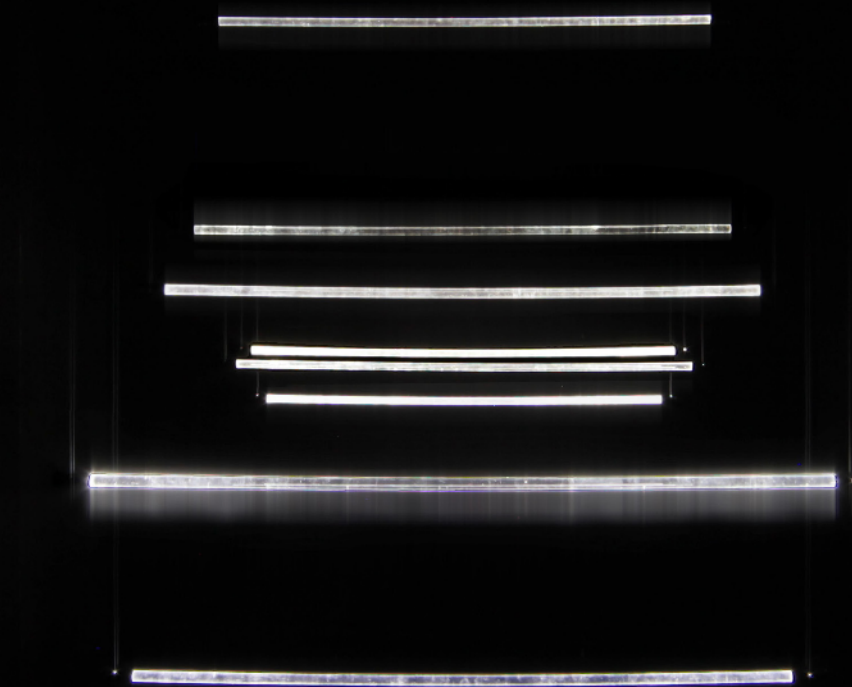


Inner space

Christian Delécluse



It's all an illusion, perhaps...

Inner space : it's all an illusion, perhaps

Designed by Christian Delécluse, in collaboration with Diemo Schwarz and co-produced by Arcadi and Le Cube.

Artist : Christian Delécluse

Sound Composition : Diemo Schwarz and Christian Delécluse

Electronic Material : Interface-Z

Models : Marysol Kraviez

Wood working : Raymond Dodard

Thank Yous : Carine Le Malet, Julien Taïb, Gilles Alvarez, Stéfane Perraud, Interface-Z, Sophie Kohn

Co-production : Arcadi, Le Cube - art 3000

Contacts :

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Carine Le Malet - carine.lemalet@art3000.com



The Project :

This second iteration of a light and sound installation offers viewers a dual experience that questions the process of how we build our perceptions. First, viewers are welcomed to contemplate a dynamic room where beams of light move in sync with sound, constantly shifting the intensity of the space and allowing the viewer to be carried away into a hypnotic trance. The piece offers a behind-the-scenes look from outside the space where viewers observe the mechanical aspects of the project, with its low-tech counter-weight mechanism and rough structural reinforcements.

The spatial changes proposed by the installation occur randomly in real time, producing a succession of contrasting perceptions, switching between order and disorder, between determinism and chance, between mind control and letting go.

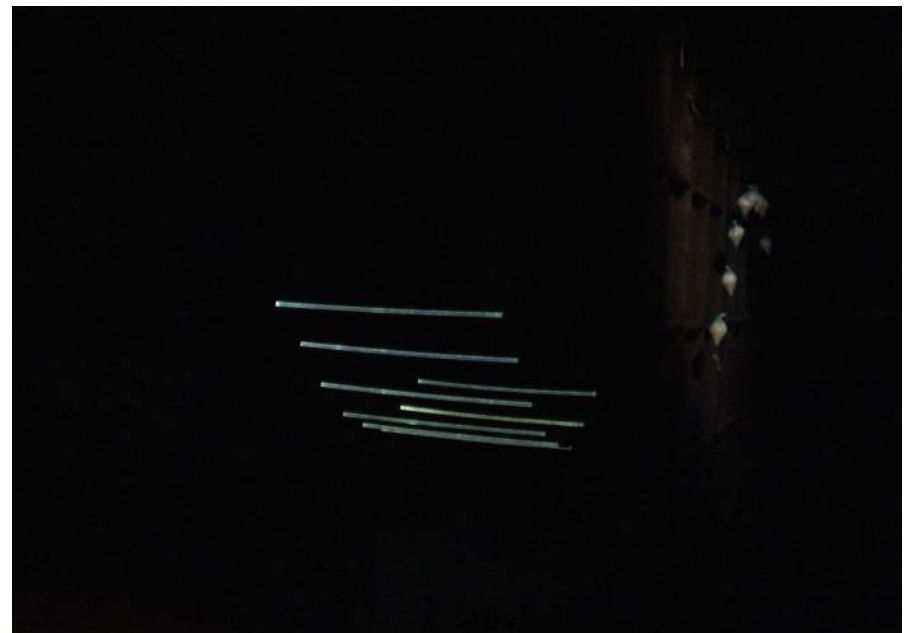
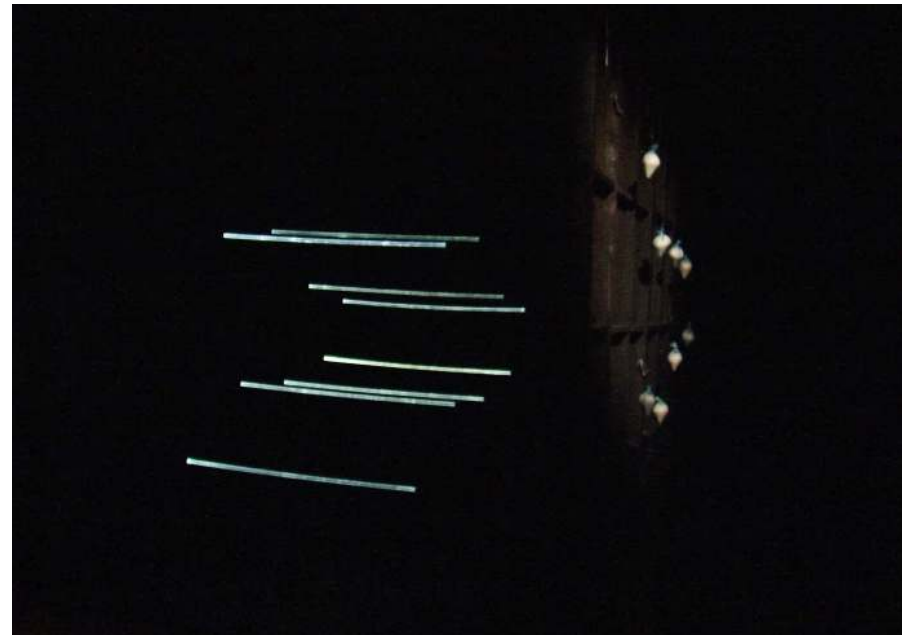
Emphasis is placed on these transitions - the moments when our perception of the world switches from one interpretation to another that is radically different. During these moments, the process of building our perceptions and breaking our certainties encourages us to renew our view of the world.

