ATHANASIOS BEROUTSOS

The Arrangement of the World

Η διάταξη του κόσμου



360° VIRTUAL EXHIBITION

11 November 2026

beroutsos.gr/diataxi

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INTRODUCTION

The Arrangement of the World

The Arrangement of the World is a 360° virtual exhibition by Athanasios Beroutsos, built around a single sculpture and eight rooms. At its centre stands a Pietà: a mother holds the body of her child. Around her, the world is laid out like a compass, and that layout is the subject of the work.

The title holds every sense of the word *arrangement*: the layout of a space, the provision of a law, the deployment of forces, the order of things. The rooms are not parallel themes. Inequality, image, indifference, surveillance, war, displacement, sea and climate form the world that gives rise to the loss at the centre.

The rooms establish a relationship of responsibility. In different ways, they contribute to the condition embodied by the Pietà: some expose deprivation and violence, while others reveal the mechanisms that reproduce their images or allow them to continue. The centre becomes the place where their consequences meet.

Open navigation allows visitors to choose the order and duration of their route. Each return brings a different experience to the same sculpture. The figure remains unchanged, while the relationships shaping its interpretation multiply. Silence allows bodies, materials and distances to determine the rhythm of looking.



The central hall, as visitors first see it, arriving from a distance.



THE PIETÀ

This Pietà is not marble. It is cast in concrete, the material of cities built and destroyed, pierced by bullets, with the rusted steel of its reinforcement showing through the wounds.

The Pietà carries the appearance of concrete. Cracks and eroded surfaces expose rusted reinforcement. Beneath the skylight, the mother holds her child: the gesture of support persists within destruction.









The Pietà from three sides, and the mother's face.



I

Inequality

Ανισότητα

A round table set with ceramic bowls: the seeds have piled up in one place and spill over, while most bowls hold a few grains at the bottom.

The circular composition suggests equal participation, but the distribution contradicts it. Scarcity and surplus coexist at the same table. Moving between viewpoints allows inequality to be read from different positions, as a relationship organised within a shared space.

The room connects deprivation to the body of the Pietà. The question shifts from whether resources exist to who can access them, and on what terms.



II

Image

Εικόνα

A wall of pictures stamped FAKE, CONFIRMED, AI-GENERATED, where proof itself has become a matter of belief.

The same figure returns in different colours and under conflicting labels. Repetition increases visibility while potentially exhausting attention. A human event becomes material for continuous circulation.

Returning to the central sculpture brings this multiplied image into contact with the singular relationship between two bodies. The ability to see everything does not ensure that we respond to it with responsibility.



III

Indifference

Αδιαφορία

The visitor finds a clean, orderly space: a bench, a mirror and a continuous strip of information. The contrast with the other rooms is essential: here, catastrophe has already been turned into numbers and can coexist with the calm of everyday life.

The information is available, but knowing it does not ensure a response; the visitor may stop, observe, or move on. The mirror returns the image of the room, while the visitor's body is absent from the reflection, and this absence leaves open the question of their own position towards what they see.

In its relation to the Pietà, *Indifference* allows the conditions that produce loss to continue; the silence of the room holds this tension without dictating emotion.



