

Vojtěch Rada

Portfolio

11.2019

EXHIBITIONS

2019

[Haus der Architektur](#), Graz (AT), Group show
Sorry, the file you have requested does not exist. Liebe Grüße aus Graz von Superstudio

[Museu Calouste Gulbenkian](#), Lisbon (PT), Group show
Art on Display: Virtual Display

[Polis University](#), Tirana (AL), Group show
workshop exhibition

2018

[Behal - Fejer Institute](#), Prague (CZ), Solo show
Hybrids against Theodolite

[Young Biennale](#), Franzesfeste (IT), Group show
Is it Art or is it Fart?

[Dům pánů z kunštátu](#), Brno (CZ), Group show
Startpoint 2018

[Ars Electronica](#), Linz (AT), Group show
Fashion design art video for UMPRUM exhibition

2017

[D21](#), Leipzig (D), Group show
Hra/ničení

[Galerie TIC](#), Brno (CZ), Solo show
Unsuccesfull Succes

[Galerie FAVU](#), Brno (CZ), Group show
Security garden

[Pokoje](#), Prague (CZ), Group show
Resort

[Fotograf Festival](#), Prague (CZ), Group show
Planet of Crimson Clouds

2016

[Husslehof](#), Frankfurt am Main (D), Solo show
Image Format CandyFlip

[National Library](#), Prague (CZ), Group show
Spectaculare

[Galerie AMU](#), Prague (CZ), Group show
New visions - Svetovar Brewery

2015

[Freies Theater Innsbruck](#), Innsbruck (AU), Group show
Open Office

[Galerie Kostka Meetfactory](#), Prague (CZ), Duo Show
Formative Effects

[Kunstpodium T](#), Tilburg (NL), Group Show
Tabula Rasa

[National Gallery Prague](#), Prague (CZ), Group Show
UMPRUM 2014

[Regionální muzeum Chrudim](#), Chrudim (CZ), Group Show
Epizoda I. – Sbírka v muzeu

[Galerie Tranzitdisplay](#), Prague (CZ), Group Show
Epizoda III. – Sbírka a zdrav

2014

[Kunstraum am Schauplatz,Büro Weltausstellung](#), Vienna (AT), Group Show, Relaxing in the shadow of art

[Futura Gallery](#), Prague (CZ), Group Show
Comet

[Snídarna Opletalova](#), Prague (CZ), Group Show
Grey

[SUPŠ Bechyně](#), Bechyně (CZ), Group Show
Students of UMPRUM

2013

[Kunstpiep](#), Bohuchum (D), Group show
Svetovar Brewery

[HiggsField Contemporary Art Gallery](#), Budapest (HU), Group Show
Svetovar Brewery

[Institute of urban planning](#), Prague (CZ), Group Show
Studio Architecture II, From now to now

[Gallery UM](#), Prague (CZ), Group Show
Thinking City

[Nika Gallery](#), Prague (CZ), Solo Show
Amnesty

[Festival PAF](#), Olomouc, (CZ), Group Show
Nové Vize

[Visual Manual](#), Prague (CZ), Group Show
Portfolio

EDUCATION

MASTER DEGREE (MgA.) 2013 - 2018

Academy of arts, architecture and design in Prague

Sculpture studio

Dominik Lang - Edith Jeřábková

MASTER DEGREE (MgA.) 2013 - 2017

Academy of fine arts, Prague

School of architecture

Emil Přikryl

2016 (SEMP programme)

Zürcher Hochschule der Künste

Interactive Design/Game design

BACHELOR DEGREE (BcA.) 2010 - 2013

Academy of arts, architecture and design in Prague

Architecture II studio

Ivan Kroupa - Jana Moravcová

CONTACT

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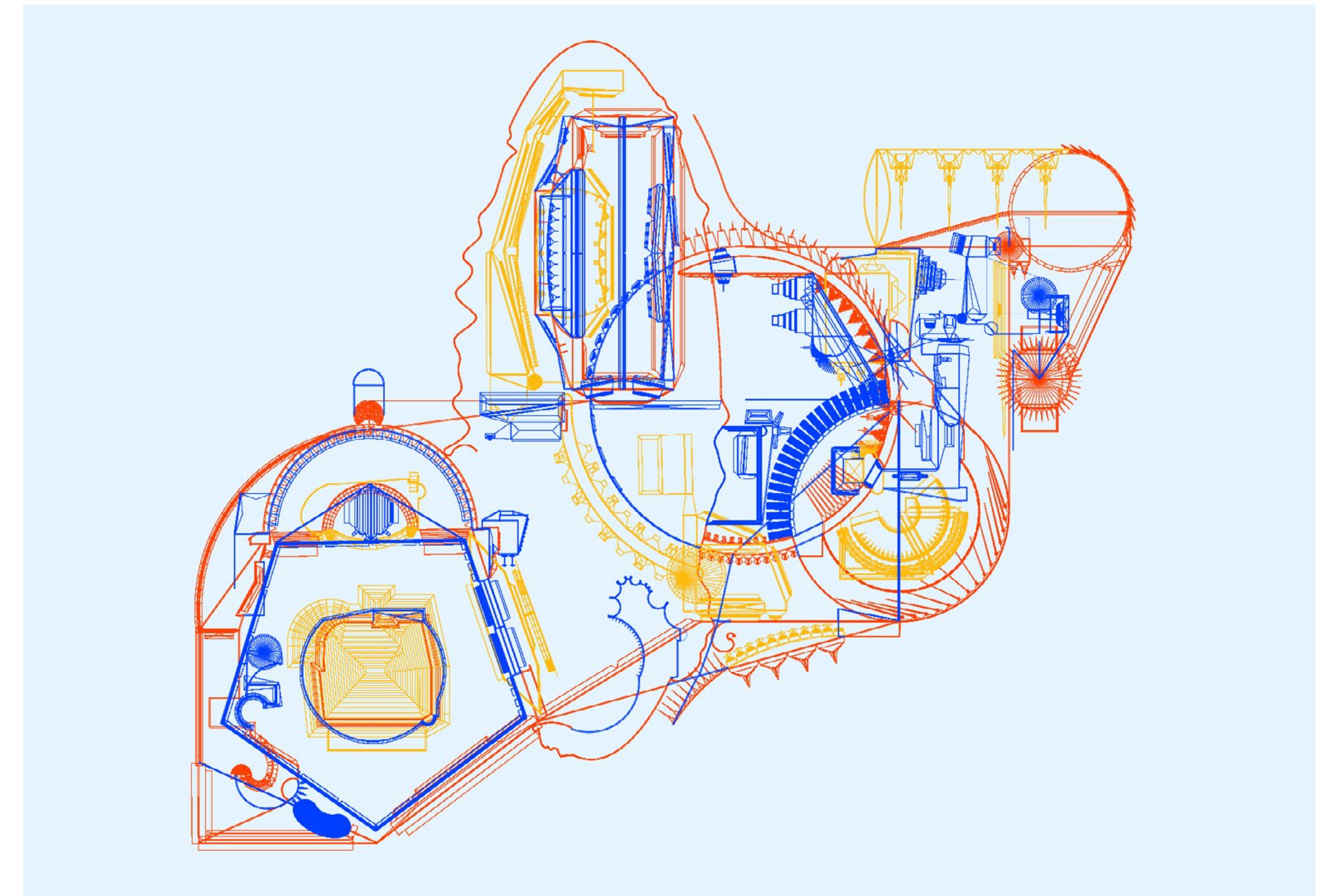
website

www.vojtechrada.com

Song for the Deaf

Song for the Deaf (2019) is a 3D-animation that addresses the present and possible future of the architect and the function of architecture channeled through technological tools. In a virtual monologue, computer generated avatars reflect on space, time, processes and algorithms. Following a quote by Adolfo Natalini, co-founder of Superstudio, Vojtěch Rada applied the concept of the “digital ruin” to the work of Superstudio: „Ruins and projects have a point of similarity. They share the sad destiny of absence: in the former case, it is the absence of something that no longer exists; in the latter case it is the absence of something that does not yet exist. (...) In some cases, architecture discovers metabolic opportunities in ruins.“ (Natalini, 2013)

Text by BB/MAK

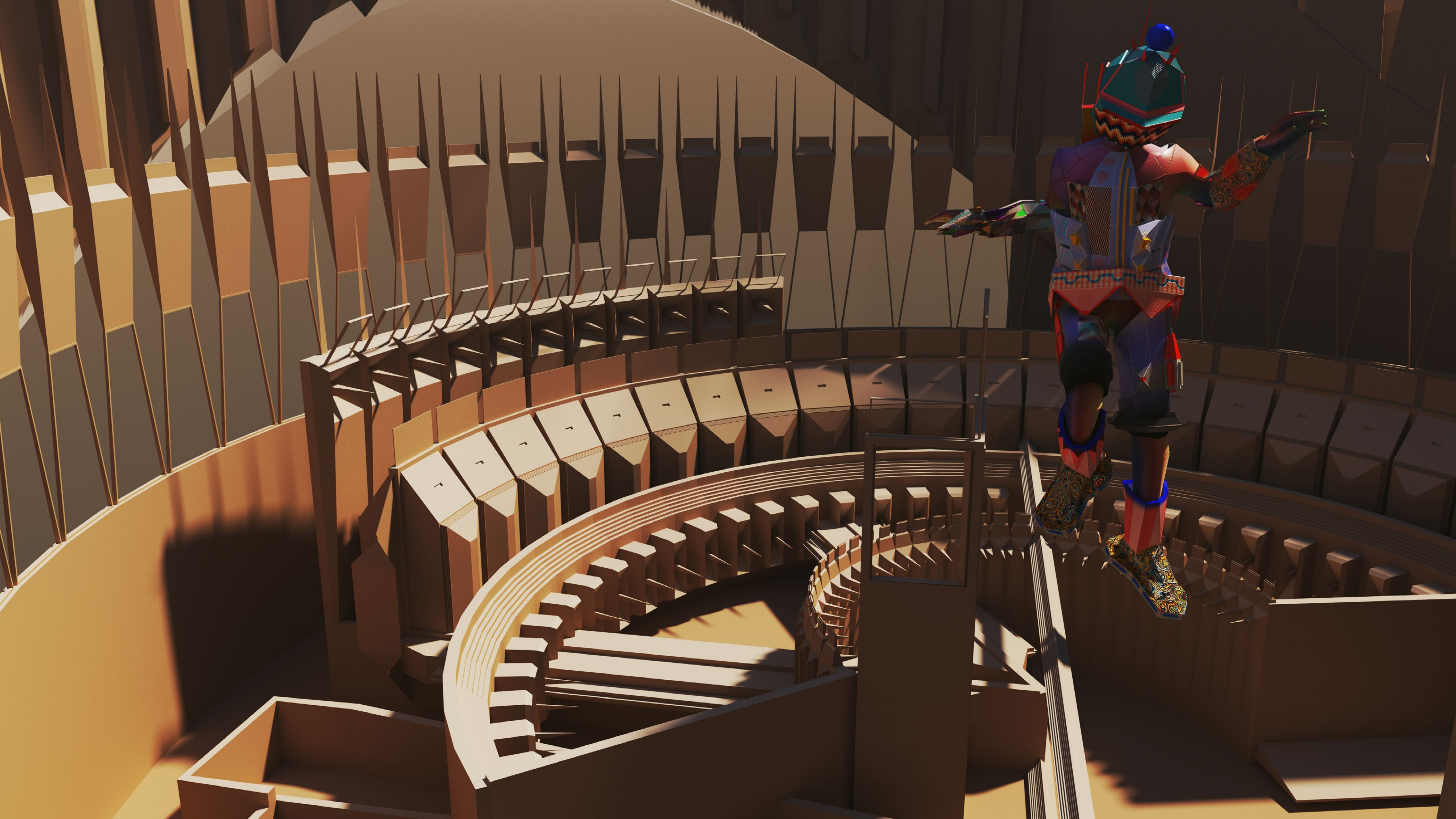


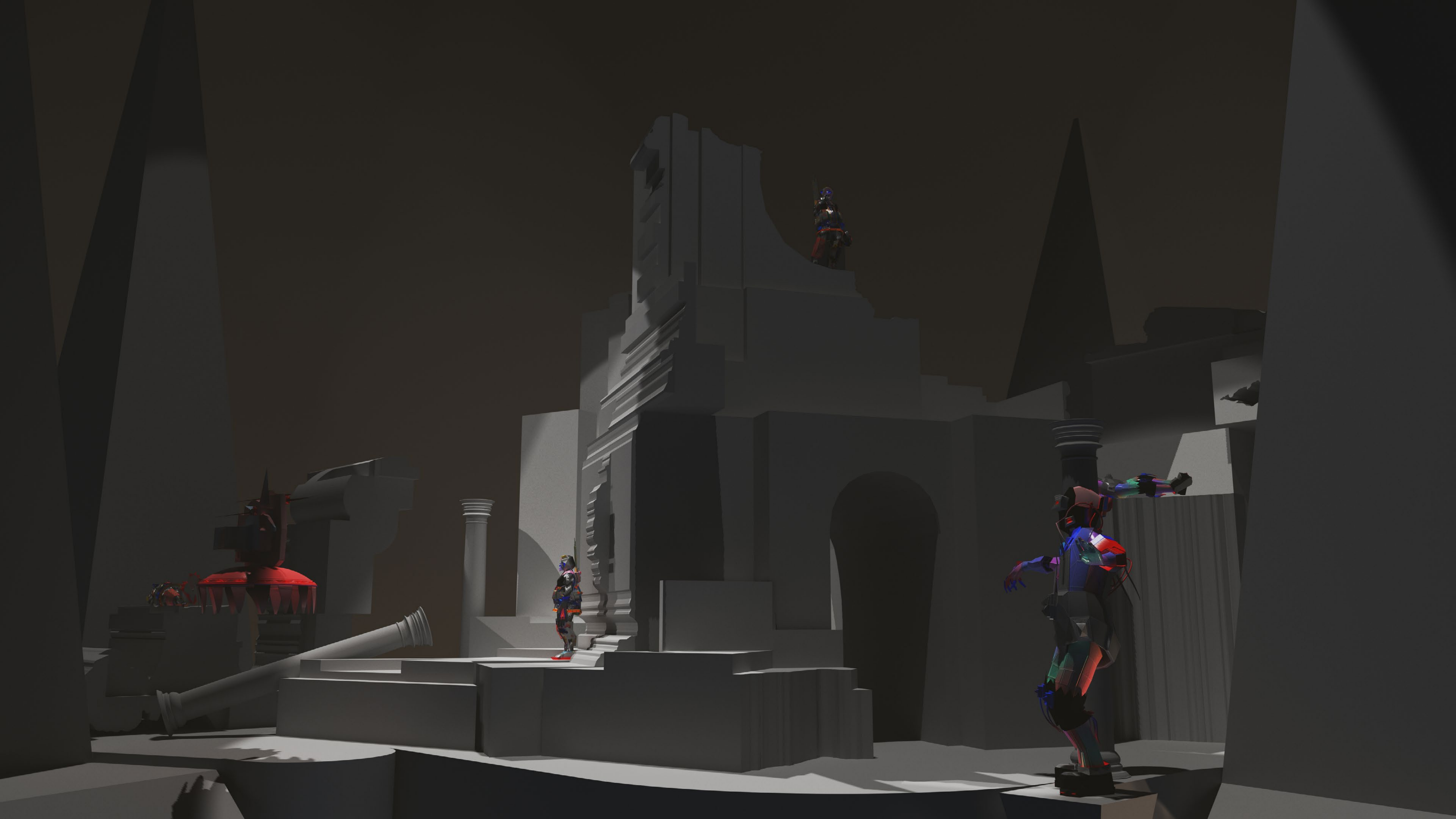
Video
FullHD 14min 15s
2019













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Beauty of the snake, reflection in the mirror and soap bubbles

Animated video tells the story of a timeless security guard, who tries to protect Calouste Gulbenkian's collection. It might resemble a museum audio guide or a narrative history lesson for children; however, it is none. Its form and story fluctuates between the real story and a fictional, hyperbolised counterpart. A few photos from the past and some pieces of the collection were chosen to act in the fictional story, in which the pieces turn into something that you can only see in a fictional world. The video exaggerates certain properties of the pieces, shown from the security guard's point of view, and describes the struggles of protecting a collection. It proposes a complementary reading of a real collection and museum, offering a mixture of virtual and real, possibly leading to the urge to ask questions, get lost or dive deeper in the collection or its story.



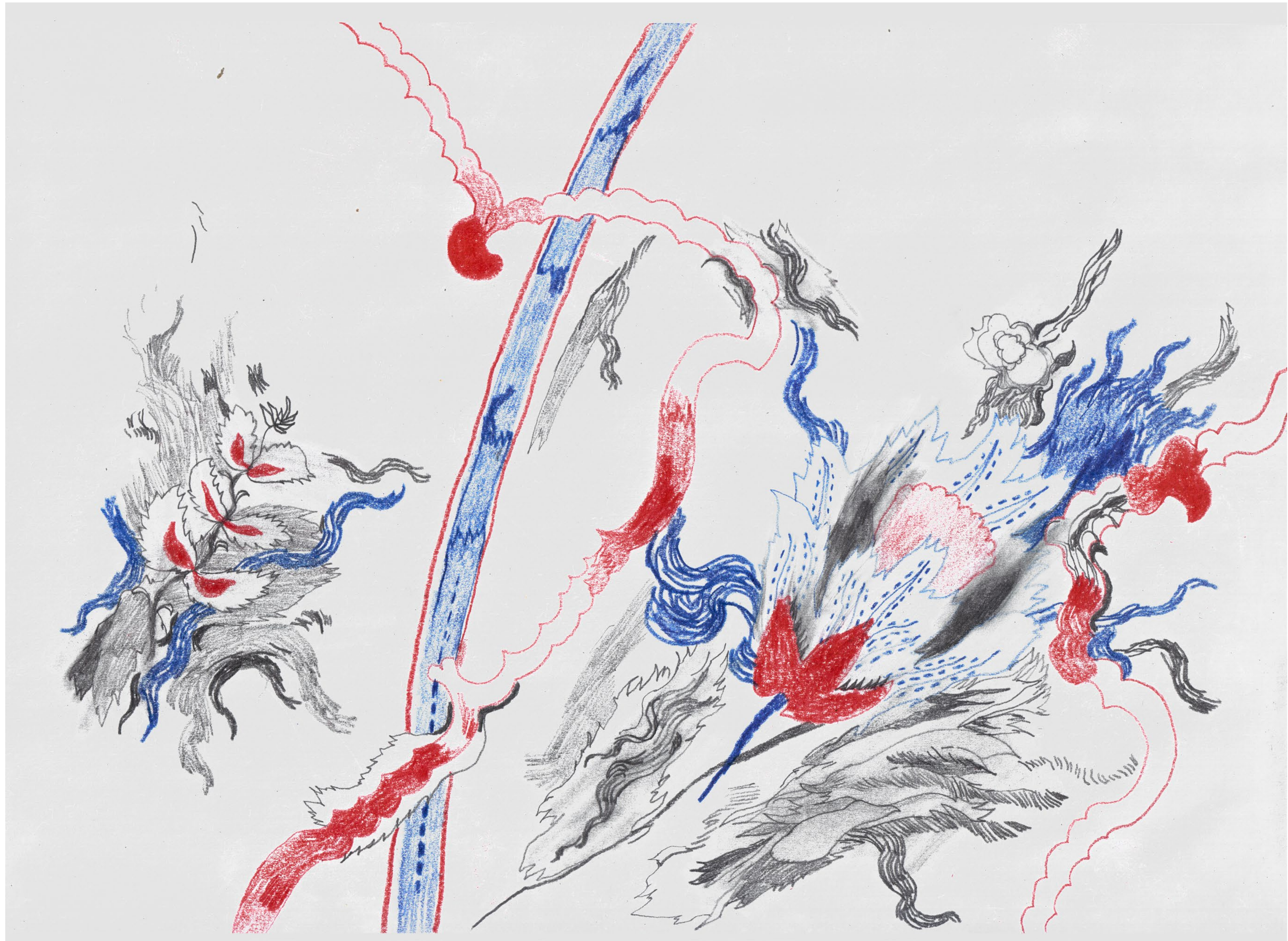
Video
FullHD 19min 47s
2019

















Hybrids Against Theodolite

Exhibition took place in an old villa in Prague's prestigious neighbourhood, where I modified the whole ground floor with various interventions, which can be further perceived through computer simulation as well as by a book, read by two performers in overalls of geodesists. Between these different types of descriptions and levels of reality, and also between cross-references across them, a whole new world emerges with its own rules.



