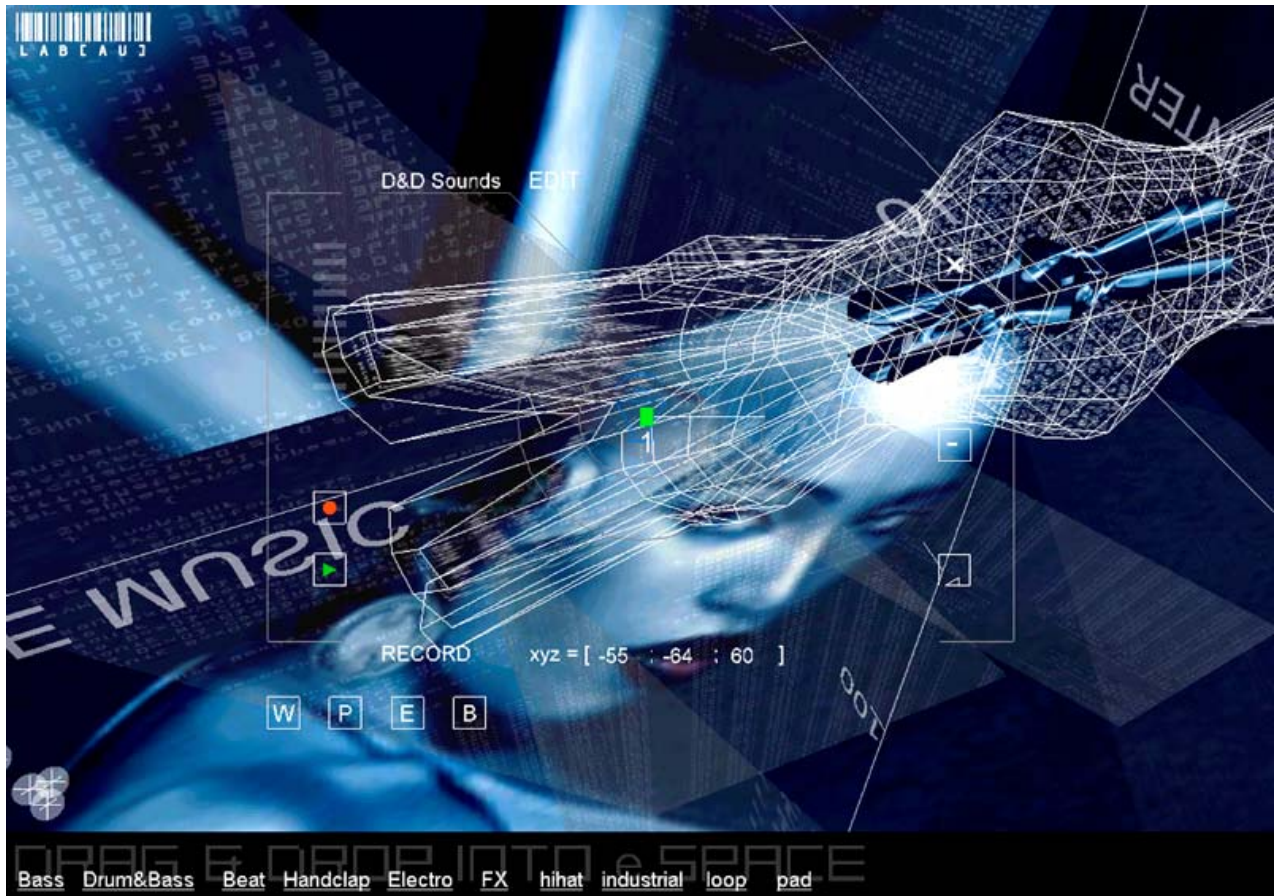


# sSPACE, Navigable Music

LABORATORY FOR ARCHITECTURE AND URBANISM

M. Abendroth – J. Decock – A. Plennevaux

[lab-au@lab-au.com](mailto:lab-au@lab-au.com) <http://www.lab-au.com>



**Project title** : sSPACE, navigable music

sSPACE // - Space \_ (XYZ) + PACE \_ (rhythm – beat)

Navigation // - Users movement in e.space according to specific modalities of perception + cognition

**Project URL** : <http://www.lab-au.com/space>

## **Technical requirements:**

VRML, Blaxxun 5 plug-in,  
Flash player

>>> available on the www site

>>> available on the presentation CD

## **Possible forms of presentation:**

- as a web-site / online project
- as a music performance
- as a presentation / workshop / conference
- as a multi-user performance\*
- as an installation

## **Paper Content**

- Project abstract
- Short biography about lab|au|
- Spa[z]e music
- Spa[z]e music performance
- Multi-user space
- Multi-user installation
- Performative space
- Statement about \_ Metadesign
- Statement about \_ Sonic Space
- Illustrated list of events related to the project
- 

For further information and documentation: video, cd\_rom, texts, images, music ... , please contact:

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## Abstract

sPACE, Navigable Music' is an online project investigating the impact of IC technologies and particularly, 3D Real Time modeling languages (such as VRML) 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 electronic space combining architecture, music and cinema through users interactions – navigation within the digital matrix in order to build up connectivity.

