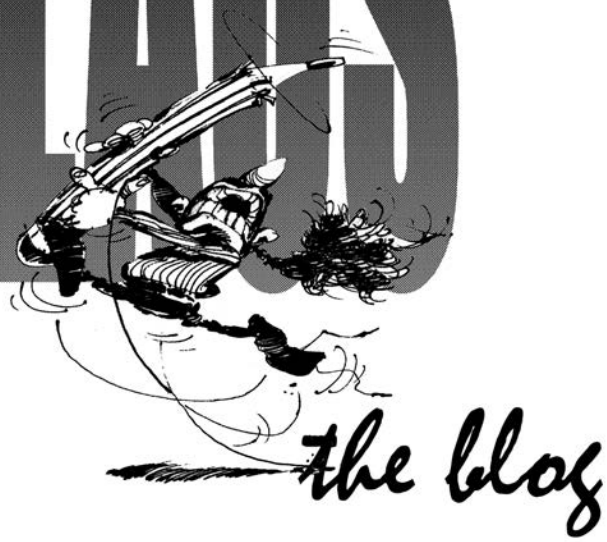




KRAMS





In March 2009, a couple of years after helping close another architectural magazine with his cartoons, unknown cartoonist Klaus came out of his niche and went online with Klaustoon's blog, a site first dedicated to satirize people and events on and around the Harvard Graduate School of Design. That is: a niche within a niche.

The blogosphere offered new extended territories to deepen into the waters of self-supported maudisism by producing elusive, often incomprehensible, and many times plainly unfunny satire on random architectural issues. The amplified exposure of the internet also promised exponentially increased possibilities for offense, and for being sued -after all, Klaus had always been an author fundamentally concerned with the importance of developing a distinctive style, and that's the reason why he has spent most of his career systematically copying the styles of the most distinctive masters of the Franco-Belgian bande dessinée. Only his total lack of ability and almost nonexistent popularity had prevented him from effectively being sued for plagiarism. The online exposure of his work promised, however, a major step forward. This time he would be sued for sure.

Klaus: The Blog started as a tongue-in-cheek sarcastic review of the Harvard GSD unleashed by an especially surrealistic exchange between Ben Van Berkel and Prescott Scott Cohen, which rejoiced in presenting the visible heads of architectural intellectuality in their dialectic pajamas. However, due to Klaus's lack of constancy, it soon evolved into a most uncertain terrain that tackled on the most disparate aspects of architecture's present, future and History, exploring both obscure corners of architectural Theory and its contemporary issues with equal absence of any criteria. In the three years since it opened, many have been the personalities that have passed through the blog: obviously, many distinguished GSD faculty members such as Michael Hays, Antoine Picon, Sanford Kwinter or Mohsen Mostafavi, Preston Scott Cohen and Michael Meredith (and Hilary Sample), but also first-rate architects and Pritzker award winners such as Wes Jones, Eduardo Souto de Moura and Álvaro Siza, Peter Zumthor, or Kazuyo Sejima and Ryue Nishizawa; modern and postmodern icons such as Mies van der Rohe and Le Corbusier, Phillip Johnson, Michael Graves,