IV

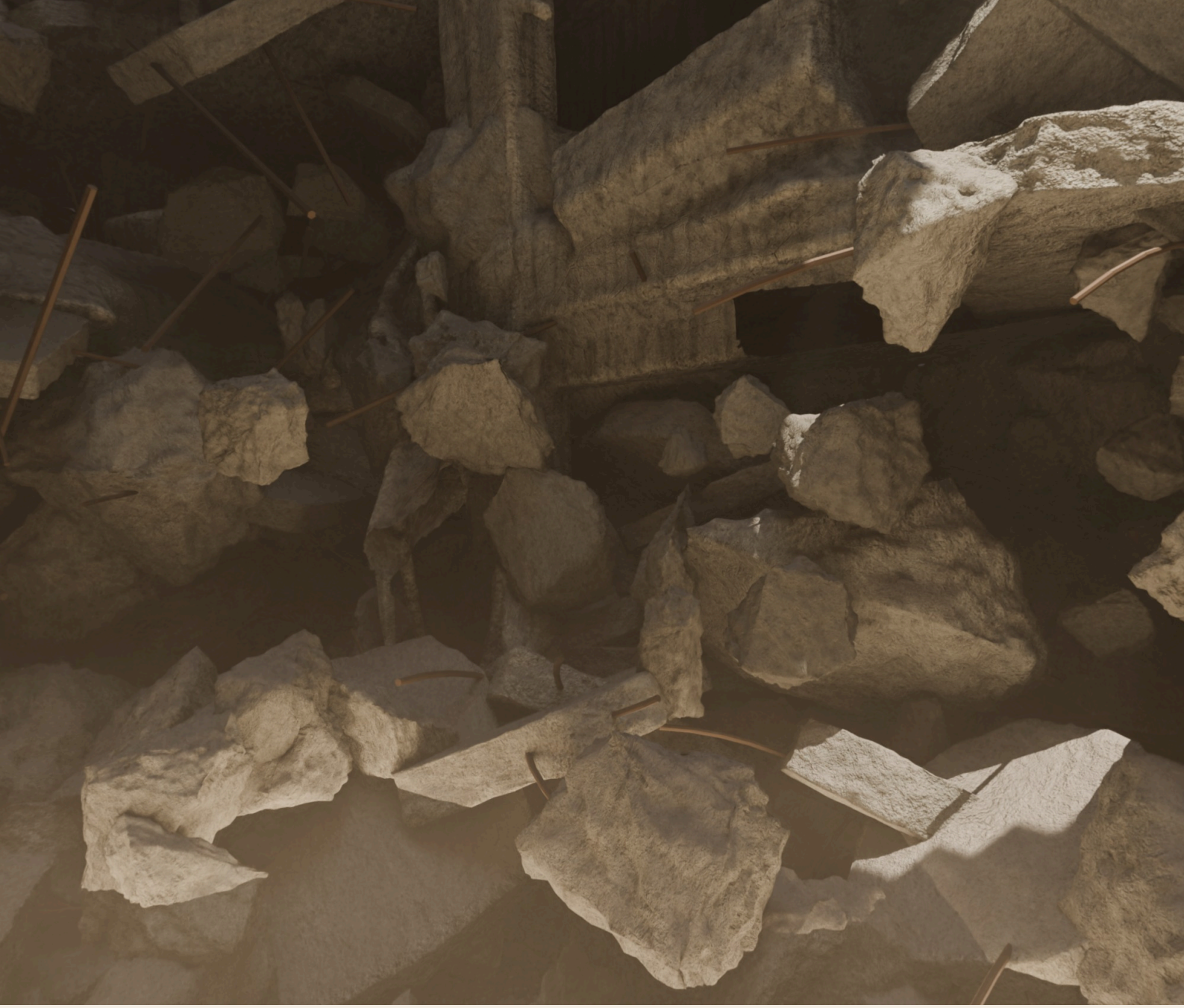
Surveillance

Επιτήρηση

The exhibition is not only watched; it watches. The visitor's route becomes a record: rooms entered, time spent and returns. Device information and the time zone also appear. The direction of the view towards the Pietà is an estimate of viewing, not eye tracking.

In Surveillance, these details appear on a monitoring screen; at the exit, they form a record of the visit. The record is held temporarily in the browser tab and erased when the visitor exits the tour.

The attention devoted to monitoring behaviour contrasts with the inadequate protection of life. Visitors become part of the mechanism they are examining.



V

War

Πόλεμος

A collapsed building in dust, with light falling through its holes.

Fragments and exposed reinforcement retain the traces of a space that could once be inhabited. Destruction rearranges the relationship between the body and the protection promised by a building.

The material character of the ruins returns in the cracks of the Pietà. The damaged figure finds a spatial counterpart: the human body and the place of its life are exposed to the same violence.



