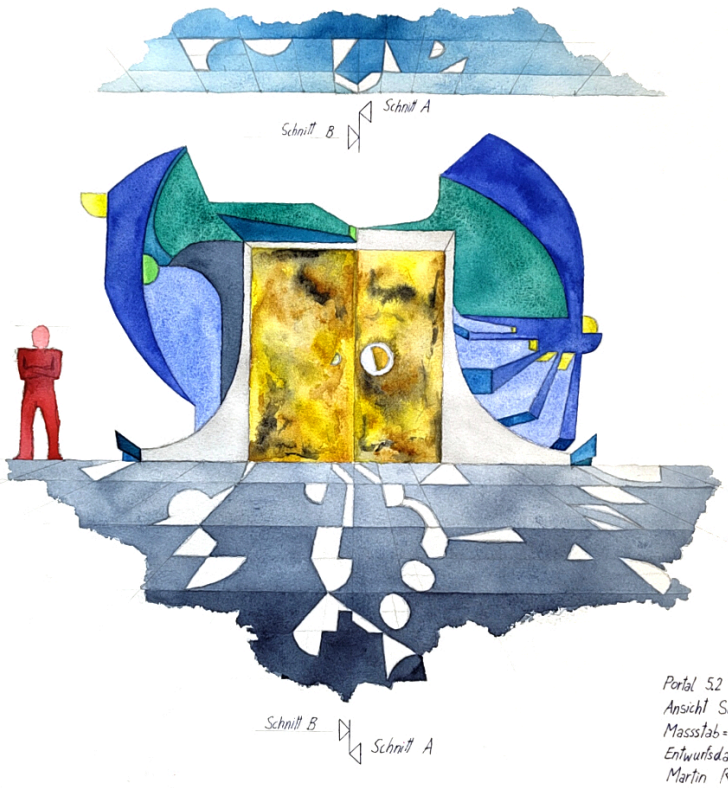
2.6 Portal 5 (Architectural Artifact)

2024, 1:100, watercolor and pencil, part of the EKASS-1.5 architectural composition

View 1



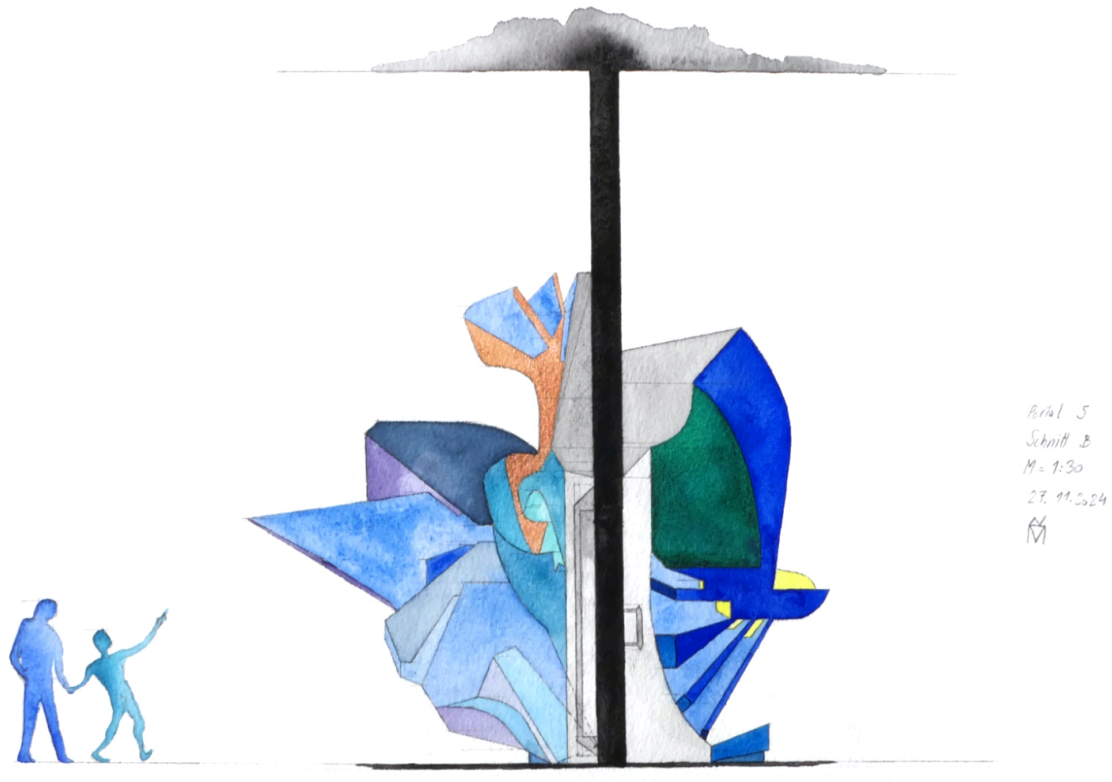
View 2



Portal 5, Section A, 1:100, watercolor and pencil (incorrect wall thickness)



Portal 5, Section B, 1:100, watercolor and pencil



2.7 Portal 6 (Architectural Artifact)

2024, 1:100, watercolor and pencil, part of the EKASS-1.5 architectural composition

View 1



View 2



2.8 Tile Pattern 1 (Architectural Artifact)

2024, 1:1, watercolor and pencil, part of the EKASS-1.5 architectural composition



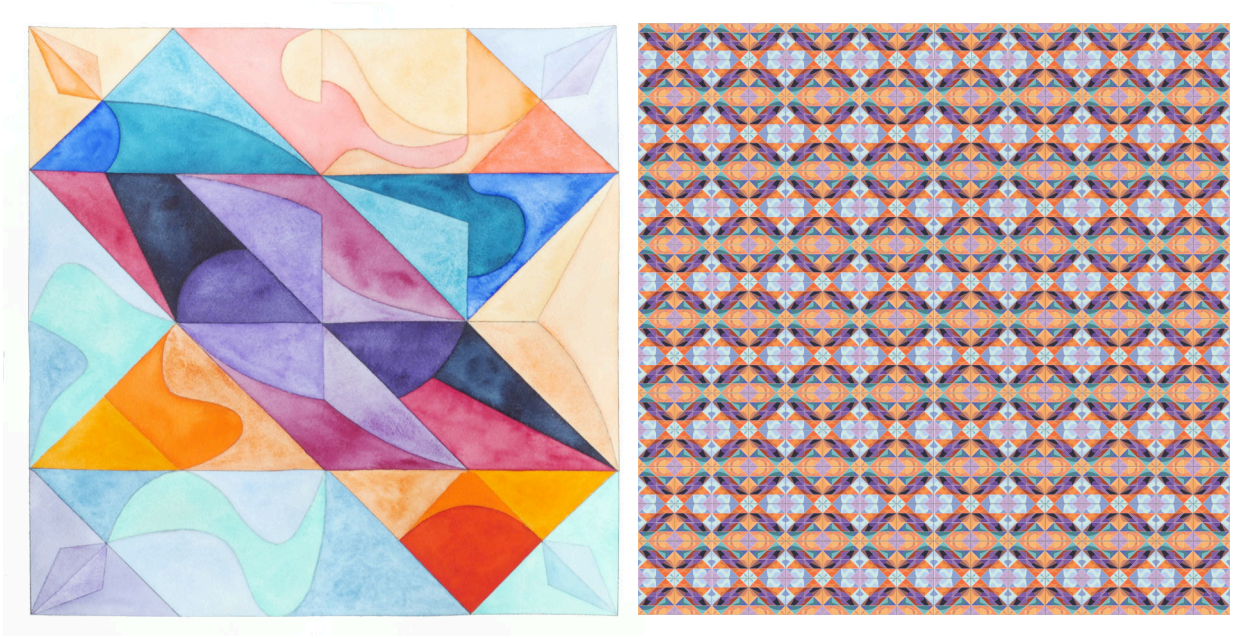
2.9 Tile Pattern 2 (Architectural Artifact)

2024, 1:1, watercolor and pencil, part of the EKASS-1.5 architectural composition



