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# Electroscape 003

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2004

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Project by fabric | ch

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Funding: Pro Helvetia (Zürich, CH), Cahiers d'Artistes 2004

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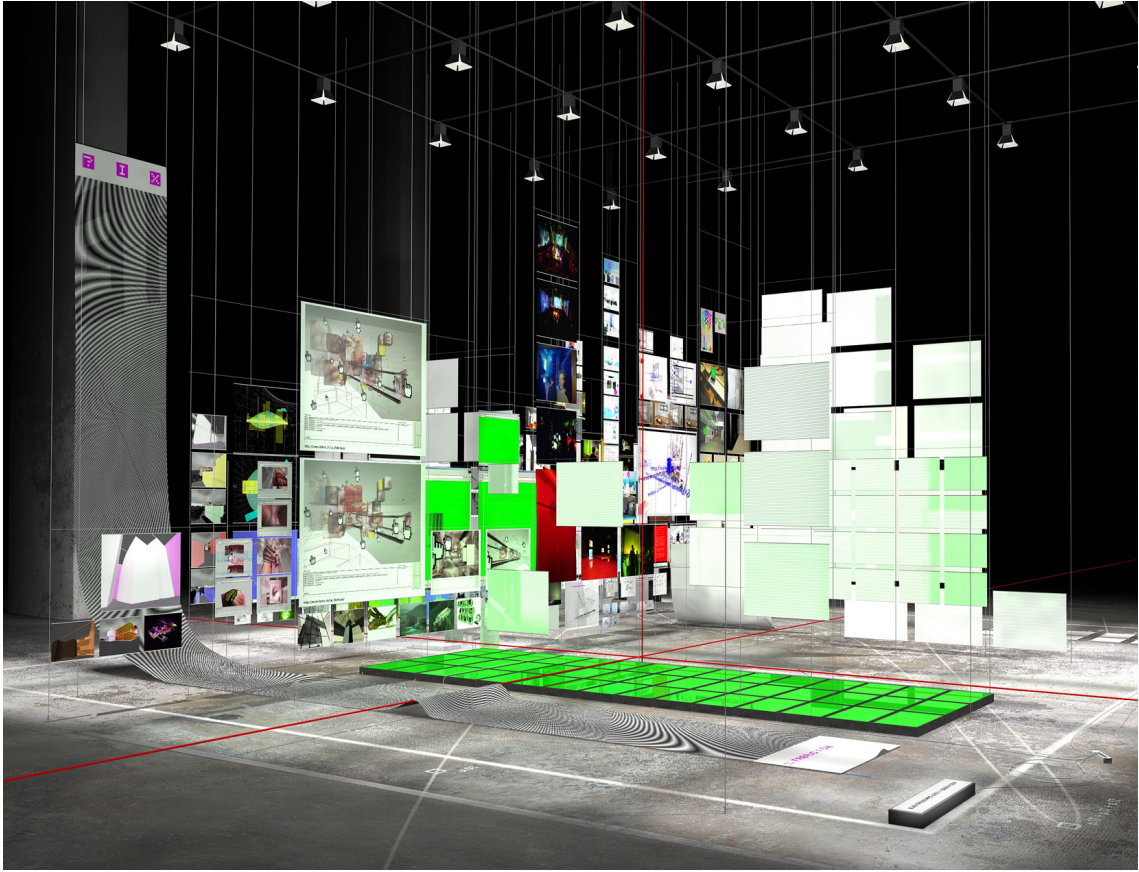
Location: fictional

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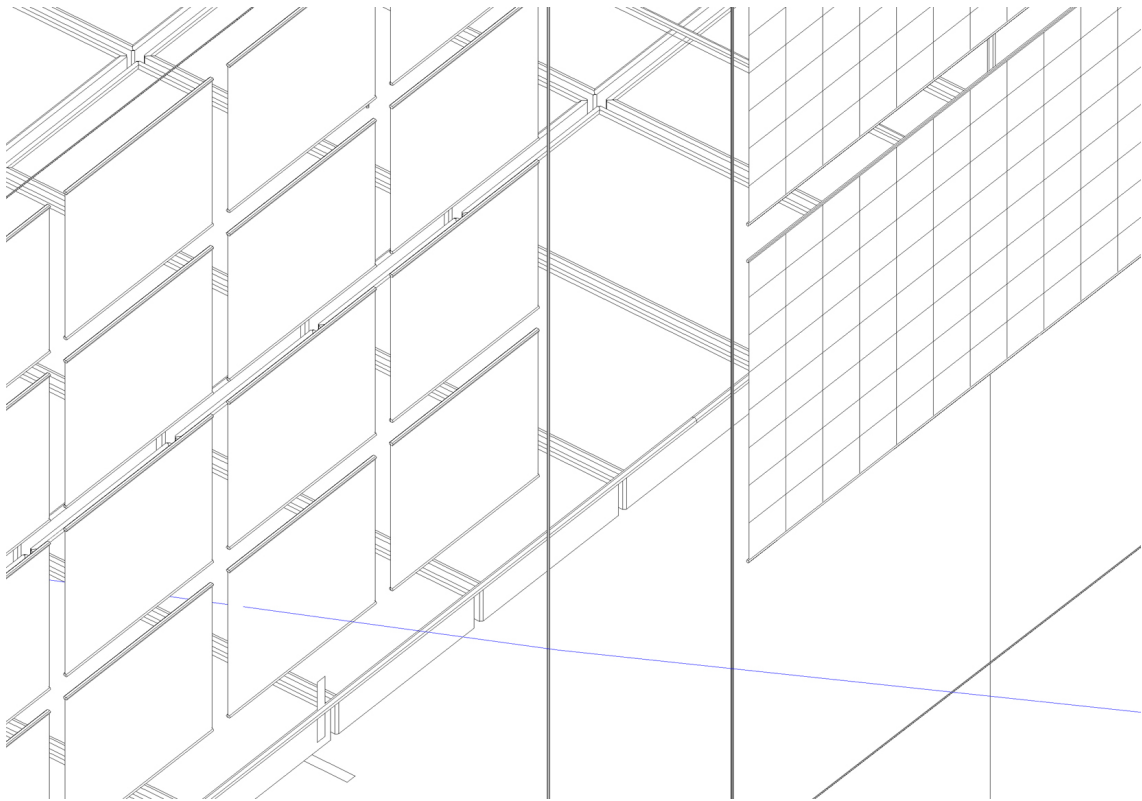
<http://www.electroscape.org/003>

