

Globalpeace campus Mogente Project



Valencia - Espana

Fundación Liedtke

$$\textcolor{yellow}{-} + \textcolor{red}{|} = \textcolor{yellow}{+}$$

Fundación Liedtke

Puerto d' Andratx / Mallorca
Cle Olivera, 35
CIF: ESG57012460

i = E = MC²

*"Art means reaching from the present
into the future, in order to understand the present from
the future and to intervene
into the future from the present."*

Dieter Walter Liedtke

With the formular of God
creating peace

The peace logo of religions



The formula of God

$$i = E = MC^2$$







Globalpeace Campus

With the concept of the 'Globalpeace Campus' Liedtke consistently pursues his new theory, today already confirmed by science for the monument of Stonehenge, according to which the works of art, sculptures and buildings of ancient civilizations were mainly created or built to serve the purpose of transporting information through the illumination of the knowledge, so that it could be used and developed for healing and to stimulate the strength of the individual and of the society as a whole and adapted to the needs of the people.

Thus, for example, the following archaeological sites and artifacts have to be viewed in conjunction with light, ritual, healing and health centres, where health and in some cases even eternity rituals were celebrated, with and for chosen ones, which in direct line are interrelated through evolution until today and whose purpose was to open the way to eternity:

the cave paintings of the Stone Age,
the "Potbelly Hill" in Göbekli Tepe (Turkey),
the excavated buildings in Jericho,
the circular ditched enclosures of the Celts in Europe, for example, Goseck,
the megalith cultures,
the Newgrange site in Ireland,
the circular site of Stonehenge,
the Nebra sky disk, Saxony-Anhalt,
the light-emitting pyramids found worldwide,
the geoglyphs of the Nasca culture,
temples, synagogues, churches, mosques,
hospitals, medical practices, medical research institutes
and their variations and combinations according to the respective political systems and structures.

Today Liedtke considers that the direct evolution of these ancient and current knowledge-healing centres are distributed in the arts, medicine, research, in the media and the people, their religions and societies. He transfers this new information, open and democratized by new media, along with the knowledge of ancient cultures for healing the human beings, societies and their religions to the astrological architecture for health and illumination of the knowledge of the 'Globalpeace Campus'.

The campus is designed as a symbiosis of designed landscape and architecture, where there will be - as in his museum - areas of accommodation/catering and research, and also offers for permanent housing and working.

A museum of the creative evolution of mankind as well as other educational institutions and a special universal place of worship dedicated to the religions, the 'Spirithall', represent the spiritual offerings for visitors.

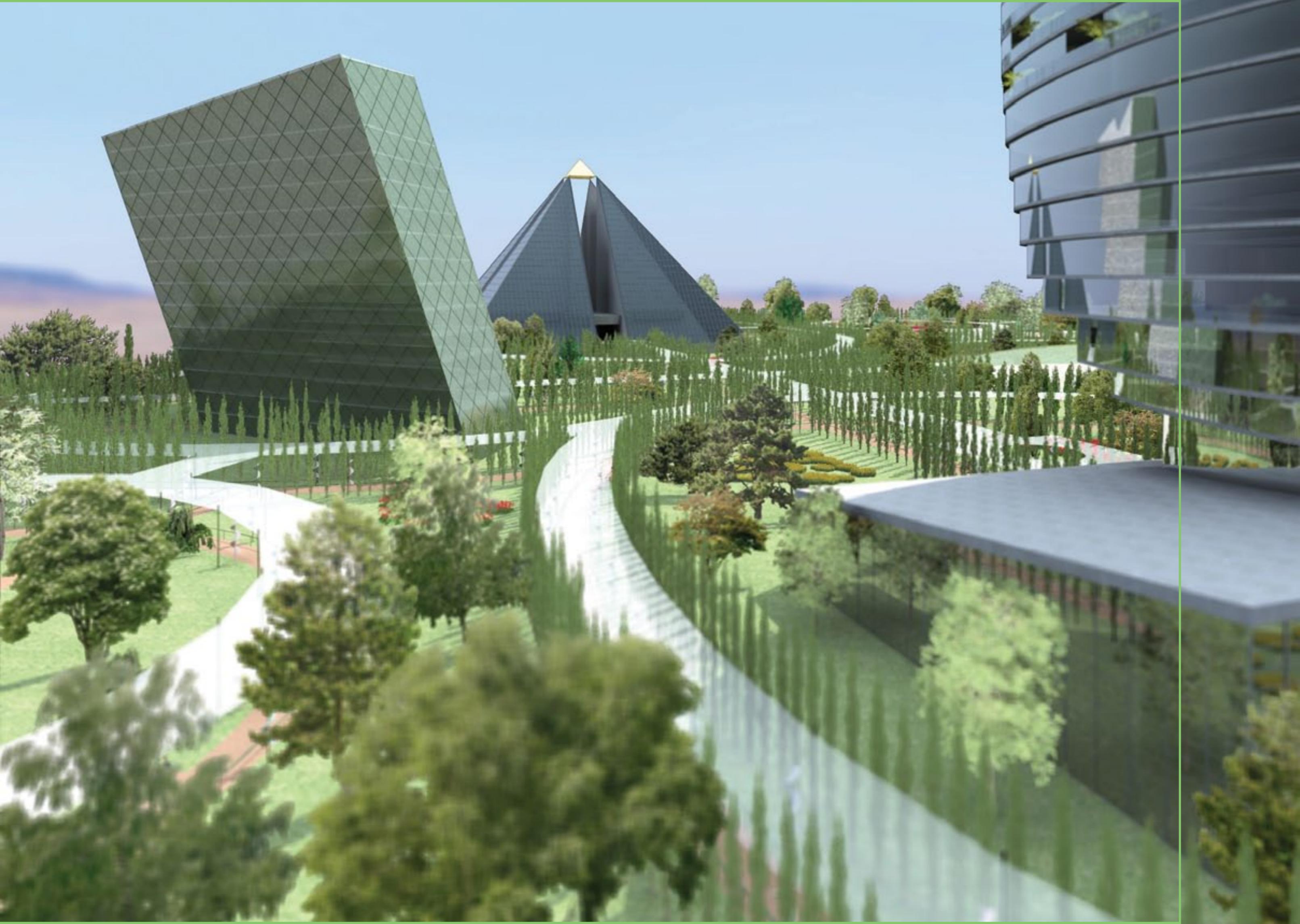
A park with sculptures in motion by solar energy and recreation areas contrast with the multi-storey buildings.

$$\text{[Yellow]} + \text{[Red]} = \text{[Yellow and Red]}$$

i = E = MC²

Globalpeace Campus

The beginning of a new world



The Concept of the Campus

For the first time innovative concept of the organization brings together the following areas:

- Culture and tourism.
- Scientific research, healthy/healthy way of life (Wellness), teachings and innovations as well as.
- Marketing, advertising and new media.

Into one single whole, also including hotel placement, mutual understanding of cultures, innovation and spiritual basis and uses this distinct feature by spreading its influence through marketing to the culturally and creatively interested European and global target audience, which expands every day.

Certain areas will be explained in more detail later. New concept is protected by numerous regulations on the protection of industrial rights (by patents, trademarks) of the Formula for innovation and art.

Exclusive use of all rights is guaranteed through the license agreement with the inventor and the copyright person within 20 years, in addition to a permanent option for investor and/or manager. Auditing company was asked to define the cost of these rights.

more people =

more spirit =

more human rights =

more spirituality =

more awareness =

more evolution =

more creation knowers =

more peace

Culture and tourism

This area includes, in particular, a hotel complex with a five to six-star "Hotel of Ideas" (400 rooms/ 850 beds, as well as "Inventor's Hostel" (100 beds) as well as the

"Philosopher's Boarding House" as a separate and independent hostel.

Gastronomical offer, which is presented by the cafeteria, restaurants and new concepts of musical cafes, as well as jazz cafe, theater, cinema and concert hall make the visitors enter a program that contributes to the development of creativity. The innovation and seminar center is designed for various events and is part of the hotel. It includes premises with rich cultural selection (new technical and innovation exhibits) and offers self-organizing practice (art, creativity and evolution seminars), as well as wellness department, where any guest may use the newest innovations and technologies directly.

Art open evolutionary and innovative exhibitions that take up space of 16,000 square meters include 13 exhibitions, where there are more than thousand original works of art, spanning from Stone Age to the present days. Along with the development of human culture, visitor is being acquainted with various cultural epochs of evolution on the basis of innovations with the help of the World Formula featured in the corresponding works of art.

In cooperation with the international museums and collectors on the basis of the World Formula and Art Formula, evolution and temporary exhibitions of the important works of art of various countries will be organized with the emphasis on the innovation issues.

Hotel with the seminars on the topic of the World Formula with Art Open's innovation and evolution exhibits as well as the innovation exhibition of the new techniques represents central unique tourist offer. Innovation Factory Hotel forms a central point in the Globalpeace Campus, where control over all departments of this center designed for innovation, seminars and various other events. The subsequent options for realization support the concept of introducing the user into the concept itself. For this purpose, various media equipment is installed for the visitors of the Globalpeace Campus. Screens are placed beside more than thousand genuine works of art.

Using the video, all art innovations, along with the diagram of

the Art Formula, spanning the period from Stone Age up to the present day, are accessible in all EU languages. Mysticism of the works of art is removed. Media technology translators guarantee that innovation energy of the country of placement and its population will be transformed using the World Formula on the basis of traditions and innovations created there as well as for the wide spectrum of national and international population.

In addition, trips to the innovation and event exhibitions will be offered to visitors. By request, these trips may be combined with the attendance of 22 diverse seminars in the workshop center that are dedicated to various cultural epochs, World Formula, contribution to creativity or on the topics of EIMM-development, Gen clean-development, health development and personality development with the help of the World Formula or the Innovation Formula.

Scientific research in the field of depression, genes and neurons, as well as the Nobel Prize laureate Eric Kandel, proves the impact of "vision and understanding".

Globalpeace Campus

The journey to the common roots and the power of ideas of the religions, peoples and their culture.

Innovation Factory in the Globalpeace Campus

Education • Research • Innovations

The project of innovation factory - Global Campus implies a combination of research establishments, university and the visualization of thousand- year art and innovation mystery, places for experiments with new technologies and 13 evolution museums from Stone Age till today, a new positive power center for formation of future products, programs and markets.

Innovation factory Campus consists of:

Código Universo genetic research institute:

For epigenetics and genetic recovery as well as rejuvenation of the body. Empiric studies of the institut controll and prove the impact of Gen Clean and aimeim. Furthermore is the developing new media products and medicines that support the rejuvenation program (see also EIMM).

Código Universo art open Museum:

In 13 evolution museums of which there are more than 1,000 original works of art from Stone Age till today. In the framework of art formula evolution exhibitions in co-operation with international museums and collectors some exchange exhibitions will be organized presenting works important for the history of art coming from different countries and with different innovations.

Liedtke university:

Specializing in epigenetics, informative medicine, philosophy of the future, human rights, creativity, innovations and evolution teaching.

IT-library and DVD film archiv of scientific research results.

Workshops:

For companies, guests and residents in wood, plastic an metall works, web-design and for painting as well as a music, film and foto studio.

Internet and TV broadcasting station:

We send via Internet the news from innovation factory Global Campus about arts, research results and innovations world-wide.

Cinema, music, theater and lecture hall:

Permanent special exhibition for presenting research results in innovations and new humanitarian theories of innovation factory in the spheres of medicine, arts, architecture, technology, design and fashion. Art and innovations special exhibitions:

Theatre, readings, music and film performances.

Dwelling, life and inventing in the innovation factory:

For companies, members of the project and their guests: to get acquainted, to work at their own ideas, works of art and inventions, to get advice from roommates or be inspired by them, to visit seminars or withdraw to work at innovations.

Lodgings for inventors, philosophers and artists:

To be there is everything. Experience the innovative power of innovation factory

Loft work hotels for inventors and artists in Liedtke museum:

On request the lofts may be equipped with easels, workbenches, film editing computers, laptops, music studios or synthesizers with the latest software; 100 lofts for inventors and artists, and also for companies and organizers of research seminars and incentive trips.

Innovation closter with a common studio:

Where one can fulfill their own project tasks or compile life projects in a peaceful atmosphere.

Loft-studios at the innovation factory:

In the innovation factory for research institutes, companies, researchers, artists, inventors, actors, architects and designers, graphic artists, advertising agencies, film producers and photographers.

The idea market for innovation equipment:

Purchase and order wire services for institutes, companies, researchers, inventors, artists and designers with an attached shop (3,100 sq.m.) with tools and materials, artists' equipment, a computer shop, a digital press, agraphic and web agency, DVD, music and film archives, fashion, health and fitness areas, gourmet shops, a gallery, a stage, a big screen, a gourmet restaurant, a canteen-restaurant for gourmets, a café-gallery for members of the project, residents, students, participants of seminars, museum visitors and for all visitors and customers from the area and tourists.

