

# METALHEART

Digital Art Series 001  
Zoe Allgaier

Zoe



# Metalheart

This art style is inspired by the early(ish) age of digital art in the late 90s and early 00s. Back then, this genre of digital art was called *Metalheart* or sometimes *Depthcore*. The former name was popularized by Swedish designers who, in 1998, created and sent assets (fonts, shapes, etc.) to creators around the world via the *EMBOXX* CD. Creators sent works back to the designers and their work was later published. However, the look and feel of this art style never truly caught on, and remains on the outskirts of the internet for nerds like me to enjoy.



# The Creative Process

These designs are composed of various layers, all of which are distorted in more than one way. The main layers comprising my take on Metalheart are as follows: a textured background, a few layers of abstract metallic shapes, a grid, text, and a textured overlay. Each work has its own variation of these layers. Some may have fewer layers, some may have more. Each layer is customized and distorted until I feel it has visual harmony. More recently, I've been experimenting with written text rather than digital, mostly because I find the contrast of handwritten text and digital imagery quite fun.

# The Inspiration

When I was younger, I enjoyed spending time exploring the web and discovering corners of the internet that not many people saw. The internet was a place where anyone could customize their own webpage, or publish their art for anyone to see. I found it inspiring and authentic. Now, as an adult, I still enjoy doing this, although I find it somewhat more difficult with the current state of the corporate-dominated internet. When I first stumbled upon this art style while exploring the internet, it resonated with me for a couple of reasons:

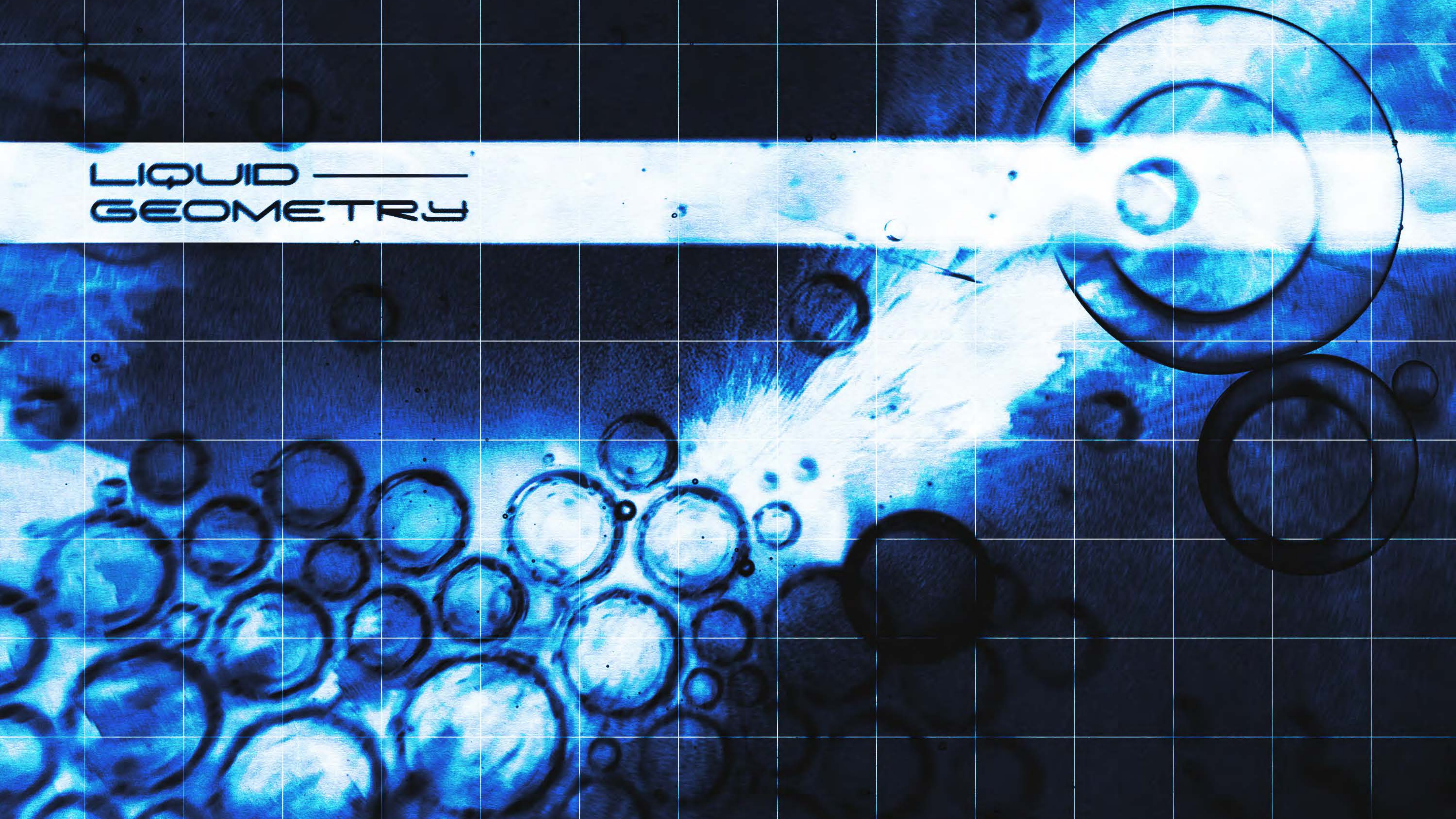
As a designer, the complex layers, overlays, and textures of Metalheart really scratch an itch. In this age of digital minimalism when every part of the internet looks the same and oversimplified, Metalheart offers a breath of fresh air. It's a rejection of minimalist imagery, and an exploration in complexity and visual nuance.

