

**CUBE VENICE 2005**



## **CUBE, VENICE 2005**

**Re: The 51st International Art Exhibition, Venice Biennale 2005**

### **Project Description:**

The Biennale for contemporary art in Venice is the oldest, biggest and most important international art exhibition. It is considered one of the most eminent cultural events.

At the 51st Venice Biennale in 2005, in St. Mark's Square – the cultural and touristic heart of the lagoon city - a large cube will be built. A simple geometrical form will arise of the base dimensions 12 x 13 m with an overall height of 15 m: A black mantled, non-accessible area, which stands like a sculpture on a pedestal. The inside of the black cube remains inaccessible and thus invisible.

Due to the powerful aesthetic magnetism that will emanate from this work, the appearance of a familiar site will be changed and thus a new level of perception created. The black cube as an abstract icon of the modern history of art produces a formal counterweight and a mysterious addition to the historically pregnant architecture and the living scenery of St. Mark's Square.

A cube is first and only a cube. In addition, a cube can be much more than a cube.

## **Goal**

From the original idea of exactly reproducing the structure of the Ka`ba, the central holy tower of Islam in Mecca, in order to bring one of the most intangible and mysterious—and at the same time most beautiful—buildings of the world also closer to a western public, there developed a completely independent, abstract and space determining sculpture: An abstract black veiled cube, which is to stand in St. Mark's Square as an independent body free for all mental associations. The black shrouded cube in St. Mark's Square is not a reconstruction of the Ka`ba in Mecca. It differs in mass, materials, and function. It represents an abstract geometrical form. Yet, nevertheless, we sense the deep archaic strength that will proceed from this object. Where in this geometrical form does the secret of its timeless and culture-spreading strength lie?

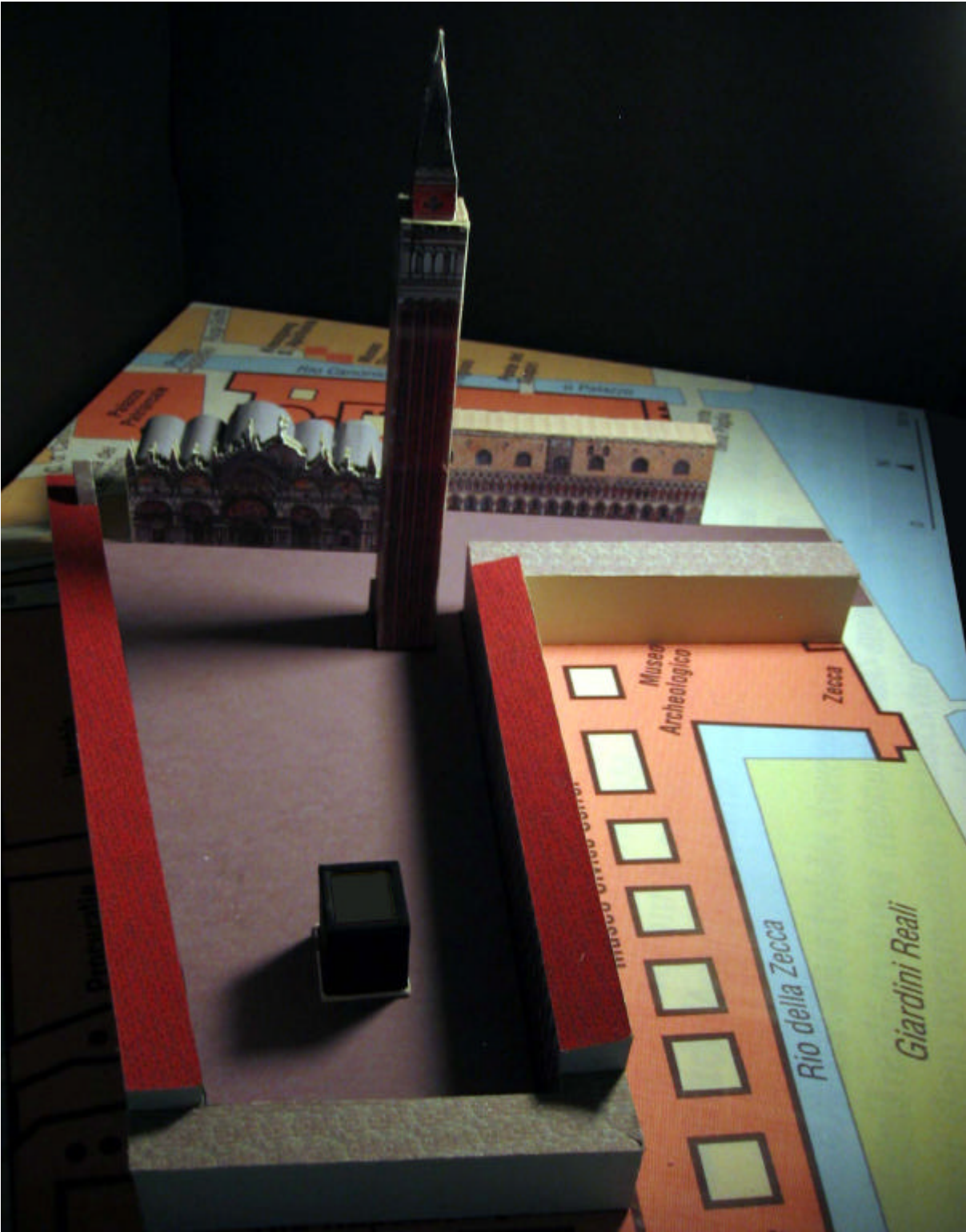
From the beginning, the cube was one of the basic forms of modern western art, which looked for roots in a primordial insight, which would transcend beyond the accurately copied natural image. Why did the Islamic prophets select precisely this form as their main holy tower? This generally accepted and archaic form, which was also taken up by modern western architects, shows us how close apparently different cultures are in their origins, longings and perceptions. St. Mark's Square is the ideal place for it because located there are important buildings from European cultural history, mixed with the occidental. A cube has the power to move people. The chosen form of the CUBE VENICE 2005 and the treatment of this artistic position will thus become a measure as well for what point of the dialogue we are at today. My hope is that this reduced cube, with its spectacular radiant emissions, might remind us of the cultural elements that we have in common.

