Pavilion O3

Arche’
Architecture of Universe

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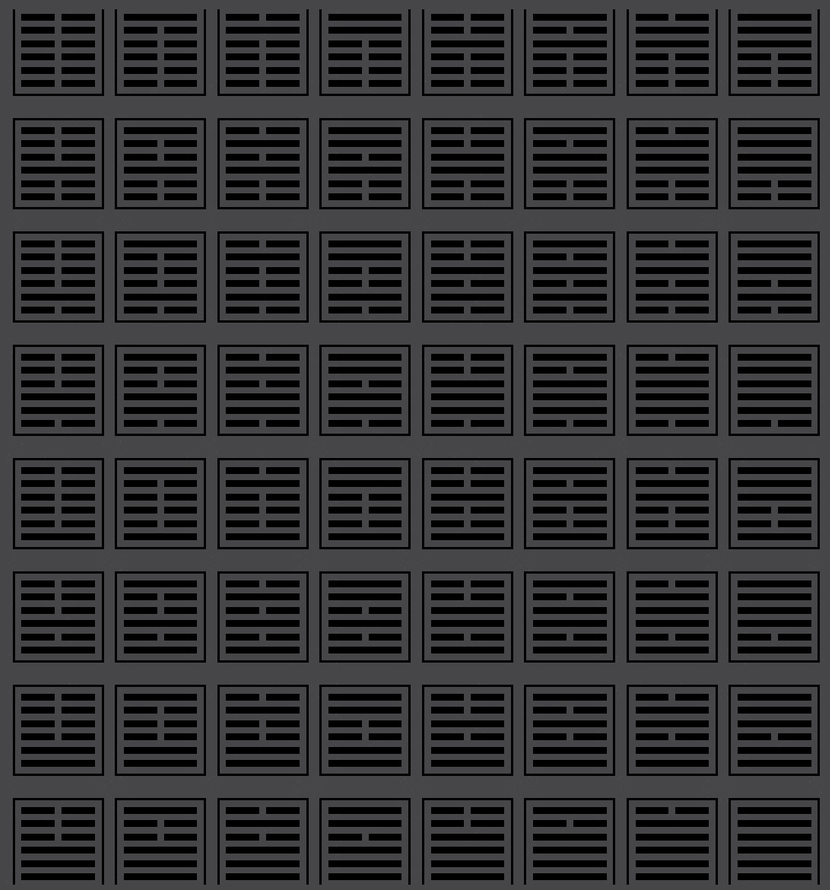
Architecture of Universe

Venezia 2021



I Cing – The Book of Changes

Arche (/’ar:ki/; Antient Greek ἀρχή) is a Greek word with primary senses “beginning”, “origin” or “source of action” (ἐξ’ ἀρχής: from the beginning, or ἐξ’ ἀρχής λόγος: the original argument), and later “first principle” or “element”. By extension, it may mean “first place, power”, “method of government”, “empire, realm”, “authorities” (in plural: ἀρχαί), “command”. The first principle or element corresponds to the “ultimate underlying substance” and “ultimate undemonstrable principle”

Man, like a fish in a spherical aquarium, is immersed in his limited, though transparent environment of time and space. Despite its apparent isolation, it is found in many interpenetrating dimensions and parallel realities of the universe.
In another, identical aquarium, a different, identical fish floats in water, whose shape is determined by a glass ball. Despite the fact that both vessels are transparent, both fishes probably do not see each other and do not perceive the surrounding environment as a continuation of their reality. And they probably don't communicate, but sometimes theybehave identically like to two photons at distant poles of the universe.
Science and technology, but also art continually verify knowledge and lead consciousness beyond the horizon of our events, in simultaneous realities, into the multidimensionality of the universe, discovering dark matter (over 80% of the mass of the universe), quantum entanglement, primery numbers or the fifth fundamental force. Art explores an image whose creation becomes an irreversible fact, even more intriguing when it remains beyond the horizon of interpretation. It seems then to be an expression of a certain logos, an element of unnoticed reality. The uncovered microscopic fragment of the virus allows complete reconstruction of its geometric form. The image, on the other hand, signals the appearance of another, possible structure, but does not explain it.
By describing and creating mathematical and geometric models of the universe, we have created, or maybe only discovered, cyber space, virtual reality, augmented reality, which have become the place of our parallel identity, the second hacked aquarium.
If the building block of the universe is information (Logos), from which matter arose, then the term Information Architecture is an archetype and, like the fractal dynamic structure of its development.
Information architecture connects our universe and its environment – other universes, into one whole. While one of the possible connectors of the universe's architecture is the so-called a wormhole leading to other parallel realities, dark matter is everywhere.
If information is the basic building block of the universe, then both the glass balls, the water filling them, the space between them, the light penetrating them, the fish, and also we are information – the Logos.
Arché in Greek means primordial and primeval cause (Greek: ρχή). In pre-Socratic philosophy, arche is the root cause of all beings and the essential material – the substance from which all things originated. According to the Ionian philosophers of nature, arché is the primary guiding principle of the cosmos (Greek: κόσμος)", for Thales arché. is water, for Anaxymander – infinity, for Anaxymenes – air, for Democritus – atom, for Pythagoras – number.

Hence today's concept of Information Architecture is probably the most holistic vision of the universe and man in both material and metaphysical dimensions.
The post pandemic perspective of our civilization makes us realize that we are not alone on our planet and in our virtual world. The virus, as another "intelligence", strategy and structure of life, reveals another dimension and an important clue in the search for a place for man in the architecture of the universe.
In order to implement the project, program and financial cooperation was established with Asia Manchester Triennale, Mediteranean Biennale in Haifa, Nakanojo Biennale in Japan, Kunsthalle Faust in Hanover and with universities whose conference due to pandemics, we have to transfer to next year in Venice.
Willingness to cooperate was also expressed by PSNC (Poznań Super- Computer Network Center) and NAR Labs – National Center for Highperformance Computing in Shinchu, to implement the artistic project – telepresence during the Architecture Biennale in Venice.
In August, I'm planning a meeting with scientists from the Laboratori Nazionali del Gran Sasso* – (one of the most important research centers, including dark matter). Being on the GAD (Giudecca Art District) committee in Venice, I have full approval and cooperation in the implementation of this project.

Dsc. Tomasz Wendland

* The National Institute for Nuclear Physics (INFN) is the Italian research agency dedicated to the study of the fundamental constituents of matter and the laws that govern them, under the supervision of the Ministry of Education, Universities and Research (MIUR). It conducts theoretical and experimental research in the fields of subnuclear, nuclear and astroparticle physics.
www.lngs.infn.it/en/about

The curatorial concept of the overall project „Arche - Architecture of the Universe" combined different approaches of the participating partners to concepts such as information architecture, simultaneous realities, multidimensionality, fractal geometry with the definition of „Arche" as a concept of the Ionian philosophers of nature (water, air, atom, infinity and number) in an urban reality of life. The audiovisual realisations of urban utopias and architectural principles were partly experienced interactively and opened up an interdisciplinary discourse space.

Upon entering the half two-storey exhibition hall, visitors were first greeted by an animation of the exhibition title Arche designed by Tomasz Wendland, followed by a large-scale interactive installation „Feedback Society" by the artist trio **F.Brück & J. Krasuk & H. Schmidt**, which made the audience and its architectural environment itself the subject.
By fusing analogue overhead projections with a digital projection generated from a camera placed behind the audience, the work created immersive visual perceptions in which the viewer could observe themselves seemingly transcending physical boundaries of gravity, space, dimension and time. In addition to the poetic and participatory dimension, the „Feedback Society" thus opens up an echo chamber for selfies and social media activities.

The exhibition Raumzeit 21
A. The works selected by Hannover direct our gaze to the centre of urban society, reflecting restructuring and changing values with installations, video projections, performative and participatory ideas. For example, **Hendryk Claussen's** „Song Saigon", a complex video projection, addressed the open residential culture typical of many Asian cities, which can only be discovered by following the increasingly intricate network of traffic routes by two-wheeler and finally on foot.
In contrast to the documentation of this almost „organic" seeming image and sound backdrop, the Austrian **Clemens Fürtler** draws a deserted dystopian scenario in his video from the series „Bildmaschinen", filmed from the perspective of a miniature car proven with headlights, which lonely makes its rounds in seemingly endless loops on a model motorway.
In her video EQUINOX-K-7392, Lithuanian artist **Patricija Gilyte** offers visitors a bird's-eye view from a sound background at night. The artist partly reveals her approach in a performative way by letting hundreds of tea lights, arranged in a grid, shine and go out in different formations while being observed by the viewer. The resulting structures are as reminiscent of urban geometry as they are of electrical circuits or the verticality of a harbour backdrop.

The Czech **David Mozny** shows a direct reference to Brutalist architecture in his animated video „Rahova” by means of surreal tracking shots, deconstruction and recycling of a concrete slab housing complex.
With a live performance walk through the vacant lots of the Ihmezentrum by and with **Ilka Theurich**, an endless concrete desert developed before the eyes of the audience. All in all, the works with („Brutalism”)-architectural references, with the participation of artists from Lower Saxony, expanded the everyday view of the urban and architectural landscape and also opened up the space for new interdisciplinary perspectives.

B. An interdisciplinary, integrated exhibition section on ARCHE - Raumzeit 21 was formed by a selection of 7 panels with student designs for the Ihme Centre 2025 (BrutalSchön project, 2018).

C. Das Streaming-Programm
The two-way streaming program, in its combination of live stream and video documentation, expanded the view of places with very different frameworks and of the relation between architecture and life in the community.
Thus, several social media posts reported about the ARCHE program, an outdoor presentation on July 17 was realized on the occasion of the open day on the Faust premises and finally, the KV Kunsthalle Hannover invited to a film evening in the context of the exhibition Archetypus - Utopias of Social Architecture. During the same period, a live performance walk through the Ihmezentrum by and with Ilka Theurich took place, which was streamed to Venice. In addition, excerpts from a project realized in 2017 by the Irish performance group Bbeyond were shown in the abandoned commercial spaces of the Ihme-Zentrum.
The project was realized with the kind support of the Cultural Office of the City of Hanover, the State Chancellery of Lower Saxony and Faust e.V.

Harro Schmidt

archè

architecture of Universe

Wystawa otwarta
19.06. - 15.07.2021
11.00 - 18.00

Wenecja

LEM 2021

PavilionO/3 at GAO
Giudecca Art District

Curators
Tomasz Wendland | Harro Schmidt
Filip Gajewski

Co-financed by the Minister of Culture, National Heritage and Sport of the Republic of Poland from the Culture Promotion Fund, obtained from subsidies established in games covered by the state monopoly, in accordance with Art. 80 sec. 1 of the Act of November 19, 2009 on gambling.