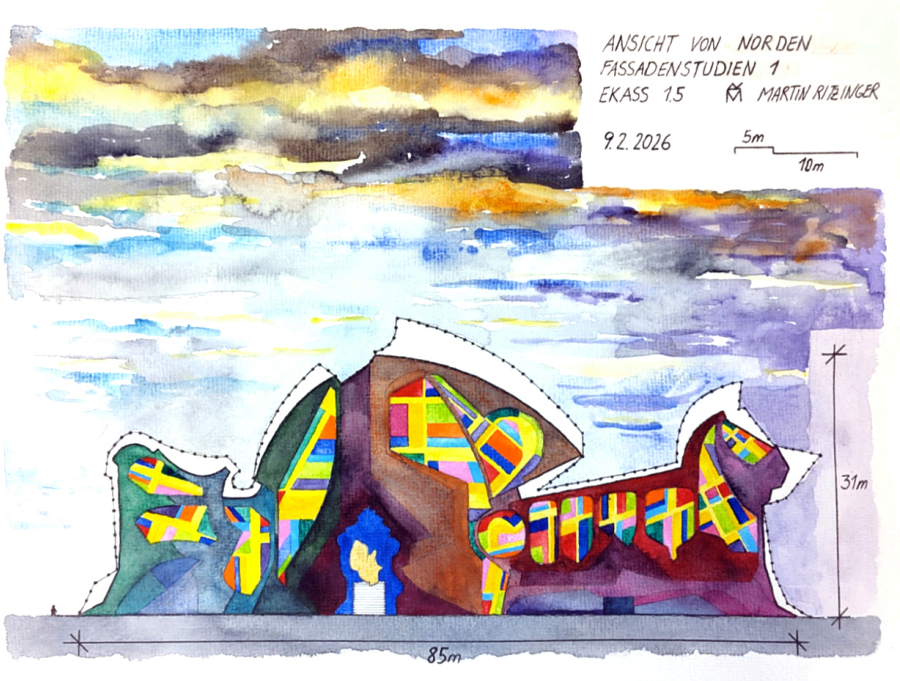
2.10 Tile Pattern 6 (Architectural Artifact)

2026, 1:1, watercolor and pencil, part of the EKASS-1.7 architectural composition



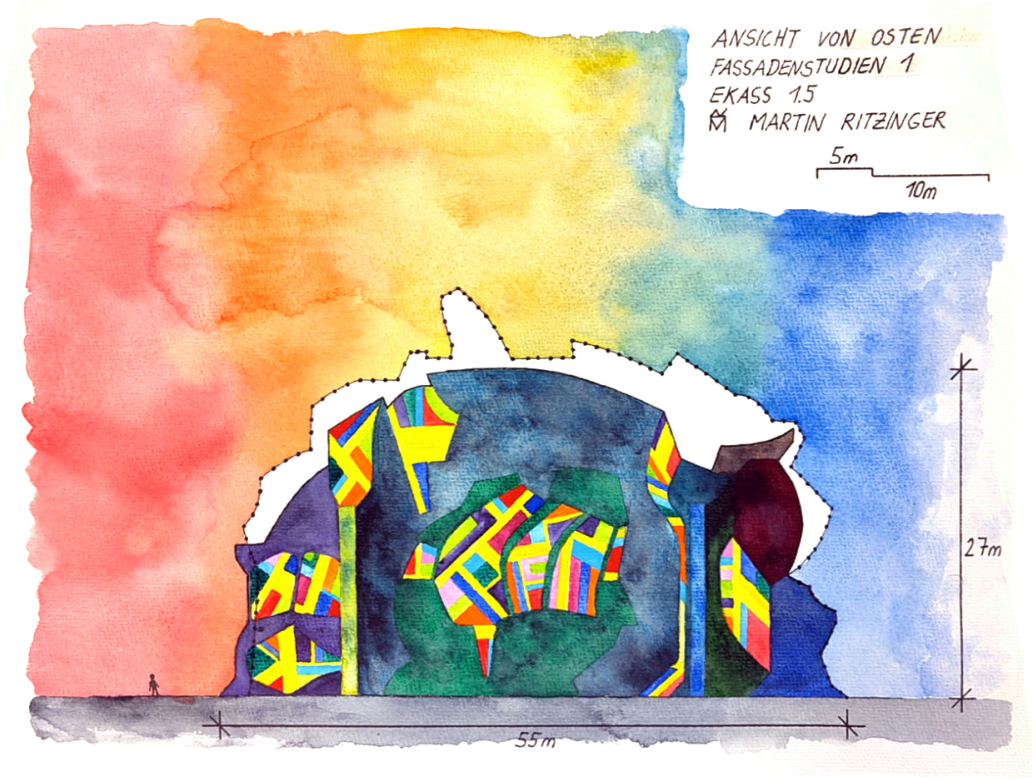
2.11 Facade Studies 1 - North Facade (Architectural Artifact)

2026, architectural artifact for architectural composition EKASS-1.5



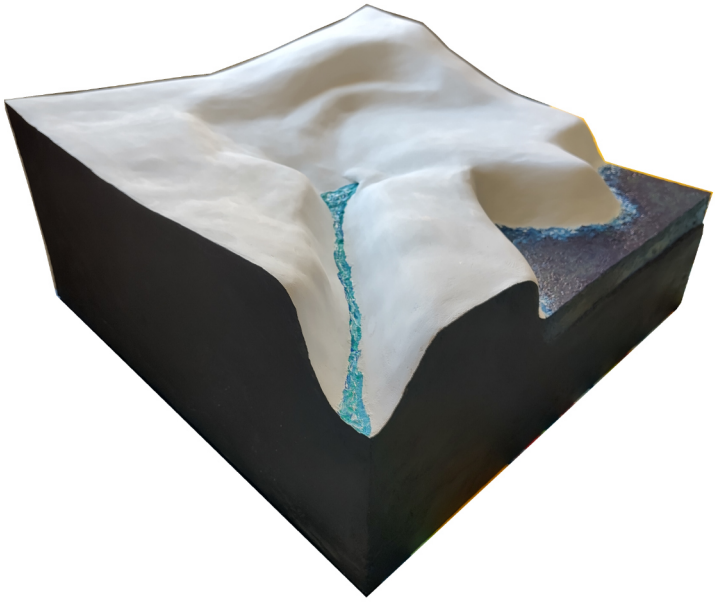
Facade Studies 1 - East Facade (Architectural Artifact)

2026, architectural artifact for architectural composition EKASS-1.5, watercolor, fineliner and pencil



2.12 Fictional Landscape for Architectural Compositions

2024, environment model of building sites 1-4, 1:1000, section of an invented landscape



3. Methods for Architectural Planning and Analysis

3.2 EKASS - Notation of Self-Contextual Architecture Symbol Sequences

© 2026 Martin Ritzinger

Clarification of Terms

The Notation of Self-Contextual Architecture Symbol Sequences (*Eigenkontextuelle Architektur-Symbol-Sequenzen*, EKASS) was invented in 2021 by Martin Ritzinger. This text explains the fourth version of the EKASS notation (EKASS-v4) of 22 June 2025. It was originally named Architecture Function Element Symbol Collection (AFESC). The purpose of the EKASS notation is to describe both fictional and real building structures through the sequential writing down of symbols, by hand or via a standard computer keyboard. Self-contextual means that every symbol sequence formulated in this way can be understood as an independent and self-contained entity detached from any context, but does not have to be understood that way. Self-contextual architecture symbol sequences are free of architectural-functional, material, cultural and supposedly objective contexts. The associations between symbols and the meanings ascribed to them here are to be understood as suggestions and flexible proper names of the symbols. This ensures that every person can form their own idea – and countless of them – for each symbol of this notation. If one understands the symbol collection presented here as an alphabet, it should now be made clear that no grammar and no combination rules are provided for EKASS (or AFESC). The EKASS notation has an exclusively descriptive character. Even the logical and arithmetic operators presented as part of the notation in the attached table have no operative use within the notation. The effective use of the operators in realizing an EKASS sequence – as an architectural design or as a work of art – is left to the imagination of the interpreter of an EKASS sequence.

A Simple Tool

The EKASS notation makes it possible to formulate architectural planning elements – such as levels, walls, openings and level changes – in experienced or imagined sequences, topologically bound but geometrically undefined. As a limitation, the EKASS notation cannot describe any further properties of the sequentially arranged architectural elements – form, geometry, size, construction, material, etc. This makes it a simple, easily learned tool for which one needs only a pen and a piece of paper.