## **Technical Data**

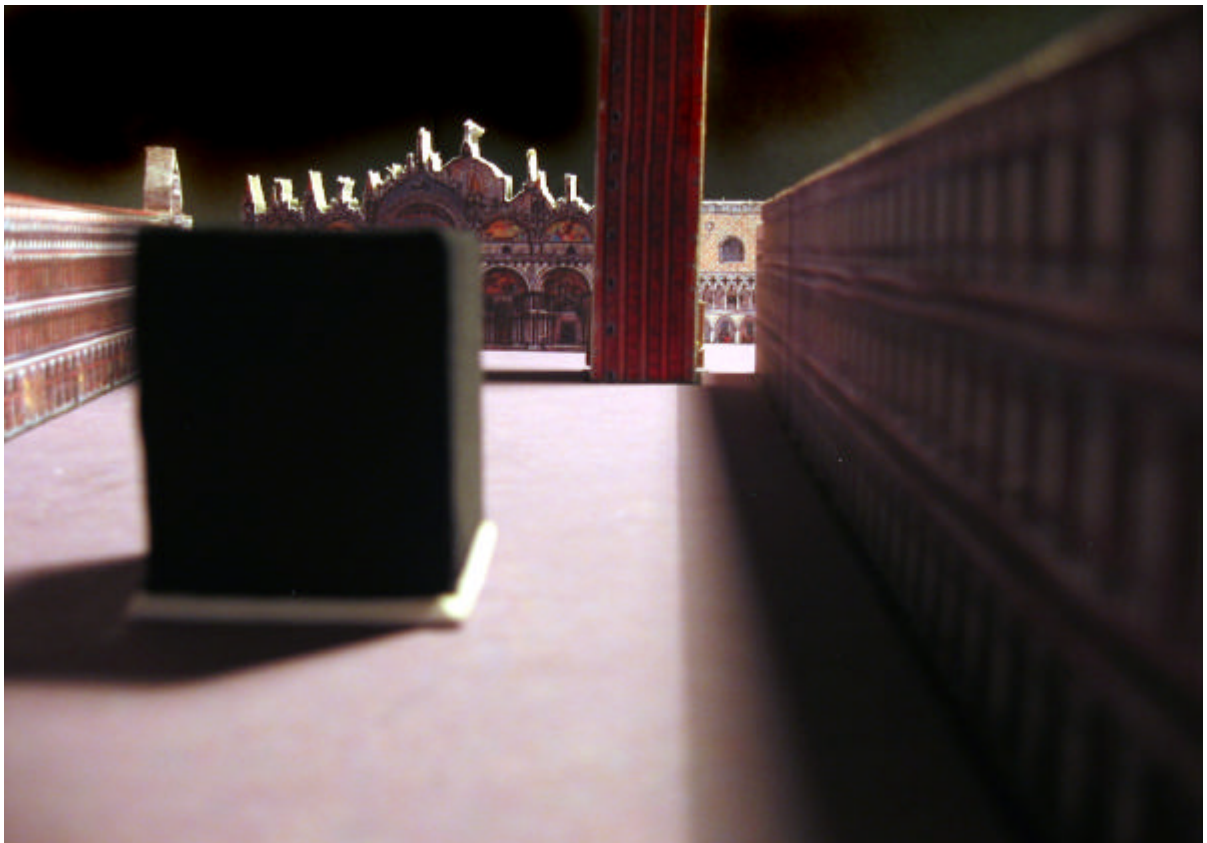