The title Inner Space refers to, among other things, a painting by Dorothea Tanning shown at the Miro Foundation in Barcelona. It raises the question of the reality of the tangible world, and the nature of what is called real, deeply marked by the phenomenon of the projection of our own subjectivity.

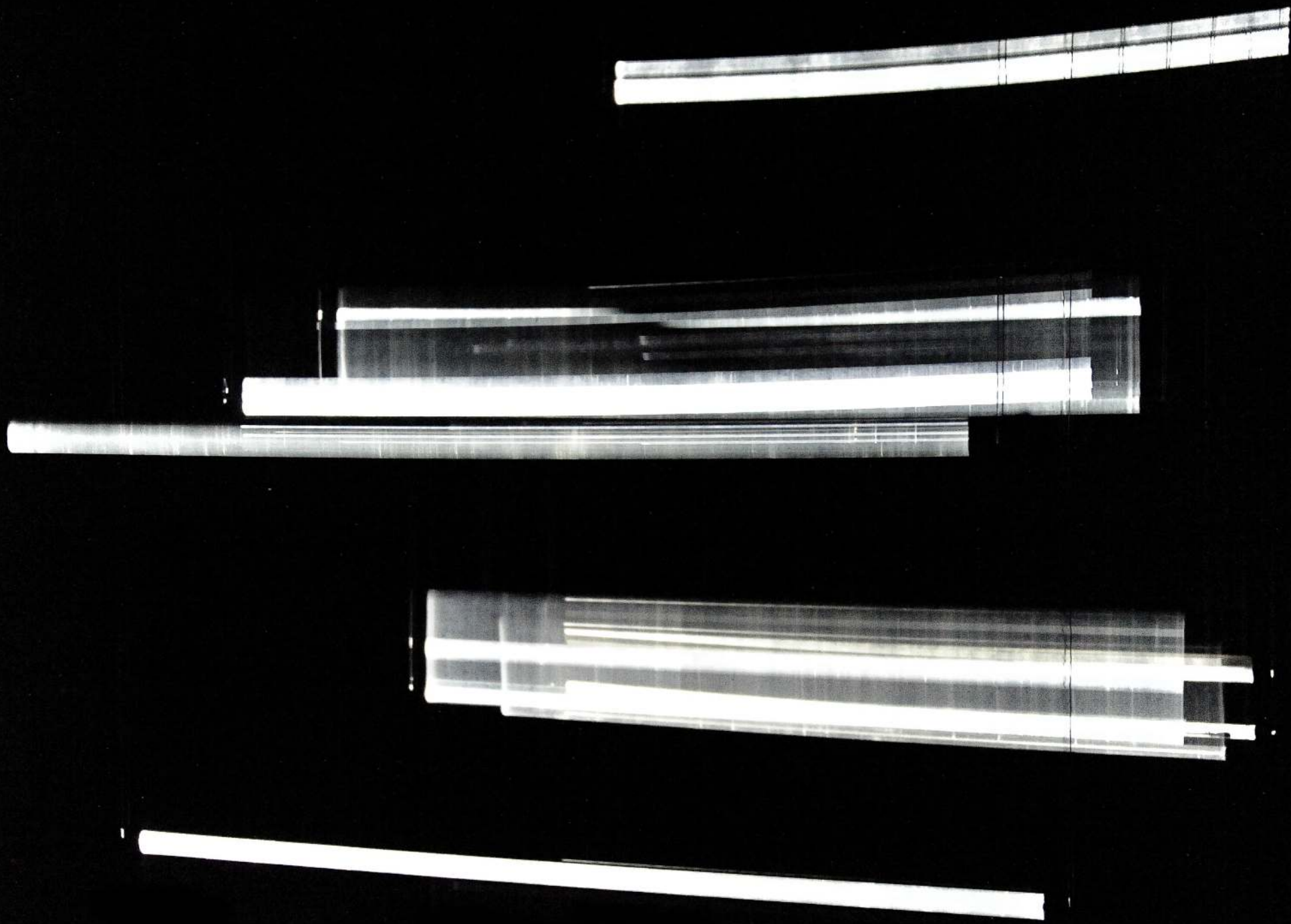
For this new composition, composer Diemo Schwarz completely reworked the dimension of the sound using catart, a software he created at IRCAM, the Institute of Musical Research based in Paris. Through the process of granular synthesis, the program recomposes in real time the recordings of engine sounds into entirely new sounds. The result at times simulates actual engine sounds, and at other times, transcends to more ethereal or subversive sounds.

The project continues to challenge the viewer's perception through the interaction between sound and visual perception, at times matching in intensity; while other times creating contrasting experiences.

The purpose of the minimalistic construction is not to create an abstract work focused on representation, but rather to create a physical engagement and perceptual experience for the viewer.







Artistic intentions :

Several years ago, I found myself particularly enamored with a work by Alberto Giacometti. The exhibition contained a series of human sculptures similar to his famous statues, but on a reduced scale - just 10 cm high. The scenography was designed to keep the viewer at a distance of 2 meters, where it became impossible to distinguish the specific features of each character. I returned to view the project several times, with each visit effecting me in a profoundly different way. For the first time, an artist placed me in a position to deal with my own subjectivity through a frame left voluntarily open. These sculptures by Giacometti encouraged the development my own imagination.

The poetic power that I experienced through this work brought on the genesis of the Inner Space project. The installation merging light, space and sound is designed for active viewers. It does not make the viewers co-producers, in the sense that their presence affects the work itself; but rather it offers an unformatted space and invites them to take an active role in the creation of their own narrative.

Inner Space plays with the limits of states of perception. It creates very subtle and unforeseen environments with ambiguous light, sound and space configurations that encourage the visitors to constantly switch between different perceptual interpretations of the reality in front of them. By doing so, it proposes to the public an experience near to a trance, a wrench out of our "social body" that questions the mechanics of the senses and the roots of our identity.



The Einstein Illusion : our brain interprets this face as a 3D surface pointing towards us, but a slow rotation of it shows that it is actually pointing in the opposite direction.

Composition :

In order to achieve such artistic intentions, an entire animated spatial setup was designed. It plays with very low light intensity, and with spatial configuration that easily introduces confusion within the perception of space. Combinations of movement and light variation have the ability to create very ambiguous situations, such as the person feeling as though the space is moving back and forth in front of them. The light, space and sound configurations are controlled via a computer that generates in real time scores for intensity and height of each line of light, allowing the exploration of different types of composition. The sound itself is generated through an evolved granular synthesis process, that uses these parameters as inputs. Spatialized in 6 speakers, the sound composition aids the creation of numerous ambiguous perceptual situations.