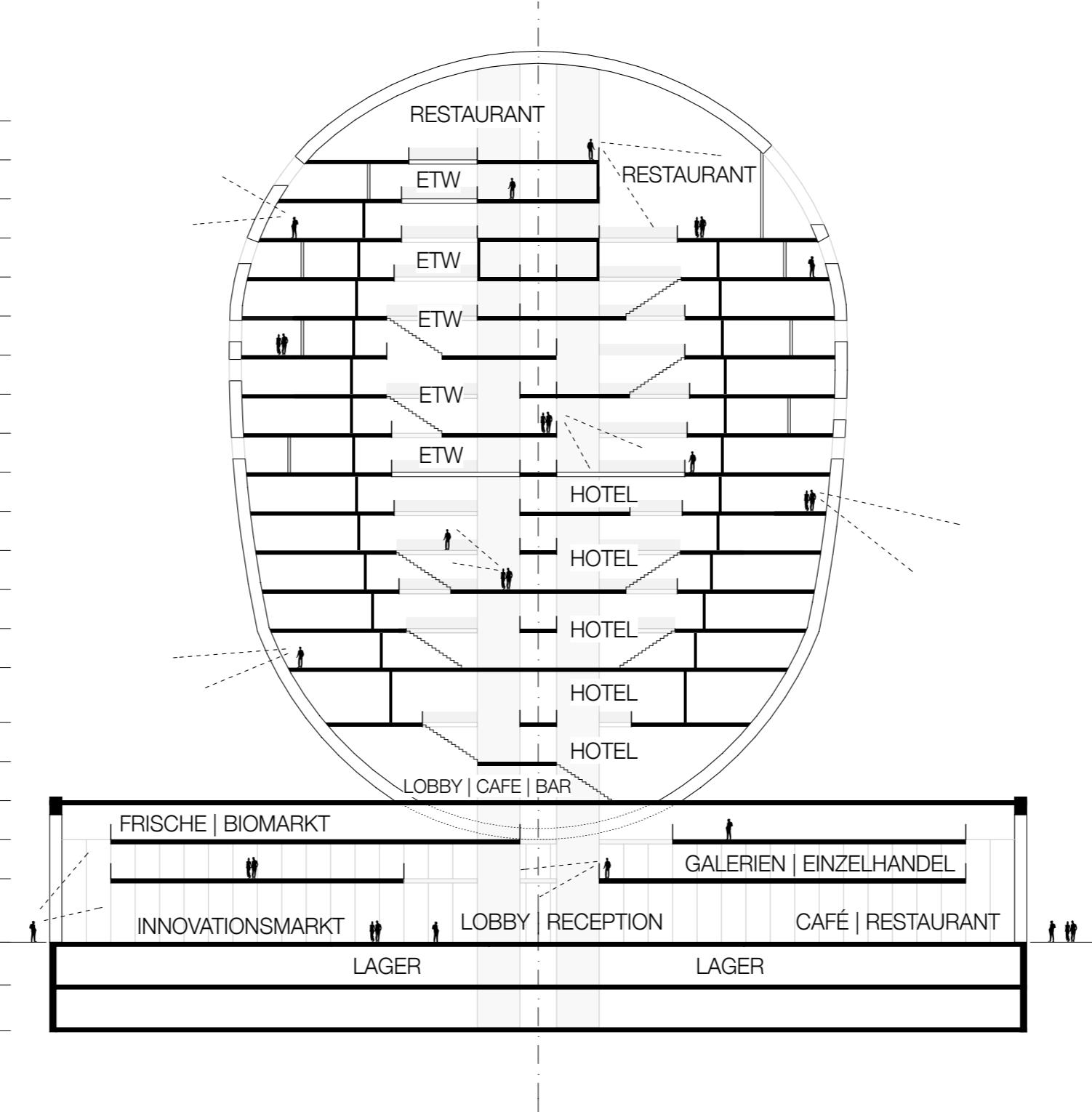




The head

The head as seat of the brain, and thus of the central institution of creativity, is also the inspiration behind the building that will house the “innovation factory”, a synthesis of studios and workshops, innovation market, hotel, spa, restaurants and cafés, galleries, movie theatre, concert hall, theatre, event and seminar centre and housing for active creative people of all kinds.

EBENE +20
EBENE +19
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EBENE +9
EBENE +8
EBENE +7
EBENE +6
EBENE +5
EBENE +4
EBENE +3
EBENE +2
FRISCHE | BIOMARKT
EBENE +1
INNOVATIONSMARKT LOBBY RECEPTION CAFÉ | RESTAURANT
EBENE +0
LAGER
EBENE -1
EBENE -2



SCHNITT KOPF
EBENE -1 BIS +13

HEAD SECTION

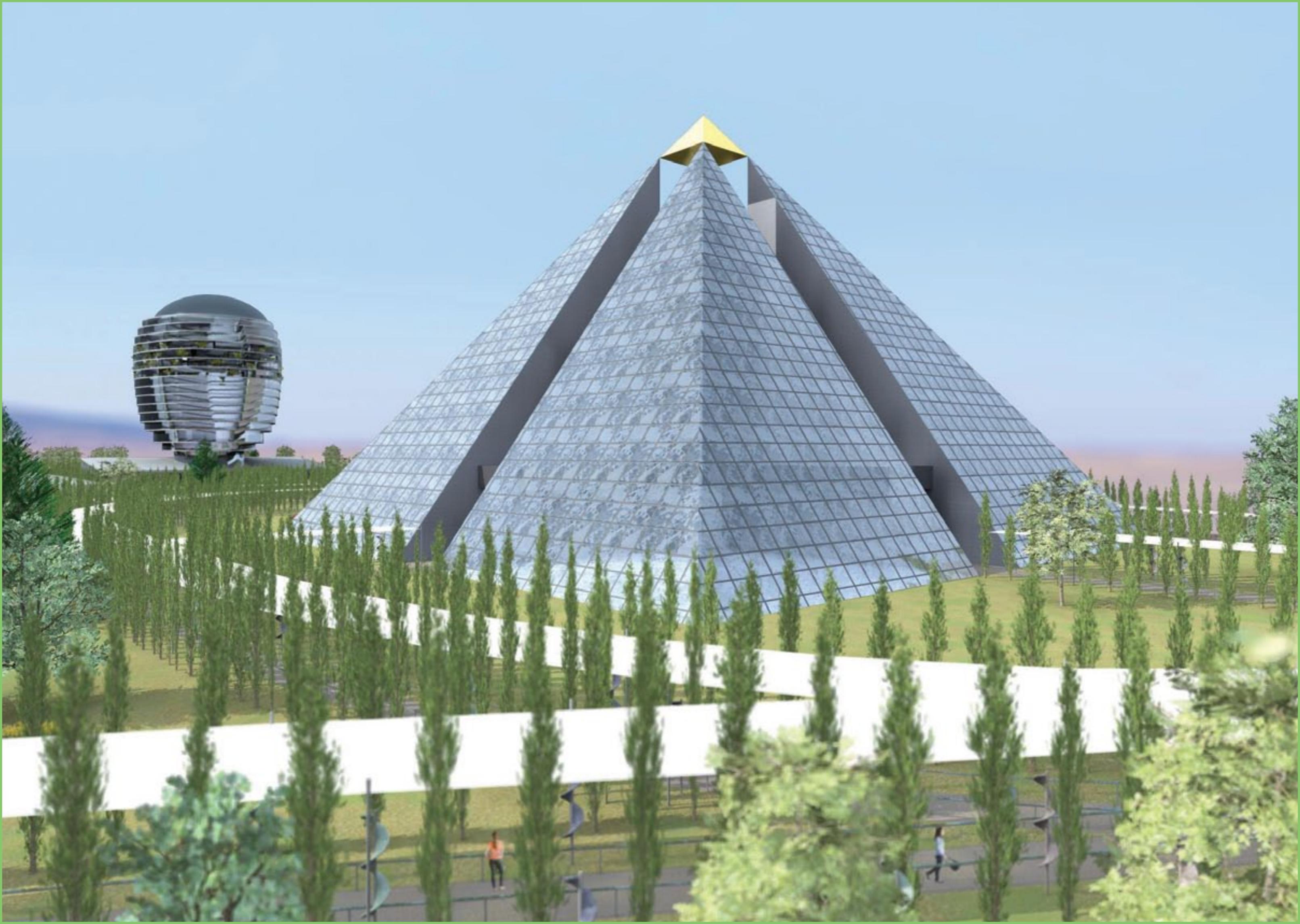
The spirithall

The spiritual centre, the ‘Spirithall’, is a centre that brings together places of religious practice and worship for all major religions. Unlike the Bahá’í religion, for example, intended as a synthesis of the great monotheistic religions, the ‘Spirithall’ is not a fusion of the religions but an equal appreciation of their contributions to the intellectual history of man.

With the shape of the pyramid, the building refers to a sacral form known and used in various continents, but is especially dedicated to the commemoration of the Egyptian Pharaoh Akhenaten, who was the first to attempt to introduce monotheism.

The orientation of the building toward the cardinal points harks back to Egyptian and Celtic traditions alike. The square as its basic shape represents for Liedtke the three spatial dimensions and time that constitute the physical framework for the universe of information.

However, the ‘Spirithall’ is just one of several architectural monumental sculptures that characterize the landscape and combine functionality and symbolic statement in themselves.



The Creativity Spirithall

Represents, beside the evolution museum, a roof in the form of a skull buried in sand, a special structure of events and the world, opportunity to suggest peace by means of the World Formula and Peace Formula to all religions and beliefs, as well as atheists by offering new results of the scientific research.

Creativity Spirithall offers a common spiritual house to the representatives of all beliefs and recognizes the dignity of all dissidents and believers with the help of innovations and learning, making peace among people.

Eight meditation centers that are united under Creativity Spirithall and are designed for:

1. Nature religions, Celts, voodoo, Ehnathon, New Age
2. Hinduism
3. Judaism
4. Buddhism
5. Christianity
6. Islam
7. Taoism
8. Atheism – research and science – World Formula

Spirit World Formula Cross, Concert and Movie Hall

In addition to that, Creativity Spirithall Concert Cross is designed to accommodate up to four symphony orchestras at the same time to conduct or represent joint concerts of various nations, religious musical events and new compositions of all continents and religions, as well as innovative musical contests, innovation movie festivals and Mar concert by Dieter Walter Liedtke.

Quanta, faith and natural science

World formula Código Universo opens up new pages of faith and beliefs, when we apply quantum physics to a human being in order to test his position in relation to his faith in God. A human being exists in harmony with it thus being God's creature and the author of the world.

If quantum physics is applied in relation to religion and their information position, their originality and truthfulness in the Universe, when checked with quantum physics it would turn out that religion and believers are divided simultaneously representing one single entity in the creator or in art.

This process, to become a knower of creation is visible in the formula of God

$$i = E \text{ and } i = M .$$

(information = mass or creation)

The formulas show the unification of the faithful, religions, atheists* and agnostics* to become those who know about creation, (besides their DNA affinity) towards a humanity and creation family.

By using these formulas, what gets changed in the head?

1 - Supported by natural and spiritual sciences, a knower of creation can empirically ($i = M$) demonstrate the creative force of the universe (God).

2 - The formulas unite people, religions and nations into one humanity, aware of its creative power with an open future.

3 - They show the knower of his own divine power how he is involved, in terms of both spiritual and natural sciences (physically), but also biologically, in the creative power of the universe (God) and how he is provided creativity, personality and dignity inherent to the system.

4 - They promote love, joy, confidence, health, long life, prosperity and peace for all people and nations, but at the

same time steadily decrease what is opposing.

*But, without knowing whether their lack of faith (atheists) or non-knowledge (agnostics) might by any chance only be a variety of faith without knowledge - those could also be considered as the faithful of non-belief.

Meaning of the Pyramid

Quantum-less and quantum-bound information are timeless and space-less with new information or the event of an information unit, in which velocities and changes as well as information networks and events are caused by means of information or events, whose origin is the infinite possibility in space and time to produce quantum-less and quantum-bound information, in which no information gets lost in the unit of information or can be destroyed.

$$i = E = MC^2 \text{ or } i = M$$

Creation

Different from the conservation law of energies - which changes by transformation, but does not increase or decrease - information triggers, – without diminishing in the cross-linking of information and information networks - new information.

Information is always a gain of entropy and chaos, space, gravity, changes of velocity, energy and mass. Hence physical energy, materialized and non-materialized information (no information is the biggest possible information) is at the same time father, mother and child of information, gravity, space, energy, mass, life and its evolution as well as non-materialized information, its networks and entanglements. It is the sole energy with physically and biologically measurable effect in the universe, which - by redirection or partition (communication), conversion - does not dissolve or decrease in the information provider, but increases by means of information networking or entanglement with the recipient of information (as manifested in the information transfer within biological systems of life) and information entanglements and information hubs is not only

retained, but by means of potentiation develops into an infinite energy source for the universe and human kind.

Since information equals creation, the physical conservation law of information does also prove the conservation law for creation or God.

No information is information and hence creation.

Hence the quantum-less Nothing, with its information lies at the cradle of creation same as space, gravity, movement, dark energies, dark matters, energy and mass.

Hence, herewith God is scientifically, empirically proven.