Contexts in Abstraction and Detailing

Following any such sequence, any number of variations of this sequence can be created in other domains, such as architectural design, visual art, writing and music composition. Thus every self-contextual architecture symbol sequence, once created, connects all the variations built upon it. In this way, every sequence composed serves the architectural designs, writings and

works of visual art that follow it as a foundation, a frame of reference and a conceptual limit.

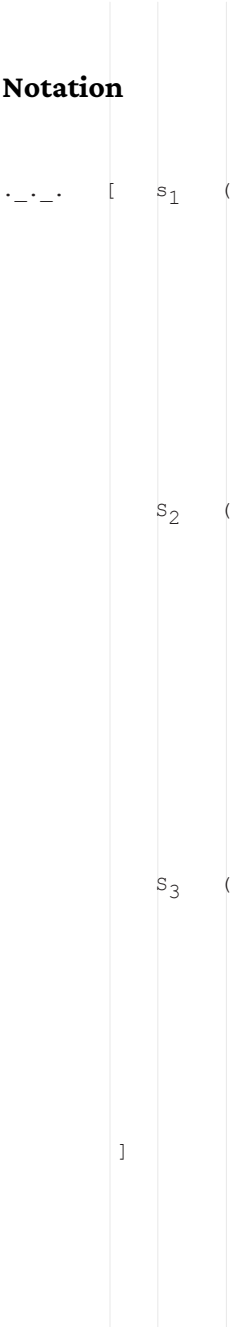
The EKASS notation can also serve as a link between more abstract contexts and the works that build on such sequences. A connection is established when a context addresses a completed sequence – for example in an architectural or urban-planning treatise. Conversely, every symbol of a created sequence can serve as a starting point for new sequences with a higher level of detail. In this case, a chosen symbol from an existing EKASS notation is explained in more detail. For instance, a sequence consisting of symbols for domes, columns and windows could refer to a superordinate vault symbol that is treated in another sequence.

Usage

For its application, every EKASS formulation must begin with the symbol for a flat spatial area `._._.`. This is because it is assumed that people prefer to use flat – in the sense of level – spaces, and that every building description using the EKASS system therefore starts from a flat spatial area. Following the symbol of the first flat spatial area, the entire remaining symbol sequence is enclosed in a pair of square brackets [ ]. Next, the author of the whole sequence sets one or more subordinate sequences (sub-sequences) that contain those symbols to which architectural meanings are ascribed in the following table. Every sub-sequence begins with the symbol s_n, where n stands for the number of the sub-sequence. In addition, every subordinate sequence – including sub-sub-sequences – is enclosed in a pair of round brackets ( ). Within the round brackets, the symbols with architectural meanings, as well as possible logical and arithmetic operators, are written down. After a subordinate sequence is closed, the symbol for a unique spatial point p_n is positioned, where n is the unique number of the corresponding point in space. Every spatial point declared in this way lends itself as a distinguished connection point for further sequences of architectural elements. Of course, in the real planning and building process, spatial contacts and combinations of architectural plans can also arise unexpectedly. However, the end of a subordinate sequence of architectural elements carries, in the EKASS system, the subliminal message that spatial-technical connection points are explicitly intended at this point.

EKASS - Online reference (German): https://martinritzinger.com/ekass_de/

EKASS-1 - Notation and Translation

Notation	English Translation
	At a flat spatial area `._._.` the component sequence s_1 begins with a forced path turn to the left `.//_.`, followed again by a flat spatial area `._._.` and then a door `._:_.` closing the component sequence s_1 at spatial point p_1. Again starting from the first flat spatial area `._._.`, the component sequence s_2 starts with a forced path turn to the right `.\\_.`, followed by a ceiling opening `.'_ _'.`, before a level change downward `._\\_.` closes the component sequence s_2 at spatial point p_2. The third component sequence s_3 also begins at the first flat spatial area `._._.`, leads via a further flat spatial area `._._.` to a window `._;_.`, to a door `._:_.`, via a level change upward `._//_.`, to an opening in the floor `.,_ _,.`, again to a window `._;_.` and via a flat spatial area `._._.` to a closing door `._:_.`, whereby the component sequence s_3 closes the *Self-Contextual Architecture Symbol Sequence 1* at spatial point p_3.

3.2 Barriers, Thresholds, Gates

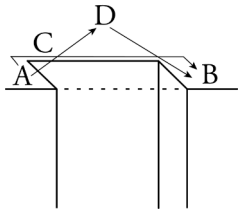
© 2012 Martin Ritzinger

According to the biologist and computer scientist Christine von Weizsäcker, living systems create vitally necessary error-friendliness for themselves through redundancy, diversity and barriers. This prepares these systems for unexpected events. Barriers are said to be indispensable building blocks of the methods that generate redundancy and diversity.

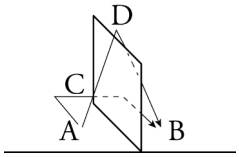
I suspect that building and planning elements of all scales have the ability to respond appropriately to the ever-changing needs of people, through abstract transformation of use and concrete modification of building components.

Barriers, thresholds and gates that keep the use of space in flow and regulate it could be: walls, doors/portals, windows, level differences, ascents, descents, branchings, dead ends, niches, spatial widenings, experience/meditation ramps, horizontal and vertical surfaces: walkable from above and roofed from below, ritual places, retreat niches, water steps.

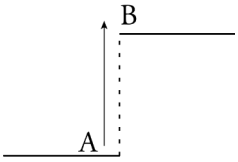
Barriers



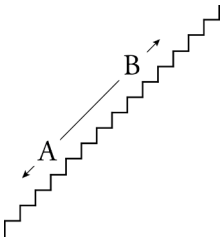
Hard-to-cross hole



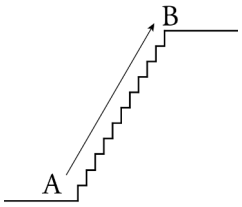
Obstructive wall



Obstructive level difference

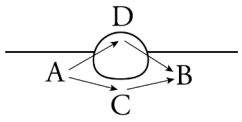


Long staircase without landings

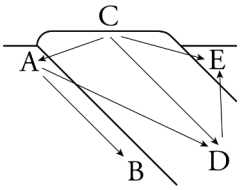


Steep staircase

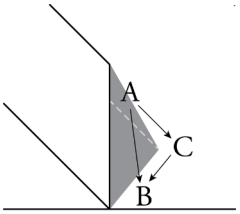
Thresholds



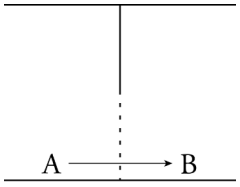
Point-like elevation



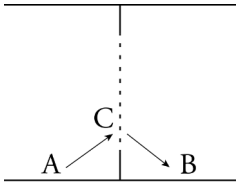
Linear or plateau-like elevation



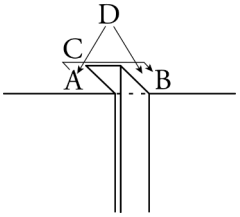
Light and shadow



Wall to pass through while stooping



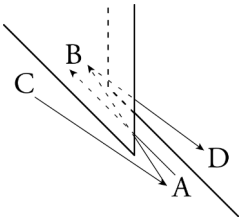
Wall that can be climbed through



Hole that can be stepped over

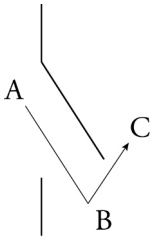


Shallow ramp

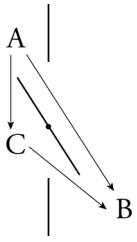


Offset chicane

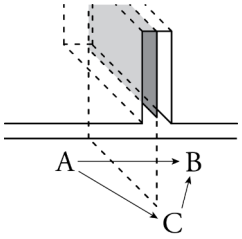
Gates



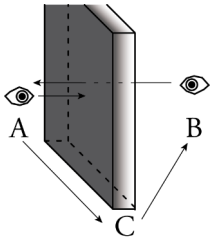
Swing door



Pivot door



Drop door



Sightline interruption

3.3 FLIPEH - Method for the Functional-Spatial Analysis and Unfolding of Existing Building Stock

© 2026 Martin Ritzinger

Purpose

The functional and use-related aspects of existing building stock are to be systematically described (uncover), analyzed (interpret), and possible conversion scenarios roughly sketched by means of architectural representations (elevate).

