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MediaRuimte = gallery for electronic arts run by LAB[au]
<http://www.mediaruimte.be>

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About LAb[au]

LAB[au] - laboratory for architecture and urbanism
° 1997, Brussels, Belgium
Manuel Abendroth, Jérôme Decock, Els Vermang

LAB[au] is an artist group located in Brussels, Belgium. It has been founded with the aim to examine the influence of advanced technologies in the forms, methods and content of art. With a background in architecture their members and projects are concerned with the construct of 'space' and the way it can be planned, experienced and conceptualised in an information age.

Even if their projects can be classified as urbanism, design, art, music or dance they all are grounded on an architectural thinking. The attention lies in the relation between architecture, light and advanced technologies.

Following cybernetics the projects of LAB[au] deal with processes and systems based on different rules. The setting of these rules becomes the major artistic act, the creation process, defining the content and message of the artwork, it's architecture as code.

This method is determined by the technological and artistic parameters and which LAB[au] qualifies as 'MetaDesign'. It focuses on the transcription of information and its processes to textual, graphic, visual, sonic, spatial...forms, artefacts.

The group name of LAB[au] inhabits a phonetic and a written meaning – the one of the French pronunciation 'labo' standing for an experimental approach and the one of 'bau' (german word for construction) of projects.

This alliance between theory and practice motivated the group to found the gallery 'MediaRuimte' in the city centre of Brussels in 2003. The gallery work stands for LAB[au]'s typical function of a collaborative agency as for a trans-disciplinary work.

LAB[au] showed its work at Kunst-Station Sankt Peter (Cologne, 2010), BOZAR (Brussels, 2009), Emocao Art.ficial (Sao Paolo, 2008), Club|Transmediale (Berlin, 2007), TENT. / Witte de With (Rotterdam, 2006), Centre Georges Pompidou (Paris, several times), Sonar (Barcelona, 2004), New Museum (New York, 2003), Nabi Art Center (Seoul, 2003), ICA (London, 2002), Bauhaus (Dessau, several times), Louvre (Paris, 2000), Ars Electronica (Linz, 1999), ... among many others.

<http://www.lab-au.com>
<http://www.mediaruimte.be>



MediaRuimte = dutch: 'MediaSpace'
01t = media _ XYZ = space

.mov = film presentations
.ini = artist presentations
.wav = concerts
.txt = lectures
.www = internet projects
.xpo = exhibitions
.tmp = residencies
.exe = software art

About MediaRuimte

MediaRuimte '01t XYZ' is a gallery for electronic arts in downtown Brussels, founded in autumn 2003 and run by LAb[au].

With a program ranging from exhibitions, screenings, audiovisual performances and conferences, to artist-residences, workshops, MediaRuimte is as much a platform for presentation as creation. Here LAb[au]'s artistic and technological know-how is acting as support through a transmedial, interdisciplinary and collaborative approach.

MediaRuimte should be understood as 'space as a medium' to stage digital forms, expressed through the abbreviation MR (= MediaRuimte, say 'Mister') and the specific formats .mov, .ini, .wav, .txt, ... - hence the labelling of its broad range of activities.

It's located in a former fifties store with mezzanine and a 2-storeys high shop window, combining a transparent white exhibition space upstairs and a enclosed black performance space downstairs. MediaRuimte stages approximately 4 shows a year, each of them accompanied by a contextual program.

LAB[au]'s gallery is internationally renown for its both avant-garde as cutting-edge features of artists ranging from Manfred Mohr to Nicolas Schoffer, Casey Reas to Limiteazero and Frank Bretschneider to Patric Catani among many others.

MediaRuimte holds both the Flemish as the Walloon Government's cultural trademark and is recognised as an established venue within the national and international cultural landscape.

<http://www.mediaruimte.be>

MetaDesign Methodology

A technology is not an independent or alien object, it complements integrally our sensorial and cognitive system; as a medium, it conditions not only communication modes but also the way we perceive and conceive our environment.

The technological developments of the last decades are at the base of the shift from industrial to post-industrial information society, where computation and communication technologies extend our very 'senses'. The notions of body, matter, space and time are increasingly defined by the unit of information; its structures, processes and systems introducing new parameters of space and time - presence, such as immersion (real/virtual) and interaction (real-time/entropy) as well as new parameters of materiality (nano-technologies and smart memory materials) or biological (gene technologies) ones in its definition. Technology based on the transmission, computation and storing of information thus influences organization models (modes of production, work and knowledge) and affects the communication process (code, symbol) and the social relations as well as their spatialisation / representation.

Architecture and Urbanism are structural and functional disciplines involved in the spatial and temporal organization / representation of social, economic, political...structures through which they also constitute a semantic system of signs and codes. The shift from architecture to MetaDeSign is the result of the comparison between communication modes, its structures (indexing + linking) and processes (computation + communication) and spatial constructs (architecture and urbanism) enhanced by technologies _ and thus is based on its organizational principles binding high level of abstraction (codes) within specific modalities of perception and cognition in the construct of meaning – semantic level. In this manner the investigation in MetaDeSign is the investigation in design, its methods and processes grounded on the inherent logics of computation and communication technologies in the visualisation and formalisation of inFORMation processes in textual, graphical, spatial representations. In summary, MetaDesign is about the setting of codes / language drawn from concepts of communication and information sciences - cognitive science with that of process methods, design and spatial constructs – architecture in the general cultural paradigm and in the production and conception of signforms. It outlines the spatial and semantic mutation provoked by technologies on the perception and conception of our environment. 'MetaDeSign' thus can be understood as a technology determinism that constitutes the main vector/thought in the concern of networked, information-based societies.

Selection writings_theory

l'ARCA _ Italian Design and Architecture Review <http://www.arcadata.com>
n° 187, Dec. 2003 'E.motion space_the cinematic construct of e.space'
http://lab-au.com/theory/article_e.motion-space
n° 180, Mai 2003 'Sonic space _ the shape of sounds'
http://lab-au.com/theory/article_soundscapes
n° 177, Feb. 2003 'MetaDeSign _ the setting of a discipline'
http://lab-au.com/theory/article_metadesign-the-se

Latinta Edition
2009, 'Light, colour, sound... the art of systems'
http://lab-au.com/theory/article_light-systems-art

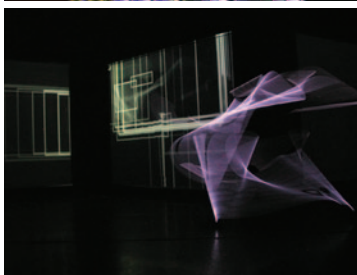
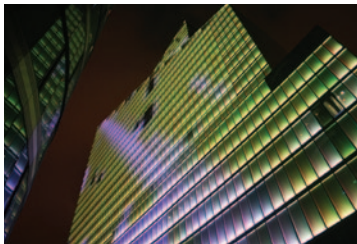
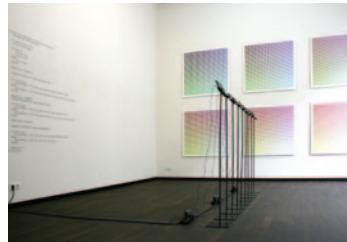
Mediatecture
2009, 'Light as Media, the architecture of light'
http://lab-au.com/theory/article_light-as-media

Selection articles

Concept _ Korean Architecture Review <http://www.capress.co.kr>
Dec. 2003 _ urban and exhibition scenography projects by LAB[au]
http://lab-au.com/medias/2003_concept-2003-12

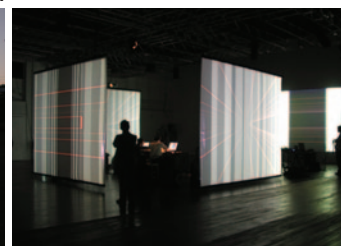
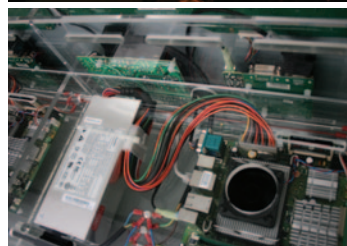
PLDChina _ Professional Lightning Design Magazine <http://www.pldchina.com>
n° 31, Feb. 2009 _ 16 pages about 'Binary Waves' and 'Touch'
http://lab-au.com/medias/24-03-2009_pldchina

Creative Review Magazine <http://www.creativereview.co.uk>
Mar. 2008 '38 Floors, 150000 LEDS & one hell of a light show...'
http://lab-au.com/medias/01-03-2008_creative-revie