Ministry of Culture and National Heritage of the Republic of Poland

Mediations Biennale Polska

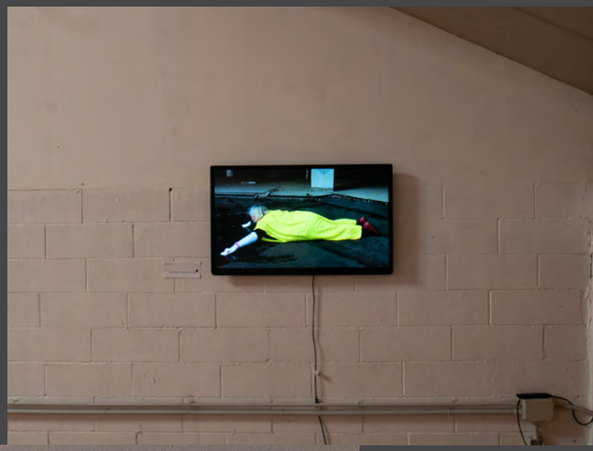
GAD
GIUDECCA ART DISTRICT

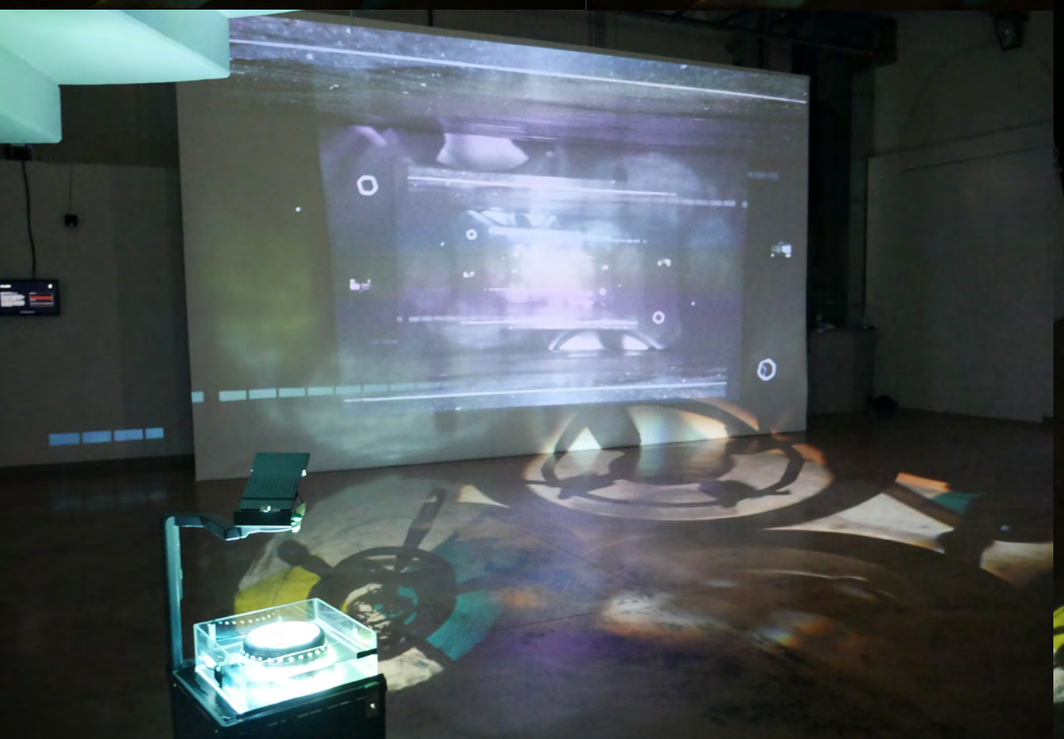
水谷藝術
VALEY ART

kunsthalle hannover

Bebyond Group

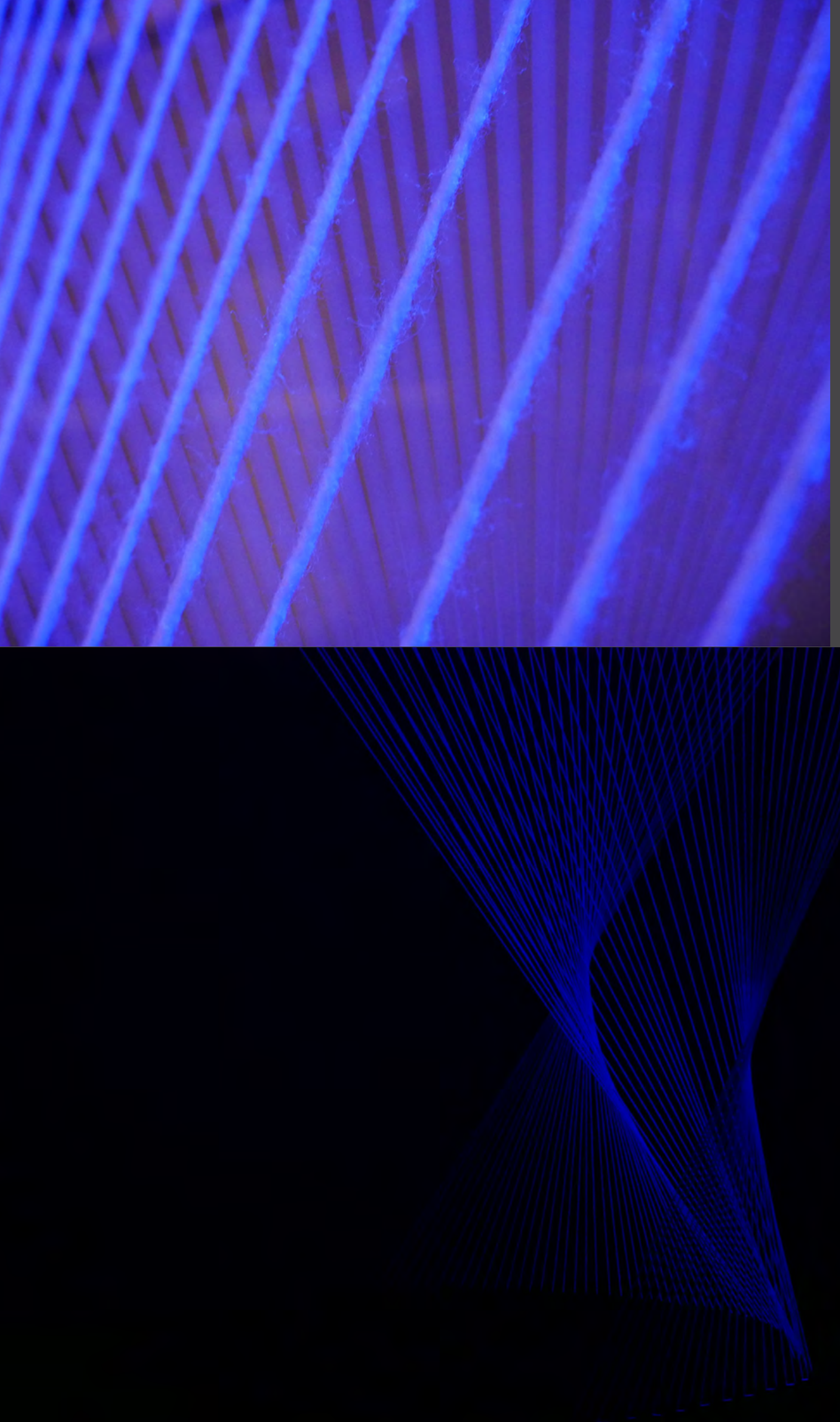
Danceperformance at Ihme-Zentrum, Hanover
video, 2017





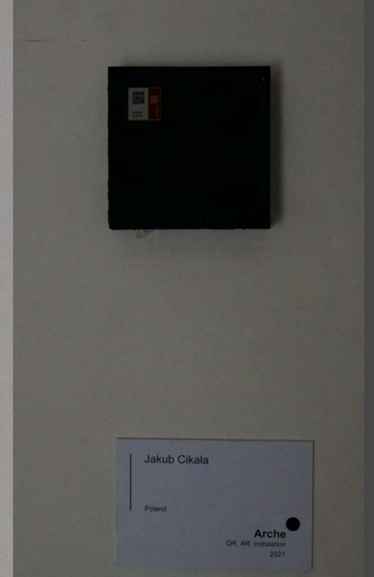
Florecia Brück | Javier Krasuk
Harro Schmidt

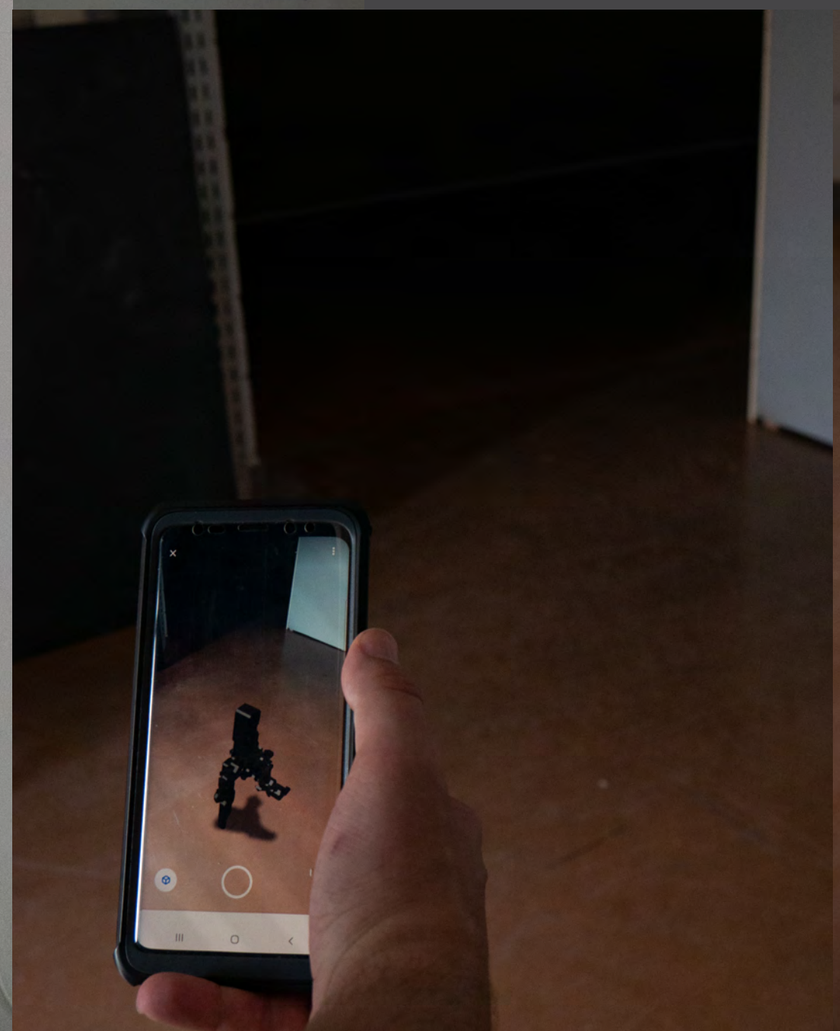
FEEDBACK_SOCIETY
lorem ipsum



Sławomir Brzoska

Instalation in Giudecca Art District
UV light instalation





Jakub Cikała

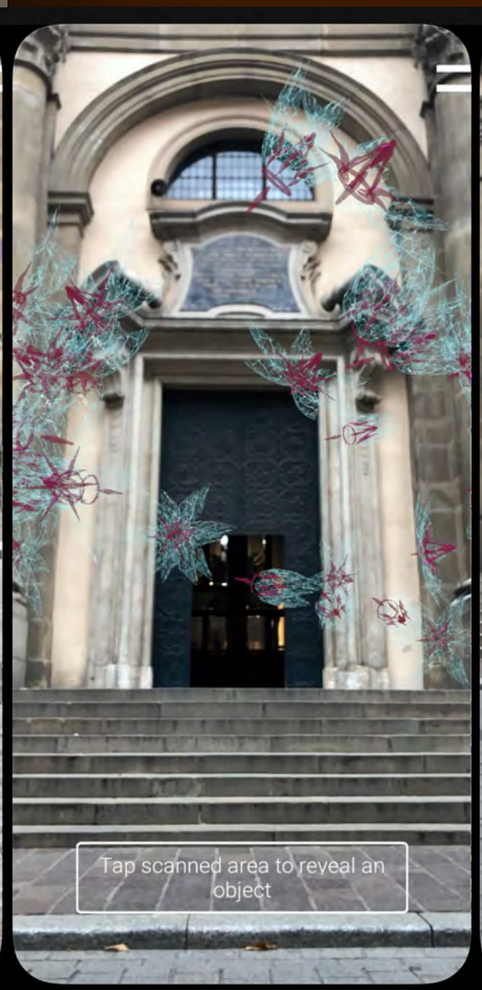
Arche
QR, AR instalation, 2021

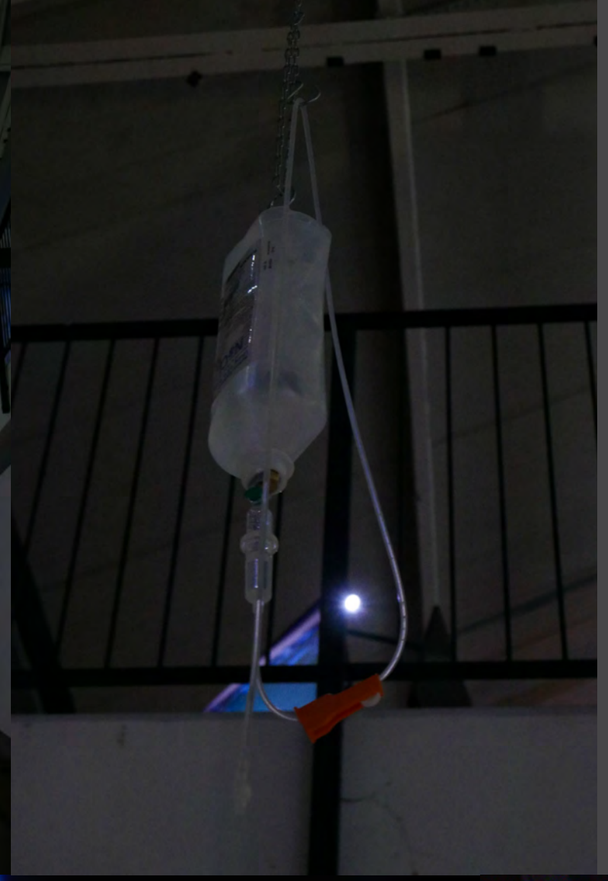
Hendryk Claussen

Song Sai Gon
video

Elektro Moon Vision

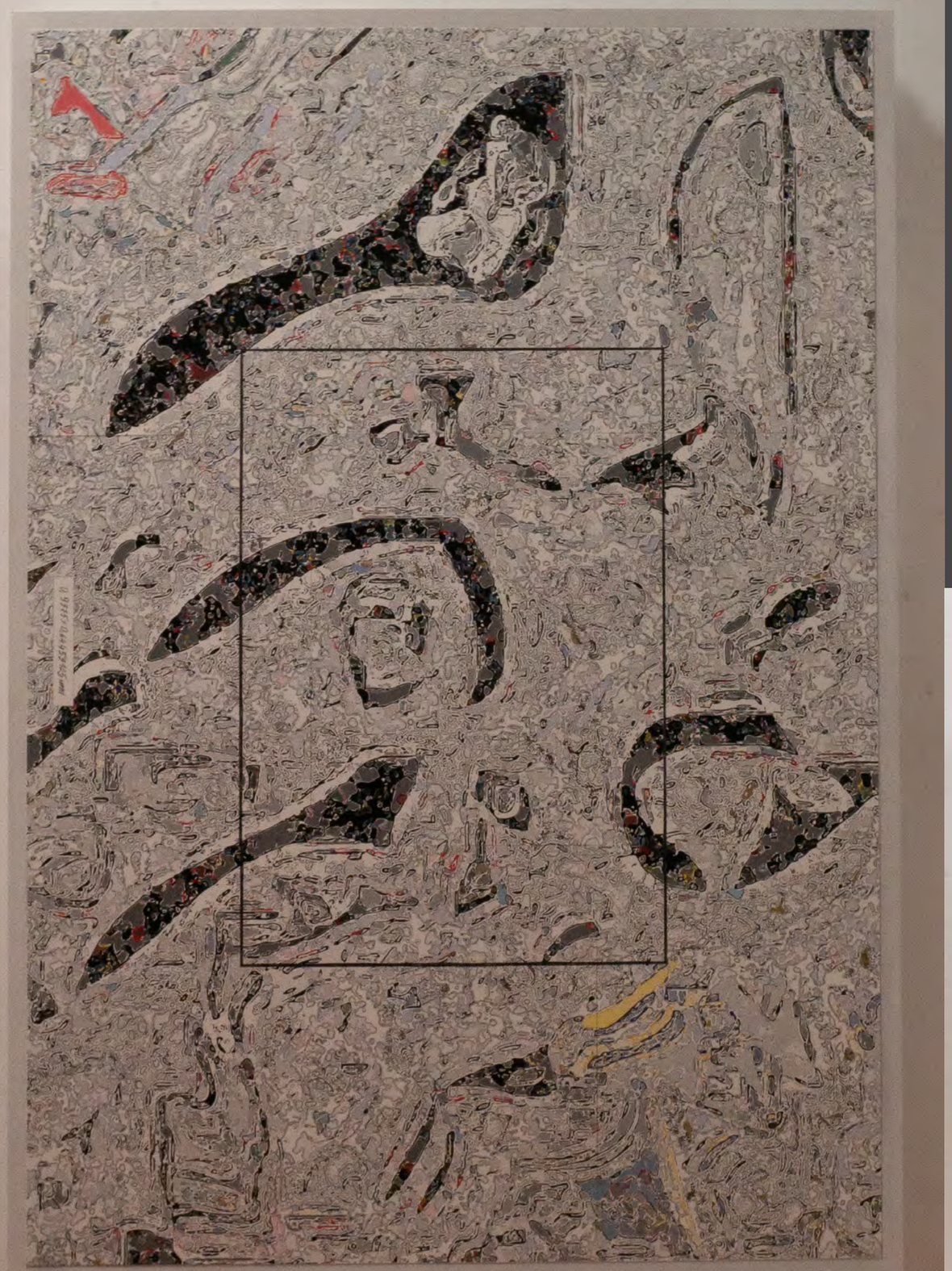
SOL.AR.IS
Augmented Reality projects





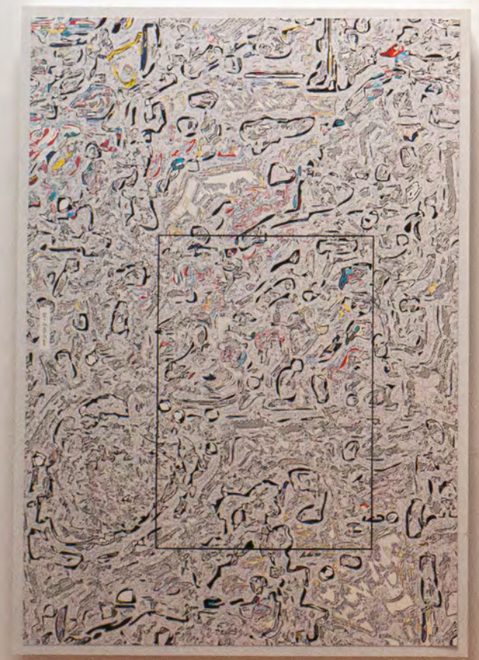
Ulrika Eller-Rüter

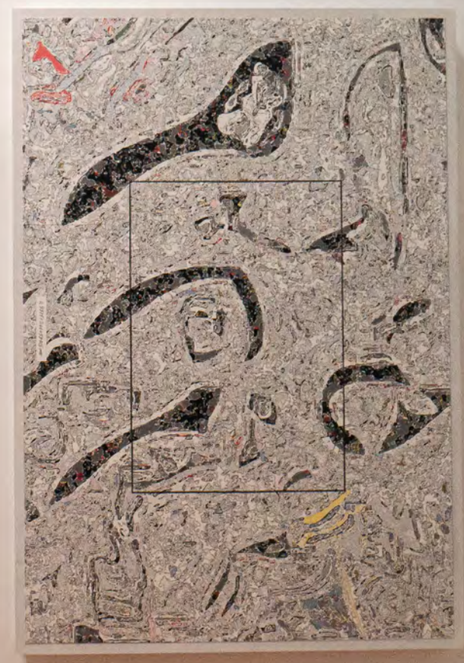
SEA-LEVEL
multimedia light and sound installation, 2021