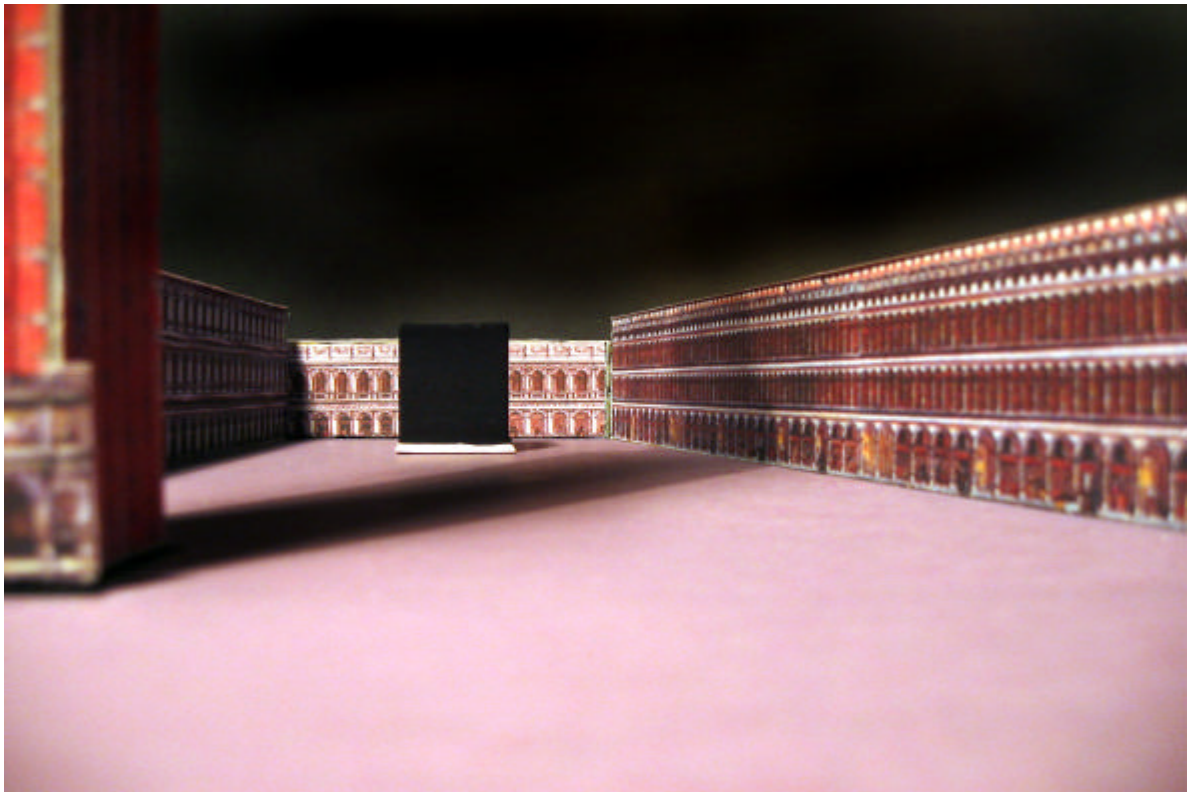
Time period: 12.06.2005 -12.07.2005

