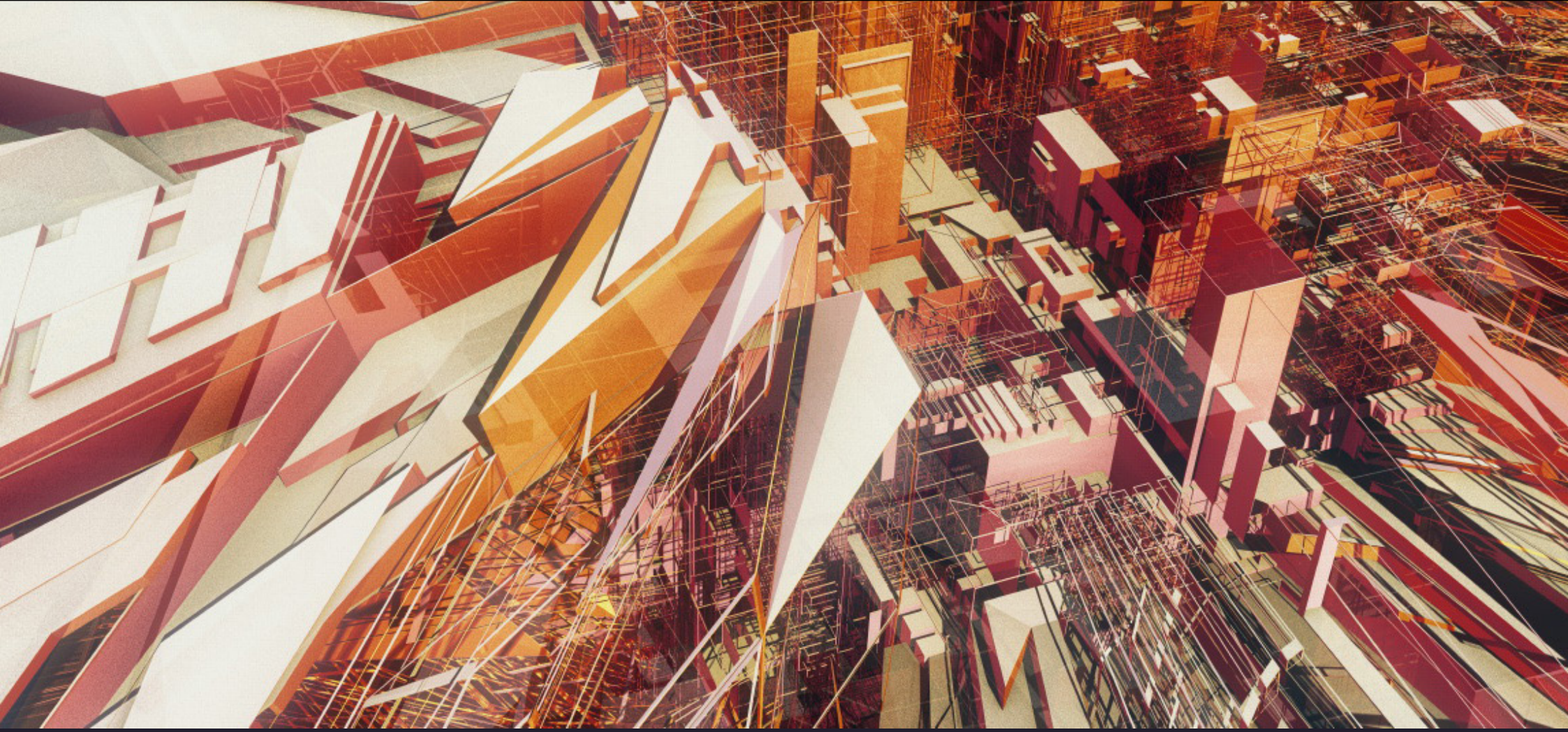