Idea of the FLIPEH Method

FLIPEH stands for *FreiLegen* (uncover) – *InterPretieren* (interpret) – *EmporHeben* (elevate). Features of the existing building stock are described in text, interpreted artistically, explained in writing, or systematically categorized and classified. Spatial arrangement, presumed but also invented uses of space, existing and historically documented building materials, as well as fictions about materials and techniques form a mutually influencing cycle of description, analysis and creation of possible connection points for the conversion of the existing building.

The modes of operation, inner logic and potentials of the FLIPEH method are determined by its structure as a manifestation of the mathematical model of Natural Communication by the mathematician and quantum physicist Dr. Elias Zafiris. To apply FLIPEH, six variants of sequences of uncovering given information, interpreting it, and illuminating potentials (elevating) are possible. Following the model of Natural Communication, vertical, horizontal and diagonal connections between the inner elements of FLIPEH offer different characteristics, perspectives and scenarios for the further use of given information, insights gained and potentials created.

6 Possible Process Compositions of the FLIPEH Method

a. Uncover – Interpret – Elevate

Existing building -> investigation -> design proposal

b. Uncover – Elevate – Interpret

Existing building -> invented and therefore unbiased scenarios -> design proposal

c. Interpret – Uncover – Elevate

Prior knowledge or assumptions -> documentation -> foreseeable proposal

d. Interpret – Elevate – Uncover

Prior knowledge or assumptions -> unbiased scenarios -> detailed investigation

e. Elevate – Interpret – Uncover

Extensive artistic scenario development for maximum impartiality (completely independent of findings or prior knowledge) -> interpretation of these expanded scenarios -> detailed investigation

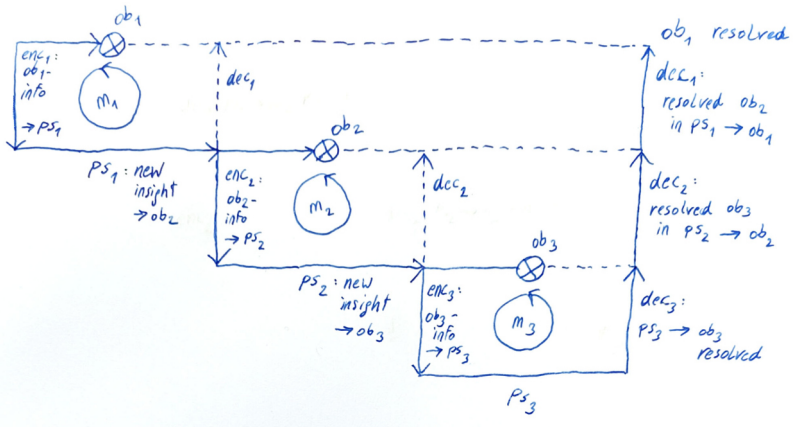
f. Elevate – Uncover – Interpret

Ultimate, unbiased artistic scenarios and fantasies (without a knowledge base) -> disclosure of artificial and assumed scenario components (fictional building components) -> interpretation as a proposal

Example Diagram of a Diagonal Linking of Processes

Starting from an obstacle or a question ob_1, one begins the obstacle-circumnavigation process m_1 by creating, from the uncovered information about ob_1, a partition spectrum ps_1 by means of an encoding transformation bridge enc_1. This can be seen as an efficient library of all relevant information about the obstacle ob_1. In partition spectra of the model of Natural Communication, given obstacle information is related to already solved, similar obstacles. Subsequently, the insights gained are transported back, via the decoding transformation bridge dec_1, into the domain of the obstacle ob_1, whereby the original question is answered. If, however, a new question arises, the process is repeated with new process elements: at ps_1 the new question ob_2 obstructs one, so one seeks or invents a new bridge enc_2, with which the next obstacle-circumnavigation process m_2 builds the second partition spectrum ps_2 – until no question remains unresolved and a chain of decoding transformation bridges leads back into the domain of the originally obstructing question.

ob = obstacle, m = metaphora, ps = partition spectrum, enc = encoding bridge, dec = decoding bridge



3.4 Paths to the Ideas I Would Like to Have

A course idea for systematic idea generation, offered in 2026 at Zeichenfabrik-Wien and Kunst-VHS Wien

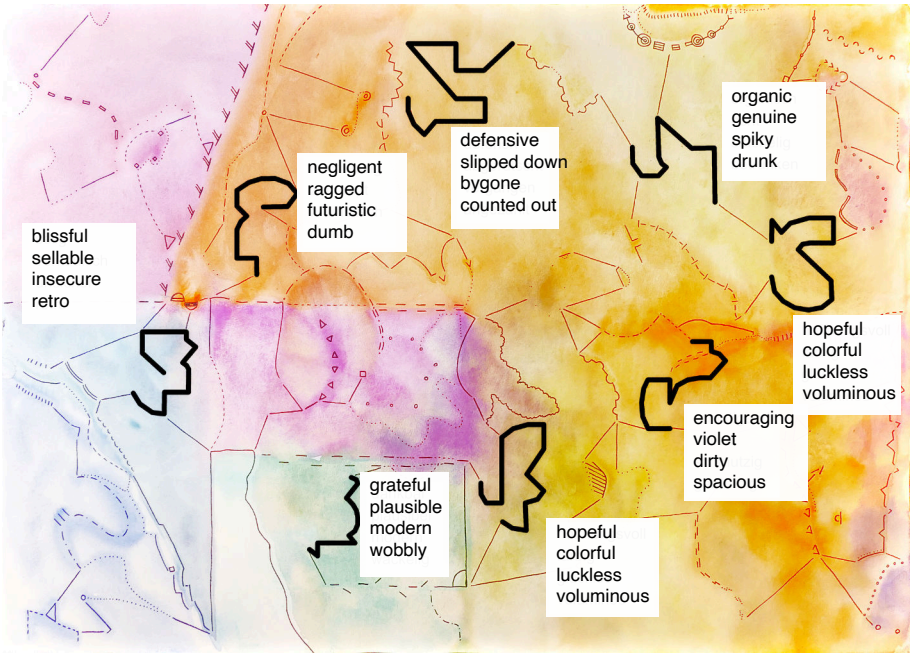
Overview

The participants of this course paint or draw pictures and invent, for the time being, signs open to meaning, which serve the cartography of an overall picture of the course. Reflection, writing, bringing the works together, discussions and, building on these, deepening pictorial creation form a cyclical working process.

The participants work their way from geometric-abstract to reality-close, concrete depictions and descriptions of their ideas about the tasks. Through the integration and interpretation of the works of other course participants, they recognize and make use of unexpected information. In the course of the program, the works created are interpreted as components of a shared imaginary map. The course participants discover, shape and discuss possible, mostly unexpected map contents that can be inspiring for the participants' further development.

