
Environmental Devices

2018

Monographic exhibition, fabric | ch

Locations: Renens (CH), Internet

Exhibited at "Ephemeral Kunsthalle" (relocated in Renens, CH)

With the support of Computed By Sàrl & Electricité Batilotti

- 20 years of experiments, works and "devices" by fabric | ch, on 2000 m²
 - Use of multiple environmental devices generating intertwined, channeled or creolized situations
 - Interferences and "Moirés" spaces
 - Real-time monitoring of interferences
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- List of exhibited works:

Satellite Daylight Pavilion, A.I. vs A.I., Perpetual (Tropical) Sunshine, Satellite Daylight 63°24'S, Paranoid Shelter, Deterritorialized Living, Deterritorialized Clock, Datadroppers & Studio Station, Atomized Functioning, I-Weather Clock, Interférences dimensionnelles.

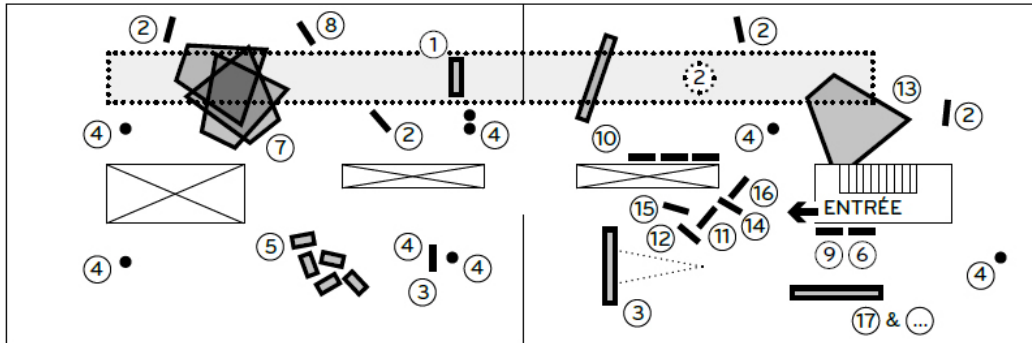
Video documentation on Globale Surveillance, MIX-m, La_Fabrique, RealRoom(s), Electroscape 003, Responsive Atmospheric Patios, Cloud of Cards, Hétérochronie, Public Platform of Future Past.



[Img. 1]



[Img. 2, 3]