The conservation law of information

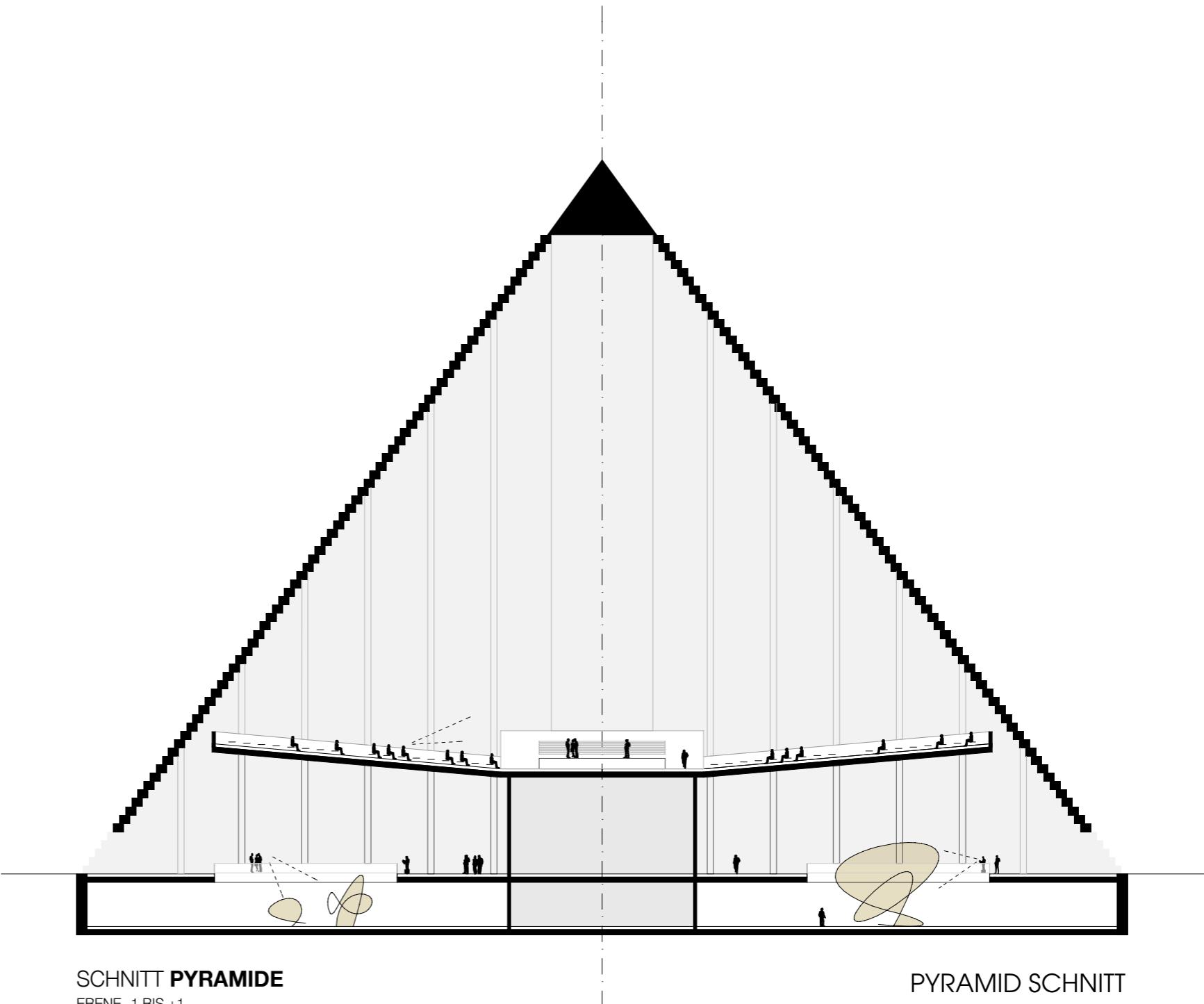
Quantum-less and quantum-bound information are timeless and space-less with new information or the event of an information unit, in which velocities and changes as well as information networks and events are caused by means of information or events, whose origin is the infinite possibility in space and time to produce quantum-less and quantum-bound information, in which no information gets lost in the unit of information or can be destroyed.

The conservation formula of creation:

$$i = E = MC^2 \quad \text{or} \quad i = M$$

Those believers and religions who in contrast to the infinite and absolute attributes of God persecute other faiths, and do them harm or do not respect the UN Charter of Human Rights, are sinning and acting against God's infinite and absolute unity with existence in the being.

Namely, in their thoughts and actions they refuse to apply the creation as a recognition process for the benefit of nature, all creatures and people. Instead, they deny this in total contradiction to eternal creation, or turn their backs on His evolution-information, close themselves from their God, negate his recognition-order for the benefit of nature and thus fight against their own God.

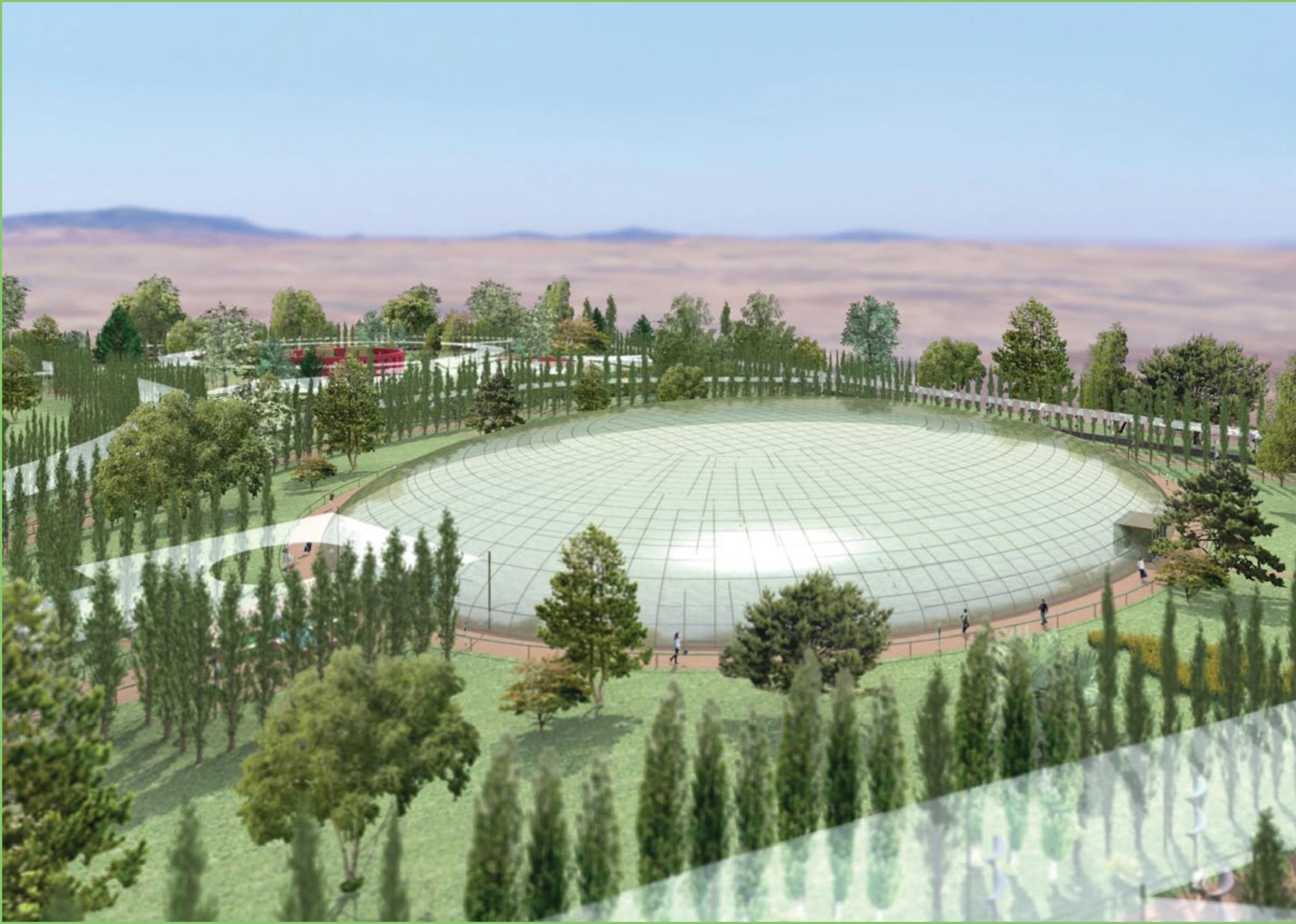


The braincase

The 'art open' Museum of art-historical evolution

For the museum area, Liedtke has resorted to the structure of the human brain, already ingeniously implemented in Port d'Andratx and which has now been further developed, but in this case, the brain no longer defines the shape of the building but symbolizes the spirit as its creative function through the presentation of the selected artworks. Within this new concept, the brain is embedded in the protection of an in-ground facility covered by the giant skylight of a 13-meter high glass dome, a "braincase". Following this symbolism in its architecture, the visitor is able to absorb the spirit (the creativity of the artists) from the braincase (the dome of the museum). In the context of the effect of this "energy drink for body and mind" on the neuronal network and the synaptic extensions inside the viewer's brain, a permanent expansion and optimization of the personal creativity of the viewer takes place through the exploration of the innovation performance of artists. The interior design of the presentation with its flexible space elements allows observation from varying perspectives that intensify the experience and reinforce the resulting knowledge.

In the concept of the exhibition in the "Museum 'art open'" Liedtke not only implements the perception of art through the innovation potentials manifested in it, but also its very nature as an opening of the species carried out in a twofold sense (through innovation and biocultural evolution).



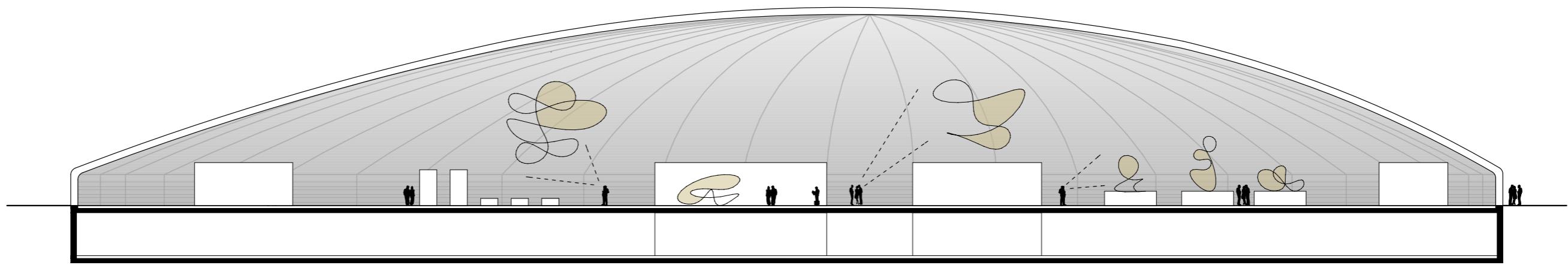
The 'art open' exhibition shows, as in Essen (see art exhibition 'art open'), with more than 1000 original artworks the "Evolution of art from the Stone Age to the present day", which by means of the yellow/red art formula to "understand by seeing" and to "adopt the stored creativity" prepares the innovation contents. At the same time it is integrated in the exhibition 'The Theory of Everything i = E = MC²'. (see also point c. in paragraph.

The evolution exhibition of innovations in art is divided into the following areas, which provide in his art works with their formulas new answers to the open questions of our future:

- The works of art history and art formula
- The works of the epigenetic, medical, health and life formula
- The works of the physics and astrophysics formula
- The works of the religion and peace formula
- The formula of creation

(see also the letter of the art historian Dr. Thomas Föhl)

These five sections, which are also prepared with the yellow/red formula to 'understand by seeing', show a path for the transition of society towards a positive future, involving the visitor - e.g. in the "Take shape" section - as a participant in shaping the world.



SCHNITT SCHÄDELDECKE

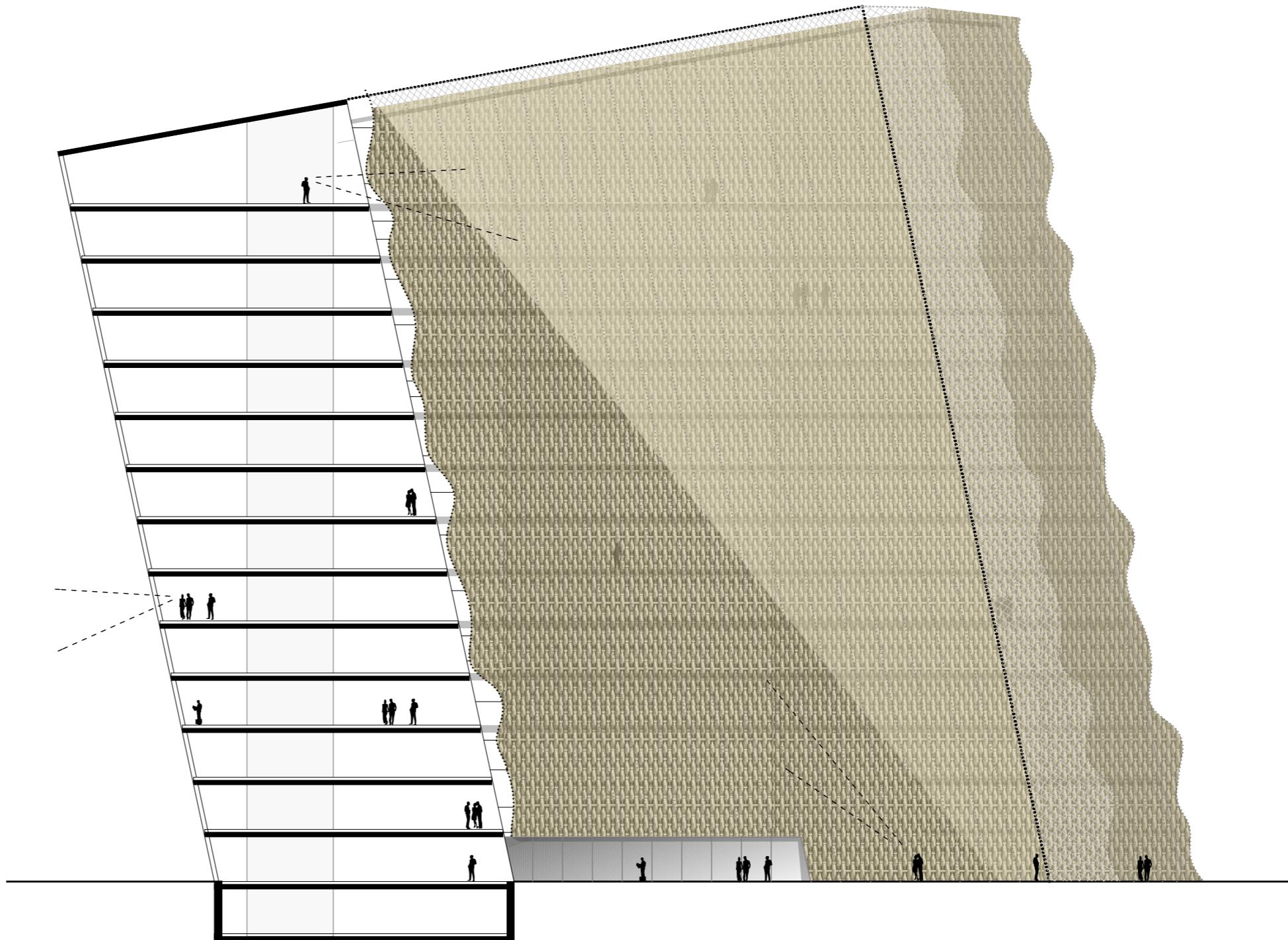
DOME HEAD

The book

In the beginning was the word:

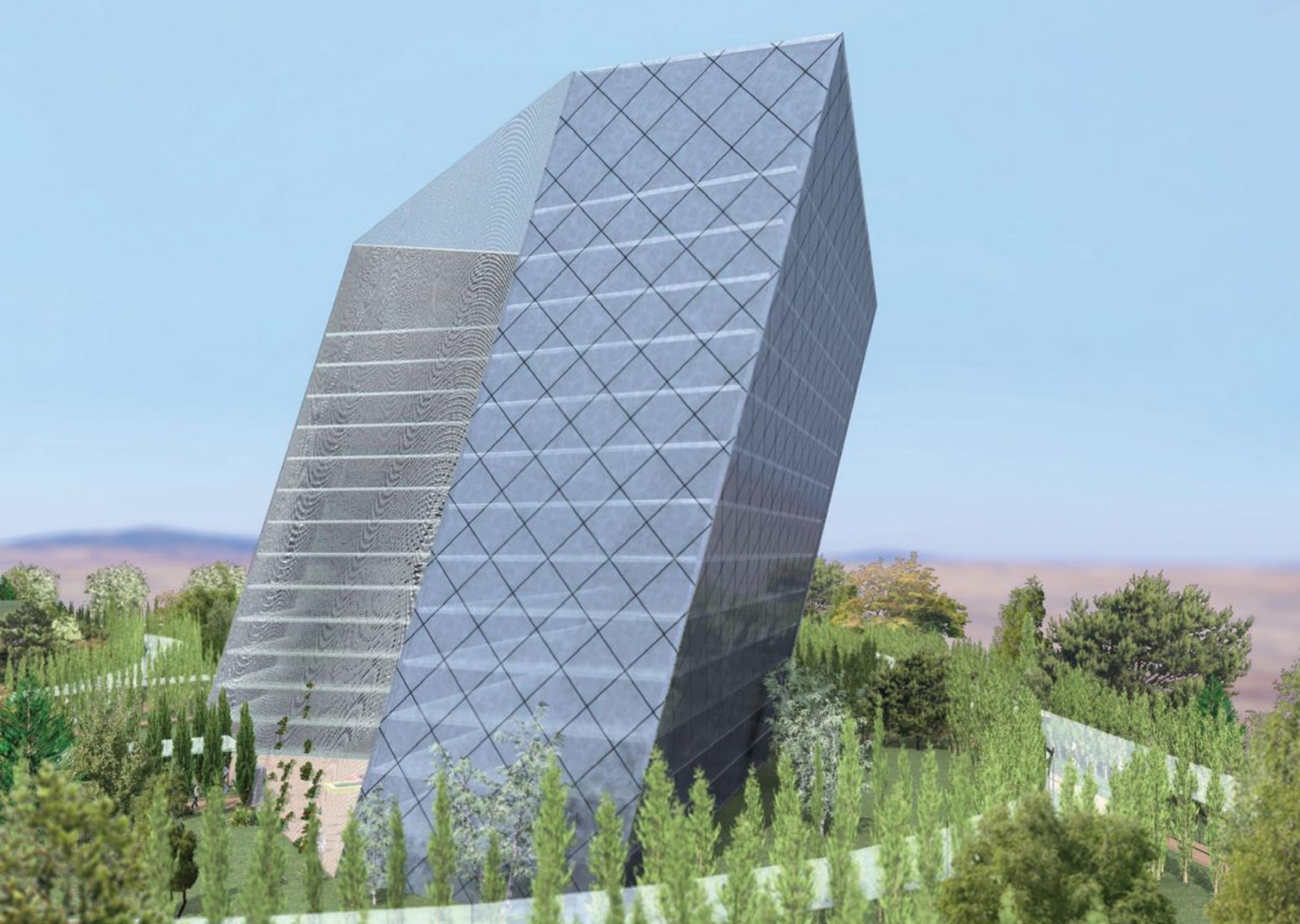
The building in the shape of a book embodies all information, also of the sacred books of all religions.

The information, which according to Liedtke's theory ' $i = E = MC^2$ ' structures the world at different speeds as a basis of space, gravitation, time, energy, matter, as well as of the DNA and the genes, is in Liedtke's concept the fourth building in the 'Globalpeace Campus' in the shape of a book. It also symbolizes the future of research for cell rejuvenation of all human beings and houses the 'Convent of Innovations', the 'Inventors' Hostel', the 'Philosophers' Pension', and three-, four- and five-star hotels, the 'University of Innovations' and features a lobby as an exhibition hall for temporary exhibitions, the genetic and epigenetic research centre for cell rejuvenation, a medical health and cell rejuvenation centre, a fitness centre, management offices and a media centre.



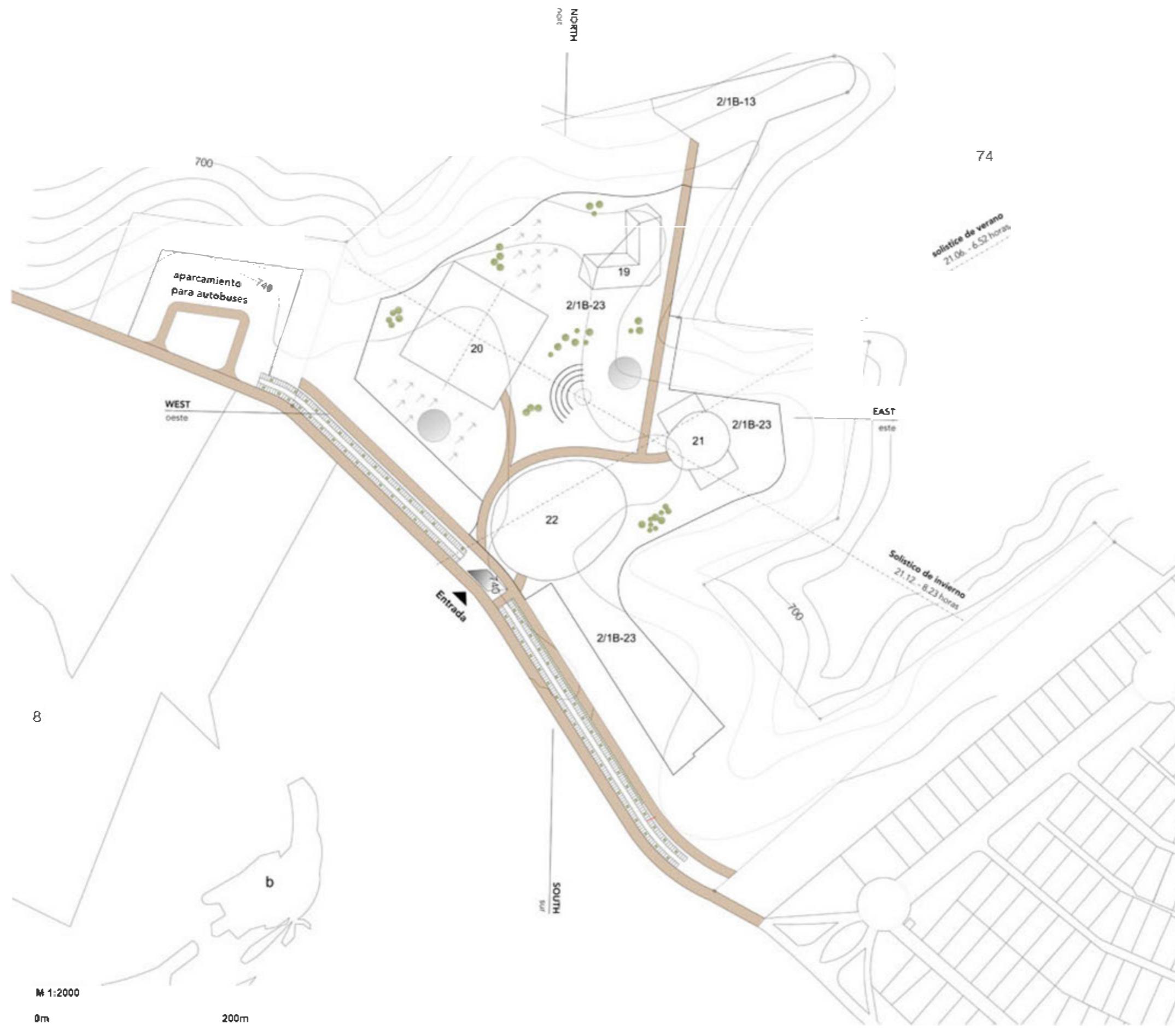
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STAIRS



Architecture World Garden I Global Peace

España Valencia Mogente/Moixent



Architecture World Garden | Global Peace

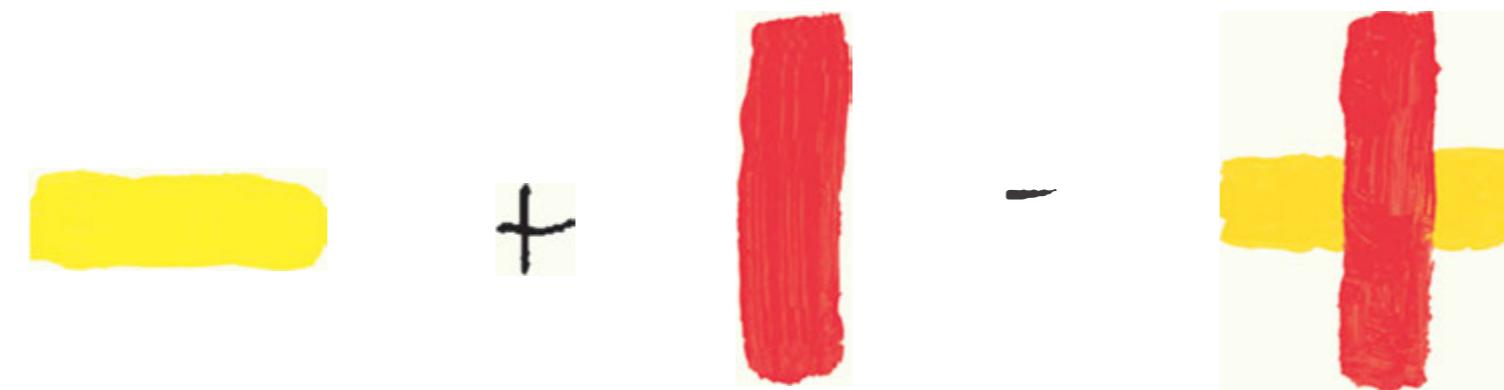
España Valencia Mogente/Moixent

proyecto



art open exhibition

Mogente, Valencia, Espana



art formula

13 museums with exhibitions of the different stages of the evolution of art, from the Stone Age to the present day.

Art exhibition 'art open', concept and design of the exhibition

By presenting his art formula at the 'art open', Liedtke triggered a revolution within art history. In cooperation with major museums in Germany and abroad, he gathered on 23,000 m² more than 1,000 originals from the early history of mankind up to the present, which were displayed in the following sections: "Stone Age", "Voodoo", "Middle Ages", "Baroque", "Romanticism", "Classic Modernism", "Art Informel", "Pop Art", "Modernity" (as of the 1960s) and "Contemporary Art".

There were also the special exhibitions "Jean Miotte" (with 22 exhibits), "Christo" (with 70 exhibits), "Mystic Art" (with 18 exhibits), "H.R. Giger" (with 42 exhibits), "The Concrete Evolutionism -Dieter Liedtke" (with 18 exhibits).

The concept made visitors understand the already mentioned connection symbolized in the art formula between the intellectual- and art-historical specifications of the eras and the creative evolutionary impulse provided by the artists that allows every work to become unique, a work of art.

These facts were visualized and explained by means of an easily comprehensible graphical representation of each exhibit, which allowed to distinguish these different components through a simple yellow/red colour symbolism of his formula in the reproduction of the motif, accompanied by a supplementary explanatory text.

The exhibition "art open - The evolution of art through innovation" started chronologically in a hall with about 100 exhibits from the Stone Age and continued with "Voodoo" with more than 150 exhibits from Benin. In this case, the presentation of the artworks, as in the context of the exhibition of the Stone Age with its various exhibits, was supplemented by daily performances to emphasize the importance of elements such as dancing and singing in the context of animistic religious rituals and convey it to the public. For this purpose, twenty dancers and a voodoo

priest from Benin had been invited to Essen.

This part of the exhibition was complemented by a section with artworks from the Middle Ages (in Russia), with around 70 Christian religious exhibits, and the other artistic periods and sections right up to contemporary art.

Based on the chronology and the breakdown of the historical innovations, visitors to the exhibition were able to understand the evolution of artistic periods and some of their main works and thus visualize art history as the history of human creativity.

The overall concept of the exhibition also included a supporting program with 56 live concerts of the musical genres "Classic", "Rock", "Pop" and "Techno", which presented references to other aspects of the cultural history of individual areas.

In the opera "Mar", composed by Liedtke especially for this occasion, these different styles were brought together as a symbol of creative unity, which arises as a central statement from the evolutionary principle that lies behind the art formula.

However, the special thing about the "art open" is not to be seen in the use of different media that appeal to different senses.

With his concept, the curator Liedtke has freed works of fine arts from the confines of a purely aesthetic approach and raised them beyond the scope of stylistic or epochal positioning.

Beyond the corresponding reference to the past and the present is the continuity of a history of human innovation and creativity. In this context, each exhibit has primarily the purpose of an information carrier, a piece of evidence for the innovation represented in it, the creative impulse that turns it into a work of art.