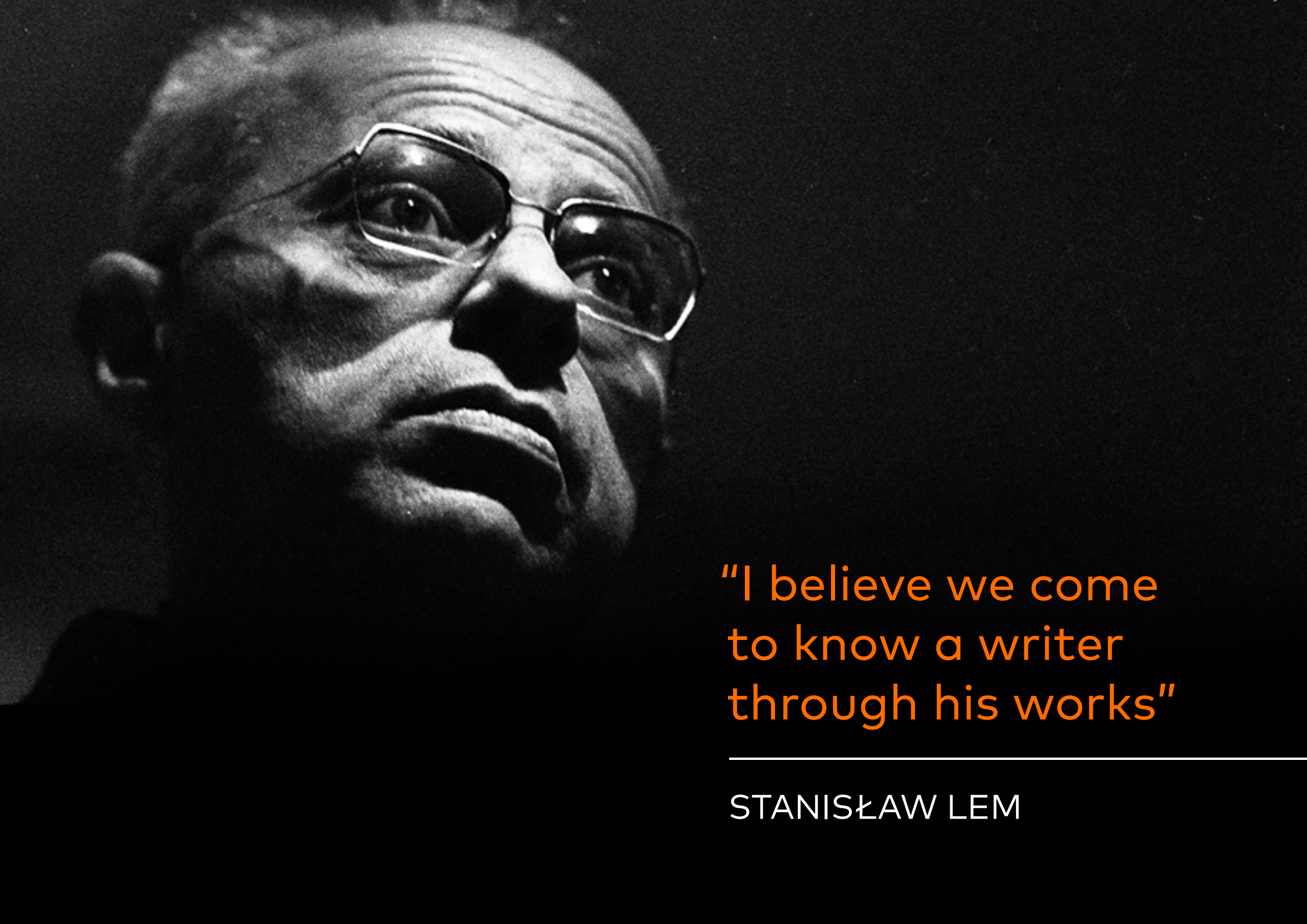