In sPACE, navigable music, the space is generated in real time according to the position and movements of the user in this e.space (> mix color, > mix image, > mix sound). Operating on the spatial (x,y,z), temporal (t-movements) and sonic (frequency, pitch) parameters, each interaction by the user, navigation, transforms the visual and sonic space. In addition, the recording of movements allows each user to produce a traveling according to cinematic techniques, camera movements and image sequencing - montage. *The established relation between the spatial, visual and sonic formalization processes and the editable interactivity of users lead to an experience combining architecture, music and cinematic techniques through movement patterns.* The 'Navigable Music' thus constitutes a space, in which the user experiments cyberspace by dropping sounds into space, mixing music throughout space and navigation, record its movements to produce an animation, a kinetic music clip, a sharable sonic space, where the multi-user space even

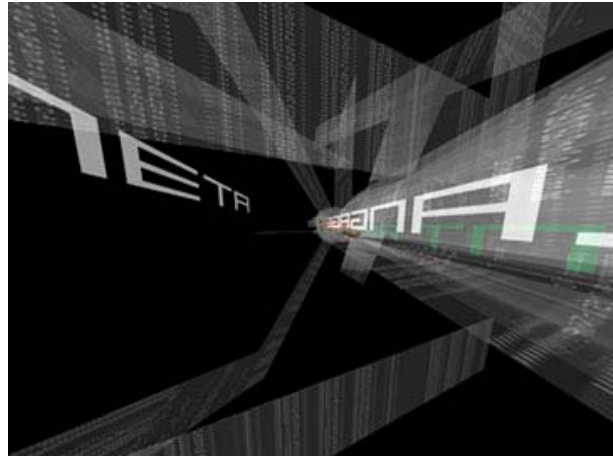
Year the Work was created: 2001

### Keywords:

Hypermedia – sonic space - soundscapes  
inFORMAtion processes – connectivity  
eSPACE CONSTRUCTIONs

Available theoretic texts about the project on the Internet site:

AvatarArchitecture  
Recombinant realities  
E.motion space  
Soundscapes  
Connective interfaces  
Shared, inFORMAtion processes



printscren from the space, navigable music project

## LAB[au] , biographical profile

...Founded in 1995 LAB[au], laboratory for architecture and urbanism, links theoretical research LAB[a+u] to concrete works of conception and productions, LA.BAU. The different sectors of LAB[au] present the broad range of activities where the 0.1lab label stands for a work on the World Wide Web as a vector for the creation of a new working environment as well as the base for a new matrix of social interaction and collective space; LAB[au]+ for the creation of a collaborative agency examining these transformations within various disciplines.

According to this method LAB[au] elaborates a 'metadesign' investigating the implications of new communication and computation technologies within spatio-temporal structures and their multiple forms of representation, such as information architecture, architecture, urbanism...

The transposition of inFORMAtion processes, transmission and computation, in textual, graphical bi-dimensional, three-dimensional and biomorphic (auto-generative; n-dimensional) forms explores new constructs proper to the electronic medium and 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.

Official website: <http://www.lab-au.com>

Complete biography: <http://www.lab-au.com/bio2>  
.....

Theory: <http://www.lab-au.com/files/index.shtml>



printscreens from the space, navigable music project

**Spa[z]e music** : \_\_ > see also multi-user installation <> spa[z]e music

**PROJECT TEAM:**

- lab[au]:\_ M.Abendroth, J.Decock, A.Plennevaux
- +
- [ERZATZ]:\_ sinusjog
- +
- A.L..B...A....N..O
- +
- firestARTer

The [SPACE], music is based on collaboration between lab[au] and different electronic musicians, influenced by electro / d n' b / IDM and brain music, who composes specific sonic-spaces, navigable music. Based on the space, navigable music project the collaborations focus on the exploration of musical patterns in and through e.space and relates them to image sequencing in order to create an immersive sonic and visual environment. The composing of music through navigation in e.space and the spatialization of music through the quadraphonic sound system thus constitutes a performative sonic space, which the musicians creates each time live through their navigation. It thus relates, synchronies, space to music and cinematic techniques dealing not only with new ways how to compose, share, perform and diffuse music through electronic space but also questions the construct of music and space itself \_ 'space\_music'.

The exploration of 'space-music' has its origins in the experimental work of electronic music since the fifties, where musicians like Varèse, Stockhausen, Xenakis... not only has explored audio visualization and spatialization systems in order to relate the logics of space to the one of imaging and music but also to link it to computation technologies, synthesized and programmed music. The Spa[z]e music compositions thus relates the

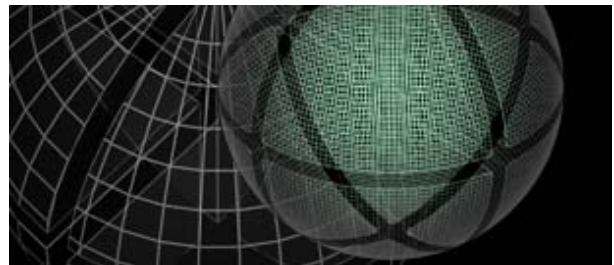
logics of inFORMation processes, computation > communication (networking) and editing (recording) to the one of space and music building up an immersive space of frenetic sounds; a navigation through the digital matrix ... enjoy



**[ ERZATZ ]**

\_ As first musician to collaborate with lab[au] for the sPACE, navigable music 'online project' [ ERZATZ ] has developed a large 'set' of spa[z]e compositions and is also the main responsible for what is to be heard in the multi-user space which is presented as an installation during the electronic.sPACE event.....