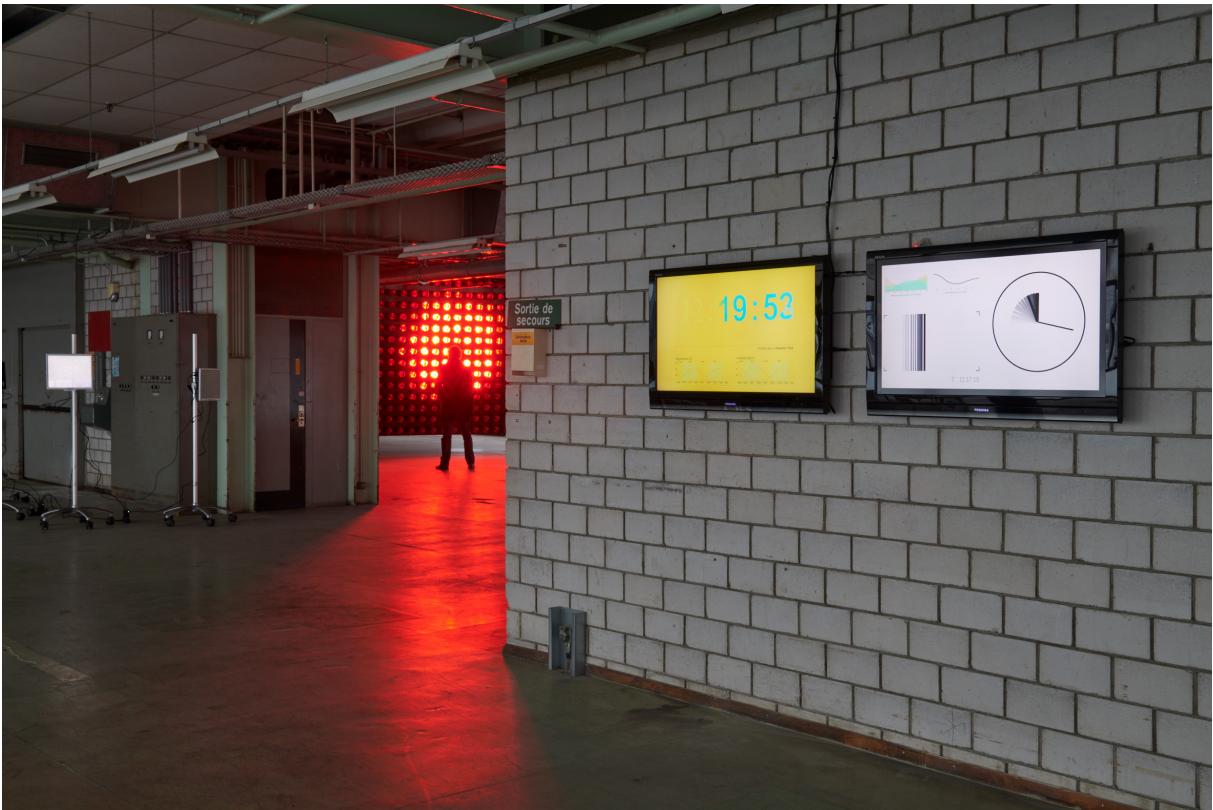


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- ⑰ Interférences dimensionnelles (maquettes et modèles divers (2007-17).
 - ... Cloud of Cards (2017), Public Platform of Future Past (2016), White Oblique (2015), Responsive Atmospheric Patios (2013-15), Gradientizer (2012).
- Classeur rouge (97-07), Classeur bleu (07-17), Cahier d'artiste Pro Helvetica (2004), etc.

(2017-1997)