OUTLINE OF THE PERMANENT EXHIBITION "LEM" AND THE PLANET LEM CENTRE FOR LITERATURE AND LANGUAGE

TENGENT



"I believe we come to know a writer through his works"

STANISŁAW LEM

01

WHAT WILL IT BE ABOUT?

The exhibition will present the versatility of Stanisław Lem, who was not only the author of novels and short stories, a writer of fiction — but a thinker, philosopher and futurologist, who expressed himself on the level of pure ideas.

The exhibition introduces the spectator to the world of Stanisław Lem's ideas and creative work through interaction and entertainment organized in the form of a multimedia exposition. All elements of the exhibition are inspired by Lem's creative work, mainly The Cyberiad (Cyberiada) and Fables for Robots (Bajki robotów), and by his biography.

Lem's spirit will pervade all spaces of the Planet

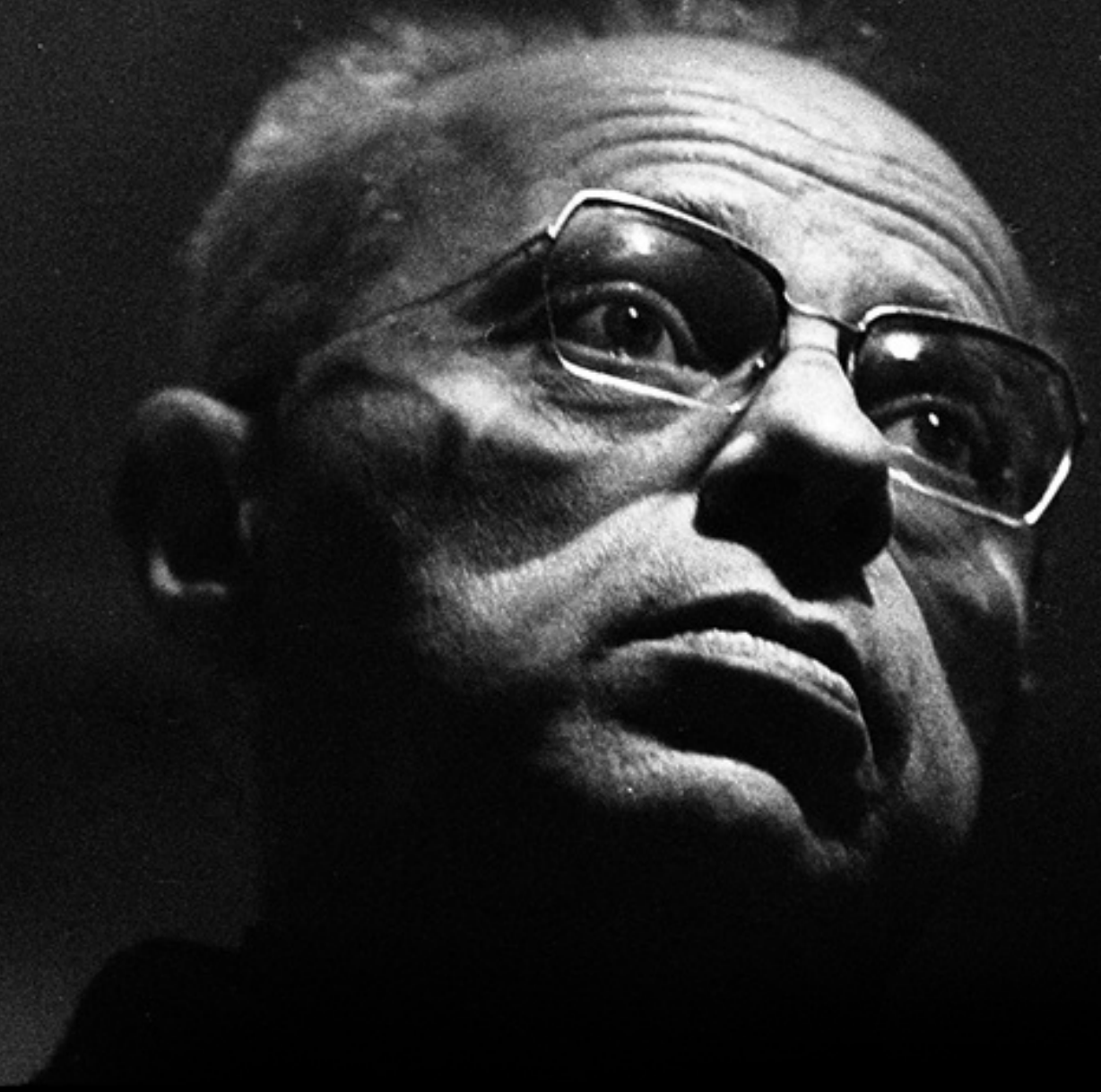
02

CHARACTER OF THE PLACE AND ITS ADDRESSEE

Planet Lem is proposed as a family experience addressed both to adults and children

There is no requirement to be a Lem expert to enter and enjoy exhibition. It is intended in principle to be accessible to a wide range of recipients. The Planet Lem will present also aspects of interest to Lem experts.

The Planet and the Permanent Exhibition are designed as a laboratory with experiment rooms. The exposition is not driven by the logic of a classic museum exhibition. Instead of a mere visit, it proposes an experience, understood in both senses of the word: as an event to be lived through, and as knowledge gained through experiments.



"I consider my intellectual struggles to be the most important thing in my biography, all the rest is of a somewhat anecdotal nature."

STANISŁAW LEM

03

NARRATIVE PRINCIPLES OF THE PLANET

We accept the following narrative principles:

- Planet Lem is a machine constantly generating narrative – the Universal Narrative Machine), which was constructed as a result of arguments between Klaupacius and Trurl.

- Its origin and functioning are a mystery, linked to questions to do with the existence and identity of Stanisław Lem.

- The Narrative Machine thinks and externalized its thoughts. We see them. We touch them. We converse with them, play with them as objects as well as play along with them. The building is not lifeless. The building changes. This can be seen from the outside and from the inside.

- A visit to the Planet for visitors to the Machine, is a personal voyage through the world and ideas of Stanisław Lem, the finale of which is a meeting with Stanisław Lem.

04

NARRATION OF PLANET LEM

I. Prologue. Tunnel. The Origin of the Narrative Machine.

- The history of the origin of the Narrative Machine as a foundation myth of the world of Planet Lem.
- The Machine as the fruit of the dispute between Trurl and Klaupacius.
- The history related in the form of mapping on the walls of the tunnel.

II. Inside the Narrative Machine

- A visit to Planet Lem is a journey through the interior of the Narrative Machine originating in Lem's imagination.
- The Machine is alive in a mechanical sense, constantly working and generating narratives.
- The transmitter of its "life" is a perpendicular running through the centre of all floors of Planet Lem.
- Each floor has its functions inscribed into the building project and displays specific Lem characteristics conveyed mainly through the design and layout.
- The guides around the Planet and its programme are Trurl and Klaupacius.