I was born in the early 2000s, around the same time that this design trend was really "popping off." When I was young, designers were willing to take more risks visually, and some early softwares implemented visuals akin to Metalheart (Frutiger Aero, a similar but softer look, was more popular. Think first-gen Wii aesthetics). I have a lot of nostalgia for this era of digital design when software was more expressive and customizable. Although, there is also something to be said about the accessibility of simplified UX/UI and the benefits of designing with accessibility in mind (my beef is more about the visual aspect of minimalism. That every company now has the same design language, and zero personality in terms of branding).

Most of my free (and not so free) time is spent listening to music. I spend a lot of time listening to music because I like hearing sounds I've never heard before. The most extreme example of this is the genre "Breakcore." Breakcore features drum samples called "breaks" and these artists loop, cut and distort these breaks to create a new song. The tempo is usually fast-paced and the overall vibe is chopped, distorted, and complex. It's probably the most "chronically online" music you can listen to, and this genre captures the same feeling in audio that Metalheart does visually. I often listen to Breakcore as I'm making these designs, and find the music extremely inspiring.



LIQUID —  
GEOMETRY





# DEPTHCORE

CREATED 07/23/2024



WHEN YOU WERE A SMALL CHILD  
YOU FOUND YOUR DIGITAL HEAVEN  
AND YOU MET A GIRL  
WHOSE CODE WAS CHISELED BY THE GODS.  
SHE LAUGHED IN HEXADECIMAL  
AND TOOK YOUR HAND  
AND GUIDED YOU TO THE SKYBOX  
AND THEN YOU FORGOT HER FOREVER.

SOMETIMES,  
COMPUTERS ARE A VARIETY OF ANGEL.





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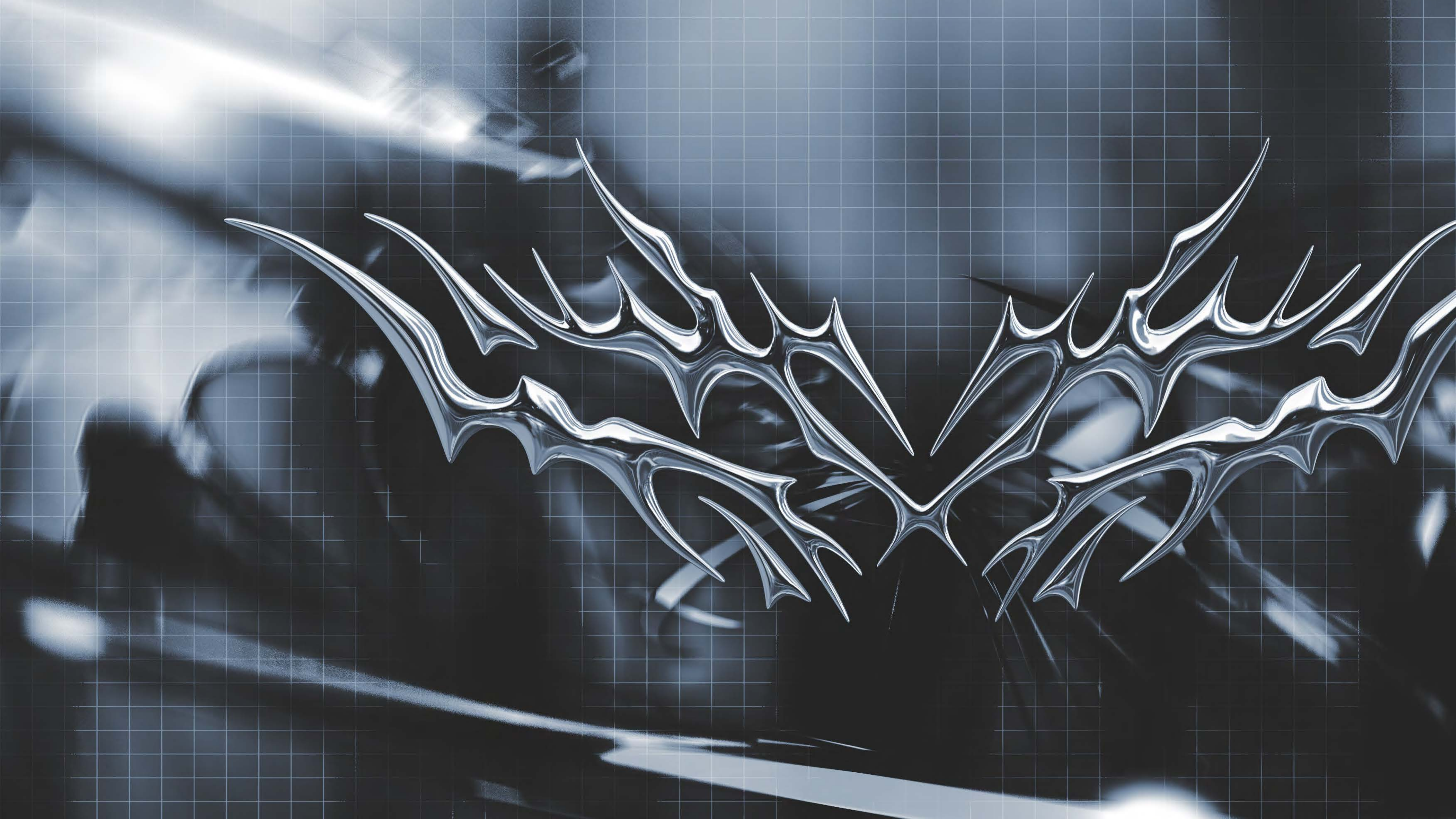