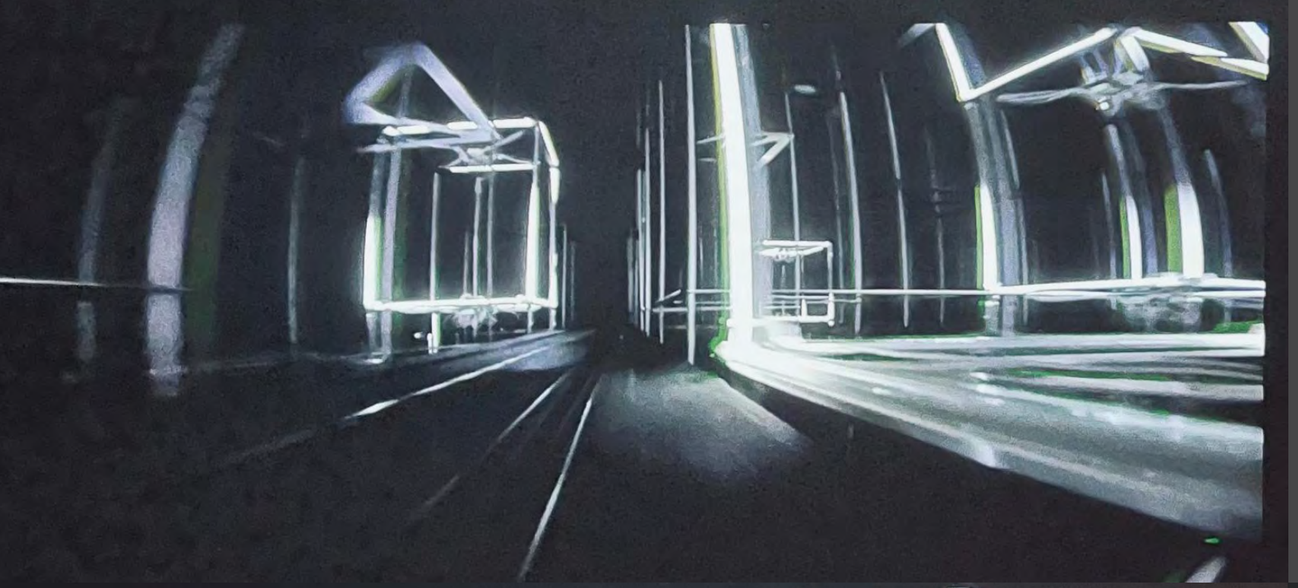


Andrzej Fasiecki

Cycle: Experimenting with Simulated Space that Constitutes a Model of Images of Reality
paintings