III. The Secret of the Narrative Machine's Brain.

- Whoever wishes to resolve the dispute between Trurl and Klaupacius and learn the secret of the Machine, i.e. Stanisław Lem, must proceed up to the highest level – to the Permanent Exhibition.

05

MAIN IDEAS

From among many potential categories and hierarchies, we are proposing four main blocks of ideas that "define" Stanisław Lem for the needs of the Exhibition:

- Reason and humanity; technological progress
- Chance and order; the world as catastrophe
- Evolution; including non-biological evolution
- Alienness; the boundary of cognition

We translate these ideas into the language of interactive play on the level of perception of a spectator unacquainted with Lem.

The spectator is familiarized with the ideas in the form of a narrative tale.

06

NARRATION OF THE PERMANENT EXHIBITION

The detailed narrative tale is organized in the form of an interactive multimedia exhibition and will be located on the highest floor of the building.

It is composed of 5 spaces or galleries presenting the world of Stanisław Lem's ideas and imagination.

We translate these ideas into a form of narrative tale consisting of the following chapters:

- ASTROGATION
- THE LABYRINTH OF CHANCE
- NECROEVOLUTION
- THE LAND OF CRUEL WONDERS
- MEETING WITH LEM

06

NARRATION OF THE PERMANENT EXHIBITION

REASON AND HUMANITY; TECHOLOGICAL PROGRESS

CHANCE AND ORDER; THE WORLD AS CATASTROPHE

EVOLUTION; INCLUDING NON-BIOLOGICAL

ALIENNESS; THE BOUNDARY OF COGNITION

06

NARRATION OF THE PERMANENT EXHIBITION

ASTROGATION – THE LABYRINTH OF CHANCE – NECROEVOLUTION – THE LAND OF CRUEL WONDERS

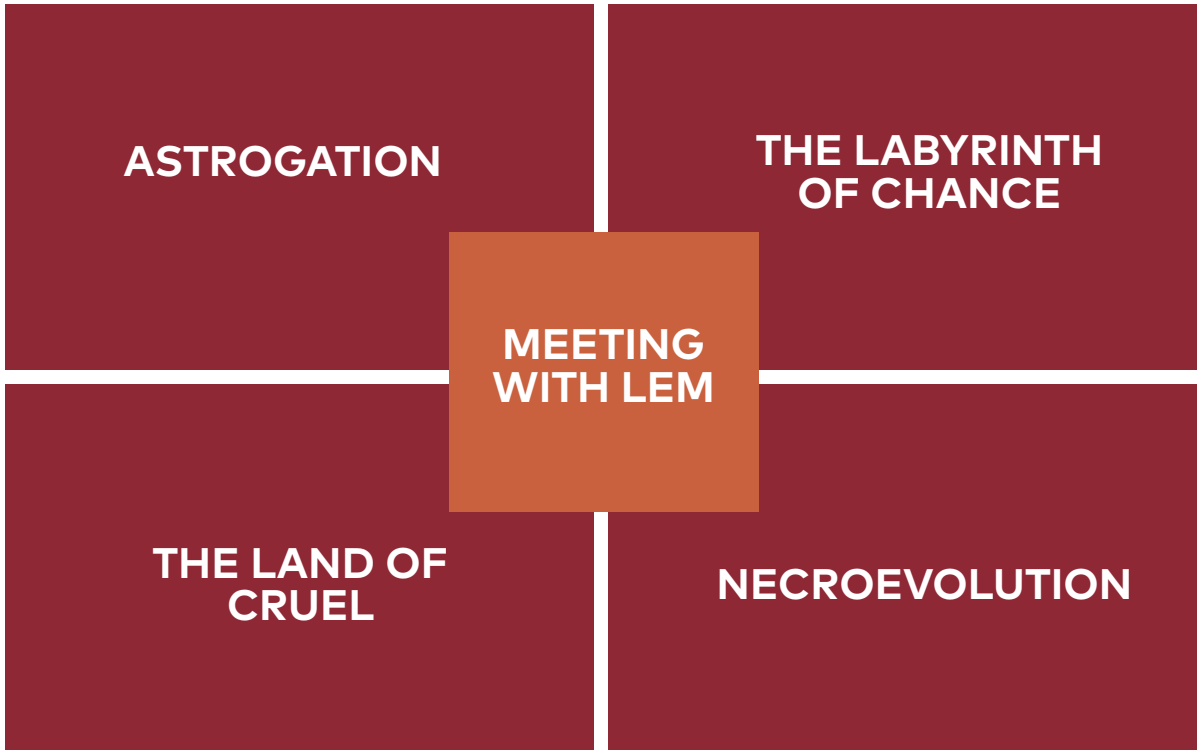
06

NARRATION OF THE PERMANENT EXHIBITION

PROLOGUE → ASTROGATION → THE LABYRINTH OF CHANCE → NECROEVOLUTION → THE LAND OF CRUEL WONDERS → EPILOGUE: MEETING WITH LEM