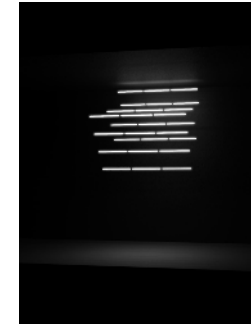
The different parameters of control are generated by stochastic algorithms, meaning that the result of the process is generally never the same. The level of hazard introduced in the algorithm evolves over time, creating different setups according to a general score that organizes the whole composition. As mentioned in the artistic intention, the goal behind the idea of creating different qualitative situations is to provoke a shift of perception when transiting between one situation to another.

Exploring different relations to hazard, some parts of the composition are totally controlled, in order for example to have the lines organized in perfect geometrical shapes (see dynamic space examples). At some other moments, chance slightly affects the parameters, so there is a subtle disturbance of the organized compositions which tackles the visitor's perceptions, bringing into existence doubts about what they perceive. At some other point, hazard or chance overwhelms the whole composition. Any interpretation of an organized pattern will only result from the viewer's inner narrative. On this last aspect, it is quite thought-provoking to envisage how our mind constantly looks for any kind of organized patterns when facing an unknown environment. For example when three different lines are aligned in the space, our brain definitely notices it and the cognition leans toward the belief that it is meant to be like this. For the duration of the experience, the viewer faces different situations, constantly transiting between organized and unorganized, between the planned and the unforeseen.

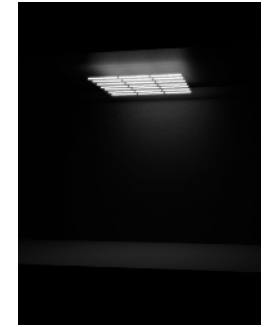
Dynamic space examples



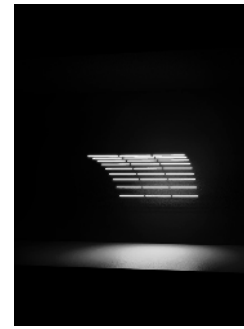
Ouverture / Projection



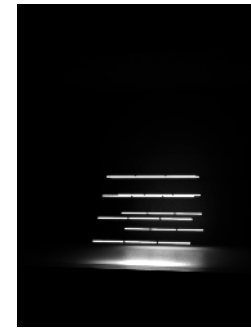
Déstructuration / Diffusion



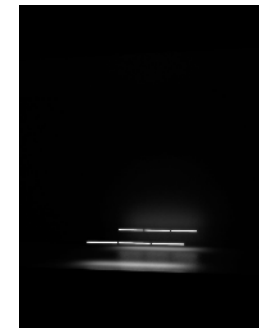
Elévation / Immobilité



Fermeture / Introjection

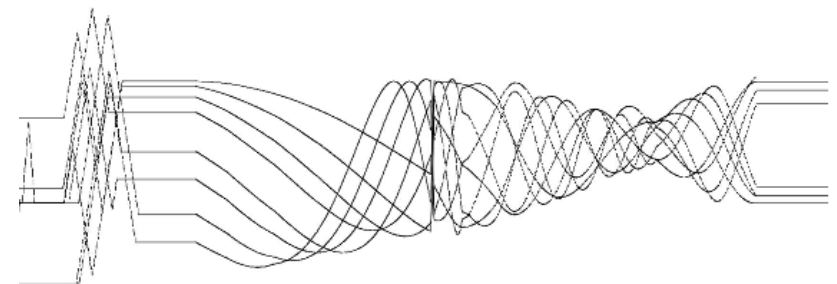
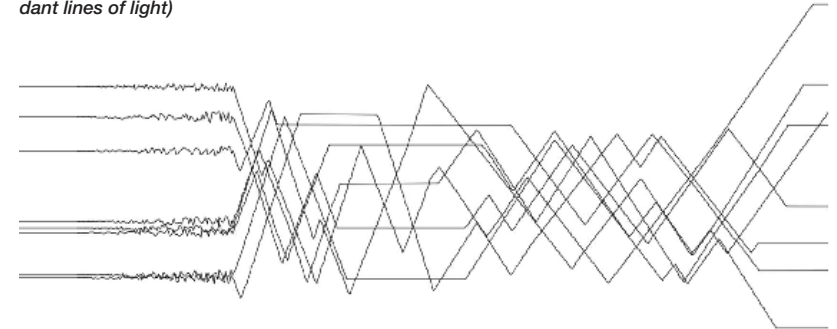


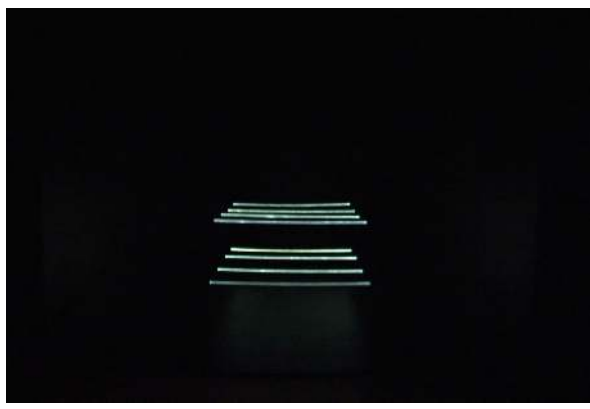
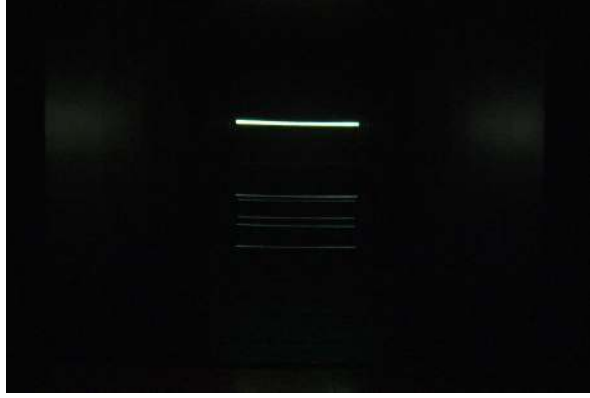
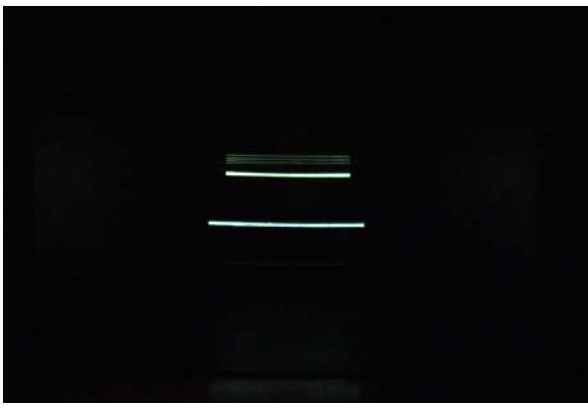
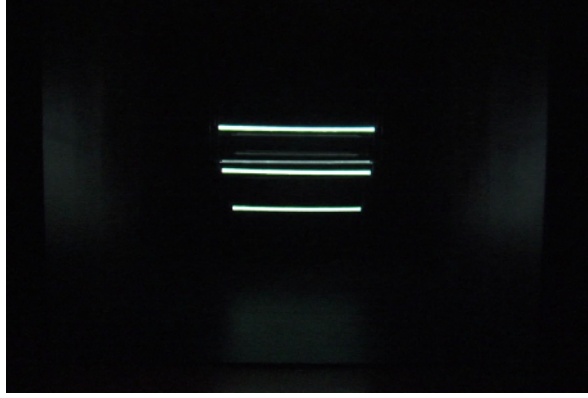
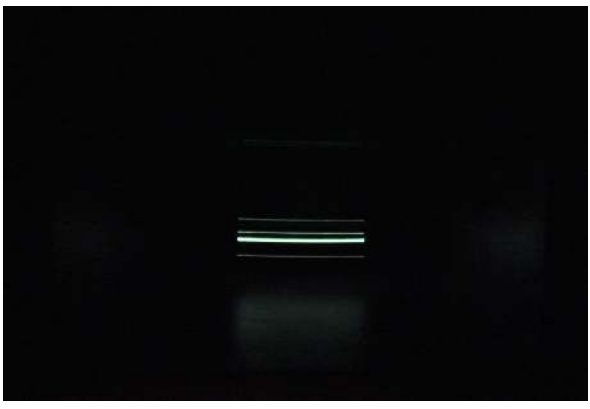
Structuration / Enfermement