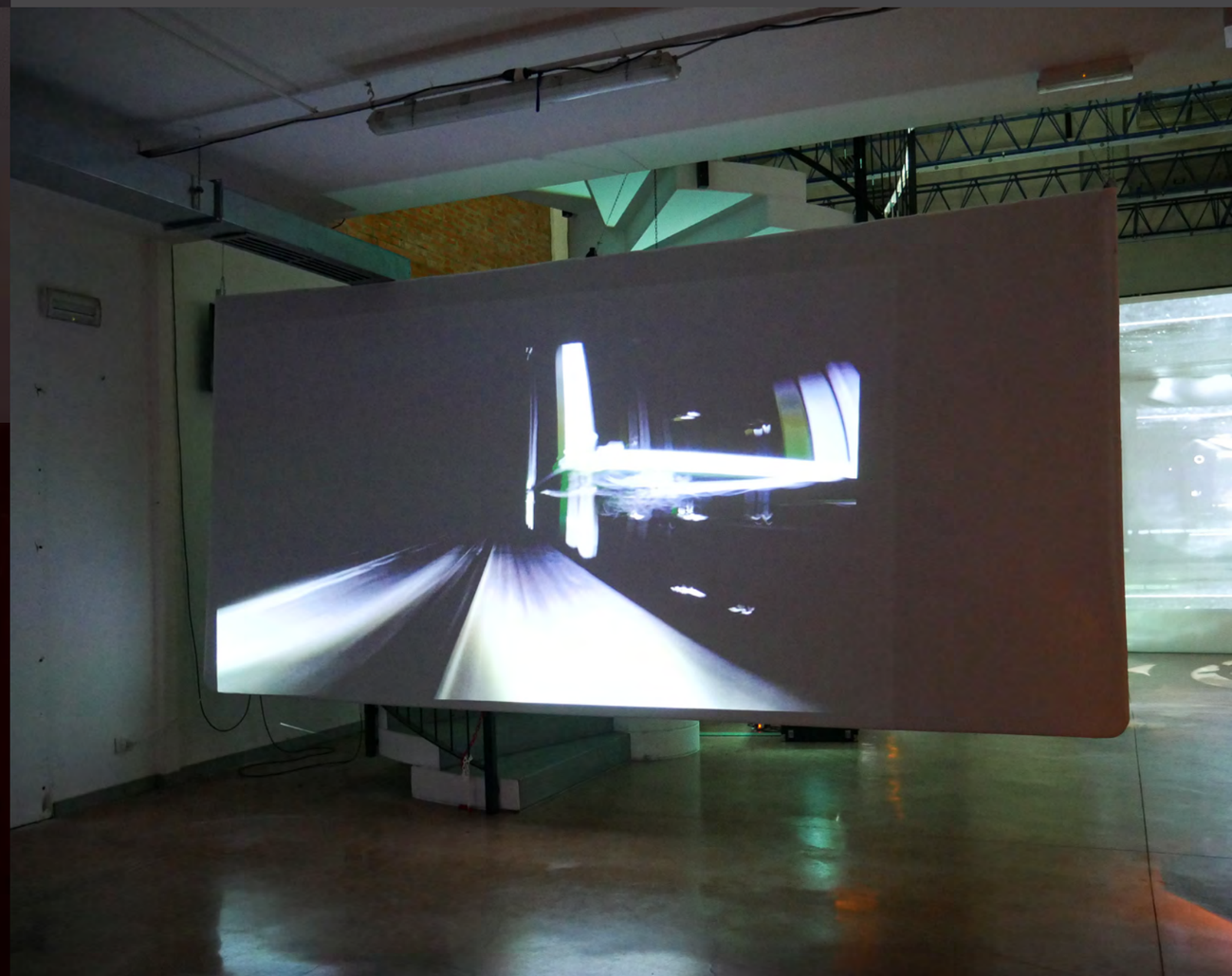


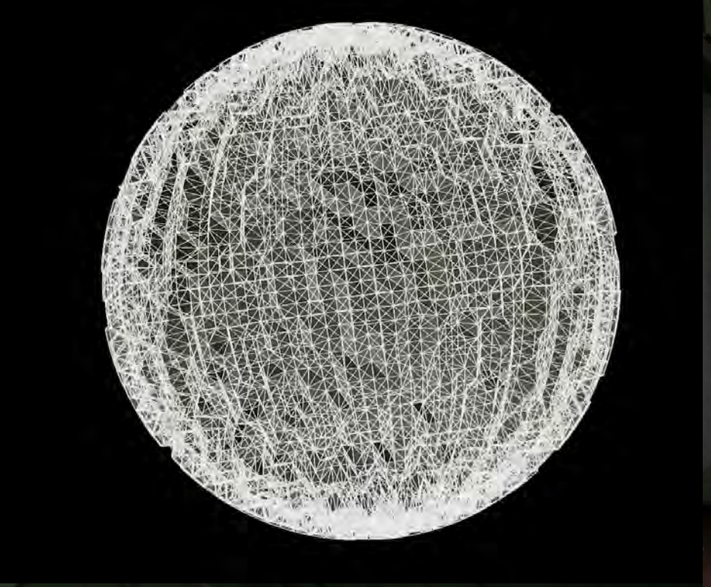


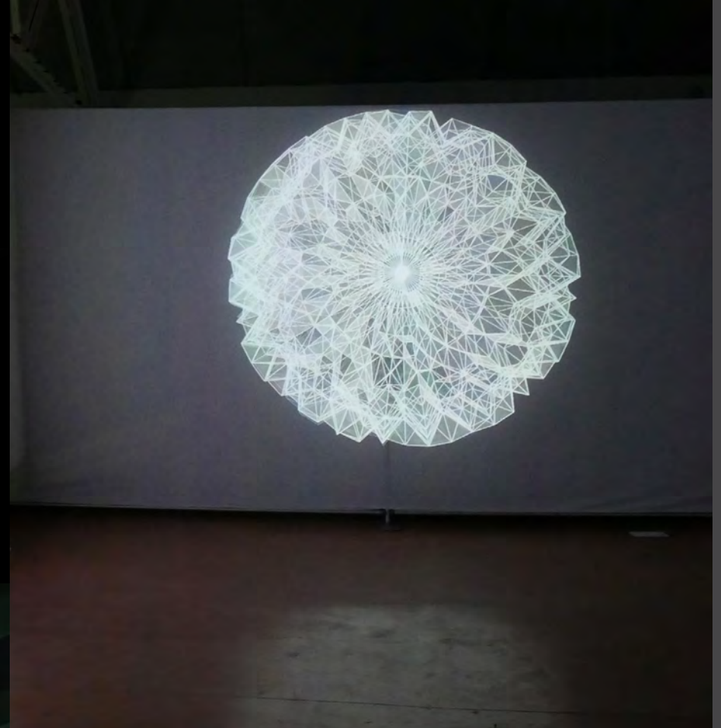


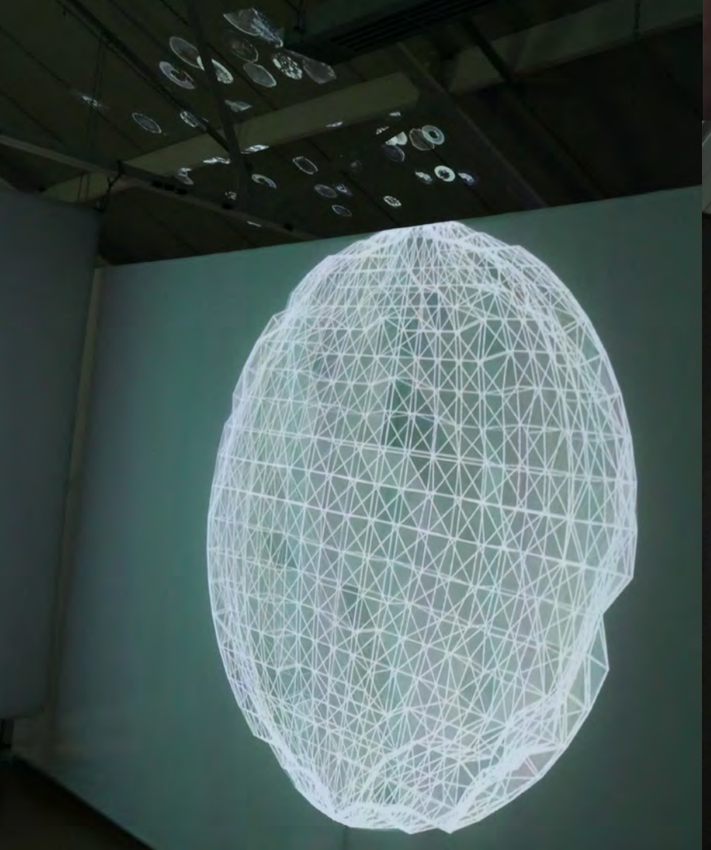
Clemens Fürtler

Bildmachine 6
video



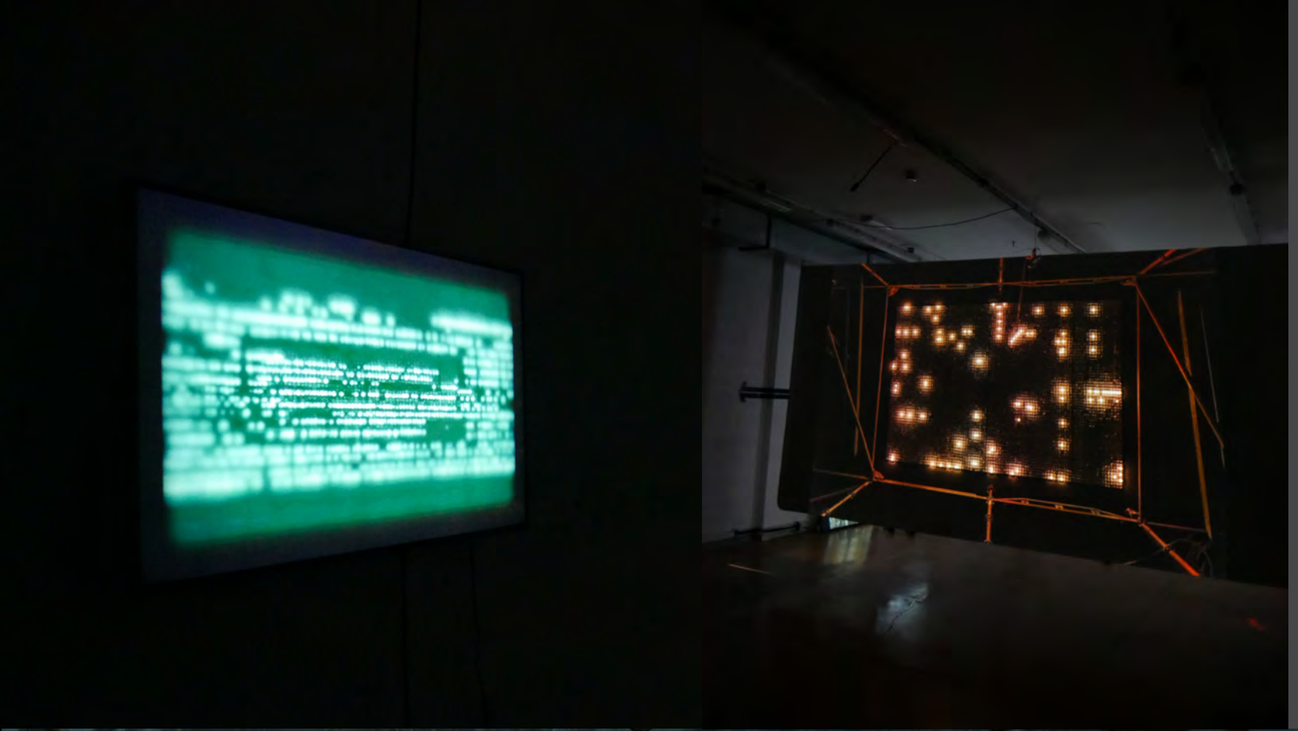






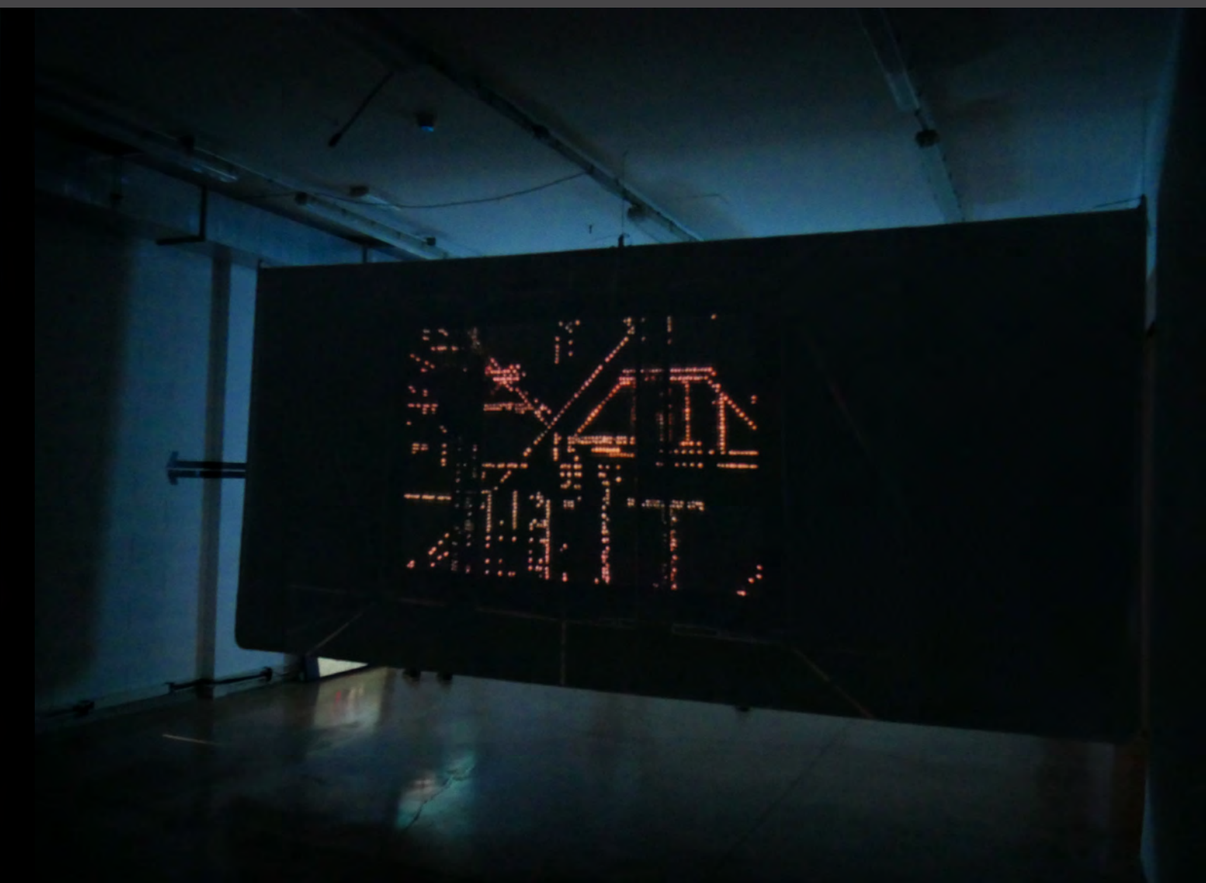
Filip Gajewski

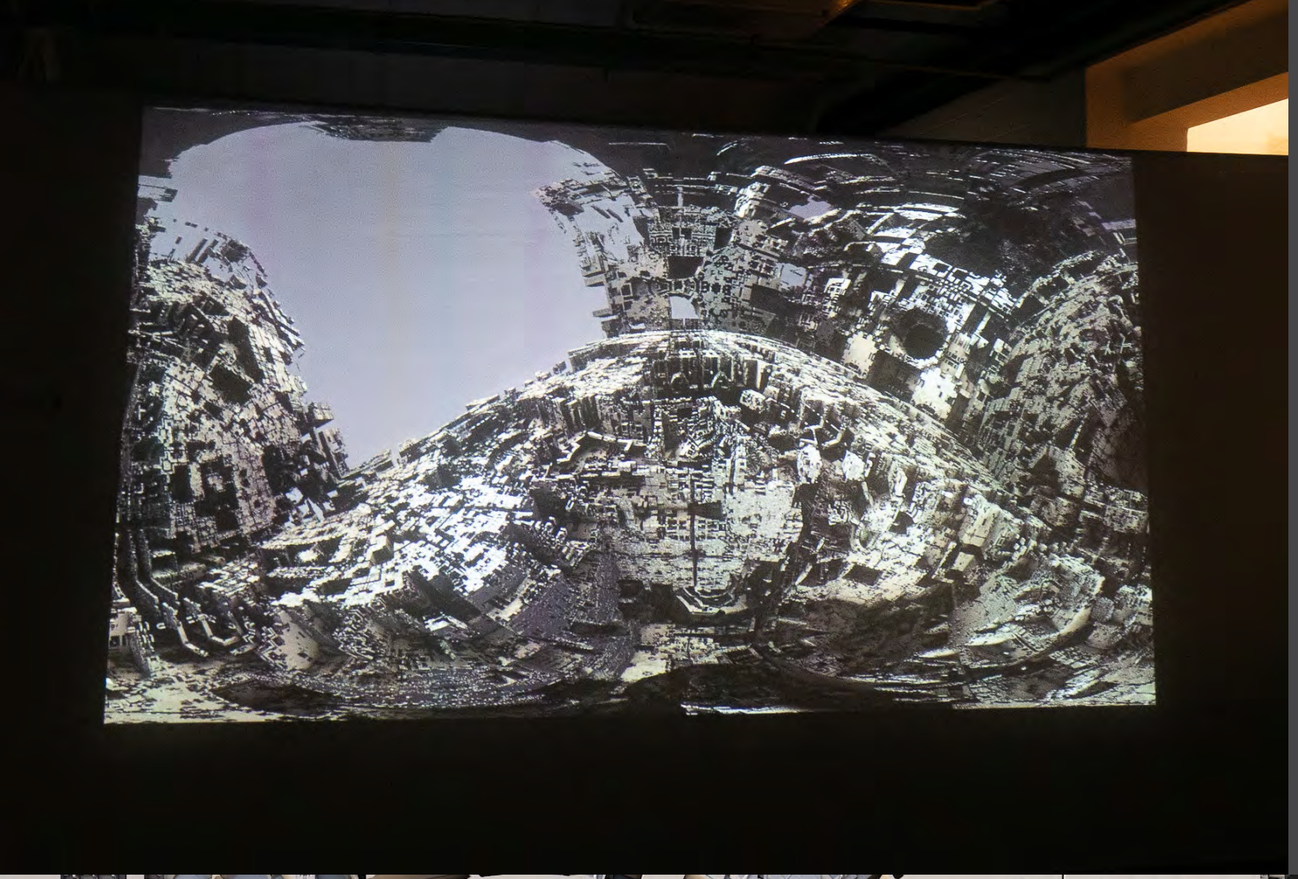
Structures
video instalation, series of graphics 2021



Patricija Gilyte

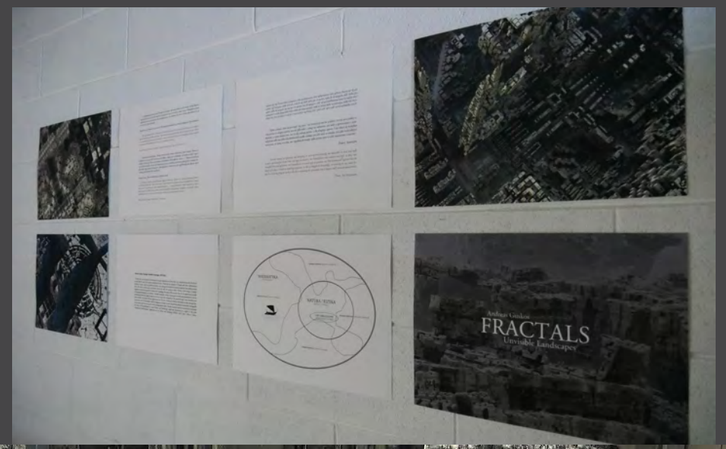
EQUINOX-K-7392
video

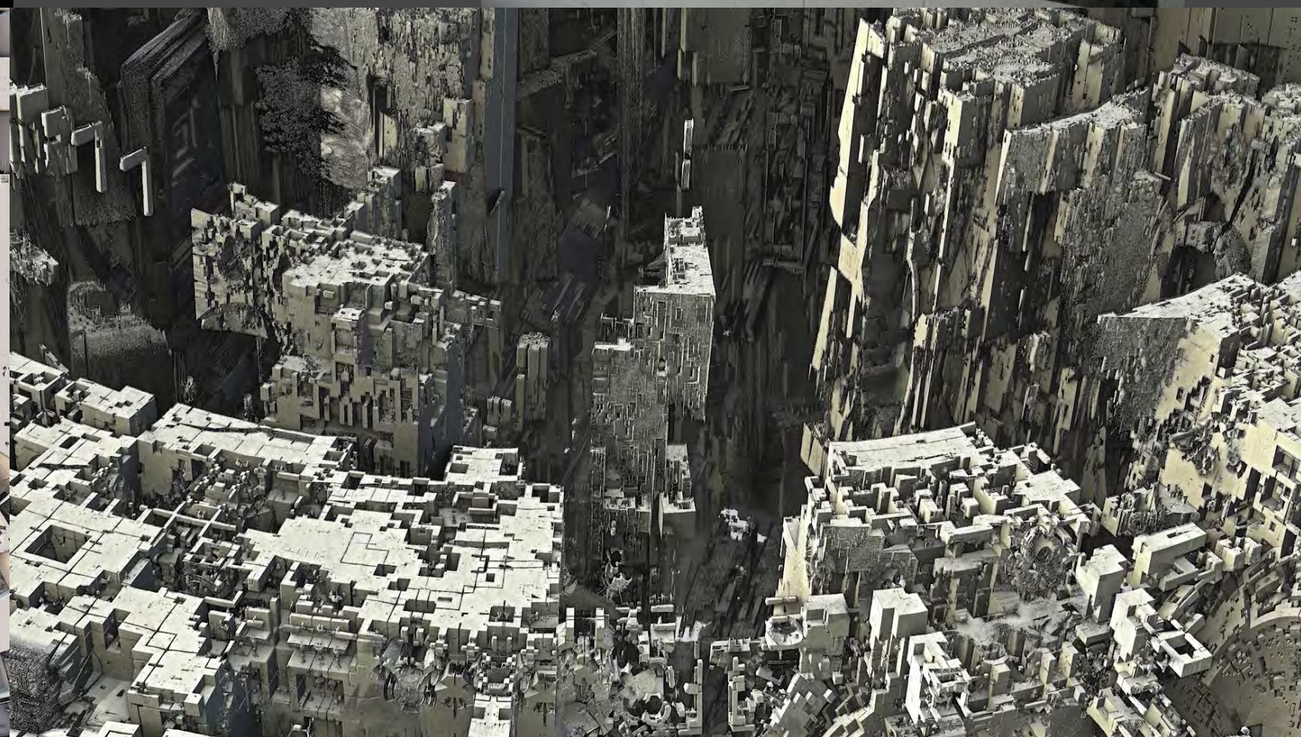




Andreas Guskos

Fractals
video projection, 3D-print, digital print, 2019



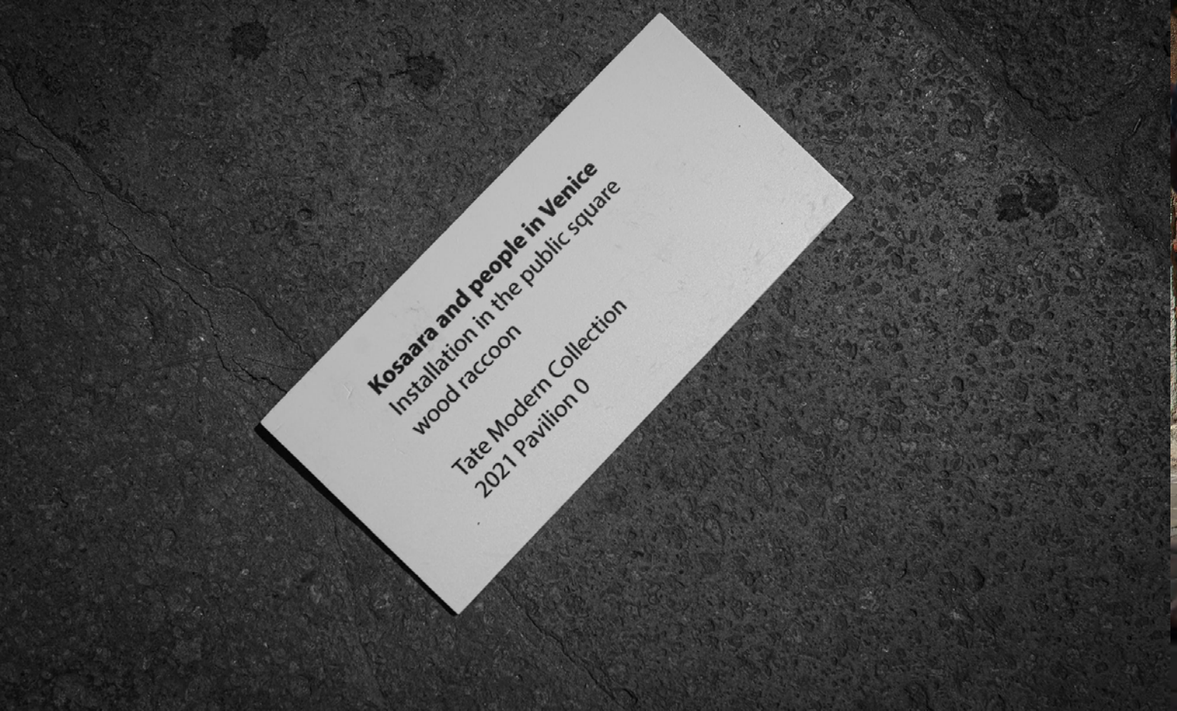


Grzegorz Hańderek

UNTITLED
Pigment: wine black / bone black, 2021

Kosaara and People

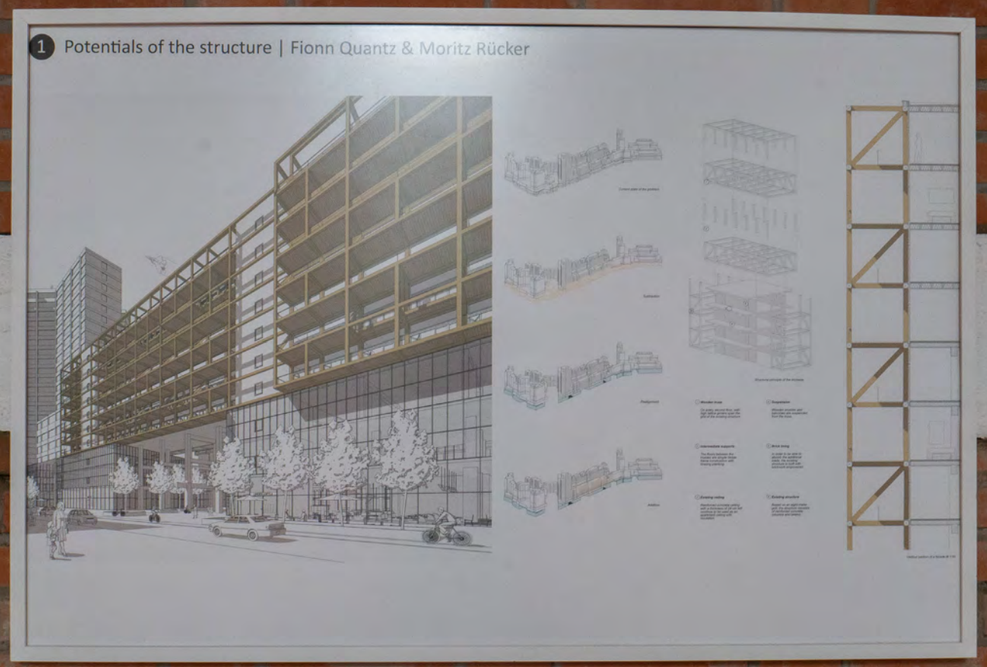
Museum in the City.
Kosaara and people in Venice.
Painting in the public square.
street art, 2021