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- Pro Helvetia series of “Cahiers d’artistes”
- A liminal space to generate books
- A liminal book in place of a walkthrough video
- A liminal video to emulate a space
- Paper-based “datascape”



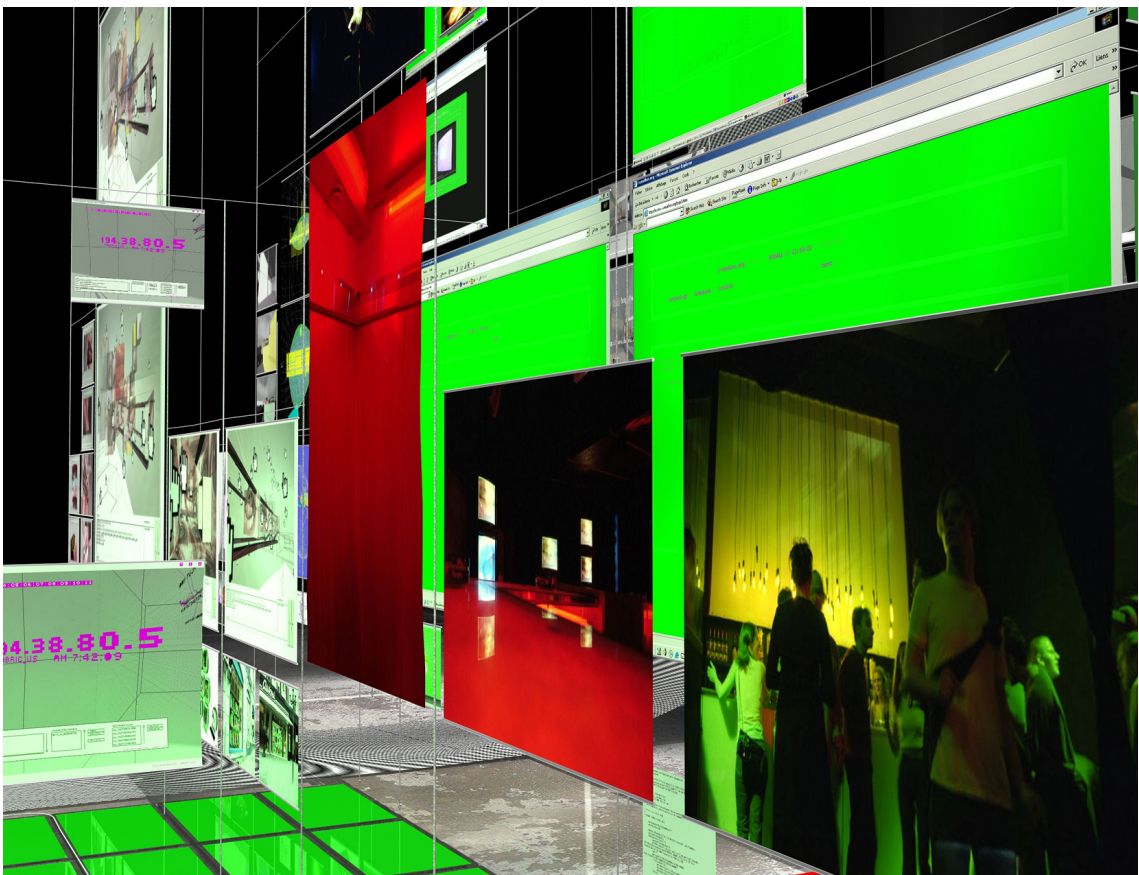
[Img. 1]



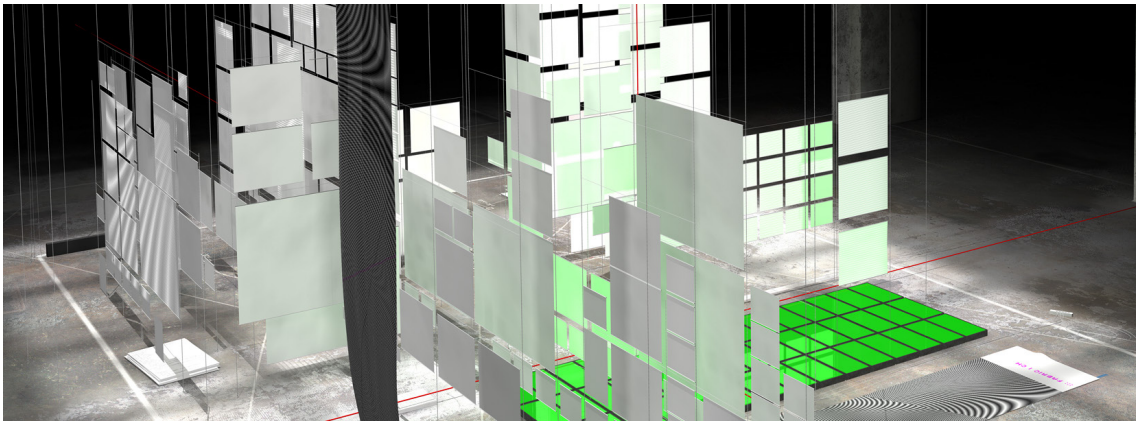
[Img. 2]