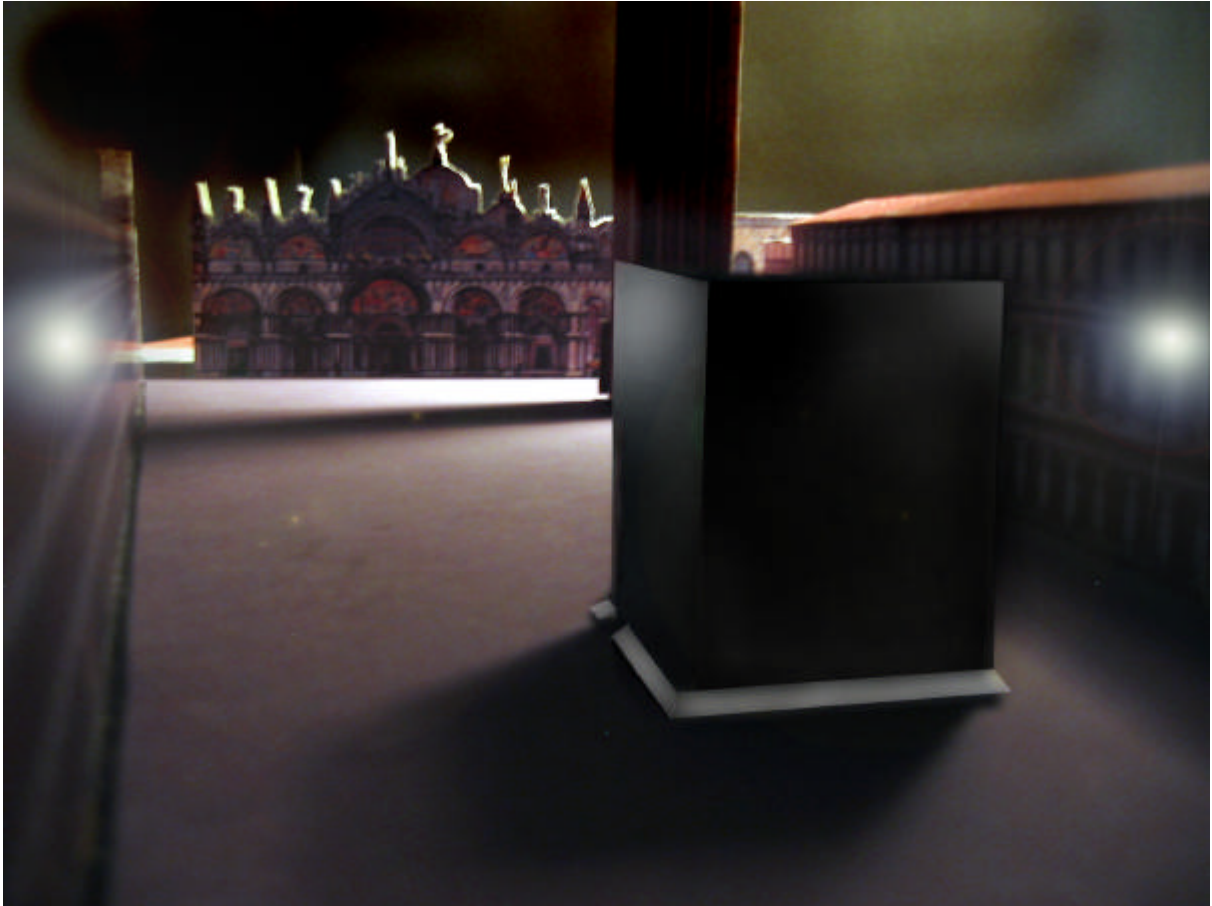
A scaffold forms the cube's underlying construction. Frame's Mass: approx. 12.0 m x 13.0 m x 15.0 m, provided with a platform of a value of approx. 15 m. The frame will be covered with screen-printed plates or an equivalent thereof, whereby the plates serve as the underlying construction with which to line the frame with a black cloth. The frame is built without any anchorage, whose verifiable statics, according to the German and Italian standard, are provided for the frame. The platform area which will hold the scaffold will be beveled, as will the upper edge of the cube in conclusion.