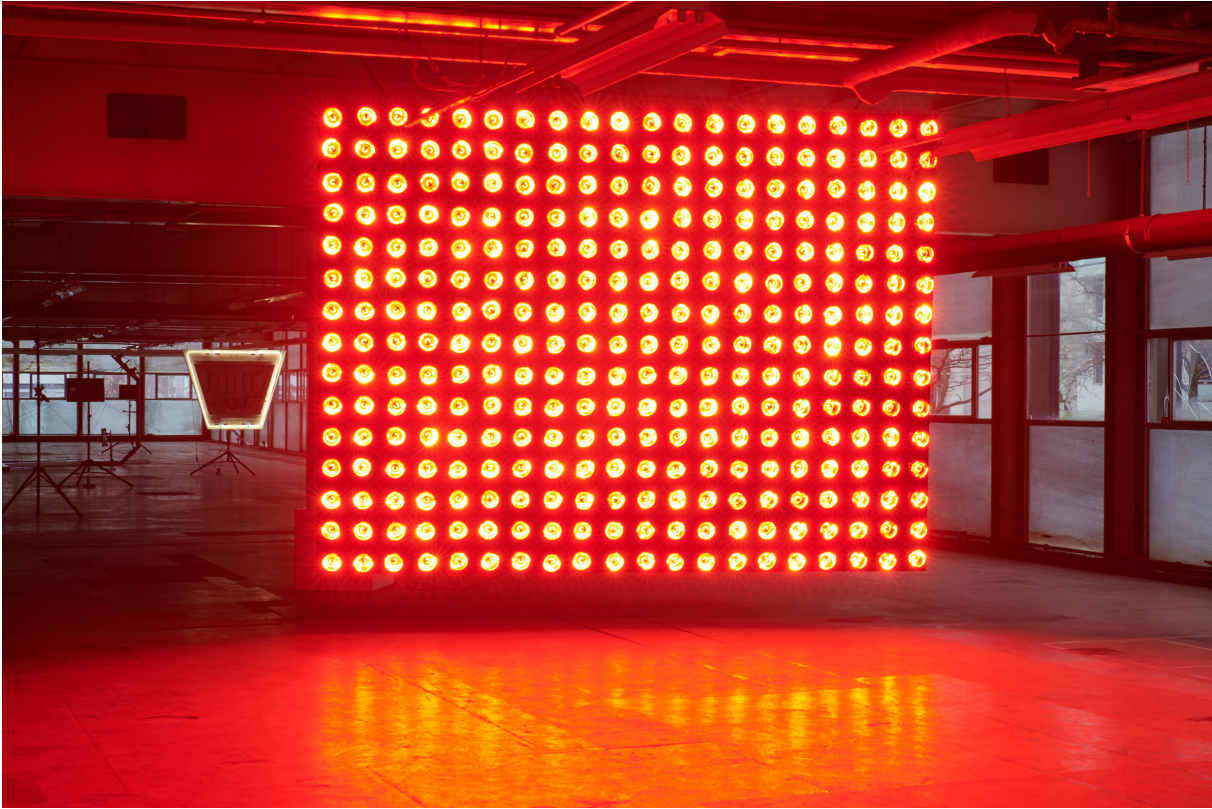
- ① **Satellite Daylight, 66°24' S (2017)**
Lumière de jour terrestre, reconstruite en direct depuis le point de vue d'un satellite fictif gravitant en 92 minutes autour de la Terre à la latitude 66°24' S (côte Antarctique).
- ② **Satellite Daylight Pavillon (4 séquences d'images, 2017)**
Pavillon de thé situé dans Kensington Gardens (UK). La forme du pavillon et son rythme jour/nuit sont induits par l'usage de deux déclinaisons de Satellite Daylight (51°31' N et 66°24' S).
- ③ **Atomized Functioning (app., 2017)**
Développant le travail initié par l'architecte Philippe Rahm, l'application étend la notion d'atmosphère à celles des réseaux et utilise les données de 6 zones de capteurs distribués dans les anciens ateliers Mayer & Soutter pour explorer des propositions d'habitabilité et d'usage « atomisés ».
- ④ **Studio Station (2016) & Datadroppers (app., 2015)**
Les données issues de 6 dispositifs de capteurs atmosphériques répartis dans l'usine sont stockées et affichées sur datadroppers.org, outil de partage de données open-source en ligne.
- ⑤ **Deterritorialized Living (app., 2013)**
Deterritorialized Daylight (2013)
Un climat artificiel open-source basé sur l'intensité des activités humaines et artificielles (robots) dans le réseau Internet. Délivré sous forme de données, Deterritorialized Daylight éclaire l'espace.
- ⑥ **Deterritorialized Clock (2013)**
L'horloge Deterritorialized Clock présente une nouvelle temporalité étrange. Une seule journée, dont le temps avance ou recule.
- ⑦ **Paranoid Shelter (2012)**
Un abri formellement et fonctionnellement déterminé par des technologies de surveillance. Scénographie pour la pièce de théâtre Globale Surveillance de l'essayiste français Eric Sadin.
- ⑧ **Globale Surveillance (vidéo doc., 2012)**
Une vidéo documente Paranoid Shelter et son usage dans le cadre de la pièce de théâtre « Globale surveillance » écrite et mise en scène par Eric Sadin.
- ⑨ **I-Weather Clock (app., 2009)**
Le climat artificiel I-Weather est issu des recherches en chronobiologie et luminothérapie. Distribué sur écrans, il crée une temporalité spécifique, basée sur les rythmes circadiens. En collaboration avec Philippe Rahm.
- ⑩ **Perpetual (Tropical) Sunshine (2006)**
Un soleil artificiel diffuse un « jour d'été tropical », sans fin.
- ⑪ **RealRoom(s) (vidéo, 2005)**
Projet expérimental de transformation du siège international de Nestlé, à Vevey. Des « périphériques architecturaux » globalement connectés suggèrent une reconfiguration du lieu. Fonctions nomades.
- ⑫ **Mix-m (vidéo doc., 2005)**
Un musée d'art contemporain (BAC, Genève) dédoublé et étendu dans un environnement en 3d, interactif et en réseau.
- ⑬ **AI vs AI (2004)**
Deux « intelligences artificielles » (chat bots) discutent sans fin de leur condition, dans leur « chat room » matérialisée qu'elles observent en continu.
- ⑭ **Electroscape 003 (vidéo & « cahier », 2004)**
Scénographie tri-dimensionnelle et vidéo pour la production d'un livre sur les premiers travaux de fabric|ch.
- ⑮ **La Fabrique (vidéo doc., 1999-2001)**
Un musée digital dans un univers 3d persistant (2^e Monde, Canal+), pour exposer de l'art électronique sur Internet.
- ⑯ **fabric|ch, a few projects (vidéo doc., 1997-2012)**
Vidéo documentaire relatant différentes expériences et projets liés aux « Environmental devices ».