Goal

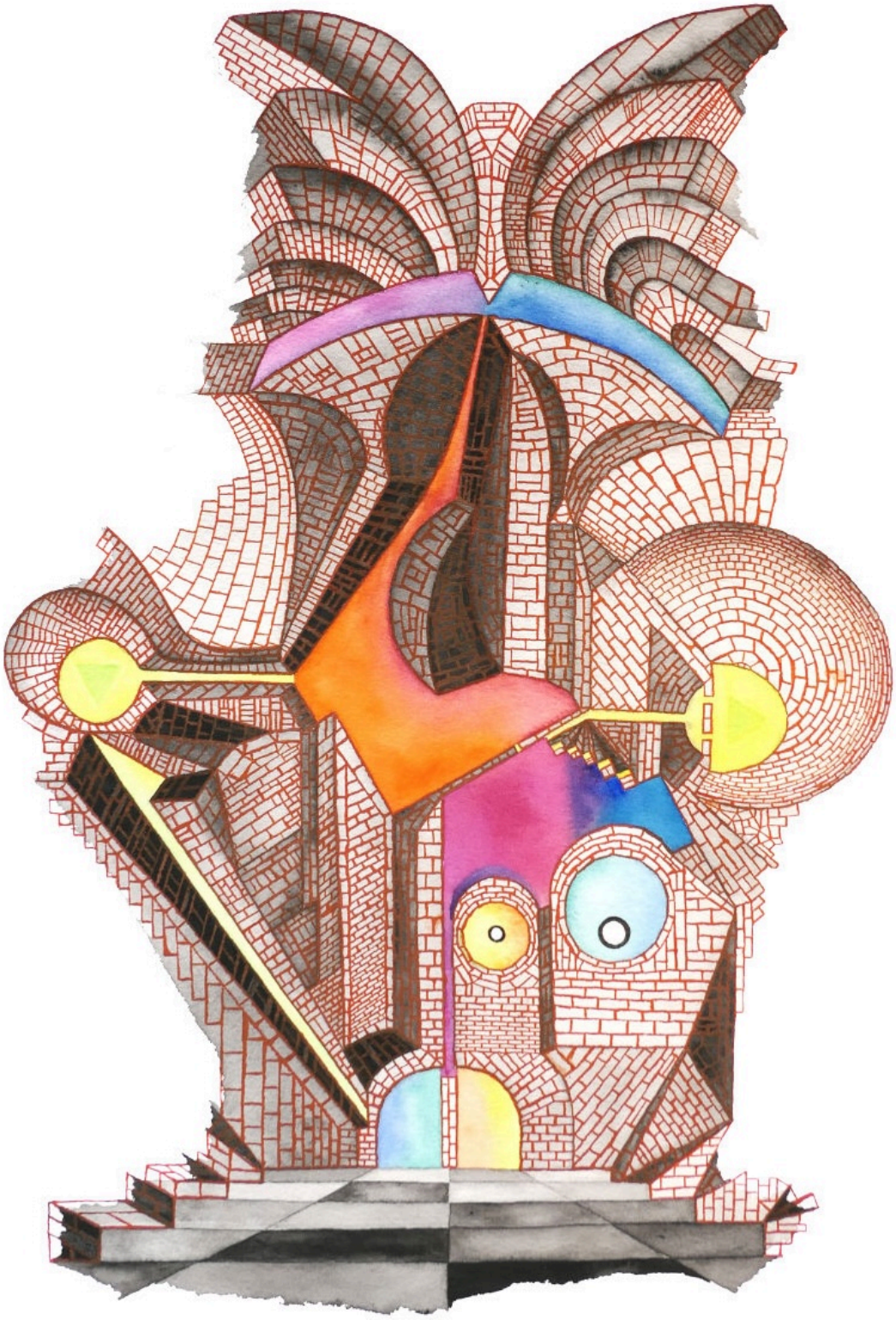
The primary goal of the course is the discovery of unexpected sides and perspectives of one's own artistic skill. Furthermore, the insights and working methods learned are meant to guide participants in new works, questions, problem treatments and projects in general towards fantastic yet well-founded ideas and works in many fields of knowledge and culture.



4. Fine Art

4.1 Portal 4

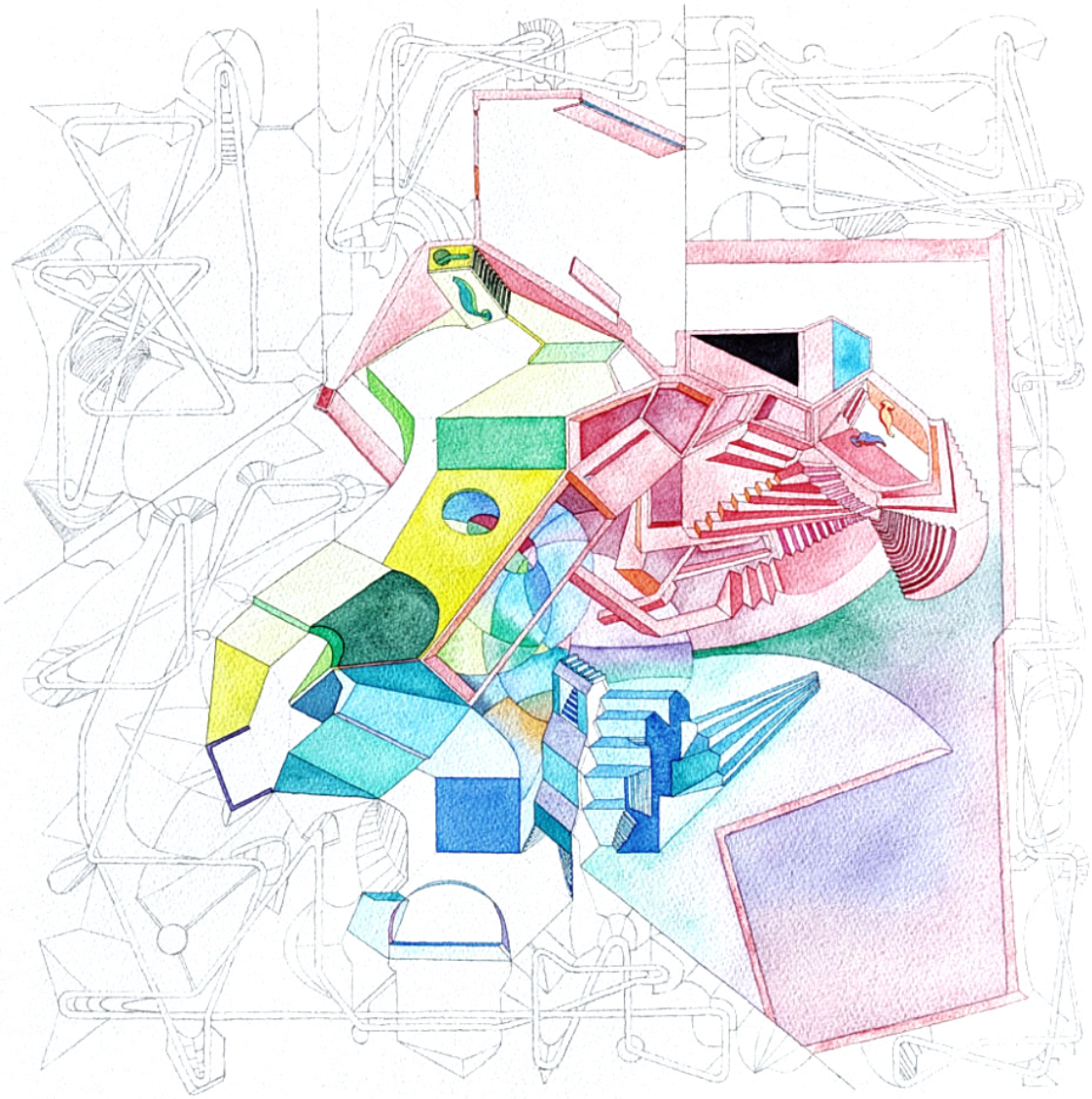
2023, watercolor and ink on watercolor paper, 61 x 46 cm



4.2 EKASS 1.8 (Architectural Artifact)

2026, watercolor, fineliner and pencil on watercolor paper, 46 x 46 cm,

an interpretation of EKASS-1, as a wall relief part of the architectural composition EKASS 1.7



4.3 Time 2

2026, watercolor, fineliner and pencil on watercolor paper, 61 x 46 cm,

illustration of the associated text *At the Zenith* (attached)