06

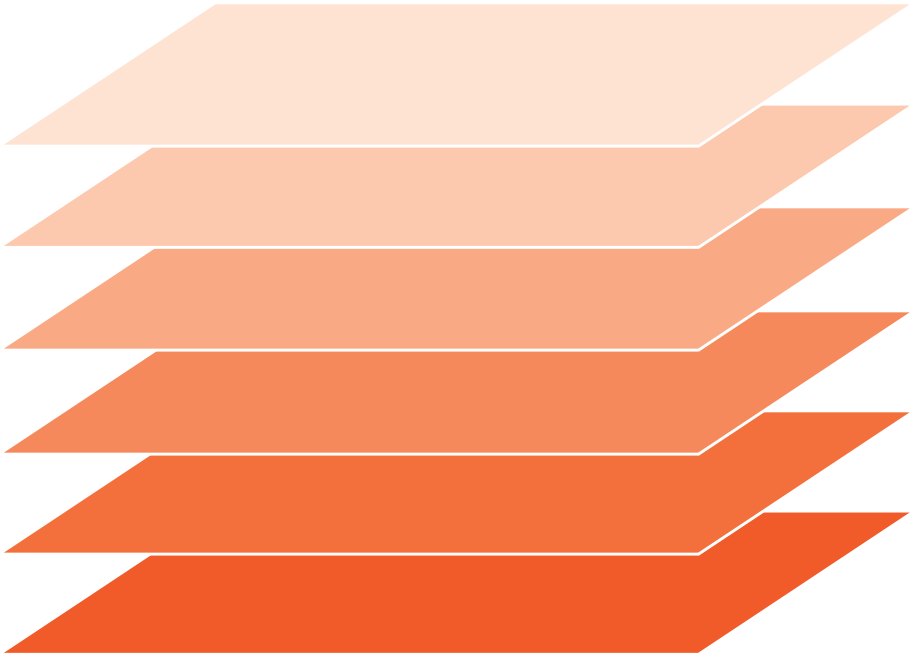
NARRATION OF THE PERMANENT EXHIBITION



06

NARRATION OF THE PERMANENT EXHIBITION

Each of the galleries consists of a compilation of information presented on six levels:



AR EXPERIENCE

SCENOGRAPHY OF THE GALLERY

CONTENTS FOR CHILDREN

BIOGRAPHY

LITERARY WORKS

MAIN IDEA

06

NARRATION OF THE PERMANENT EXHIBITION

- The visit will be an experience that depends on discovering subsequent layers of Lem through interaction with gadgets and installations, in which the guest will fulfil tasks inspired by Lem's creative works.

- Each activity gives the visitor a fragment of the code which will be necessary to open the central processor of the Brain of the Narrative Machine, where the visitor will meet Lem.

- Trurl and Klaupacius act as guides throughout the visit, and this interaction with them creates the layer of gamification.

- Trurl and Klaupacius are digital beings who appear in the interface screens of the multimedia stations, and are constantly present in the Augmented Reality.

- The total Resource of Experiments (relayed via interactive stations) at the time of the Exhibition's launch should number at least 50.

07

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

Intro

- Before entering the exhibition space, the visitor is familiarized with the structure of the exhibition and the practical requirements/ rules for moving around it both in the real dimension and in AR.

- The structure is based on the simplest model of choice (declaring oneself in favour of either Trurl or Klaupacius) and satisfaction with the challenges overcome (the guest accumulates material tokens).

TRURL: Give the Machine more power, and it will Tell us about that Lem, and everything will be explained!
KLAUPACIUS: dismantle, stop the Machine, and from underneath the Tale, the truth about Lem will emerge!

07

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

I. "Astrogation"

We find ourselves inside the rocket of Pirx/ Ijon Tichy, where we begin our voyage.

KEY EXPERIMENTS:

- The old robot Terminus, whom we discover from sounds (transmitted in Morse code), and from whom we learn the secret of the ship's former crew.

- The secret is linked to an accident or a murder – we receive recordings of interrogations with the crew and have to uncover which of its members was not human, but an android.

- An SOS signal in space – we rescue a space ship, whose Calculator "has gone mad" and believes it is God. We must convince it in rational dialogue to return to Earth. (Depending on the level of difficulty, we are dealing with Golem XIV or "Bożydar V").

- In the rocket's hold are mysterious boxes connected to a drum of ferromagnetic memory. Maybe Terminus will reveal their secret? Inside each drum someone's consciousness, someone's world, is being processed.

07

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

WHAT WE SEE IN AR:
Instead of windows looking out onto Kraków – screens with a view onto outer space, planets, stars; working components of spaceship machinery; other ships, bases with which we dock.

RELATION TO LEM:
The everyday reality of Lem's life in the PRL (People's Republic of Poland); the history of technology and futurology: Lem as a philosopher (pure intellect).