Project Selection

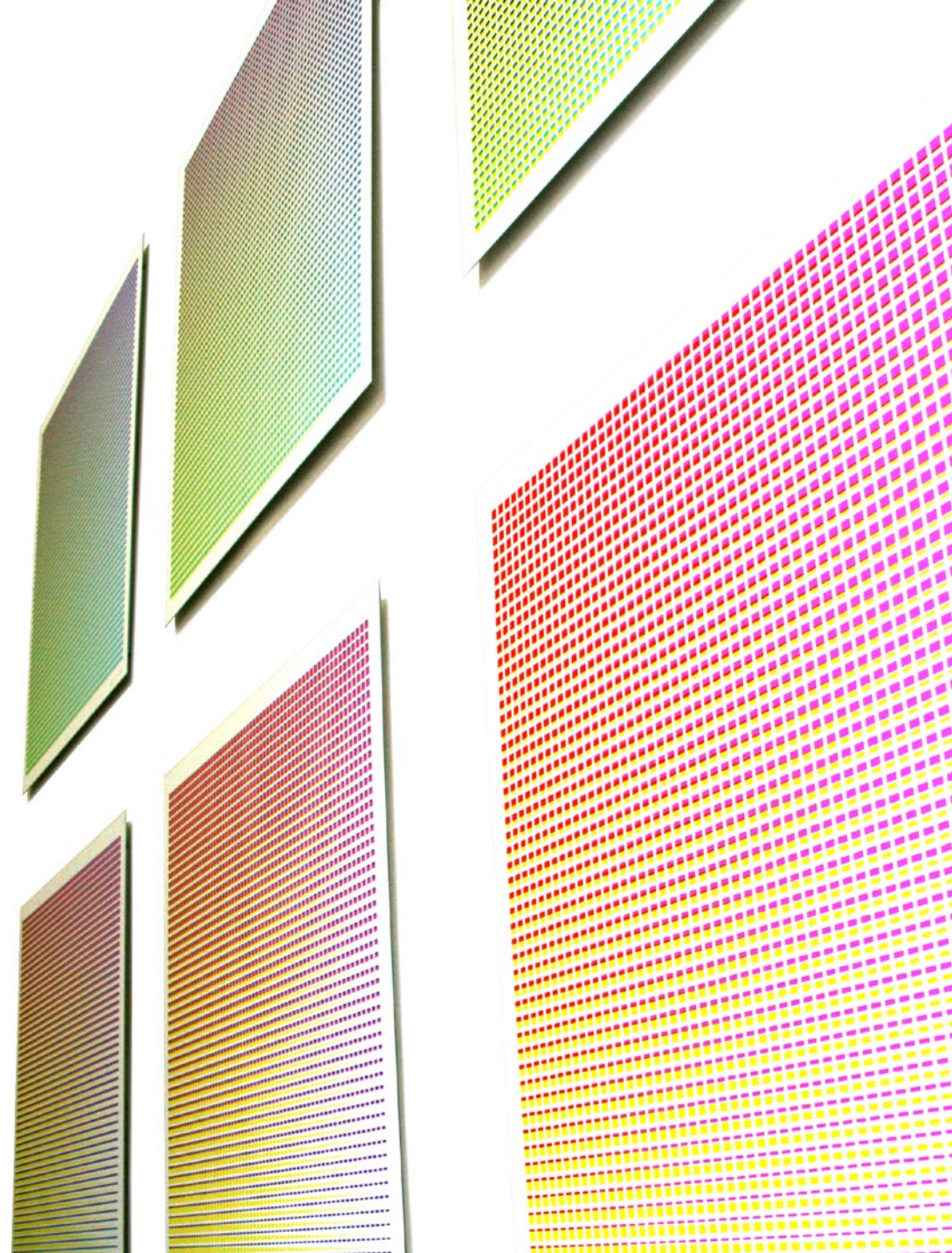
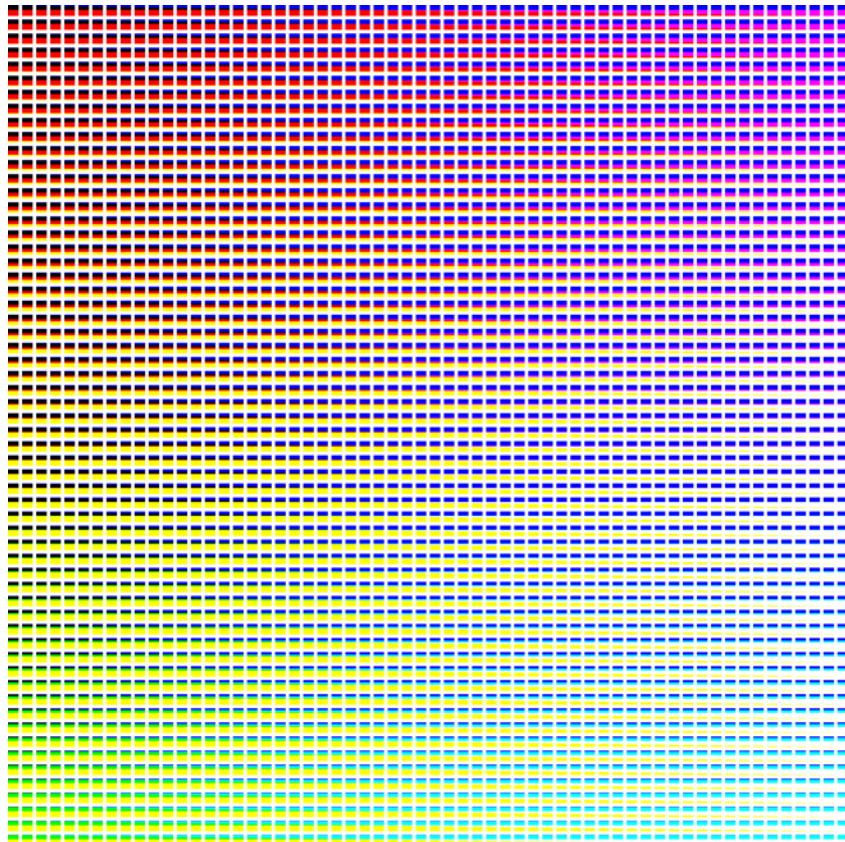
- Chrono Prints
- SwarmDots
- Binary Waves
- framework_f5x5x5
- pixflow#2
- spectr|a|um
- Who's afraid of Red, Green & Blue
- Touch
- EOD 02
- 12m4s
- PixFlow #1
- Man in e.Space
- liquid space
- point, line, surface computed in seconds
- space navigable music



These computer generated prints visualise the 24 hours by assigning the basic units of time to the primary colours of light, where hours = red, minutes = green and seconds = blue. Each of the 24 prints is a plot out of one hour of a day, starting with its first second at the left upper corner, until the last; 3600th one, at the right bottom corner. From the parametric construct emerge colour patterns best described as chromatic textures of time.

The Chrono prints are the result of LAB[au]'s research on parametric systems forming a visual language in traditional media. Here it can easily be related to the abstract, minimal and conceptual art of the 60's, such as the hard edge painting movement, while confronting it to the systematic approach of programmed art.

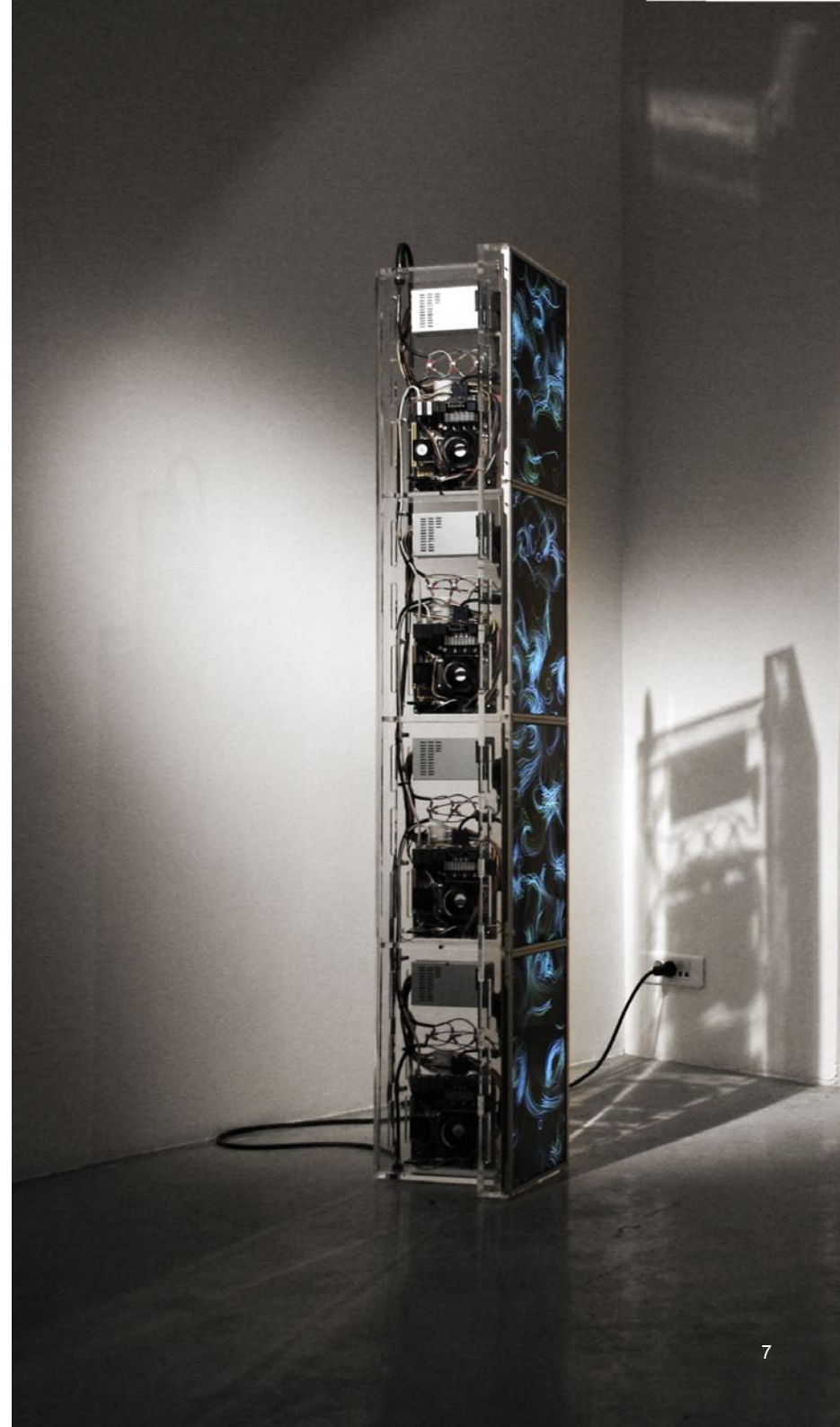
Info: <http://lab-au.com/projects/chrono-prints>



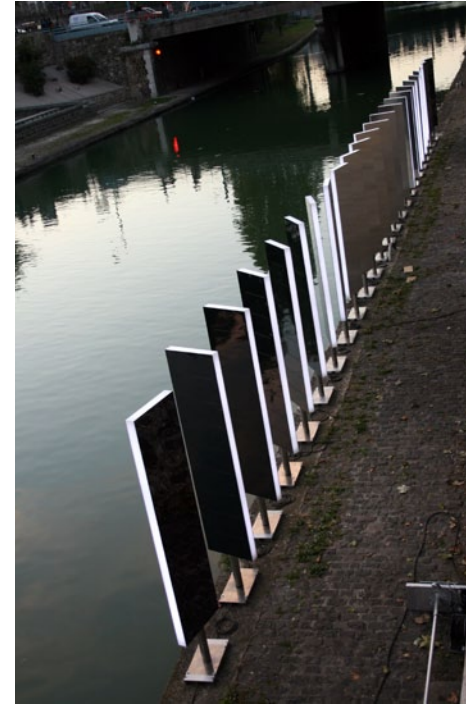
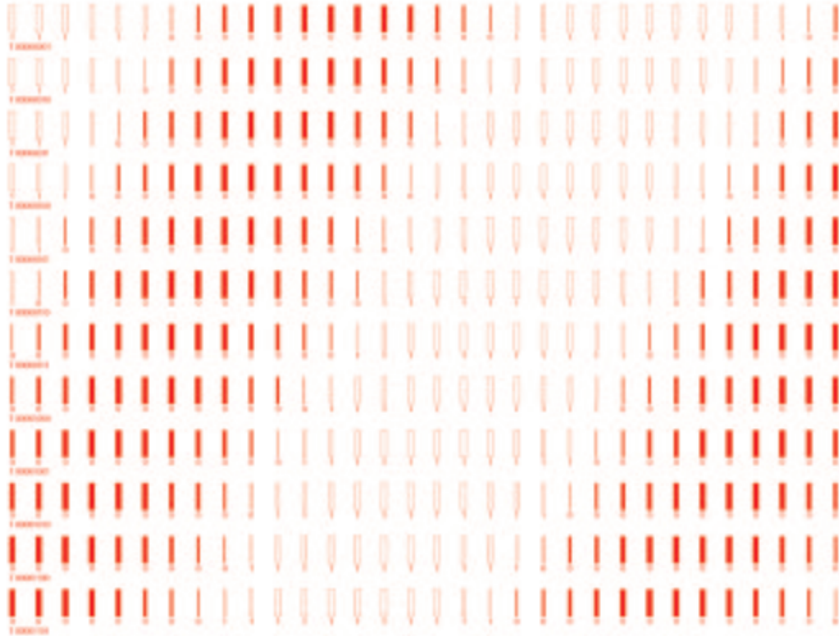
SwarmDot _ generative artwork _ ed. 3 + 1 [2009]