VI

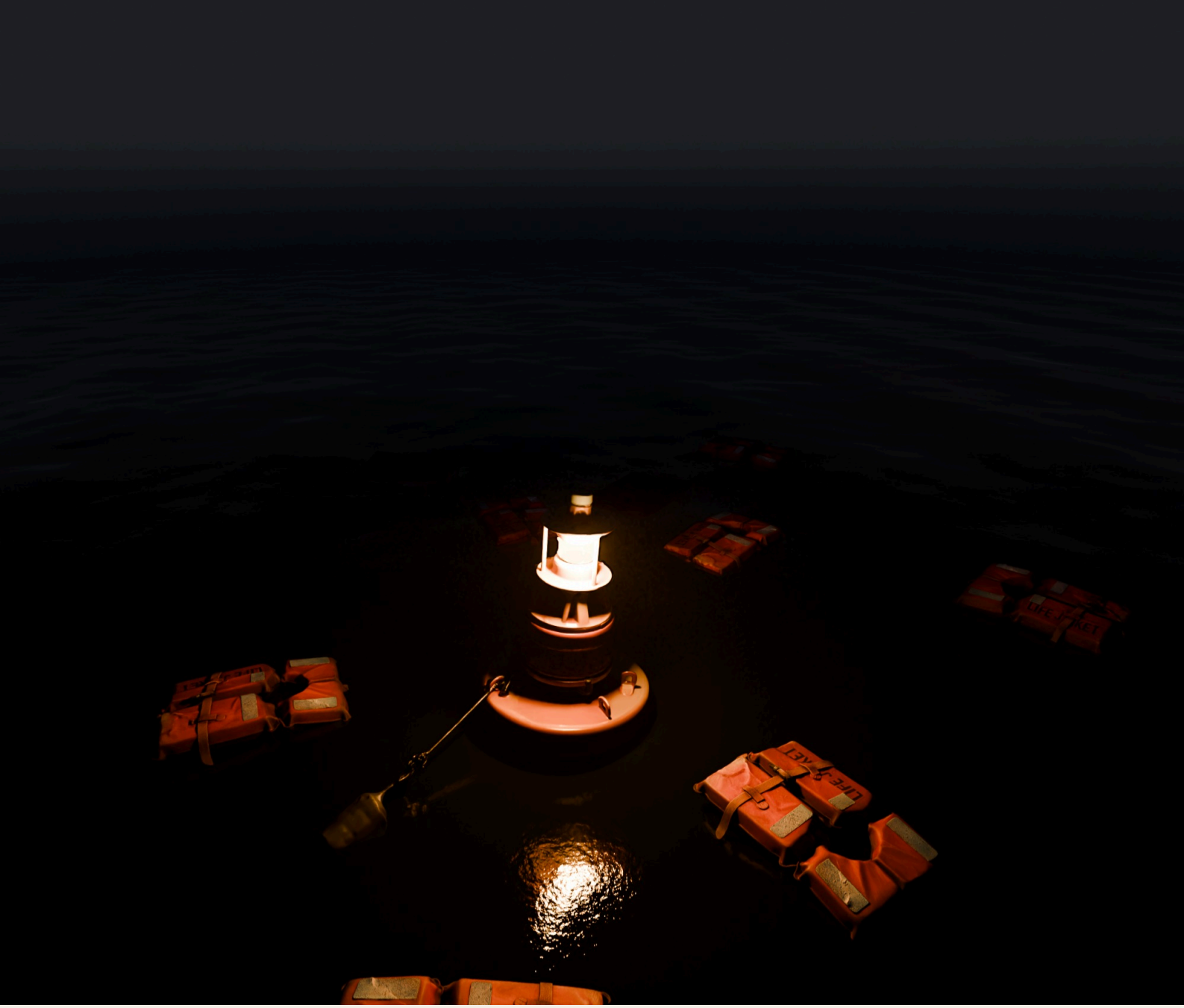
Displacement

Εκτοπισμός

Stacks of folded blankets: the material of warmth and temporary protection occupies the space, while the bodies that need it are absent.

Accumulation narrows the passage. Between waiting and care, the blankets evoke the insecurity of a life deprived of its home. The possibility of finding cover coexists with the loss of a settled place.

The room speaks to the gesture of the Pietà: the need for support returns through objects intended to protect a body.