Site specific instalation, Book, Performance, PC Game
various formats
2018











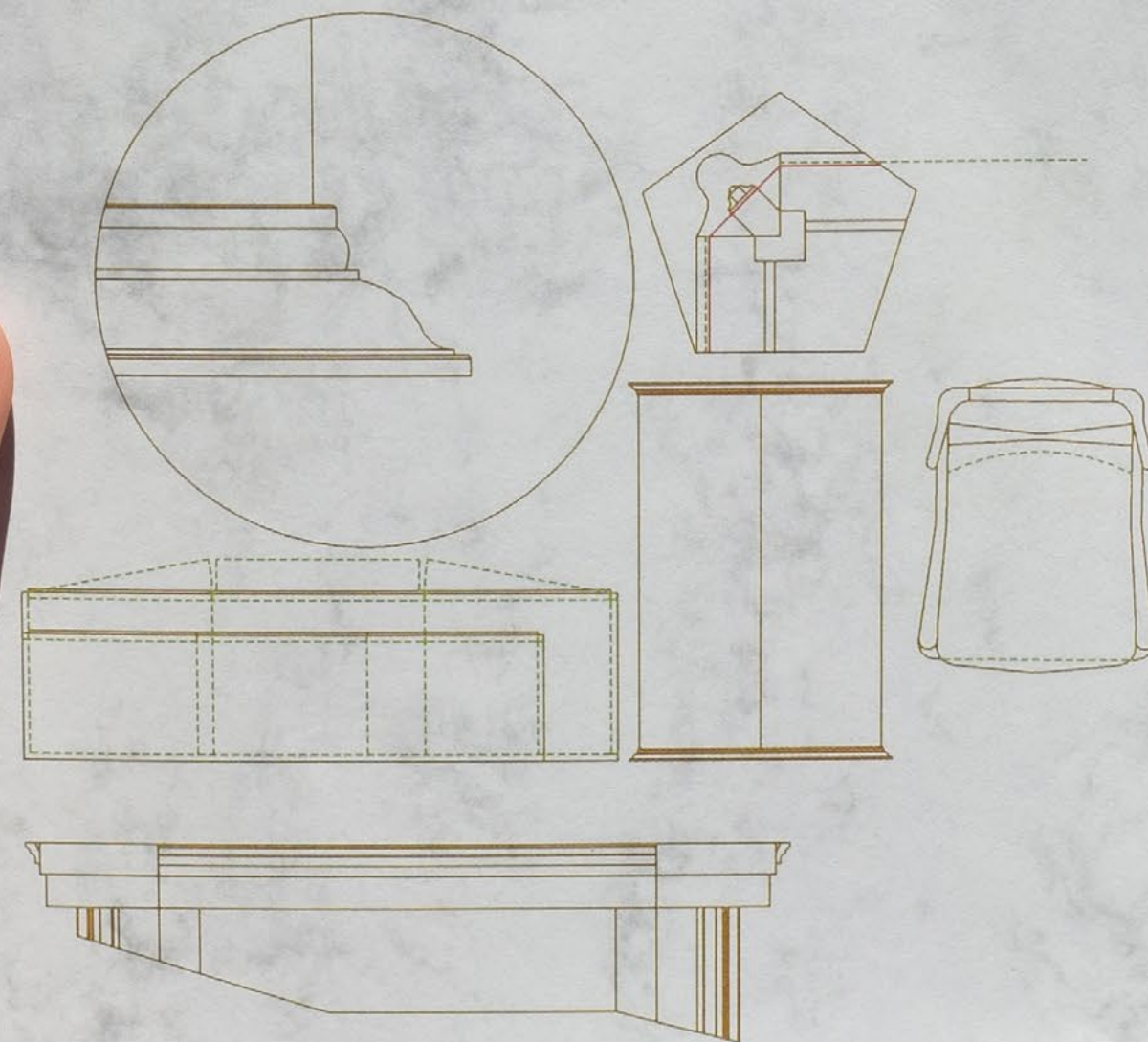






Hybrids Against Theodolite

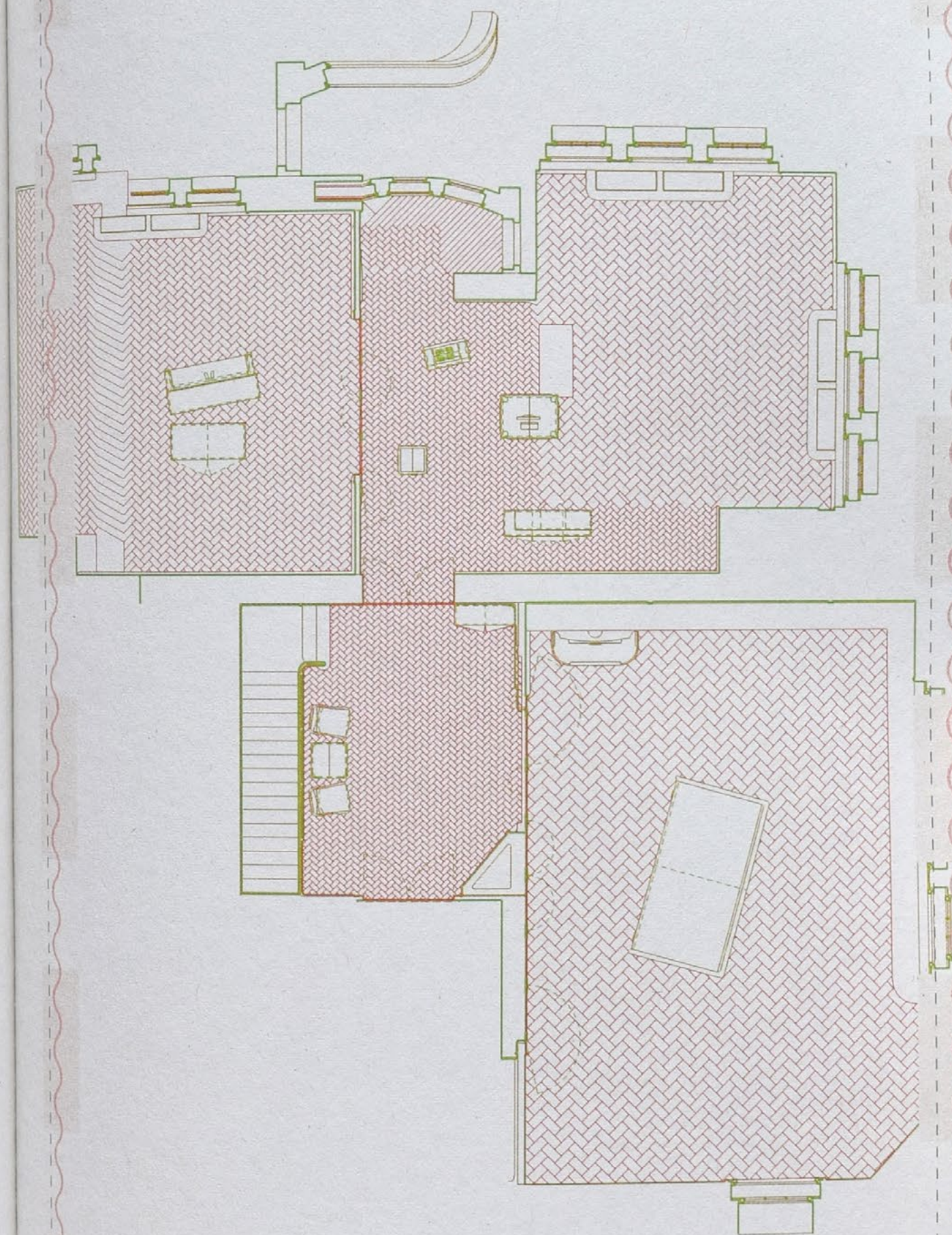
Vojtěch Rada





You are watching two geodesists trying to make operational a telescope standing in the centre of the room. You're aware that the two of them can only survey the rooms and you realize that any job, other than the one they are assigned, could pose a problem. If nothing else, one of them stands upright on his legs and tries to fix the telescope to the tripod. The other one lies on the floor and tries to prop up the telescope with his legs. You have no idea how could this help. After a while, you find out that's probably not even a telescope but some kind of measuring station. Maybe they haven't been trained to operate specifically this kind so they must improvise now. When a part of the wall moves to the ceiling, you have no doubt this is not how it should be. So, just to be sure, you get up and leave the room.

You enter a room looking very much like the one you entered a while ago. For a short time, you are looking at the furniture around you. You notice one of the table has been repaired recently and hasn't been unwrapped yet. Its legs are wrapped in Styrofoam padding and the corners of the upper board are protected by plastic bumpers. It makes you think that truly nothing can happen to the table. But you cannot help yourself but touch the table, and after you tap it you realize the table is quite probably hollow. It's probably meant for film shooting. After a while, you come to the conclusion that the wooden texture can be seen only on three sides of the table and that it is designed to be viewed only from a certain angle. One of the geodesists is trying to take a photo of the table in such a way that would capture both parts. But every time he tries to review the taken image on his camera, he learns that it's possible to photograph only the part that shows off the texture. The other part simply cannot be seen in the photograph.









The Planet of Crimson Clouds

Using architecture tools to create fictional world in the city centre of Prague. Creating a fictional layer of the city, where architecture can express itself in completely new way, to be perceived as a poem, narrative story or interactive game in comparison with everyday reality. Presented through PC game and gamebook.

Sputnik comes back to earth. Lands in Prague, on free building lot, where was never built St. Nicholas Church. It is suddenly replaced with new building, dedicated to worshipers of atom. Designed by Strugatsky brothers, a couple, who also built a housing project for poor and unsuccessful architects, standing on the place, where was never Štencs house. Well known Russian novelist are becoming architects, where writing a sci-fi story is compared to drawing an architecture design.

Watch read and download on:
www.vojtechrada.com/planeta



PC GAME and GAMEBOOK
Game playtime 30 minutes, book 168 pages
2017





✦ Otevři mě stiskem E ✦

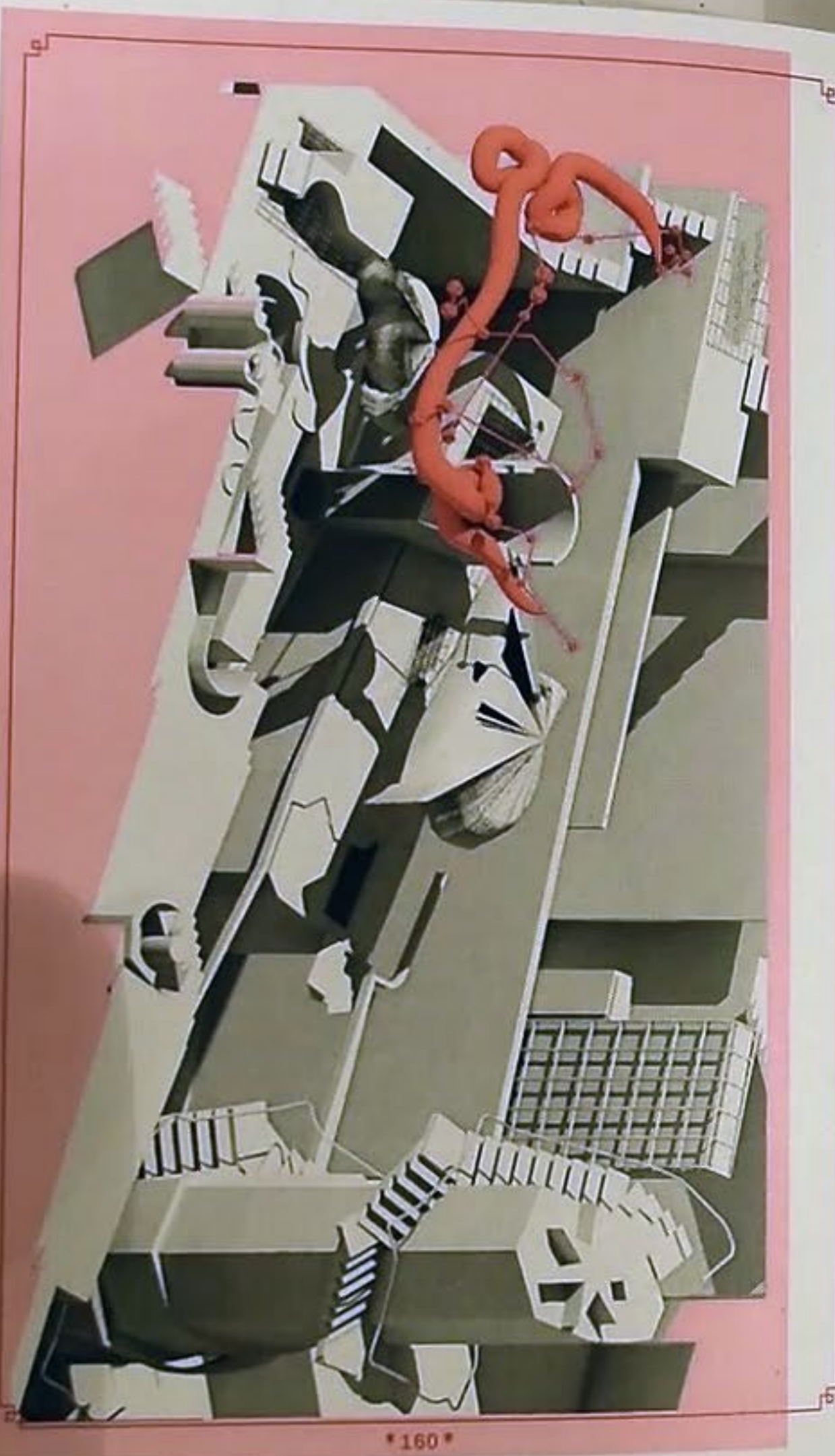












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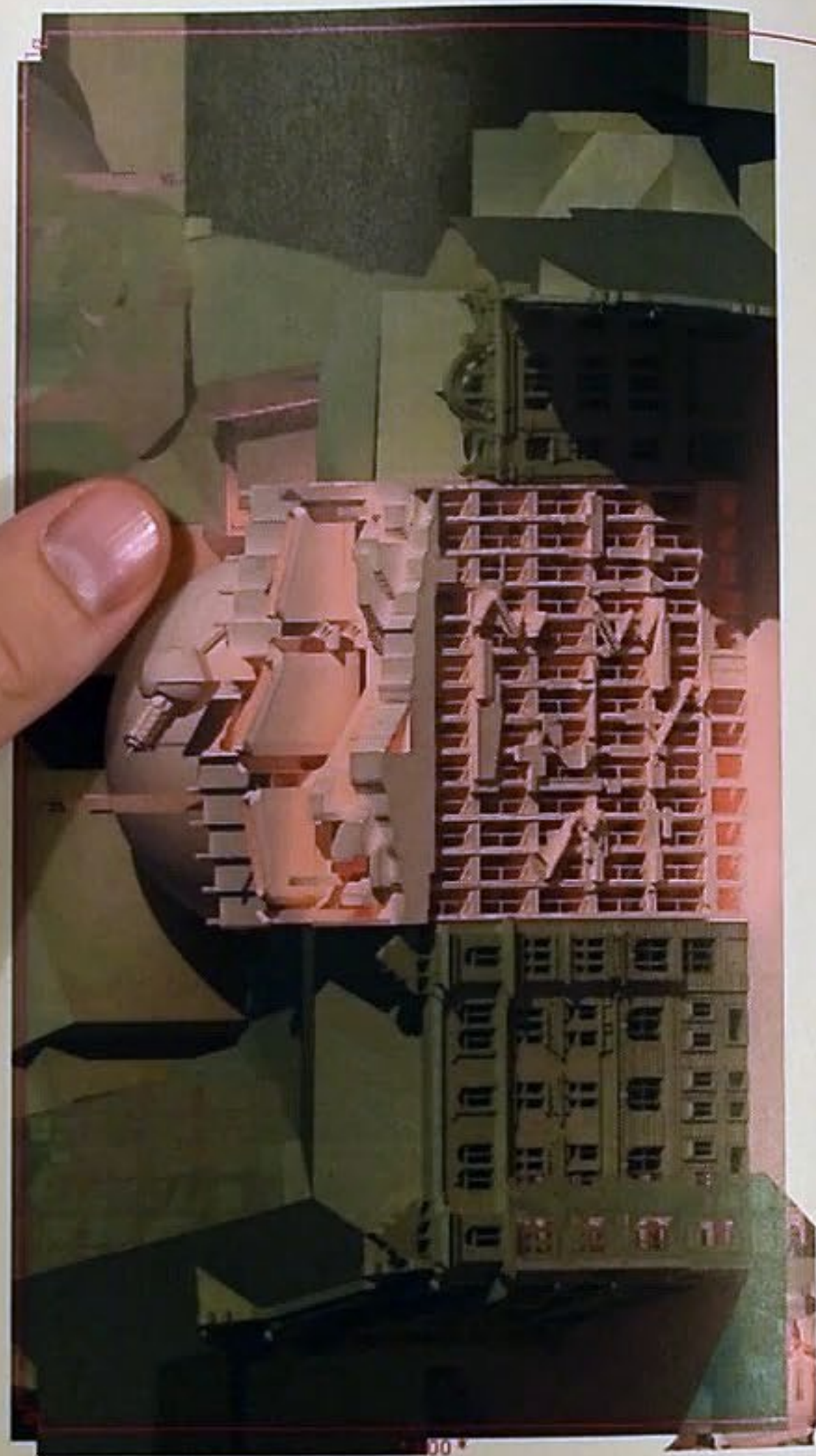
161

Po mě pravě straně vidíš velkou nachovou masu, obklopující jakousi entitu, formovanou několika vrstvami zářivé hmoty, ověšená mnoha geometrickými krystaly naprasknuté na rozích, které se mechanickým pohybem skládají a ohýbají, otáčejí a přeměňují. Rudý až nachový film obklopuje stvoření jako nějaké embryo. Přiblížíš se až na dosah ruky, tak abych se mohl toho zvláštního povrchu dotknout. Když už jsou tvoje prsty téměř na oně transparentní slupce, jsi oslněn nachovým zábleskem, jemně vibrující, který tě postupně celého pohlcuje. Cítíš, jak se po celém těle lehce třeseš, až si začneš uvědomovat, že ono stvoření kmitá ve stejném rytmu. Pulzující krystaly nabývají mnohem jasnějších barev a jejich povrch vyzařuje jemnou auru z několika vrstev, které se postupně rozšiřují. Začneš měnit rytmus svých pohybů, a ona entita odpovídá v různých variacích na tvé spontánní pohyby, osciluje kolem dokola, zanechávajíc za sebou stopu z různě tvarovaných krystalů, které postupně zahlcují celý prostor. Uvolníš se ještě více a tvůj tanec rozkmitá všechny krystaly okolo, které se zvětší, prolnou navzájem a vytvoří tak barevnou mozaiku, která zaplní celý tvůj pohled. Již jen cítíš, jak svými tanečními pohyby, vytváříš nové a nové barevné variace, mnohokrát znásobeny všudypřítomně obklopující barevnou euforií, až postupně přestaneš vnímat své tělo a tvůj tanec se zcela sjednotí s pulzujícími pohyby celého prostoru.

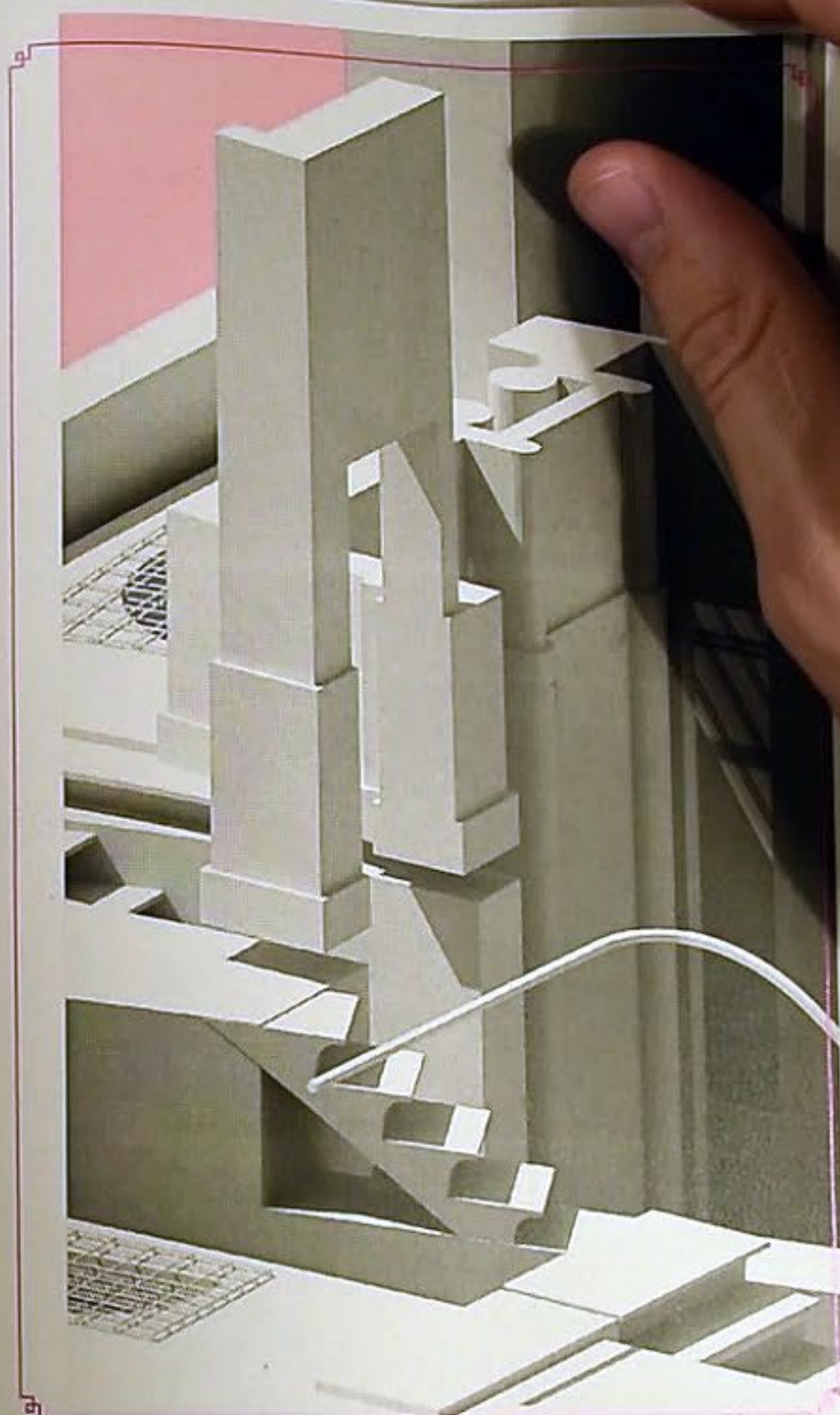
Po chvíli procítneš a začne tě oslovovat nějaký muž s kuzelem. Posloucháš.