<http://www.ersatz.org>

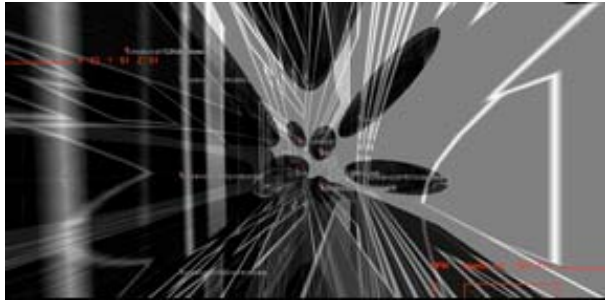


**firestARTer**

Only recently - since april 2002 - the German electronic musician Thomas Margolf alias firestARTer has started the collaboration with lab[au] for the sPACE, navigable music project.

Working with sid's chips of the C64 commodore computer to develop its own synthesizer for the sound design of his music and using tracker software's to compose it he is as much a sound designer as a music composer/programmer. His music is therefore based as much on the programming logics of hardware /software settings as on the electronic music culture as the video gaming one. Unfortunately close to our ICT \_ meta.design we all \*-] are curious to discover its first sonic spa[z]e's.

<http://www.firestarter-music.de>



**a.l.b...a....n..o**

Working out with lab[au] a proper sound space according to his music; Albano created an e.space entirely following the logics of musical patterns such as harmonic and rythmic principles. In this manner each spa[z]e composition turns into a navigable music, which he can perform each time live by diving the public to the visual scapes of sonic space.....

<http://www.onabla.org>



printscreens from the space, navigable music project

**Spa[z]e – music performance:**

The music performance is conceived in three steps: after a short presentation of the space, navigable music project, (theoretic + conceptual) introduction (~20.min), on a large screen the public is invited to experience the project even on some computers or in the multi-user space mode through an intranet/internet.

The simultaneous projection of the multi-user space and the computers dispatched among the public thus already creates a sonic space giving not only a very particular experience of e.space but also of networked interaction. In this way each station will not only give a particular point of view but also be a diffusion point for sound thus

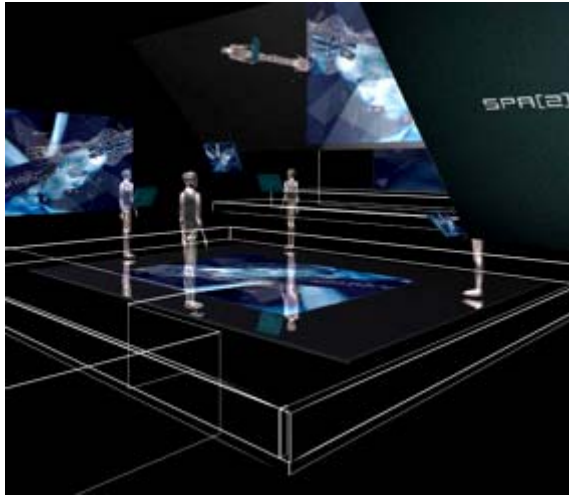
creating a real sound environment driven by the public.

The third part of the performance consists in the live set of the one or more musicians presenting the compositions and real time mixes in the sPACE environment. The music set is conceived as an open-end performance, where at the end the musicians mixes his music while the public can experience the 'spaze' compositions via headphones.



view from the 'lab'\_ presentation, Valenciennes, France

**multi-user space:** // In case of the setting of an intranet each visitor can choose to experience the project in a single user and/or multi-user mode in order to compose music in real time in and through electronic space to record its interactions in form of personal sonic spaces or to navigate with others in the same space to compose and share music. Combining these different forms of interactions with space and music in one single disposal, the installation set up in the same time a new way to experience music [space music], as the creation/ understanding of a collaborative environment of networked music sharing, connectivity.



