

## “THE ARCHITECTURAL ACT”, about the exhibition of Simon Iurino “NOT ONLY...BUT ALSO”.

Exploring both, physical and imagined definitions of space, Iurino`s installations challenge the way we claim and interact with our environment.

“Not only, but also”, is made of architectural elements in a modular construction, allowing the installation to be moved and reassembled.

The prefabricated and industrial materials used for the sculpture – cum – architecture are raw metal profiles, steel and untreated wooden beams, fabrics and handprinted tiles.

Not only are these raw materials a striking contrast to the high finish of the exhibition space, but also the structure appears to ignore the buildings existing spatial organisation with a defiantly independent logic.

Iurino's work often operates in, around, and between art and architecture. And while his work remains critical, it is tempered by a deep insight into the way these fields operate. Iurino does not leverage abstractions such as “art”, “design” and “sculpture” in a blunt attack on an equally abstract notion of “architecture”.

Rather, he tunes his work to selectively relate certain trends, practices and histories in each discipline to the others.

To experience the spacial constallation in either venue, one must walk not only around the entire installation but also into and through the structures themselves.

The construction of the intervention is based on a modular structure, wich is made out of six modules or rather three pairs of modules. The initial dimensions of a singular module were made of the existing, industrialized sizes of profiles. These profiles, same as beams and tiles, are mass -products, available for everyone. The fact to use engineer standards shows Iurino's pragmatic approach to create a specific strategy. He tries to reach a “objektive” point in his practice. In two of the modular pairs he interposed a threshold, as a kind of starting point for a new state or experience. Those thresholds are the only parts of the structure, that are entierly covered.

The whole structure shoud not be understood only as a display-architecture but either as a autonomous work, in which the theme of the display is in constant interaction with the adapted elements. The two wooden frame structures visualize the outlines of the surrounded modules. They describe a process related decision, taken during the act of digital drawing the 3d sketch. With this gesture Iurino alludes to the central importance of the model in his artistic work.

The model is a complex part of his sculptural practice, simultaneously embedded into various levels of form and content. It can be analyzed to see whether a work could in fact be created and placed into either an architectural context or a landscape. At the same time, thanks to the visualization of an idea, in the imagination of every viewer the work can be perceived as actually existing, in the most varied dimensions and locations. For Iurino this is what is different about one's perception of a model as opposed to a finished piece of sculpture, which in its physical presence can no longer be questioned. Iurino does not see the model as something that needs to be attacked or destroyed or even necessarily challenged, but he does exploit the gap between model and actual experience.

Choosing the titel “not only...but also” Iurino extends his spatial concept to a semantic-verbal layer, in terms of translating how grammatical spaces form language.