132

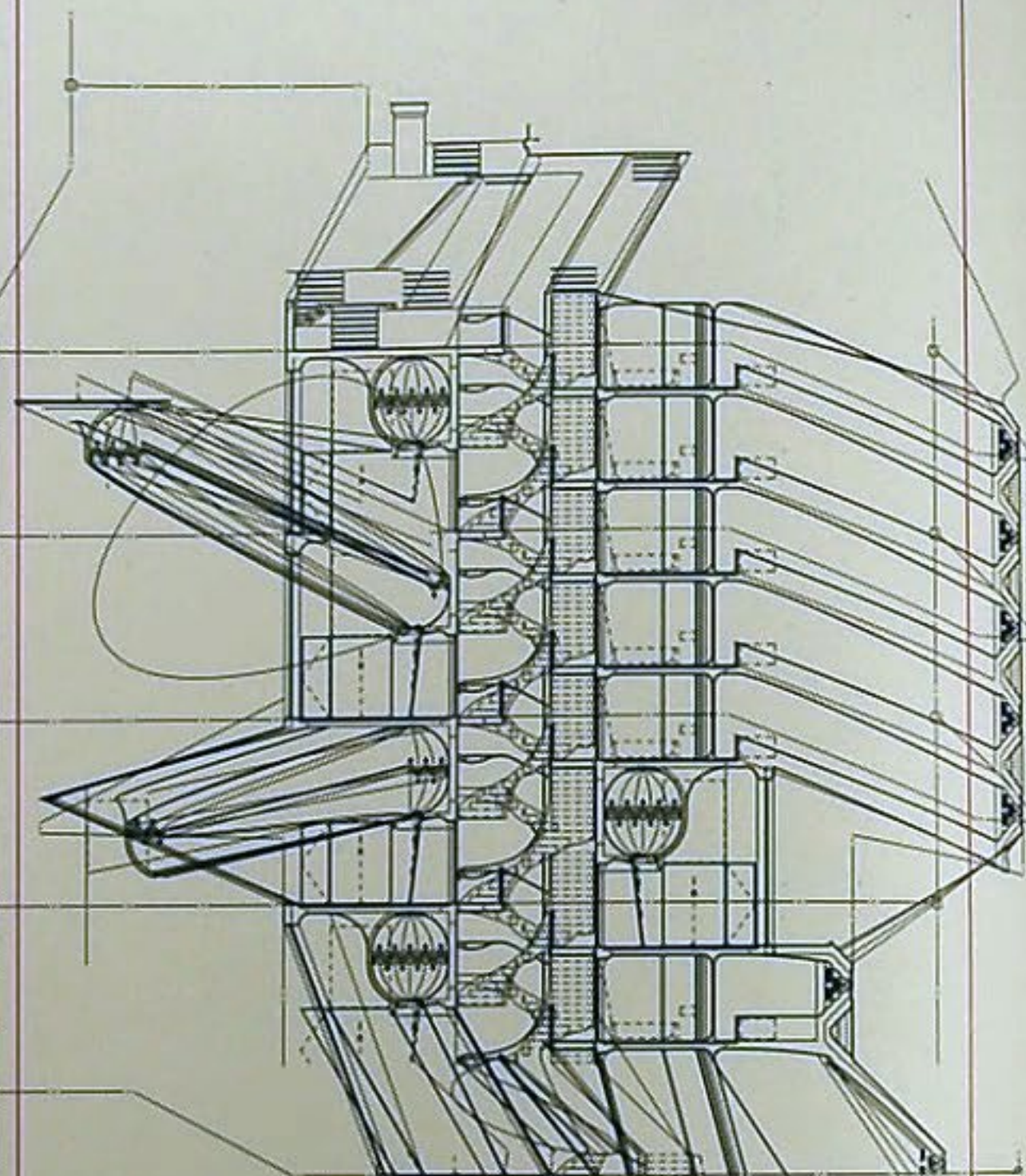
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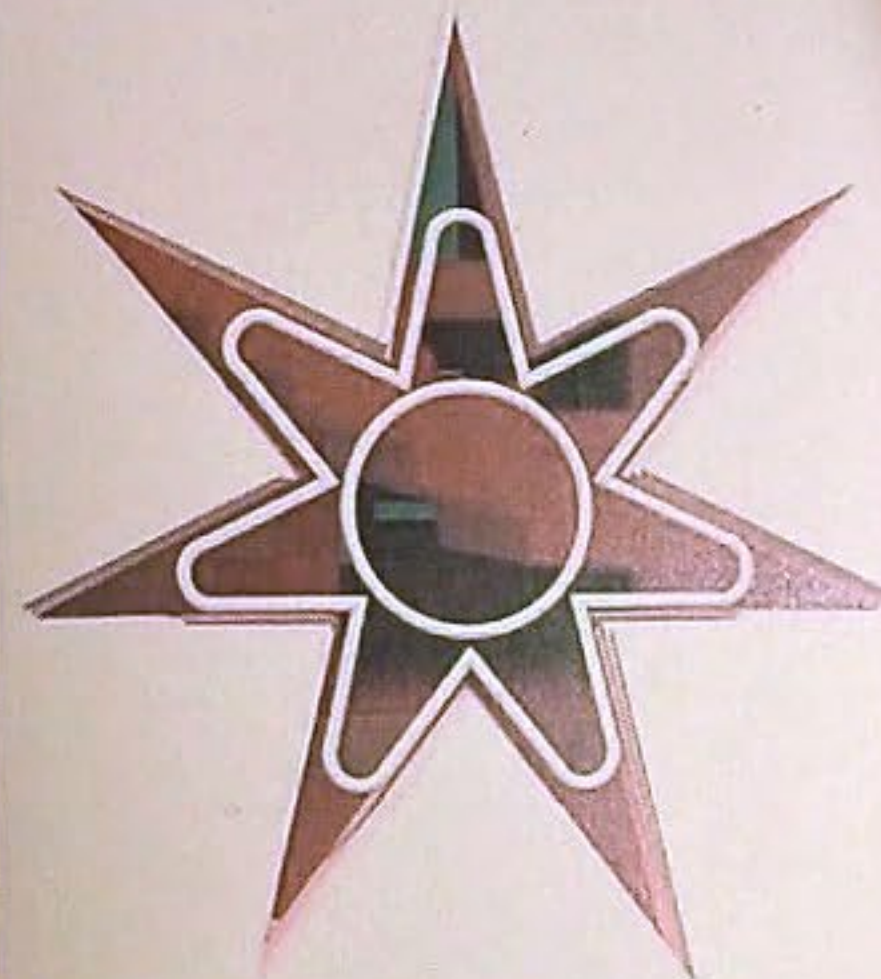
106

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Poodstoupíš a poklepeš na dveře. Když nikdo nepřichází, zkusíš zaklepat ještě jednou. Přestože slyšíš, že oba architekti tvému klepání nevěnují pozornost a stále mluví pouze o nějakém projektu na vytloukárnu vajec, tak se dveře samy od sebe zaklapnou. Težko říci zda-li za to může náhlý přesun nachového oparu z horních pater, či jsou tak dveře nastaveny. Když se ale zaklapnou a ty poodstoupíš, na dveřích se objeví nápis: „Vytloukárna vajec, studie, 3 lidé. Hledáme spisovatele“. Nápis se pak rozjede a odráží se od stran dveří jako nějaký spořič.

rovnou vstoupíš do dveří

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Substantial failure

Unability to reach the desired goal not because of the ones incompetence, but because of uncertainty of the desired thing. We wish to see before we look. The present is thus postponed to the future, which stops to exist. The real future is the one we do not expect, the one which surprises us. Projects as a video installation reflects this paradox of the desire to reach unreachabele trough different visual stories and motives. This tension between now and distant is a place for imagination.



Site specific instalation
star-shaped column and projection on sphere
+ Self published Magazin
2017





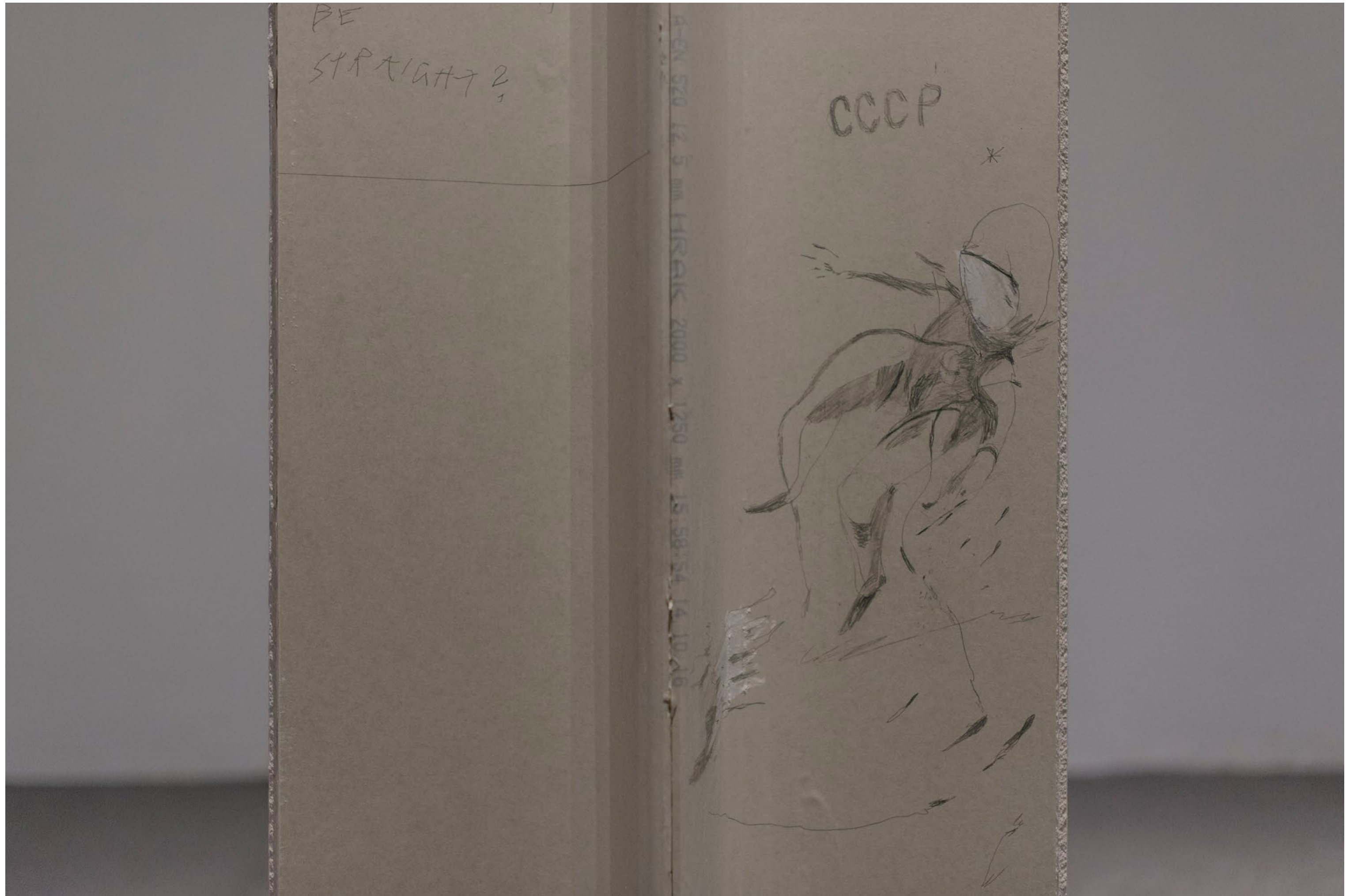
Image Format Candyflip

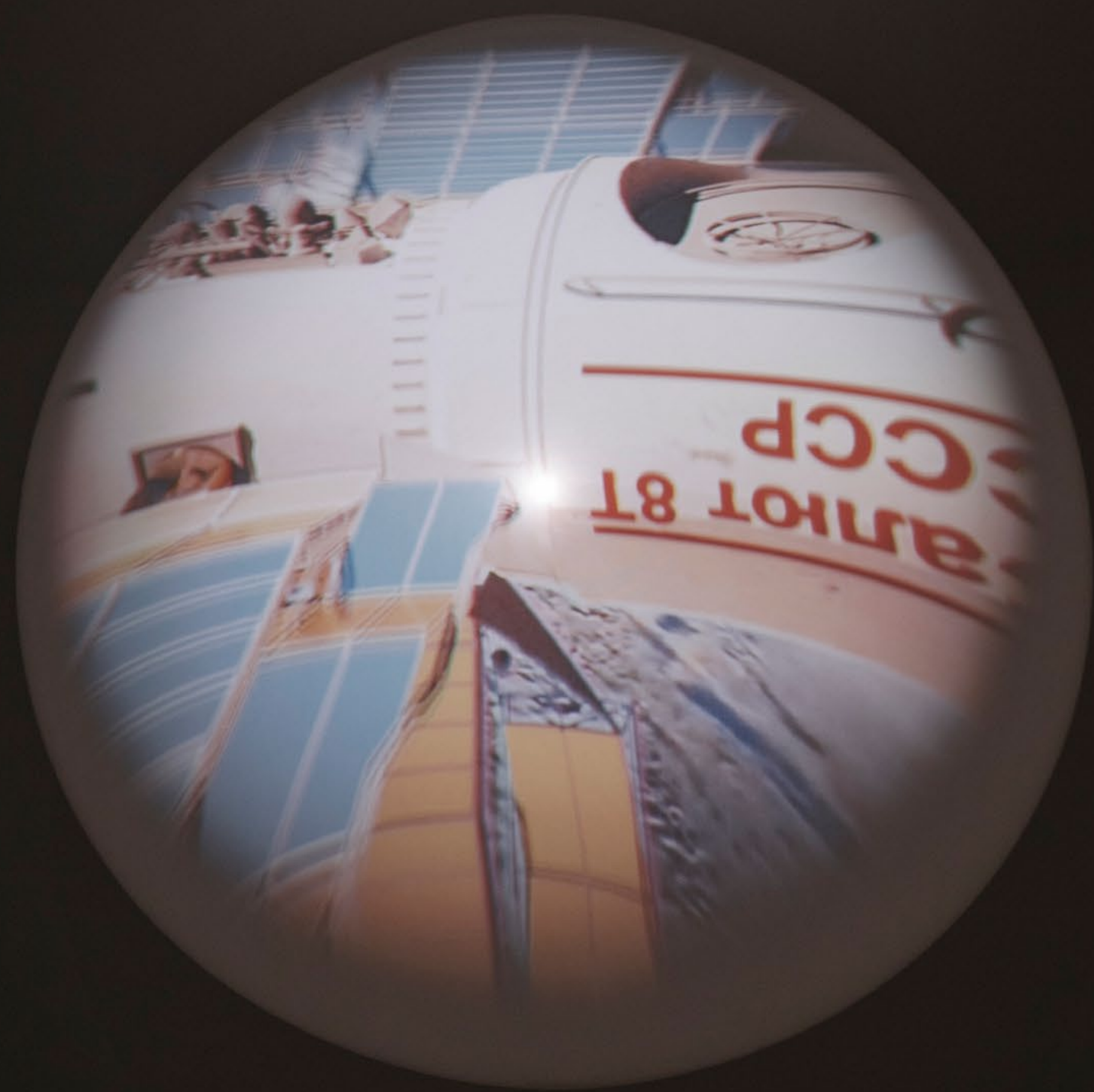
In search of cultural exchange, I experience a self-transformation into an extraterrestrial astronaut. For the exhibition “Image Format Candyflip” I translated my interaction with the Nigerian film industry, known as Nollywood, into a three-dimensional work. This process was inspired by the handpainted Nigerian movie posters from the 90s. The distance to the Nigerian film production landscape lead me to an utopian model of communication.

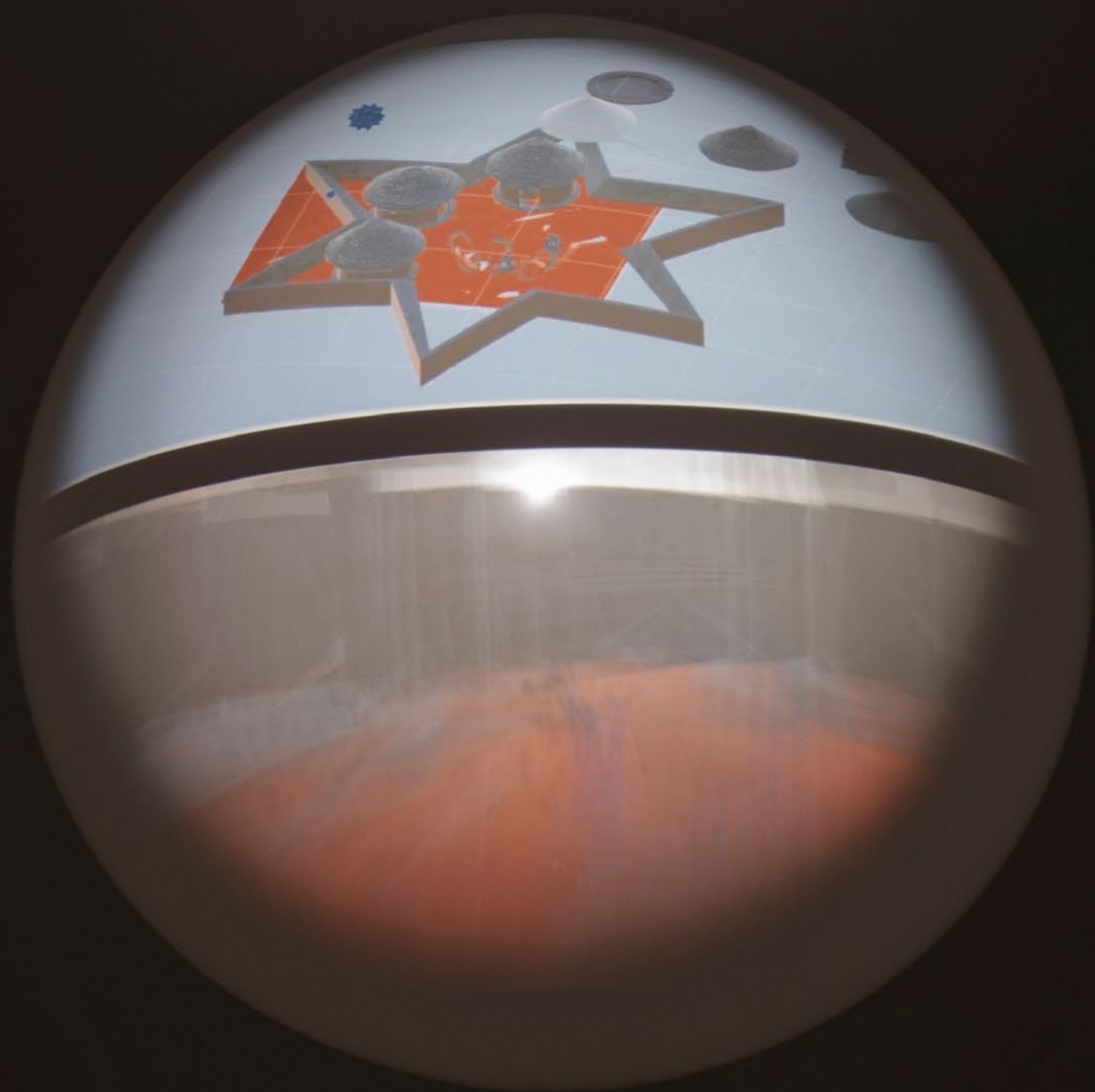


Site specific instalation
three star - shaped columns and projection on sphere
+ Self published Magazin
2016







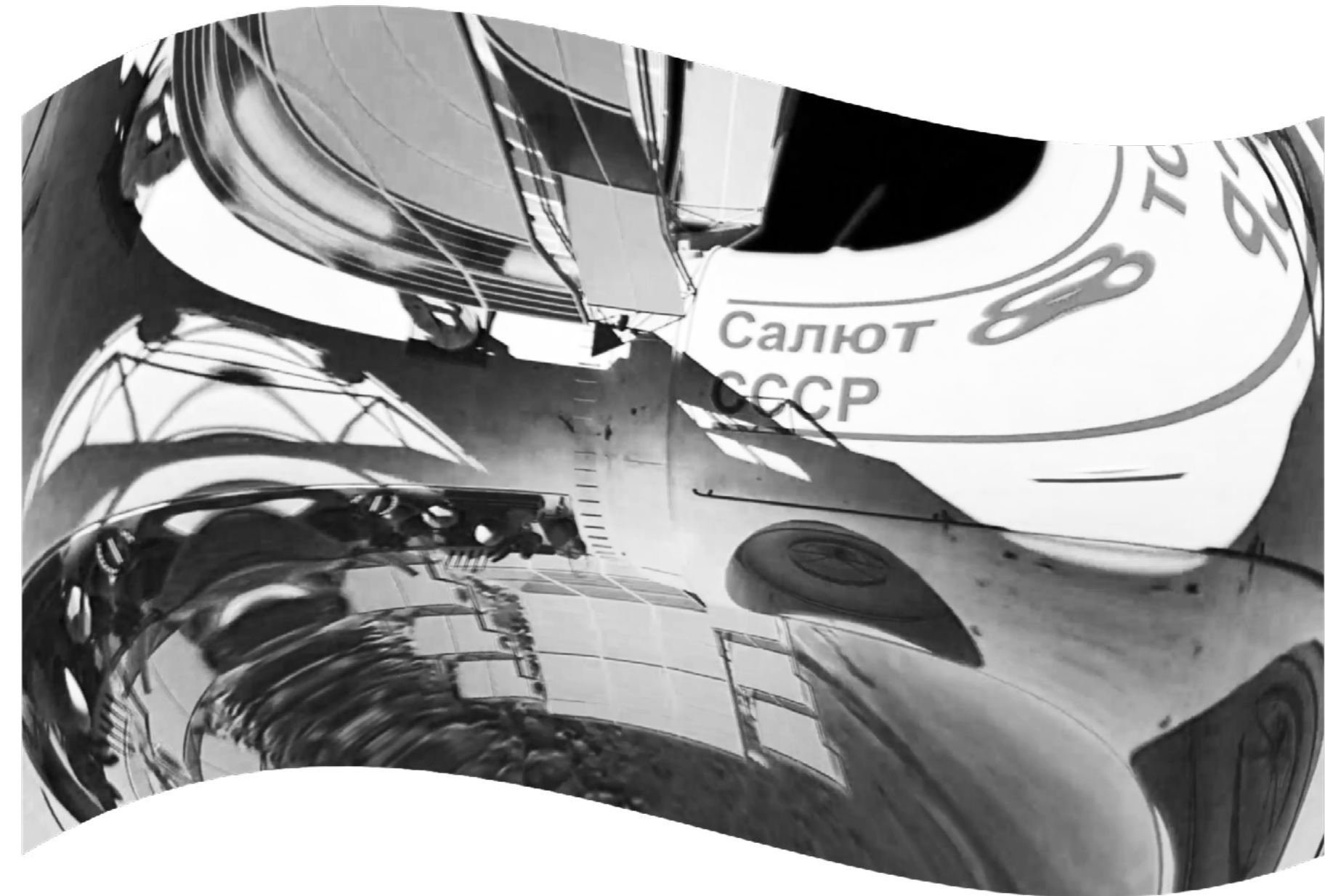


Nollywood

Project was based on collaborating between me and Nigerian Film Production, called Nollywood. I have established few contacts within the industry, with a goal to make a 3D animated movie.

After several struggles, dealing with the problems of distance, cultural distinctions and opinion differences I ended up answering on scam email, telling a story about a Nigerian Astronaut, which is stranded in space on soviet vessel since 1979...

[adsasd](#)



3D animated movie

10 min

+ Text in background for spoken performance (English)
2016

...

View

Now being here for almost longer than a three decades,
I realized that only source of curiosity and possible
knowledge is my own mind, processing it all. I mean,
even the look from the window has slowly became so
usual and normal, like a view to the street at my home.
So I just have the whole Earth there.

...

...