FOR CHILDREN:
Play with gravitational forces in conditions of weightlessness: Trurl has fallen overboard, Klaupacius goes after him, the children help them to visualize Newton's laws of motion (elliptical orbits, the many-body problem, non-linear equations).

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

II. "The Labyrinth of Chance"

We find ourselves on one of the planets described by Lem (e.g. Entia [Encja]), where one version of the Ideal Social Order has been introduced. (This could also be a new combination of various worlds from Lem's work and many variants of the Ideal Order). We come up against absurd bureaucracy, we are accused of the weirdest crimes, and so on.

KEY EXPERIMENTS:

- A mission aimed at saving someone from the planet and learning through this the mechanisms and paradoxes of a given totalitarian system and the philosophical assumptions, from which it derives.

- Use of the "amplifier of probability" likewise the "generator of chaos" – understanding the function of chance as a fundamental force in the world and fate of individuals.

- Experience of the improbability of one's own existence through the interactive creation of an autobiography and genealogy à la Benedykt Kouska in De Impossibilitate Vitae (Every one of us is improbable).

07

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

WHAT WE SEE IN AR:
The visualization of chance as waves of probability from the quantum realm – their influence on all functions and on the interaction with guests.

RELATION TO LEM:
The formative experience of the Second World War, Occupation, the Holocaust; Lem's experience of them as a series of improbable incidents; the helplessness of the individual in face of history.

FOR CHILDREN:
The dragons of probability – from The Third Sally (Wyprawa trzecia) and The Cyberiad (Cyberiada) – dragons and various other robot-creatures, which exist stochastically, and as such are visualized; by using them (in a game, in a competition, in a story) the children learn intuitively about probability theory.

07

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

III. "Necroevolution"

We find ourselves on the planet Regis III from The Invincible (Niezwyciężony). A lifeless, desert-like terrain. Abandoned equipment and machines lie around the wreck of the spaceship "Condor". An alien sky, alien colours. The atmosphere of this planet requires a helmet, oxygen. In the distance can be seen strange ruins: relics of a machine evolution, skeletons of robotic animals; a landscape after millions of years of war.

KEY EXPERIMENTS:

- Exploration of the ruins of the "city" of the alien civilization on Regis III (in full Virtual Reality simulation). Collection of artefacts, analysis, learning the secrets of the planet – a mechanism of evolution extending beyond biology.

- Solving the riddles of alien biological evolution: based on Lem's drawings of the skeletons of absurd cosmic fauna in The Star Diaries (Dzienniki gwiazdowe), we construct artistic material versions of those skeletons. But this is not a gallery of "readymade skeletons" – but a particular type of "lego" intended mainly for children, an arrangement of bones containing elements which are clearly impossible evolutionally and anatomically.

- A great simulation of the Game of Life (of cellular automata) showing digital life as an equivalent (in behaviour, in reproduction etc) to biological life. Guests can influence the simulation, modify the principles, "feed" the digital animals etc.

07

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

WHAT WE SEE IN AR:
Apart from the planet's landscapes – visualization of the accelerated evolution of the machines (millions of years of the history of Regis III in approximately thirty seconds), the result of analysing the relics and ruins (i.e. the success of our mission of collecting information).

RELATION TO LEM:
Lem's medical background; his father as a doctor; fascination with the body and biological-ness; the evolution of Lem's views and his literature (his works and their heroes treated as organisms in the struggle for survival).

FOR CHILDREN:
Trurl and Klaupacius construct toy robotic fauna – each with a separate aesthetics – the winner is the one that survives a given environment by evolving (that is, by reassembling itself before the children's eyes); following this, the children themselves can "play at the evolution of robots".

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

IV. "Time [Land: Kraina – see above?] of Cruel Wonders"

We find ourselves on the planet Solaris, on an island at the level of Solaris's ocean.

KEY EXPERIMENTS:

- Solaris materializes the guest's thoughts. A mimoid thrown up by the Solaris ocean reacts to the associations (conscious or not) made by the onlooker with the Rorschachian shapes assumed by the ocean.

- Interrogation of a dying "doubler" (the creature from Lem's Eden) with the aid of a polyvalent translator: a lesson in the uncrossable boundary of alienness – either the words are understandable, but the meaning of the utterance eludes us somewhere between them; or, we come approach the meaning while the words are diluted in a babble of neologisms.

WHAT WE SEE IN AR:
The planet Solaris and its vast sentient ocean, constantly changing, forming different Rorschachian shapes, reacting to us.

RELATION TO LEM:
Aspects of alienness, of Lem's own isolation: Lem as a Jew; Lem as migrant from Lwów (L'viv) to Kraków; Lem the atheist; Lem as a fantasy writer not accepted by the mainstream.

FOR CHILDREN:
Teaching the toy robot to speak – parts of language treated like lego bricks, which can be exchanged within it.