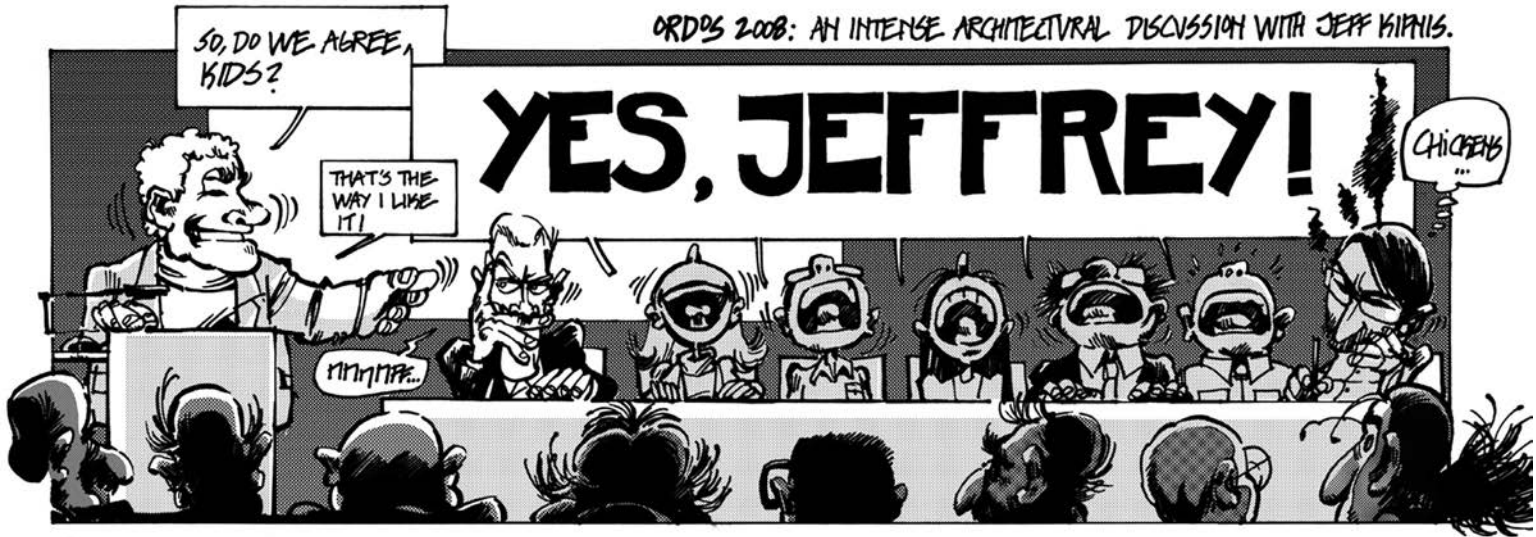
Peter Eisenman, Robert Venturi and Denise Scott Brown, past and present theoreticians as renowned as Reyner Banham, Bruno Latour and Peter Sloterdijk or Homi Bhabha -with the addition of young guns such as Kazys Varnelis and Joseph Grima-, verbal terrorists like Jeff Kipnis, short people such as Sylvia Lavin, or multimedia personalities such as Steve Jobs. Among those, a place of honor corresponds, of course, to Rem Koolhaas, whose different cartoonizations have been a recurrent source for celebration and joy amongst the followers of the site and a sure trigger for future lawsuits.

In this lapse, Klaus's cartoons have made their way into different architectural publications such as *Aequus*, *eVolo*, *(In)forma*, *Clog*, *Conditions Mag*, *Harvard Design Magazine*, *Harvard satirical Press*, *MAS Context*, *STUDIO*, *PRAXIS*, or *Project International*. They have also been featured in small installations and bigger exhibitions, such as the monographic *Klaus.Toon: From New York to Portimao* (Ordem dos Arquitectos de Portugal, 2010), the retrospective *Dispatches from the GSD: 075 Years of Design* (Harvard GSD, 2011), as the editorial cartoons for "The New City Reader", Joseph Grima & Kazys Varnelis-edited newspaper-performance designed for the "Last Newspaper" exhibit at the New Museum in New York, in the *Three Little Worlds Exhibit in London* (The Architecture Foundation, 2012), *MAS Context: Analog* (Chicago, 2011), *Building Comics* (Naples, 2013), and even more importantly, they made their way to OMA's canteen.