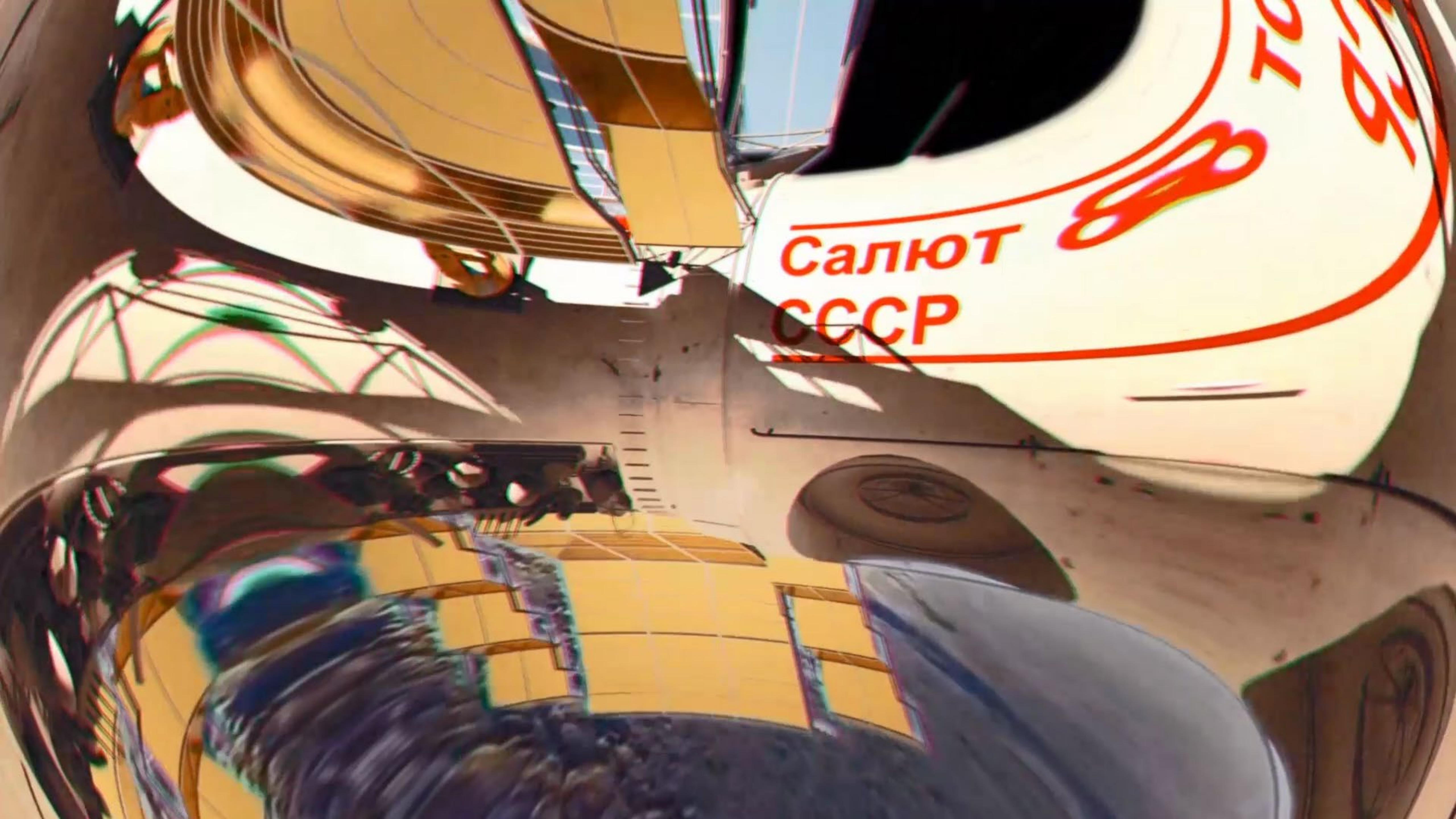
Psychonauts Images

And now, all from my environment seems to be so
overwhelming, this synthetic way of living, constant flow
of neverending images, trying to convey new and better
realities, and suddelny one can not really tell anymore,
what is real. We have splitted our views into so many
possible outcomes, multiplying much faster than before,
fastly approaching to the peak of uninevitable, where
with so many possibilities and connection a machine
will no longer need a man.

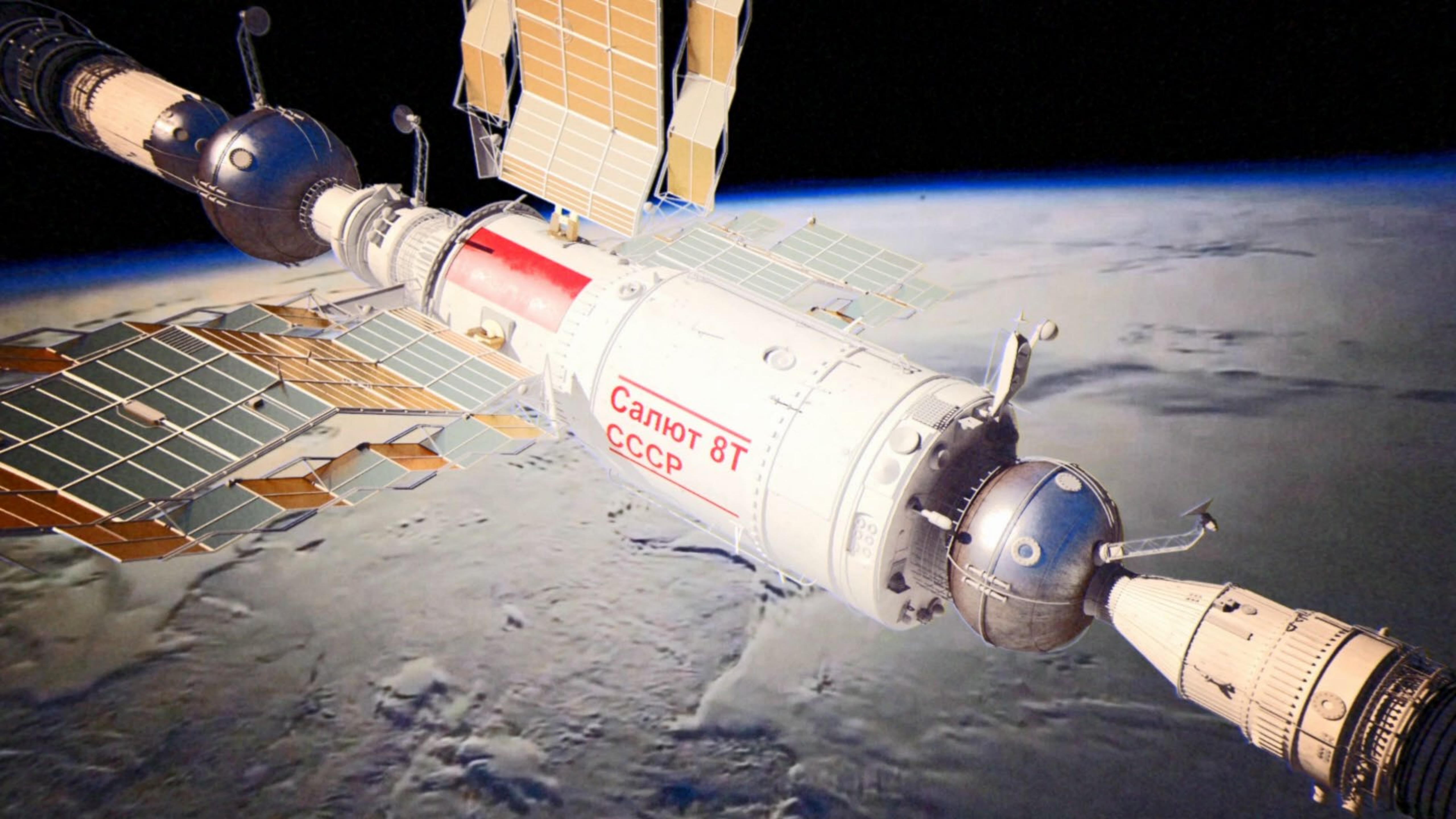
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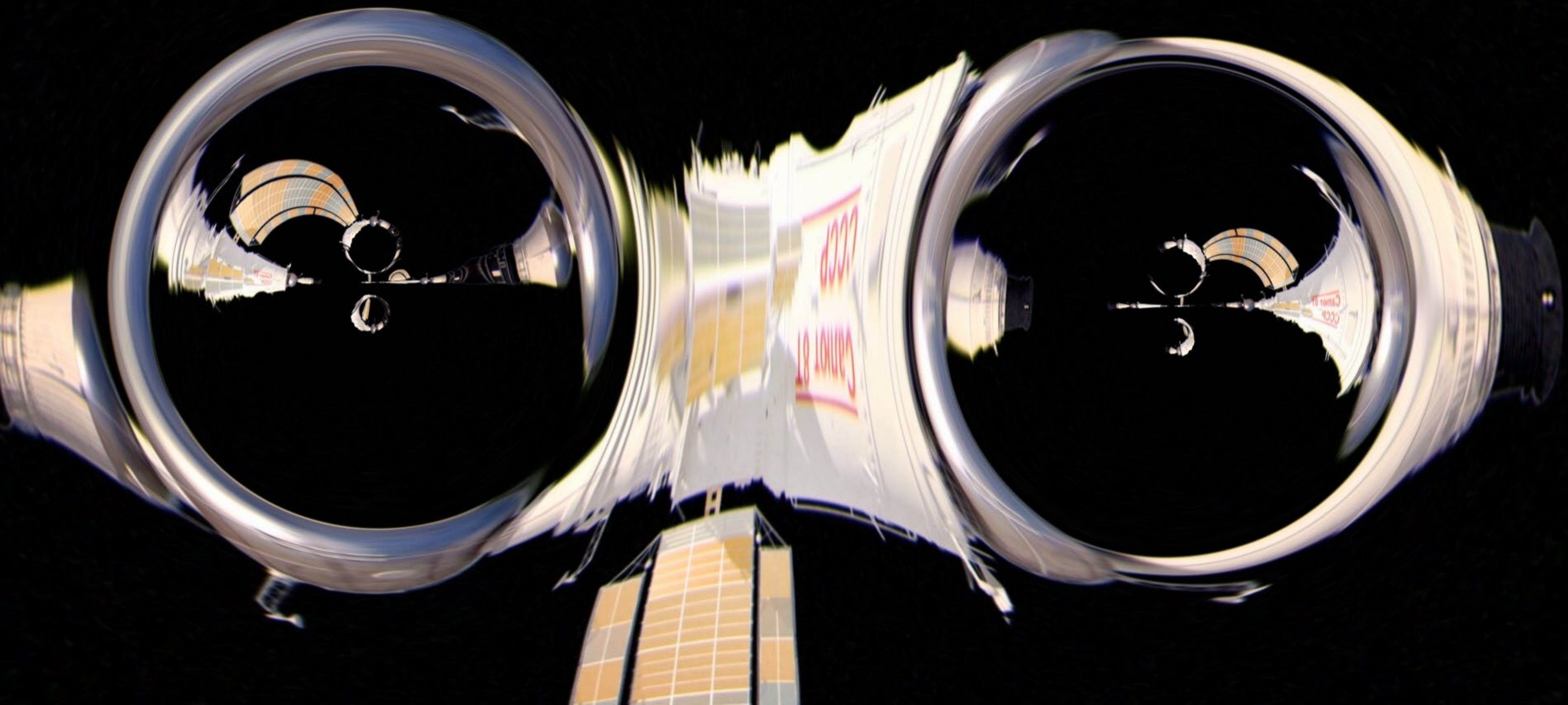
Excerpts from spoken performance





Салют
СССР







Nebula Core

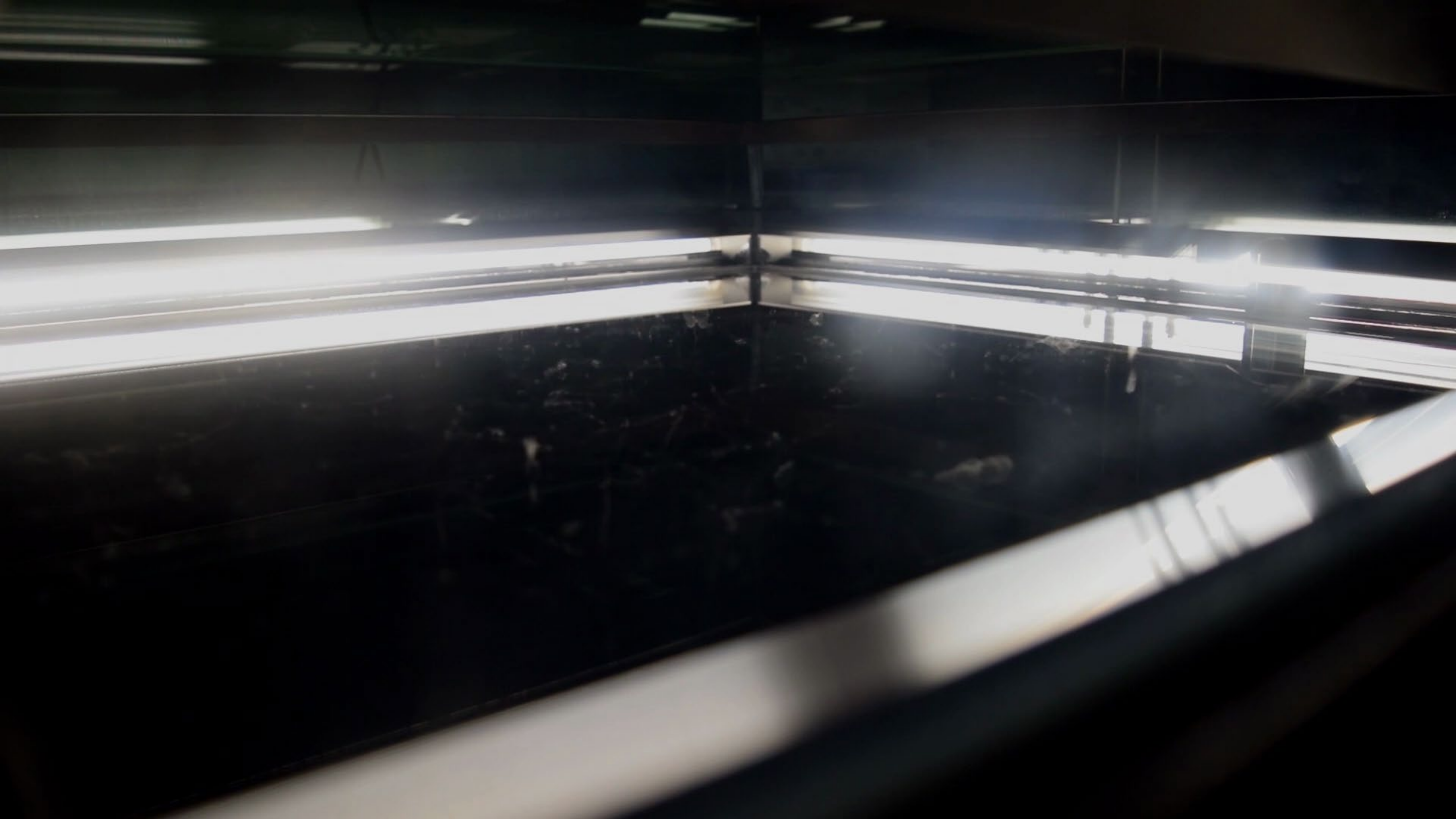
On the example of atom power plant, I am dealing with representation of distant, unreachable locations and events, where we have to rely on various instruments and medias, which are conveying these experiences. The background of nuclear power station offers a confrontation with the presence of christian worship places or two memebers of staff figting each other. Like Nebula Core, it is hard to tell, what is real and what was produced on computer.

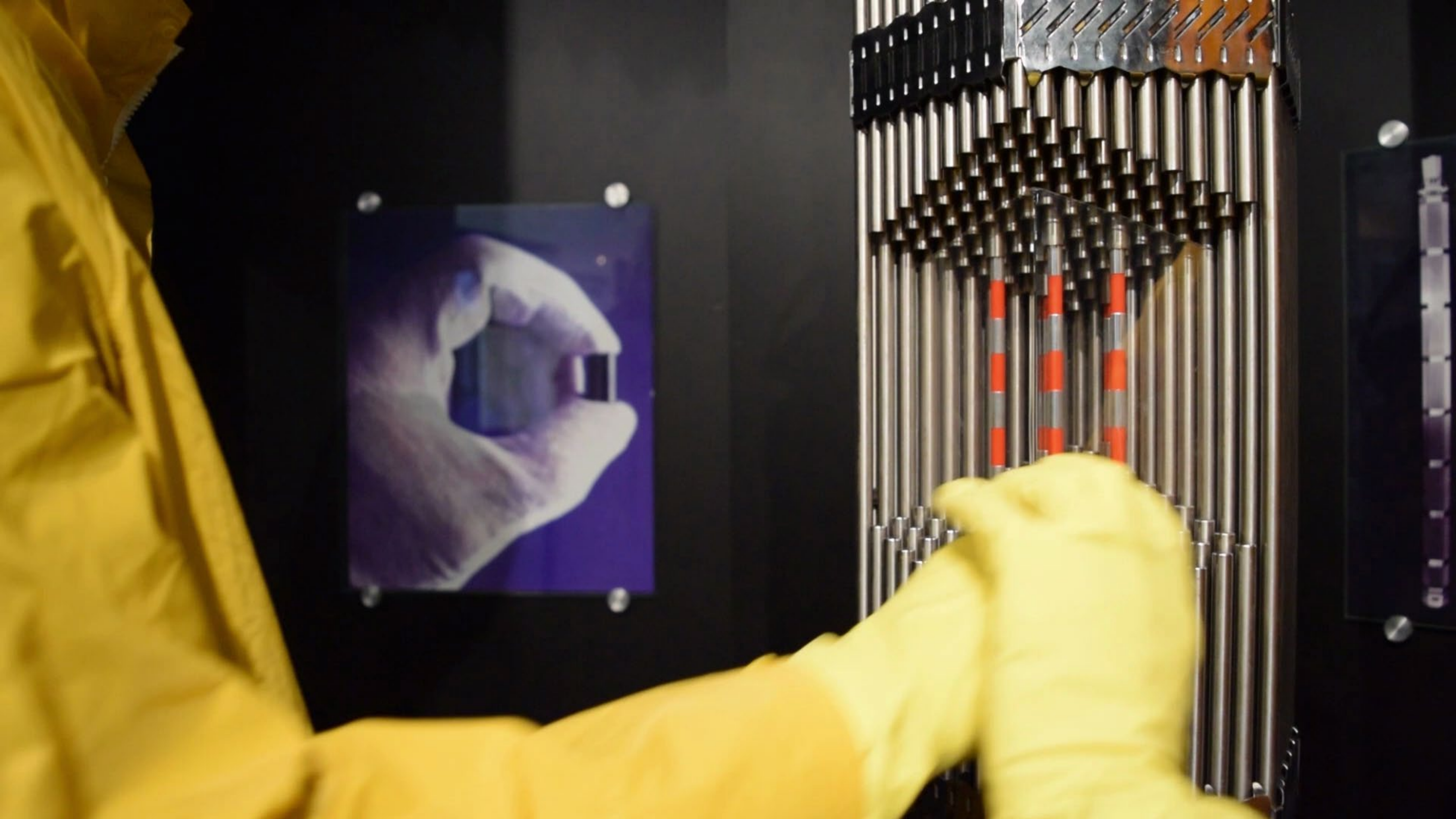


3D post produced movie
5 separate Video Loops
(1m20s, 1m41s, 2m01s, 2m36s, 2m29s, 1m4s)
Played on few old computers on circural shape
2016













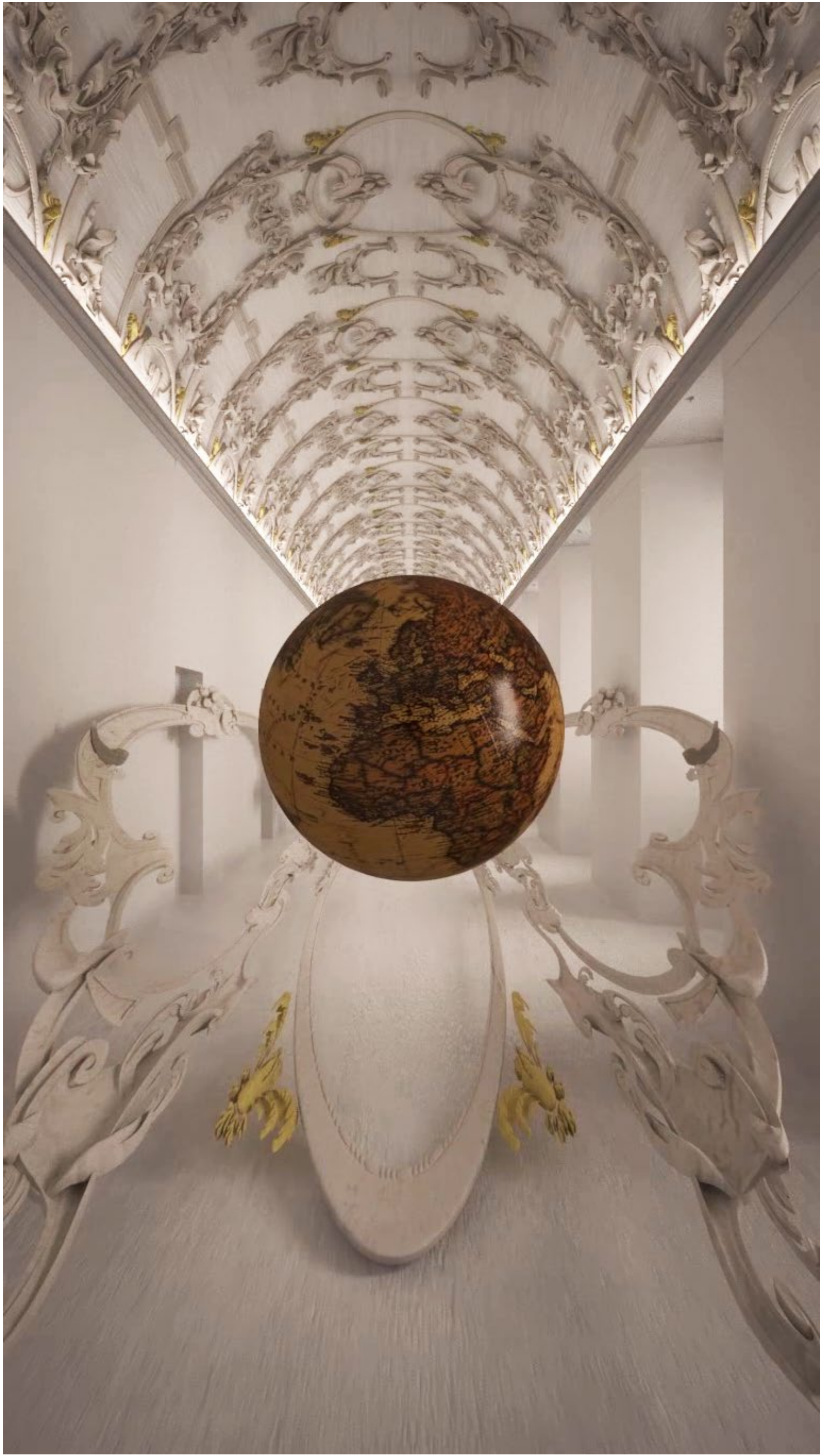
Secluded Cachet

Site specific instalation in newly reconstructed baroque hall. An exaggeration of baroque architecture with video loop inside the construction, together creating a virtual, uneven hypothesis, temporary experience



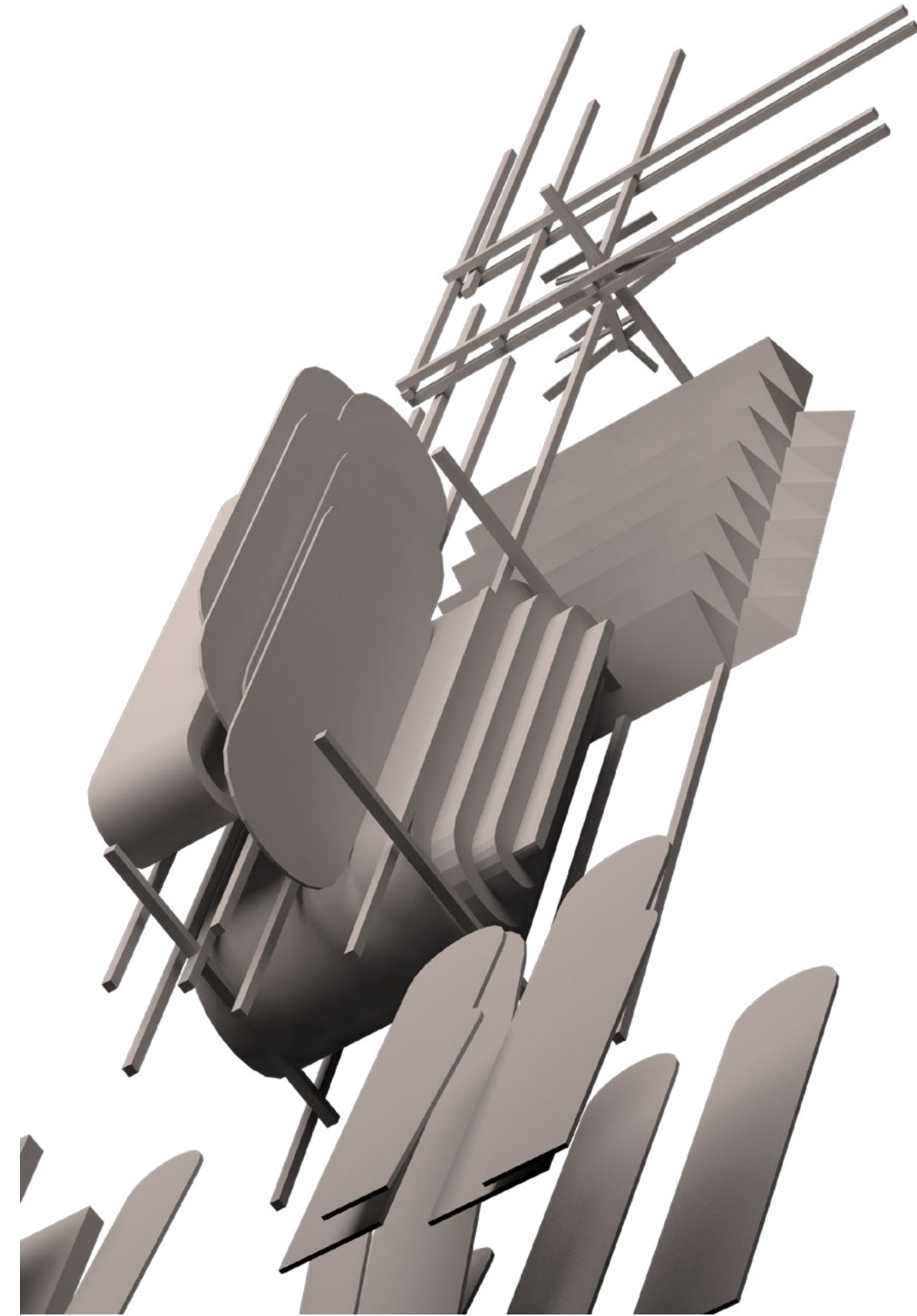
Site specific Instalation
10 × 4m
+ Video Loop inside (1m47s)
2016





Formative Effects

A composition of derived fractions – essences from buildings designed by nonarchitects, who were desperate about their own housing. They created their own environment, manifesting life opinions in a form of architectural self-monument.