'SwarmDot' is a generative artwork based on swarm behaviour, a type of artificial intelligence, based on the collective behavior of decentralized, self-organized systems. Self-organization is a process of attraction and repulsion in which the internal organization of a system increases in complexity without being guided or managed by an outside source, but on simple rules each 'agent' follows. From their mutual influence of separation, alignment and cohesion emerges an unsuspected, highly evolving behaviour; dots shaping swarms of migrating lines and turbulences by following the combinatory play of numbers. 'SwarmDot' is running on an 'art console', a sculpture crafted by LAB[au], in form of a T-shaped Plexiglas box, integrating 4 stripped screens and 4 networked computers.

Info: <http://lab-au.com/projects/swarmdot>



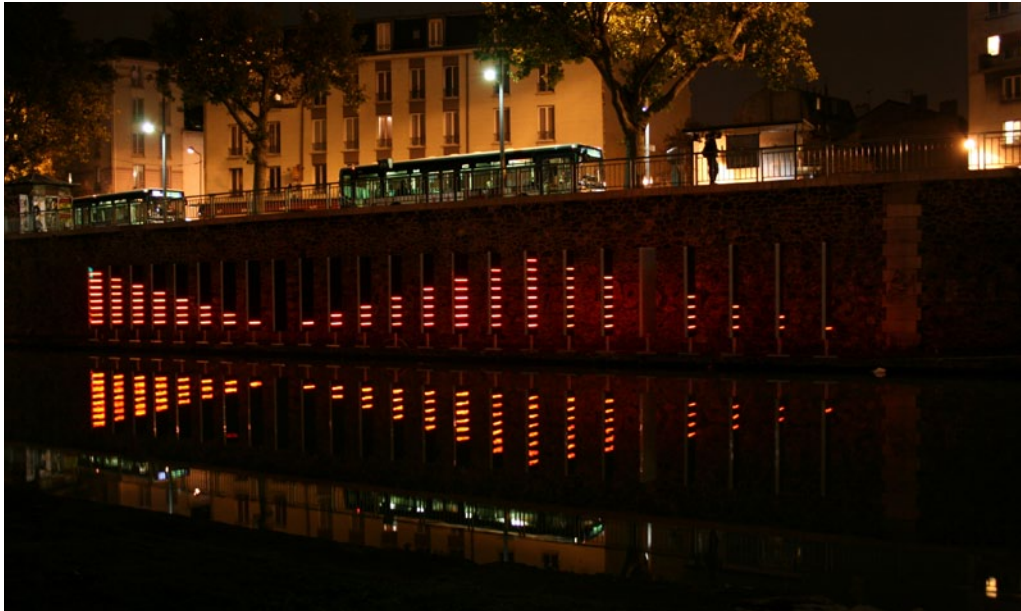
Binary Waves _ kinetic light sculpture [2008]



Binary Waves is an urban and cybernetic installation based on the measuring of flows and their transposition into luminous, sonic and kinetic rules. This relation between the installation and the urban activity happens in real time and sets each person as an element of the installation, as a centre of the public realm.

The installation "Binary Waves" is constituted of 40 lumino-kinetic panels of 3 meters high and 60 centimeters wide, placed on a regular distance. These panels turn around their vertical axis, unveiling at the one side a black reflective surface, and on the other side a white diffusive surface which reinforces the readability of their rotation while creating optical effects alternating in between the reflection and the illumination of the environment.

This bi-partite relation is equally obtained by the use of red and white LED's adding a bi-chromatic state to the ones of light's illumination or extinction. The panels process information through light, sound and kinetics and reference the binary language and code.



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The interactive setup / installation: Two antennas establish an (inte)r(e)active relationship with the urban realm: white light waves visualize the local presence and red light patterns visualize the electromagnetic presence, further underlined by their sonic code.

The performative setup / concert: The synchronization of rotation generates visual wave patterns where their amplitude and frequency depend on the speed of each panel's rotation. Following this principle, each impulse accompanied by its corresponding sound, is transmitted from panel to panel while describing a wave-like movement, starting from the first one until the last one, to bounce back while progressively losing oscillation.

The kinetic principle of the installation is inspired by propagation of waves in water, and as such embracing the 'binary wave'. This analogy between wave propagation and the programming of the panel's rotation behavior is founded in the characterization of the urban context as a fluid state constituted of micro events. As such, the installation is based on the concept of rhythm inscribing single urban events into a collective pattern addressing the principle of flows.

All these principles relate the 'micro-events' happening in the area to a unified play of light, colors and sounds directly derived from the rhythm of the city flows.

Info: <http://lab-au.com/projects/binary-waves>

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16ⁿ _ f5³ _ kinetic light sculpture [2007 - 2008]

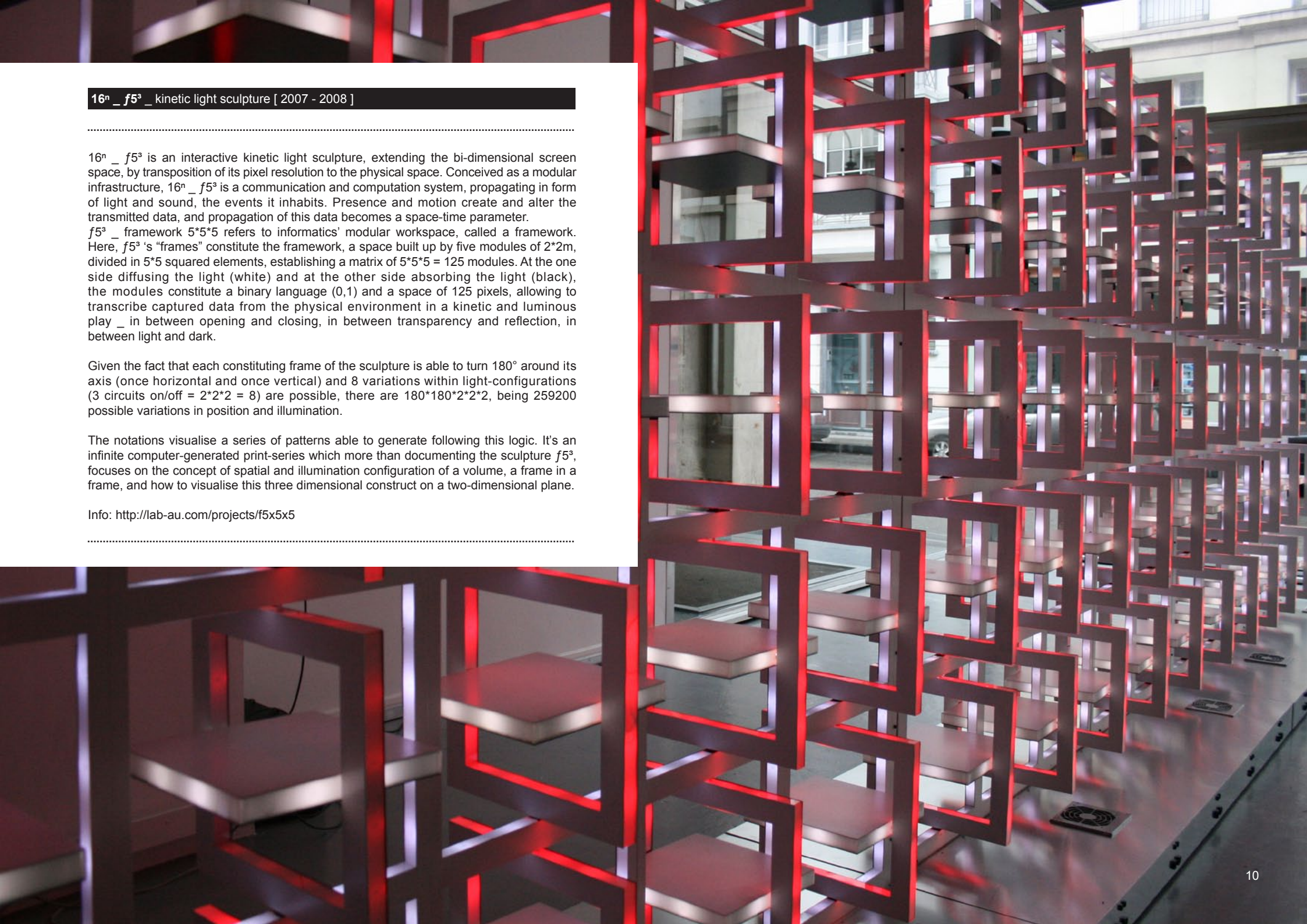
16ⁿ _ f5³ is an interactive kinetic light sculpture, extending the bi-dimensional screen space, by transposition of its pixel resolution to the physical space. Conceived as a modular infrastructure, 16ⁿ _ f5³ is a communication and computation system, propagating in form of light and sound, the events it inhabits. Presence and motion create and alter the transmitted data, and propagation of this data becomes a space-time parameter.