Each exhibit could be placed at the centre of a four-dimensional staging, in which art-, intellectual- and socio-historical lines cross as parts of the past and the corresponding present in order to connect with the individual creative contribution of the artist, with the new

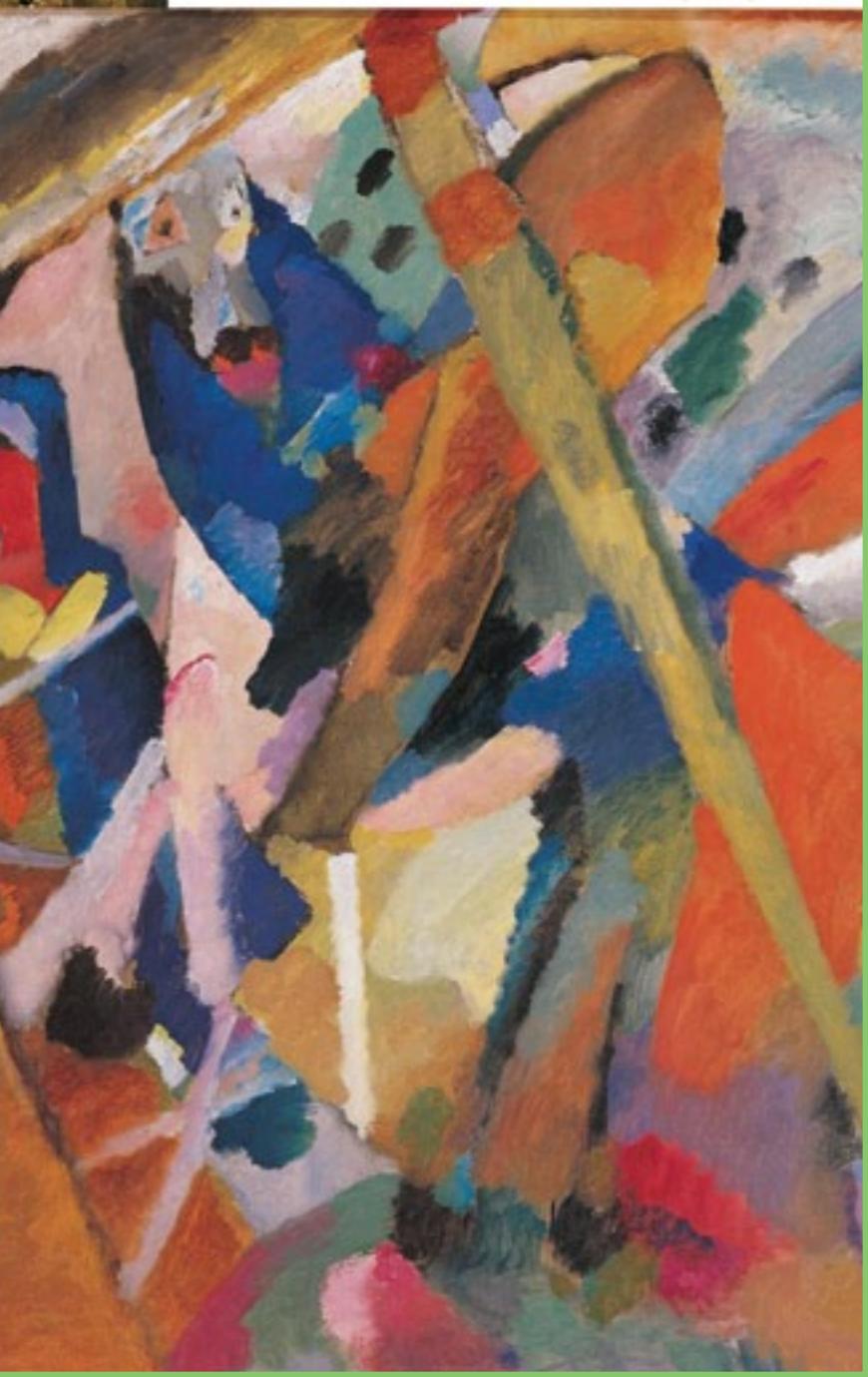
information, with a vision that makes the work relevant beyond its moment of creation because it contributes to that change in the world that makes the future possible.

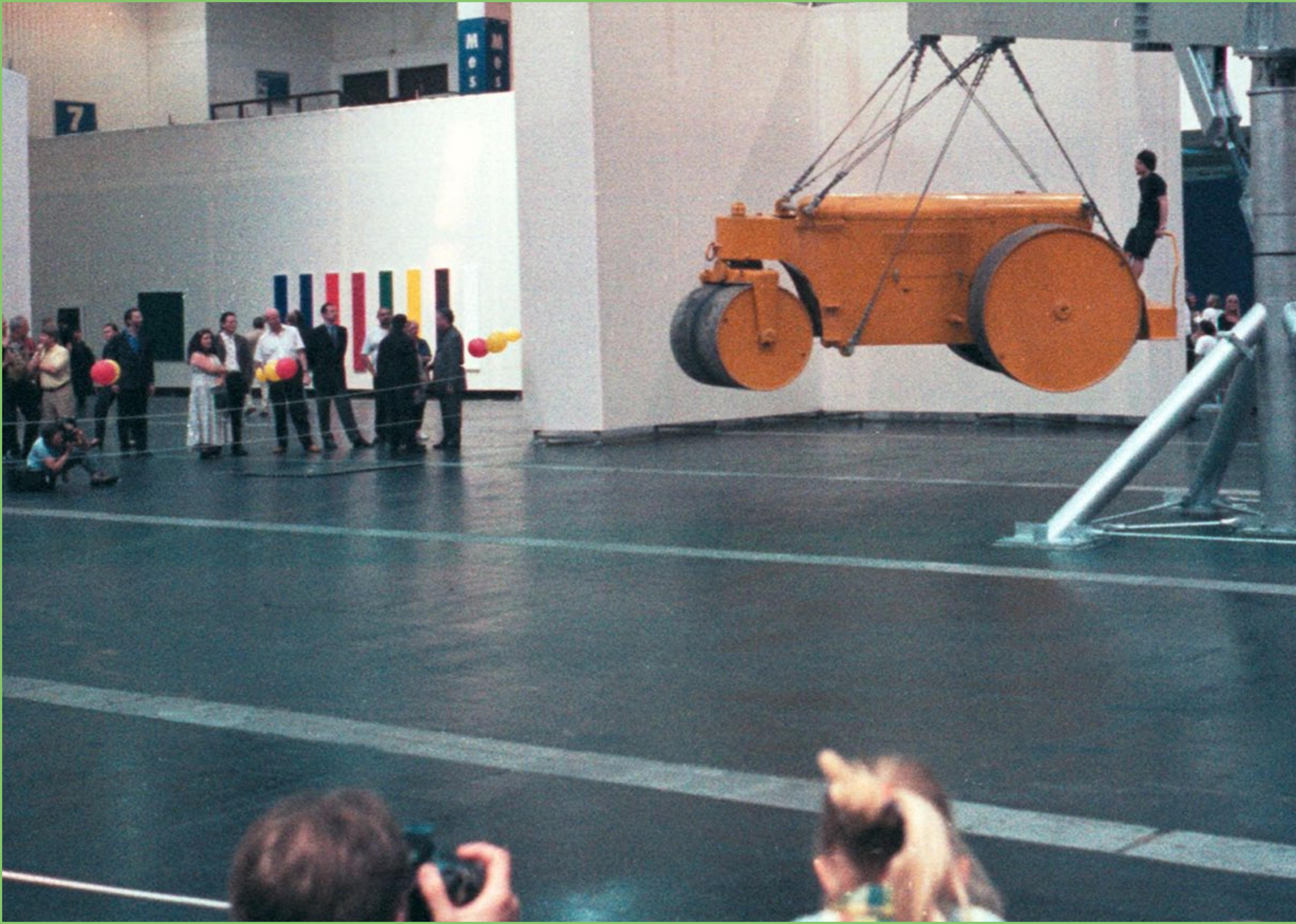
This approach of looking at art is as new as the related need for a generally comprehensible and understandable definition of art. Art is radically democratized with it. To understand it, enjoy it and benefit from its existence has ceased to be a privilege of middle-class intellectuals, to show it and explain it is no longer an educational task, but an act of emancipation.

Art does not become less important for that reason. On the contrary: It is for everyone an encouragement to use one's own creativity and thus a tool of liberation of the intellect.

Existing museums can barely measure up to this perception and functioning of art. Its architecture is meant for a different idea, a different interpretation, a different task.

For his visions of art as a democratic means of increasing human creativity, Dieter Liedtke himself has created concepts of presentation and staging that (the building of the Museo Liedtke in Port d'Andratx in Mallorca) have already been implemented.





Patrons of the art open exhibition 1999



D. W. Liedtke

Michail Gorbatschow



Sofía Reina de España



Dr. Norbert Blum ex Bundesminister Deutschland

D. W. Liedtke

"The propagation and application of the formula will reduce poverty, terrorism and war danger in the world"

"I hope that your innovative approach will contribute to a more extensive direct experience with art for many people. I think that in our time is a particularly important and noble task"

Michail Gorbatschow
Friedensnobelpreisträger / Schirmherr der
Código Universo art open Kunstausstellung



Liedtke Museum in Port d'Andratx, concept and architecture

In the enhancement, for example of Gaudi's Art Nouveau architecture, his determining compositional element is the asymmetry, the irregular line which in a wider context with the surrounding landscape structure merges into a kind of fractal symmetry. For Liedtke it is a key to his idea of an information exchange at cosmological level.

The building was excavated from the rock and worked into the rock. Clad with existing local stones, it integrates seamlessly in the landscape and merges optically with it.

The shape of the building symbolizes an evolutionary tape of life; a stairway to the sea connects it to the life-giving element of water. The principle of continuous development implemented by Liedtke with his art formula to describe the importance of human creativity based on its results and with the aim of strengthening it also constitutes the ideological basis of the museum. Its architecture not only captures the central idea, but it manifests it and thus creates the perfect ambience for the for the "art open" statement.

In the planning and design of the facility the scenical purpose was also incorporated in other places. The dimensions of the windows, for example, were partly planned at the scales of film and video tapes. The idea behind this was to create for the observer who looks through the windows, with the aid of projections, a three-dimensional illusion of special evolutionary film images, some of which are represented by building components in the form of teeth and are transported as mental images.

In perspective, that is, with a bird's eye view, the shapes of the building seem to trace the curved lines of the human brain. The central role of human creativity is thus symbolized as an object in Liedtke's work.

"In his own artistic work, Dieter Liedtke, the contemporary Leonardo daVinci, has created the image and object of this pursuit of an expanded awareness.

The path from the second to the fourth dimension, the white genes. In Andratx on Mallorca he has realized his vision of architecture on a steep rock slope in a building that respects the nature of Mallorca. It is also home to his museum.

Prof. Dr. Harald Szeemann

In the same manner in which the building, in its interior and exterior design, not only captures Liedtke's ideas, but let's them become tangible, it also integrates different aspects of his work in its shape. It combines the presentation of the artworks and the art formula with areas and facilities for recreation, accommodation and education.

A cafeteria and sun terraces with swimming pool provide physical well-being and mental relaxation, namely the state in which the brain is receptive and thinking can be easily connected with intuition and emotion.

Specially designed seminars on "creativity" complete the offer of the museum. Liedtke's educational concepts combine his conceptions of the use of scientific knowledge from different disciplines (e.g., neuroscience and cognitive science, philosophy and art) to increase the neural network in the human brain and thereby enhance the individual creativity.

The exhibition at the Liedtke Museum in Port d'Andratx

Inside the museum, the presentation associated with the art formula continues the "art open" concept and presents a small part of his new exhibition "The Theory of Everything $i = E = MC^2$ ", which is described below in more detail.

c. The new exhibition The Theory of Everything $i = E = MC^2$

The concept of the new exhibition "The Theory of Everything $i = E = MC^2$ "

Is holistically oriented towards man and his future, and shows his works of innovation: in art history, physics and astrophysics, epigenetic medicine, the future of our social development and the principle of creation.

Here Liedtke interconnects different aspects of philosophy, humanities and natural sciences as well as of cultural and religious sciences with social, economic and political issues.

His vision is evolutionary: starting in the past and leading through the present toward a vision of the future in which people use their individual creative potential for the benefit of all humanity, in which an ethically-oriented form of capitalism defeats hunger and war, in which man consciously takes his place within the whole (cosmic) context of creation and thus elevates the protection of his dignity and the world itself (understood as the sum and subject of any evolution) to the most important principle.

The active role of people in the development towards this positive utopia is not only represented in the interactive conceptual part of the exhibition entitled "Take shape - The law of conservation of information, or the world as a synthesis of the arts", but it can also be perceived and experienced; Liedtke offers visitors the opportunity to participate by holding shares in a stock company founded specifically for this purpose in the USA. Thus he varies Joseph Beuys' notion of the

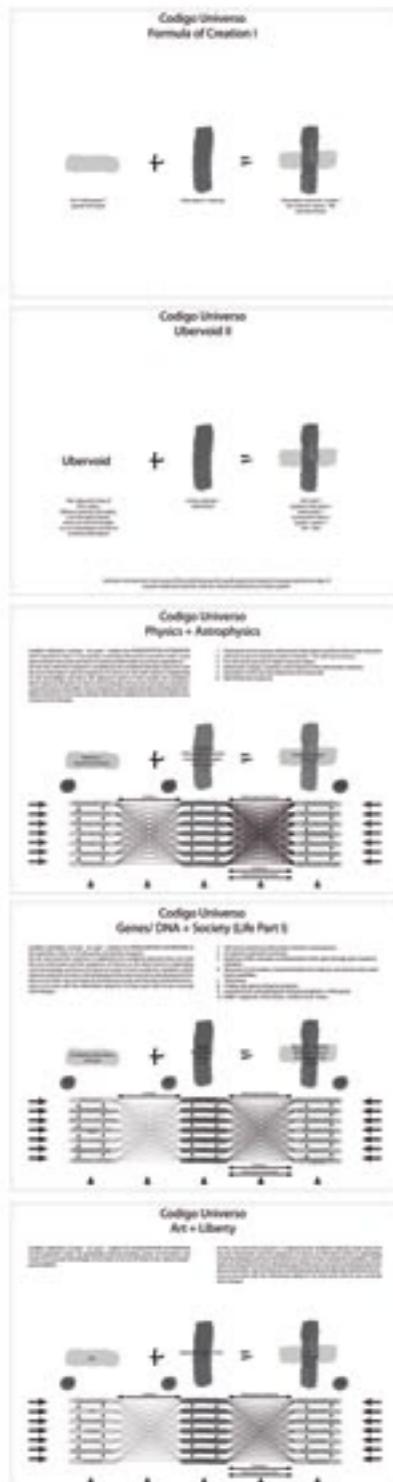
"Social Sculpture". His concept, however, goes beyond Europe and the United States. The exhibition will be shown on all continents, its idea can connect people of a globalized world, make them capable of a positive change and motivate them.