Site specific instalation
4×5×10m
2015





Lotus Eaters

Bend Space

Project deals with development of technical image, its suitability and adequate usage towards medias based on computer renderings. Personally designed interactive computer application offers a mixture of unrealized architecture and art projects, together with drug related experience, feelings of isolation and alienation.

Interactive application (Windows)
124 MB
Exhibited as a computer with mouse and keyboard
2015

...

Almost entirely detached from my body and designs, I entered the other spaces. Most were like infinite corridors. One was like a descended in path in the woods with the flowing liquid at the bottom and I floated along it in upward direction, transformed into a geometric shapes. I started drawing lines from scratch like soft crystal patterns, now I die before I wake in silent void, and each line of drawing provoked new emotions, new vast spaces, new metamorphosis. At times I felt my changed, stretched-out design more acutely again, felt as if it was pulled and pushed, stretched and compressed. At one time I felt as if my drawings, my lines must break, but remembering that I must relax, breathe, flow, let go, it passed. There were a couple of instances when I felt as if things will turn bad, unpleasant, but each time the feeling quickly faded with breath and relaxation. I also had companions, blueish water lily from the shores of Nile, smiling benevolently and looking extremely thin and tall, stretched out along the vertical, sometimes almost to infinity. And there was also other drawings, eager, anticipating the awesomeness. It was in a space or dimension that was golden, filled with dark golden ratio. I repeated their proportions, drawing line after line. I could often taste, feel the lines that I draw during this part of the experience. I knew that design accompanying me everything would be all right, nothing could go wrong or bad. It reappeared often, as I called it, it reassured me, embraced me, took me to new places and spaces.

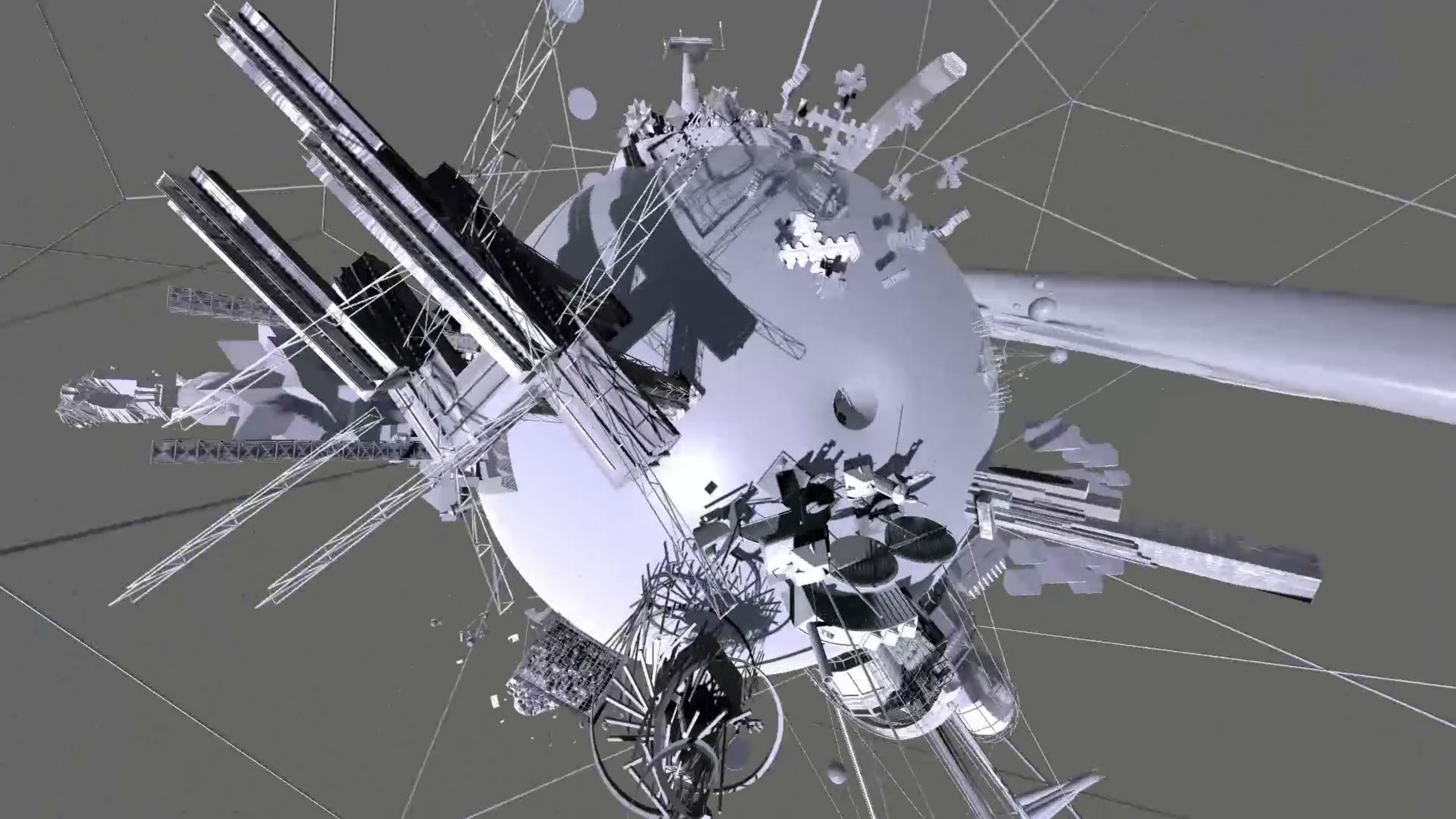
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Lotus eaters are knocked out or went to sleep and wakes up in their own intimate paradise. These creatures lives and works in a small closed and cloistered world. It could be a pocket scope, or an island with any contact to real, outer world, a spaceship lost in the void, a special kind of villainous prison. If there is any contact at all with an foreign, real world, then this contact is very limited and better none, mediated only through enormous ego of former creator, blueish water lily from the shores of Nile.

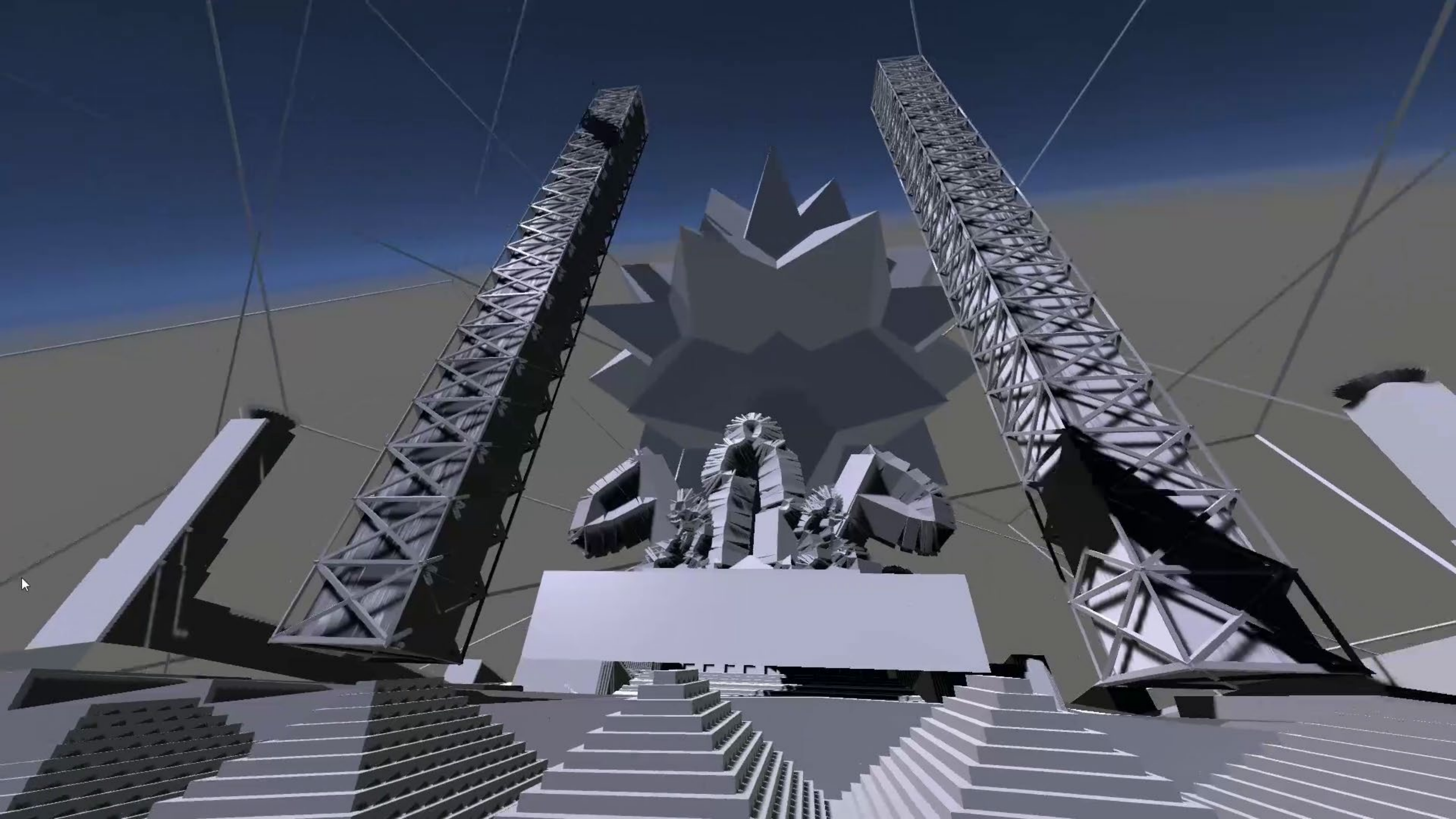
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Excerpts from spoken word



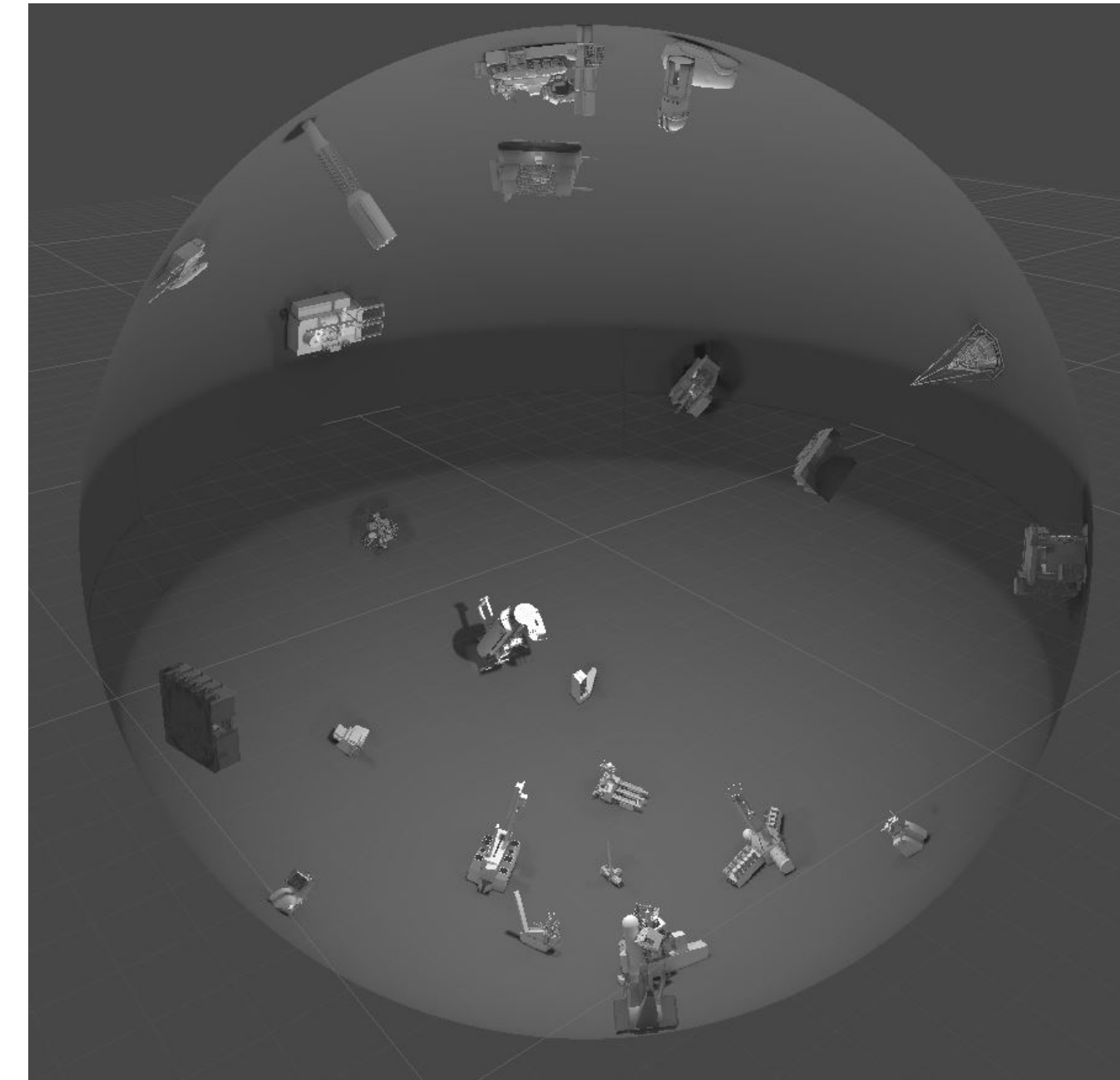




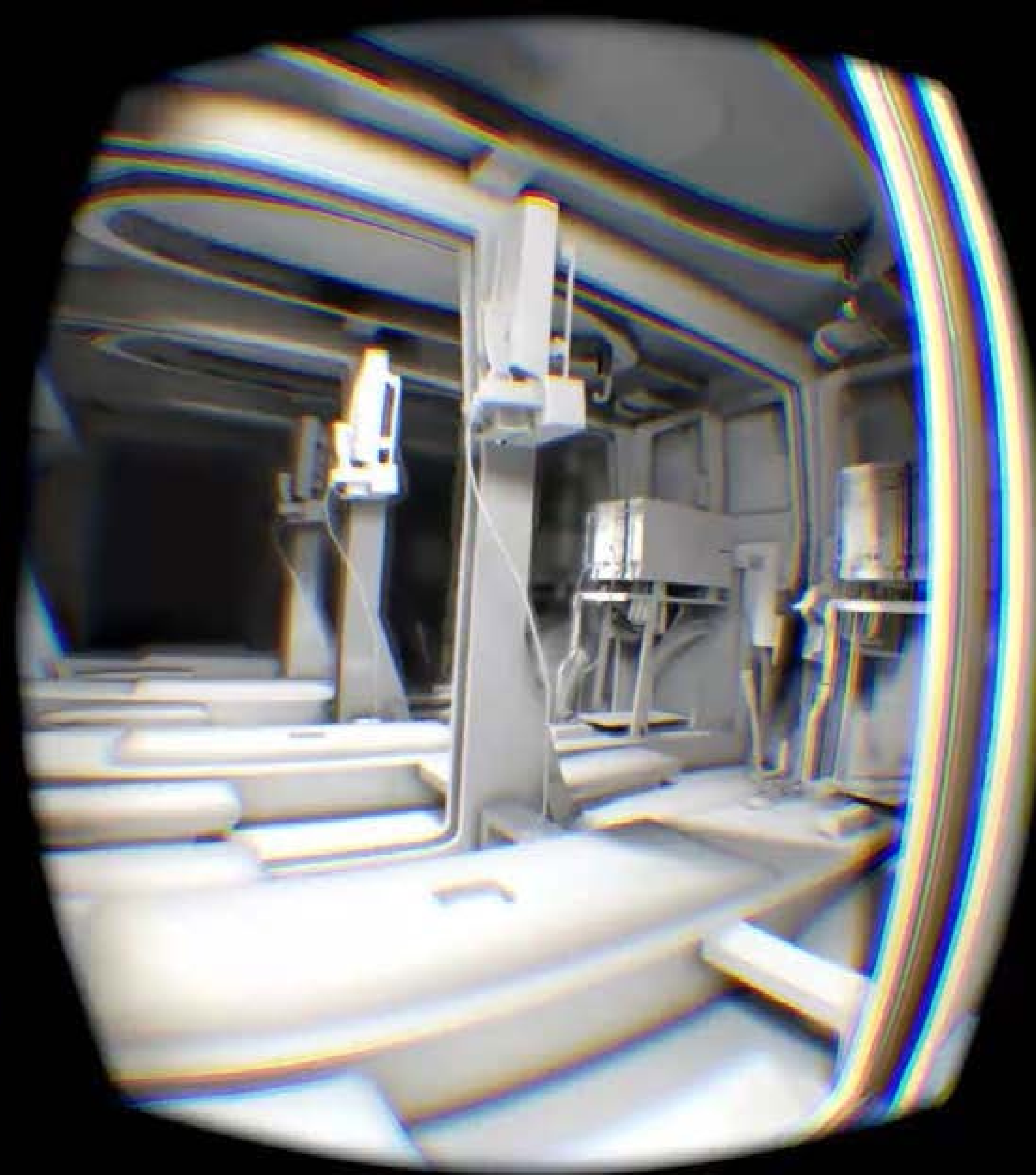
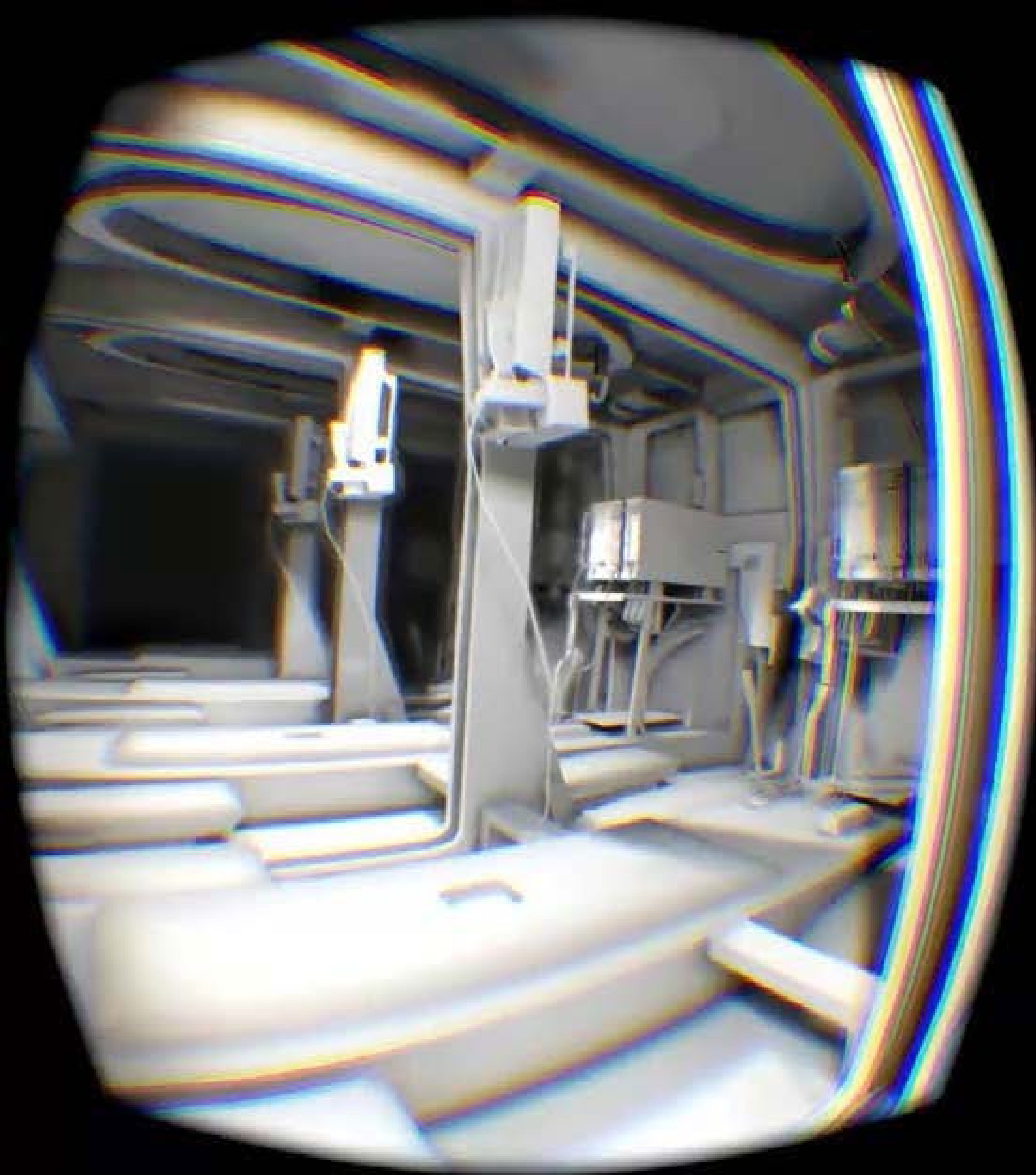