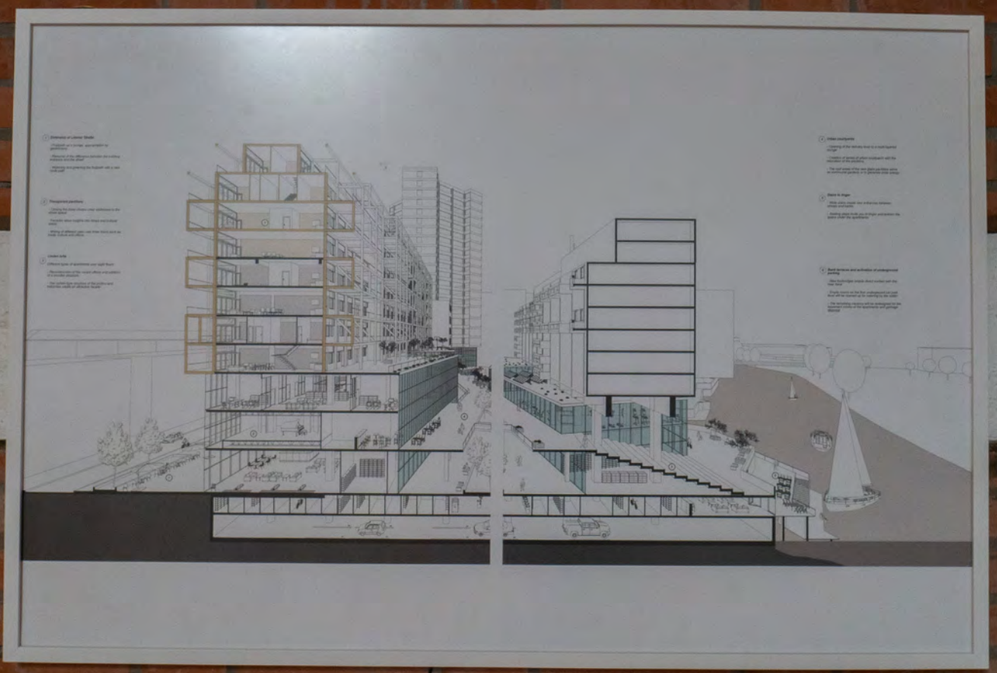


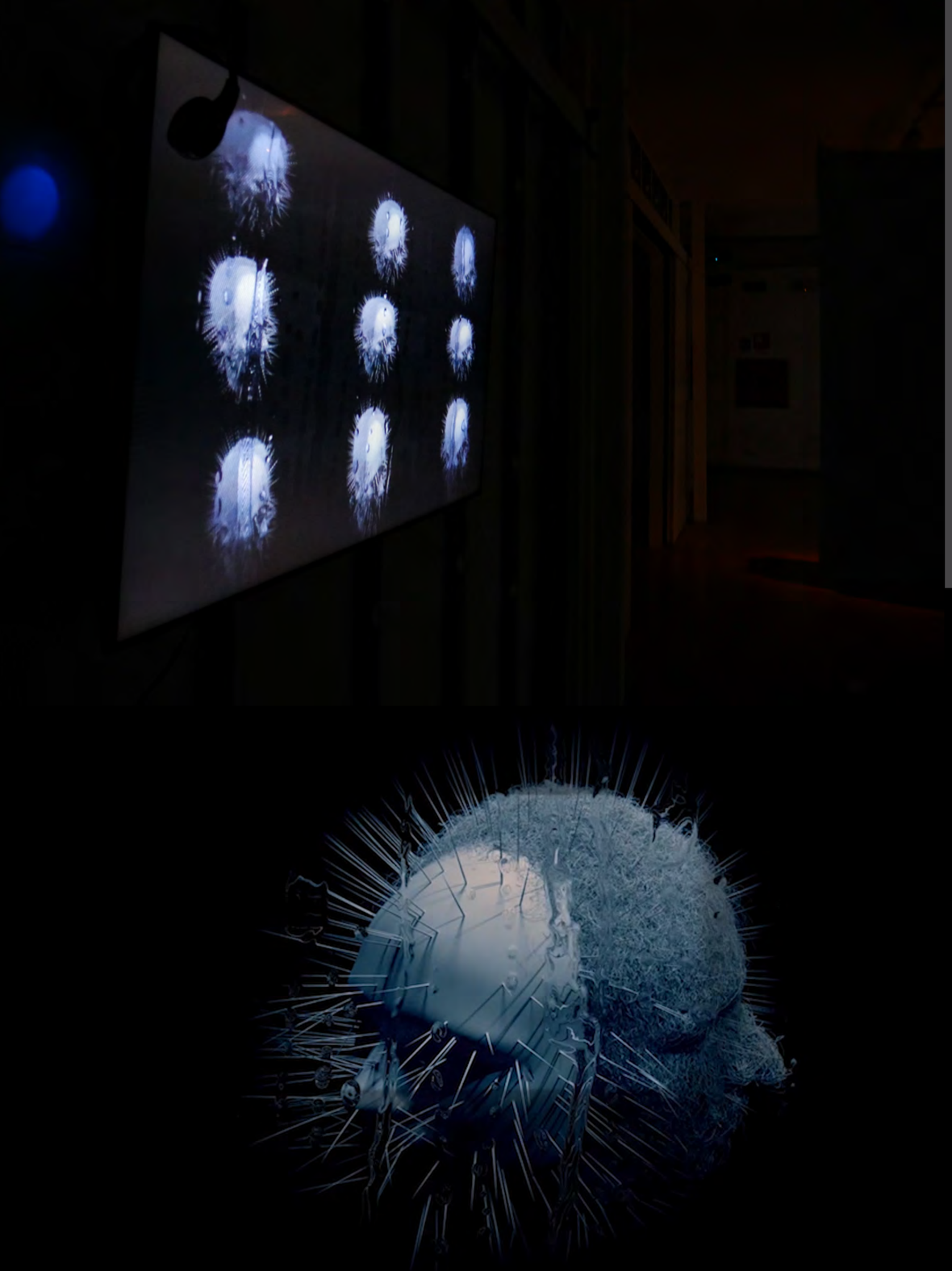
Pavel Korbička | Lucie Vítková

41 Medialog-Cervena
43 Medialog Modra+zelena
67 BABEL Medialog-Cervena
video projection, 2012

Leibniz Universität Hannover





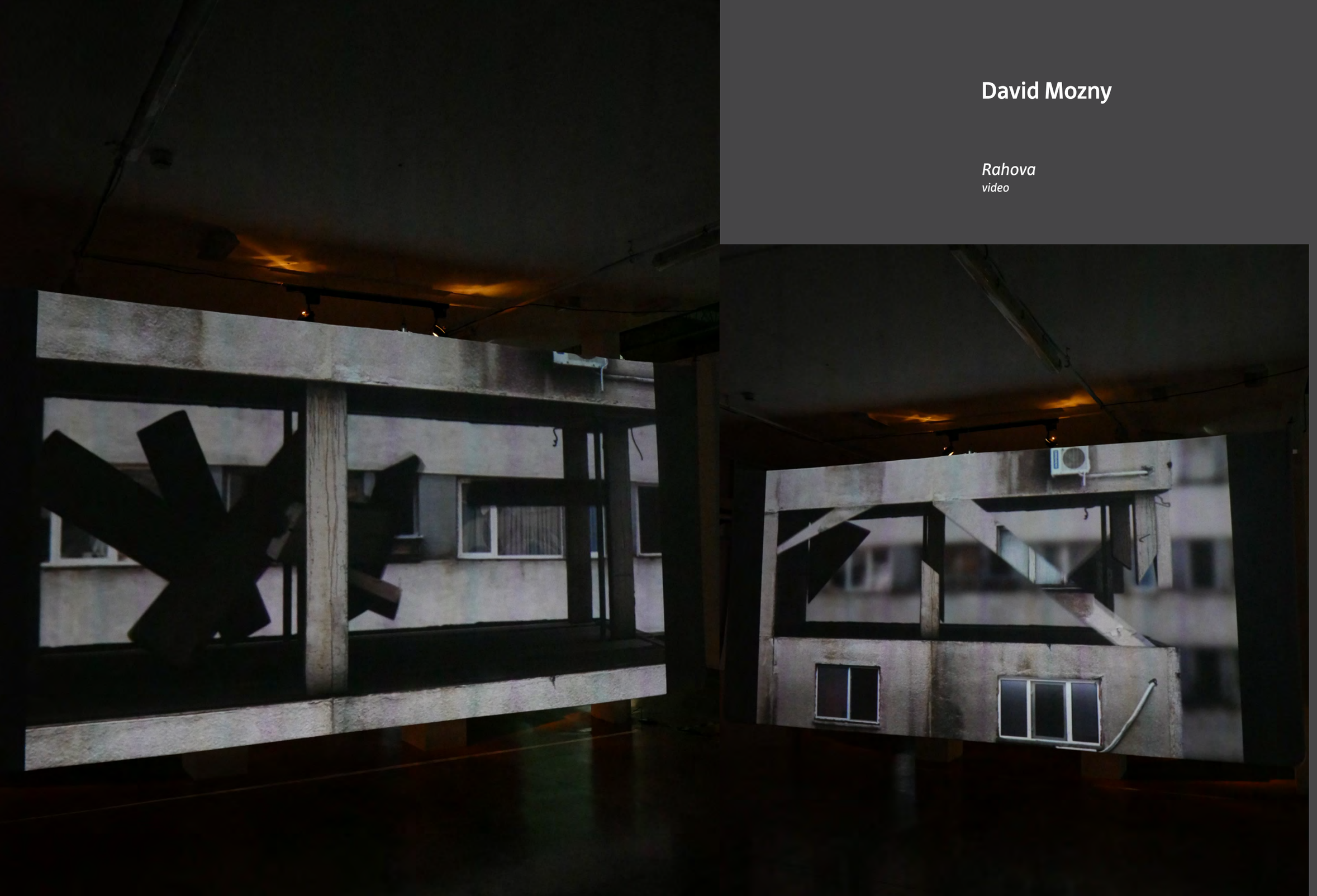


Arkadiusz Marcinkowski

Prometeus
video, 16’19’’, 2021

David Mozny

Rahova
video

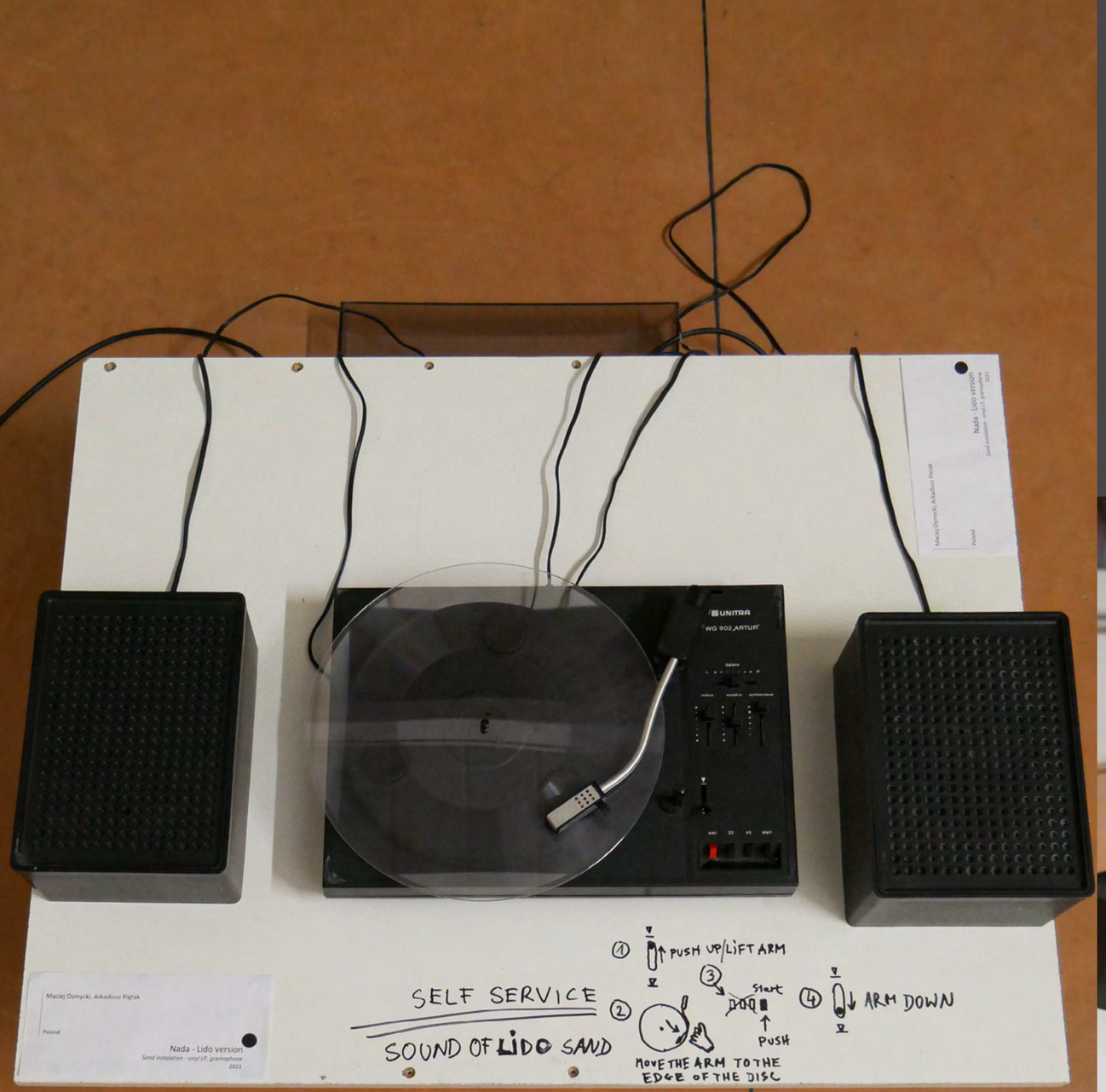


Renato Nicolodi
Courtesy: Axel Vervoordt gallery

Monument II - Monument III
black & white concrete, 2021

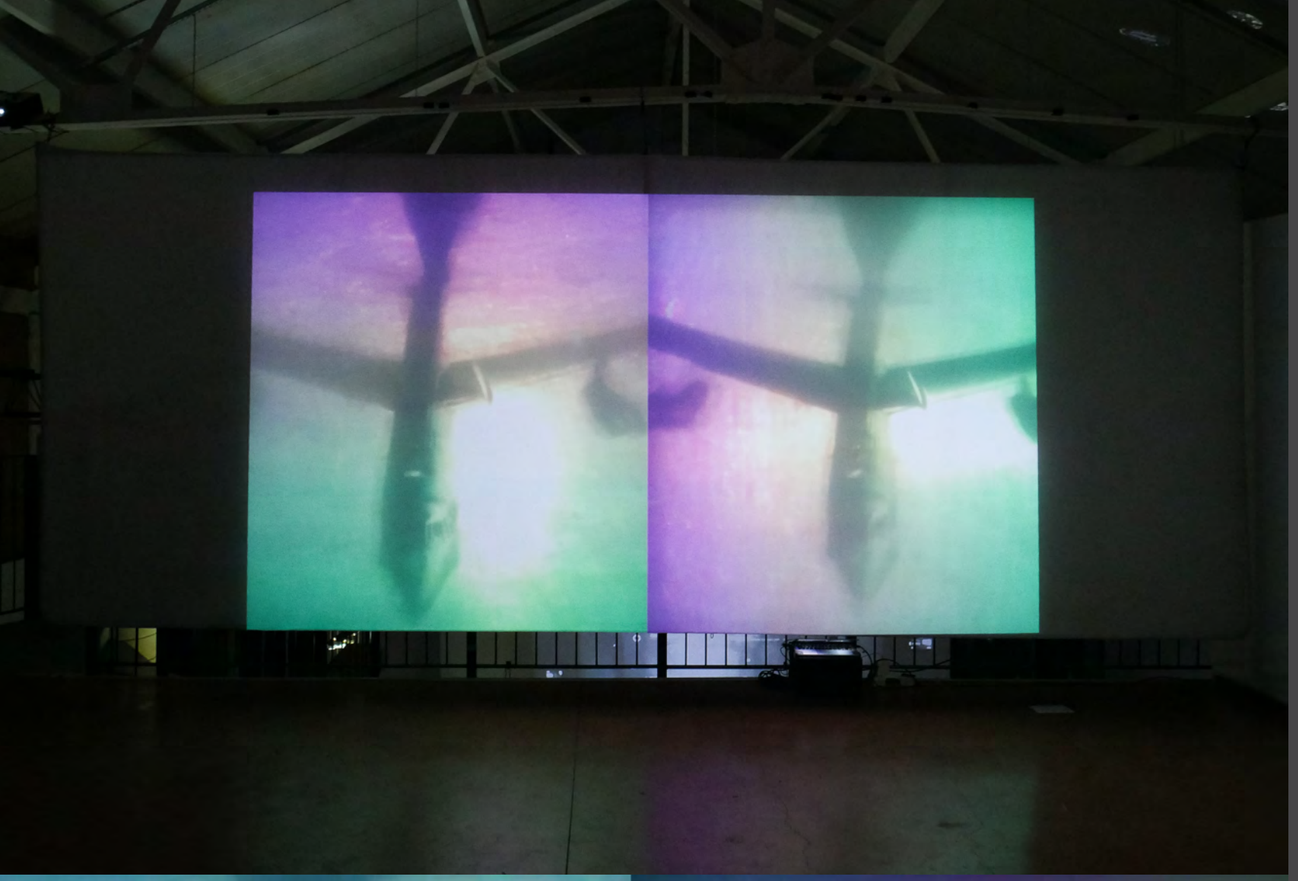