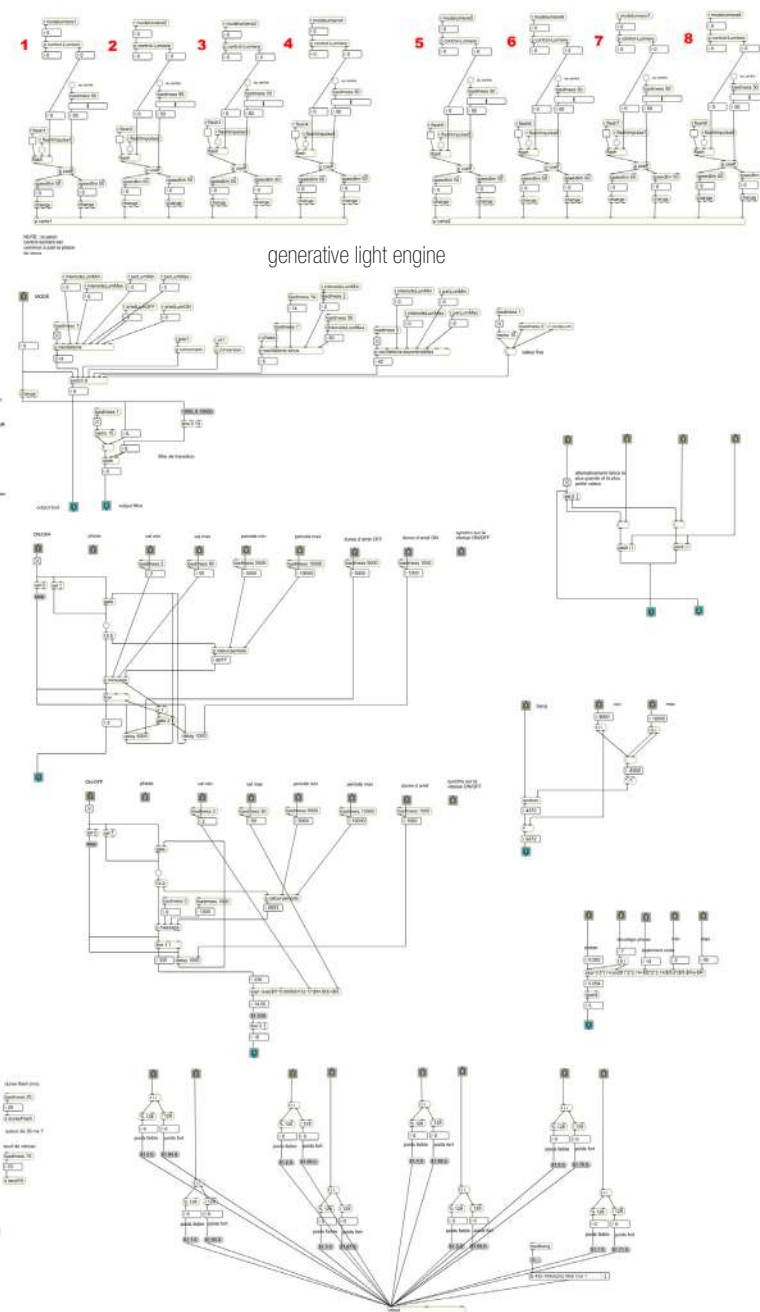
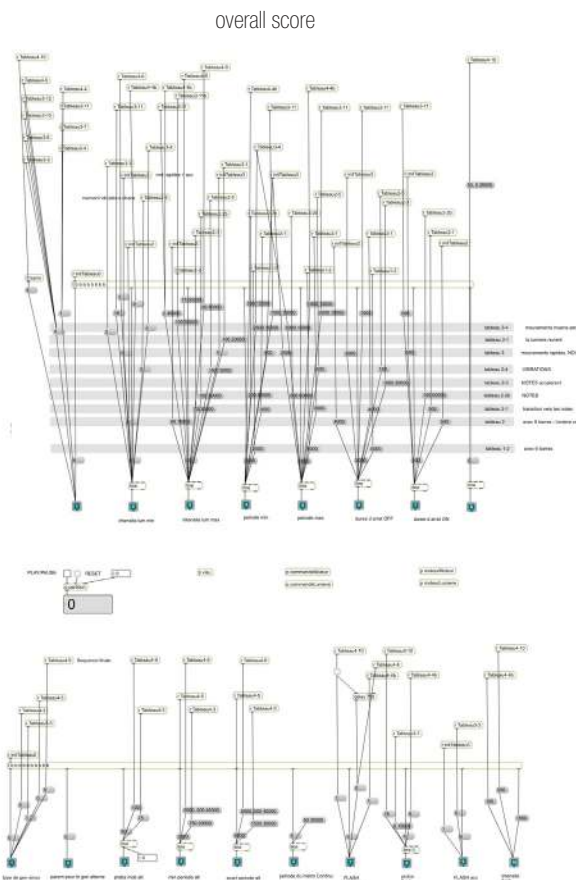
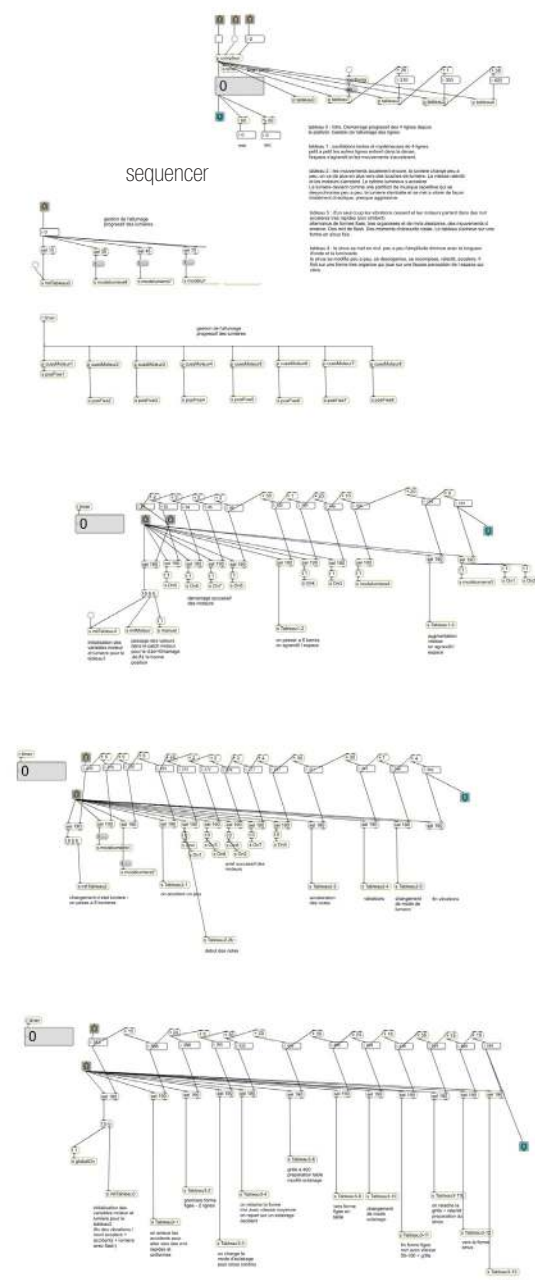
Direction / Vibration