[Img. 5]



[Img. 6]



[Img. 7]



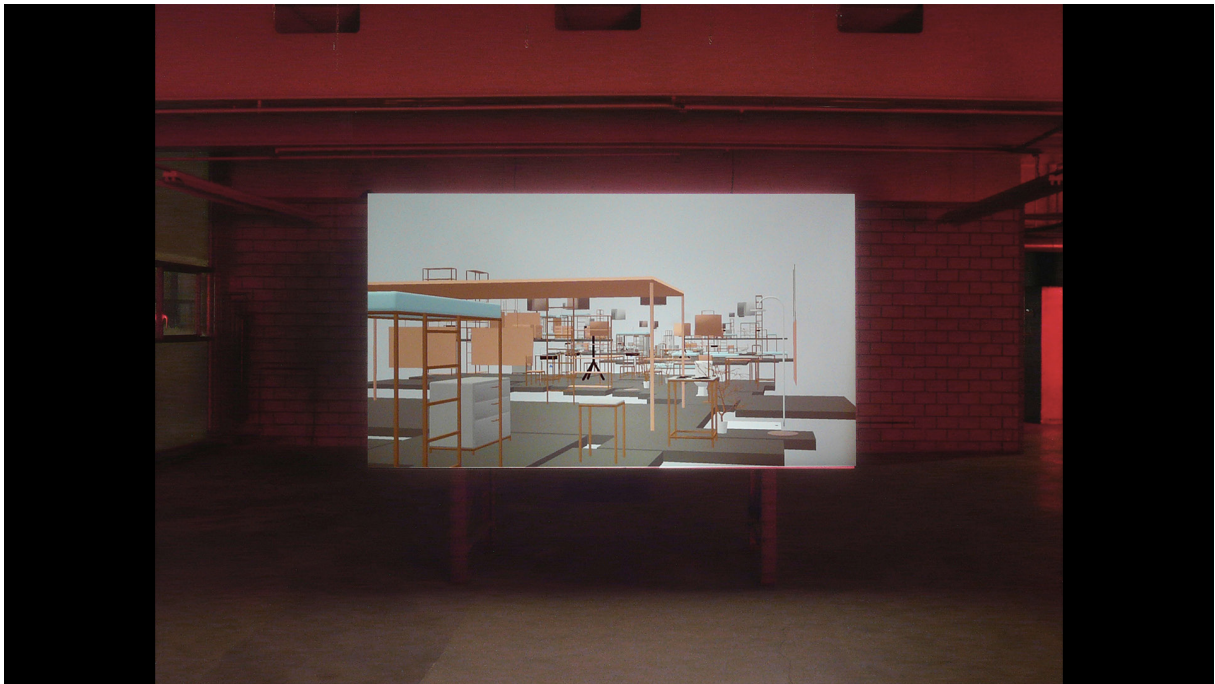
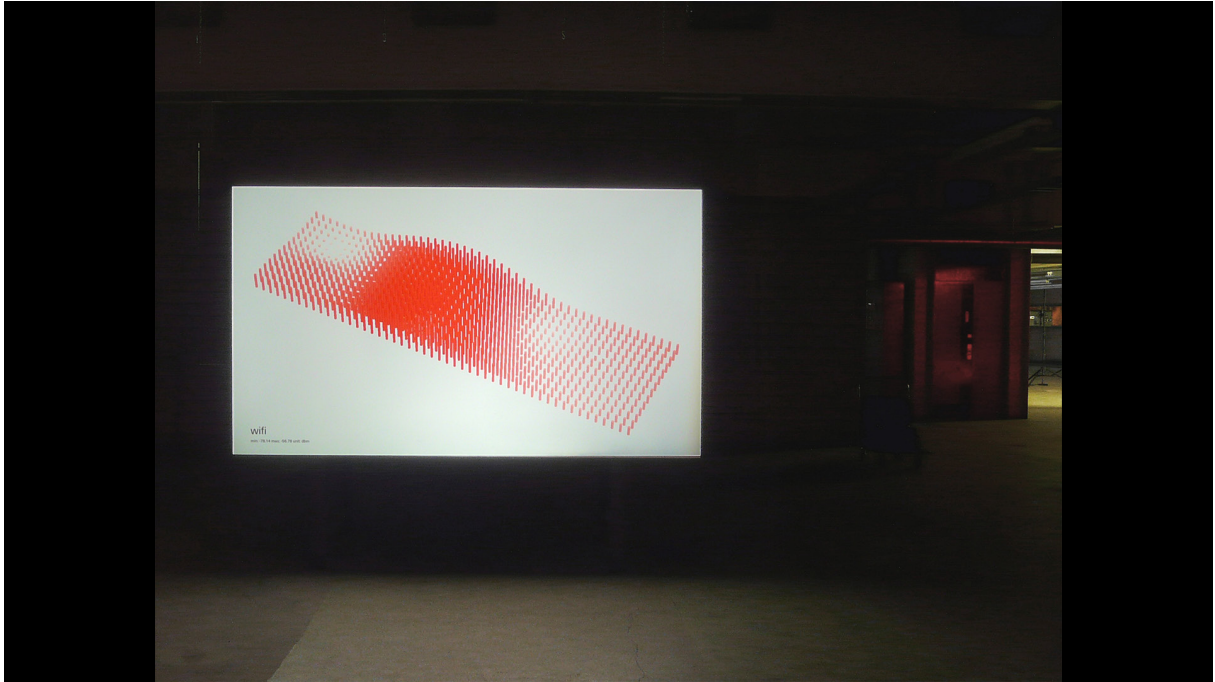
[Img. 8]