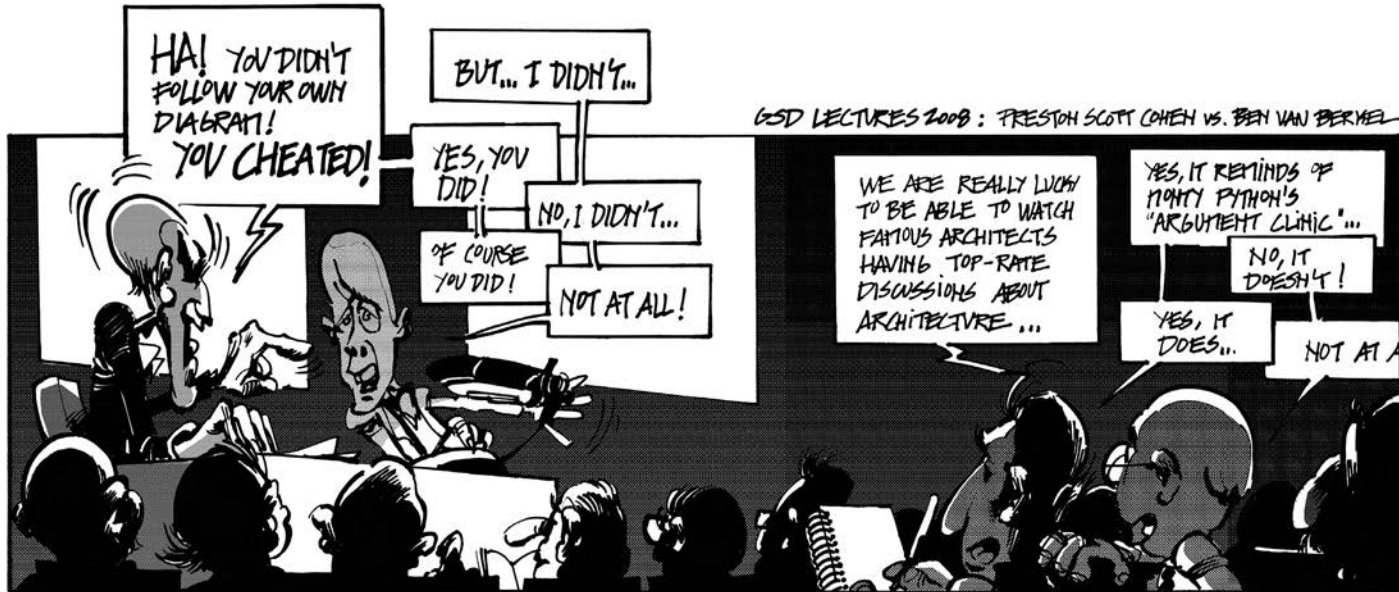
KLAUS was born somewhere in Western Europe at some point within last century. For many years, he suffered from a syndrome called architecture, from which he is still struggling to recover. Showing an early passion for drawing, he was introduced to comic books at a very early age by his family and educators, to their later deepest regret. His other self, camouflaged as an architect and architectural scholar, publishes works and scholarly articles in Art & Architecture magazines such as Lars, Flow, GSD Platform, Aequus, Menhir magazine, URBES, (Dis)Courses, and in books such as Seeking the City: Visionaries on the Margins (2008), View on the GSD (2008), or Ecological Urbanism (2010).



ORDOS 2008: AN INTENSE ARCHITECTURAL DISCUSSION WITH JEFF KIPNIS.



GSD LECTURES 2008: PRESTON SCOTT COHEN VS. BEN VAN BERKEL



GSD LECTURES 2008: PARAMETRIC DESIGN.

Ordos 2008: An Intense Architectural Discussion with Jeff Kipnis. Klaustoon's Blog, June 6, 2009. First published in 'Trays', January 2009.

GSD Lectures 2008: Preston Scott Cohen vs. Ben van Berkel. Klaustoon's Blog, April 8, 2009. First published in 'Trays', January 2009.

