



“The parametricist museum is supposed to be a productive, high performance platform of elite communication. Each ambitious industrial-economic hub today needs such museums as institutional devices to develop a cross-professional symbiosis in their city. It’s more of a device for work related communication than for mere recreation.”

– Patrik Schumacher, Zaha Hadid Architects





“The Schlossplatz seems like a Black Hole where historically important buildings have been built and have disappeared again. Bettina Pousttchi’s work seems to ‘echo’ this process with an eerie presence.”

– Bärbel Hartje, head of PR at Temporäre Kunsthalle, Berlin





“The future is right here. The ‘right to space’ is a phrase we use often – it resists the urge to leave and encourages ownership of public space, ‘of being here now’. “

– Febrik, Lebanon based culture and art collaboration



“How can a spatial manifestation of a choreography disturb existing concepts of meaning and unfold the conditions in which perception takes place?”

Doreen Mende, editor of Displayer magazine







“These days it's no longer about just giving knowledge to visitors, but letting the visitor give *us* information.”

– Tomohiro Tomita at Science Center Miraikan, Tokyo



Bakom några av de små runda rutorna finns bland annat ett litet fågelägg, en kanin, en tekanna och en mekanisk leksakshund som rör sig medan den ylar Elvis Presleys *Only You*. Med ens hörs ett starkt genomträngande ljud. Ungefär som ett larm. Sedan kroppen hämtat sig från chocken undrar man om det våldsamma ljudet beror på att man har kommit för nära en av glasrutorna och utlöst larmet. Men så blir det alldeles lugnt och en röst i högtalarna säger: *Everything you can think of is true*.

– Från texten Orakel: Robert Wilson av Ane Sørensen