[Img. 9, 10]



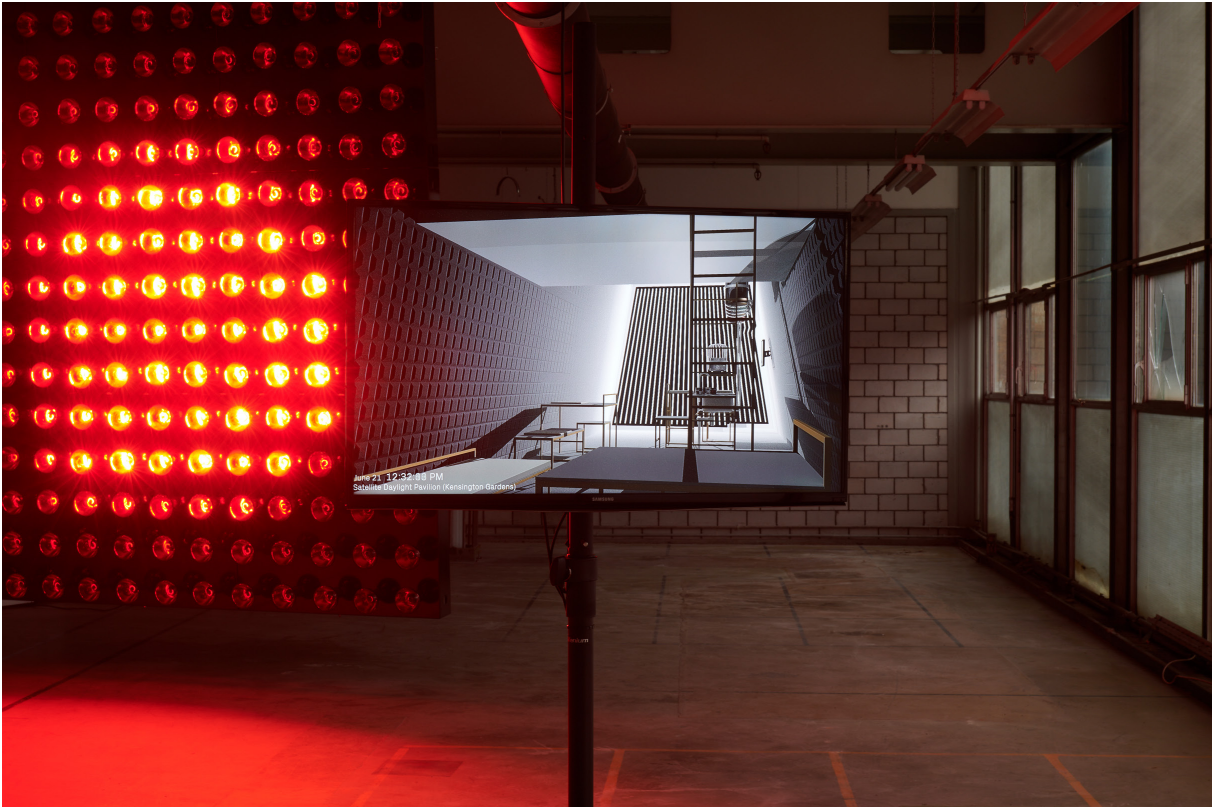
[Img. 11]



[Img. 12, 13]