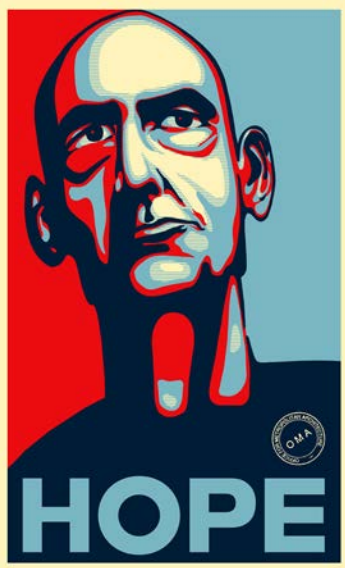
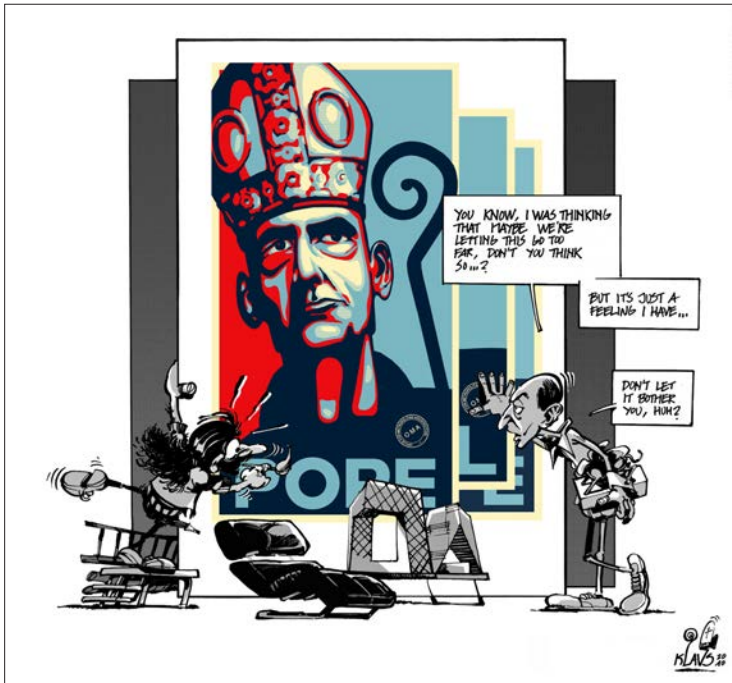
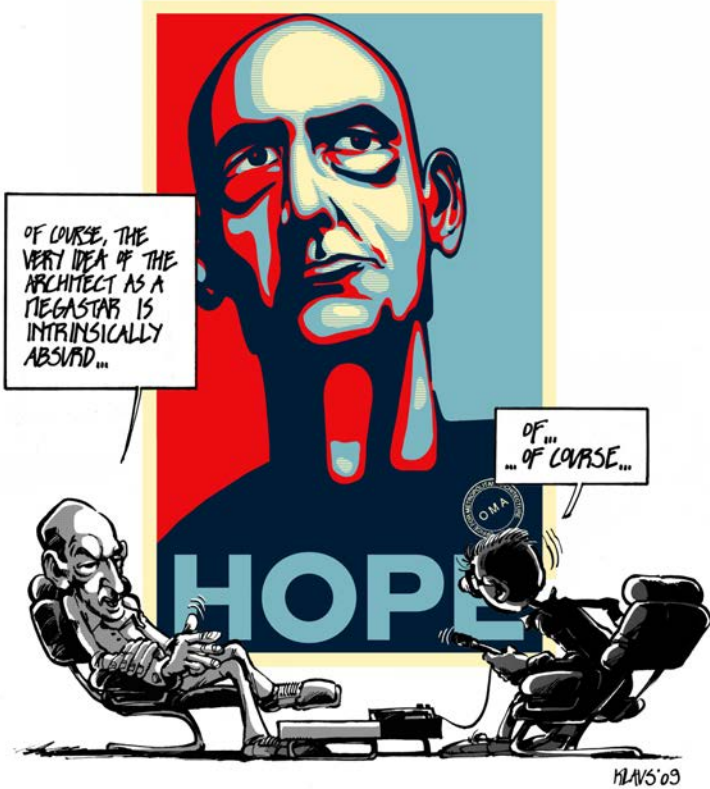
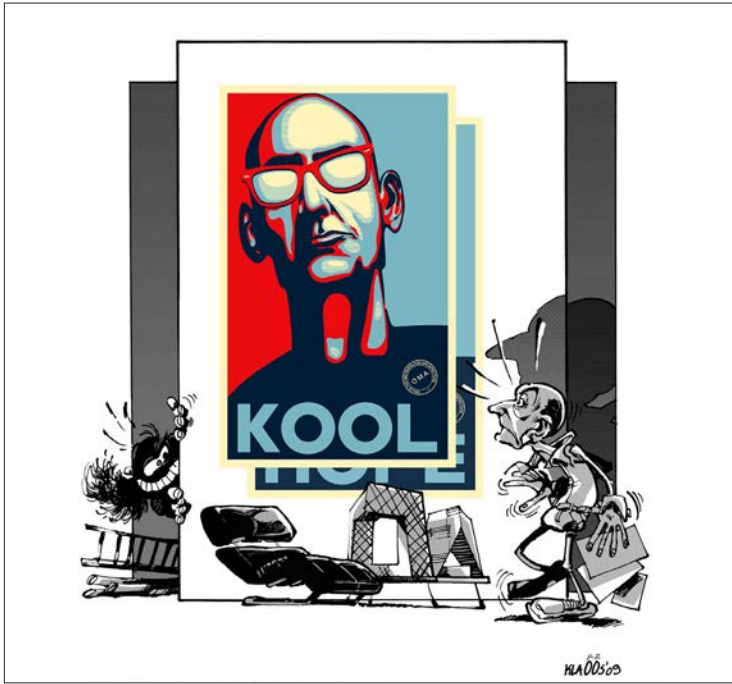
GSD Lectures 2008: Parametric Design, June 2009.