Maciej Osmycki | Arkadiusz Piętak

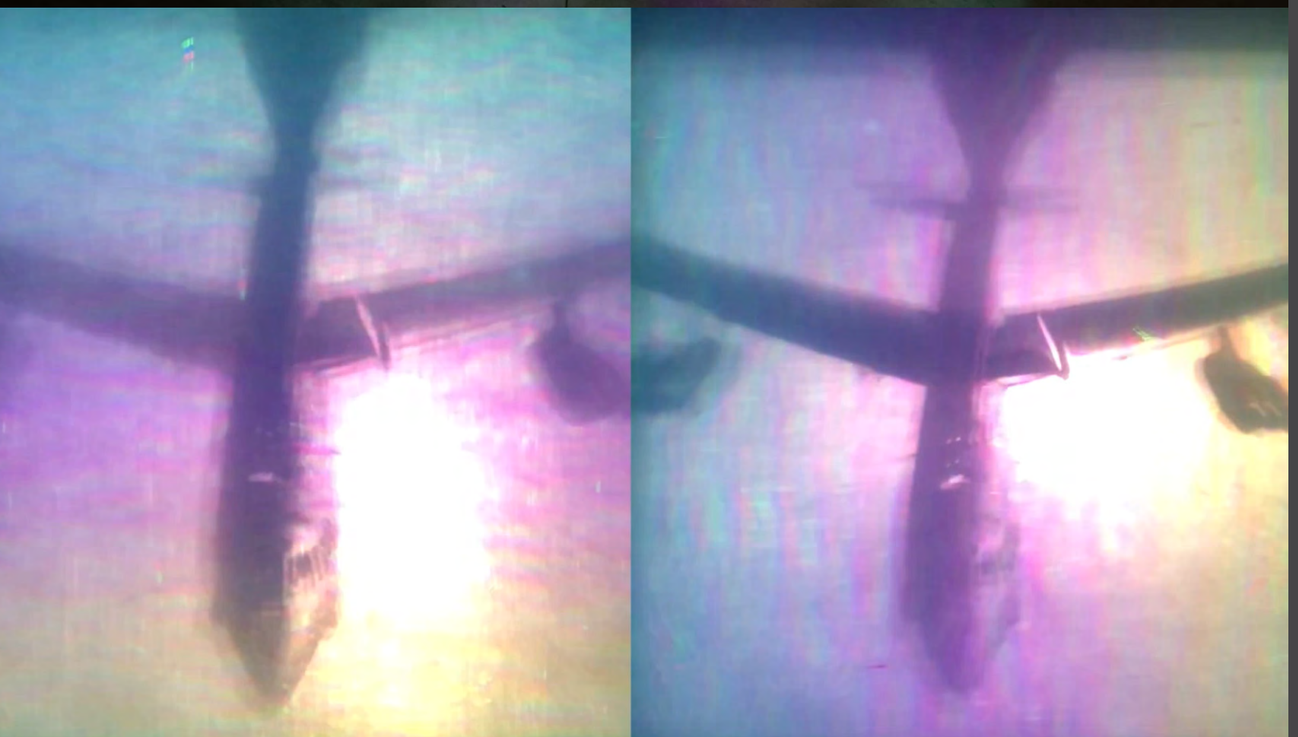
Nada - Lido version
sound instalation - vinyl LP, gramophone, 2021



Patrik Ševčík | Igor Benca
Róbert Makar

Chemical Guardians
Numerous possibilities
Expanded objects, 2021





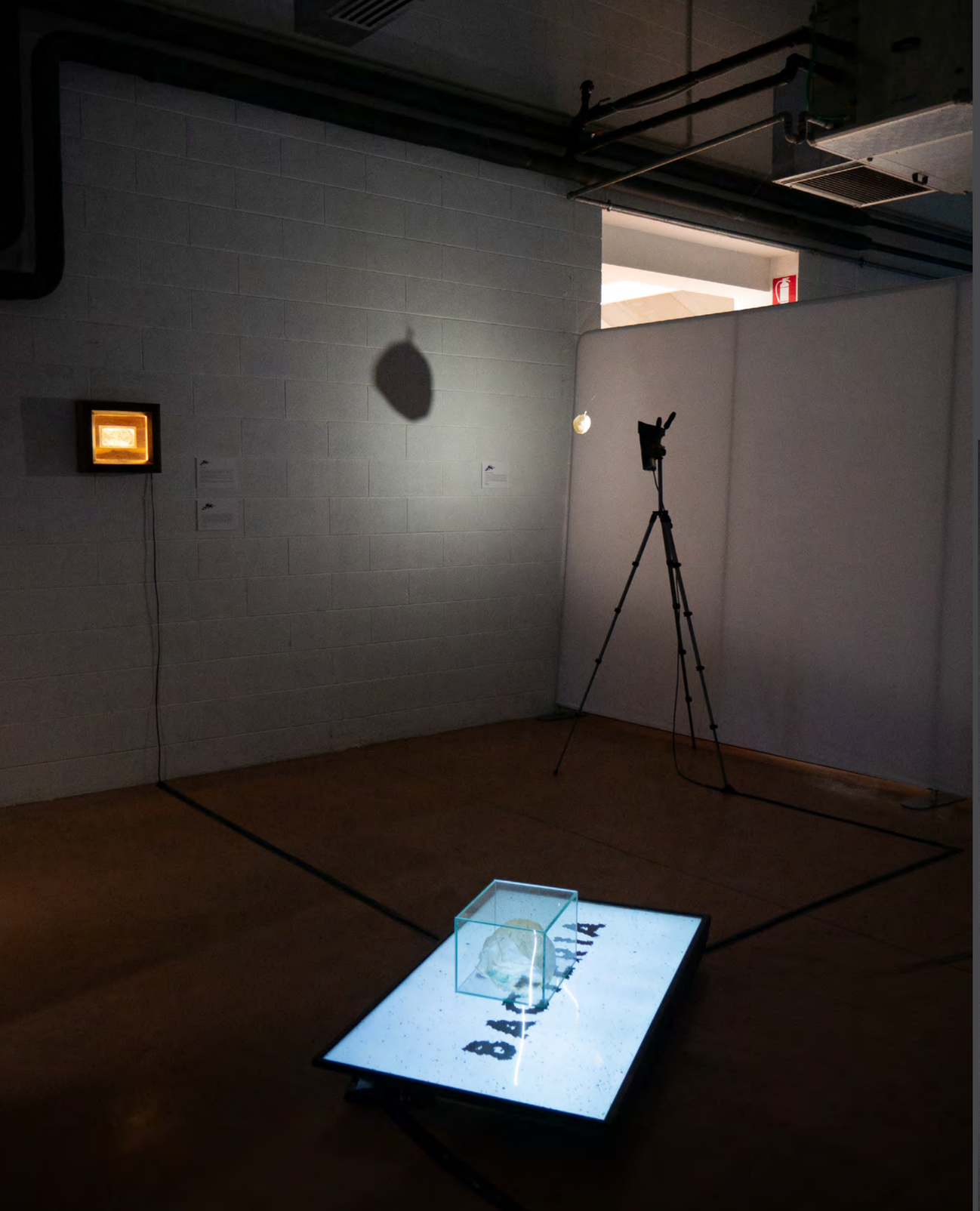
Marek Sibinský

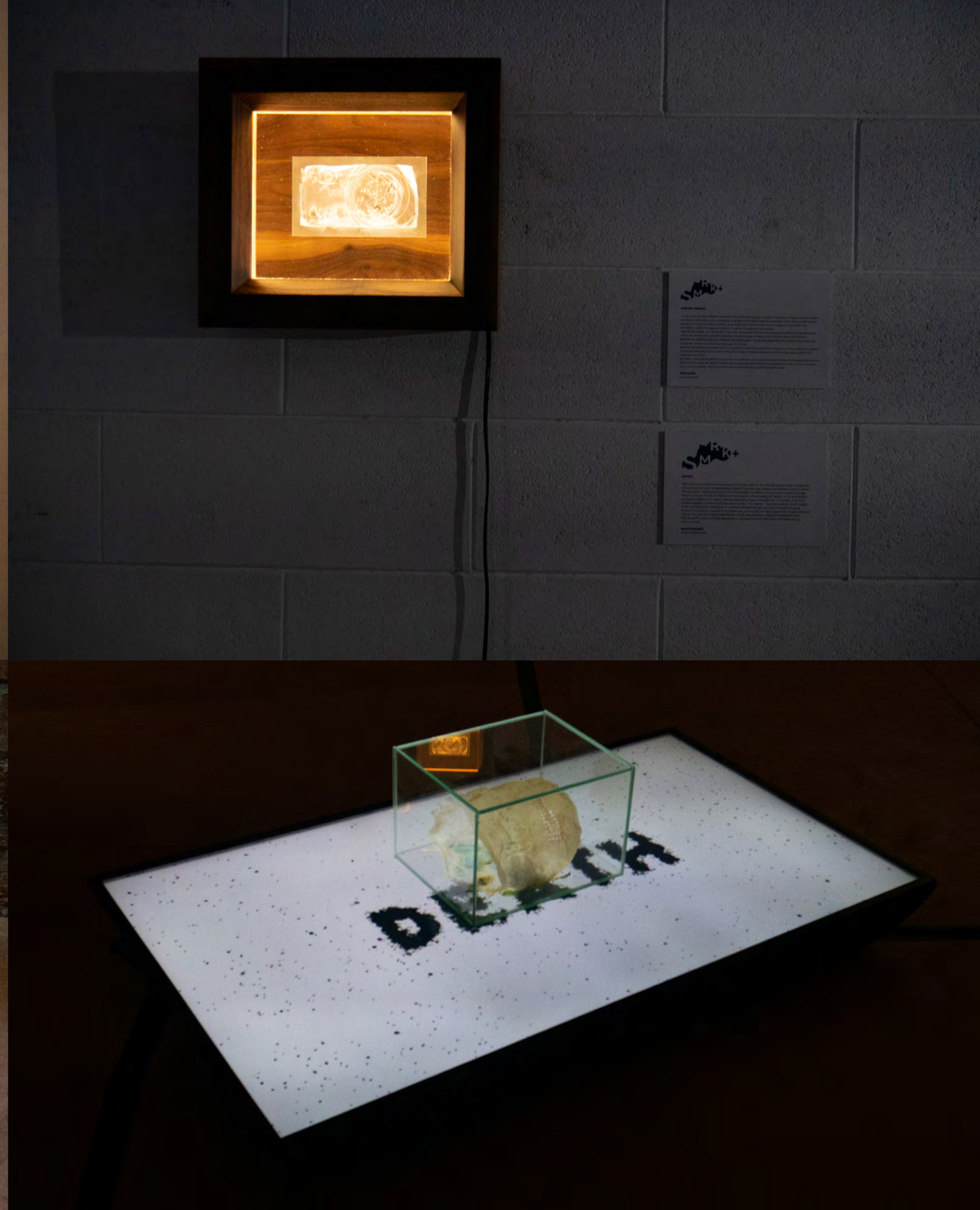
Parallel moment
HD video, 1’ 05”, 2021

Ran Slavin

6480 Days
video, 2021

SM Rk+ Group:
Śmietański, Mosur, Radtke, Klaman



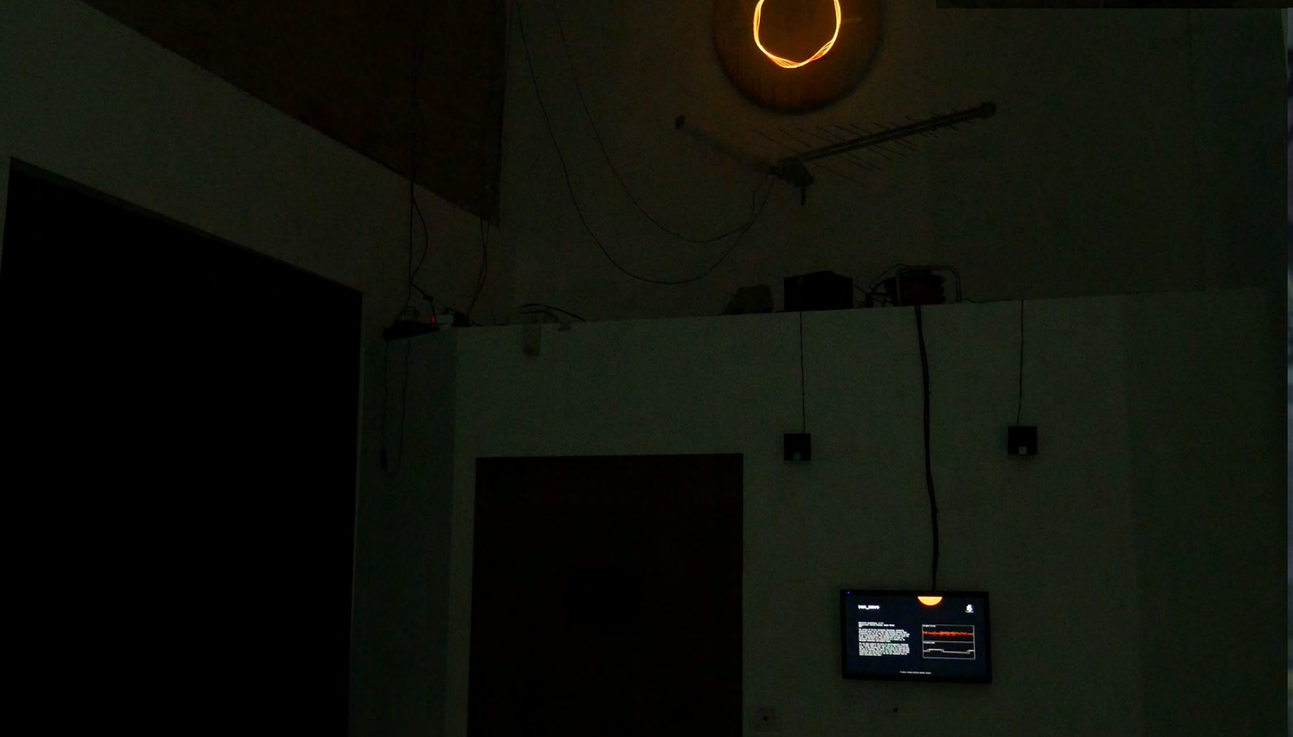

DEATH

Tajny Projekt:

Kacper Mutke | Michał Urbański

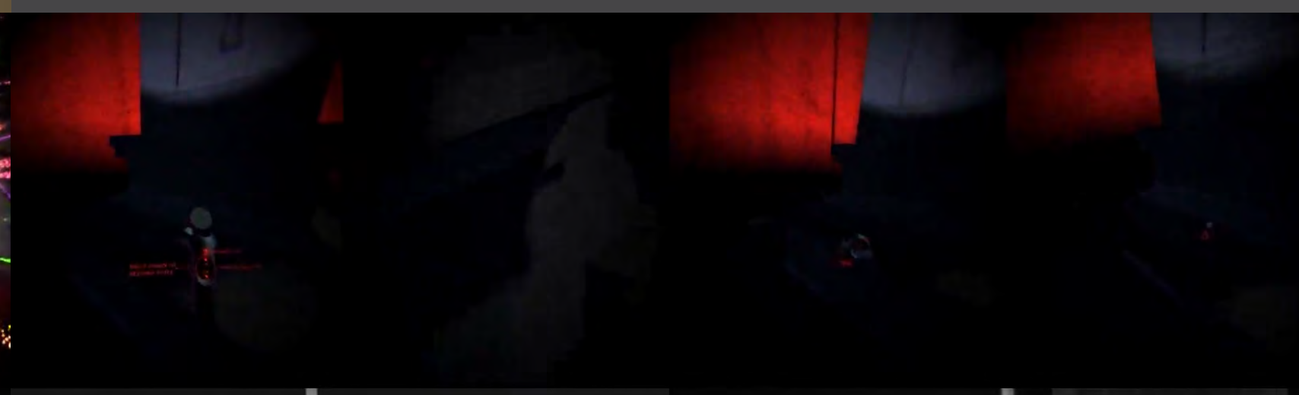
Sun_wave

Generative laser installation



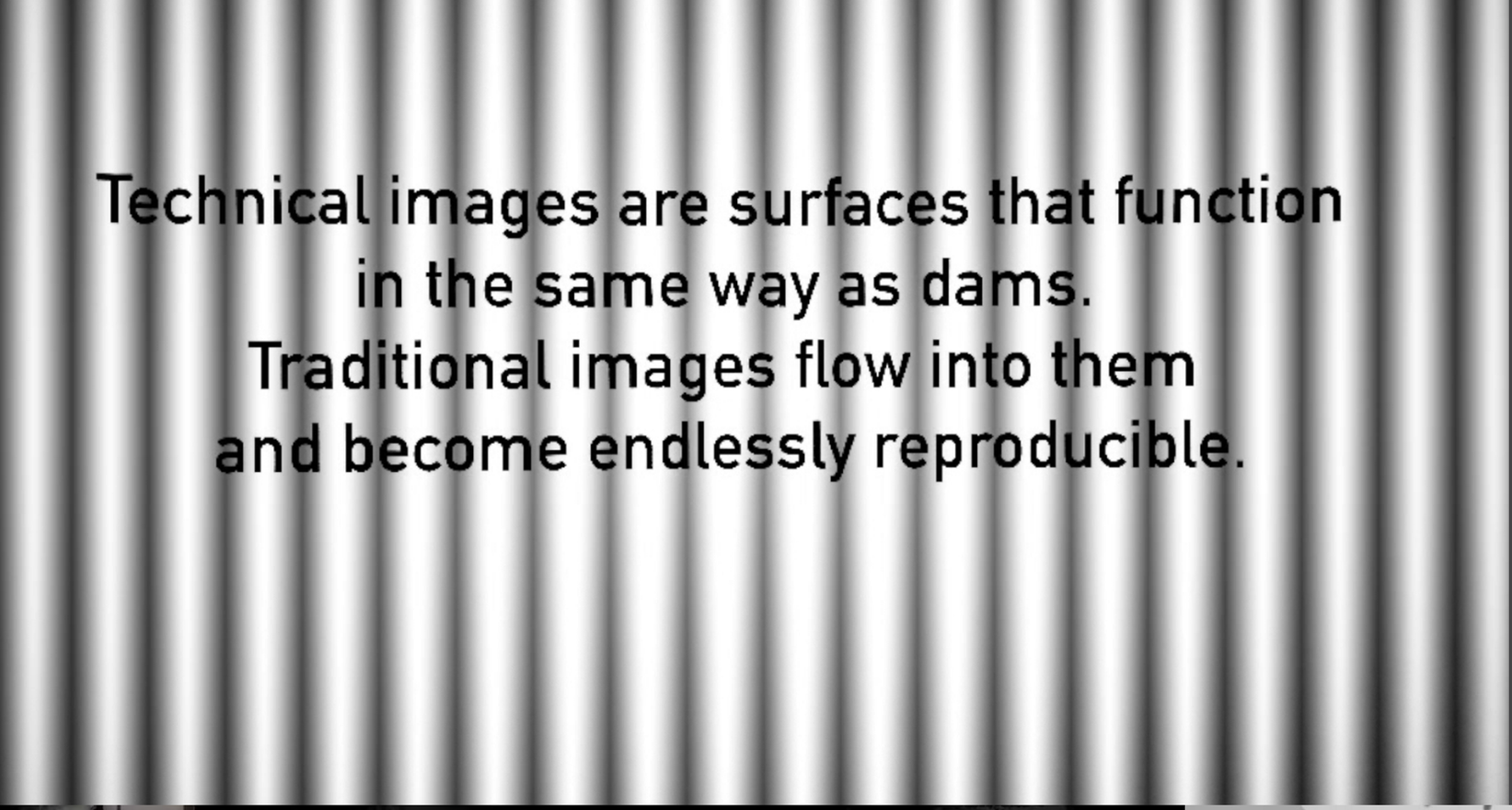
Tao Ya Lun

Hyper Reality
超真實世界› 創作自述
VR instalation



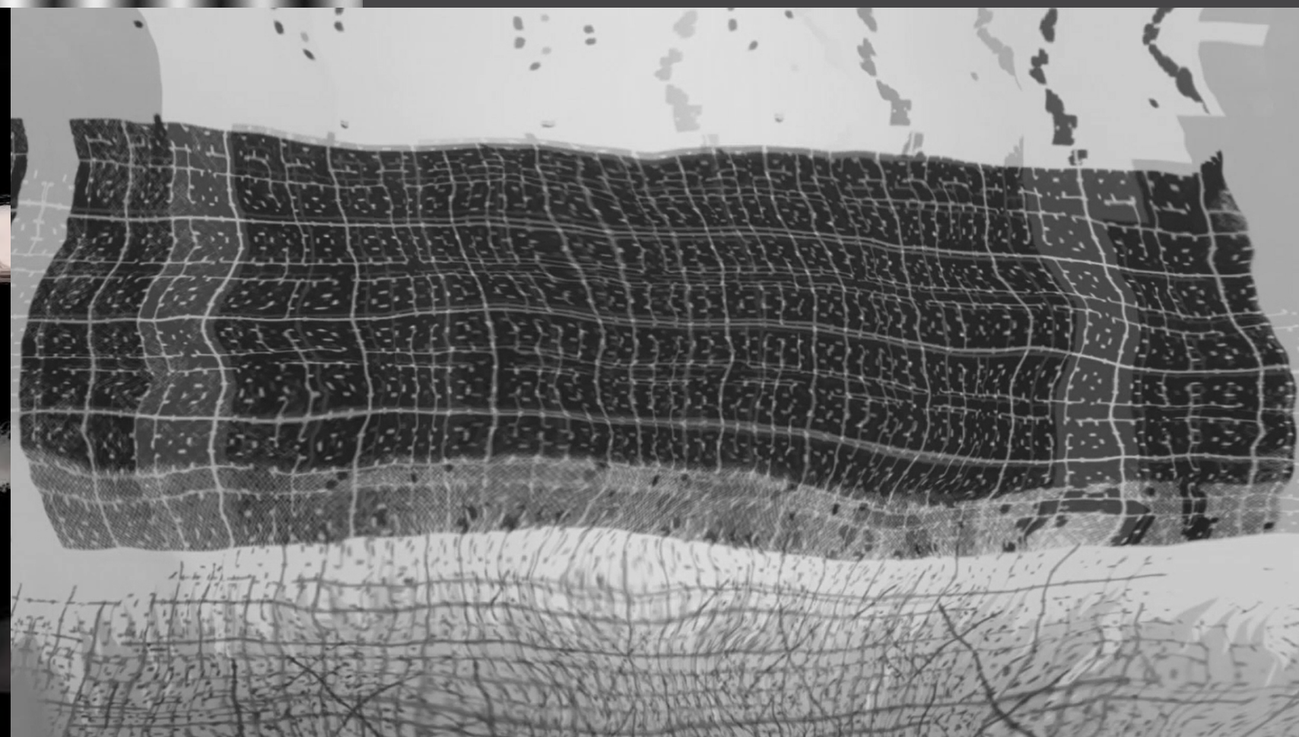
Lesław Tetla

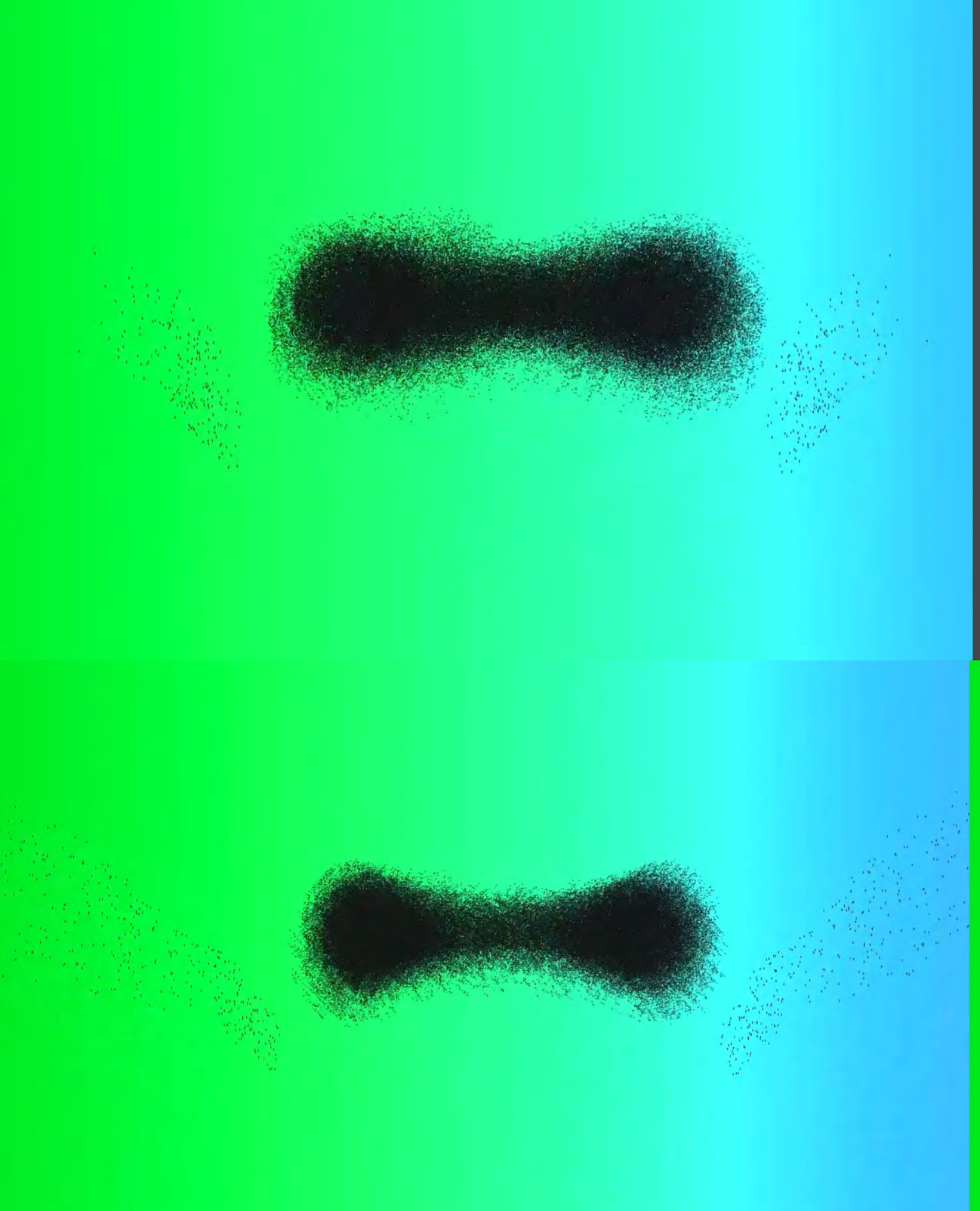
BIKE TOUR
HD video, 17’ 28”, 2019/21



Andrea Uváčiková | Zbyněk Janáček

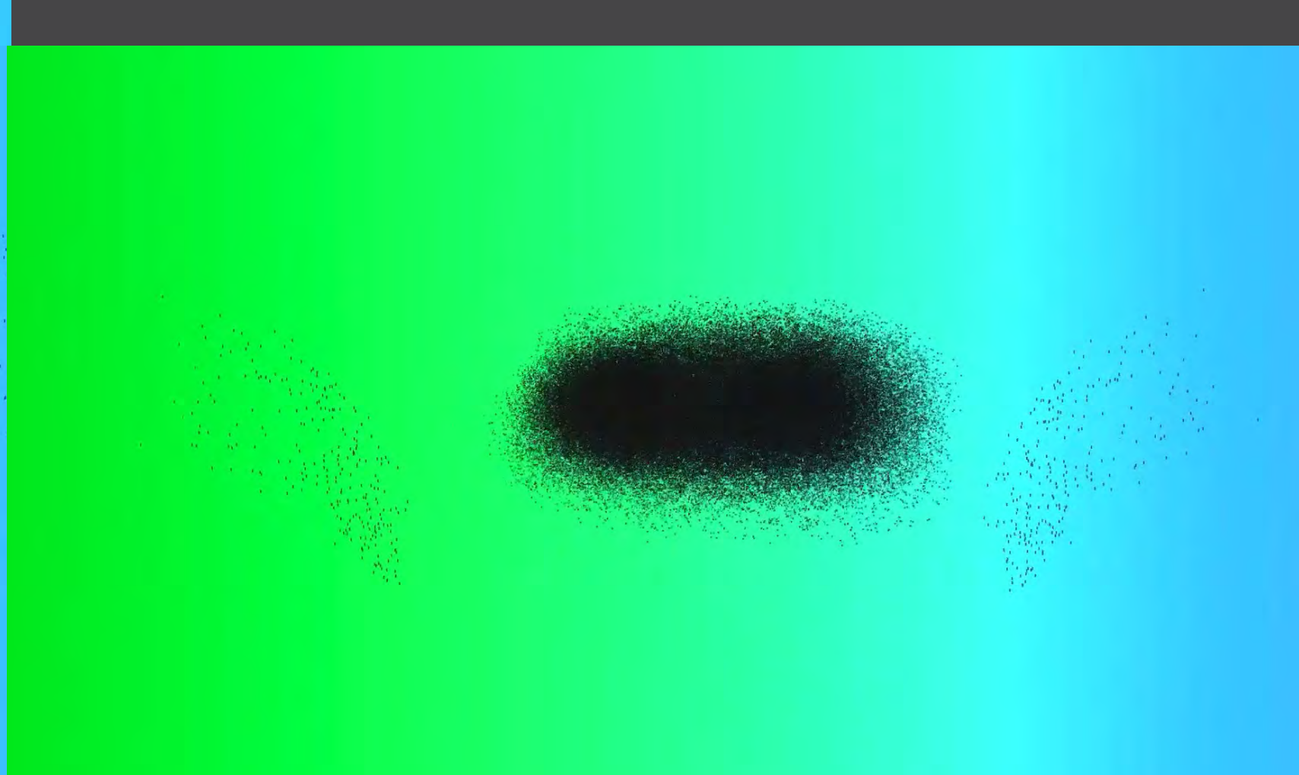
Flusser! Flusser! Flusser!
HD video, 5’ 15”, 2021