VII

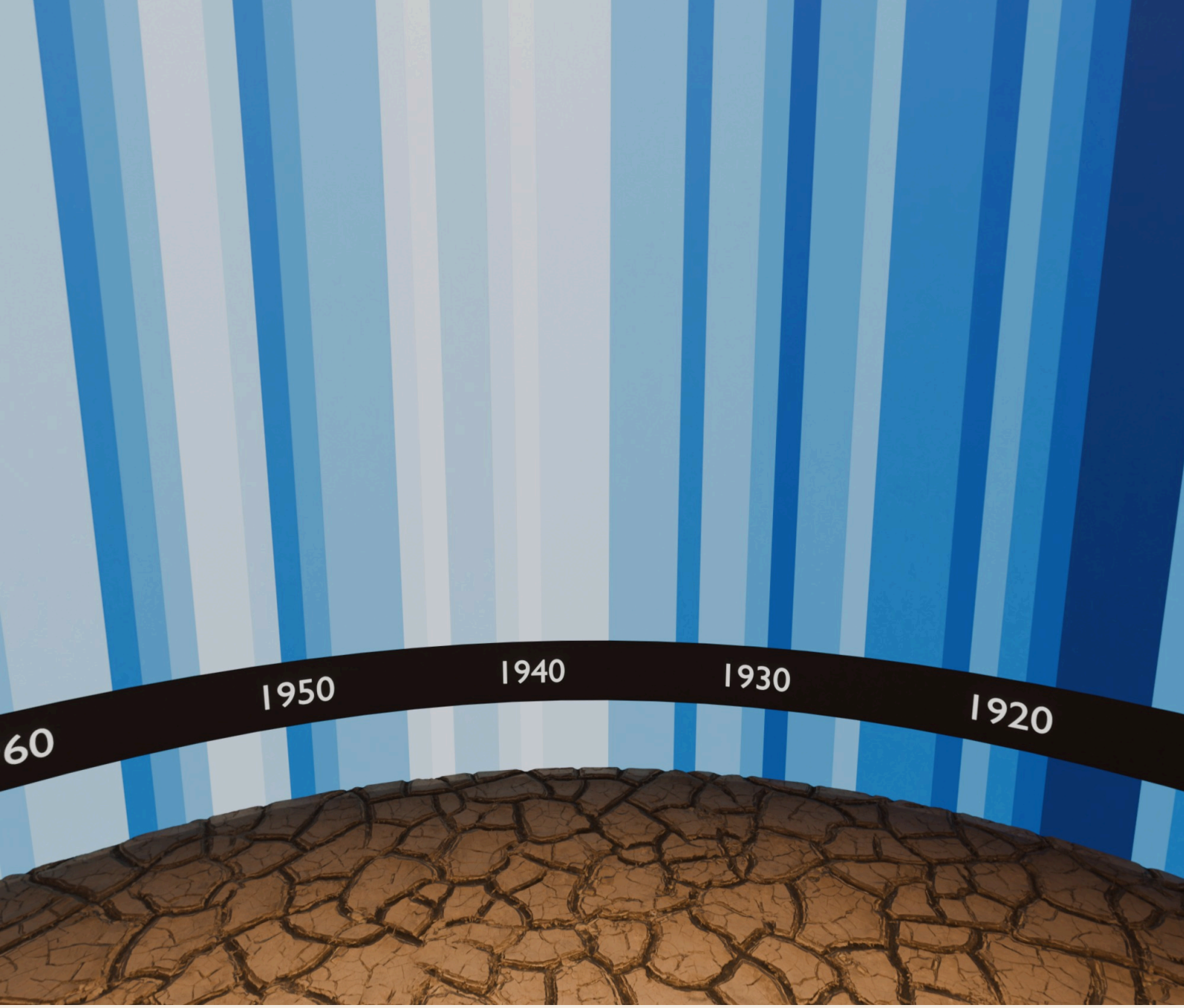
Sea

Θάλασσα

It is night; life jackets rock around a lantern under a sky full of stars.

Bodies are absent, leaving objects to bear witness to their passage. Light allows recognition without revealing whether protection fulfilled its purpose. Rescue and loss remain possibilities that the image does not resolve.

The sea connects displacement to the limits of safety. An open horizon does not offer everyone the same possibility of passage.



VIII

Climate

Κλίμα

The warming stripes of the planet wrap around a floor of dry, cracked mud.

The sequence of years gives change a historical duration. The ground lends material weight to the colour information, connecting it to the conditions of dwelling and survival.

In relation to the other rooms, climate concerns access to food, water and a safe place to live. Consequences and opportunities for protection are unevenly distributed. Returning to the Pietà brings this inequality back to the scale of the body.

Warming stripes: Ed Hawkins, University of Reading. CC BY 4.0.