Hope. Kunst-Haas series, April 2009.

Cartoon for the "Editorial" issue of *The New City Reader*, NY New Museum, October 2010. Also used as the poster image for the exhibition *Klaus.Toon: From NY to Portimao*, Ordem dos Arquitectos de Portugal. Portimao, November- December 2010.

Next page: **Gran K ????**





ARQUINOTICIA 6 RASA



"LO IMPORTANTE ES LA ARQUITECTURA, NO LAS ARQUITECTURAS."

"EL PLAN CUANDO HA BUERTO, ES BUENA."

"TODAVIA RECONSTRUIER LA ANTIGUA PARA CONSTRUIR NUESTRA FUTURA."

"TODAVIA APUNTO A LA ARQUITECTURA DE LA PASION DE LA ARQUITECTURA."

"LA INDUSTRIA NECESITA DE UN BUEN ARQUITECTO PARA SU BUENA FORTUNA."

"MUNDO QUE ESTAN EL PROYECTO LA CASA DEL ARQUITECTO."

"LA ARQUITECTURA ACTUAL SE ENTRA EN MODERNISMO EN LA."

"EL MUNDO POR FORTUNAMENTE BUENA."

¡EL GRAN K HA HABLADO, HERMANOS!

¡SÍ, GRAN K!





> *The Importance of the Way Stories Are Told.*
Used as the Poster Image for *MAS Context: Analog, Chicago, 2012.*

(The) Man on the Moon. Cartoon drawn on occasion of the 50th anniversary of Man's arrival to the Moon. Published in *(In)Forma* n° 6, University of Puerto Rico, 2011

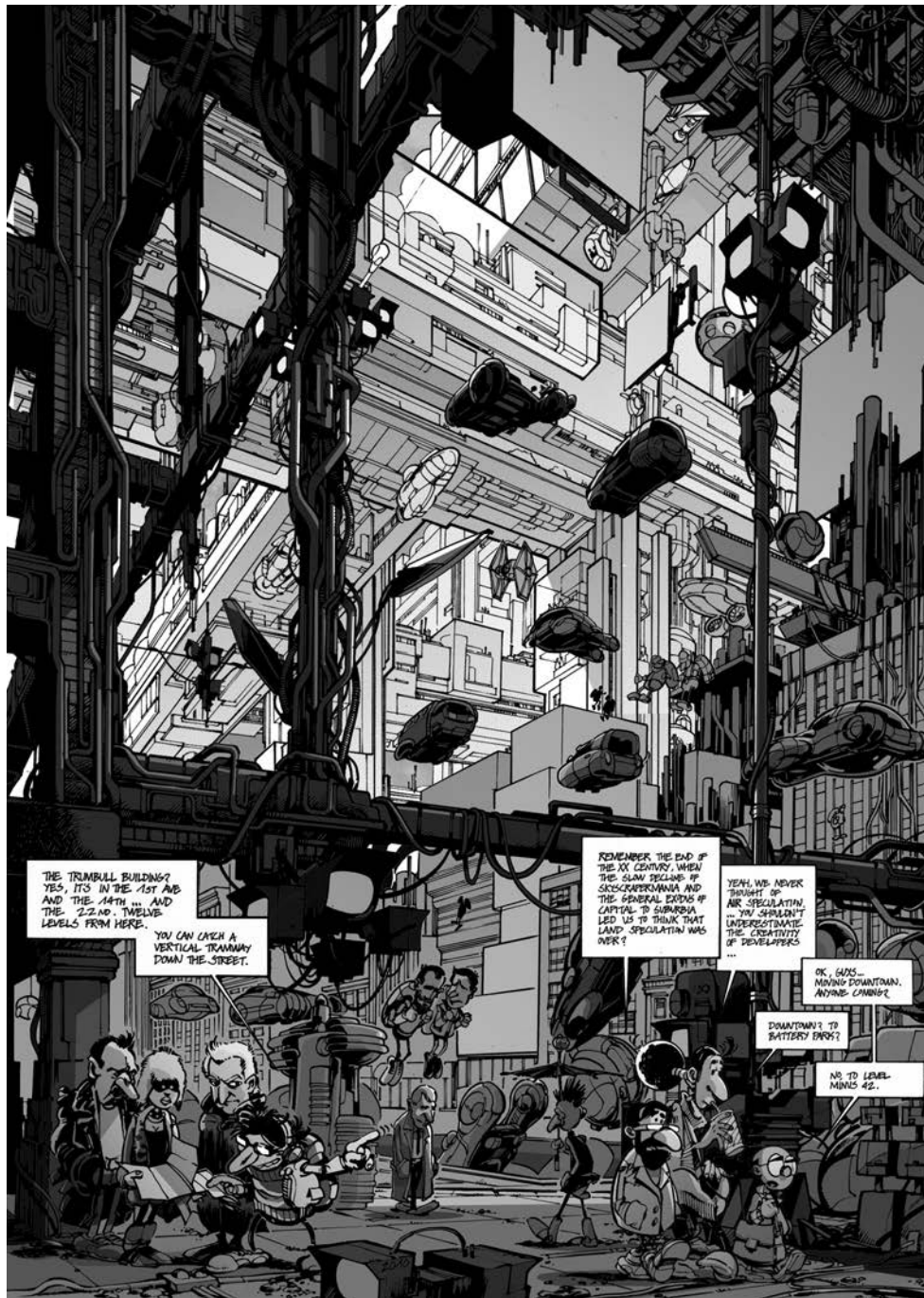
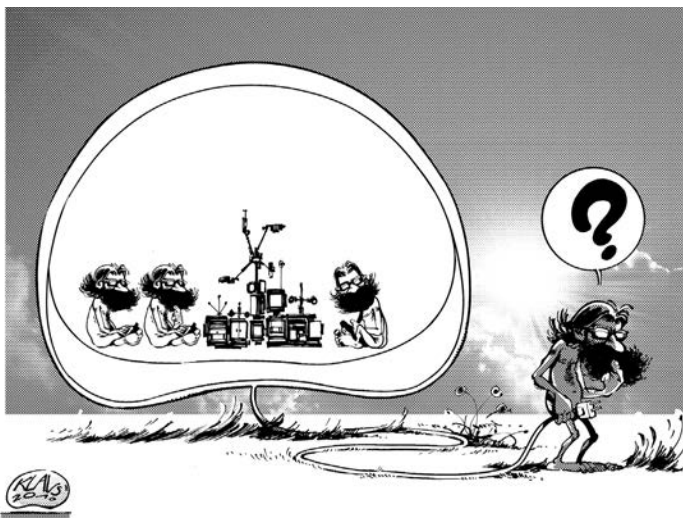