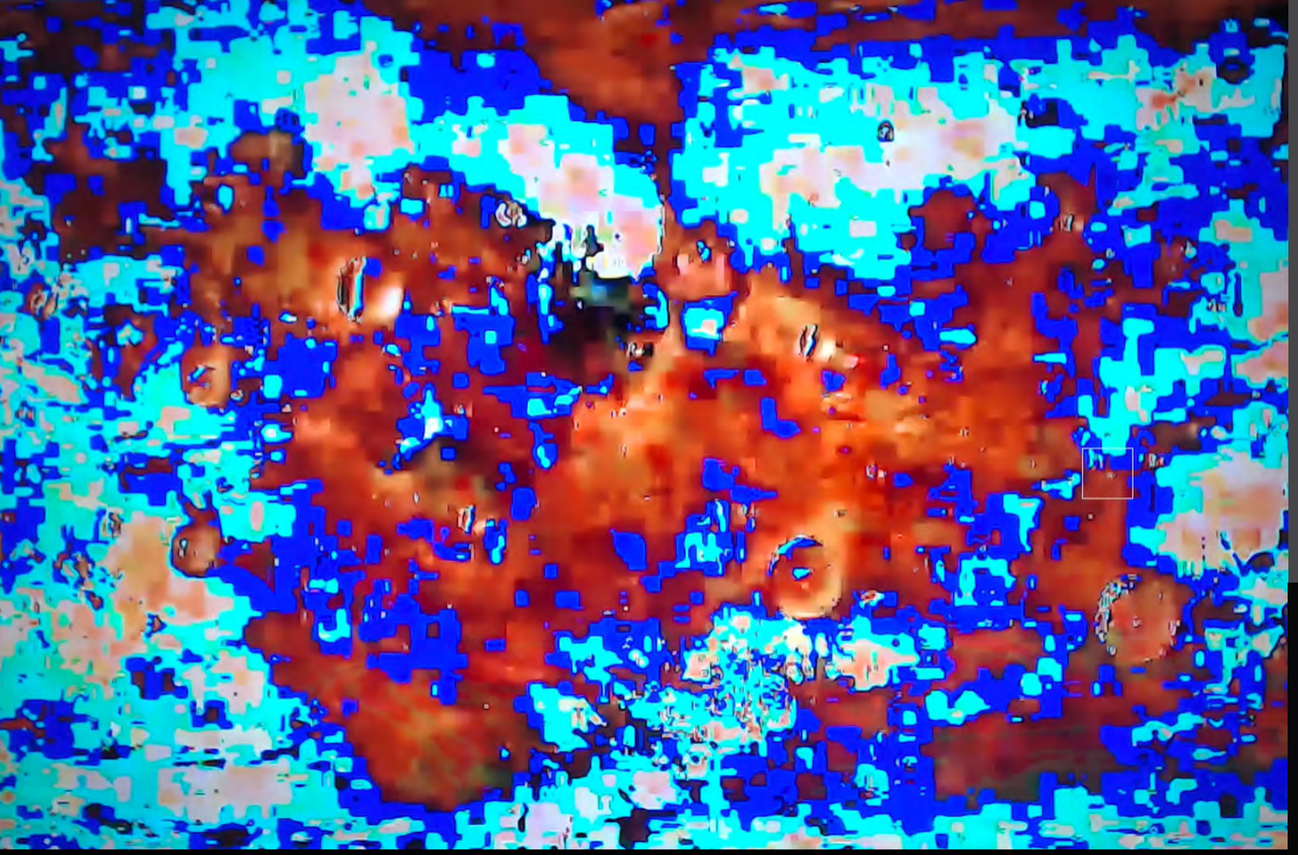


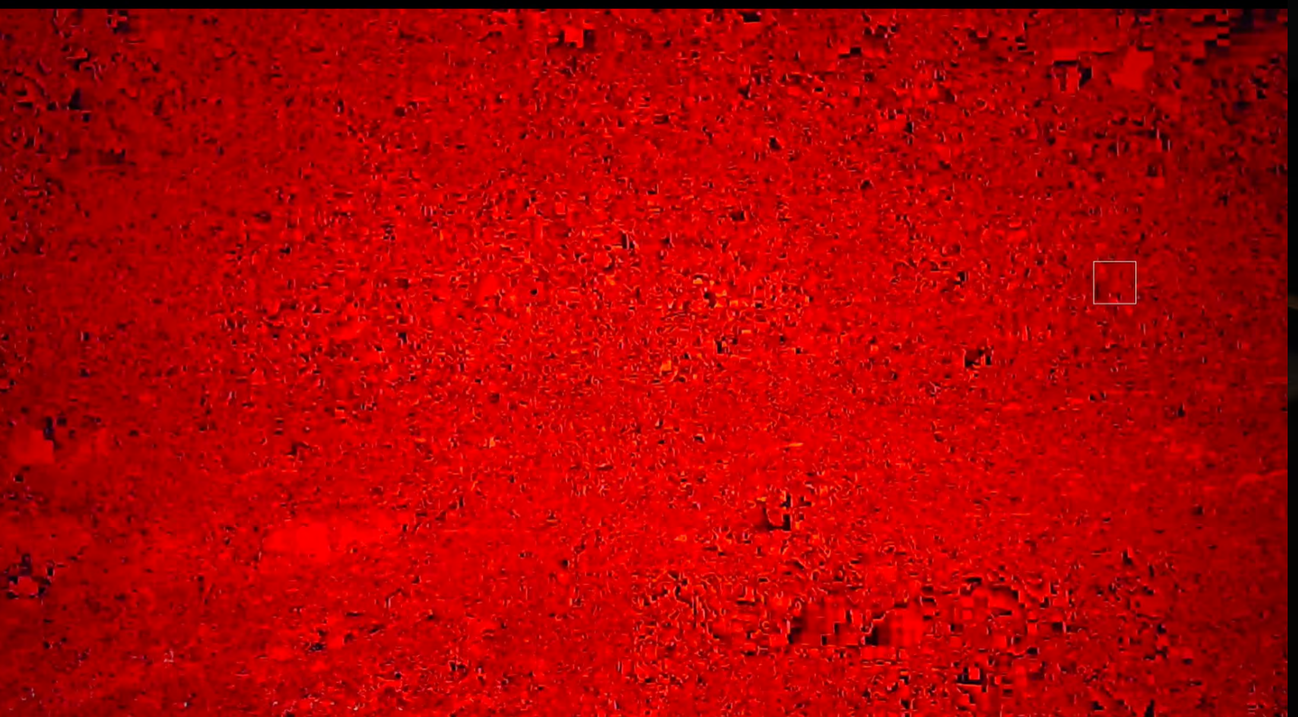


Tomasz Wendland
Kacper Mutke | Michał Urbański

Swarm
AI animation

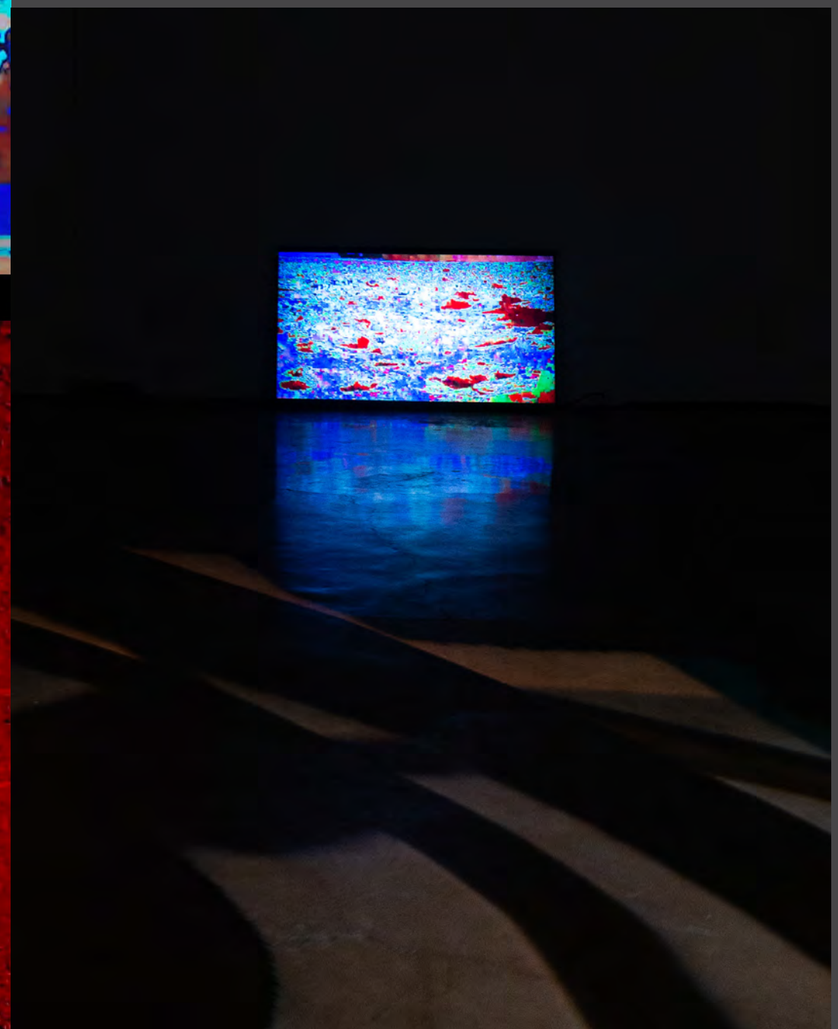


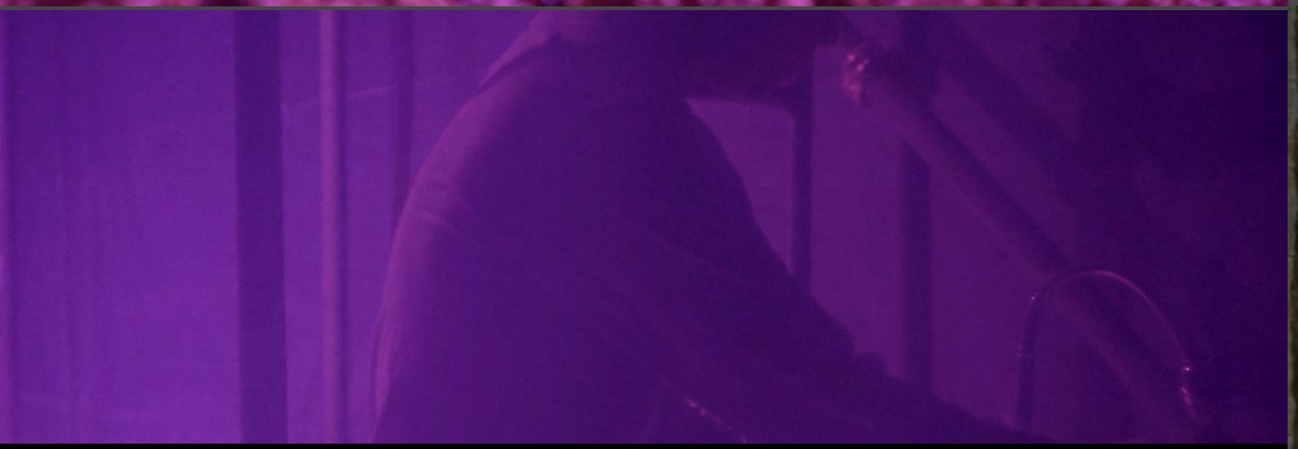




Wuttin Chansataboot

Cosmic Tone
video





Sanae Yamada

The Room
video, 17’30’’, 2021

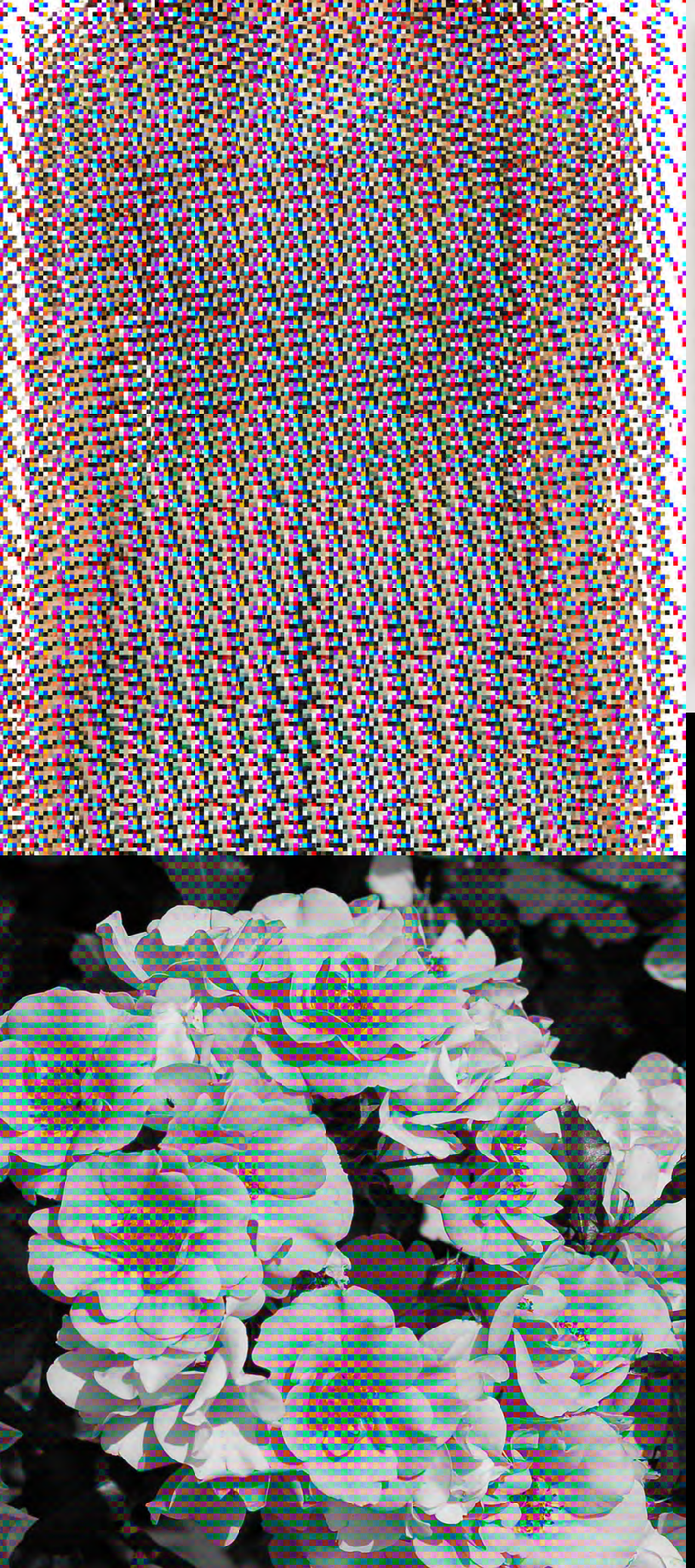
“Eco ball”

Yamashige Tetsuo

作品 *YORISHIRO*
video, 2018

Thomas Zitzwitz

KISS COOL
acrylic on canvas, 170 x 160 cm, 2021,



Damon Zucconi

twcsrhiooaelmfirletne___s
Euphorbia Milii
UV curing ink on alu-dibond , 2019
inkjet print, frame painted Munsell N8 Gray, 2015

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