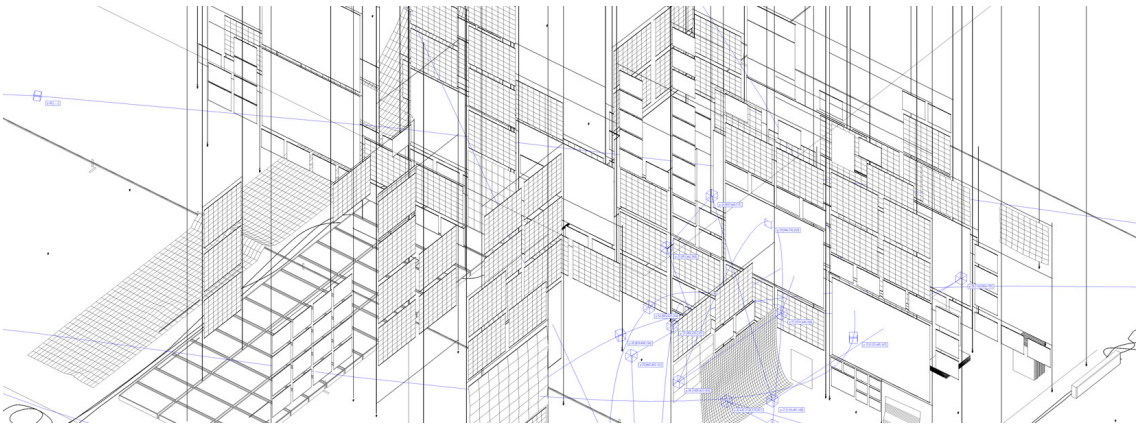
[Img. 3]



[Img. 4]



[Img. 5]



[Img. 6]

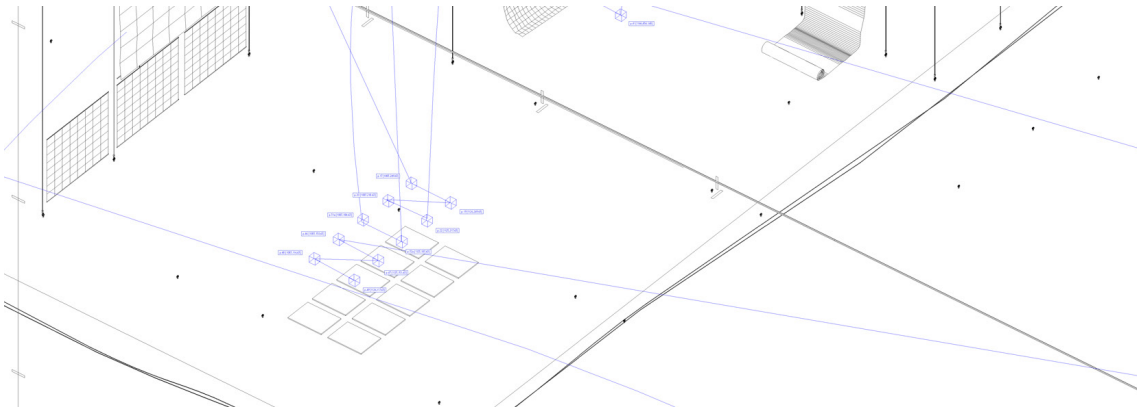


[Img. 7]

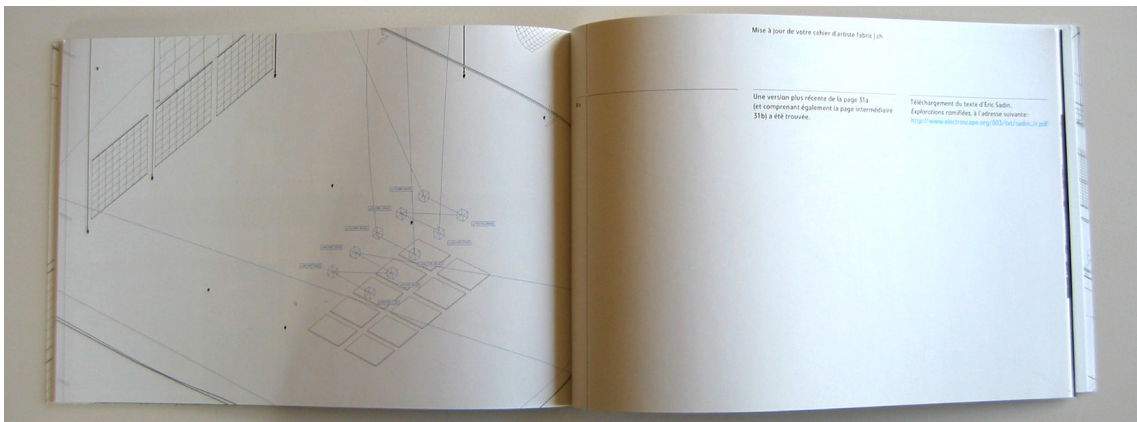




[Img. 13, 14]