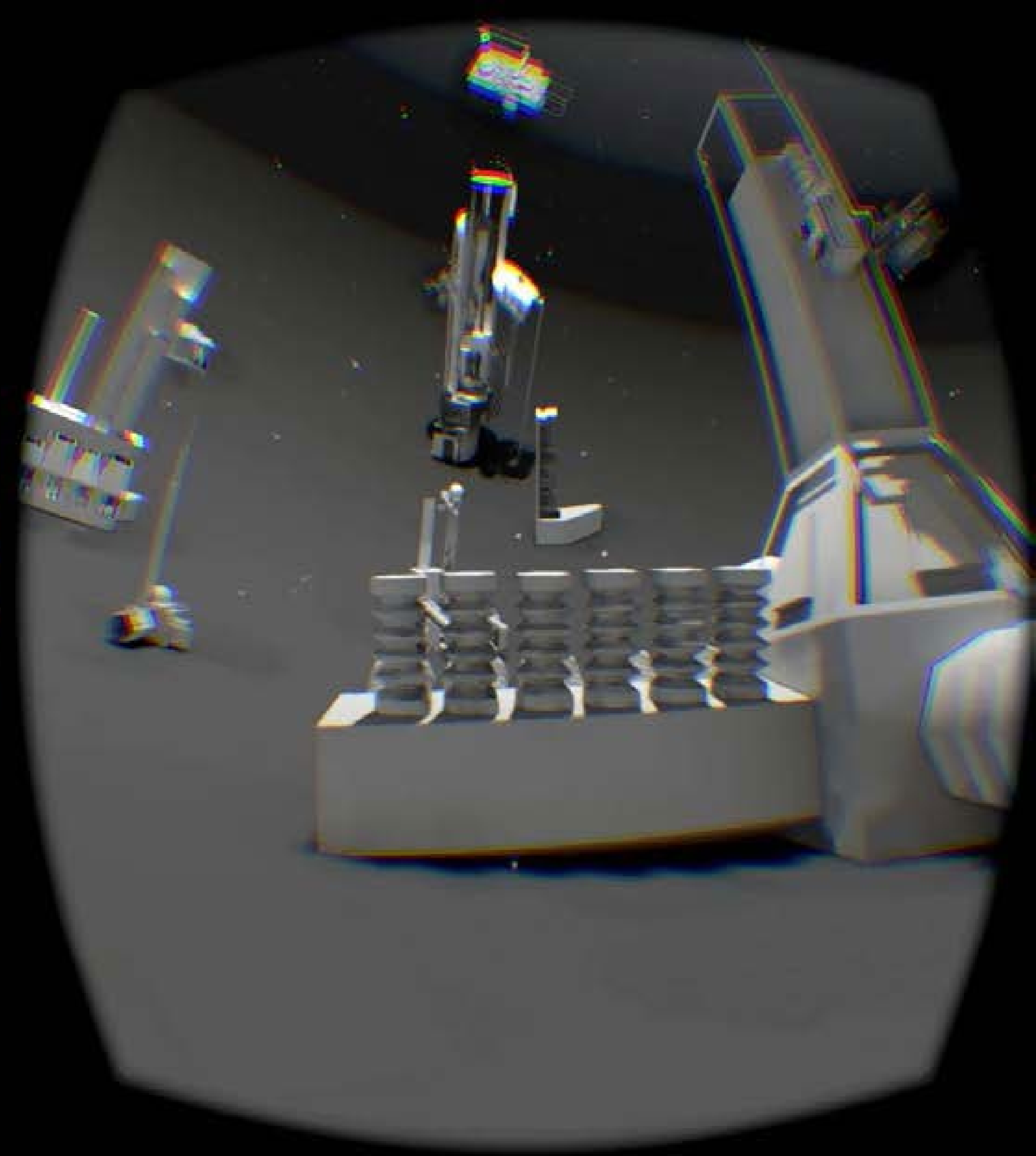
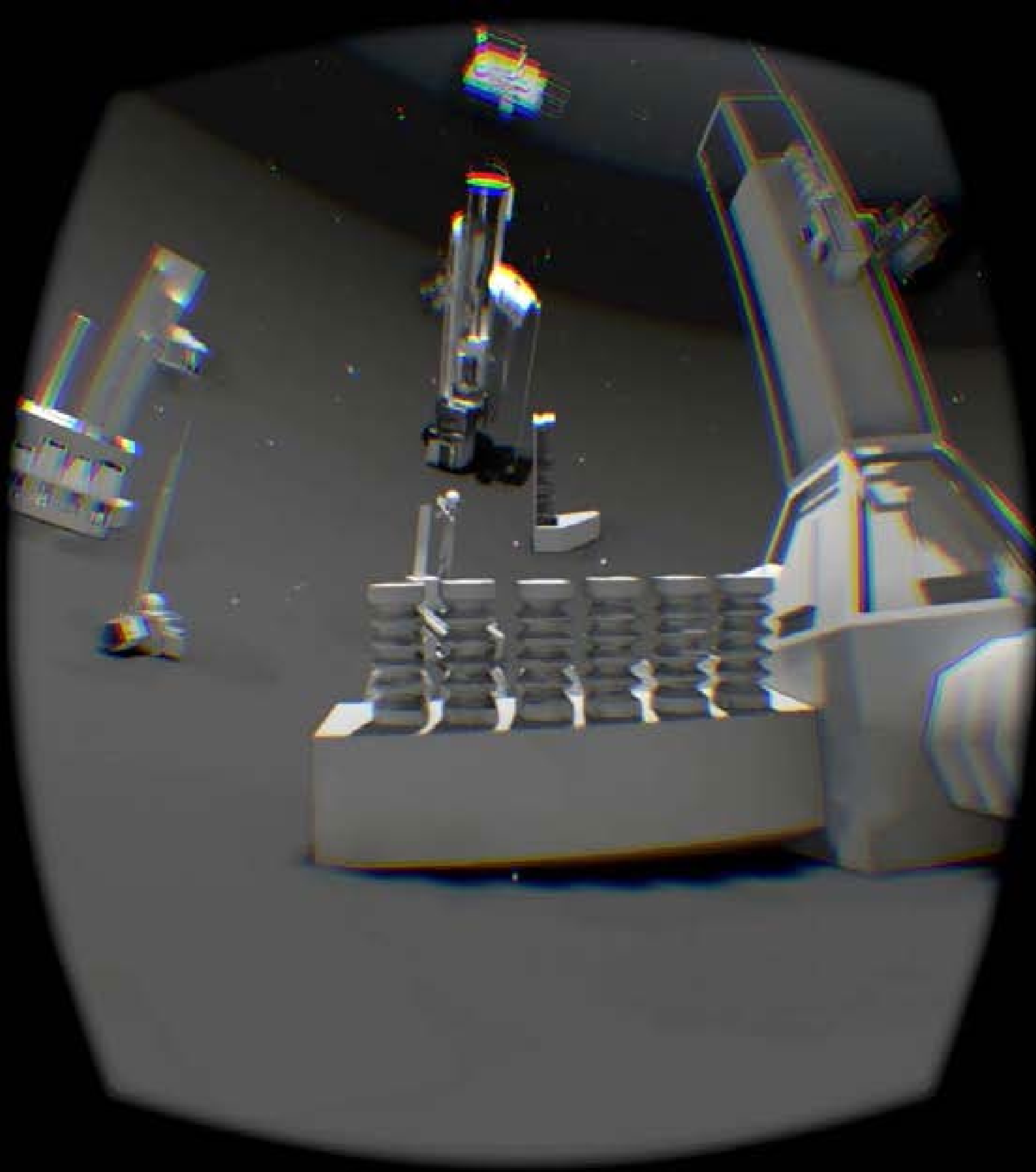
Limits of Observations

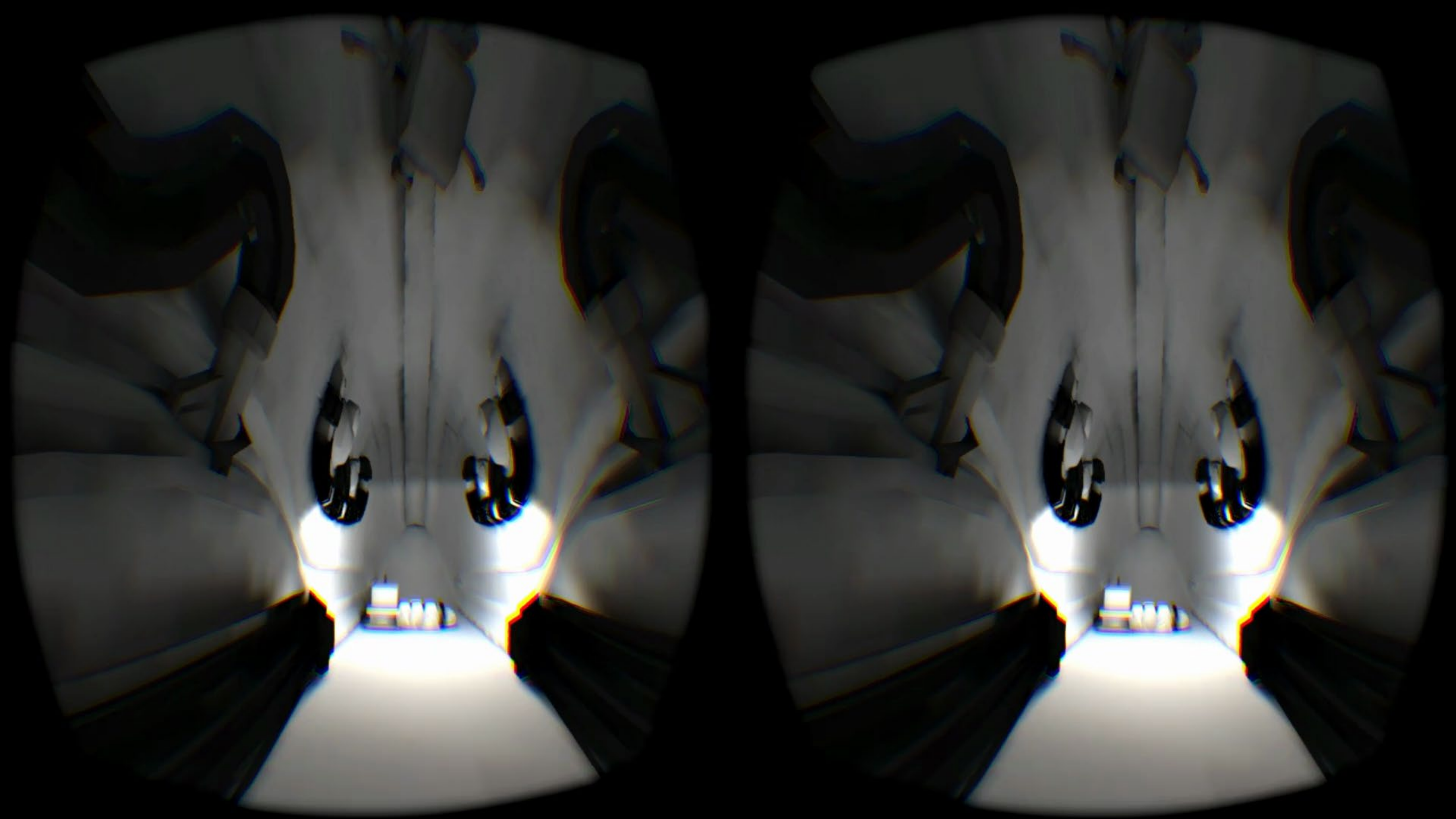
Interactive 3D application based on Oculus rift technology. 3D panoptical sphere, where visitor can walk on inner surface, which is covered by abstract minimal spaces, derived from existing typologic examples. I am exploring relationship and behaviour of observer and visitor in virtual spaces, which were designed by me, expanding the plan of Bentham's prison.



3D application for Virtual Headseat
2GB - Windows
2014







Correction

Three videos which are projected on what was left from a jail cell which I built for myself. About relationship of man, space and time, which I am trying to explore with my own body and mind. I slept in modernist torture cell, underwent Moritha therapy and stood for hours in law school.