2 fragments of an example of generated scores for motors positions (there are 8 independent lines of light)

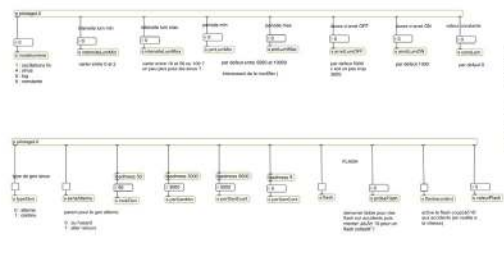




patch inner spaces v2.0 for ligh and motors generative control



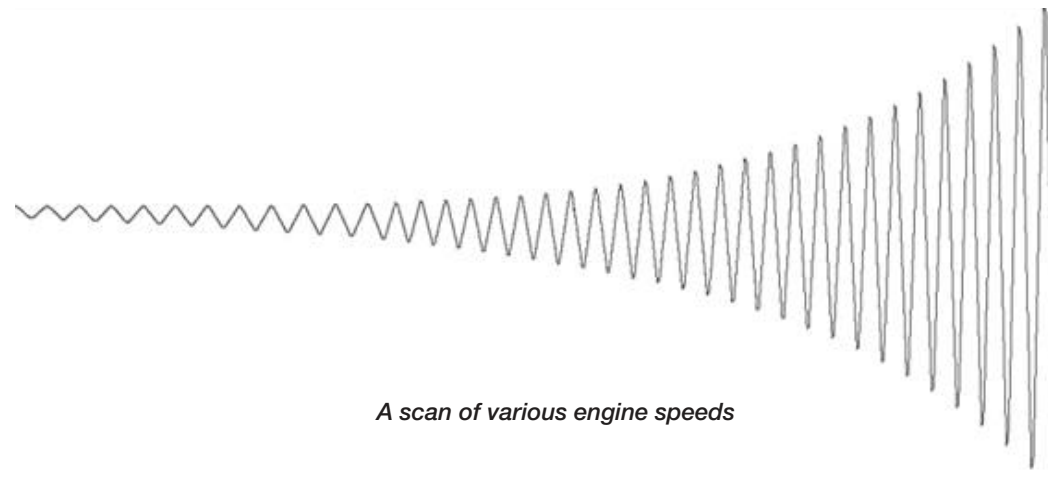
list of inputs parameters



Sound Composition *The audio portion of the project, presented at Le Cube in January 2013, continues with the theme of questioning our perceptions of the real and the artificial, the natural and artistic. The only sounds used are the recording of engines. Various sound processing and six spatialization channels creates a continuum of possibilities between the raw sound of the engines and a dreamlike transformation of the recordings. At times, these sounds emphasize the visual movements of the project; at other times, the counterpoint.*

In late 2012, sound composer Diemo Schwarz created a database of real engine sounds, including several individual engines as well as engine groups, recorded at all speeds. Schwarz carefully recorded speed values, allowing him to automatically find corresponding sounds at certain speeds. By using this data the system is able to simulate the sound of engines to maintain the perceptual illusion of direct sounds and finally to differentiate sound changes or simply to create the spatial tipping points of perception.

The re-synthesis and sound manipulation are carried out by a granular synthesis by concatenative corpus software CataRT, created by Schwarz and Real-Time Musical Interactions team (IMTR) at IRCAM. CataRT is a collection of patches for Max / MSP under a free open source license. The sound composition uses the score of the positions of the lines created in real time to control the re-synthesis of sound, which is filtered and spatialized according to a musical score written in Ableton Live software, synchronized with the system via MIDI.