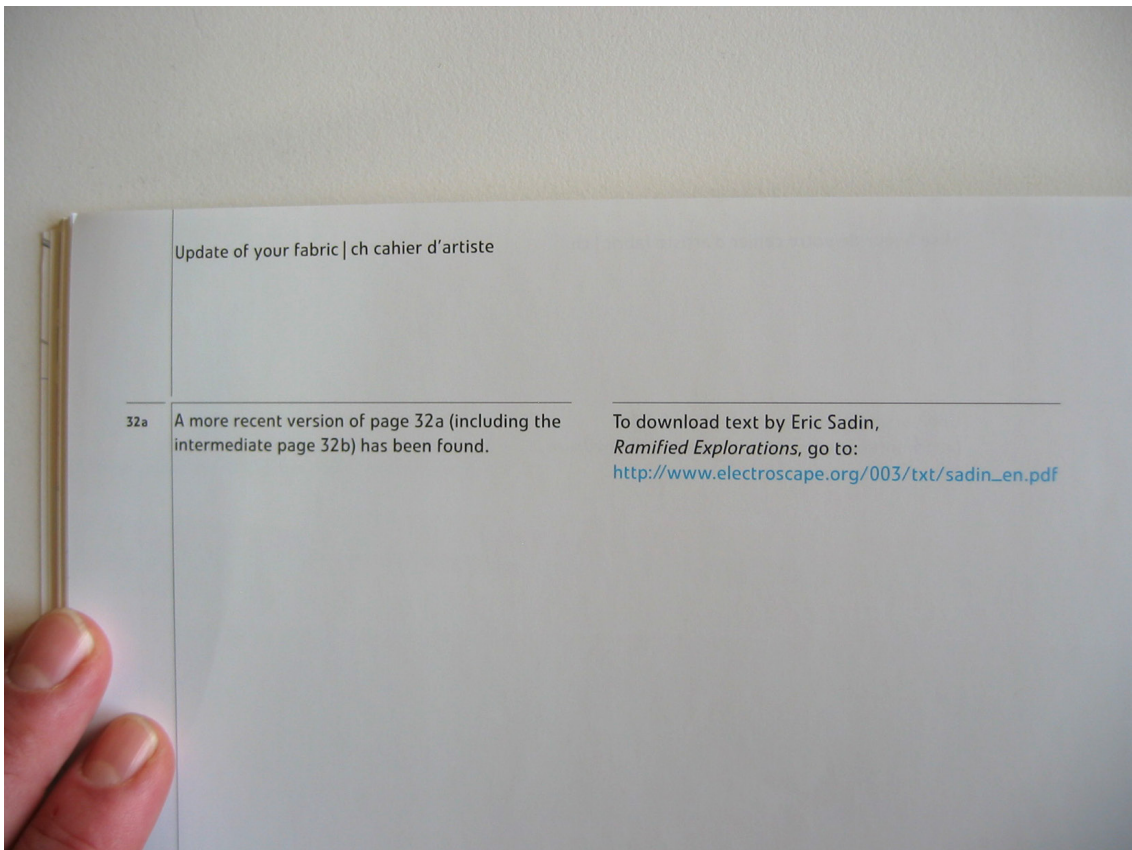
[Img. 15]



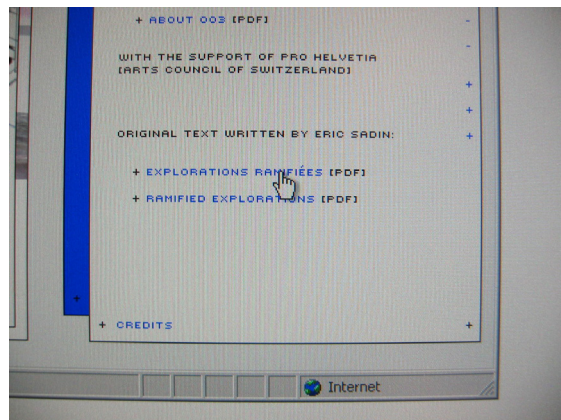
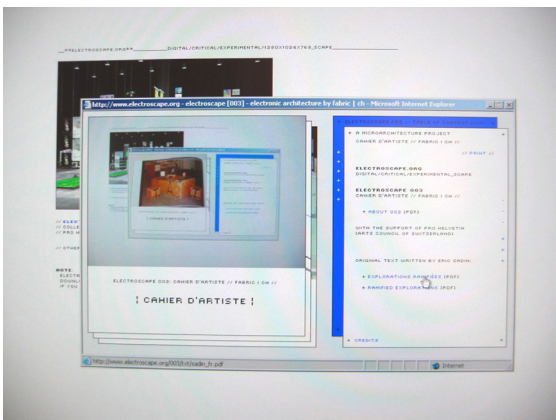
[Img. 16]



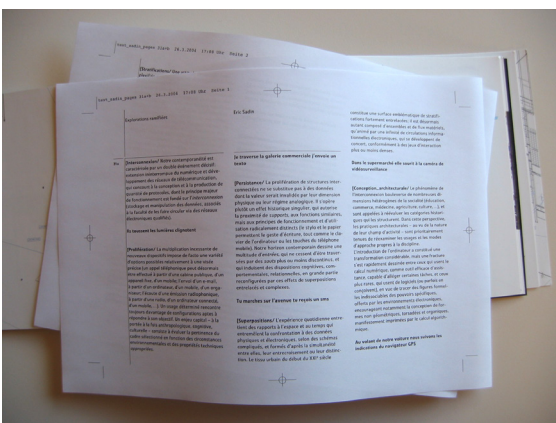
[Img. 17]