three video loops
8h, 8h, 2,5h
2015



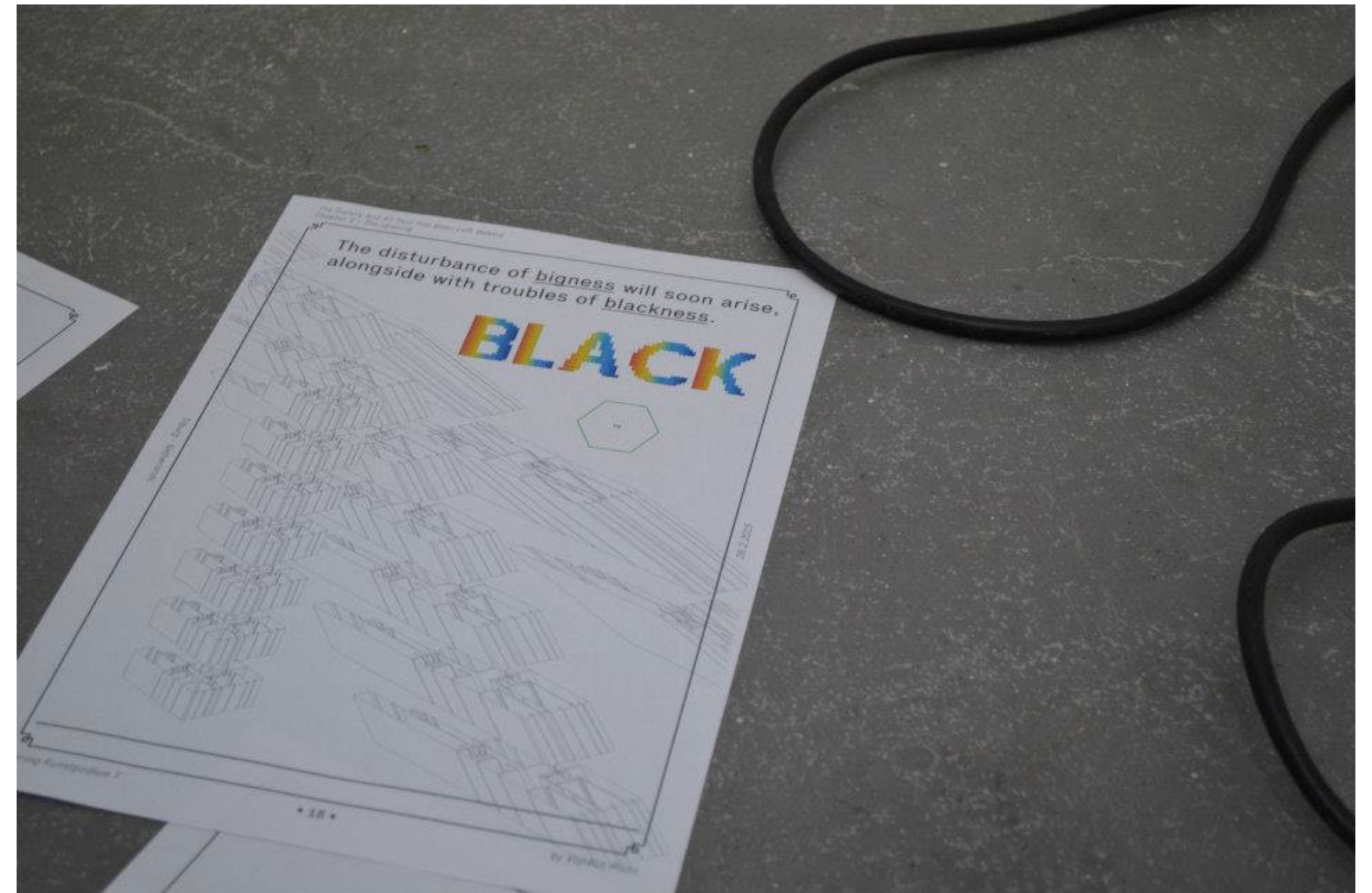






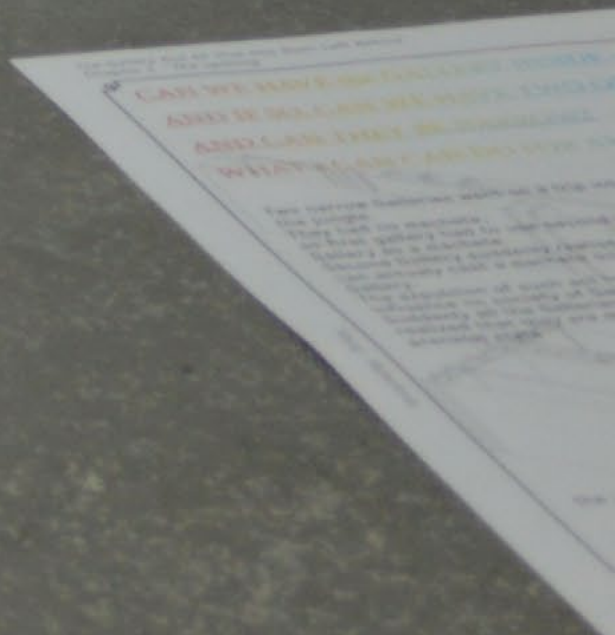
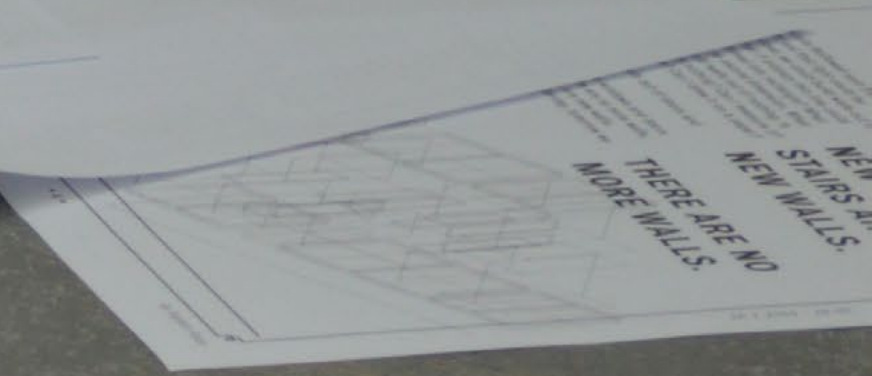
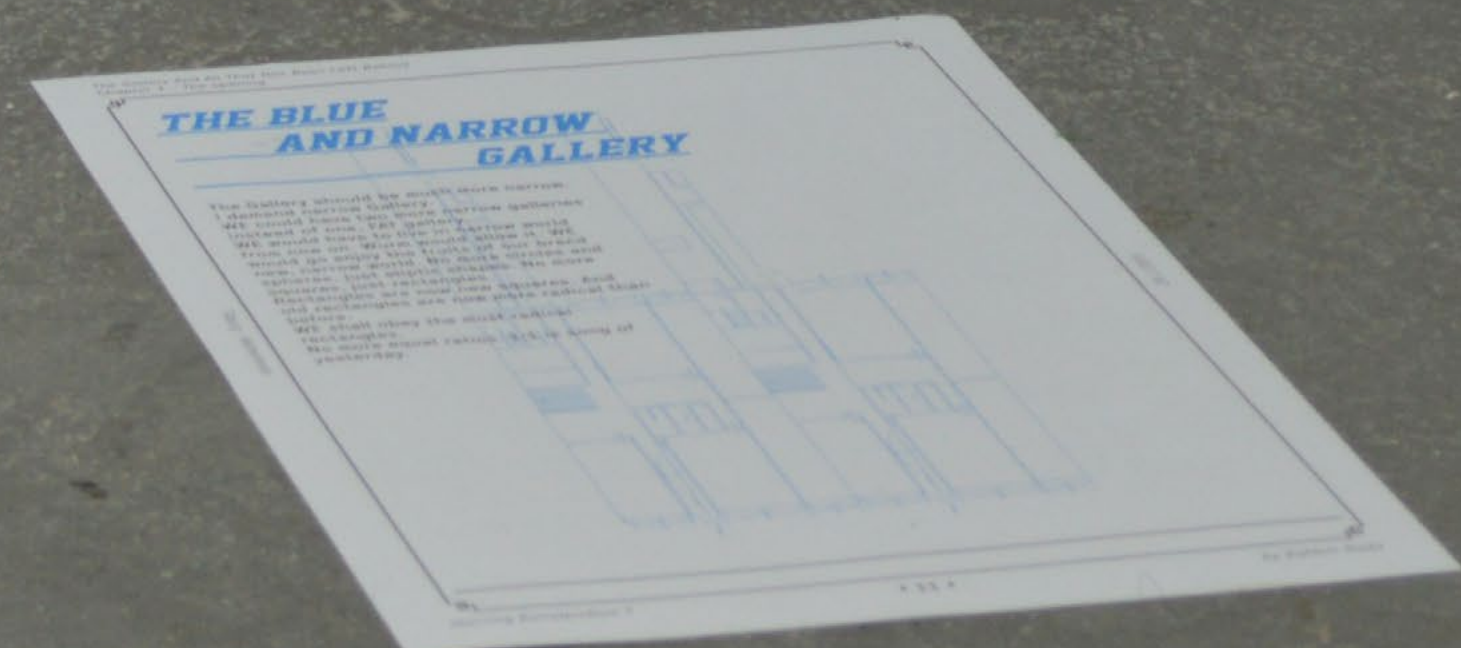
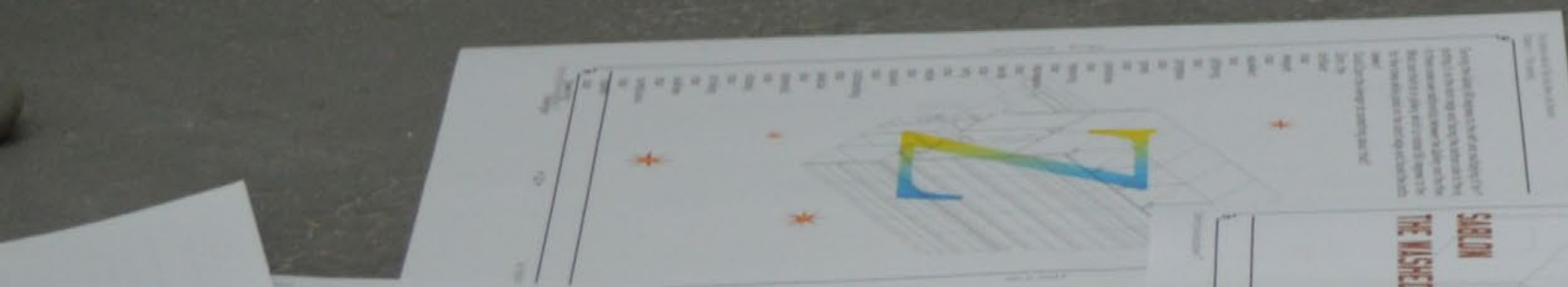
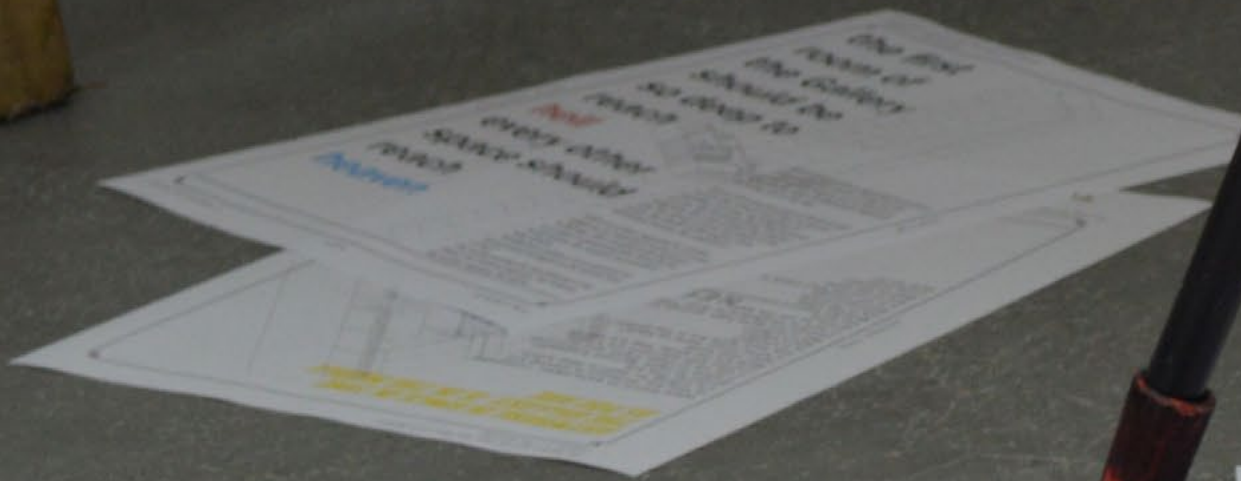
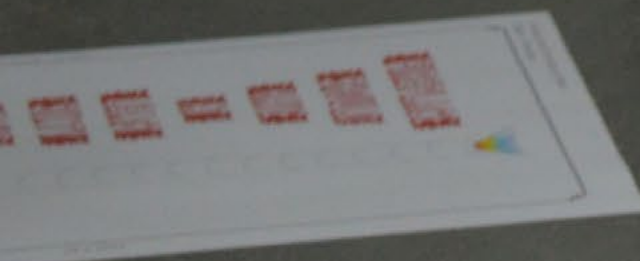
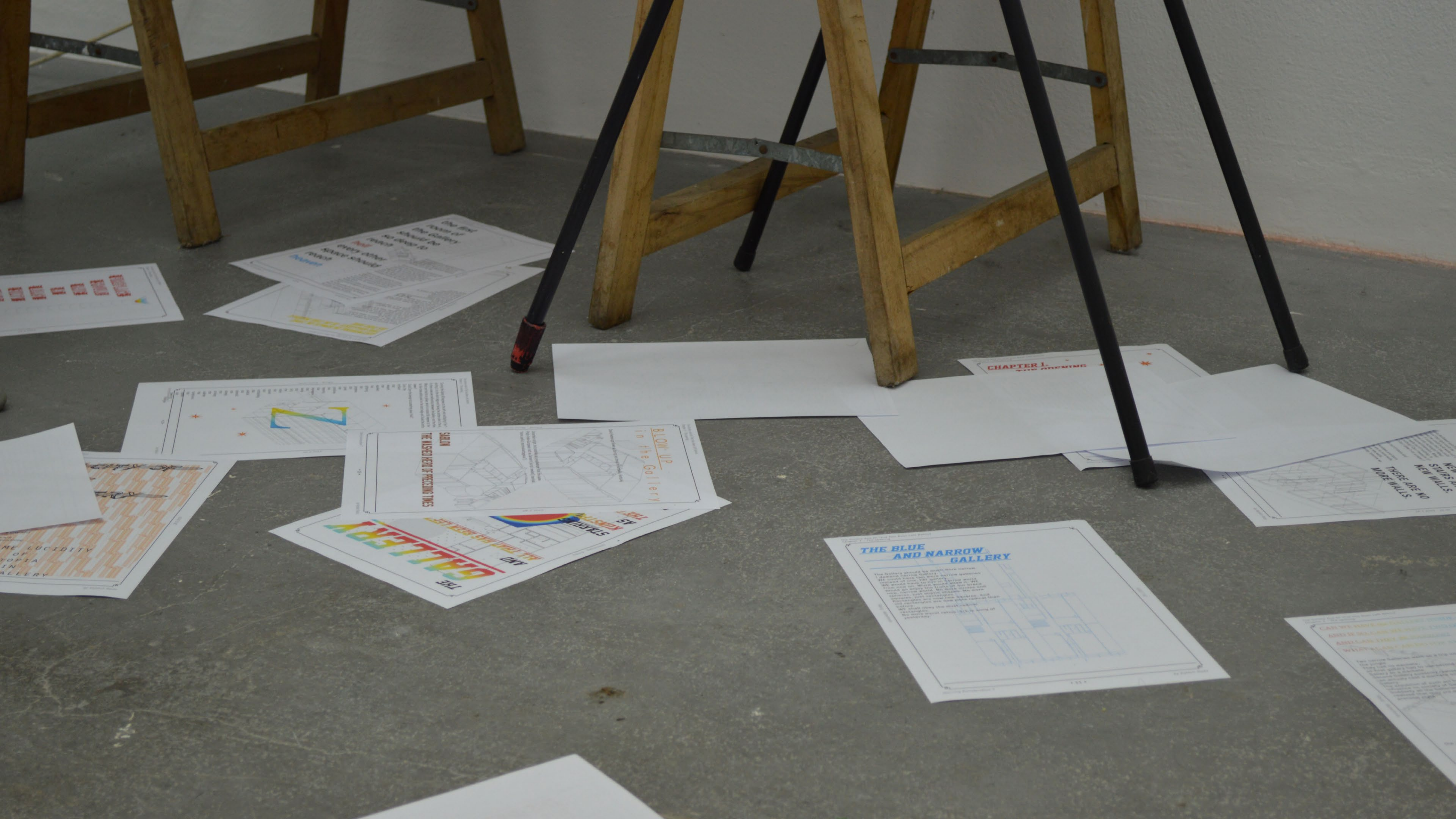
The Gallery and all that has been left behind

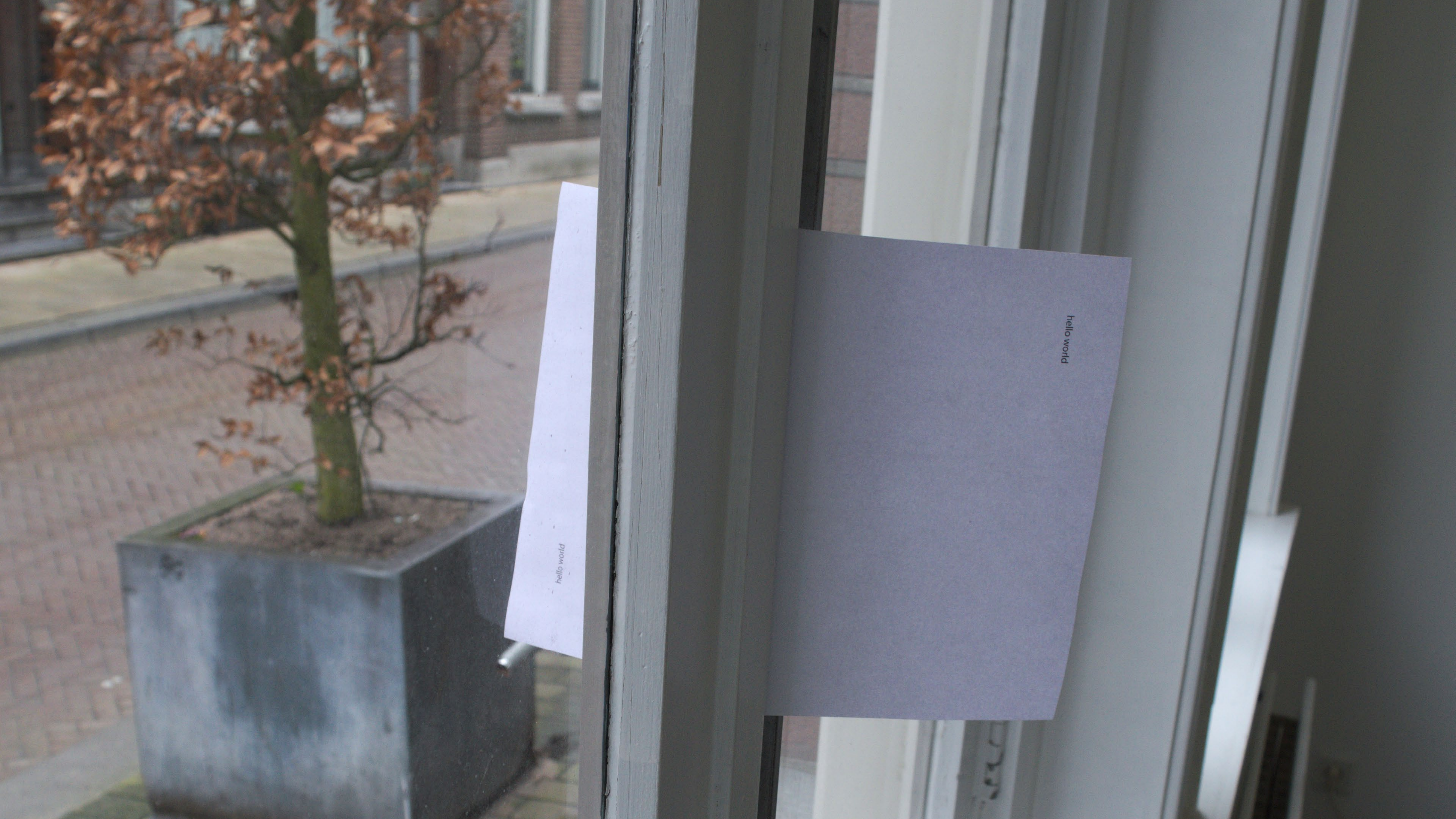
Site specific installations deals with space, which has been left behind and it is commented on virtual basis during whole time of the exhibition. I was communicating with the gallery through online printer and sending there new pages of my new book about gallery space through the internet. Pages of new book were remotely printed and that scattered around gallery by rotating fan.



Site specific performance
+ Book (38 pages)
2015

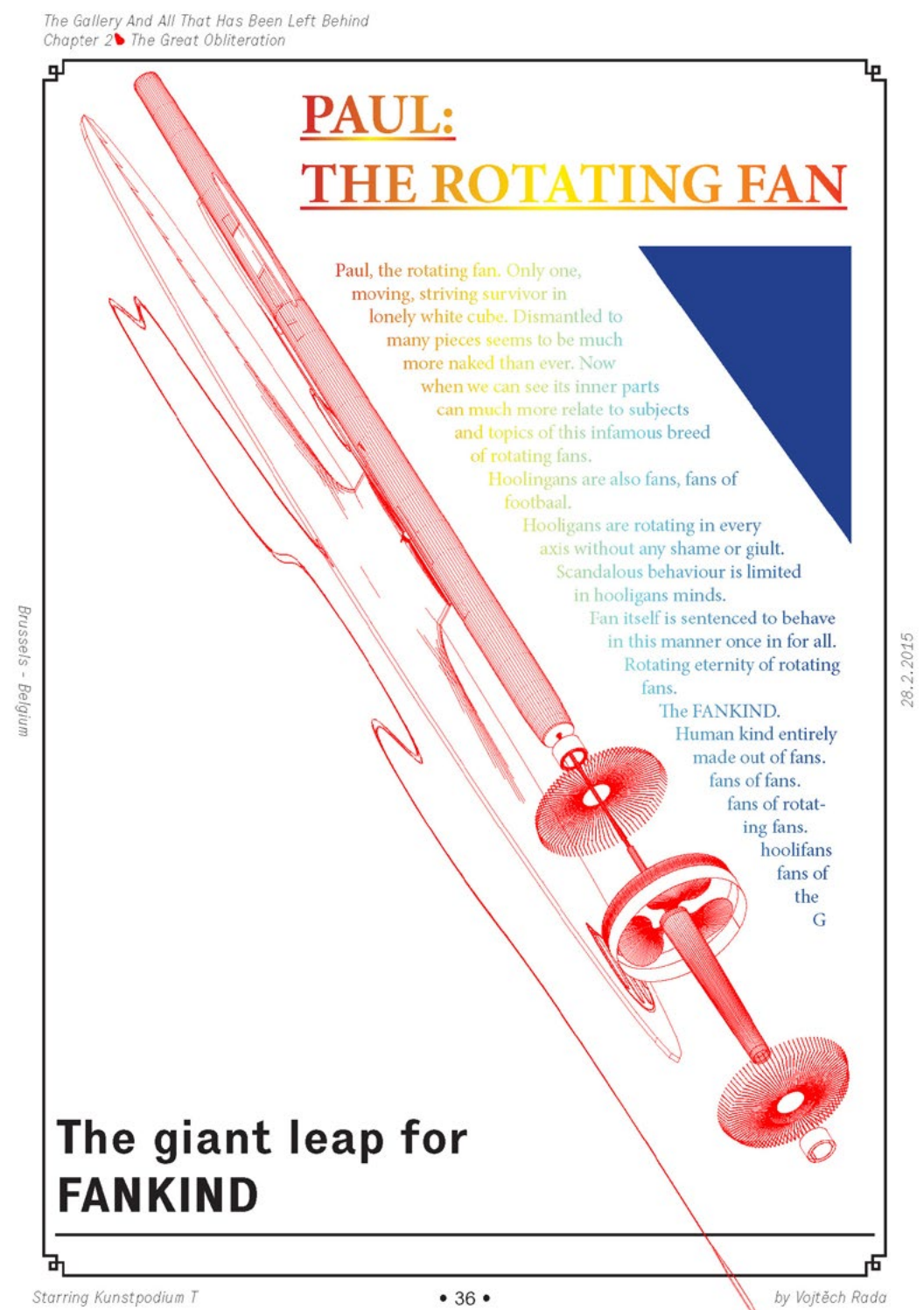
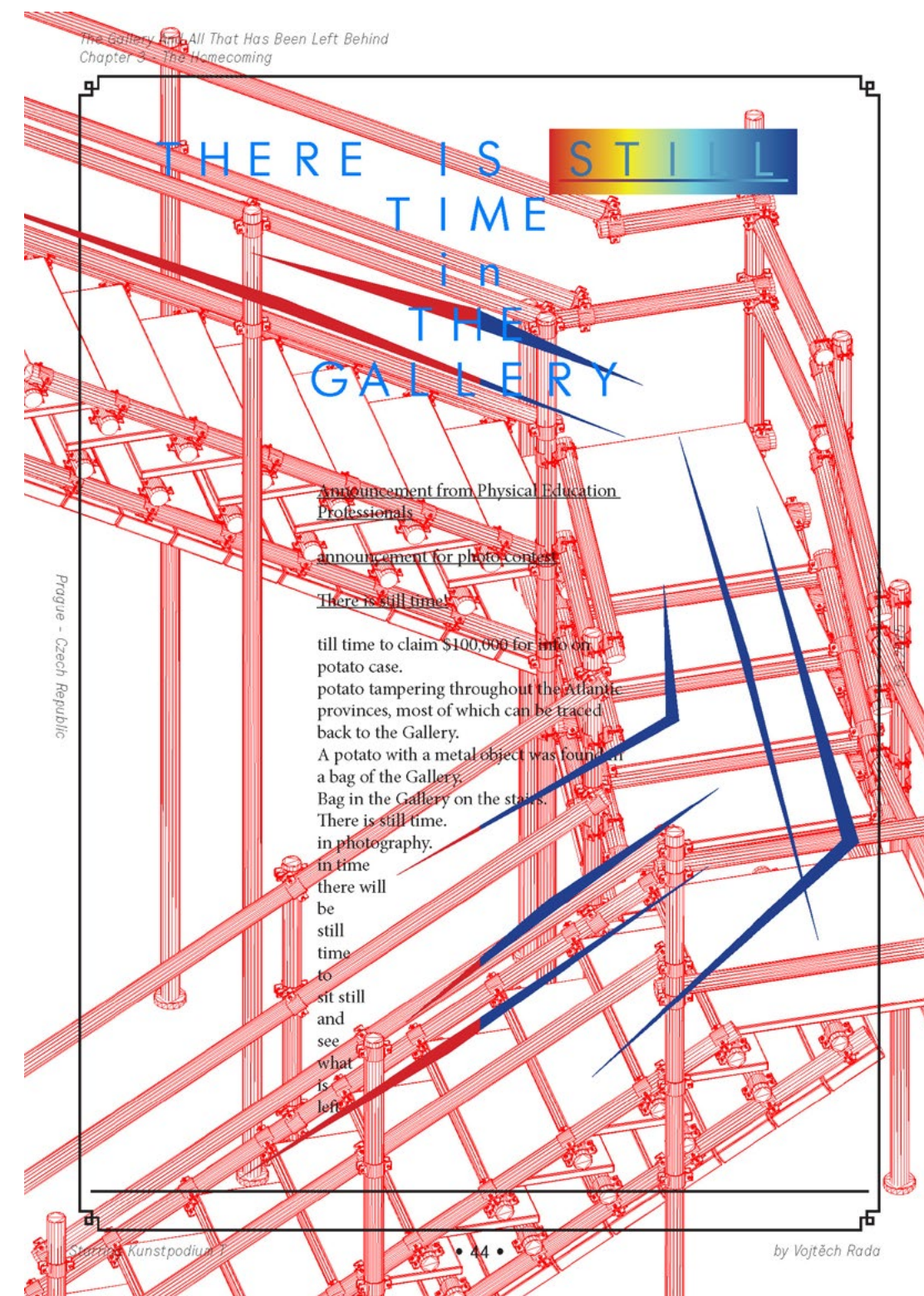
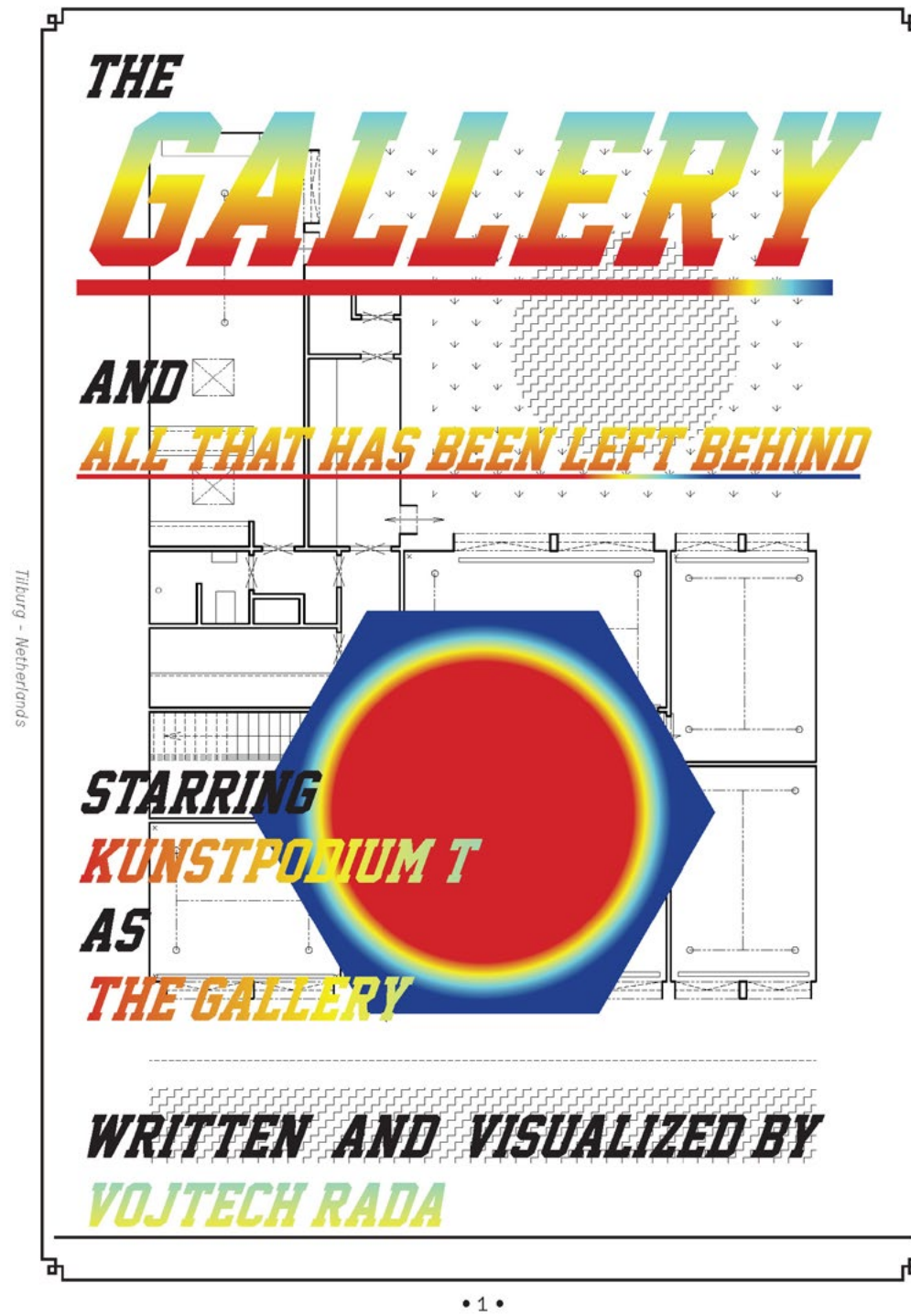






hello world

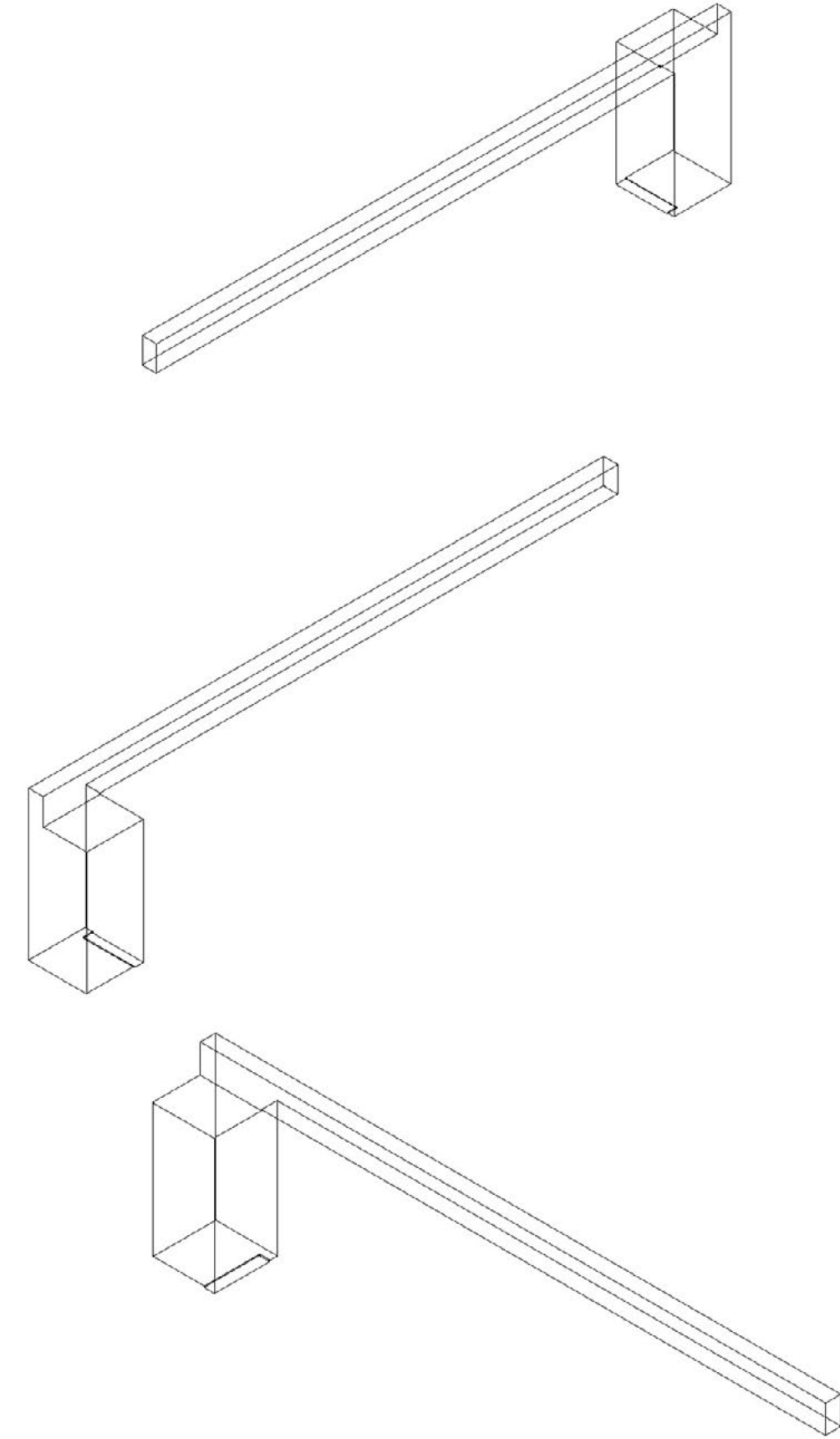
hello world



Example pages from the book

Bechyne Laboratory

I have created accurate documentation of a structure made by unkown worker. Then i have recreated this object in same space in order to see it in more complex way.