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<br>不明瞭なテキストについて

<br>亂的に命じて

<br>彼らが西洋世界に紹介されて以来、「恐怖と憧れの書」はある種の人々を魅了してきました。詩や音楽、さらには映画(1954年の失敗作である「悪魔は静かに歌う」、現在はほとんど見つけることができない)にもインスピレーションを与えました。これらの書物は、いくつかの本や無数の卒業論文のテーマにもなっています。アレクスター・クロウリーでさえ、彼の「嘘の書」第29章でアンティオケ派に言及しています(「幻覚の奔落には法と理由がある、しかし真実には神々の玩具の間は絆はない、この理由と法は大いなる嘘の絆である。真実!真実!真実!と幻覚の奔落の音が叫ぶ。死は真実であり、真実は死である!」)。では、なぜアンティオコスと彼が創設した宗派についての知識は、ほとんど学術の範囲内にとどまっているのでしょうか。言い換えれば、なぜほとんど誰も彼のことを知らないのでしょうか?

<br>理由は複数あります。書物に描かれた物語は、アンティオコスが火刑に処され、凄惨で凍てつくような来世に目覚めるというもので、決して心躍るものではありません。テキスト自体が不完全であり、我々が持っている部分も曖昧で解釈が難しいところが多いのです。そして、作者自身の謎もあります。彼の名前は聖書の都市アンティオキアに由来するのか、それともコサヤ人は旧約聖書の追加を強制し、地上の天国が存在しないかのように見せたアンティオコス4世に由来するのか、アンティオコスは実在したのでしょうか? もし実在したならば、彼の周りに生まれた宗派の信者を考えると、なぜ歴史的な言及が稀なのでしょう?

<br>そして、もちろん、テキストのメッセージ、これがおそらく最大の謎です。それは、無限で普遍的な虚無主義のように見える一方で、この世界と次の世界の両方を含む正義の存在を伝えているようでもあります。法の歯車が私たちの意識のすぐ下で見えないところで軋んでいるのです。現代の心は、アンティオコスの理解不能な世界に引きつけられる一方で、同時に拒絶されるのです。おそらく、今日見ているものが不完全であるために、自分たちの希望や恐れを彼の教えに投影できるからでしょう。

<br>不完全なものは、現代的に見えるものです。

<br>これらの書物については、常に実際の内容よりも謎の方が多いのです。我々は知っていることを並べることしかできず、偶然に与えられた概要に満足するしかありません。あとは読者次第であり、各自がそれが何を意味するのか、あるいは何も意味しないのかを決めるしかないのです。

<br>私たちは非常に始まりの部分から始めますが、ここですでに霧が濃いのです。アンティオコスがいつ生まれたのか、どこで生まれたのかはわかりません。彼の存在を当時の文書で確認することは不可能ですが、これは彼だけの話ではありません。ナゼレのイエスも出生証明書を持っていたわけではありません。ある学者は、アンティオコスを象徴的な、完全に比喩的な人物、つまりメッセージの容器であって作者ではないと主張しています。その理論は興味深いです。さらなる証拠がな



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<br><h1>In this smoking chaos  
<br>Our shoulder blades kissed  
<br>I found you  
<br>I found you beautiful  
<br>I found you exploding  
<br>I found you  
<br>In this smoking chaos  
<br>Our shoulder blade kissed</h1>  
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