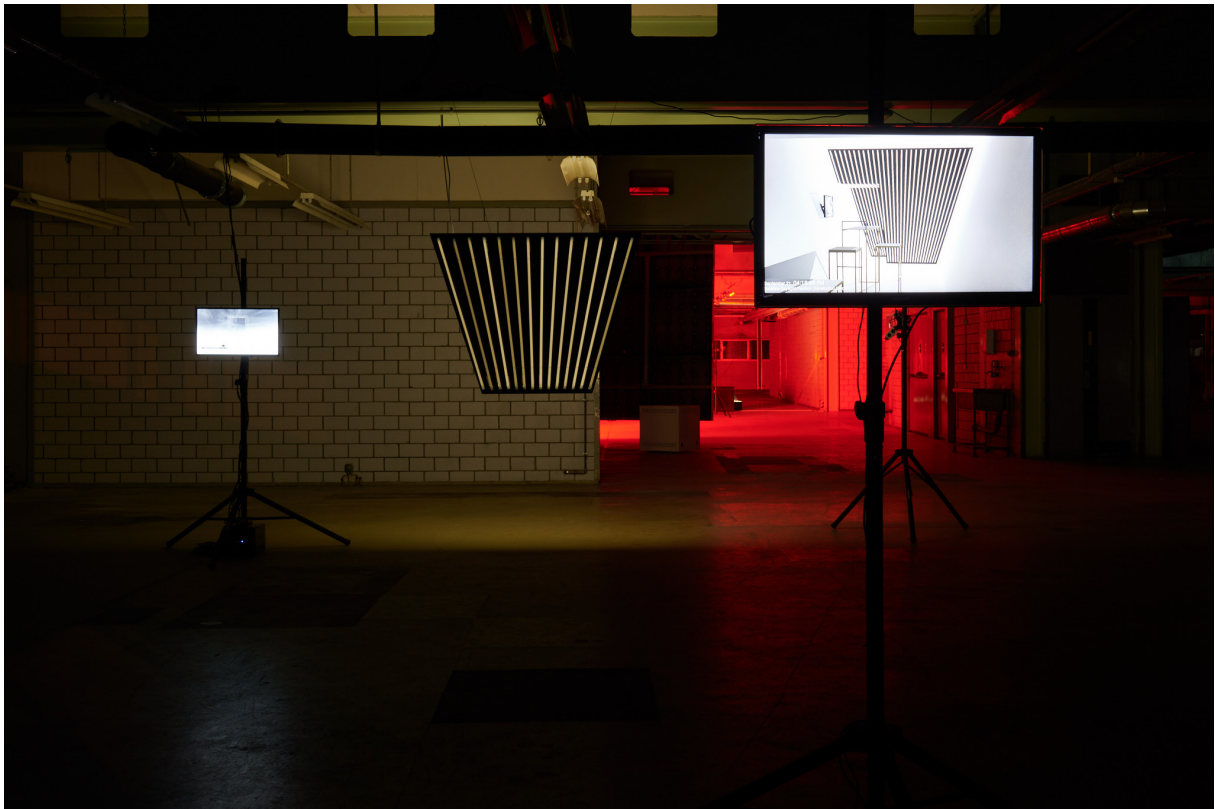
[Img. 14]



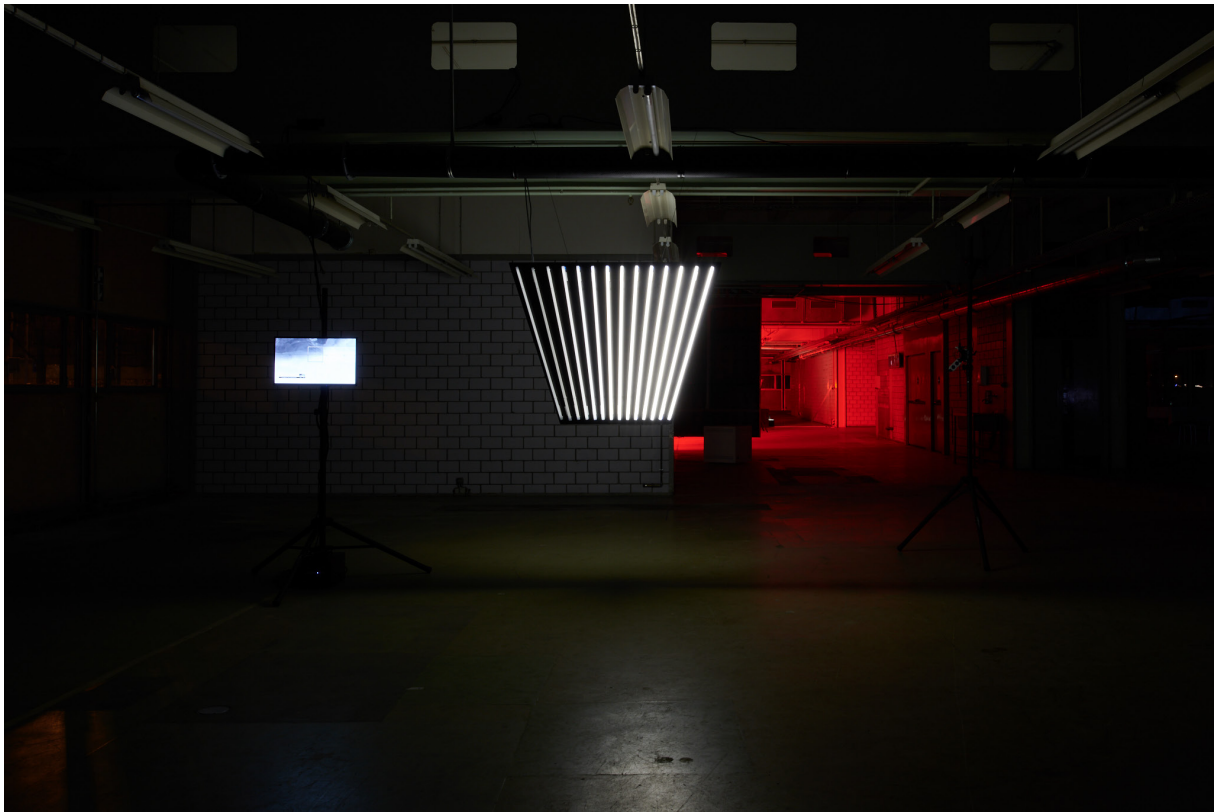
[Img. 15]