Illustration for the Catalog of the Festival *Eme3: Bottom-Up*, Barcelona, June 2012.

The Weather Forecast Inception. Cartoon for the "Weather" issue of *The New City Reader*, NY New Museum, January 2010.





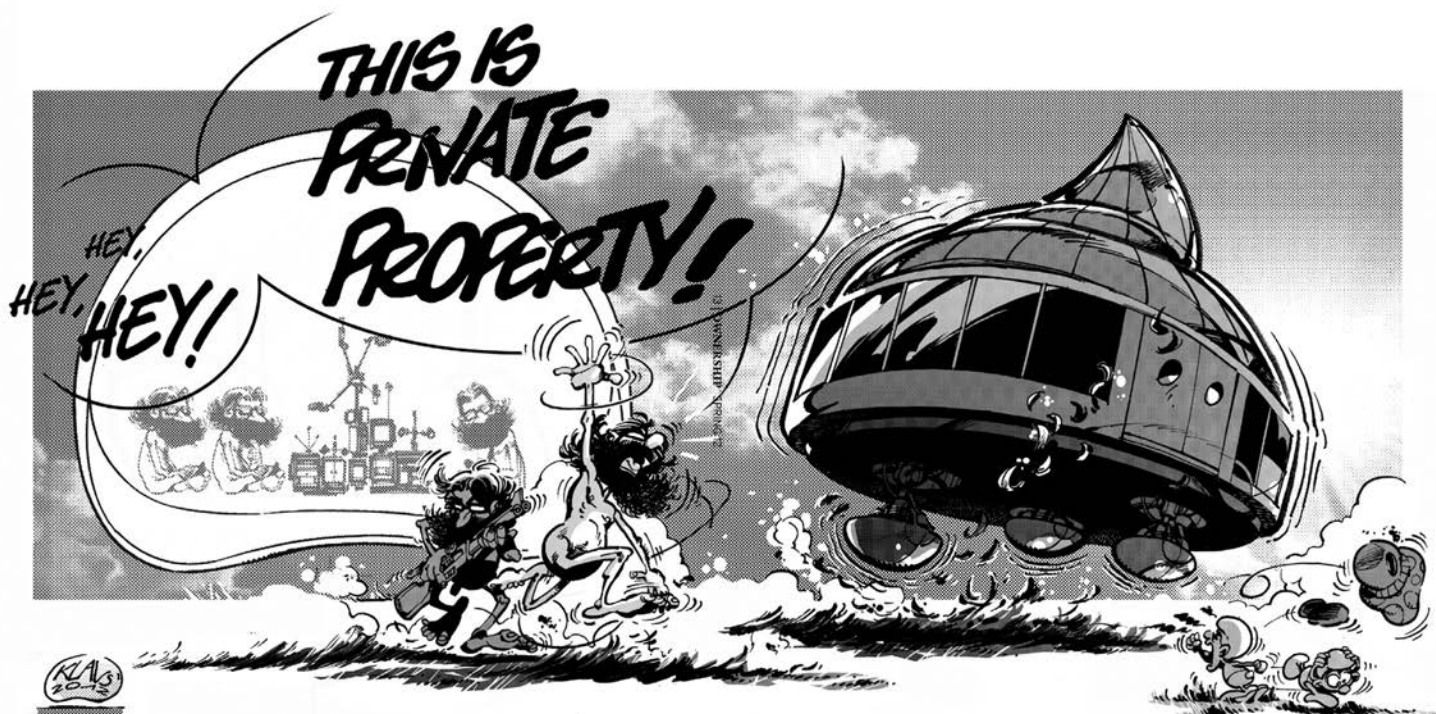
CONTRIBUTORS

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MAS CONTEXT

MAS CONTEXT
OWNERSHIP

ISSUE 13 SPRING 12



THE BUBBLE OF BRITISH ENVIRONMENTALIST UTOPIA SUCCUMBING TO THE ATAVISIM OF POST-COLONIAL LAND OWNERSHIP MENTALITIES

MAS STUDIO

A Home is not a Mouse, April 2010.

Full House vs. Full(er) House, Cover illustration for MAS Context nº 10: Ownership, March 2012.

Both Illustrations belong to the series *The Bubble Adventures of P. Reyner Banham*, which started with *The Great Gizmo in the Sky* (April 2010), a cartoon requested by Kazys Varnealis for his annual re-reading of Banham's "The Great Gizmo" and Alison&Peter Smithson's "But Today We Collect Ads."

Banham Style, ????