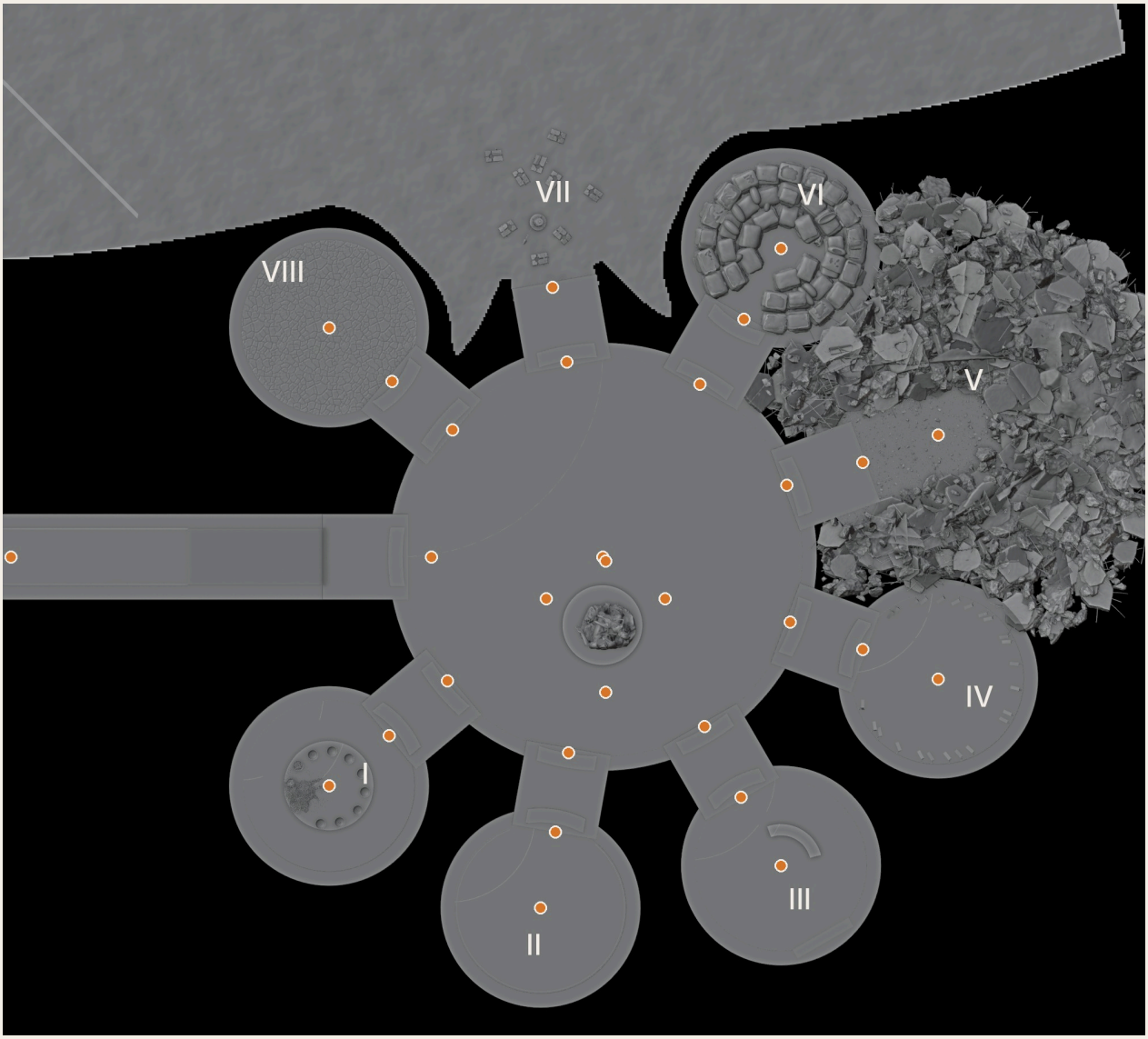
HOW IT WAS MADE

From model to tour

The Arrangement of the World was not photographed; it was built. Every wall, every material and every light was designed digitally, and the space exists only as a model and as the images drawn from it. The process had four stages.

1 · THE SPACE

The architecture was built in Blender: an entrance corridor, a circular hall with a skylight and eight rooms around it, each with its own light and materials. The textures of concrete, wood, fabric and mud come from photographs of real surfaces. The seeds of *Inequality* and the rubble of *War* are generated procedurally, by rules that place thousands of pieces one by one.



Plan of the model, cut just below the ceiling. The orange dots are the thirty viewpoints of the tour; the Roman numerals, the eight rooms.



Left, the sculpture without materials. Right, a detail of the 16K render at full resolution.