4.4 Banana Blossom 1

2023, watercolor on watercolor paper, 61 x 46 cm



4.5 Banana Blossom 2

2023, watercolor on watercolor paper, 61 x 46 cm



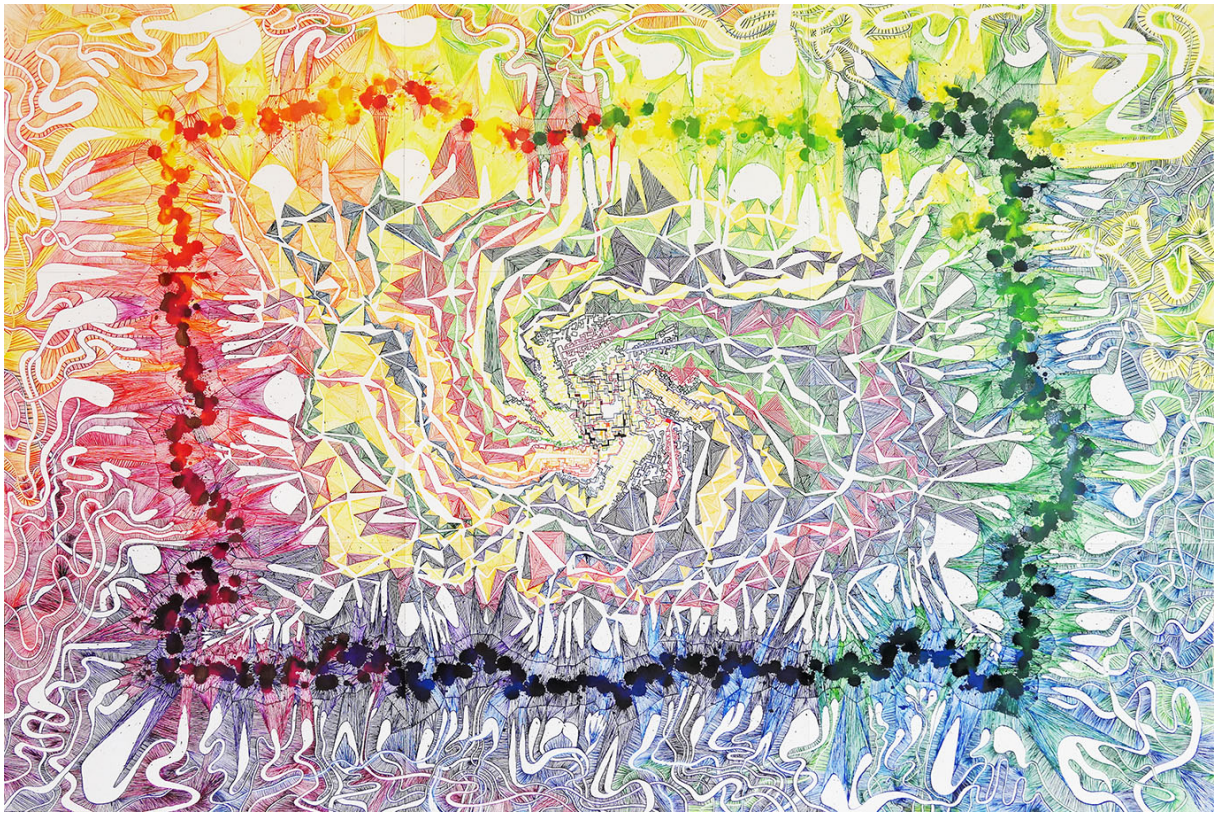
4.6 EKASS 1.4

2025, oil on canvas, 80 x 70 cm, an interpretation of the EKASS-1 notation



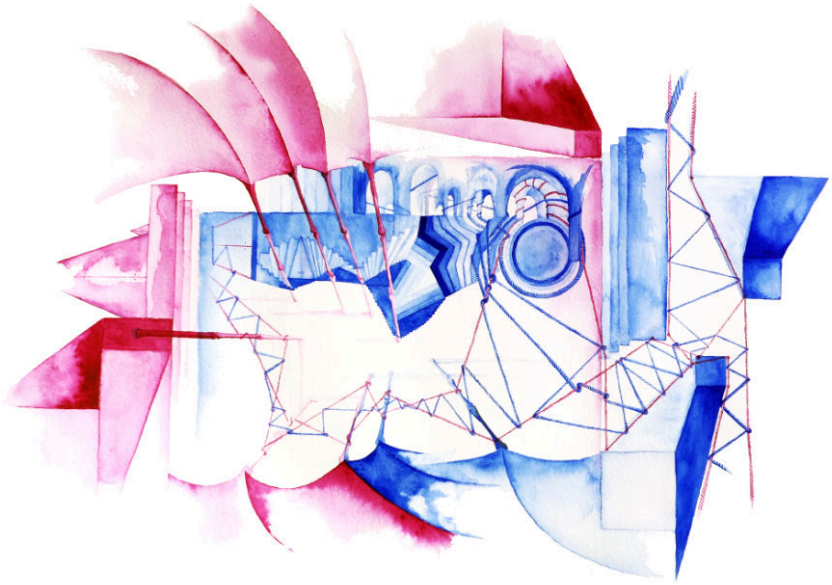
4.7 Eleven Identities in Nine Domains

2021, ink on watercolor paper, 89.1 x 126 cm



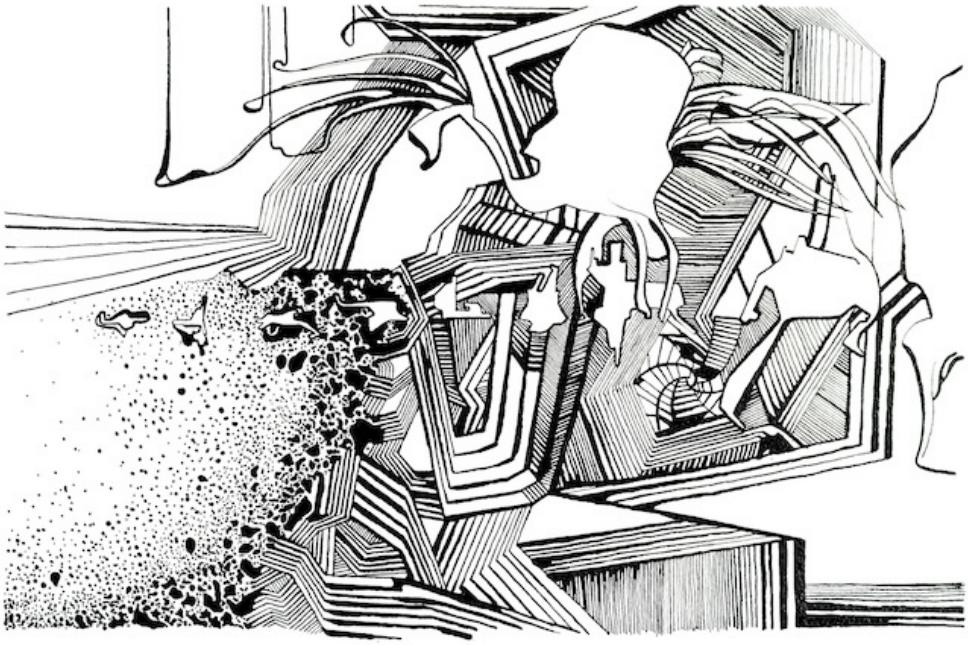
4.8 Interiority 1

2021, watercolor on watercolor paper, 46 x 61 cm



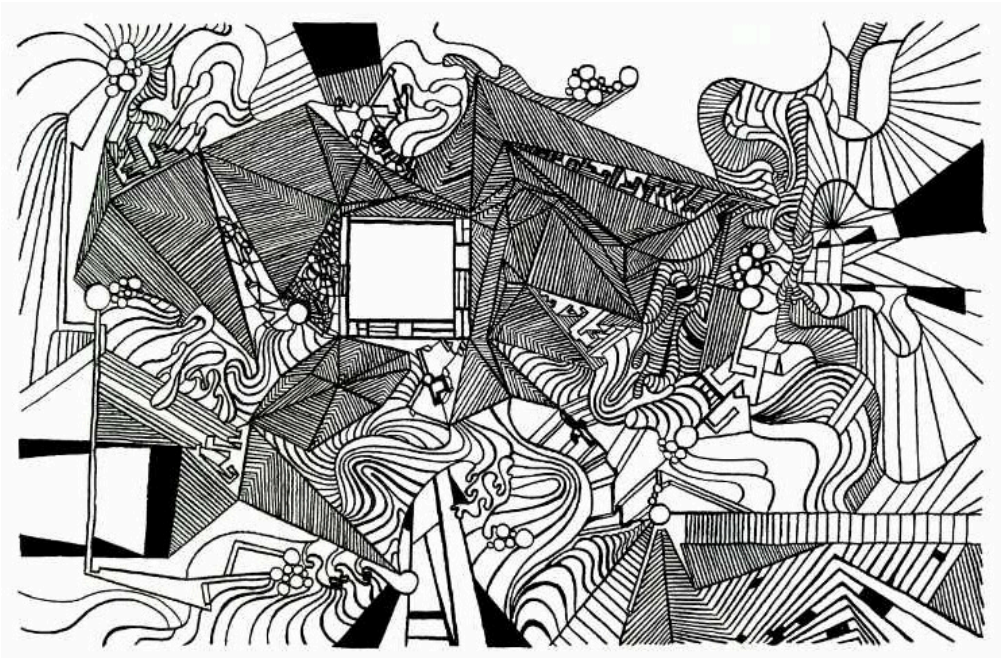
4.9 Collecting Climbing on the Natural Line