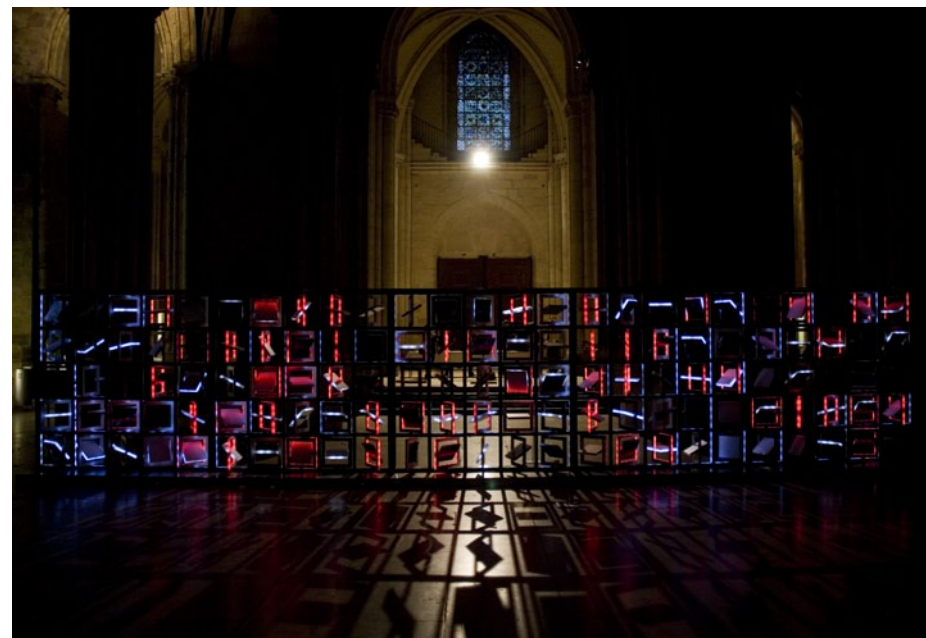
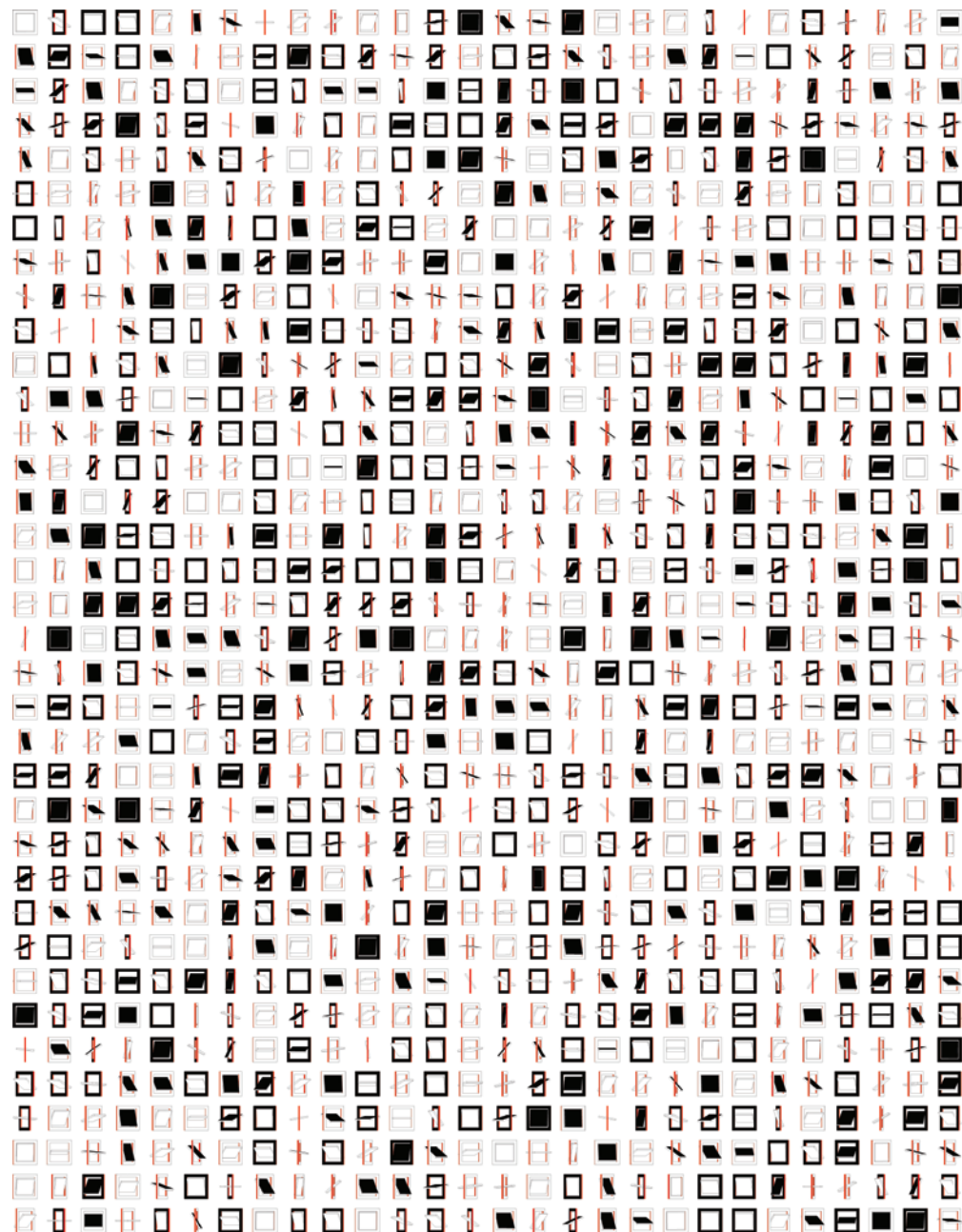
f5³ _ framework 5*5*5 refers to informatics' modular workspace, called a framework. Here, f5³ 's "frames" constitute the framework, a space built up by five modules of 2*2m, divided in 5*5 squared elements, establishing a matrix of 5*5*5 = 125 modules. At the one side diffusing the light (white) and at the other side absorbing the light (black), the modules constitute a binary language (0,1) and a space of 125 pixels, allowing to transcribe captured data from the physical environment in a kinetic and luminous play _ in between opening and closing, in between transparency and reflection, in between light and dark.

Given the fact that each constituting frame of the sculpture is able to turn 180° around its axis (once horizontal and once vertical) and 8 variations within light-configurations (3 circuits on/off = 2*2*2 = 8) are possible, there are 180*180*2*2*2, being 259200 possible variations in position and illumination.

The notations visualise a series of patterns able to generate following this logic. It's an infinite computer-generated print-series which more than documenting the sculpture f5³, focuses on the concept of spatial and illumination configuration of a volume, a frame in a frame, and how to visualise this three dimensional construct on a two-dimensional plane.

Info: <http://lab-au.com/projects/f5x5x5>





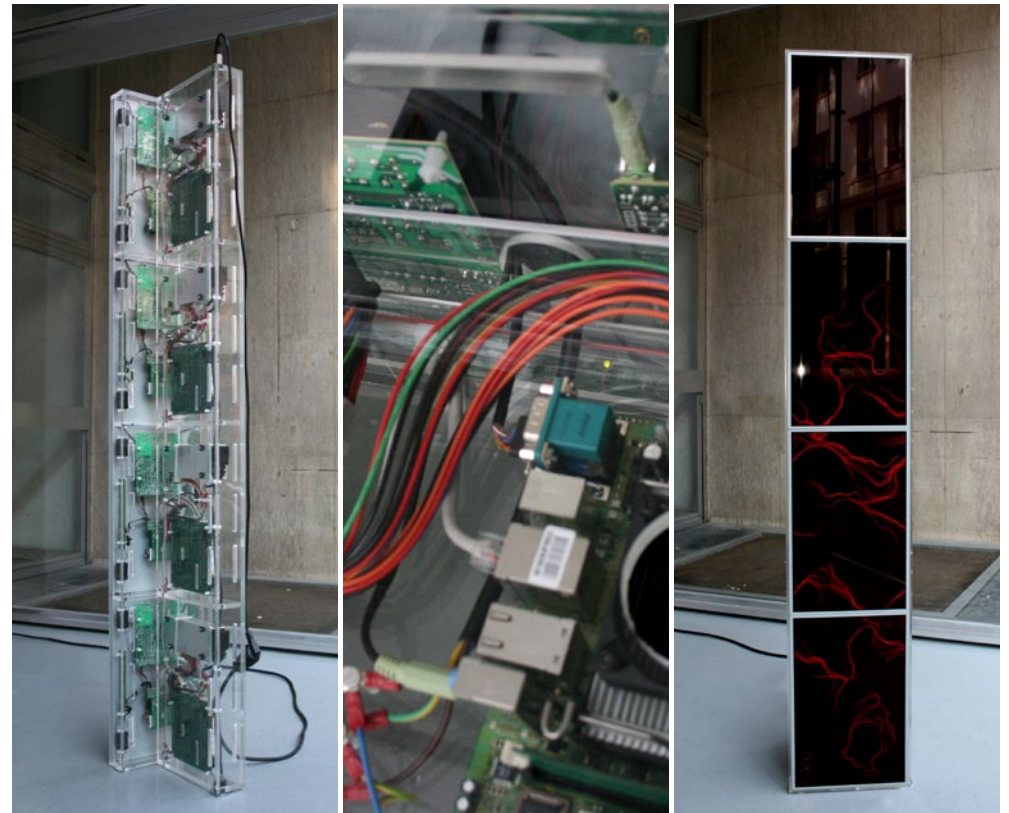
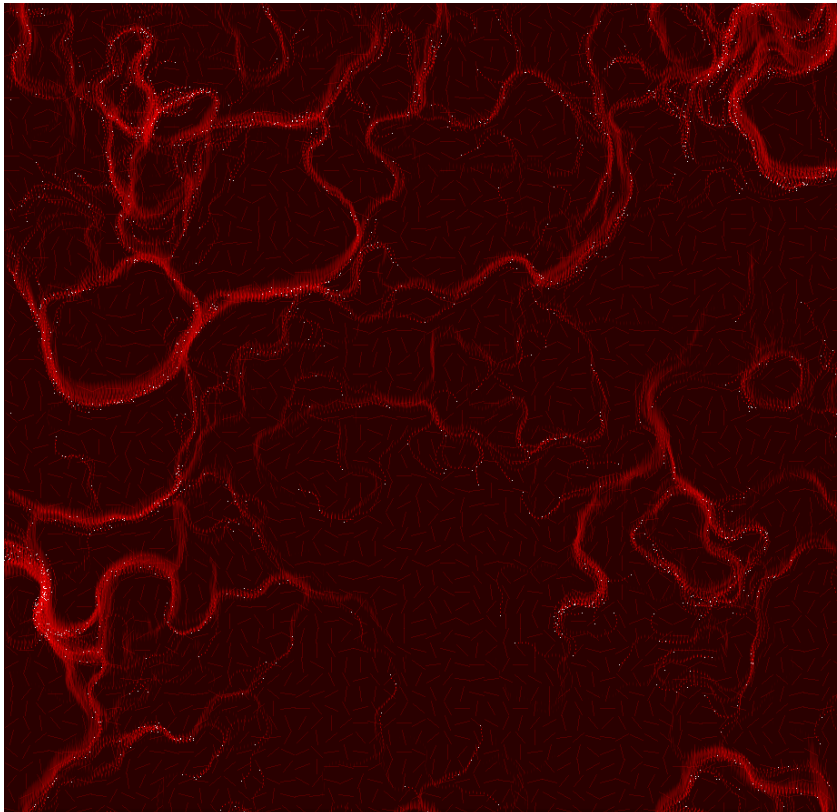
PixFlow #2 _generative artwork_ ed. 3 + 1 [2007]

PixFlow #2 is a generative artwork showing a vector field and moving particles/pixels shaping into flows as their density evolves. From the mutual influence in between vectors and particles results an unsuspected, highly evolving behavior. PixFlow #2 is running on an 'art-console', crafted by LAb[au], a T-shaped Plexiglas box, integrating 4 stripped screens and 4 networked computers. Four flash-cards containing operating system and executable file, can be easily swapped with other cards, containing future, generative artworks of LAb[au]. The console can be wall mounted, placed horizontal on a desk or on the ground, or standing vertical.