[Img. 18]



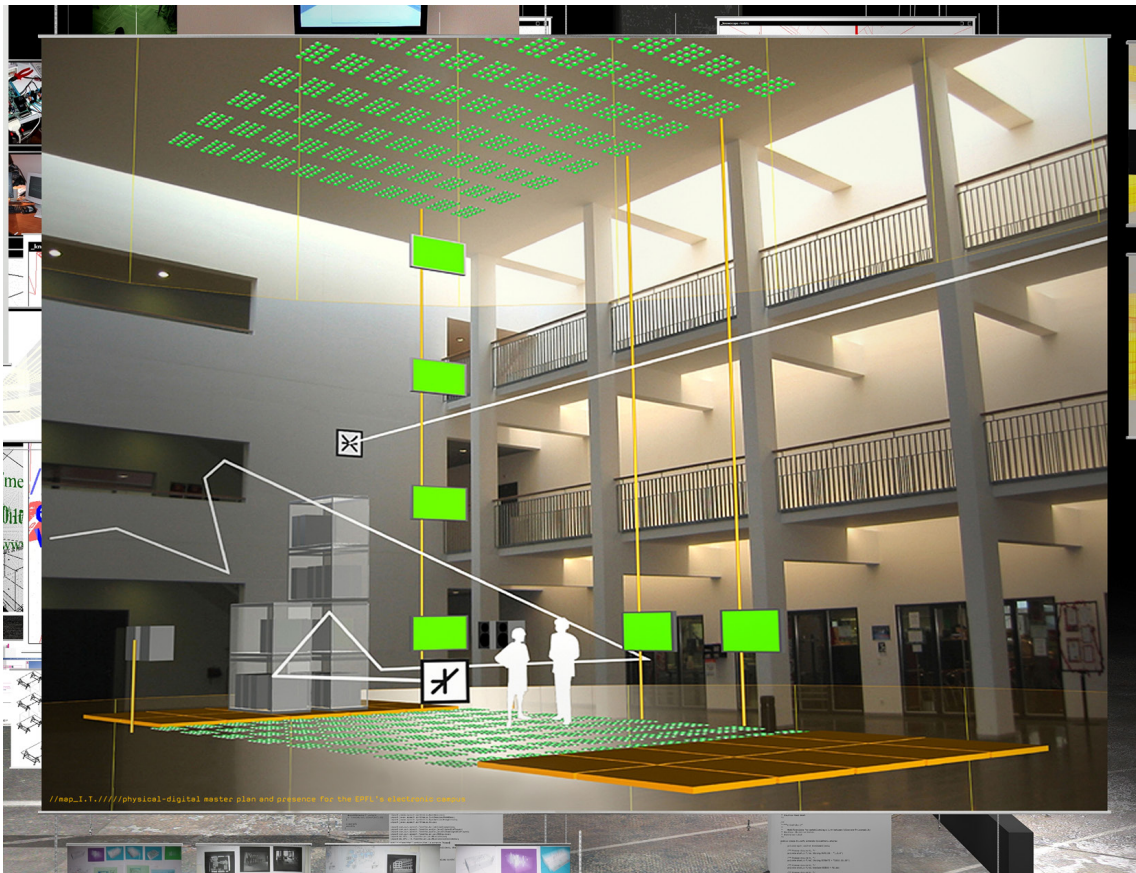
[Img. 19, 20]



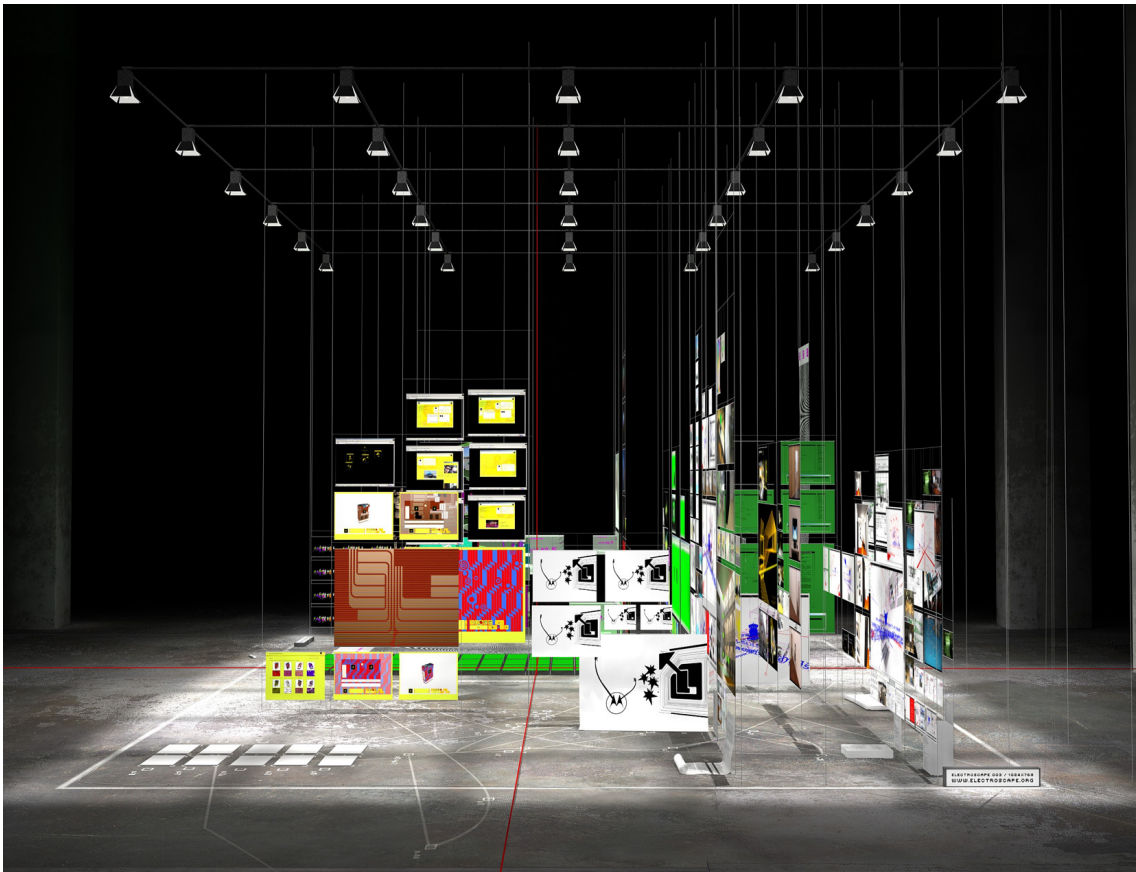
[Img. 21]