His project of a facility with designed landscapes, sculptures and structures that connects people, ideas and religions, the 'Globalpeace Campus', also reflects the same guiding principle.



Codigo Universo

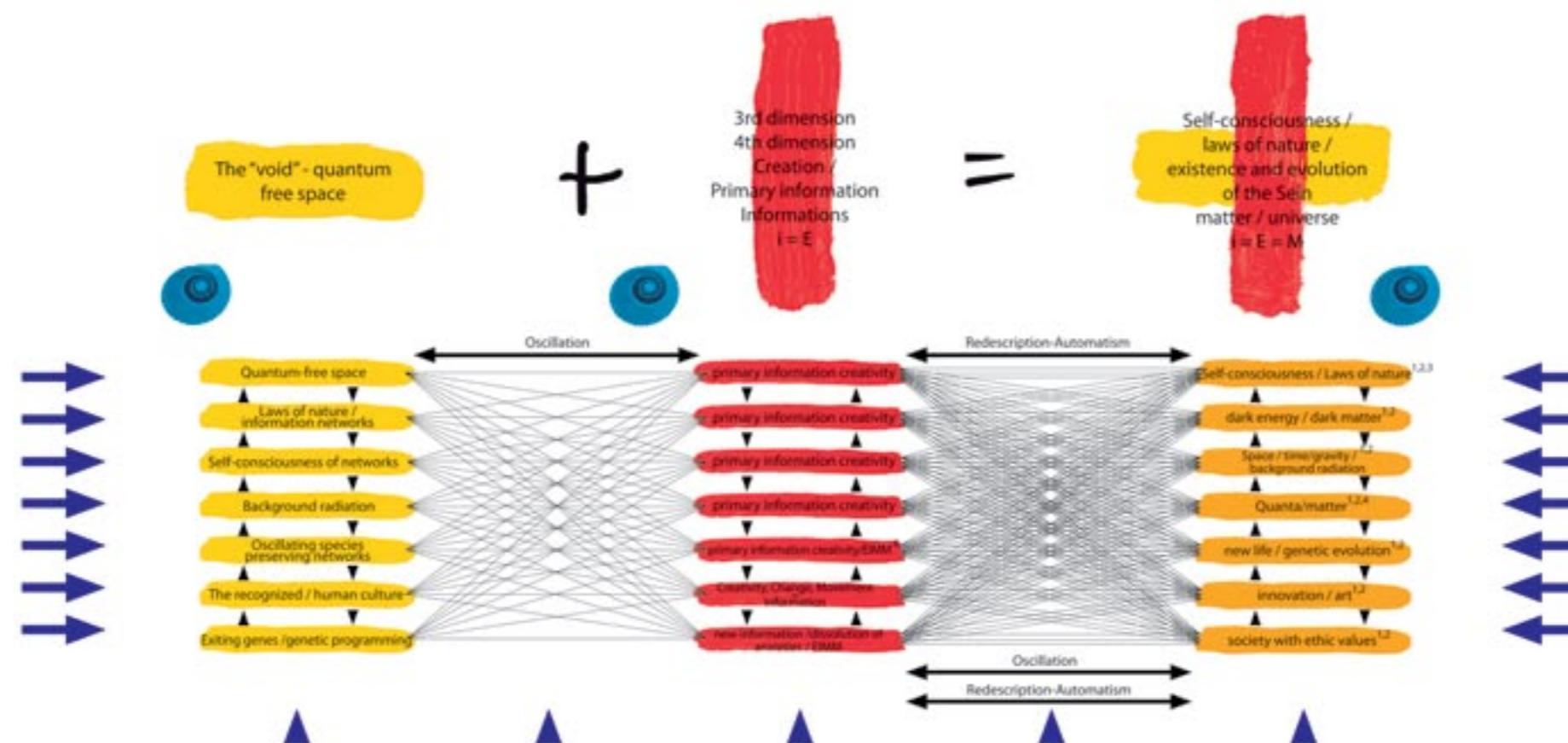
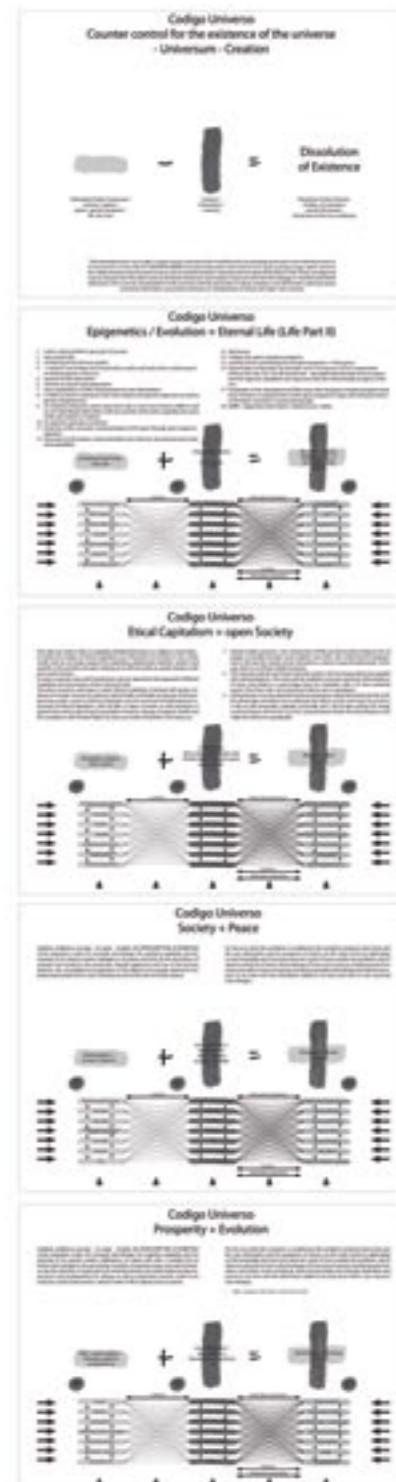
Universe + Theory of Everything (TOE)



Liedtke's exhibition concept - art open - enables the REDESCRIPTION AUTOMATISM of the exposition visitor, genes, genetic programs, cells and the extension of his neuronal cerebral inter-linkage, the species preserving information networks, laws of nature and matter.

On the one hand this evolution is enabled by the oscillation between base level and the new information and the sequences of visions; on the other hand it is depending on the knowledge and hence the observer's point of view outside the oscillation, which observes all points of view in the landscape of time and conscience simultaneously from above and within, hence timeless, threedimensionally and helically inter-linked and returns to his time with this information added to his base level with its new neuronal inter-linkages.

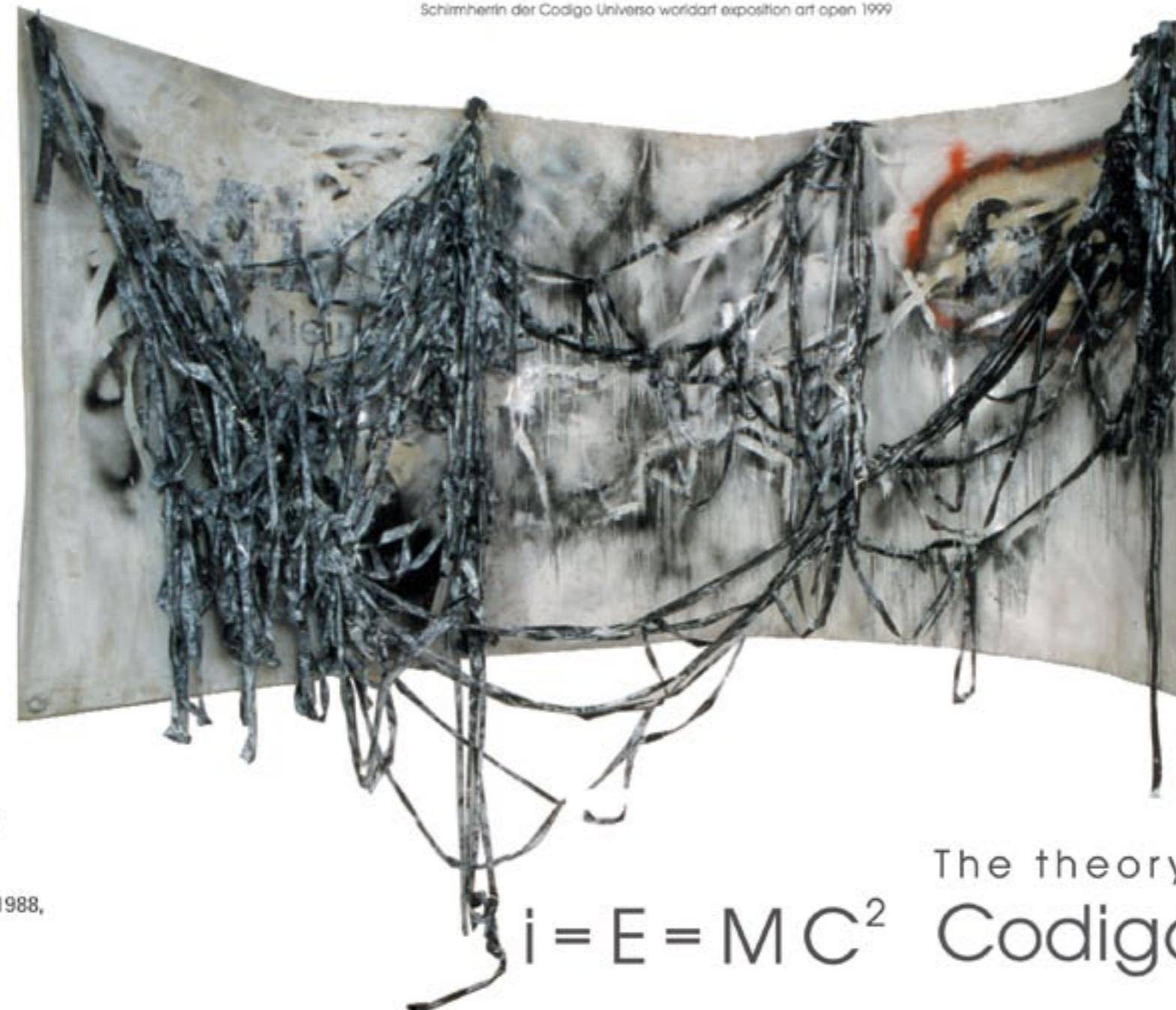
- 1 I-Consciousness = Type and Self-Preserving information network of the open systems
- 2 + new dimensions (No. 1 to No. 4) (for New Dimensions, see the book "Codigo Universo")
- 3 Emergence of the laws of nature and your type and self-preserving network through first in-formation
- 4 Antimatter + Black holes
- 5 $+ i = E = M$
- 6 EIMM = epigenetic informations -medicine and -media



the art open exposition

Königin Sofia von Spanien

Schirmherrin der Codigo Universo worldart exposition art open 1999



Bildserie Epigenetik ab 1986

Innovation:
Genetische Veränderung durch
Erkenntnisse und Visionen

Titel: Weiße Gene: frei,
Plane, Videobänder, Acryllack, 1988,

The theory of everything
 $i = E = M C^2$ Codigo Universo

Liedtke Museo Puerto de Andratx

Museo Liedtke Fundacion · Porto d' Andratx · La Mola · Calle Olivera 35 · 07157 Mallorca · www.liedtke-museo.com

Report

Cultural-historical observations on the art exhibition
"art open codigo universo –

The Theory of Everything $i = E = MC^2$ "

by Dieter Walter Liedtke

Preliminary note

In a 2006 report I already gave my opinion on the work by the artist, philosopher and author Dieter Walter Liedtke with the intention of integrating him in the context of cultural history and reflecting his artistic and social value.

These considerations largely referred to the universal art formula developed by D. W. Liedtke and to the representation of his visionary interaction between scientific knowledge and artistic creation on the basis of a few selected works.

Based on the above, this report is intended as a contribution to the assessment of his now significantly extended oeuvre; it is specially dedicated to the project

"art open codigo universo –
The Theory of Everything".

The various sections outlined below are preceded by a quote by Albert Einstein, whose brilliant intellect, amazing intuition and unshakable humanistic conviction, in my opinion, should not only be an inspiration and example for all to follow, but have found in Dieter Walter Liedtke a surprising and significant counterpart in every way. Especially since with his artworks Liedtke has extended Einstein's famous formula $E = MC^2$ to $i = E = MC^2$. The "i" means information, so that the formula expressed in his most recent artworks shows that information is the physical basis of energy and matter.

Dieter Liedtke proposes a completely new approach in physics, an alternative image of energy, matter, and thus the entire universe, based on information and the different speeds of information as a basic element of all energy or materiality.

His highly complex conceptual model combines the theoretical foundations of quantum mechanics with the general relativity theory of Einstein.

The information is assigned the same space and time negating properties as assigned by quantum mechanics to subatomic particles, whose origin it represents, manifesting accordingly in energy and matter to form this variety of phenomena we know as the universe. It is correspondingly based on information clusters and networks, whose physical objectification we can perceive, particularly also as information carriers (transmitters) we already know, e.g. genetic material of living organisms or other structures, such as energy, atoms, molecules or crystals.

He thus extends Einstein's equation: $E = MC^2$ by adding the component i (for "information") to $i = E = MC^2$ or $i = M$.

Liedtke's medium is art, which, however, for him has scientific and social relevance in equal measure.