Info: <http://lab-au.com/projects/pixflow-art-console>

Pixflow 2_1: Collection Itau Art, Sao Paolo

Pixflow 2_2 + 2_3: Private Collections, Germany

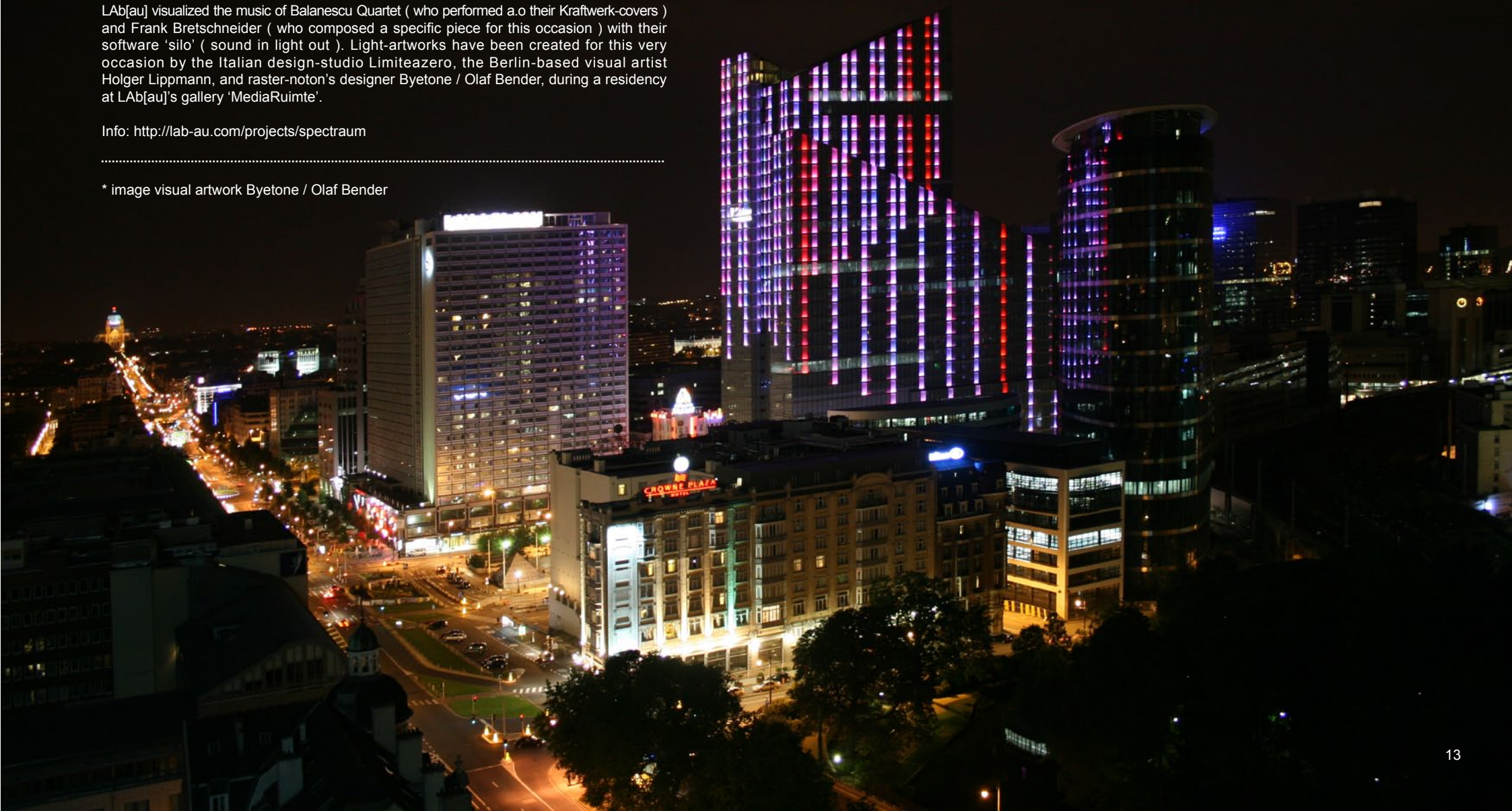


'spectr|alum' is a curatorship by LAb[au], which took place in the context of Brussels Nuit Blanche 2007, and proposed a night with audiovisual performances and light-art on the 145 m high Dexia Tower, from which its 4200 windows were enlightened by internationally renowned artists and musicians.

LAB[au] visualized the music of Balanescu Quartet (who performed a.o their Kraftwerk-covers) and Frank Bretschneider (who composed a specific piece for this occasion) with their software 'silo' (sound in light out). Light-artworks have been created for this very occasion by the Italian design-studio Limiteazero, the Berlin-based visual artist Holger Lippmann, and raster-noton's designer Byetone / Olaf Bender, during a residency at LAb[au]'s gallery 'MediaRuimte'.

Info: <http://lab-au.com/projects/spectraum>

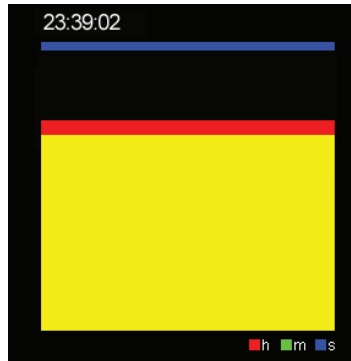
* image visual artwork Byetone / Olaf Bender



Who's afraid of Red, Green and Blue _ light art series [2007]

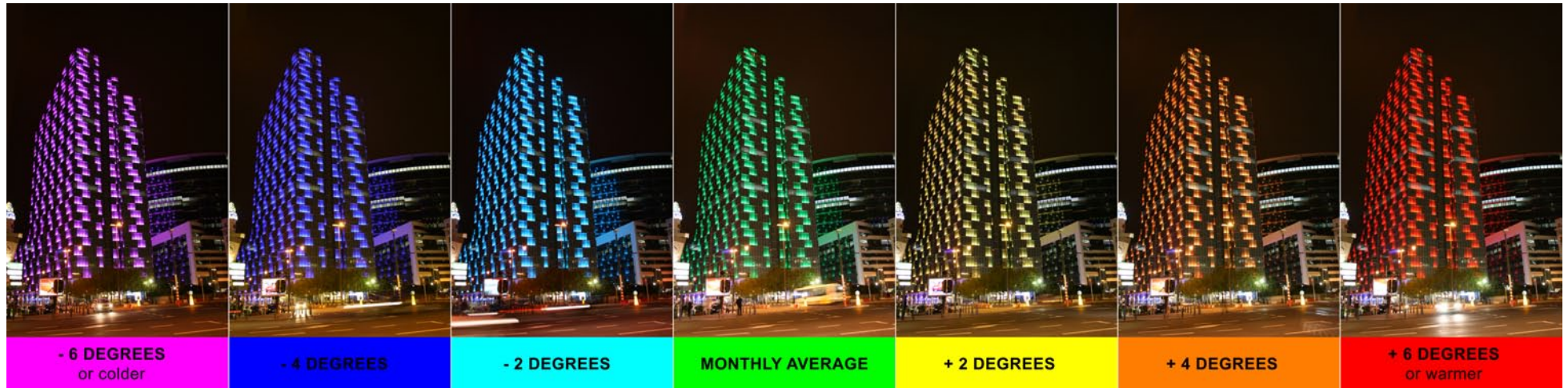
The series takes as starting point Brussels' 145 m high Dexia Tower, from which 4200 windows can be individually color-enlightened by RGB-led bars. Rather than considering this façade as an immense screen-like display, the project expresses its very medium: light.

The RGB color model is an additive model in which red, green, and blue are combined in various ways to reproduce other colors. The name of the model and the abbreviation 'RGB' comes from its three primary colors; red, green, and blue, unlike the primary colors in the fine arts being red, blue, and yellow.



The first artwork of the series, which was displayed from 15.08 until 21.10.2007, is established through the display of a graphical time-construct while using RGB as a code for hours (= R), minutes (= G) and seconds (= B). From sunset to sunrise, actual time will be displayed on the tower through a logic of additive blended color-surfaces, constructing upwards towards midnight when reaching the ultimate add of colored light; white. A white pulse celebrates the new day, from which up light progressively will be returned to the sky.

Info: <http://lab-au.com/projects/chrono-tower>



Who's afraid of Red, Green and Blue _ light art series [2007]

A second artwork of the series, which was displayed from 22.10 until 14.12.2007, was forecasting tomorrow's weather for Brussels. It displays tomorrow's temperature, cloudiness, precipitations, and wind, by using colors and geometrical patterns to visualize these data. A color-code corresponds to tomorrow's temperature compared to the monthly average, linked to a scale of color-temperatures ranging from violet (-6° or colder), blue (-4°), cyan (-2°), green (monthly average), yellow (+2°), orange (+4°) to red (+6° or warmer). Geometrical patterns are created with a vector-field, constituted of small lines which constantly re-orient, causing patterns, letters and numbers to appear. These patterns are visualizing tomorrow's cloudiness, showers (rain, snow, ice ...) and wind.

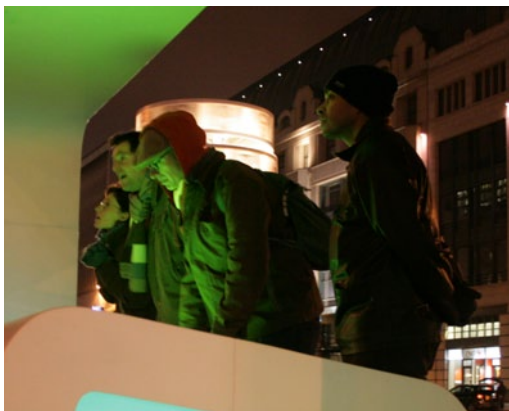
Info: <http://lab-au.com/projects/weather-tower>

Touch _ interactive urban installation [2006]

The project takes as a starting point Brussels' 145m high Dexia Tower, from which 4200 windows can be individually colour-enlightened, by RGB-led bars, turning the façade into an immense display. Instead of considering this infrastructure as a flat screen (surface) displaying pre-rendered video loops, the project is working on the architectural characteristics of the tower and its urban context. The characteristics of the building; orientation, volume, scale... are used as parameters to set up a spatial, temporal and luminous concept, which moreover allows people to directly interact with the tower.

