

Zeitschrift: Trans : Publikationsreihe des Fachvereins der Studierenden am
Departement Architektur der ETH Zürich

Herausgeber: Departement Architektur der ETH Zürich

Band: - (2015)

Heft: 27

Artikel: Feed them the image

Autor: Joshi, Ameya / Ostrowski, Daniel

DOI: <https://doi.org/10.5169/seals-918905>

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 08.04.2026

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>

050

Feed them the image
Ameya Joshi
Daniel Ostrowski



fig. a
Hieronymus Bosch, *The Garden of Earthly Delights*, oil on oak panels, triptych
from about 1480–1505, Museo del Prado, Madrid. Source: Wikimedia Commons.

And it came to pass at evening time that David arose from off his couch, and walked upon the roof of the king's house; and from the roof he saw a woman bathing, and the woman was very beautiful; and David sent and inquired after the woman. And one said, Is not this Bathsheba, the daughter of Eliam, the wife of Urijah the Hittite? And David sent messengers, and took her; and she came in to him, and he lay with her; and she had purified herself from her uncleanness; and she returned to her house. And the woman conceived, and sent and told David, and said, I am with child.¹

Es handelt sich um ein Ermittlungsverfahren gegen eine gewisse Person, eine gewisse Person in Sachen X gegen Y. – Hatz! Da ist ihm eins vor die Füße gelaufen, hatz! noch eins. Der Mann ist flink, er hat sich legitimiert, das Beil ist heruntergesaut, getaucht in das Gedränge mit der stumpfen Seite auf einen Kopf, noch einen Kopf. Das war ein Augenblick. Das zappelt unten. Das strampelt. Das schleudert sich auf die Seite. Das weiss nichts mehr. Und liegt da. Was machen die Beine, der Kopf. Aber das macht das Schwein nicht, das machen die Beine als Privatperson.

[...], das Tier zuckt, strampelt, schlägt, es ist bewusstlos, jetzt nur bewusstlos, bald mehr, es quiekt, und nun die Halsadern geöffnet. Es ist tief bewusstlos, wir sind in die Metaphysik, die Theologie eingetreten, mein Kind, du gehst nicht mehr auf der Erde, wir wandern jetzt auf Wolken. Rasch das flache Becken ran, das schwarze heisse Blut strömt ein, schäumt, wirft Blasen im Becken, rasch rühren. Im Körper gerinnt das Blut, soll Pfröpfe machen, Wunden stopfen. Jetzt ist es aus dem Körper raus, und noch immer will es gerinnen. Wie ein Kind noch Mama, Mama schreit, wenn es auf dem Operationstisch liegt und gar keine Rede von der Mama ist, und die Mama will gar nicht kommen, aber das ist zum Ersticken unter der Maske mit dem Äther, und es schreit noch immer, bis es nicht mehr kann: Mama. Ritsch, ritsch, die Adern rechts, die Adern links. Rasch rühren. So. Jetzt lässt das Zucken nach. Jetzt liegst du still. Wir sind am Ende von Physiologie und Theologie, die Physik beginnt.²

WE DOUBT THE EFFECTIVENESS OF ARCHITECTURAL DESIGN

Humanity has forever tried to turn its existential reality into a Utopia. And humanity has continued its quest to re-establish the lost arcadia of paradise, which it had been expelled from. Since then man has constantly tried to establish heaven on earth. The image of the paradise became stronger than the paradise itself. The reality within the existence of paradise was displaced by the image of it. The voluntary, the free will became our greatest shortcoming.

Finally having realized the loss of a paradise in its reality, Utopia was meant to be the foolproof experiment to recover this lost paradise. In believing that, limited, hungry, instinct controlled bodies would be able to free themselves from the chains of an image that they stumbled upon in their reverie. A Fata Morgana that vanishes as soon as one approximates.