### immersive space / Multi-user installation:

In the center of the **electronic sPACE** can be placed the multi-user installation, being at the same time an interactive installation for the public as the space for the musicians to perform their spa[z]e music. In this manner the installation propose to transform the space of the exhibition in an immersive environment of light and sound diving the public in the electronic matrix of networked sonic multi-user interactions and a space of music performances. The installation is conceived to transform the exhibition space and even the notion of space itself into an electronic sonic environment of interaction and immersion. Constituted of a series of interactive stations and a central 30m<sup>2</sup> taintless mirror screen, each element of the installation is set up to become a diffusion point for sound and space. In this manner each station is a quadraphonic space itself where the public can interact on a screen to experience the electronic space but where the dispatched bases altogether creates a sonic and visual environment allowing each visitor to dive into the single sonic space of one person or to situate himself in between the stations to be in the general sonic and visual ambiance. The conception of the major projection principal, based on a the taintless mirror screen, reinforce the setting up of an immersive environment allowing to multiply the projected images of the 'collaborative' interactions on the ground (horizontal level 0°), the major screen (45°) and the vertical walls of the exhibition space (vertical level 90°) as to display, reflect the persons on the bases and the visitors in the mirror screen. In this manner the projected images turns in a space itself, an image space, where the public can pop through but where each person also get directly involved by getting part of the central image, being inserted, merged in the electronic space. The simultaneous diffusion of the multi-user

space and the one of the dispatched stations among the public thus creates a real sonic and visual environment driven by the public where the play with their shadows, reflections and their electronic representations (avatars) creates an immersive electronicsPACE (Pace=beat) in the rhythm of music, fusing the digital space with the concrete physical one.



### performative space

The installation is also conceived to turn into a space for music and dance performances, a stage allowing the musicians to play their spa[z]e compositions and to experience the different forms of interactive music and public interaction. The installation thus constitutes a specific designed space for live and interactive music performances combining the sonic, visual and spatial aspects of spa[z]e music.

[...> videoclip.avi](#)

## **://> Metadesign**

*“A technology isn’t an independent or alien object, it complements integrally our sensorial system; as a medium, it conditions not only communication modes but also the way we perceive and conceive our environment.” (LAB[au])*

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 increasing implication of communication and information technologies in the process of production and knowledge leads to the fundamental re-thinking of the organization and definition of space. Technology based on the transmission and computation of information influences organization models (modes of production, work and knowledge) and affects the communication process (code, symbol) and the social relations as well as their spatialization. The affectation of traditional articulations between information, space and time leads to the augmenting need to flatten the electronic realm into the concrete space

If, as all communication systems, new technologies induce a transmission channel (signal-medium), a message (information) and a code, their property is to operate on any kind of information, even space, a reduction in a sequence of elementary information coded in a binary language, 0/1 or bit/second. But contrary to its analog counterparts within which information was materially fixed on a medium, the digital media celebrate the loss of inscription; it is the transposition of all stable “FORM” into transmissible and editable “inFORMation”, processes.

As a consequence, the investigation in information space constructs shows the shift from traditional architecture into a metadesign, exploring new spatio-temporal structures as well as their representation practices such as architecture and urbanism. New technologies therefore perform a transformation on semantic and spatial structures (architecture) as much on the level of language (code, style) as on other levels such as social/spatial/economical/political relations. “e-SPACE CONSTRUCTIONs” display the theme of new space constructs relative to information processes, as the formalizations of communication and computation processes.

In relation to >INFORMAtion< processes, MetaDesign is Information architecture, related to the structuring of information, its textual, graphical, spatial and biomorphic transcription and interfacing grounded on the inherent logics of computation and communication technology in networked societies.

MetaDesign deals with the setting of new ‘senses’ as components of language, while improving, increasing our cognitive capacities and influencing in a major way our psychic state (consciousness), our emotional and social behavior and thus participate as much in the individual project as to the collective. Consequently, in the field of new medias, it is important to understand the relation that is established between perception (the use of senses), recognition, comprehension and the representation (the extraction of sense/meaning), and the action that results from it (production of sense/meaning).

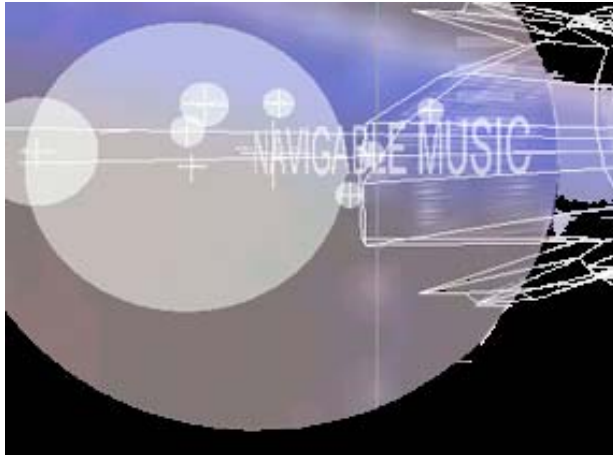
In this manner information architecture deals with intelligible electronic constructs not only as modalities of perception and cognition, but as mental and psychic settings of behavior, ontological concerns, as well as the production of active and functional space settings, spaces of intervention within the constitution of e.SPACE CONSTRUCTIONs.

MetaDesign thus deals with information as programming and meta-inscription, versus as an output of interpretation - and data as objective reality versus information as narrative and simulation. ‘MetaDesign’ displays the theme of new space constructs relative to information processes, as the formalizations of communication and computation processes according to social, semantic and spatial structures (architecture) as much on the level of language (code, structure) in order to build up connectivity and effectiveness.



printscreen from the space, navigable music project

## Sonic.space



'What I'd like to do is to build a composition '  
Kurt Schwitters about his MERZBAU' project.