On Place Rogier, at the bottom of the tower, a station is mounted where people can interact either individually or collectively with the visual and luminous display (= the tower) through a multi touch screen. Both static (touch) as dynamic input (gesture) is recognized to generate an elementary graphical language of points, lines and surfaces combined with physical behaviours (growth, weight, ...) taking a monochromatic colour palette (background) combined with black and white (graphical elements).

Once a composition is created, it can be sent as an electronic postcard with a snapshot from the tower, taken from a distant location. It is also uploaded on the specific project website where people can retrieve their postcard, as electronic and printable format, with Christmas and New Year's wishes from Brussels.



The design of the interactive station, as the project in general, is based on the idea of folding and unfolding space. This process allows the spatial design to be combined with time-based parameters, inherent to the dynamic and sequential concept of the interactive enlightening of the tower itself.

Embodied by three parts, the station is placed on Brussels North-South axis in front of the Dexia Tower. The first fold allows people to interact on a multi-touch-screen; the second fold directly displays the user interaction - finger drawing - on a projection screen. In this manner the station not only establishes a direct relation to the visual and luminous display of the tower but also shows the passers by the ongoing process of user interaction.

The interaction is constituted by both static and dynamic input, taking in account certain parameters such as width (finger, hand, arm, ..), direction (horizontal, vertical, diagonal), duration (introducing growth), speed (introducing velocity and weight), ... to establish a dynamic, abstract play of graphical elements deduced from the architecture. Each of the inputs defines the colour of the background the architecture will change towards (coordinate to colour map), while its direction (positive or negative) defines the colour of the graphical element evoked (white or black).

The touch screen allows multiple inputs and thus allows on the one hand, people to interact with more than 1 finger, and on the other hand, to interact together, extending individual interaction to a collective experience.

This real-time and collective interaction on an urban scale, transforms the Dexia Tower into a new Brussels landmark which presents art to the city.

Info: <http://lab-au.com/projects/touch>

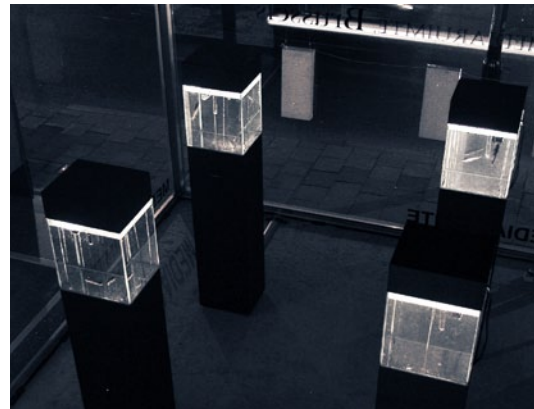
EOD02 _ new media installation [2006]

EOD is a new media installation founded on special species of fish that perceive, electro-sense, their environment and communicate with each other by emitting electric signals, either in pulses or waves. The project explores the normal communication mechanisms of electrical fish, including JAR (the means by which a fish avoids attempts by other fish to jam its frequency) and thus investigates communication and non-communication between individual fish as well as between fish and people.

The installation EOD02 is based on four aquariums of taintless mirror, each presenting a specific composition of fish producing different electric signals. In each aquarium antennas allow to capture the fish signals which are directly related to four speakers transforming these signals into sound, what we hear is the fishes electric signals_ their communications. Further under each aquarium a light bulb is placed pulsing according to the intensity, rhythm, of the emitted signals of the blind fishes. In this manner the electrical impulses of the fishes drive sound and light, an entire audiovisual space.

EOD is a project by Frederik De Wilde. EOD02 is a collaboration of Frederik De Wilde and LAB[au].

Info: <http://lab-au.com/projects/eod02>



12m4s _ interactive installation [2006]

The installation '12m4s' is an interactive audiovisual installation representing human flows by generating out of visitors' main parameters (position, orientation and speed) a visual (3d particles) and sonic (granular synthesis) dynamic scape in real-time. To achieve this result, the installation uses two different tracking techniques: firstly, image recognition is used to create spatial sounds (diffused through 8 speakers disposed along the 12m installation) and secondly, ultra-sound sensors are used to create visual echograms of the space (projected as background image along the 12m screen). These different tracked data influence a graphical vector-field projected on the entire surface of the screen (foreground), where each of its vectors reacts to a visitor's movements while taking his/her orientation. Furthermore, graphical and sonic objects emerge at the point (location) where movement is recognized. Once created, these sonic and graphical elements start to move through the vector field, while trying to find their path.

For example: a visitor is passing by the installation, s/he is followed by a visual and sonic trace, but as soon as s/he changes direction or produces any other movements, s/he creates turbulences. According to this principle, the visitor can even more actively paint with his/her movements a sonic and visual space on the 12m surface, as it open ups to collective interaction.

The result, this 'particle synthesis' is projected on a 'Mylar' screen fusing projection and reflection while building a common space in between the digital and the body space.

Info: <http://lab-au.com/projects/12m4s>





PixFlow _ software art installation [2006]

PixFlow is a generative work based on a vector field to translate moving particles/pixels into flows. This vector field is based on a mutual influence in between vectors and particles resulting in an unsuspected highly evolving behavior. Running on 11 networked computers, displayed on 11 plasma screens as a seamless 11 meters flat space, it is exhibited since August 2006 as a permanent artwork in Brussels's Grand Casino restaurant.

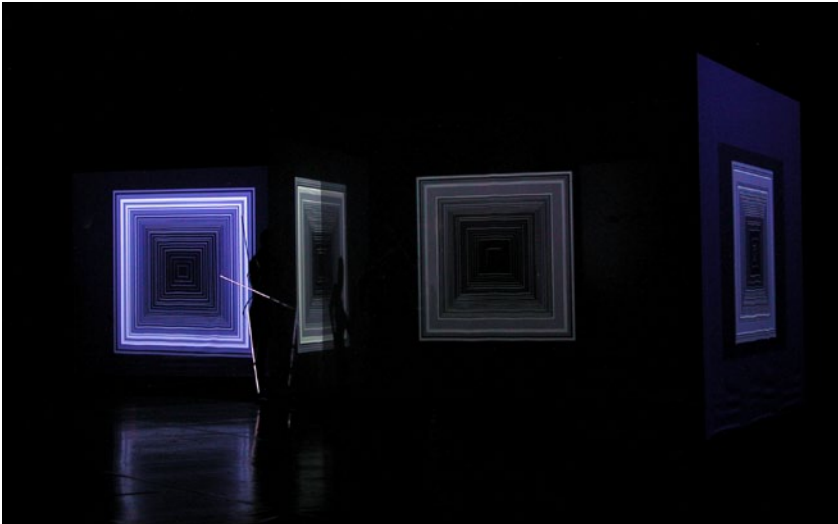
Project Data:

total length of the installation: 11m
 total amount of computers: 11
 total screen space: 11264 x 800 pixels
 Total amount of particles: 11000
 Total amount of vectors: 33792 (64x48=3072 per computer)
 Speed of particles: 4 pixels / frame = 120s to cross from left to right border in a straight line



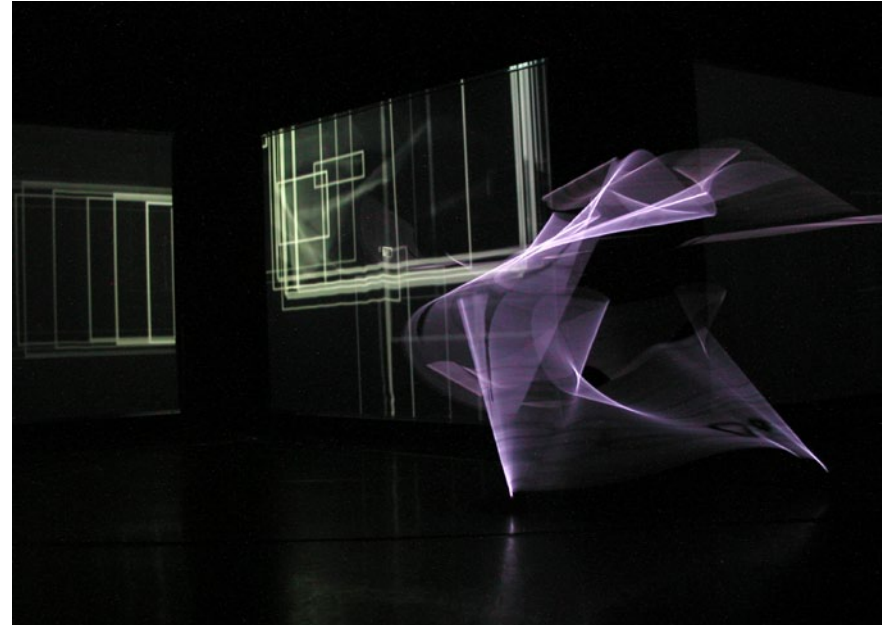
Man in e-space_dance performance [2005]

The performance name refers to the experimental cinema and dance of the twenties, examining the notion of body and space in relation to machines and its aesthetics. From Etienne Jules Marey's chronographs to Oskar Fischinger's audiovisual works or to the choreographic work of Oskar Schlemmer, all proposed an analytic and artistic view on the body-space relation building an abstract and symbolic representation. 'Man in e.Space' pursues these researches while confronting them to digital media, in between choreography, cinematography and scenography _ in between dance, music and architecture.



The performance 'man in electronic space' is based on the complete reduction of space and body: on one hand, four centered transparent projection screens, disposed in folded windscreen setting, are encapsulating a minimal construct of space, on the other hand the visibility of the two dancers are reduced to glowing lines, emitted by their light costumes, outlining their body articulations by the means of long light sticks. Furthermore the traditional scenic frontal setting is abandoned in profit of a space where both dancers as public co-operate in the definition of the performative environment.

Inside this common space four cameras are filming the dancers' movements, the moving lines. These captured images are placed inside a 3d electronic space, processed and projected on the four screens in real-time. Each of these 4 viewpoints constitutes a position inside the digital space and navigating through this space set a time frame of 4 seconds. This specific space-time setting of the scenic space defines the choreography of the dance reinforced by real time processed sound. In this manner the entire sonic structure is related to the dancers' movements constructing an audiovisual space, a space where the logic of the physical and the electronic space overlaps and where time is space and space is time.