[Img. 22]



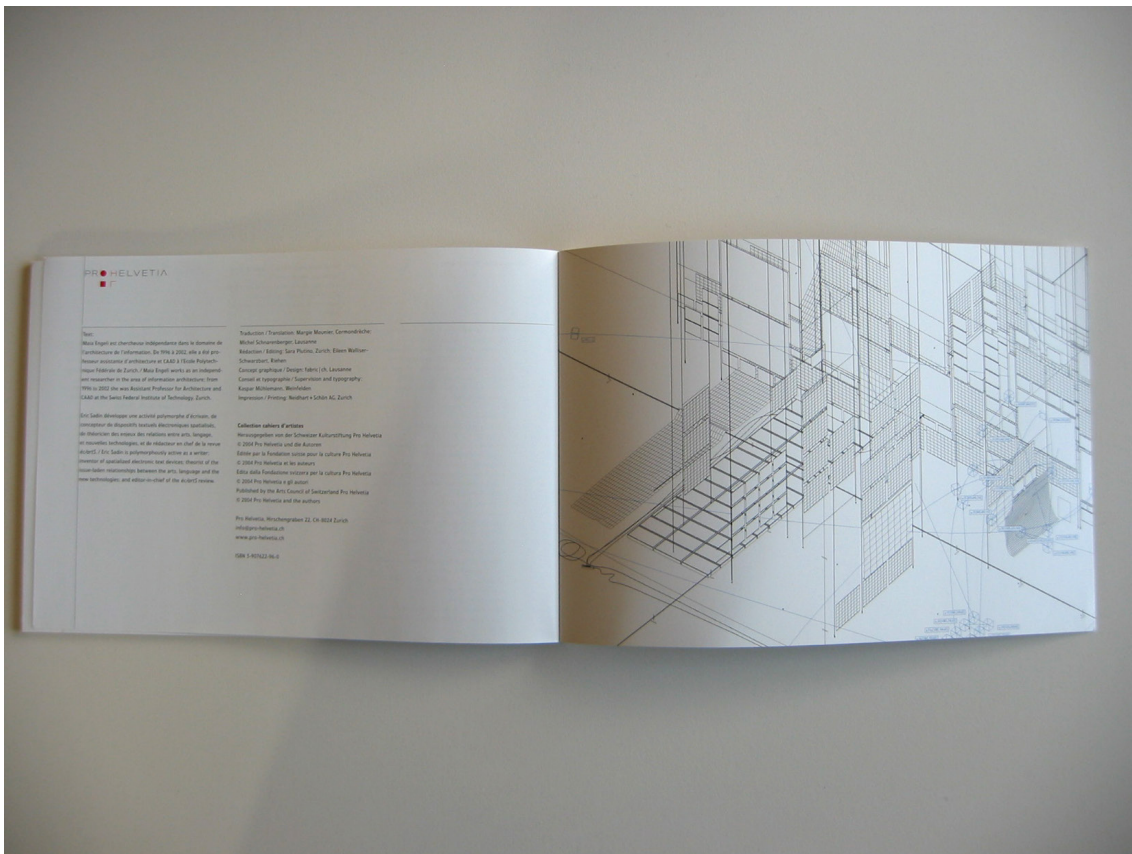
[Img. 23]