PROGESS OF THE NARRATION OF THE PERMANENT EXHIBITION

V. "Meeting with Stanisław Lem"

- Great finale to the visit

- This experience will be the resultant of the choices made during the course of the visit: acknowledging either Trurl or Klaupacius to be correct.

- The finale to the Klaupacius version (discovery of the "real Lem") will be a scene depicting Lem writing on his typewriter, beside which on his desk romp Trurl and Klaupacius, reduced to the size of small toys – as such they have found at last their answer, peace of mind and salvation.

- The finale to the Trurl version (record of the "Lem we know from his fiction") will be the emergence of Lem as the personification of one of his leading ideas – from the fiction generated by the Narrative Machine. For example: the Solaris ocean forms a mimoid, which gradually becomes Stanisław Lem.

- Thanks to AR, a large library of video and audio recordings with Lem, as well as the rapid development of computer graphics, it will be possible in a few years' time not only to generate different variants of the scene with Lem with one hundred per cent realism, but also to modify them in live interactions between the interlocutor and Lem. Every visitor will therefore be able to hold a short conversation with Lem, greet him, exchanges glances, enter into a brief personal relationship.

08

CONTENT BASE OF THE LEM EXHIBITION [WORKING VERSION]

	IDEA	NAME OF GALLERY	SOURCE WORK	ATMOSPHERE	PERMANENT ELEMENTS OF SCENERY	AR SCENERY	PIVOTAL EXPERIMENT	EXAMPLES OF CHILDREN'S ACTIVITIES	RELATION TO LEM
1	REASON AND HUMANITY; TECHOLOGICAL PROGRESS	"Astrogation"	TALES OF PIRX THE PILOT [OPOWIEŚCI O PILOCIE PIRXIE] (THE STAR DIARIES; GOLEM XIV)	outer space, mechanical, the People's Republic of Poland (PRL)	bridge of a dilapidated spaceship from the 1960s (astronavigation deck); screens with a view of space and the planets and objects encountered there; ramshackle machines, robots, electronic brains	outer space – planets – objects encountered in outer space	the robot Terminus discovered through sounds; test of the humanity of androids; Golem XIV (to be devised)	practical game with gravitational forces in conditions of weightlessness: Trurl falls overboard from the spaceship, Klaupacius goes after him, the children help them to visualize Newton's laws of motion (elliptical orbits, the many-body problem, non-linear equations)	Lem as pure intellect, disembodied post-human reason; Lem living in the PRL, in the absurdity of a system based on the rational enforcement of happiness; technology during Lem's lifetime (after WW2)
2	CHANCE AND ORDER; THE WORLD AS CATASTROPHE	"The Labyrinth of Chance"	OBSERVATION ON THE SPOT [WIZJA LOKALNA] (MEMOIR FOUND IN A BATHTUB [PAMIĘTNIK ZNALEZIONY W WANNIE]; DE IMPOSSIBILITATE VITAE; THE CHAIN OF CHANCE [KATAR]; RETURN FROM THE STARS [POWRÓT Z GWIAZD])	alien planet, totalitarian, Kafkaesque	generator of chaos/ amplifier of probability	landscape of an alien planet plus: visualization of quantum phenomena (looking at the world as waves of probability, orbital waves) vs. visualization of "quickies" ["bystry"] (of the "ethicsphere" in Observation on the Spot)	chance is the only way of extricating oneself from the Ideal Order; the generator of social systems; the story Kobyszczę; proof of the improbability of one's own existence (autobiography and genealogy à la Kouska)	the dragons of probability – from The Third Sally (Wyprawa trzecia) – dragons and various other robot-creatures, which exist stochastically, and as such are visualized; by using them (in a game, in a competition, in a story) the children learn intuitively about probability theory.	the experience of World War II – survival of the Occupation as a series of improbable events – the Holocaust and totalitarianism

08

CONTENT BASE OF THE LEM EXHIBITION

	IDEA	NAME OF GALLERY	SOURCE WORK	ATMOSPHERE	PERMANENT ELEMENTS OF SCENERY	AR SCENERY	PIVOTAL EXPERIMENT	EXAMPLES OF CHILDREN'S ACTIVITIES	RELATION TO LEM
3	EVOLUTION; INCLUDING NON-BIOLOGICAL	"Necroevolution"	THE INVINCIBLE [NIEZWYCIĘŻONY] (WEAPON SYSTEMS OF THE TWENTY-FIRST CENTURY)	biological, changeable, predatory	relicts of machine evolution: skeletons of robotic animals; landscape after millions of years of evolution	landscape of an alien planet plus: war between machines evolving before our eyes at an accelerated tempo	walk over the planet Regis III (resolution of the riddle of necroevolution); simulation of the Game of Life, in which we interact; Doctor Diagoras's sentient moss reminiscent of frogspawn	Trurl and Klaupacius construct against one another toy robotic fauna – each with a separate aesthetics – the winner is the one that survives a given environment by evolving (that is, by reassembling itself before the children's eyes); following this, the children themselves can "play at the evolution of robots"	Lem's medical background; his father as a doctor; fascination with the body and biological-ness; the evolution of Lem's views and his literature (his works and their heroes treated as organisms in the struggle for survival); atheism; biologi-cal-ness as the dominant feature of existence
4	ALIENNESS; THE BOUNDARY OF COGNITION	"The Time [or Land: Kraina??] of Cruel Wonders"	SOLARIS (FIASCO, EDEN)	inhuman, monumental, oppressivea	the Solaris ocean	landscape of an alien planet plus: mimoids, the multiplicity of their forms	mimoid formed from "interpreting" the onlooker's memory; "conversation" with a Doubler as an exercise in the uncrossable boundary of translation	ask: to teach the toy robot to speak – parts of speech treated like lego bricks, which can be exchanged within it.	aspects of alienness, and of Lem's own isolation: Lem as a Jew; Lem as migrant from Lwów (L'viv) to Kraków; Lem the atheist; Lem as a fantasy writer not accepted by the mainstream