Whereas in the beginning of the performance the dancers stand alone as light-sculptures inside the space, the gradual introduction of motion tracking techniques enhance the interplay in between them and their spatial motion until the point where the cameras are turned towards the screens leading to an endless closed feedback loop. Suddenly the machines stand alone reproducing over and over the dancers last inputs (trace).

Info:

<http://lab-au.com/projects/man-in-espace-extended>
<http://lab-au.com/projects/man-in-e-space.mov>

Credits:

LAB[au]: concept + e.space
res publica : choreography
Marc Wathieu : sound
Marianne Descamps + Claudia Miazzo : dance

**Liquid Space 01/02 dvd book_graphic
design [2005]**

In the context of the 'liquid space 01+ 02' cycles dealing with the collaborative design of spatial audiovisuals, LAB[au] conceived a hypertextual catalogue transcribing these interactive 360° multiscreen and quadraphonic real-time constructs into a 2D concept. The book-dvd is a visual, theoretic and sonic collection of spatial audiovisuals created by LAB[au] in collaboration with over 50 different artists from all over the world.

Imagineering on the level of colours, degrees, keywords and time indexes an unfoldable modular 360° card book which contains in its centre a dvd. The publication gives the overview of the likely named series of workshops, installations, lectures, performances and exhibitions using as starting point LAB[au]'s sPACE, navigable music - platform. Whereas the modular structure of the book will allow in the future including further developments, further cycles such as the ongoing liquid space 03 about designing feedback loop systems, in form of upgrade-packages.

1 dvd + 36 CMYK pages = 360° [C=90°, M=90°, Y=90°, K=90°) = 36min. of video
a book as architecture = a book as parameter design = a book designed out of data
a hypertext book allowing through its 360° index and modular structure multiple reading modalities and sorting, according to the parameters of: time, space, information,
keywords: project concepts, project logos,
keywords: technology, project thumbnails,
keywords: methods.

Info: <http://lab-au.com/projects/liquid-space-book>



Liquid Space _ collaborative design sessions [2003 - ...]

Liquid Space 01 _ de SIGNforms
2003 Art Center Nabi, Seoul South Korea

Liquid Space 02 _ de SIGNing by numbers
2004 MediaRuimte, Brussels Belgium

Liquid Space 03 _ de SIGNing feedback loop systems
2005 Brakke Grond, Amsterdam The Netherlands

Liquid Space 04 _ co/ordinate space
2006 TENT., Rotterdam The Netherlands

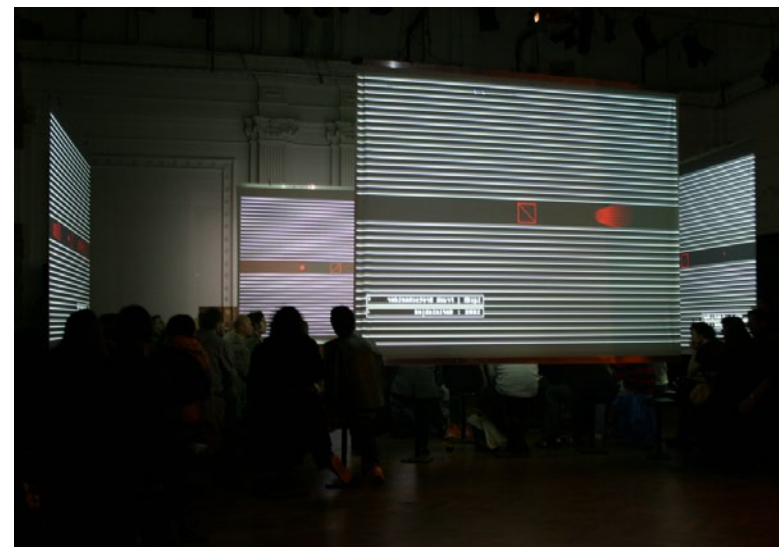
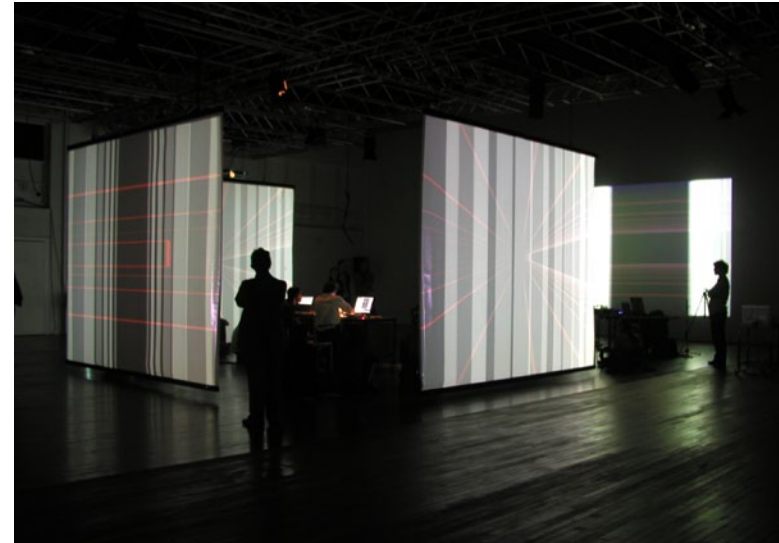
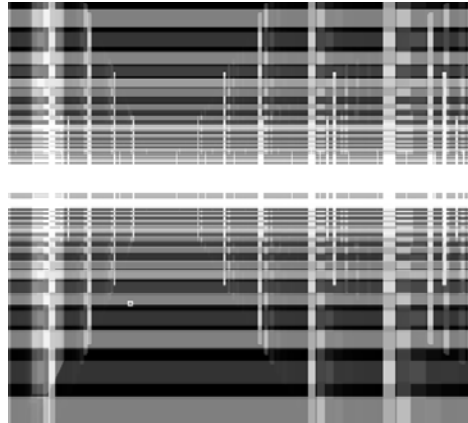
Liquid Space 05 _ building space
2007 Club|Transmediale, Berlin Germany

Liquid Space is a series of collaborative design sessions concerning spatial audiovisuals.

Each design cycle stands under a specific theme, theoretic approach, to frame the work on the interactive, immersive and performative qualities of digital design, whereas its results lead to installations, exhibitions and performances.

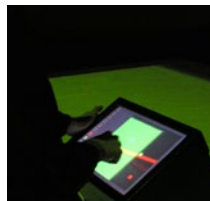
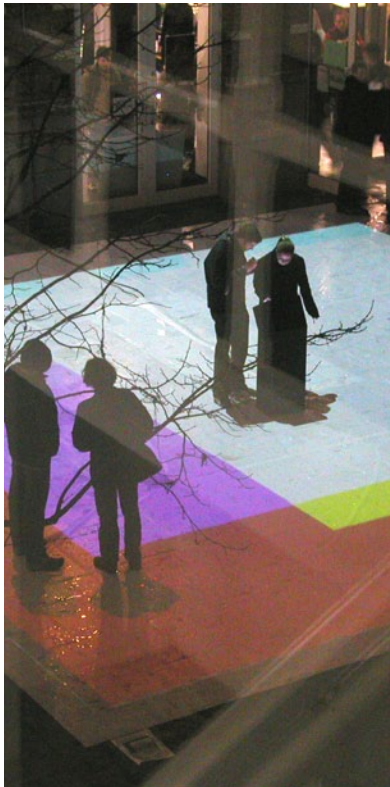
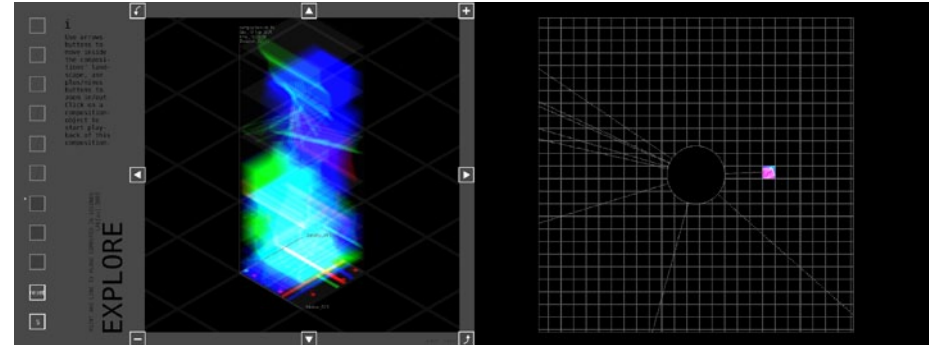
For the collaborative design sessions, the 'sPACE Navigable Music'-platform, a 3D engine developed by LAB[au], is proposed to the invited artists as starting point for development and exchange. The engine is based on the principle of integrating different media in a structural, programmed manner, inside and through electronic space through navigation _ it is composing and editing inside 3d space to create visual and sonic architectures. An environment where the performer navigates his created 3D space to compose music in real time, displayed in a 360° projection space and through quadraphonic sound.

Info: <http://lab-au.com/projects/liquid-space-02>
<http://lab-au.com/projects/lqs-particle-lake>
<http://lab-au.com/projects/liquid-space-05>
<http://lab-au.com/projects/lqs05-mwlqs01>

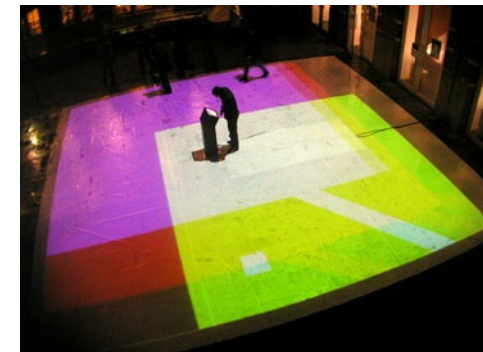


Point, line, surface computed in seconds_interactive urban installation [2005]

The installation is based on simple user interactions, drawing with fingers on a touch screen to built a complete sound and image environment. The two major differences to paper drawing are that first, an object like a dot or a line are also sounds, second that drawing is a process including time parameters which are used to produce motion. On this principles a sonic and visual composition is gradually build out of the drawing movements of the user, resulting not only in visual objects moving on the screen and the ground projection, but also to sounds moving in space due to the quadraphonic sound setting.