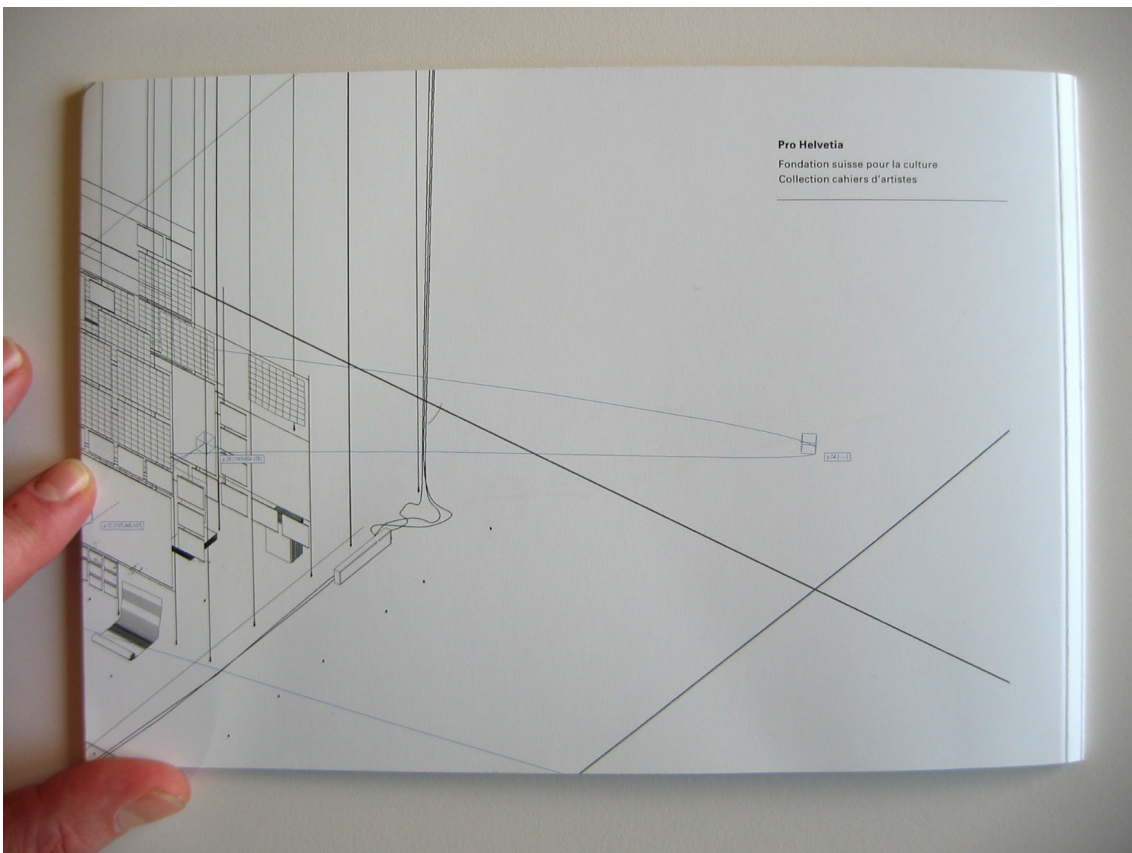
[Img. 24]



[Img. 25]



[Img. 26]



[Img. 27]

Image captions:

- [Img. 1] P. 2 (of the book in the "Cahiers d'artistes" series): general view of the installation (the space) used for Electroscape 003. The data (images taken from fabric | ch's projects, period 1997-2003) are organized in a very "rationalist" way: three axes, where x = years 97-03, y = research-applied and z = unpaid-paid works.
- [Img. 2] P.16: the same model in a different type of rendering (axonometric, wireframe) serves as the nonlinear "railroad" for fabric | ch's "Cahier d'artiste" (one Cahier) and reveals its non-material nature (simulated? fake?). Based on this installation, many "Cahiers d'artistes" could have been produced, each one telling a new linear and "walkthrough" story about fabric | ch.
- [Img. 3] P. 6: general view of the installation occupying the 1280 x 1024 x 768 units' volume. fabric | ch's projects are shown from left to right (97-03): La\_Fabrique, I-Weather, Digital BM, Knowscape Mobile, map\_I.T.
- [Img. 4] P. 5: inside view of the images from the "Experimental night" project (2000). The image on the right shows a project, Melatonin Bar, by Décosterd & Rahm, associates who collaborated on the overall project.
- [Img. 5] P.14-15: the "datascape" made of paper on its non-printed side (but with some beamed patterns).
- [Img. 6] P.18 & 21: view from the opposite corner in axonometric mode. This model serves as a matrix for hundreds of potential books about fabric | ch (including the one possibility that has been printed as "Cahier d'artiste" for fabric | ch by Pro Helvetia). The blue line is the path for the walkthrough video and therefore also for the sequence of pages in the Cahier. This camera movement serves to produce a video, as well.
- [Img. 7] P.13: the "Ecole Piottet" project surrounded by Knowscape Mobile's posters.
- [Img. 8] From p.23 on, images in the Cahier switches from an ambient presentation of Electroscape 003 (the paper-based datascape) to a frontal presentation of specific projects (Knowscape mobile, Electroscape 002, map\_I.T.), with few surroundings.
- [Img. 9] P. 24: another close- up view of the Knowscape Mobile project.
- [Img. 10] P. 25: a less close view of Knowscape Mobile's posters that shows different displays/installations of the project.
- [Img. 11] P. 26: a detail on one of Knowscape Mobile's installations.
- [Img. 12] P. 27: Knowscape Mobile images, the Basel installation.
- [Img. 13] P. 28 image shot from the "Cahier d'artiste," Knowscape Mobile at Swiss Art Awards, Basel.
- [Img. 14] P. 30: different representations of the same object in the "Cahier d'artiste."
- [Img. 15] Double width image that has been used for pages 30 and 33. It shows the camera movement in the world over white blank sheets of paper. This will be used for all the text pages in the Cahier.
- [Img. 16] P. 30 & p. 31a: insertion of white pages and texts. On the right page (p.31a) is printed a link to download some missing parts of the "Cahier d'artiste" from its website ([www.electroscape.org/003](http://www.electroscape.org/003)). It allows one to update the Cahier repeatedly, if necessary.
- [Img. 17] P. 20: another text page in the book.
- [Img. 18] Detail of page 32a, with a link to the online part and update for the "Cahier d'artiste."
- [Img. 19] Following the link to [www.electroscape.org/003](http://www.electroscape.org/003).