'Sonic spaces' relates the perceptive and cognitive modalities of electronic space to vision and sound and explores the specificity of hypermedia through the interrelations between sound, image and space as well as their forms of transduction. In this manner a sonic object can lead to an image or a space, displayed on the screen of the computer, and reciprocally, an image or an object can become a sound.

*"For the 'message' of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs."*

Marcos Novak in Trans Terra, about 'navigable music'

Digital technologies reduce information of any type to a base-unit, a binary signal, a necessary condition for all inFORMation process, computation (the formalization of information), communication (the transmission of information) and editing (the storage of information). These processes of information, coding - decoding, therefore require their own programming languages that establish the diagram of computation between data -language/code - inFORMation. One of the main specificities of the digital medium is thus the reduction of all information to a binary signal, be it a picture, a text, a space or a sound - all data is recorded as a binary sequence permitting the computation according to program languages and the communication through networks according to transmission protocols. Therefore it is the medium, which, through the logics of information processes,

unifies information as much on the structural as on the semantic level.

The complexification and multiplication of codes and signs bound to information processing tools ever increasing in computational power, leads not only to a historic shift from the hypertext to the one of hypermedia, but also underlines the interrelation between languages and signs, through their logic and processes as well as through their specific codes. Speaking of hypermedia is therefore equivalent to place this programmatic interrelation inside a spatial and temporal structure between data and information, and in consequence between the different types of textual, visual, sonic... formalizations. The uniformization of information on the level of data leads, through the inherent logics of information processes, to the transformation of code and sign, that is to say to the very qualification of information itself. As the codes currently appear in hypermedia, they essentially proceed from an analogic interrelation between the media, whereas the digital medium in itself proceeds exclusively from programmatic / informational ones.

"Two : everything around us can be represented and understood through numbers

*Three : if you grab the numbers of any system, patterns emerge "*

*Citation from the movie " Pi ", by Darren Aronofsky*  
<http://www.pithemovie.com>

In the described case it is not about making interconnections based on hyperlinks, but about a transduction itself from one media into another. This possible interrelation between different media based on a system of abstract numbers and the assignment of base-units, gives computation and communication technologies the very status of hypermedia. This transduction must nevertheless be described through programming (structured language) in order to establish a relation between these media. It is therefore a work of abstraction and assignment between base-units according to a semantic system, a programming language that, for example, allows to transcribe the frequency of a sound in a coordinate of space or a color of a picture...

In relation to our subject " soundscapes ", for example sine waves can be seen with the aid of devices like oscilloscopes or computers. The materials of sound, modeled as sine waves, described by numbers, are seen. A composition can be reduced to relationships between the

notes, pitches and loudness changing over time. At any point in time the notes can be reduced to a sum of sine waves, and so described by numbers. These numbers can be assigned colors or space coordinates. When the colors or topographies are displayed music is made visible, spatial. Now, through technology, a musical moment can be captured, described in numbers and rendered in color and space. Visual music is created. Listen with your eyes.

The work of artists such as, for example Kandinsky's, during the Bauhaus, who tried to paint the music of Schönberg or his researches about the relation between geometric shapes and color, or such as Piet Mondrian's BoogieWoogie drawing Jazz rhythms seen from his New York window, setting a geometric system of color playing with the eye movements on the canvas; these works constitute essentially empiric experiences rather than scientific ones, an interpretation according to artistic codes and modalities of perception, even though, in both cases, the aim was to establish and to use if not a universal code, so at least an objective one. Now information processes allows spreading these types of works, opening them to new forms of expression, like these of hypermedia. In these multiple combinations, the issue thus becomes the setting of an interconnection system, the assignment of behaviors, giving the artwork the statute of fundamental research binding aesthetics to science.

It is therefore through information processes that the system of signs (code / language) and the modalities of perception / cognition evolve. Computation logics thus induce a multiplication of forms of expression and a complexification of signforms, requiring new codes which visual, sonic or spatial construction must be entirely coherent with the medium, the setting of programmatic relations.

://> Sonic space

***"aesthetics begins as patterns of recognition."***

Friedrich Kittler in Literature, media, information systems 1997 page 130

Speaking of electronic space is speaking of a less physical rather than mental and cognitive experience of space, the stimulation of our neuronal system and the constitution of behaviors. It is a new definition of space, becoming more and more independent from its direct material inscription, but increasingly bound to transmission and computation parameters (substituting

parameters as gravity, distance...). Constructing space therefore generates a system based on the programming of actions, behaviors and communications between the space, the objects and the user. Conceiving electronic space is therefore working on these spatio - temporal structures in relation to the cognitive and mental processes and the way they influence our actions through perception/cognition.

It was the invention of stereophonics at the end of the sixties that made the experience of space through sound convincing, what we already could see in the beginning of the seventies is that "virtual reality" could be easily created – at least in an acoustic manner. Even the tactile qualities of recorded sound, and in particular its spatial properties, were so "real" that it was indeed possible to simulate spaces, bodies and movements by only the use of the hearing.