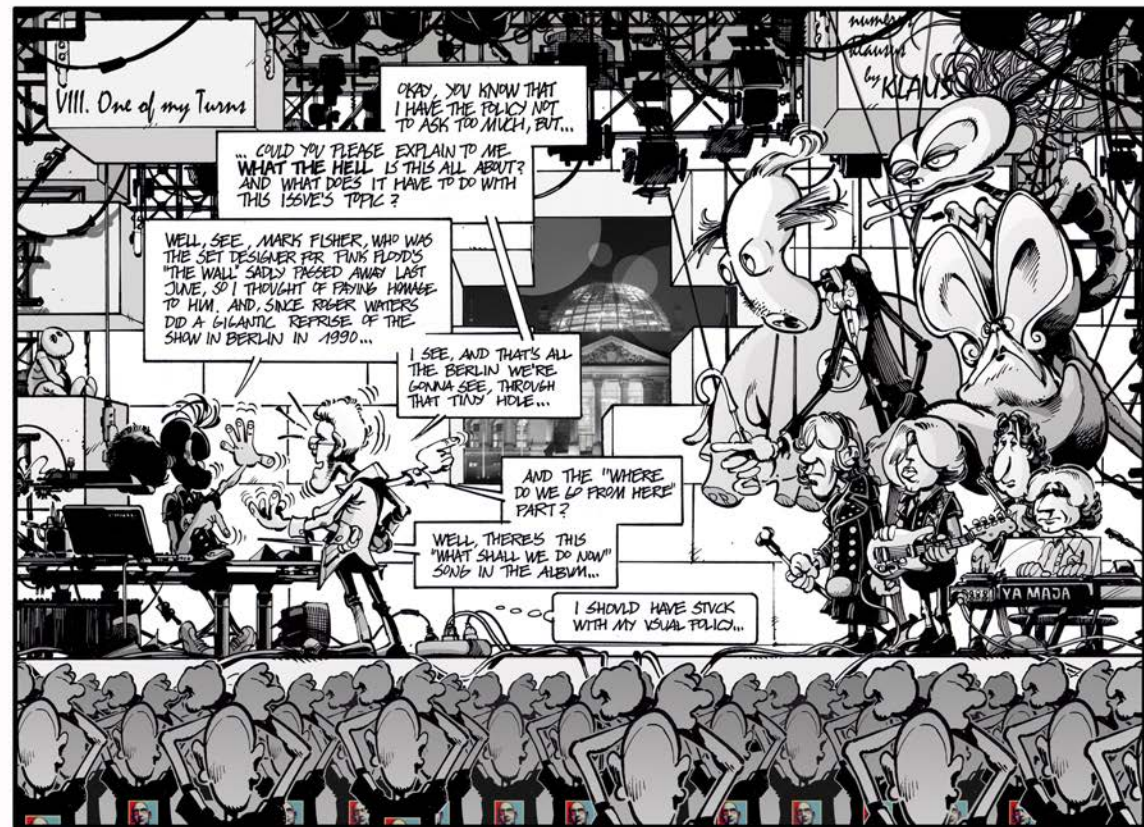
Jun 26 2013

Rock's Greatest Architect

Mark Fisher, who has died aged 66, was an acclaimed creator of live rock shows, designing spectacular, complex and often startling stage sets for the Rolling Stones and Pink Floyd, a multimedia show to inaugurate the Millennium Dome in 1999, and the opening and closing ceremonies of the Beijing Olympics in 2008.

As a rock tour design specialist, Fisher swept away the clichéd pyrotechnics achieved by a few lasers and buckets of dry ice. A typically dazzling Fisher extravaganza for Pink Floyd, for example, would feature an almost life-size fibreglass dive bomber zooming over the crowd during the first number and exploding on the stage in a ball of flame. Another staple were 30ft-high inflatables operated by wires from the stadium roof.

A graduate of the avant-garde Architectural Association, Fisher eschewed a conventional design career when he left college in the early 1970s, working instead on the set design for the rock musical Jesus Christ Superstar. His break came when he was asked to make an inflatable menagerie for Pink Floyd's "Animals" tour of 1977, which confirmed the band as the masters of stadium rock. But it was Fisher's design for the ex-Floyd member Roger Waters's one-off concert in Berlin in 1990 that catapulted him to fame. Waters gave a performance of the group's 1979 album *The Wall* at the site of the Berlin Wall in the Potsdamer Platz. To mark the occasion, Fisher (with his then partner, Jonathan Park) built the largest set in the world from 2,500 styrofoam bricks stretching 550ft across what had been No-man's-land.



Controversy over The Cloud forces MVRDV to Apologize

Small text block providing context for the cartoon, mentioning MVRDV and architectural controversy.



V. CLOUD ENCOUNTERS OF THE 911TH KIND

Klaus by KLAUS

XI. FORM FOLLOWS FRICTION (AKA: ZA HA HA... DID I?)

Small text block providing context for the cartoon, mentioning Zaha Hadid and architectural criticism.



XI. FORM FOLLOWS FRICTION (AKA: ZA HA HA... DID I?)

Klaus by KLAUS

THE INDEPENDENT

Small text block providing context for the cartoon, mentioning Walkie Talkie and architectural criticism.



IX. FAULTY TOWERS (VIŇOLY ATTACKS!)

Klaus by KLAUS

XIII. MARS ATTRACTS! (AKA: MARS ONE -AND TWO, AND THREE...)

Small text block providing context for the cartoon, mentioning Mars One and space exploration.



XIII. MARS ATTRACTS! (AKA: MARS ONE -AND TWO, AND THREE...)

Klaus by KLAUS

Numerus Klaus #08: **One of My Turns [An Homage to Mark Fisher]**. Published in Uncube magazine 13, October 2013.

Numerus Klaus #04: **Cloud Encounters of the 911th Kind**. Published in Uncube magazine 10, May 2013.

Numerus Klaus #09: **Faulty Towers (Viňoly Attacks!)**. Published in Uncube magazine 15, December 2013.

Numerus Klaus #11: **Form follows friction**. Published in Uncube magazine 17, January 2014.

Numerus Klaus #13: **Mars Attracts! (AKA: Mars One... and two, and three...)**. Published in Uncube magazine 19, May 2014.