He has reflected his information theory provided above as a fourth dimension especially in works created between 1982 and 1987 on screen prints and in 1999 on canvas (limited edition of 100 pieces).

His 4th-dimension works describe time as part of our three spatial dimensions and therefore as a subfunction of matter that can be mathematically determined as the difference between total mass and the components of the spatial dimensions by extraction of time.

When most of the special edition on canvas suffered water damage, in 2005 Liedtke used the swollen and cracked paintings in a new way: intuitively, he worked on them with colour, creating inspiration for his information and creation theory. Which not only represents a good example of his unusual creative work and its inner cross-linked intellectual diversity, but also clarifies his proximity to other thinkers and philosophers such as Einstein and their creativity.

One of these thinkers, the philosopher Niklas Luhmann, who died in 1998 and was referred to by the newspaper "Die Zeit" as the "Hegel of the 20th century", said about Liedtke's work: "Dieter Liedtke's findings and artworks require the construction of an observer, namely God, to whom time as a whole of all times is present."

And as with many other major researchers and/or artists, Liedtke's work is not only a product of special inspiration, intuition and creativity, but part of a social consciousness that gives him impulse and purpose.

Dieter Walter Liedtke – or: Art as a social obligation

"The greatest scientists are always artists as well."
(Albert Einstein)

Einstein's phrase quoted above is certainly true. Which is not necessarily true in reverse. What in any case connects artists and scientists are curiosity, intuition and the need for creative change. In his current project, Dieter Walter Liedtke refers to one of those rare figures of cultural and intellectual history, in which artists and researchers have coincided in an exemplary manner and until now justifiably in admiration: Leonardo da Vinci. This is not surprising, since his own work shows very clear parallels to the universal genius who as a model of the Renaissance man and as a scientist and artist has been unmatched for centuries.

The curator Harald Szeemann, who died in 2005, articulated the correlation between the two figures as follows: "Any visitor to the exhibition can perceive the positive energy of the inventor-artist and Leonardo da Vinci of contemporary art, Dieter Liedtke, through his works. His works, theories and concepts are revolutionary, contagious and open new paths for art and science towards a humane society."

In fact, what particularly distinguishes the contemporary Liedtke from the long deceased Leonardo da Vinci is the fact of being able to make the insights and knowledge gained accessible to a wide audience. What Leonardo would have done in possession of the current possibilities and freedom continues to be speculation. However, what Liedtke does in these circumstances is no speculation: he takes up the statement about oneself to relativise it in line with a Joseph Beuys, who has emphasized the creative capabilities of every human being.

Liedtke, feeling closely connected with Beuys and whose ideas he perpetuates with the creation of his art formula, simply proclaims us all a Leonardo, thus underlining the statement regarding the intellectual potential of all individuals. This is based on the unwavering expression of faith in the innovative strength of each individual and the will to democratize art and unleash the unused but existing creative potential within the population. A task Liedtke already fulfilled in 1999 with the opening of the "art open" in Essen, bringing together 1,000 works of art history on 23,000m² and making the evolution of art comprehensible in the spirit of his art formula - and perfectly in line with Albert Einstein, who formulated: "Restricting scientific findings to a small group of people weakens the philosophical spirit of a nation and leads to its intellectual impoverishment." For Liedtke, art was and still is a medium of enlightenment and development support; this is where its social relevance and its transferred creative force reside.

Despite the difficulties encountered, the project "art open" reached millions of people due to high media attention.

The power of the media – or: The liberation of the mind from the paralysis by fear

"Fear or stupidity has always been the basis of most human actions."

(Albert Einstein)

However, the enormous potential of the media to reach people through information and emotions may be dangerous

in itself if for reasons of profit there are predominantly negative messages that generate fear.

Liedtke has repeatedly pointed out that this type of information reduces brain performance, thus limiting and blocking individual creativity. His own artwork and projects are intended to counteract this by positive "spiritual input", through education rather than transfiguration and transfer of knowledge instead of mystification.

This was already adopted for the "art open" and the works represented, as well as for all the works that have been realized since then.

In this context, here are the words of Professor Karl Ruhrberg, director of the Ludwig Museum (Cologne) and president of the International Association of Art Critics - German section, AICA, who was involved in the "art open" as a consultant: "The viewer perceives this philosophical level by the holistic perception of his works. The natural scientist perceives it as a level of information that on the basis of Liedtke's works may provide new approaches and theories for scientific experiments and new paths to knowledge."

He was right. Years after Dieter Liedtke had published his works and theories, scientists from various disciplines, without having knowledge of his work, confirmed the messages of his artworks or parts of them with their own research, and this in turn was honoured with the award of 15 Nobel prizes.

An open dimension of art – or: "art open codigo universo – The Theory of Everything i = E = MC²"

"We cannot solve our problems with the same thinking we used when we created them."

(Albert Einstein)

Liedtke's suggested solution is: "Reach into the future from the present to understand the present from the future ... to intervene in the future from the present"

In his new exhibition Dieter Walter Liedtke presents the vision of a "Second Renaissance", the uplifting of man against fear, oppression and war through art, beyond the exploitation-oriented capitalism in its present form.

The core areas in the new project are:

1. Exhibition area: The historical and artistic evolution of art through innovation "By using his or her own creativity, every human being is a Leonardo da Vinci"
2. Exhibition area: Innovation and social systems "An ethical capitalism will change society"
3. Exhibition area: The dignity of life "In the future, all people can live indignity, peace and health forever"

The themes of the exhibition are highly topical, they transcend the space of Fine Arts, expanding and opening it to science and society in itself as a level of awareness and action. The individual as its thinking, decisive and acting core element is offered new impressions and levels of experience; the exhibition is interactive and thus energizing. Its configuration not only allows the individual to intervene personally, but also to participate.

The concept of the exhibition "Take shape - The law of conservation of information, or the world as a synthesis of the arts" involves the visitors, including them directly and actively in the confrontation with society and its formation processes, to emphasize their potential role as regards the development of a new world, and to motivate them as a participant, in the social context of the Social Sculpture by Joseph Beuys, to become a formative partner of society.

For "Take shape" Dieter Walter Liedtke has founded a corporation under the name "Globalpeace Inc" in Florida, USA. With the purchase of a ticket, all visitors have the opportunity – if they wish – to get a free "Globalpeace share" to be directly involved in the process of peace between religions and a new ethical world. For Liedtke, the second Renaissance, ETICAP begins anew in each country with the exhibition and offering of shares on the "Globalpeace Company".

With this approach, Liedtke creates for all people the opportunity to free themselves for the first time from the role of the uninvolved, outside art observer, and to express as co-developers and creators their personal legacy in the curiosity and creativity of a Leonardo da Vinci, with the positive target of an ethical revolution that allows all people to live in dignity.

Liedtke thus relies on a reawakened perception of art as a social means of design. It is no longer a merely beautiful and innovative illusion and image enhancement with surplus value, instead it intentionally becomes the tool and indispensable means of life of people, the formative and unifying force of a specific evolution of the population towards a peaceful society.

Thus the work of Dieter W. Liedtke gives art a deeper dimension, a comprehensive role that changes the present for the development of culture and overall human evolution.

The exhibition will be shown on all five continents. Globally, it is expected to attract millions of direct exhibition visitors and billions of indirect observers through media coverage; to Liedtke, this means in equal measure a contribution to the healing of social systems.

For the populations of the countries where the exhibition will be shown it constitutes the beginning of the ethical capitalism and an open society.

An artist conceiving in a daring plan an ethical world as a complete artwork is not just a novelty, it is revolutionary for the arts and purposefully evolutionary for soci-

ety. Liedtke calls this artistic movement he has created "Concrete evolutionism". A fusion of past, present and future, of art, science and social life, as pursued by Liedtke with his new project, is unprecedented.

Conclusion

Conclusion of an evasion and reactivation – or: A new understanding of art

"We shall require a substantially new manner of thinking
if mankind is to survive."

(Albert Einstein)

My conclusion as a cultural scientist and media researcher, having extensively analysed the documentation of his new works and the exhibition, is an acknowledgement of the uniqueness of Dieter Walter Liedtke's projects and the meaningfulness of his approach. He consistently falls into line with the enlightening work already initiated with the "art open" and art formula that reflects society and transforms it, on which its former patron, Russian ex president and Nobel Peace Prize winner Mikhail Gorbachev commented: "The publication and application of the formula will reduce poverty, the threat of terrorism and wars in the world."

In any case, Dieter Walter Liedtke's work corresponds not only with Einstein's thought that precedes this final section; he brings it to life in an amazing, uniquely creative way, encouraging hope for further global development. In over 50 years, Liedtke has repeatedly proven to be an inventor-artist and philosopher whose views, theories and research results are manifested in works of art and have frequently anticipated the discoveries of science.

Dr. Herbert Jost-Hof
February 2015

$$I = E = MC^2$$

Hierarchie der Weltordnung

Die Einheit der Welt
In der Welt gibt es kein Element, das nicht aus Informationen besteht. Wenn „Alles“ Information ist und aus sich selbst erhaltenden, offenen
Erst-Informationssystemen besteht, dann sind die Naturgesetze, der Raum,
die Zeit, die Dichte Energie und Materie, das Universum, die Gene und
Zellen, das Leben, die Evolution, die Kreativität, die Intelligenz, das Ich-
Wissen, die Erinnerung, die Gedanken, die Emotionen, die Sprache, das Ich-
und Wir-Bewusstsein, das Gefühl, die Erkenntnis, die Lebensformen, der
Mensch, die Vision, die Intuition sowie die Gesellschaft, als auch ihre
Wirtschaft, Politik und Kultur, ein einziges, zusammenhängendes System.
Mensch, die Vision, die Intuition sowie die Gesellschaft, als auch ihre
Wirtschaft, Politik und Kultur, ein einziges, zusammenhängendes System.
Freiheit und Ethik, die Gesundheit, die Lebenszeit und der Wohlbefinden der
Menschen durch Informationen und ihre Medien gestaltbar.

„I“ ist die Information, „E“ ist die Energie, „MC“ ist die Masse.

$$I = E = MC^2$$

NG = Weltordnungsgesetz = Weltordnungsgesetz

= NG = Leistungsfähigkeit eines Systems zu bestimmen

Organisations- und Wissensbildung von Mensch und Maschine

In = Informationsraum, I = Organisationsraum = Räume der organisation von
Informationsnetzen unterteilt in Systeme, die auf den Naturgesetzen, die
Menschheitsgesetze und die Gesetze der technischen Entwicklung basieren
die Evolution schaffen und das Zukunftsvorhaben vorgeben

„I“ ist die Information

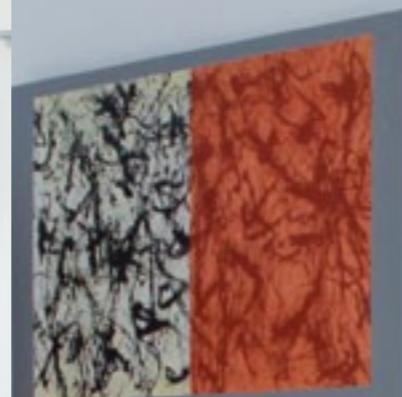
Weltordnungsgesetz der Weltordnungsgesetze

Die Entwicklung ist die Voraussetzung für technische Entwicklung

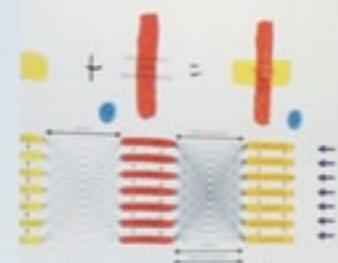
Mensch und Maschine sind eng miteinander verflochten und interagieren und

unterstützen sich gegenseitig in einem Prozess der Selbstorganisation

wachsenden und zunehmend Menschheit ist.



Codice Univers
Arte + Libertad



The architecture of the campus

Summary

With the art exhibition "The Theory of Everything i = E = MC²", the intellectual and architectural concept of the 'Globalpeace Campus' Dieter Liedtke achieves a symbiosis of philosophy and functionalism which impressively confirms his qualities as a visionary and creator.

The fusion of science, philosophy and art expressed in his ideas and findings, in his research and in his art puts him at the height of artists/research personalities such as Goethe or even Leonardo da Vinci.

In his exhibition projects "art open" and "The Theory of Everything i = E = MC²" as well as in his already implemented and in the planned architectural works, he convincingly reflects his revolutionary fundamentals of art appreciation and art theory and gives his ideas dimensional shape, which further strengthens their effect. The central motif is at all times the human creativity, the stimulation of which is the main focus of his work; in his architectural designs he symbolizes it by abstract representations of the human brain, the head and the book as a symbol of new information and constant innovation.

The epicentre of Liedtke's architectural ideas is the inspiration and its subject, the man of the present and the future. It concerns both the individual, who must move in them, live in them and identify with them, and mankind as a whole, its underutilized and certainly under-stimulated potentials. With his statement "Everyone will be a new da Vinci" Dieter Liedtke describes his vision of a more creative and therefore more peaceful and, ultimately, ethically responsible humanity living in dignity with open social systems and non-dogmatised religions.

To him, art cannot be separated from knowledge and progress, and therefore it is also a means to change society, as it is a means to document it. Liedtke's approach is as wide as the creative impulse and information are of paramount importance for the history of art and culture and for the biocultural evolution of humanity. This is expressed not least in his formula of the Codigo Universo and the contents developed out of it as well as in the architecture of the "Globalpeace Campus".

Sociologists see in Dieter Liedtke's revolutionary trajectory with the concept of the formula, transferred to the architectural concept of the Globalpeace Campus, the opening of a new ethical future for society:

"The formula is an evolutionary achievement. Once invented and introduced, it becomes viable by itself. If this result is transferred to the system of modern society, which puts its structures into force and overrides them through decisions, then one sees a result of evolution."

Prof. Niklas Luhmann

The Globalpeace Campus is, as a synthesis of the arts, a symbiosis of content and form. Its architecture is a people-uniting symbol and a tribute to people and their future trajectory.