Utopia never considers aspirations. The failure of all Utopias lies in the discrepancy between itself and its target.³

Morals and Desires always exclude each other from their discourse. Utopia becomes the personification combining morals and desires through a rationale costume. Morals are used to clad our true nature. This nature now rips of the clothes exposing the fall of Utopia. Utopia found out in its glorious shame.

THE DISARMAMENT OF UTOPIA

We must shift America from a needs, to a desires culture. People must be trained to desire, to want new things even before the old had been entirely consumed. We must shape a new mentality in America. Man's desires must overshadow his needs.⁴

And the serpent said to the woman, Ye will not certainly die; but God knows that in the day ye eat of it, your eyes will be opened, and ye will be as God knowing good and evil. And the woman saw that the tree was good for food, and that it was a pleasure for the eyes, and the tree was to be desired to give intelligence; and she took of its fruit, and ate, and gave also to her husband with her, and he ate. And the eyes of them both were opened, and they knew that they were naked. And they sewed fig-leaves together, and made themselves aprons. And they heard the voice of Jehovah Elohim, walking in the garden in the cool of the day. And Man and his wife hid themselves from the presence of Jehovah Elohim, in the midst of the trees of the garden.⁵

Design is in globalised modernist values (GMV) which are constantly reproducing the Image that directly forms the psyche. The psyche itself reinstates the formation of GMV. Thus psyche, GMV and the Image are in a constant cycle of reproduction.

IMAGE STIMULATES THE MOST VULNERABLE PART OF THE PSYCHE: ASPIRATIONS

Utopia is fetish for organization and its order and has never been for the target - the user and his desire to be envied.⁶

For which aspirations are present in Utopia? It is forced, constructed and pretensive. But something changed. With the creation of the image, man created the understanding and

manipulation of his own psyche. Man created the GMV – Globalised Modernist Values. This was the final and ultimate victory of the image over reality, over Utopia. Turning forever the Psyche into a new Utopia, an antithetical counterpart, a Dystopia so strong, enthroning the image to be our new deity. Image that now demands to be worshipped.

An Image is so strong that you come to it. This final Image is a flood of knowledge created and curated by us. We see what we want to see, hear what we want to hear, write what we want to write. There is no objective relationship to any subject matter, but the exposition of our own hubris. The City of the Image is to be consumed through the application of senses and instincts to satisfy aspirations. The Image sold to us is constantly created by us.

WE ARE PRISONERS OF OUR OWN IMAGE

This Dystopia is a personification of true human nature. It is the playground for Greed and Lust, for the triumph of the Unconscious. Man curates his own Dystopia through the constant consumption and reproduction of the image. Man now identifies, selects, interprets, re-interprets, intervenes and exhibits his own Hubris. We now fall prey to this irresistible drug. We want more of it and we can only be satisfied by the perpetual reproduction of our curations.

Feed them the image and watch. Watch them move, like you want to. Watch them talk, like you want to. Watch them think, like you want to. Watch it infect them like a virus. Let the image act and change them, control them.

FEED THEM THE IMAGE!

- 1 2nd Book of Samuel, 11, 1 : 5, in The Holy Scriptures: A New Translation from the Original Languages by J. N. Darby, 1890.
- 2 Alfred Döblin, Berlin Alexanderplatz, Berlin: Suhrkamp Verlag 2005, S. 197-199.
- 3 Utopia that is targeting the target is Dubai, Manhattan and Shenzhen.
- 4 Paul Mazur, a Wall Street banker working for Lehman Brothers in the 1930's.
- 5 Genesis 3, 4 : 8, in: J. N. Darby, The Holy Scriptures: A New Translation from the Original Languages, 1890.
- 6 Since we envy, we aspire to be envied.

Ameya Joshi, born in 1989, is an exploited architect from the <Global South>

Daniel Ostrowski, born in 1983, is an exploited architect from the <Global North>

They met somewhere in the middle of nowhere, where they currently ponder not so much about architecture, but the antithesis within it.