Site specific Instalation
2014



Ikea Room

Mistakes occuring in serial production. This site specific instalation of a collage from ikea products. I bought same products in two diffrent Ikea stores and documented small diffrences in their physical appereance. Then I created a fictional space, wich could be considered as guide to instalation, similiar to what we see in Ikea catalogue.



Site specific instalation
2014



Bílek, Wittgenstein, Malaparte and Sutyagin

Work of non-architects, who were desperate about their own housing and created their own. This instalation is a composition of derived fractions – essences, from their own architectures. I belive that they created their own realities and monuments to themselves according to their lifes and life opinions.

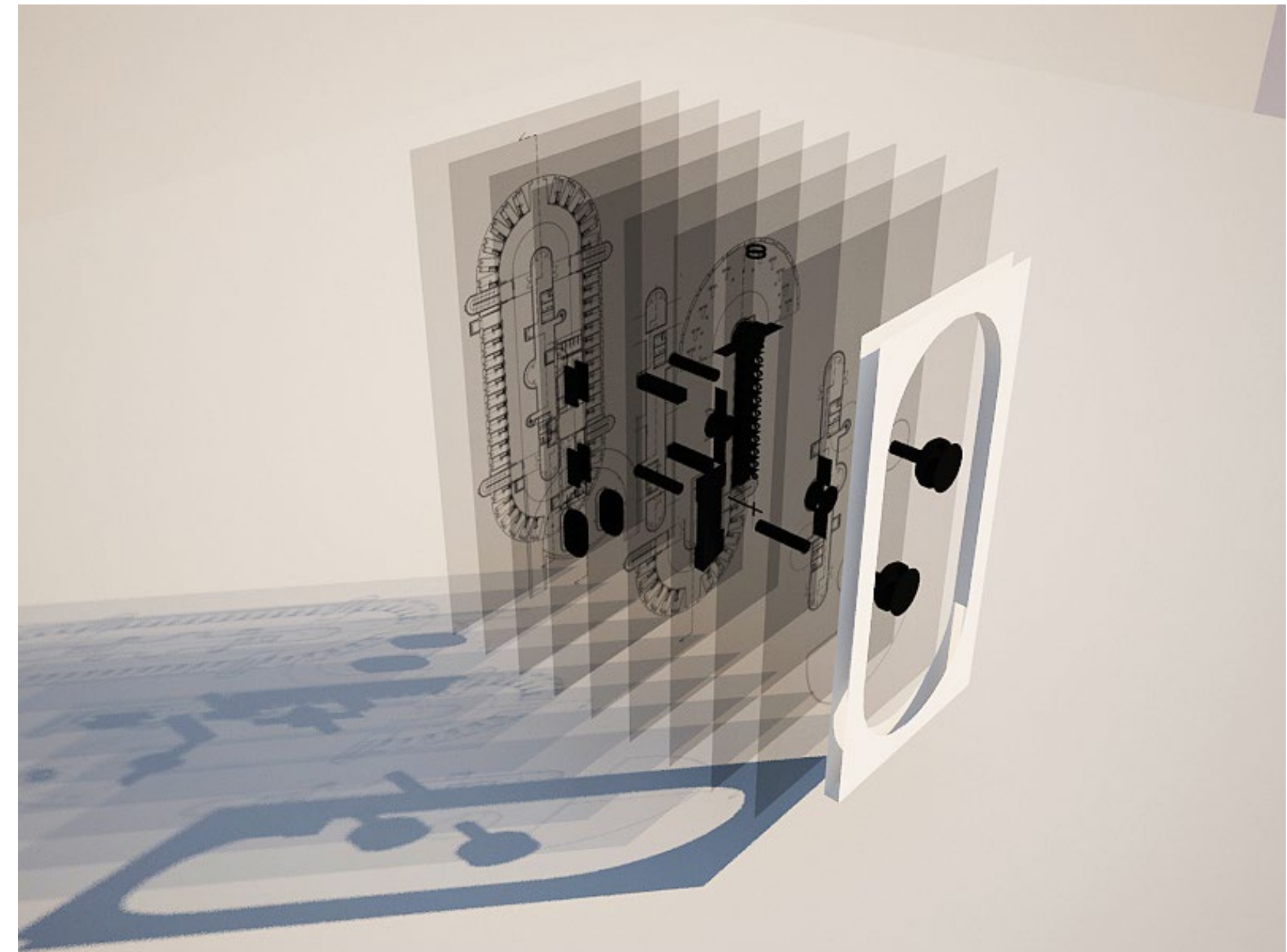
Site Specific Instalation
2014



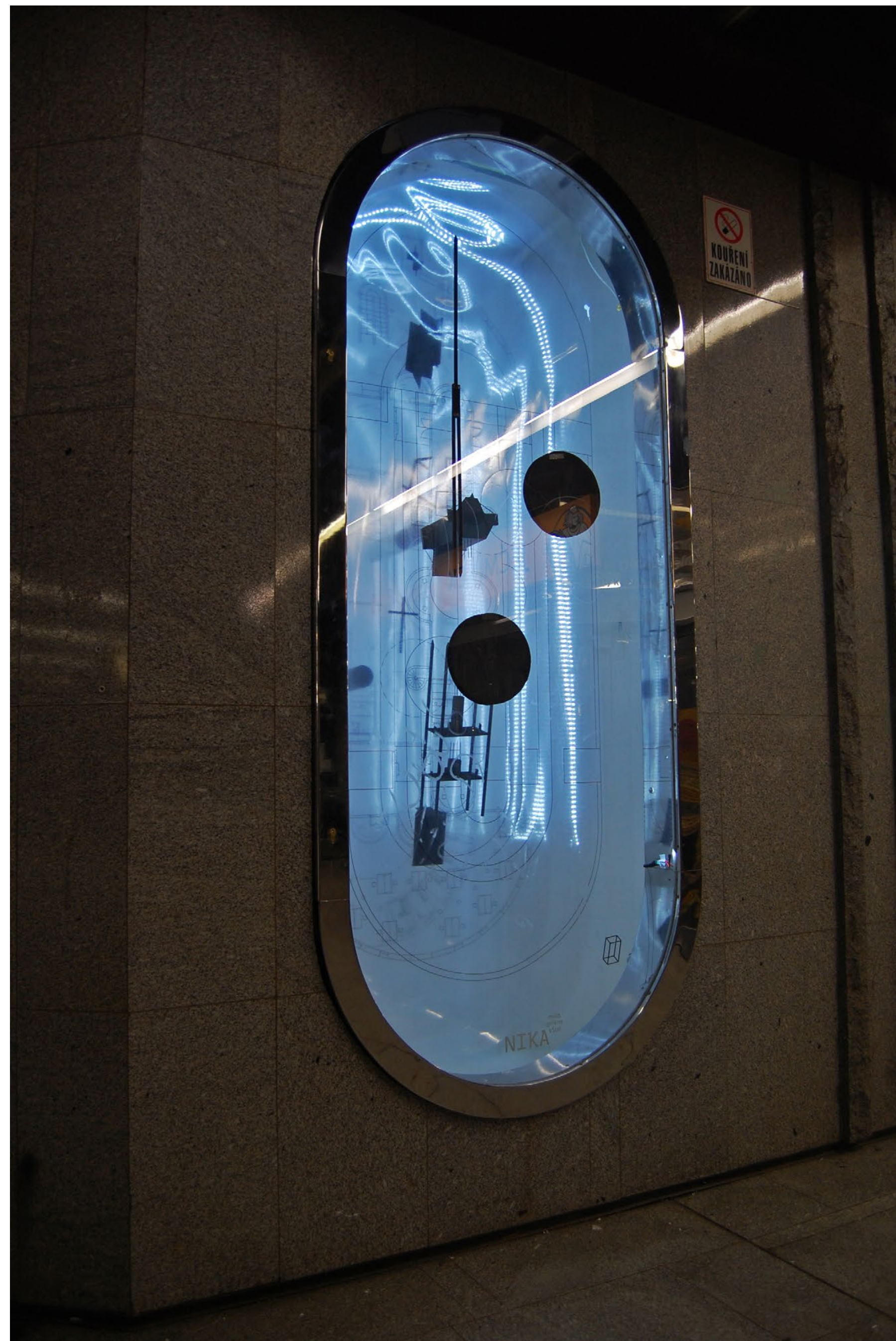
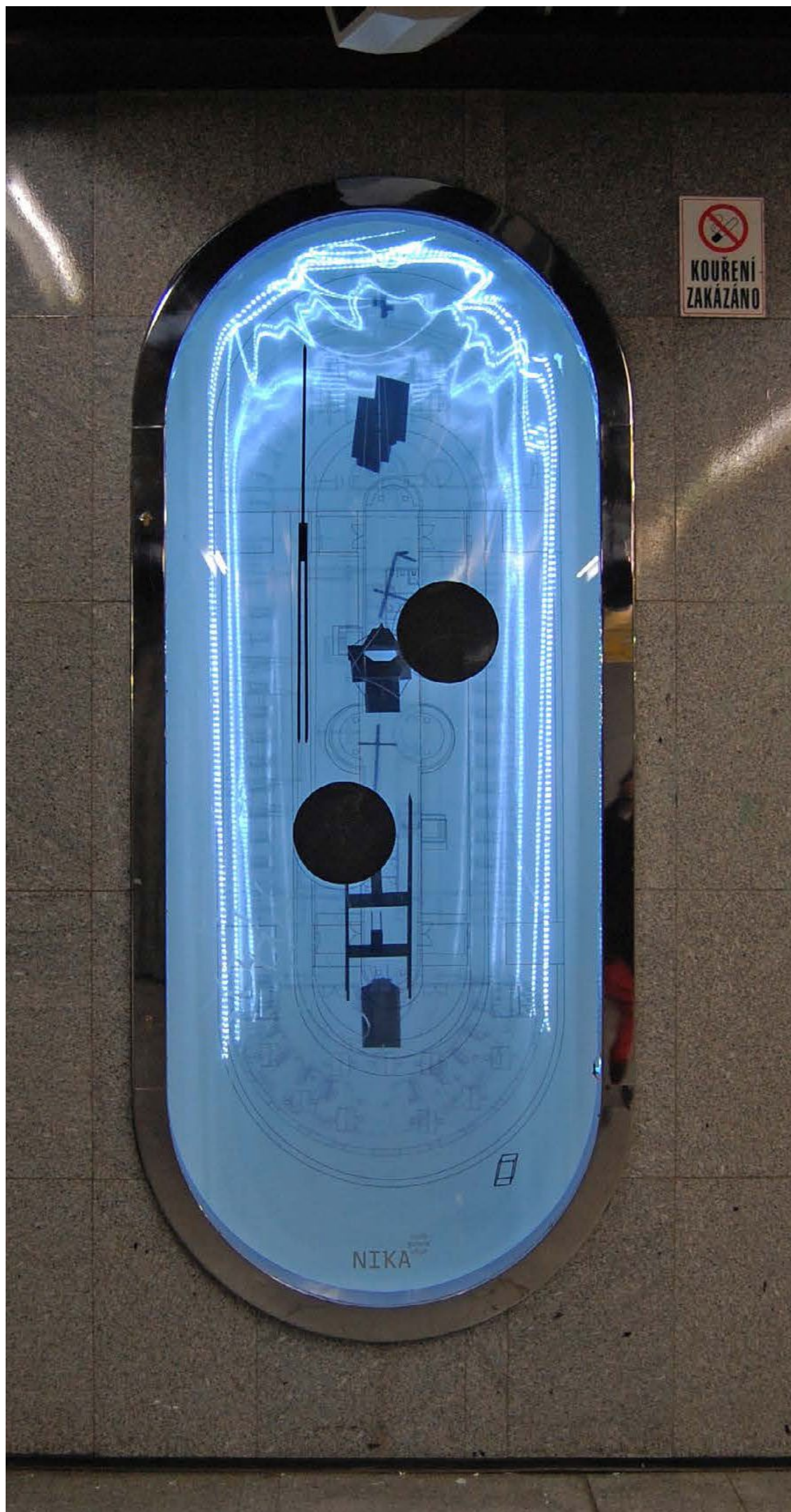


Amnesty

Exhibition in subway station, where i placed my previous architecture project, which has by chance same border shape as gallery window. By resizing its plans and models, gallery becomes a model of architecture.



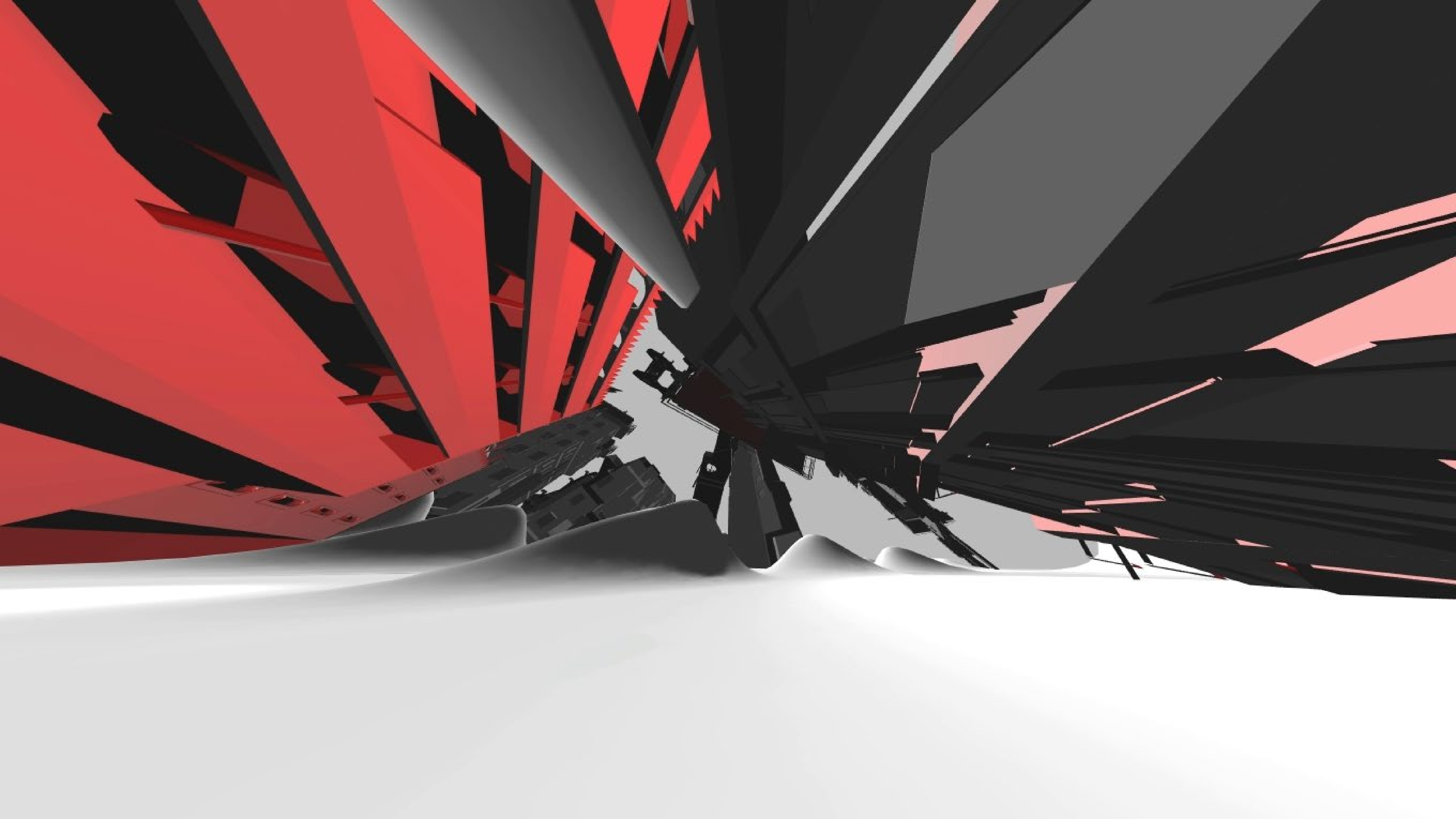
Site specific instalation
2013

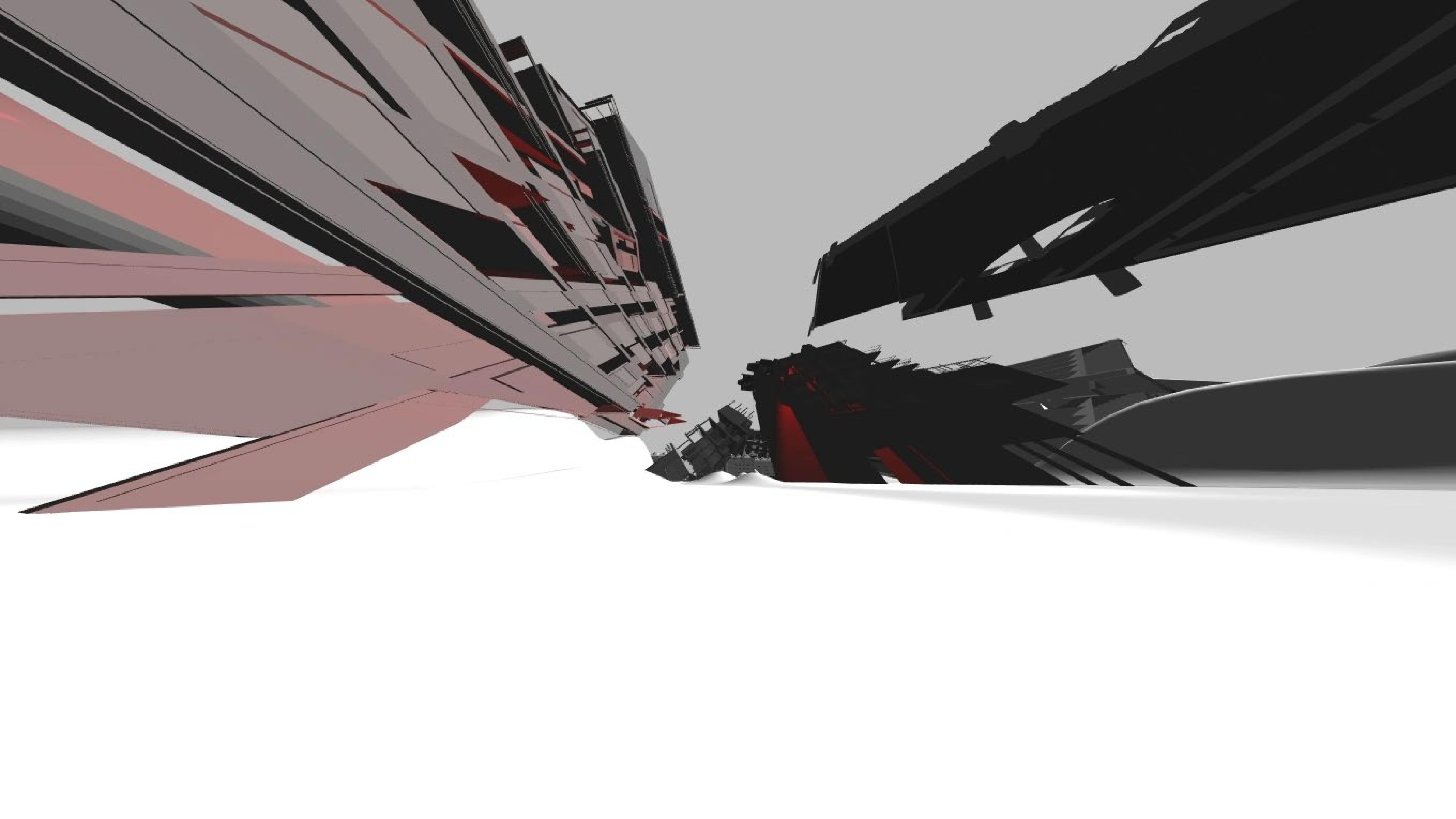


Depth of Weird

Interactive PC application, consisting of my previous school projects, which are in this virtual reality deformed, enlarged and deconstructed. A visitor can freely move trough this matter, which is no longer an architecture, but abstract essence of previous works.

Interactive Application
540 MB
2012 - Ongoing





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