

A R T W O R K A N A L Y S I S

Surveying The In-Between: Arslohgo's Digital Architectures

*Language becomes Image
Image becomes Language*

Digital Art • Language • Picture

A critical assessment based on the works published at adw.lohgo.net

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How the artist Arslough uses his "lohgorhythms" to dissolve the boundaries between architecture and digital art

At a time when the boundaries between physical and digital space are increasingly blurring, digital artist Witold Lohmann, working under the pseudonym "Arsloho," creates works that not only address this permeability but actively exploit it. His "lohgorhythms"—a multilayered wordplay that interweaves his surname with mathematical and rhythmic concepts—function as conceptual bridges between architectural thinking and digital transformation.

The Name as Program

The term "lohgorhythms" itself reveals Lohmann's methodological approach. The first three letters of his surname merge with "logo" to create a multiply readable construct: "Loh(mann) go" as a call to action, as an incorporation of the person into the logo itself, as rhythmic structure, or as allusion to algorithms. Most elegantly, however, is the reading as "logarithm"—that mathematical concept describing relationships and proportions fundamental to both architecture and digital image processing.

This linguistic layering is no accident but method. Lohmann works systematically with the ambiguities between German and English, creating conceptual spaces that function like architectural interstices—sites of permanent translation and transformation.

Escher as Architect of the Impossible

At the center of Lohmann's artistic practice lies the digital transformation of M.C. Escher's geometric constructions. This choice is programmatic: Escher, who himself operated at the intersection of architecture and art, created impossible buildings and tessellated patterns that follow architectural logics while simultaneously subverting them.

When Lohmann runs these works through his algorithms and separates them into CMYK color spaces, he creates another level of architectural deconstruction. The color separation literally produces layers that can be read like the floors of a building—or like the layers of a CAD drawing where each level carries different information.

Reuse as Construction Principle

Lohmann's "reuse art" follows an architectural logic of the palimpsest. Just as historic buildings are built over, expanded, and transformed, he builds upon existing structures and layers new levels of meaning on top of them. This practice dates back to his ink drawings from the 1990s and has evolved in the digital sphere into a complex system of appropriation and transformation.

The artist employs the same tools and thought processes that shape contemporary architecture: parametric design, algorithmic generation of forms, systematic variation of basic patterns. His "Sky" and "Sea" series, for instance, operate with modular elements that are recombined and recontextualized like architectural building blocks.

Digital Entropy and Structural Decay

Particularly fascinating is Lohmann's engagement with digital entropy. Just as buildings undergo physical decay, digital structures suffer from data degradation, compression loss, the gradual corruption of bits and bytes. Lohmann makes this transience of digital architectures aesthetically tangible—it becomes a design element.

In his works, this entropy manifests as a productive force. Transformation through algorithms is always a form of controlled decay, of targeted dissolution of established structures. Yet from this decay emerge new orders, new aesthetic configurations that simultaneously preserve and transcend the original.

The Space Between Languages

Lohmann's work moves not only between architecture and digital art but also between languages. His German-English wordplays and conceptual overlays create virtual spaces that exist only in translation. This linguistic architecture is perhaps his most radical contribution: the recognition that language itself can function as building material, that shifts in meaning possess architectural qualities.

The Original in the Age of Algorithmic Reproducibility

The question of the original that Walter Benjamin posed for the age of mechanical reproduction takes a new turn in Lohmann's work. In architecture, every realization of a plan is an interpretation; in Lohmann's digital practice, every transformation is a new creation that simultaneously preserves and dissolves the original.

This paradoxical simultaneity of preservation and destruction runs through both contemporary architectural theory and Lohmann's artistic methodology. His "lohgorhythms" are not mere variations but autonomous constructions that carry their origins with them like a building bears traces of its predecessors.

Outlook: The Architecture of the Digital

Witold Lohmann's work demonstrates that the connection between architecture and digital art is more than a superficial analogy. It's a profound structural kinship manifested in shared design principles, ways of thinking, and tools.

His "lohgorhythms" function like digital edifices—constructed from algorithms, layered in color planes, erected on the foundations of art historical precedents. They are architectures of transition that don't merely inhabit the space between disciplines but actively shape it. In a world where the boundaries between physical and digital are becoming increasingly porous, Lohmann's art points toward a way of understanding these interspaces not as voids but as sites of creative possibility.