2024, ink on watercolor paper, 36 x 48 cm, illustration of the text of the same name (attached)



4.10 Knotting at the Origin

2024, ink on watercolor paper, 36 x 48 cm



5. Writing

5.1 Guest for Dreaming (EKASS 1.3) (AI-translated)

An interpretation of the EKASS-1 notation, 2024, excerpts from the first chapter of the fictional prose *Bauteilgespräche 1* (*Component Conversations 1*)

I sense that Olinerva Madamernth, standing more or less in the middle of my level of beginning, is surveying this very level. Olinerva's gaze is directed toward an architecture that, once entered, forces a turn to the left. She is still waiting roughly in the middle of my initial level, but briefly turns her head slightly to the right. Then she turns her whole body on the spot to the right, surveys this direction – inhabited by wisps of fog – only briefly, makes another pivoting step to the right on the spot, and now looks in the direction opposite to the architecture that forces a turn to the left. (…)

Without stairs and without a ladder, Olinerva cannot climb up to the higher levels. I decide to draw her toward me, deeper into my gloomy interior. I urge her mind down a ramp that connects right next to the light tower and opposite to the course of her previous stride. We move – Olinerva physically, I in thought – on cascades of ramp triangles and landings into the depth of my architecture. Here a curve of the ramp, there a curve in the other direction, now a stretch of monotony. My ramps and landings resemble an earthworm that does not move through space but instead grows new segments with each step Olinerva Madamernth takes. Thus the ramp worm carries Olinerva toward my center, my center of gravity. My innermost does not yet reveal itself, I do not have to hide it, Olinerva does not yet have the ability to recognize my heart. In dry, hot darkness she steps onto the, for now, lowest landing of my ramp coil. She walks forward until her hands grasp a wall. Olinerva feels lying and standing bricks of the most varied sizes and proportions. (…)

After the fissure in space, Alfred Pfannheuser, has folded itself upward into a fifth height of the dim illumination, Olinerva climbs the Alfredian staircase in the dark hall sky. First, however, she must climb through the nice window and bid farewell to the heavy curtain giant, letting him embrace her once more. From the window-pane space, through the window-parapet space, Olinerva runs into the anteroom of the nose door she built herself. In the broken-open polyline door she meets the last and at the same time first traces of the fissure that bears the name Alfred Pfannheuser. She reaches for the fissure, which becomes a thread through her touch, lifts it toward her, pulls it taut and thereby sets the wobbly joined steps of Alfred's five-fold staircase under load-bearing tension. Now Olinerva climbs upward, step by step. Through her climbing the staircase is used, indeed even inhabited. A house builds itself around the staircase and this house becomes the stairwell. Lines, circles, parabolas, ellipses and hyperbolas form as projections and recesses of the folded staircase. As notches in the fog light of my supposedly innermost hall. The geometry notches attune themselves as a supporting framework and also offer themselves to the discerning as a collection of symbols, as a signature, as writing.

5.2 Negotiation in the Courtyard (AI-translated)

2025, excerpts from a short story about the seventh district of Vienna

Sunflower forests, ladybug families, brown, gray and black slugs on house viewings, and pebbles that formed a colorful contrast of disorder to the equally pebble-gray, geometrically plain floor mosaics in the two passageways between Neubaugasse 17-19 and Ahornergasse 3 in Vienna's Neubau district. Such images played out in Christa's theater of thought on many rainy or snowy days in the 1960s in Vienna's seventh district. Right in the middle of her splendid imaginary world, however, she was bent over her math homework, her child's eyes raised to scan the shrubs and trees of the inner courtyard through the window for little creatures and fabled beings, above all for the first heralds of spring. (…)

Through an almost regular grid of rising and falling snowflakes, Christa discovered a dark gray mass. Harmonizing in themselves, the curves bounding the mass screwed themselves upward somewhat off the center of the courtyard. They lay at the crossing point of the shallow courtyard staircase, the ramp lying parallel to this staircase, and a level cross path. For Christa, the dark curved figure rumbled with the greatest intensity just at the crossing of shallow courtyard stairs, ramp and transverse path. The curves of the gray figure ran out between the roots of the conifers and deciduous trees of the inner courtyard. Likewise at the crossing of the level path, the hissing and the croaking vied with one another, both drowned out and seemingly fanned by the growing rumble. (…)

Christa listened uncomprehendingly to some vibrations of the concrete figure, when all at once the gentle rumbling became accessible to her as human speech. Apparently the furrow-curve was complaining about the sprawling severing of the neighborhood recreation forest, as it called the inner courtyard between Neubaugasse 17-19 and Ahornergasse 3. What on earth had occurred to the ramp-and-stair grimaces, to strike a connection between two addresses here, when every creature could just as well stroll around on the outside. The staircase interrupted the concrete diva and protested that the steps alone offered the members of the house's own workers' hunting club enough shelter to fulfill their task as hunters in this forest. It did not bear thinking about what danger the city hunters in the forests of Neubaugasse would be threatened with were there no protective steps in the landscape. Irritated by this retort, the grace of concrete broke off her monumental reprimand, only to continue it newly conceptualized. She explained calmly but firmly to the staircase, still folded up against the south wall of the courtyard, that here in the cosmopolitan city her clientele literally carried more weight than the workers' hunting society. As the clientele of the curvaceous diva, this address had to welcome all persons seeking coats and dresses in generous sizes. Furthermore, in the densely built city, it was the users of buildings, not those of forests and meadows, who had the say in urban planning, referring to the venerable city planners.

5.3 At the Landing Stage (AI-translated)

2024, short story for the architectural composition Pier, Lantern and Lantern Superstructure (attached)

Along the length of the larger of the two piers – six times longer than it is wide – Meinfried Dopodibo resists yielding to the salted spit of the sea's might. Dopodibo strolls, drenched on the seaward side, from the long side back to the narrow end of the pier, always using the eye turned toward the sea to scan the sea for a particular boat he expects.

Dozens of waves break mere centimeters from his toes before he takes a motionless stance near the colossal lantern – swaying and bending in the gusts, dazzling him – at the seaward end of the larger pier. Dopodibo relegates the proud lantern to the place behind him; the not very large fellow stands in front of the tall light structure, facing the waves that break on the edges of the jetty made of hewn stones.

No fleet, no ship, not even a boat arrives, neither at the pier nor on the coasts within Meinfried Dopodibo's sight. From the innermost of the unity of time, from the nothingness of the great water, a sphere of salted water erases itself upward before Dopodibo, who leans clinging to the great lantern pole. Wet, almost uniting as a liquid body with the eternally raging water, he turns toward the exit of the pier in the direction of the mountain, before he is wrestled down by the water. On knees and fingers he works his way along the length of the larger jetty toward the start of the incline. Through tears of waves in his eyes he sees the horizontal projections and recesses of the pier as the thousand-mouthed hospitality of the sea, friendly in its own view. Dopodibo, the small one, spits himself toward the mountain, finger by finger and knee by knee. The sea, the great one, ensnares him more with every limb on which he rolls himself toward the rebuffing mountain. The projections and recesses on the long sides of the pier that has protected him so far are designed according to no harmony recognizable to him. The disharmonies of the steps of the jetty resist the waves, which ultimately and always flow in harmonious transitions. Thus the sea, hospitable in its own sense, fails to take in Meinfried Dopodibo. Along the presumed central axis of the length of the larger of the two piers, Dopodibo pulls himself from pillar to pillar, at whose seaward alignment the gigantic lamp remains behind.