"Soundscape" thus can be defined as the study of systemic relations between humans and acoustic environments formed through the conscious and subliminal perceptions of the listener. In this manner the analysis of soundscape is based on the cognitive and perceptual attributes such as: before, rear, contour, rhythm, silence, density, space and volume, which are derived of analytical concepts such as: note, sonic event, sonic object, sonic signals... In consequence the setting of soundscapes are not only an organization of sound in time, but also the constitution of a matrix of acoustic, visual, behavioral patterns within their spatial expression.

The chosen examples present a broad range of these possibilities relating the research of sonic space to art, architecture and technology. They explore music, as a social practice intrinsically bound to time and space, a field of experimentation determining according to aesthetics the semiotics of the digital matrix.



## 1. Project timeline

### October 2000 //

22-11-2000 / 24-11-2000 \_ Presentation of the first project files 'space, recombinant realities' during the ' Rencontres Européennes de la Jeune Création Numérique au Phénix de Valenciennes ' at the 'lab'.

For images and links:

<http://www.lab-au.com/files/doc/valenc2.htm>

### Mars 2001 //

Launch of the web site + vrml project 'sPACE, recombinant realities' – <http://www.lab-au.com/space> for the second edition of the on-line exhibition 'the fabric' by Altnet Fabric on the topic of 'recombinant realities' as part of the 'deuxième monde' online world by Canal+ France.

### October 2001 //

First collaboration called [SPAzE] with the Belgium musician [ERZATZ] and first 'live' concert at the very center of Brussels, 'la cite administrative' for the 'gazon' event.

For images and links:

<http://www.lab-au.com/files/doc/gazon.htm>

>>> upcoming:

### Mars 2002 //

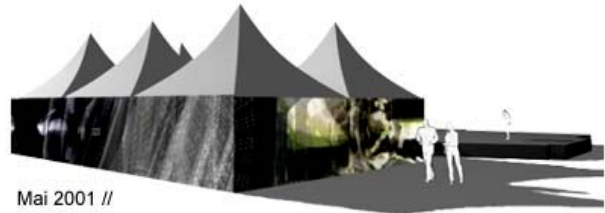
Launch of the new web-site: space, navigable music including:

- a complete section of events...
- Musician spaces, navigable compositions by: ERZATZ + ALBANO + Roberto Paci Dalò
- Multi-user spaces, on-line multi-user experiences
- User-spaces, editing and sharing of personal spaces

## Exhibition

### May 2001 //

09-05 / 20-05-01 Exhibition // see the 80m x 2.5m printed edition of ' fictional sPACE ' at the Cannes festival / Sony Pavilion (F), in collaboration with IRD France and the Mitic festival

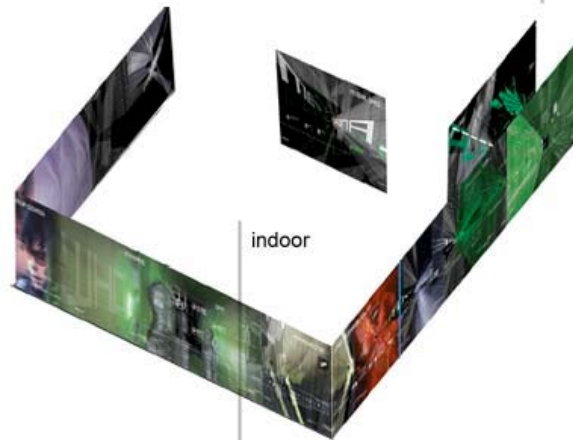


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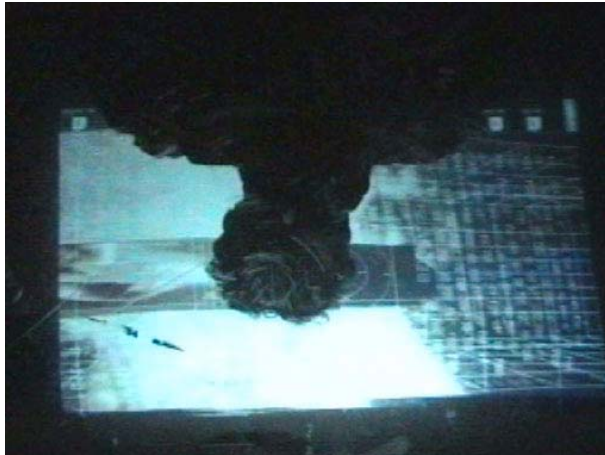
outdoor



indoor



09-05 / 20-05-01 Installation *sPACE, navigable music* ' at the Villa Mogador, Palm Beach in the e-reel space, Cannes (F) festival



November 2001 //

19 / 26 -11-01 new project // ' remapped ' interactive sound installation *sPACE, navigable music* in the urban space, for the Netdays festival, Brussels (B); LAB[au] + Roberto Paci Dalò ; <http://giardini.sm>

For the festival:  
<http://www.netdays.be/>

For images and links:  
<http://www.lab-au.com/files/doc/remapped.htm>

14-03 / 14-04-02 exhibition // LAB[au] invited for the **VIA 2002** exhibition/festival at PASS, Mons and at Manège, Maubeuge > with the *sPACE, navigable music* > multi-user installation

participants:

- Jeffrey Shaw , the place + le veau d'or
- Luc Courchesne , landscapes + the visitor
- Pierre Allio , alioscope
- Romy Achituv , BeNowHere
- Zhenjun Du , il me fait mal chaque minute
- LAB[au], *sPACE navigable music*
- Time's up , body spin

For the Pass:  
<http://www.pass.be>

For the VIA festival:  
<http://www.lemanege.com>

## **17.05-27.052002 ElectronicsPACE**

From the 17.05.02- 26.05.02 exhibition featuring the collaborative agency lab(au) with their *sPACE, navigable music* project in le blanc / theater Marni where the sonic and visual displays will create 600m<sup>2</sup> of immersive and interactive sound space including:

- the multi-user installation *sPACE, navigable ..music*
- a work SPAzE for 10 days of live [spaze] ..composing with the invited musicians
- conferences about ' MetaDesign + ' Sonic Space
- the video work ' SPA[z]E ' by Gert van berckelaer
- [SPAzE] \_ music performances
- ' on line ' \_ performance
- ' befor ' + ' after ' parties

## **Performance / Concerts**

September 2001

01-09 event // first live set, [ ERZATZ ] + LAB [au] , at le gazon, Brussels (B)

November 2001

14- 11-01 lecture ' *Metadesign*': + performance // LAB[au] invited by Digital Salon, faculty of new media, university of Art and Design Zürich, Switzerland + SPAZE, *navigable music* performance, LAB[au] + [ERZATZ] , at mikro-werk

For images and links:  
<http://www.lab-au.com/files/doc/zurich.htm>



16-11-01 performance // LAB[au] + [ERZATZ] invited with the '*space, navigable music*'

performance at the Festival for Expanded Media ' media space ' Stuttgart (D) ...

For images and links:

<http://www.lab-au.com/files/doc/mspace.htm>



19-11-01 performance // 20h00 > 22h00; ' [sPACE](#), navigable music performance; [ERZATZ] + LAB [au], opening of the Netd@ys festival, Recyclart/Gare Bruxelles-Chapelle Brussels (B)

20 / 23 -11-01 event // ' Lab-apéro ' installation navigable music [ERZATZ] + LAB[au] at the netdays festival, Recyclart/Gare Bruxelles-Chapelle Brussels (B)

For the festival:

<http://www.netdays.be/>

Festival partners:

European Commission.

<http://www.netdays2001.org/>

<http://www.netdays.be/eng/europe.htm>

<http://www.netdays.be/eng/partn.htm>

For images and links:

<http://www.lab-au.com/files/doc/remapped.htm>



December 2001

01 -12 -01 performance // the spaZe performance, LAB[au] + [ERZATZ] at electropix # 4 ( nu school breaks&broken beat ), saturday 01 DEC.01 > 22h Athanor Studio, Rue de la Fourche 17 B-1000 Bxl

14-12 / 15-12-01 performance // LAB[au] + ERZATZ invited for the **etopia** festival, <http://www.edrom.net> with the spaZe, navigable music performance, Tempodrom Anhalter Bahnhof Berlin Germany

For the festival:

<http://www.edrom.net/>

For images and links:

<http://www.lab-au.com/files/doc/etopia.htm>

21/22/23 - 03-02 performance // LAB[au] + [ERZATZ] invited with the spaZe, navigable music multi-user performance for the 2nd international festival of net creation and new audio-visual languages OFF 2001, Barcelona, Spain >

<http://www.offf.org>

23- 03-02 performance // [SPAze], [ERZATZ]+ LAB[au] on-line performance between Barcelona, and Mons, PASS > in the context of the via concert night with: Eboman; Rave Orchestra ; Rechenzentrum; Tutschighammer

upcoming:

21/26-06-02 live // LAB[au] + Altnet Fabric at Siggraph , San Antonio, Texas presenting on line

music collaboration and real-time developments in collaborative e.spaces.

## **Presentations / Festivals**

### December 2000

10-12-00 Presentation // eSPACE CONSTRUCTIONs, media determinism, Numer, ISEA Paris, round table MetaDesign

For the festival:  
<http://www.numer.org>

For images and links:  
<http://www.lab-au.com/files/doc/numer.htm>

12-12-00 Presentation // eSPACE CONSTRUCTIONs, mental and cognitive space settings, école d'architecture Lyon

### Mars 2001

27-03-01 Conference // 'LAB(au) recent projects', festival international du film de l'Internet - FIFI 2001 à Lille (F), 26 - 30.03.2001

For the festival:  
<http://www.internet-film.org>

For images and links:  
<http://www.lab-au.com/files/doc/fifi.htm>

### September 2001

21 / 22-09-01 Presentation and publication // LAB(au) invited for the [cast01](#)- living in mixed realities, conference on communication of art, science and technology, Sankt Augustin Bonn (D)  
For the festival:

*" LAB[au], presented "Space Navigable Music" a fantastic media for artists to create audio-visual pieces and spaces for an audience*

For the festival:  
<http://www.netzspannung.org/cast01>

For images and links:  
<http://www.lab-au.com/files/doc/etopia.htm>

### October 2001

23 / 25-10- 01 Conference // LAB[au] invited for the round-table ' textualités & nouvelles technologies' organized by [E.Sadin](#) in the context of ' saison de

la France au Quebec ' at the [Musée d'art contemporain Montréal](#) (Canada)

For the festival:  
<http://www.ecarts.org/>

For images and links:  
<http://www.lab-au.com/files/doc/montreal.htm>

### November 2001

07 / 11 -11 -01 competition // ' sPACE, navigable music ' project presented in the context of the 5th biennial on media.