Each created soundscape by the user can be recorded and called back at any moment. The recording takes in account the parameter of time [third axis=z] in the creation of a 3d display of the composition. Each of these times based towers are placed on a common grid according to two parameters: 1: the % of density and the % of motion. These two parameters qualify in different manners the audience-interaction while confronting it to time/space related parameters of the sonic construct. The common grid slowly creates a geometric pattern of space-time indexed objects_ the sound towers. The installation directly refers to Mondriaans works like the 'Boogie Woogie' based on the interrelation in between the rhythmic structure of a jazz piece, the dynamic composition of visual elements on canvas and the urban grid of New York. The installation prolongs the synaesthetic works of Mondriaan to an interactive and digital vocabulary inside the urban and electronic space.

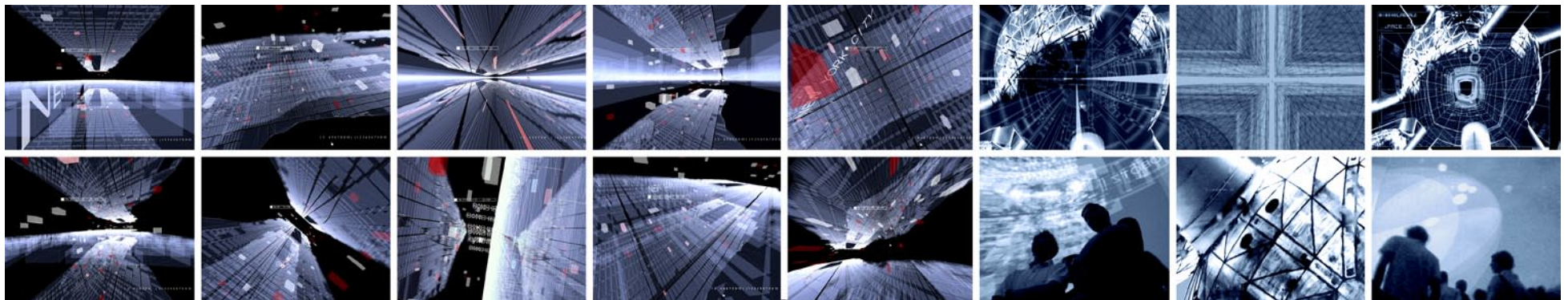
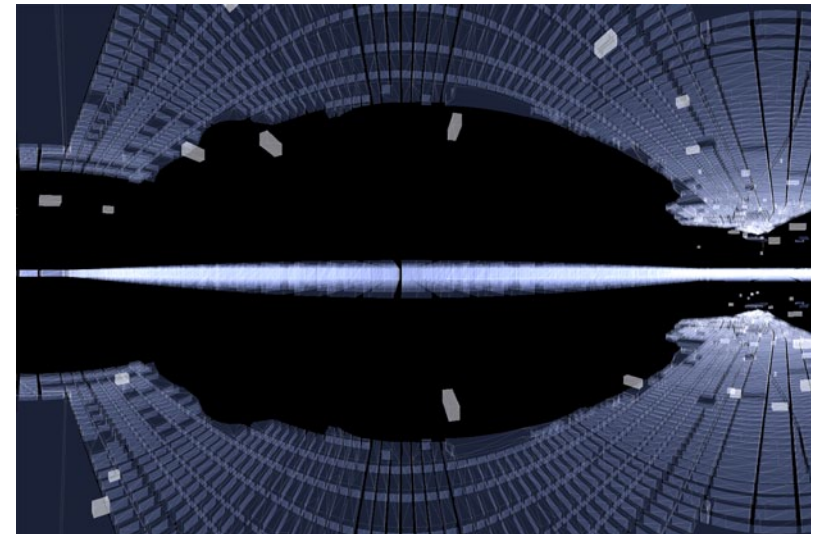


sPACE navigable music_spatiovisual music software / performance [2001 - ...]

'sPACE, Navigable Music' investigates the impact of IC technologies and particularly, 3D Real Time technologies in the construct of space. According to the objectives of lab|au| the project constitutes as much a space for theoretical research as a space of experimentation on the forms of spatial, visual and sonic interactions in networked environments. The project thus explores the setting of hypermedia environments and mixed reality spaces combining architecture, music and cinema through users interactions – navigation within the digital matrix.

In 'sPACE, navigable music', the architecture of the electronic space is generated in real time according to the position and movements of the user (> mix color, > mix image, > mix sound). Operating on the assignment of spatial (x,y,z), temporal (t-movements) parameters to the visual and sonic ones, each interaction by the user, navigation, transforms the rendered space. The 'Navigable Music' thus constitutes a space, in which the user experiments cyberspace by dropping sounds into space, mixing music throughout navigation, record its movements to produce an animation, a kinetic music clip, a sharable sonic space, where the multi-user space even extend the project to collective interactions.

'Spa[z]e music' is based on collaborations between lab|au| and different contemporary musicians, who composes specific sonic - spaces, navigable music. The collaboration focus on the exploration of musical patterns in and through navigation in e.space and relate them to image sequencing in order to create an immersive sonic and visual environment. It thus relates, synchronizes, space to music based on cinematic techniques and movement patterns.



Spa[z]e 360° [2001 - ...]

The 'Spa[z]e 360°' project proposes an installation based on a complete immersion of the users and the public in the 'Spa[z]e music'. This is produced on the one hand through the spatial (quadraphonic) diffusion of the sound navigation and on the other hand the visual, 360° panoramic projection of the e.space. 'Spa[z]e 360°' is based on a software, developed by LAb[au] in order to make through network rendering a 360° projection in real time possible.

Synchronization within navigation and mainly the one of sound is critical in networked devices as each computer process its own 3D computations. The project thus is based not only on networked 3D rendering but also on complex time programming. As any number of computers can be used, the 360° projection can be made out of 3, 4, 6, 8 or even 32 screens/computers. Slave computers can also provide sound extending the project to hexa, octa, dodecaphonic sound.



Exhibitions:

[2009] // 'Young Belgian Painters Award' : group-exhibition at BOZAR, Brussels [B]. 24.06 > 13.09
 [2009] // 'm0t1fs' : solo-exhibition at Galery NumerisCausa, Paris [FR]. 29.04 > 06.06
 [2009] // 'time | emit' : solo-exhibition at Galery [DAM]Berlin, Berlin [DE]. 20.02 > 28.03
 [2008] // 'Binary Waves' : Art Grandeur Nature Biennale, Paris [F]. 18.09 > 19.10
 [2008] // 'PixFlow #2' : Emocao Art.ificial, Itau, Sao Paolo [BR]. 1.06 > 14.09
 [2007] // 'Who's afraid of Red, Green and Blue', Dexia Tower, Brussels [B]. 15.08.07 > 15.12.08
 [2007] // '12m4s' + 'EOD02' : Fondation Vasarely, Aix-en-Provence [F]. 15.09 – 31.10
 [2007] // 'flux' : solo-exhibition at Galery Roger Tator, Lyon [F]. 20.04 – 01.06.07
 [2007] // 'Touch' : 'Architecture of the Night'- screening exhibition, NAI R'dam [NL]. 27.01 – 06.05.07
 [2006] // 'Touch' : Dexia Tower and the Place Rogier, Brussels [B]. 26.12.06 – 15.01.07
 [2006] // '12m4s' + 'EOD02' : Pierre Bergé & associés, Brussels [B]. 08.09 – 17.09
 [2006] // 'Liquid space' : TENT. / Witte de With, Rotterdam [NL]. 31.08 – 22.09
 [2006] // 'Liquid space 01+02+03' : Le Frigo, Mons [B]. 28.04 – 25.06
 [2006] // '12m4s' : STUK Kunstencentrum, Leuven [B]. 13 – 18.02
 [2005] // 'Liquid space 01+02' : Vlaams cultuurhuis Brakke Grond, Amsterdam [NL]. 10 – 14.05
 [2005] // 'Point to Line to Plane, computed in seconds' : STUK Kunstencentrum, Leuven [B]. 14 – 19.02
 [2004] // 'Liquid space 02' : MAP, Matrix Art Project, Brussels [B]. 08.07 – 29.07.
 [2003] // 'Info.scapes – information society' : ITU WorldTelecom 2003, Geneva [CH]. 11.10 – 18.10
 [2003] // 'Polygone Den[c]ity' : New Museum of Contemporary Art, New York [USA]. 23.01
 [2002] // 'electroscape 001' : Art Gallery Siggraph, San Antonio [USA]. 22.07 - 26.07
 [2002] // 'sPACE, Navigable Music' : UIA 2002, Chromosome, Berlin [DE]. 22.05 - 27.05
 [2002] // 'electronic sPACE' : le blanc, Brussels [B]. 17.05. - 26.05
 [2002] // 'cinémas du Futur' : Via Festival, Pass, Mons [B]. 15.03 - 14.05
 [2001] // 'fictional sPACE' : Sony Pavilion, Cannes film festival, Cannes [F]. 09.05 - 20.05
 [2000] // 'i-skin, 01+02' : Louvre, Paris [F]. 10.10 - 29.10
 [2000] // 'i-Skin, electronic bodyness' : Avignon 2000, Avignon [F]. 27.05 - 01.10

Performances / Conferences :

[2007] // 'MetaDeSIGN' : Urban Screens, Manchester [UK]. 11.10
 [2007] // 'MetaDeSIGN' : Central Saint Martins, London [UK]. 12.09
 [2007] // 'Man in e.Space' : New Territories, Glasgow [UK]. 08.02
 [2007] // 'Liquid Space' : Ballhaus Naunynstrasse, Club|Transmediale, Berlin [DE]. 23.01 – 04.02
 [2006] // 'Man in e.Space' : Elektra, Usine C, Montreal [CA]. 09 - 10.05
 [2005] // 'Man in e.Space.mov' : Centre Georges Pompidou, Paris [F]. 29.05
 [2004] // 'MetaDeSIGN' : Sonar, Barcelona [S]. 17.06 - 20.06
 [2004] // 'D.O.T.N.A.N.A.' : Centre Georges Pompidou, Paris [F]. 08.05
 [2003] // 'EN3+4jeuX³' : Urban Lab, Bauhaus Dessau [DE]. 11 – 12.10
 [2003] // 'Liquid Space 01' : Resfest + Nabi Art Center, Seoul [Z-Korea]. November 2003
 [2003] // '10th sphere' : Atomium, Brussels [B]. 31.05
 [2003] // 'sPACE, Navigable Music' : Center for New Media Culture RIXC, Riga [Letland]. 08.05 - 11.05
 [2002] // 'sPACE, Navigable Music' : ISEA 2002, Nagoya [JP]. 27.10 - 31.10
 [2002] // 'EN3+4jeuX³' : Villette Emergences festival, Maison de la Villette, Paris [F]. 25.09
 [2002] // 'sPACE, Navigable Music' : file 2002, Sao Paulo [BR]. 09.08 - 22.08
 [2002] // 'sPACE, Navigable Music' : OFFF, Barcelona [S]. 21.03