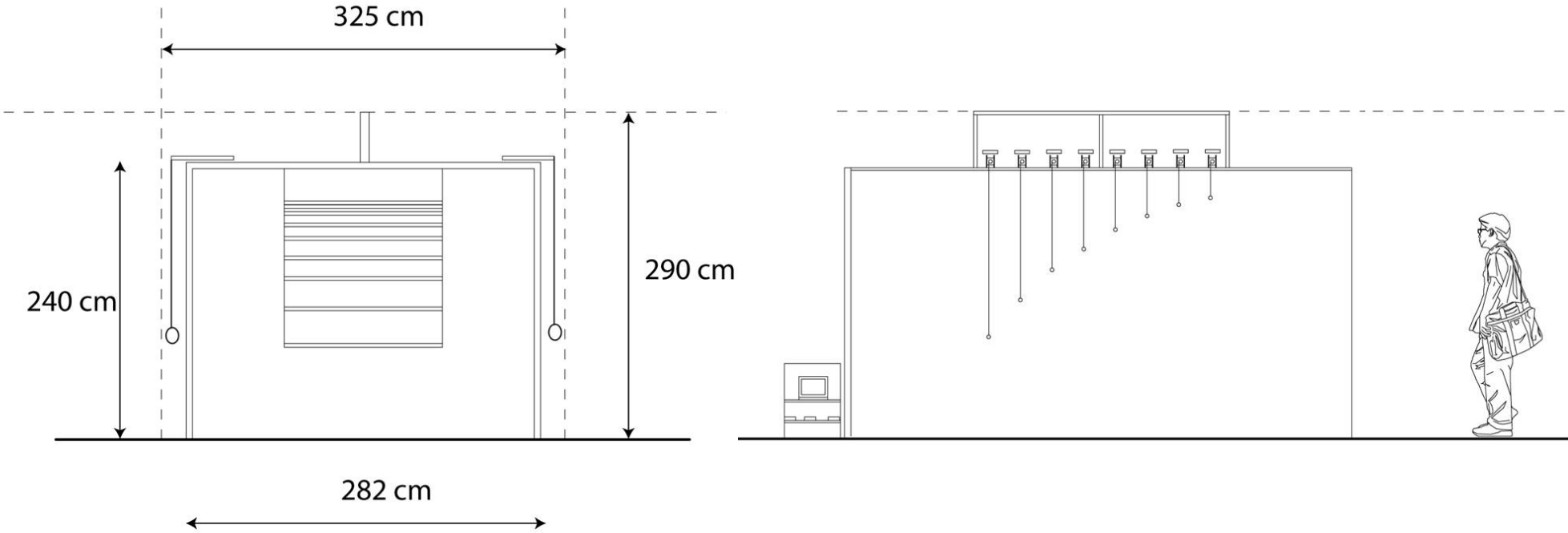
A scan of various engine speeds



patch inner spaces v2.0 CataRT

Technical sheet :

Inner Space



Technical sheet :

Dimensions :

Inner space occupies a space of 4m x 3,25m x 2,9 m (the room itself is 2,4 m high. It is necessary to add the elements on the roof to the overall height of the project).

We can adapt the project to other dimensions by reconstructing the exterior of the project wherein the light beams are suspended

Exposition Space :

Two exposition modes are possible, either the outside of the project is visible or the project is inserted inside an exposition staging.

In the first case, Inner Space must be installed in a "black box" type room (minimum size: 8m x 6m x 4m or ideally 12 m x 10m x 5m). Ideally the project should be viewed from a distance of 3-4m from the front opening of the room.

In the second case, many solutions are possible. Please discuss directly with the artist.

Given that the Inner Space project presents phases of very low light that require the retina to acclimate, the room must be completely dark without any visible light sources.

Sound :

A sound system with 6 points and 1 Sub is required. The audio output of the sound card connected to the computer that generates the sound is made of 6 5mm mono outlets.

The ideal configuration is 4 powerful speakers placed at each corner of the room, plus 1 Sub behind the project and 2 studio-type amplified speakers located on the roof of the project.

Lighting :

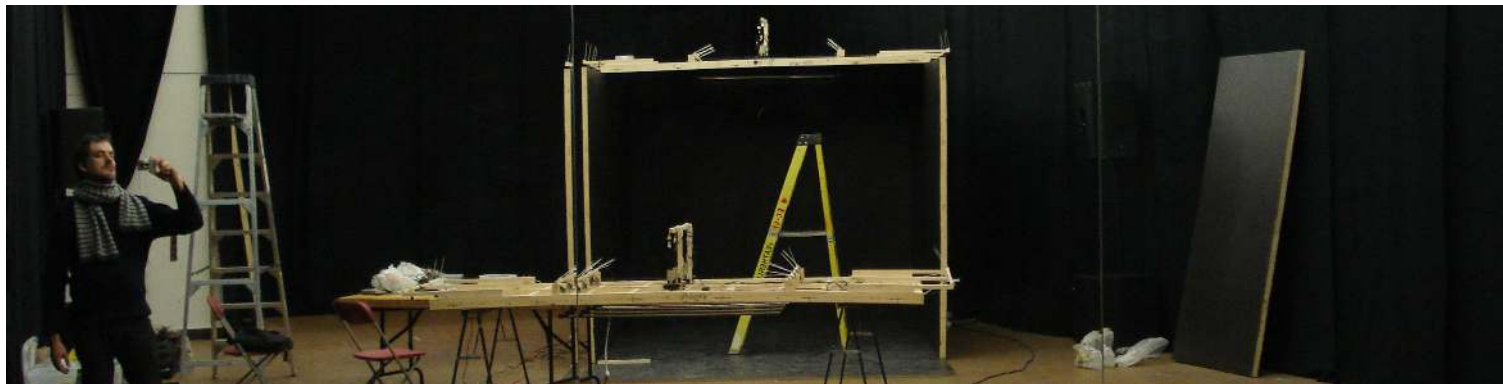
4 projectors connected into a DMX controllable dimmer must be provided with a DMX cable from the controller to the control computer.

Régie :

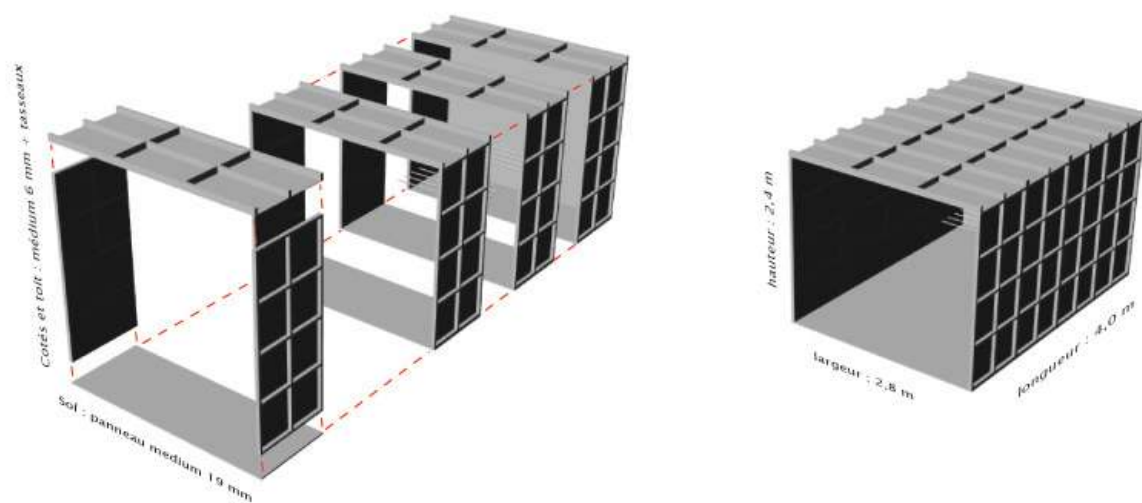
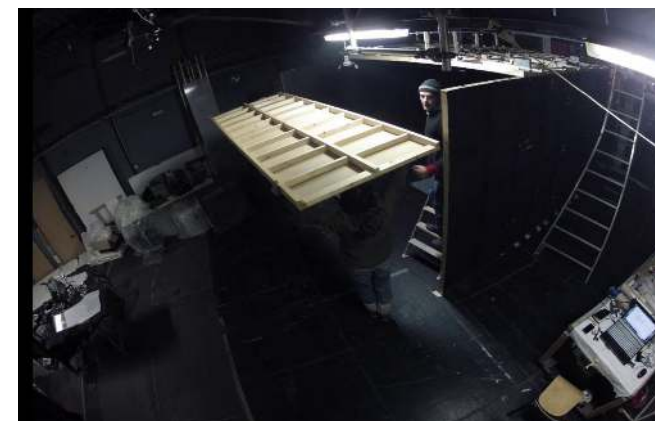
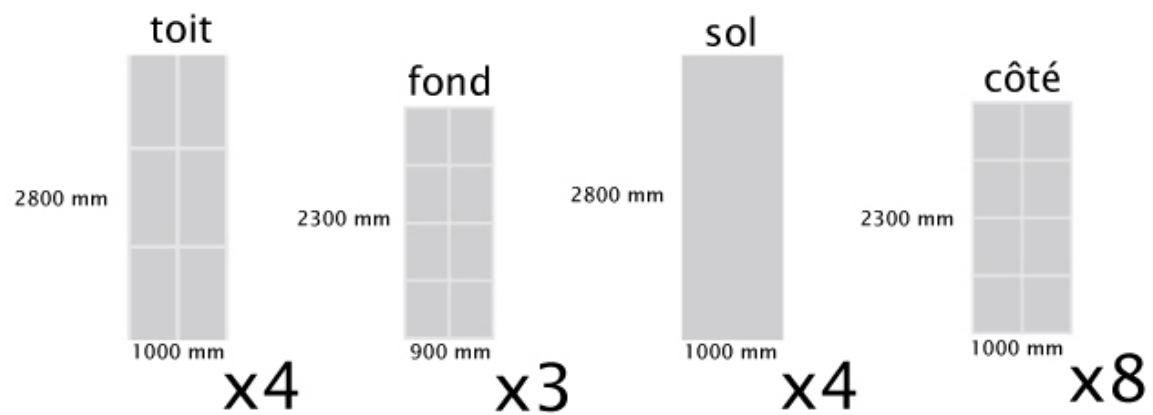
Inner Space is controlled by two computers. These must be available to turn the device on and off. According to the exposition configurations, we can place the computers at the rear of the project in a secure box or in a controlled area provided by the showroom.