For the festival:  
<http://www.artimage.at>

For images and links:  
<http://www.lab-au.com/files/doc/infoscapes.htm>

26-11-01 Conference // LAB[au] invited for the 'rencontre de l'internet citoyen', discussion around the topic ' l'internet as new space of creation and diffusion ' ; Charleroi (B)

For the festival:  
<http://www.netdays.be>

For images and links:  
<http://www.lab-au.com/files/doc/netdays3.htm>

24 / 28-02-02 - LAB[au] invited for the Web3D Art 2002 Conference in Tempe, Arizona, USA with the sPACE, navigable music online project. WEB3DART 2002 will present a selection of new works created by internationally regarded artists, architects, designers, students and creative 3D developers.

organized by:  
<http://web3dsymposium.org>

sponsored by:  
ACM, SIGGRAPH, in collaboration with the Web 3D Consortium

see the 1999 + 2001 + 2002 online presentation gallery:  
[www.web3dart.org](http://www.web3dart.org)

27 -03- 02 presentation // LAB[au] invited for a presentation about ' METADESIGN, inFORMation archite(x)tures ' by V+, in the context of at 20.30h rue de Chartreux 1000 Brussels (B)

04- 04- 02 lecture // LAB[au] invité avec 'sPACE,navigable music' pour le colloque workshop: *'l'incidence du développement des nouvelles technologies dans la pratique de l'architecte et l'émergence de nouveaux métiers pour les jeunes diplômés'* à l'école d'architecture de Montpellier de 9h à 17h30

Sponsored by Computer Professionals for Social Responsibility. In cooperation with IFIP WG 9.1, Computers and Work Held in conjunction with DIS 2002, Designing Interactive Systems

## **Publications**

### December 2000

12-2000 Publication // recombinant realities in A+, Belgian architecture magazine, # 166 (FR/NL) > more: <http://www.lab-au.com/files/doc/a6.htm>

### July 2001

07 / 08 press // article about the work of LAB(au) : 'lesperimentazioni delle avanguardie artistiche verso nuovi linguaggi ' in the italian magazine 'avantgarde ' by G.Grandi

<http://www.lab-au.com/files/doc/avantgarde.htm>

### September 2001

28-09-01 Publication // article by LAB(au) about : 'metadesign' / [sPACE, navigable music](#) / [worldebt](#) with an interview by P.Frank, transculture for the french art magazine ' [mouvement](#) '

<http://www.lab-au.com/files/doc/mouvement.htm>

### November 2001

23- 11 -01 press release // " *un son venu de l'espace*" article (FR) by Marie Lechner about SPAZE, navigable music, LAB[au] + [ERZATZ] in libération digitales

For images and links:

<http://www.lab-au.com/files/doc/liberation.htm>

### December 2001

-12-01 Publication // '[http:// e.motional space](#)', in A+, Belgian architectural magazine, # 172 Dec.2001 /.Jan 2002

<http://www.lab-au.com/files/doc/a8.htm>

## **UPCOMING:**

Publication // '[http:// sound\\_scape\(s\)](#)', in A+, Belgium architectural magazine, # 173 June.2001 (FR ; NL ; ENG ) > [go.to](#)

## **On-line release:**

### June 2001

20-06-01 www Release // the space, 'navigable music', project has been included to the rhizome art database >[go.to](#)

### July 2001

24-07-01 www Release // LAB(au) mentioned on the feature architecture site [archinect.com](#) "*Belgium is perhaps small but they have some big architecture offices. LAB[au] is one of them. [Encore...Bruxelles](#), [worldebt](#), [space navigable music](#) are just some few projects of them.*"

### October 2001

02-10-01 www Release // LAB(au)'s sPACE,navigable music project published on the feature www site <http://www.netculture.gr>

### November 2001

20 -11- 01 watch to / the spaZe performance, LAB[au] + [ERZATZ] at: AB3 18:30 and Tele Bruxelles , Belgian TV Channels

16-11-01 listen - watch to // LAB[au] invited by Cybercafe21 ; [www.cybercafe21.net](http://www.cybercafe21.net) Xavier Ess to present the sPACE, navigable music project with the [SPAZE](#) , LAB[au] + [ERZATZ] and [RE.MAPPED](#) LAB[au] + Roberto Paci Dalò simultaneously on radio / TV / and live stream on the internet ; 24:30 to 1:00 on 92.5 FM / RTBF2

on-line project // space, navigable music multi-user on-line spaces in the context of the via exhibition the sPACE multi-user on-line project

**\*\*\* for further documentation , please contact**

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