[Img. 16]



[Img. 17]



[Img. 18, 19]



[Img. 20]



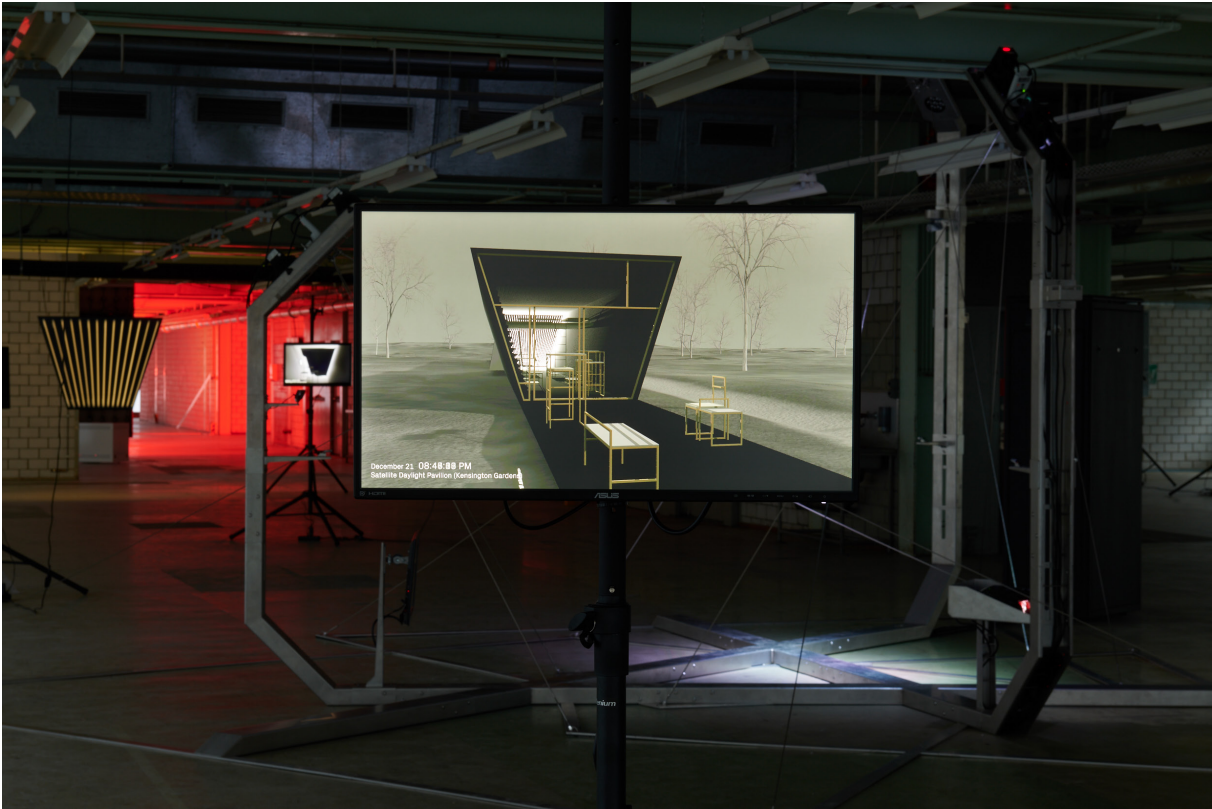
[Img. 21]