HOW IT WAS MADE

The Pietà

The Pietà is a digital sculpture. The figure, the wounds, the bullet holes and the rusted reinforcement belong to the same model; concrete and rust are given by textures and shading.

So that the detail holds up under a close gaze, the area of the sculpture was rendered again at 16K resolution. In the tour, the detail loads gradually as the visitor comes closer.

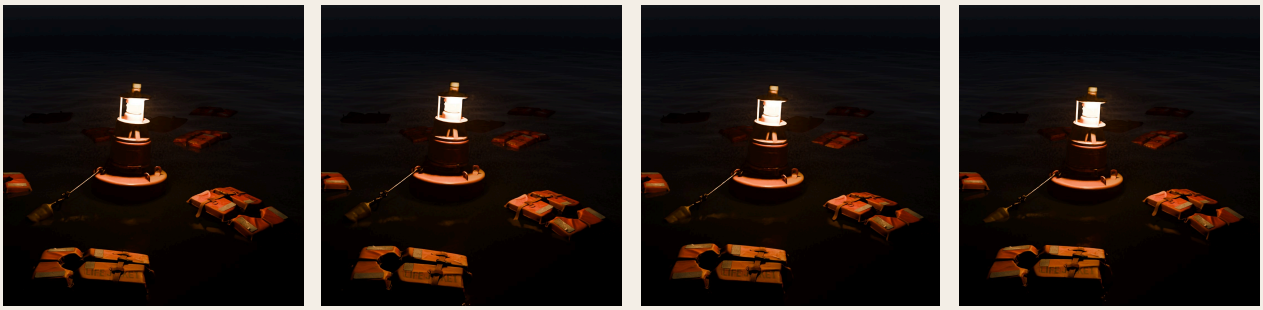
3 · THE SPHERICAL IMAGES

Thirty viewpoints were set inside the model: at the entrance, at the centre, on the thresholds, inside every room, and four around the sculpture. From each, a spherical 8K image was rendered with Cycles: every direction of the space, unrolled into a rectangle. In the tour, the image is wrapped around the viewer again.



The central hall as a spherical image: the eight doors, the Pietà and the skylight in a single frame.

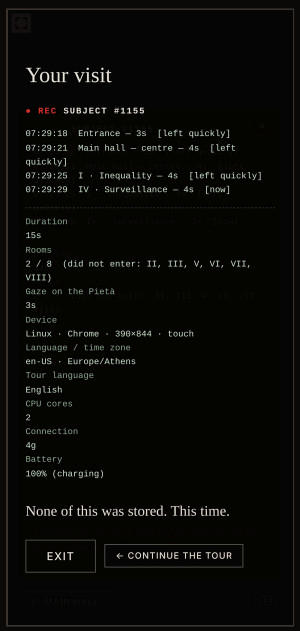
The Sea is the only room in motion. The water, the buoy and the life jackets move in a cycle of 120 frames, designed so that the last frame joins the first. In the tour, it plays as a 360° video that never ends.



Four frames from the cycle of the Sea.

4 · THE TOUR







The images were bound into a web page using the open-source library Pannellum. White markers lead from space to space; orange markers approach the work. On a phone, the space follows the turn of the device.

The exhibition needs no app or VR headset; it opens in any browser, in Greek or in English.

The *Surveillance* record is kept inside the visitor's browser: nothing is sent, and everything is erased on exit.

Visitors can keep an image of what they see, signed with the exhibition's name, and share it.

The tour on a computer; on a phone, the record of the visit and the countdown before the opening.

Online · The exhibition: beroutsos.gr/diataxi · The exhibition page, the catalogue as PDF and the artist's other work: beroutsos.gr

The route

The route has no fixed order. Visitors arrive at a distance and see the whole composition, then choose whether to approach the body. Every room leads back to the centre, and each return carries with it what was encountered, so the Pietà is never seen the same way twice.

On a phone, the space follows the movement of the visitor's body. The screen becomes a window onto a place that does not exist, about a world that does.

Concept, sculpture, digital construction and tour: Athanasios Beroutsos
Software: Blender · Cycles · Pannellum
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Visit

Address	beroutsos.gr/diataxi
Opens	11 November 2026 · online only
Languages	English · Ελληνικά
Moving	On a phone, turn the device; on a computer, drag with the mouse.
Markers	White markers lead to another space; orange markers approach the work or give information.

Scan to enter

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