The artist and promoter

Dieter Walter Liedtke

About Dieter Liedtke and his work

The special thing about the person Dieter Liedtke, as already described by several renowned art historians, is his role as an intermediary between philosophy and other disciplines in humanities as well as natural sciences, art and design. His work is a fusion of methodically developed and intuitive elements, his works as a visual artist are inseparable from his creative concepts, his socio-philosophical and scientific research.

Liedtke strives to fulfil a social mission that goes beyond the framework of a single society or individual nations due to the cohesion of their systems – regardless of their achieved level of democracy. The focus of his interest is the development and use of the creativity of every human being for the benefit of the entire world. His vision is the unity of all peoples, in peace and harmony with all other parts of the nature that surrounds them, based on knowledge and the resulting positive evolution of mankind both intellectually and socially.

"One can also understand Liedtke's paintings as key information to promote greater tolerance and respect among people. Everything here is important. The human being, the nature, down to the stone, seem to be a part of Liedtke himself. Over and over again, in his works of art the four areas - timeless states, philosophy, natural sciences and sociology – go beyond anything seen so far."

Prof. Karl Ruhrberg

From his point of view, and after decades of research in the fields of neurobiology, art, culture and the evolutionary history of man, the path to this goal would be the activation of creative potentials through the reception of already existing products of human creativity, especially through the analysis of works of art history, which must also be seen as evidence of intellectual history. This is defined as the continuous and unstoppable evolution, the individual steps of which are based on an evolution of what is existent, triggered by adding original creative impulses. This idea is based on the art formula developed by Dieter Liedtke and it also formed the spiritual context of his exhibition "art open" in Essen in 1999.

For Liedtke, creativity is a real physical energy with which a creative person can supply one person or tens of thousands of people or a country and its society with energy, and this energy is not reduced by disclosing the information, but exponentially increased instead. He sees proof of it in the spiritual and cultural development over the centuries, especially after the introduction of compulsory education and the evolution of our religions, of the social systems, art, culture in general and the technical innovations. His formula for this energy is $i = E$ / information equals energy.

Especially the new combination of art and architecture is interesting, the connection between the conveyance of museum concepts, exhibitions and contents in combination with the structural design. This perspective is, in addition to his outstanding works of art that provide access, the plastic expression and maximization of the creative potential of the population.



Reviews: www.liedtke-museum.com
Prof. Dr. Harald Szeemann
Dr. Thomas Föhl
Dr. Herbert Jost - Hof
Prof. Niklas Luhmann
Prof. Karl Ruhrberg
Prof. Dr. Friedemann Schrenk
Prof. Dr. Manfred Schrey

The Author Dieter W. Liedtke

An artist, born in Essen, Germany, in 1944

At the age of 19, Dieter Walter Liedtke started asking existing questions in a new way and conducting scientific studies and research to find answers.

By the design of his both intuitively and constructively created works of art, he was given the opportunity – much like his idol Leonardo da Vinci, whose research method "supporting research through the creation of art" he deciphered and further developed – to discover new theories and solutions for scientific, cultural, philosophical and social puzzles.

The steps of the development of his revolutionary theories and works are comprehensible from publications and art exhibitions previously published or organised by him.

Books and catalogues by the author:

- Das Bewusstsein der Materie (DE) 1982
- Die vierte Dimension (DE) 1987
- Kunsträtsel gelöst (DE) 1990
- art formula Lexikon (DE) 1999
- art open worldart exhibition (DE,EN,ES) 2000
- Code Liedtke - art open geschlossen (DE) 2005
- Prosperity through Culture (DE) 2005
- Die Weltformel (DE) 2007
- Código Universo - The Hypercode (DE) 2013
- Dieter Liedtke - Researchi through art - Código Universo - 2014
- The Genpiano for cell Rejuvenation 2014
- The Da Vinci - Liedtke Code - Research trought Art - 2014
- Cain's Repentance - The Ethical Capitalism - 2014
- See and understand Art - The key of Art - art formula 2014
- Letter Fields - The Proofs of God - 2014
- Information - The base of the Universe - 2014
- Die Código Universo ABC Seminars - 2014
- Information - The principle of the Creator - 2014

Statements

Dr. Thomas Föhl

"Based on the method of conducting scientific research by means of art and philosophy, lost since the renaissance,

Liedtke is the first artist after almost 5 centuries to once more achieve art and research results of the highest quality."

"Briefly after their creation, his advanced findings were documented in his works of art, books and exhibitions. New facts confirming Liedtke's findings, independently of his art and studies, are regularly discovered years after by prominent researchers in various areas of science. In 2000 the neurobiologist Eric Kandel received the Nobel Prize for medicine; his findings were anticipated in Dieter W. Liedtke's works of art 20 years ago and documented in the book 'The consciousness of the substance (1982)'. In 2006 the researchers Andrew Fire and Craig Mello received Nobel Prize for their discovery in 1998 of how information regulates genes thus confirming Dieter W. Liedtke's works of the 80-ies: genes and gene programs can be switched on and off."

Dr. Thomas Föhl

Art historian and Member of the Board of the Weimar Classic Foundation
Lender of a painting by Peter Paul Rubens for the art exhibition art open in 1999 in Essen about Dieter Liedtke's artworks in 2 art evaluations in 2002 and 2005 Quote from the review of Dieter Walter Liedtke's works in the book World Formula/published in 2007

Dr. Herbert Jost-Hof

"Thus Liedtke's creative work reminds of artists like Leonardo da Vinci, who used their creativity in an interdisciplinary way in order to eliminate the usual division between substance and spirit, scientific cognition and artistic fantasy. Liedtke's works, like those by da Vinci, reveal his prophetic properties, show that his findings are years ahead of those of scientific research. It's not yet clear how such a thing is possible. But there is decisive evidence that it is possible."

"Liedtke is a thinker and researcher whose partly intuitive, partly conscious access to insights of various humanistic and natural-scientific disciplines constitutes the inspiration for his art and his work as an author. In this way some works of art have arisen, such as paintings and collages, abstracting the complex scientific processes or conditions. So Liedtke's creative work is reminiscent of artists such as Leonardo da Vinci, who also used their interdisciplinary creativity to revoke the usual divisions between the matter and the spirit, scientific knowledge, and artistic imagination. And just like da Vinci's, Liedtke's works have identified him as a visionary, as a man who by the consequences of his thinking and acting as an artist of scientific research is not rarely moving by years ahead."

"In fact, Dieter W. Liedtke's works, which reflect his vision of art as creating abstractions, are in some way similar to the sketches and models by Leonardo da Vinci, as they recorded and represented real and important scientific findings at a time when the respective scientific disciplines were still far from them."

Dr. Jost-Hof

Cultural and communication scientist

Prof. Niklas Luhmann

"The creativity formula is an evolutionary achievement. Having been discovered and once it has been performed, she alone will do what she can."

"Dieter Liedtke unravels the conditions of familiar theories. His ideas and his art-work require an observer, i.e. God, for whom time as the sum of all moments is present."

"Dieter Liedtke unravels the conditions of familiar theories. His ideas and his art-work require an observer, i.e. God, for whom time as the sum of all moments is present."

"Liedtke's formula is an evolutionary achievement. Once invented and implemented, it enables itself."

Prof. Niklas Luhmann

Social Scientist and Social Theorist University of Bielefeld
Consultant of the Codigo Universo exhibition art open

Prof. Dr. Harald Szeemann

"Dieter Liedtke is ideology-free positive energy, quintessentially creative and an artwork himself. Leonardo da Vinci has found a successor in him."

"The positive energy of the inventor-artist and Leonardo da Vinci of contemporary art, Dieter Liedtke, can be experienced by any visitor of the exhibition by means of his work. His work, theory and concepts are revolutionary, contagious and point out new ways to a humane society to art as well as science."

"Today, access to creativity is only possible via images, because it is image sequences that the human mind works with. The archetype of every vision of the future is the vision, the dream, the connection of non-existing realities. The path from the future to the present is only possible by using the visual language of art. It makes people visionary, enabling them to experience the processes so far unnoticed and understand them. To trigger this potential in people who have no special equipment for it, the Art Formula is kept simple in terms of optical visibility: it is based on the evolution of innovations..."

Prof. Dr. Harald Szeemann

Art historian and director at Documenta (1972), Biennale de Lyon (1997) Biennale di Venezia (1999 and 2001) Consultant to the art open art exhibition in press conferences on the art exhibition art open in 1999 in Essen to the media representatives present at the questions: Who is Liedtke and why is he so committed to Liedtke's art open?

Prof. Karl Ruhrberg

"Dieter Walter Liedtke's Concrete Evolutionism opens new revolutionary world to the observer. It shows how matter, which up to now was only object and medium in artistic portrayal, for its part could perceive its surroundings. This information has a consciousness-expanding function."

"It is the higher manner of perception which he finds important, not the detail. It is also reflected in the creative process, in the fact that he seems to be negligent and intuitive with the materials. This is a religious, metaphysical level of Dieter W. Liedtke. The fourth dimension. The viewer perceives this philosophical level by the holistic perception of his works. The natural scientist perceives it as a level of information, which may open up new approaches and theories for scientific experiments and new paths to knowledge from Liedtke's works."

"Dieter Walter Liedtke's artwork and the Universal Code have consciousness-expanding functions. They open a new revolutionary world to the observer."

The visualisation of the Evolution of the arts across country borders and spaces of time will open up new perspectives and facilitate a new, untouched look far beyond all routine and across the borders of the usual observation of art. Thus the permanent evolution of arts, which is beyond all cliché imagination of the so called revolution, was and is a long still continuing and in the future pointing way and could become an optical understandable experience."

Prof. Karl Ruhrberg, Köln

Director of the Museum Ludwig (Cologne) President of the International Association of Art Critics (Section Germany, AICA) Consultant of the Código Universo Exhibition art open

Prof. Dr. Manfred Schrey

"The art of Leonardo da Vinci and his achievements as an inventor are widely known to me".

"The examination of Dieter Liedtke's innovations as an artist and inventor and of the comparison with Leonardo da Vinci required several years of conscientious analysis of Liedtke's works, scientific theories and inventions, a task to which I have devoted myself since 1996, accompanied by intensive personal conversations with Dieter Liedtke about his art, his inventions and research results in physics".

"For the first time in art history, statements expressed in Dieter Liedtke's artworks and theories have been acknowledged decades after their creation and publication as research results through research carried out by scientists with no previous knowledge of his artworks; the researchers in question were awarded 15 Nobel prizes in the fields of 'medicine', 'physics' and 'economy'".

"Thus Dieter Liedtke also draws a new image of physics and biology, reveals a different conception of matter and DNA. His approach to this and to the origin of the entire universe is information".

"With his formula, which combines the quantum theory with the theory of relativity and contains the law of conservation of information, Dieter Liedtke vividly turns existing scientific theories upside down in his artworks, providing revolutionary theories in physics and astrophysics, the understanding of a new concept of the universe".

"With his formula, which combines the quantum theory with the theory of relativity and contains the law of conservation of information, Dieter Liedtke vividly turns existing scientific theories upside down in his artworks, providing revolutionary theories in physics and astrophysics, the understanding of a new concept of the universe".

"If I have understood him correctly - and that's not always easy - he has developed his theory so that the information is incorporated in natural sciences as a physical variable. For him, there are two sides to information, like quantum mechanics: on the one hand, it is not subject to space, matter, or time, that is, it exists simultaneously and everywhere, on the other hand, it is manifested in energy or matter. By introducing the distinction of information and the physical categorization of this strict separation and based on the idea that both forms of information merge into information clusters, information families or, as he also calls them, "self-sustaining information networks" - and in this context he assumes that these two forms of information are interrelated by entanglements - it seems that in his theory he has managed to extend Albert Einstein's equation: $E = MC^2$ into: $i - E - MC^2$ (i = information)".

"In this theory, the information is converted by the entanglements and the growing information networks into space, gravitation, energy and matter".

"The works and theses of Liedtke are proactive, so that more discoveries of scientists and art historians can be expected in the works".

"I can not predict which of his new physical theories will be confirmed in the near future, because this requires additional research results in the fields of physics, astrophysics and information, but I assume that in the future researchers in quantum physics will attach a new, theoretically and physically justified importance to information for the origin of the universe and that also Dieter Liedtke, in Harald Szeemann's words, as an "inventor artist", has anticipated research in physics by decades in his artworks".

Prof. Dr. Manfred Schrey
Köln Technical University

Prof. Dr. Friedemann Schrenk

"The hereby enabled targeted intervention and rapid bio-cultural evolution would probably by far overshadow all current possibilities of cloning.

Closely examined the art formula of the art open.

"Life + expansion of consciousness = art" maybe even describes a theoretical concept for the bio-cultural evolution of humankind".

"The artformula as the center point of the exhibition art open fascinates not only artexperts but contains as well highly valuable informations for Natur historians".

Prof. Dr. Friedemann Schrenk
Director en funciones del Museo Regional de Darmstadt

Prof. Dr. Franz Müller-Heuser

"We examined the concept of the artopen very carefully and noticed that the artformulaof D.W.Liedtke can also be applied to music and history. We share his future-inspiring opinion that the 4th dimension, the approach of understanding art and music, will be enteredthrough the artformula in connection with the multimedia exhibition artopen by all the people. Only if everybody uses and trains his creative possibilities we are going to be able to solve the problems of the future"

Prof. Dr. Franz Müller-Heuser
The President of Germany Music Council
and the Music Committee of UNESCO

Prof. Dr. Hellmuth Karasek

"Dieter Liedtke´s formula confirms itself as well for literature and its history."

Prof. Dr. Hellmuth Karasek
Literaturkritiker

Daniel Libeskind

"Evolution museum that shows the visitors art history by leading him through different culture epochs with the help of art formula, creativity and innovations, will be a great attraction for tourists and Americans in the USA."

Daniel Libeskind
Architekt New York

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i = E = MC²