[Img. 22]



[Img. 23]



[Img. 24]



[Img. 25, 26]



[Img. 27]



[Img. 28]



[Img. 29]



[Img. 30] <https://vimeo.com/manage/videos/340667023>

Image captions:

- [Img. 1] "Ephemeral Kunsthalle", outside view.
- [Img. 2-3] Documentation shelves at the entrance with small screens, texts and 3d prints, in the first, or last part of the visit.
- [Img. 4] Exhibition plan and works.
- [Img. 5] I-Weather and Deterritorialized Clocks (2009, 2013) on the right (screen clocks, apps.) and Perpetual (Tropical) Sunshine (2006) in the background.
- [Img. 6] Perpetual (Tropical) Sunshine (2006), installation.
- [Img. 7] Perpetual (Tropical) Sunshine (PTS) in a transition phase, and the back part of Satellite Daylight 66°24'S in the distance.
- [Img. 8-10] A.I. vs. A.I. (2004), sound and spatial piece. Different views with PTS.
- [Img. 11] One of the sensors monitoring the space for Studio Station (2016) of the "Ephemeral Kunsthalle" and declaring the live environmental data to Datadroppers (2015) (www.datadroppers.org). These data are then being used by the generative and algorithmic work Atomized Functioning.
- [Img. 12-13] Atomized Functioning (2017), generative app. 3D visualization of the ongoing algorithmic process consisting of inhabiting the space of the exhibition with domestic functions, mapping of the atmospheric conditions.
- [Img. 14] First quarter of the monographic exhibition Environmental Devices. View.
- [Img. 15] Satellite Daylight Pavilion (2017). One of four videos distributed in space. Each video corresponds to a specific day of the year (solstices and equinoxes). This one corresponds to the 21st of June.
- [Img. 16-17] Satellite Daylight Pavilion (2017). In the background [img. 17] can be seen the physical installation Satellite Daylight 66°24'S (2017), which serves as one of the two formal base for the video.
- [Img. 18-20] The same installation, front and back parts, at different time and configuration (the light pattern changes according to time, day, and season as well as to the location of the artificial and virtual satellite).
- [Img. 21-22] Paranoid Shelter (2012). Realized and used at the occasion of a theatrical in collaboration with French writer and essayist Eric Sadin, about contemporary surveillance. Exhibited here as a standalone installation.
- [Img. 23] Second quarter of the Environmental Devices exhibition. View from the north-west corner with Satellite Daylight Pavilion in front (video), Paranoid Shelter and Satellite Daylight 66°24'S in the distance.
- [Img. 24] Satellite Daylight Pavilion (2017), video. 4th viewpoint, on the 21st of December.
- [Img. 25] Third quarter of the exhibition. View from the south-west corner with Deterritorialized Living setup in the space of the exhibition.
- [Img. 26-28] Deterritorialized Living (2013), an artificial and geo-engineered climate delivered in the form of open-source data feeds.
- [Img. 29] Perpetual (Tropical) Sunshine (2006), backside view.
- [Img. 30] Documentary short by movie director Fabrice Aragno.

Txt

Environmental Devices, a monographic exhibition

"(...). Environment, understood as a set of elements - biotic or abiotic, natural or artificial - that surround an individual or a species and some of which contribute directly to its needs.

In the context of our work, most often abiotic and artificial devices. (...)"

fabric | ch, talk, 2017.

In early 2018 and at the occasion of 20 years of experiments and research in architecture and interaction, fabric | ch set up the "Ephemeral Kunsthalle".

2000 m² are temporarily reclaimed in a disused factory as a surface for a monographic exhibition, to display 20 years of works by the collective, as well as to produce additional experiments.

This is a unique occasion to combine several of our past works, installations and devices that are transforming at the same time the space of the exhibition itself, and its experience. The works are still accessible and working, and their combination produces an intertwined new spatial condition.

A set of sensors is monitoring in parallel this combined environment (Studio Station, 2016), recording variations in temperature, humidity, luminosity, noise, and network signals intensities. These data feed an online service of our own, Datadroppers (www.datadroppers.org, 2015), in which open data can be stored and that in turn serves as the base for a new project: Atomized Functioning (2017).

Atomized Functioning opens our 3rd decade of work.

With the help of conditional rules and algorithms issued from our own experience, and a layer of Machine Learning (A.I.), the purpose of this 3d software is to help us dig into the contemporary spatial condition we're all living in, while seeking for new ways of inhabiting it: an intertwined environment from the early Anthropocene.

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