Transport :

The project breaks down into 19 wooden panels (max size of 2.8m by 1m) and 4 boxes of equipment/tools for a total weight of 600kg. The entire system is in a utility-type 12m3 Mercedes Sprinter S



Technical sheet :





Christian Delécluse

Stemming from his passion for integrating knowledge derived from different disciplines, Christian Delécluse has established himself in several fields throughout his international career as an artist, architect and professor.

Delécluse made his first foray into artistic collaboration while studying in Montréal, Canada from 1998 to 2004. He developed video and audio projects that were incorporated into the world of dance, focusing on the theme of renewing perceptions. Once back in France, Delécluse worked as an architect with the PCA agency on several experiential architectural projects. Notably, he directed the transformation the facade of the CCC in Tours (featured at the Venice Architecture Biennale in 2008) as well as the installation "Pièce Lunineuse" by artist Orlan (presented at the Palais de Tokyo in 2006). In parallel to his activities as an architect and artist, Delécluse has been an Associate Professor at the Ecole Speciale d'Architecture in Paris since 2009 where he's been directing several final thesis projects about architecture and digital cultures.

Over the years Delécluse has been at the helm of influential collaborations and organizations. In 2005 he became president of Anomos, an association created to support the emergence of digital culture on the contemporary establishment. Anomos produced influential events such as the festival "En:Trance" and "Face au Present" meetings at the Centre Georges Pompidou. The association also published the digital arts journal "Anomalie". In 2007 he co-founded Digital Flesh with Armando Menicacci where he developed two influential projects : The project "Dans le noir" that uses the actions and movements of the viewer to transform an immersive soundscape; while "Under_score" is an improvisational choreography system used in contemporary dance performance. Both projects were well-received at festivals throughout France and abroad.

Delécluse regularly holds workshops and conferences on issues of digital identity and the impact of these new technologies on creative processes and on the evolution of modern society. He regularly collaborates with a variety of artists, musicians, choreographers and architects, specifically on projects involving new technologies and trying to renew our perception of the world.



Diemo Schwarz

Diemo Schwarz works as a researcher and software programmer at IRCAM (Institut de Recherche et Coordination Acoustique-Musique, Paris) and has been working as a musician in improvisation music and as a composer in electronic music.

His research focus on interaction between the musician and the instrument, extending the concept of instrument to any kind of computer based machine. He obtained a PhD for his extensive work on real-time concatenative sound synthesis by corpus, on which CataRT is based.

He's been collaborating with different artists such as Cécile Babiole, Frank Leibovici, Dai Fujikura, Roland Cahen, Aaron Einbond, Frédéric Blondy, and Victoria Johnson.

see <http://diemo.concatenative.net>



Press :

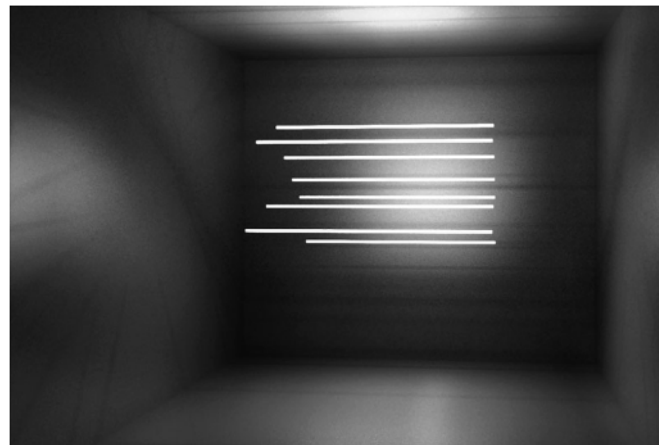
by [Don Tercio](#) on 21/01/2013

One of our quickies... and this is a highly recommended one for next Thursday & Friday @ the nearly-Parisian digital arts venue [Le Cube](#).

For a couple of days [Christian Delécluse's](#) installation "Inner Space" will be hosted at one of Le Cube's many rooms willing to challenge us on the process of how we build our perceptions, for that matter he's built this ever-changing space within a spacious 12 squared meter – room.



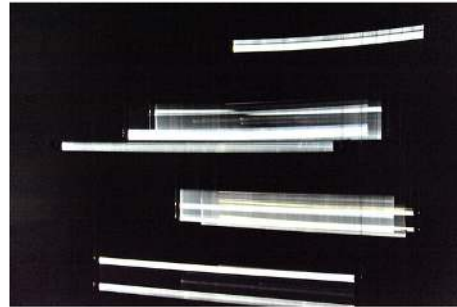
This expert of controversial sensitive experiences will be presenting the new version of his work (presented last year @ Montreal's [BIAN](#) & co-produced by [Arcadi](#) & [Le Cube](#)) which proposes a beam-lights installation that may generate a hypnotic trance.... an uncertain experience that will be presented by the artist himself this Thursday @ 19h. [More info of the event this way.](#)



Christian Delécluse – Inner Space 2 (image via Le Cube)

-<http://www.aqnb.com/2013/01/21/christian-delecluses-inner-space/>

Christian Delécluse. Inner Spaces



Christian Delécluse, *Inner Spaces*, DIAN 2012 / inner-spaces.org

La salle dans laquelle se dissimule *Inner Spaces* est d'une noirceur très dense et notre vision est aveugle un moment avant d'être guidée par quelques sons et d'apercevoir les lumières vacillantes de l'installation qui est soustraite dans un espace cubique noir. Cette obscurité quasi absolue contribue à déstabiliser nos repères spatiotemporels et s'éloigne du rapport frontal auquel nous sommes coutumier.