- [Img. 20] Link to the download section of the missing text. To be printed and included in the Cahier.
- [Img. 21] Once printed... p. 32a & 32b by French writer and essayist Eric Sadin, to be inserted in the Cahier.
- [Img. 22] P. 34 & p. 35: another project presentation (Electroscape 002, hybrid museum).
- [Img. 23] Image for p. 41: the map\_I.T. project is a master plan for the Digital Campus of EPFL (Swiss Federal Institute of Technology, Lausanne, CH).
- [Img. 24] P. 44: return to the main environment, an overall view towards the past (x-axis of the data structure).
- [Img. 25] Picture of p. 44 & p. 45: two different ways of displaying a CV (image- or text-based).
- [Img. 26] Last pages with the "railroad" matrix environment of the book totally revealed.
- [Img. 27] Back cover.

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# Txt

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## Electroscape.org

Electroscape.org is a place/space/network, an open project and online edition through which digital and mutated landscapes; mixed, distorted, or enhanced reality, "infoscapes" and electromagnetic territories are questioned, made tangible. It is about the creation of challenging spaces.

Electroscape.org is a platform set up by fabric | ch to conduct experiments on contemporary space. It explores one of its subsets which we label the "screenscape", a 1280 x 1024 x 768 units mobile space, with variable scales depending on the context of the installation (from pixels to decameters, from screen to neighborhoods). Electroscape.org is an open and ongoing project/playground, where different modes of creation can be experimented upon.

The different processes that are going on under this Electroscape's generic title can lead us both in the development of new critical concepts and environments as well as in the setup of technologies (that act on space). This prospective work develops itself both in the architectural field and in the scientific one, testing the potentialities of processed spatiality.

Being a clear vector of transformation for our contemporary societies, the sciences are considered as fully part of this context of work (particularly information sciences in this case). It is then clear that our approach can lead us to question both traditional architectural approaches to space (and interactions with space) as well as traditional and functional approaches to the sciences. Our context of work includes what laboratories are producing or publishing before they are unleashed on society. Our approach is a form of prospective architecture.

Nowadays, we can witness the emergence of various spaces linked to the screen. These can be simulated 3D environments, such as the ones we see in games, networked 2D or 3D ubiquitous spaces or, on the other side of this space spectrum, real spaces being monitored by cameras or other visual tracking devices.

Screen space is therefore a strange place, somewhere in between 2D and 3D, between flat and volume, between here and there or even both at the same time. But it always has a close link to screen resolution, to s(t)imulation and to information processing.

In these successive processes (001 to 004), this spatiality is explored, deployed, and played with: physical and immaterial, visible and invisible, located and distributed at the same time.

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# Txt

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## Electroscape 003

003: cahier d'artiste // fabric | ch //

What is a paper edition or a small book? Is it a rather linear and rational succession of immutable images and text printed on pages, or can we consider it in our Electroscape's context as a kind of space, as well? Or better: a potential space and its visualization device and materialized substitution, all together?

We've taken the opportunity of a publication about the work and experiments of fabric | ch (97-03) made by Pro Helvetia (Art Council of Switzerland) to think about these questions and to experiment with this concept of substitution (something in place of the real thing, producing the effect of it in the mind and/or the body). Our work of the past seven years being mostly digital and low-res, being frequently spatial and nonlinear as well, how would we translate it into a linear, hi-res, static publication? The space being in this case a book generator, the book or Cahier can become a legitimate part of it or its natural production: the book is the space, and the space is the book?

Electroscape 003 is our attempt to answer this set of questions. This new situation has become a datascape in which screenshots of our work have been printed and installed in space, following precise and seemingly abstract rules. In this 3D graph environment (1280 (years) x 1024 (level of experiment) x 768 (amount of time invested)) most of our works from the last 7 years have been mapped, including the ones we probably don't like anymore or some we are less interested in. In addition, works are grouped into layers consisting of our main themes of work. The exact status, nature and location of this space remain unclear, unspoken, but open to readers' speculations. The datascape (or rather, say, an analogical and paper-based datascape, our work being the data) shows our past, present, and potential future processes of work without precise hierarchies, beginnings and ends, and does not focus at first sight on some precise works.

But eventually it can...

So, the rules of the datascape / screenscape were planned to produce a 3D, nonlinear "chemin de fer" (-railway in English- or a way to name in French the overall organization, structure, and sequence of a publication) or book sequence generator. Using software cameras, we could produce any kind of high-resolution image out of it and any type of page sequences (where the 4/3 screen-based ration would be kept), producing at the same time different types of thematic Electroscape 003 walkthroughs. The 3D environment is about data, while the camera that produces the suite of page sequences is about theme.

In fact, the final paper publication is one among lots of other possibilities, which is, of course, always the case. The only difference is that these "lots of others" are still pre-

sent in the book, barely visible but at rest there in the installation as potential other books. A space, a book, a graph and a video sequence: substituted and distorted presence, one in place of the other or "Electroscape 003: cahier d'artiste // fabric | ch //".

fabric | ch, Lausanne, March 2004

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# Txt

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fabric | ch, Lausanne, March 2004

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# Contact

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