09

VISUAL STYLE OF THE PLANET

The Planet should possess its own unique artistic style. This is an opportunity to create the benchmark for the visualization of Lem in the 21st century.

In our choice of vision (and artist) we are guided by four basic principles:

1. RETRO-FUTURE – all the technology, futurology, electronics, space travel etc was not born here in the imagination of AD 2018 but out of futuristic imaginings of the 1950s and 1960s.

2. THE CONTENT OF THE CYBERIAD AND FABLES FOR ROBOTS – the world of robots-as-people and unrestrained technological development portrayed in these works.

3. THE STYLE OF THE CYBERIAD AND FABLES FOR ROBOTS – archaic, based on the Old Polish informal tale (gawęda), adages for children, and elements of the hyper-rationalist absurd.

4. 21ST-CENTURY FUNCTIONALITY – the vision must reach out to contemporary recipients in Poland and in the wider world, from all cultural backgrounds and of all ages, from the youngest to eldest, and be easily adaptable in addition to various media and products, such as computer games, toys, 3D visualization, and so on.

10

THE CORE OF THE MACHINE'S BRAIN

The key architectural element organizing the Planet's space and imbuing it with Lem's spirit is the Logical Stake, the Core of the Narrative Machine's Brain.

- The core passes through the centre of all floors of the building. It takes the form of a mechanical tree, the crown of which is the Brain of the Brain – the space of the Permanent Exhibition, where the spectator eventually reaches the encounter with Lem.

- If the project and the artistic form will allow it, on each floor the Core should have the potential to configure and project faces: the Fabularasa's images of itself.

- The Stake is an artistic object in itself: it must be designed by an artist whose sensibility is compatible with the concept of Planet Lem and who already has experience of creating largescale installations of modern art.

11

THE SPACE AROUND THE PLANET

The arrangement of the surrounding space is inspired by Lem's creative work. A machine produces the fictions of Lem's imagination and they circulate roundabout in waves, infect the neighbourhood, radiate onto Kraków

Here are some examples of the simplest and most direct realizations/ visualizations of the emanations of Lem's Imagination beyond the New Building:

- Birnam Wood from Fiasco as a series of "geological sculptures" covering the neighbourhood – so strange and alien that at first glance they appear "inhuman" (they could be designed, for example, using Google AI)

- "Black rain" from The Invincible covering lawns and pavements. The particles could be programmable according to electrostatics or temperature, changing colour, for example, or combining with larger forms.

- An enormous skeleton of a "kurdl" (from Observation on the Spot) lying on the Vistula shore.

- Configurations of drones circulating above Planet Lem and emitting at night light signals.

12

THE PRESENCE OF THE PLANET IN THE PUBLIC SPACE OF KRAKÓW

Below are three examples of actions in the city's public space which would promote the Planet and encourage people to visit it.

- Trurl and Klaupacius – as figures with concrete appearances, behaviour, manner of expression and voices – become official ambassadors of Kraków, guides to its internet sites, assistants to tourists etc.

- An invasion on Kraków of retro washing machines disseminating from Planet Lem: the "Washing-Machine Tragedy" infects reality, every day we find the super-intelligent washing machines (i.e. their wrecks, such as a 40-year-old AGD) in different locations (at bus-stops, on the lawns, beside benches along the Vistula – but mostly around Planet Lem, as if they had "come out" or "emanated" from it).

- Enigmatic and alf-humorous slogans relating to Lem's "sepulki" (sometimes translated into English as "scrupts"), in all world languages, distributed as graffiti, leaflets, posters, advertisements on smartphone displays and other devices, always displaying the address of Planet Lem as the location of the (illegal) "sepulkarium".

TENGENT

We're a creative studio proficient in storytelling with popular culture vernacular.

Our expertise lies in building brand identities and designing unique experiences.

We pioneer new business endeavors and explore the intersection of art and technology to develop solutions for companies and institutions.