Au centre de ce cube, l'installation se déploie par l'intermédiaire de 9 faisceaux lumineux suspendus à des fils et un système mécanique constitué de poids rend possible les ondulations des lignes de lumière. L'intensité lumineuse varie selon l'univers sonore donnant l'impression de

pulsations ou celle d'une présence éthérée et incandescente. De plus, les propriétés « impropres » du dispositif sont mises de l'avant tel que l'effet de neige dans les tubes et les émissions sonores du mécanisme motorisé.

Cette installation cinétique de 12 minutes en boucle est juxtaposée à une bande sonore composée de 2 temporalités provenant du pourtour de l'installation : celle des festivités du carnaval de Rio au Brésil et celle de la clôture de la bourse. Il a choisi les moments où l'intensité et le désir sont les plus prégnants. Ces 2 temporalités, la bourse et le carnaval représentent la connectivité mondiale et constituent une métaphore de l'espace virtuel et public. L'œuvre nous appelle, sa faible lumière et ses ombres, son mouvement lent, mécanisé et lancinant nous attirent vers elle. Le basculement des faisceaux lumineux rend l'expérience sensorielle et multiple.

Accordant une très grande importance au mouvement oscillatoire, l'artiste a travaillé avec un chorégraphe pour produire un effet d'interaction et d'immersion. Malgré la programmation informatisée, la forme échappe par moment à l'artiste, elle n'est jamais totalement contrôlée, elle est fortuite et instable : « *Inner Spaces* est une installation cinétique qui questionne l'origine de nos désirs. Évoquant l'évolution des marchés financiers, des oscillations lumineuses reflètent ainsi un certain baromètre où les fluctuations économiques sont liées à celles de l'exacerbation de l'individualité – et par extension du désir⁷. »

L'esthétique formelle de Christian Delécluse pourrait s'apparenter à celle du flux théorisé par Grégory Chatonsky, dans la mesure où les cotations boursières incarnent le déplacement continu des données qui sont saisies et traitées. La vitesse de déplacement des flux informationnels sur les réseaux est sans interruption : « Quelle que soit la nature de ce qui fait flux ou qui est flux, c'est le mouvement, le déplacement ainsi qu'une certaine forme de liquidité qui semblent caractériser le concept⁸. »

Il est important de spécifier que la théorisation et la pratique de Chatonsky se penchent davantage sur les œuvres en réseau et utilise les outils du réseau. En effet, dans son projet postdisciplinaire *Capture* (2009-15), où tout est généré par ordinateur, il insère le système et l'habite, souhaitant ainsi critiquer la production, l'industrie culturelle voire le capitalisme. Ses projets vont au-delà de la technique et coopèrent avec elle. Le principe du projet *Capture* tend à dénoncer la consommation en édifiant la surproduction. Ainsi, en cherchant à s'adapter au contexte, en s'y infiltrant et en étant un produit de celui-ci, il déstabilise le système économique et crée une rareté et un mécanisme indépendant qui est en constante transformation. Le nombre de combinaisons, d'associations et d'effets est illimité et inépuisable. En ce qui a trait à l'œuvre de Delécluse, c'est davantage le concept qui est retenu, celui de la fuite et du flux constant des choses et des êtres. En effet, entre chaque séquence, les tubes reviennent dans une position neutre et repartent de nouveau afin d'accentuer cet effet de continuité et de flux. Le mouvement et le son ne s'arrêtent jamais, ils sont éternellement en déroulement : « [...] la réalité n'apparaît plus comme finie ni comme infinie, mais simplement comme indéfinie. Elle coule, sans que nous puissions dire si c'est dans une direction unique, ni même si c'est toujours et partout la même rivière qui coule⁹. »

Cet écoulement constant se perçoit dans *Inner Spaces* par la juxtaposition des mouvements et des sons qui appuient cette idée d'excès, de démesure et de continuité. À la fois éphémère et éternel, désir et mépris, le flux incessant généré par les marchés boursiers, mais aussi par les fluctuations électroniques, sonores et humaines sont à l'image des ambitions insatiables de l'homme.

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RETOUR SUR LA SOIRÉE "DI"/ZAIN #5 : CODE(S)+DATA(S)

28.02.2013 / RECHERCHE / VEILLE & INSPIRATIONS

0 COMMENTAIRES

Le 26 février a eu lieu la 5ème soirée "di"/zain organisée par [Designers Interactifs](#) au Divan du monde autour de la thématique **CODE & DATA**. Durant près de 3h00, dix intervenants se sont succédés sur scène pour nous parler de leurs métiers, de leurs projets et répondre à quelques questions posées via twitter.

Lorsque l'on parle de code & data la première chose qui me vient à l'esprit c'est la data vision ou comment retranscrire des données de masse en quelques choses de compréhensible grâce à une mise en forme graphique (rapport d'échelle d'une donnée par rapport à une autre, couleurs, liens...). Et bien ce n'est pas tout, loin de là! Nous avons pu découvrir de nombreux autres aspects de l'utilisation de ces deux concepts.

DEUXIÈME PERSONNE À SE PRÉSENTER, CHRISTIAN DELECLUSE

Inner Space (v2)

Recherche artistique autour de l'idée de transition et décalage perceptuelle – création de dispositifs immersifs impliquant les nouvelles technologies de manière sensible. Le projet Inner Space est un dispositif lumineux qui s'inspire de l'op-art et de l'art cinétique. Il met en mouvement 8 lignes de lumière suivant des algorithmes.



J'apprécie beaucoup ce type de dispositif. Un travail sur la perception qui n'est pas une simple photographie du réel, elle est également une interprétation de notre cerveau... on dirait du François Morellet animé ^^

Autre lien donné par Chrisitan Delécluse: [IRCAM](#)

-<http://www.in-ova.com/retour-sur-la-soiree-dizain-5-codesdatas/>

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Inner Space (v2)

Recherche artistique autour de l'idée de transition et décalage perceptuelle – création de dispositifs immersifs impliquant les nouvelles technologies de manière sensible. Le projet Inner Space est un dispositif lumineux qui s'inspire de l'op-art et de l'art cinétique. Il met en mouvement 8 lignes de lumière suivant des algorithmes.

J'apprécie beaucoup ce type de dispositif. Un travail sur la perception qui n'est pas une simple photographie du réel, elle est également une interprétation de notre cerveau... on dirait du François Morellet animé ^^

Autre lien donné par Chrisitan Delécluse: [IRCAM](#)

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Inner space : it's all an illusion, perhaps

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