Modell: M 1:250





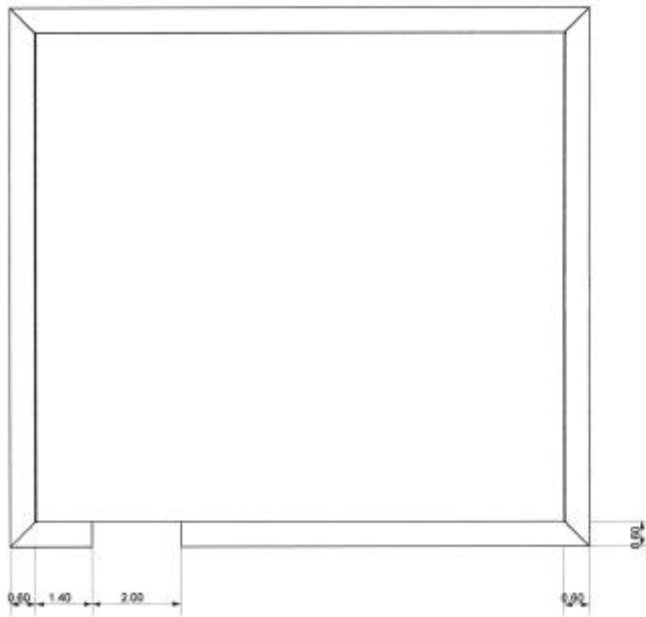




**Technical drawings:**

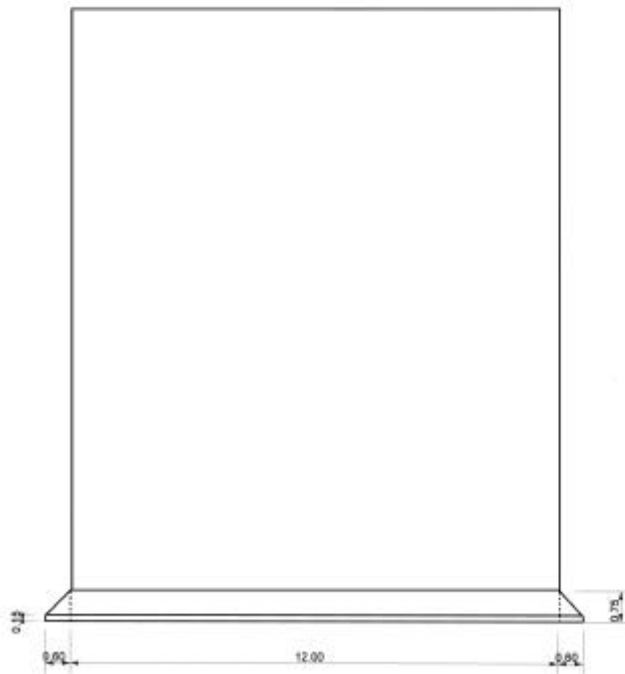


TOP



M 1:100

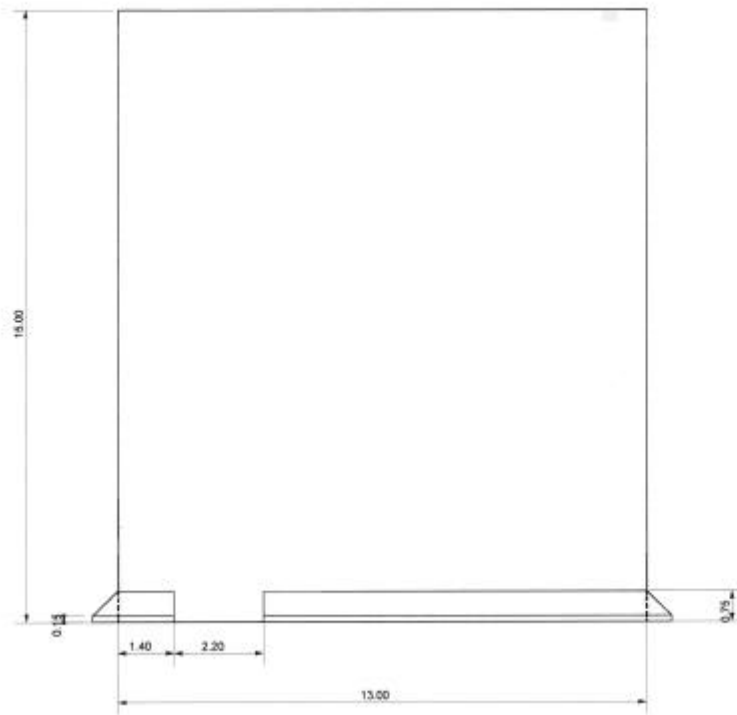
RIGHT



M 1:100



FRONT



M 1:100