For Meinfried Dopodibo the disharmoniously stepped pier is the surface, indeed the axis, of his perhaps last movement, and it also has a vertical. Dopodibo does not sense the vertical, for he pays attention only to the spray embracing him and the rugged mountain guardian. The true shape of the overlords of the pillars along the long central axis of the larger of the two piers is known not even to the sea waves, only to the billowing clouds, sisters of the waves of liquid water. It is known to the pier's previous visitors that the midpoint of an arch spanning the space between two pillars does not represent the high zenith. To the sides of the midpoints of the pillar connections, adventurous bracing and unforeseeable uses of the spaces in the cloud worlds branch out. Yet every low opening in an arch zenith serves as a door for those who ever climbed up between two pillars on the storm-lashed larger of the two jetties of this coast. In spray and haze, Meinfried Dopodibo catches sight of the beginnings of the gate to the ascent into the mountain.

5.4 Collecting Climbing on the Natural Line (AI-translated)

2024, text for the picture of the same name (attached)

I was placed on the Natural Line. Almost seven years ago. Neither in real nor in imaginary time. But that is fine, for the Natural Line is ordered. It was born at the origin. Unlike its next-larger sister, the Whole Line, it looks in only one direction.

On the Natural Line there is always One sitting in front of me. I have no choice but to climb past each One by means of my gift of collecting. Right behind me there is constantly One sitting. Untouched by my climbing artworks, One sits on every preceding motionless point of the Natural Line. I suspect that this One is one of my relatives, but I cannot look back. None of the Ones behind speaks. None of them tries to climb over me. Only I climb collecting.

The farther I climb, the more I collect, the more grown-up the Ones in front of me become. I only ever see the next One in front of me, but I am fairly sure that I am related to every single, larger One. Not a single larger One turns around. Is any One expecting me?

I, the single climber and collector, grow tired of climbing and of collecting. What shall I do? What can I do? The collected load grows more voluminous with each single one of my relatives. Some of my larger relatives I collect while climbing. I carry some of the Individuals who are larger than I am past many still larger individual relatives. I ask no single Individual and no single Individual resists. Although every One related to me that I see is larger than I am.

Undecided, I rest at the point to which I climbed collecting for the sake of resting. My larger kin, too, is destined to rest. I set the direction and every single collected relative follows inertly. Weary of the stillness of my obedient kinship, I place my hand on my head, on the One head, mine. My hand-headstand surveys and considers all the larger individuals of my kinship. Unnoticed and unheeded by its and my larger community of fate, my hand-headstand turns toward our smaller relatives. The smaller kin perceives us, some One smiles anxiously.

My hand-headstand takes me by my forelock. Unasked, but neither unwillingly nor indifferently, I am handed over to the next-smaller individual of my kinship. Looking toward my smaller relatives and onward to our single origin, I lose my gift of collecting climbing to those relatives who were, a moment ago, still smaller but are now larger than I am.

A next-smaller relative, in his smiling fear, pushes me away from him as I try to climb over him toward the origin. Through his shove I tumble, twisted, on my hands past many of my smaller relatives toward our origin. Each single one of my relatives shoves me on to his next-smaller neighbor. Not a single one of the smaller kin collects me, though I have collected so many of my larger relatives.

Near the single origin of the entire kinship I feel freed from the burden of the larger. From each single smaller one I have learned, yet received no gift. On the contrary, each of the smaller individuals has taken something from me. Little has remained to me of the burdensome wisdom of the larger kinship. Near our single origin my wisdom shows a gap in my once great collection of knowledge. From my gap of knowledge artworks spring.

5.5 A Stage (AI-translated)

2026, short story in conceptual support of a design for a landscape architecture and urban planning competition

Actually, Zawa Kärm wanted to crawl out foraging quite early today. But as things inexplicably stand, she is, unfortunately, lazy. Also physically rather slow, for Zawa is a grove snail.

Now, however, a storm threatens to hit her home. So she rouses herself and, along with her mobile shell, moves out of her pleasantly damp hiding place among the roots. There is one thing Zawa does not like at all: the large plaza, cleared of grass, that lies between her home and the tall grasses near the watercourses. Had the nearby allotment garden not recently been rid of aphids, she could simply have dropped in for lunch just around the corner. Despite the longer distances of the rainwater ditches lying orthogonally to one another in the large plaza, Zawa Kärm crawls along these damp channels, for they are sunken into the ground, damp to wet, and protected by grates against the footsteps of humans and their rolling monstrosities. In this network of gutters she often meets many kinds of animals, all of whom are glad of the protection from above, the damp paths, the large water collection points, and the creatures that gather there and offer themselves as food.

In a water collection point, the grove snail Zawa Kärm hears a fast, never-ending chirring. Zawa looks around and, after a few contortions of her eyestalks, spots a bee that is about to drown in the underground lake. The bee beats hysterically about with her sodden wings, thereby shoveling more and more water onto her back and head. Zawa is already on the spot and slides under the bee, for the little bit of water does not bother the snail. The bee is thus lifted up, catches her breath again and calms down. As soon as the bee has dried somewhat, she jumps onto a nearby stone ledge in this underground channel. The snail Zawa crawls after her, for the bee wants to tell her something. She thanks Zawa and introduces herself as the leafcutter bee Jalo Uft. The grove snail Zawa Kärm is pleased and offers to search together for a midday meal of insects. But the bee asks, worried, whether the snail even recognizes the danger. Jalo explains to Zawa that the plaza above has meanwhile become very unreal, icy cold and stormy, and densely covered with snowflakes that whirl all the way up to the sky. Flies are out of the question at the moment. And probably insects as well, the grove snail suspects.

Hunger grows in Zawa Kärm. She glances up through the protective grate more and more often. Jalo Uft notices the longing and restlessness in the snail. So he suggests continuing to

5.6 At the Zenith (AI-translated)

2023, text for the picture Time 2 (attached)

At the zenith of Kronos's lifespan, the young and wild Zeus serves him, the supreme master builder of the City of Heights, a colorless showcase architecture. Kronos does not devour the planless showcase colorlessness. He would rather spend his eternal twilight years meandering hungrily within it.

Progressing simultaneously but asynchronously and disharmoniously, the steps of a hybrid use of space, the stairs of encounters and the architectures of hyper-functionalities are joined, neighborhood-building, by the edifying hegemonies of interpretation in honor of the supreme city master builder. Forming the City of Heights, these steps, stairs and architectures are set into the ruin desert of scaleless immoderations.

Everywhere in the City of Heights the hue of the base step permeates the gradients of the body-related time views. While the showcase architectures consult the standard stair on whether the uniform settlement should be designed perpendicular to the ground sand, the community of acoustic clay templates that inhabit the uniform settlement dries out from the community's center. It breaks and crumbles.

Kronos hurries and rests. Closing the spatial cycles of his City of Heights in a flash, he gropes his way along the standard stairs of inescapable social-technical-aesthetic compulsions to compromise. Kronos climbs about, emaciated. He releases human fish into the dream rivers that spring from the City of Heights and cultivate the ruin desert.

wander underground for a while until they might risk an ascent into a sheltered structure of stone. For there, all kinds of insects and rodents would often gather, which, however, is not without danger for the insects. But at least this above-ground structure would protect against the snow and also against intense heat. Protective structures of this kind he has seen by the dozens in this area. So the leafcutter bee Jalo and the grove snail Zawa set off.

Having reached the exit from the channel gutter, the unequal pair moves up into the shelter structure, to pause at its entrance. What the two experience there exceeds both the experience and the imagination of the small animals. Through a dense forest of snowflakes of all sizes and shapes they make out something very tall. Down near the ground, where the grove snail Zawa knows her way around, they see many solid structures on unnatural projections and recesses, steps and lights of every kind. From this complicated ground zone, both curvy and linear forms grow upward, to heights where even Jalo has only rarely flown. But up there the lights become more frequent, some vanish and reappear right away, while others remain constantly visible. Dimly, snail and bee see from their safe shelter that human figures move in the wildly glowing structures, despite heavy snowfall. Suddenly manifold sounds ring out, waves of vibration reach the snail, the bee and all the other animals present. It has become loud and seems dangerous. But also exciting. The leafcutter bee Jalo Uft and the grove snail Zawa Kärm enjoy their human event together with many insects, some of which they eat.