

Adelin Schweitzer
 3 boulevards Paul Doumer
 13006 Marseille - France
 +33 (0)6 67 17 30 99
 aadi@deletere.org
 www.deletere.org
www.A-reality.org

Table of contents

1. A local and european context	4
▪ The program « Cities On the Edge ».....	4
▪ A European residence.....	4
2. An « augmented » reality	5
▪ An embarked device.....	5
▪ A protocol of experimentation	8
▪ Academic world of research.....	9
▪ A monstration	9
3. Structures partners	10
▪ Lézarap'art - Marseille	10
▪ Metal - Liverpool.....	10
▪ Nicéphore cité - Chalon-sur-Saône	10
▪ RedSugar - Chalon-sur-Saône	10
4. Intervenings	11
5. Working papers	13
6. Estimated calendar	14

1. A local and european context

The project of creation implying the artist Adelin Schweitzer and his partners was born from the meeting of two cultural structures. One in France working on the territory of Marseille called **Lézarap' art** and the other one **Metal** in the United Kingdom working on the territory of Liverpool.

It is the program « Cities One the Edge », developed in the middle of the event making of Liverpool the European capital of the culture 2008, who established the environnement in which was going to fit the starting of this project.

▪ The program « Cities On the Edge »

Liverpool - Naples - Marseille - Istanbul - Gdansk - Brême

“Cities one the Edge” is at the same time a program and a network, initiated by Liverpool, European Capitale of the culture in 2008. Marseille is one of the six European cities partners of this network, at the sides of Bremen, Gdansk, Istanbul, Liverpool, and Naples.

These cities have as common characteristics to be ports, prints long and alive history, often associated with wild fights against their capitals, marked by strong cultural traditions. Not always appreciated by the national citizens, their international image is better than their national reputation.

The network will propose the successes of these cities in margin, exploring what they have in common or what makes conspicuous them. The goal being also to explore the worrying tendencies of the urban life in Europe like the effects of the globalisation, including the privatization and the erosion of the public sphere. In these times sleepwalkers, strongly marked by conformism, the fatalism and a feeling of impotence, these cities represent an important antidote, perhaps the against-model at the dehumanized total city, bureaucratized.

▪ A European residence

If the artistic project of Adelin Schweitzer, developed hereafter, starts in Marseille then is prolonged at the time of its residence in Liverpool, it also fits in a prospect for residence on a wider European scale.

Indeed, this project aims at multiplying the comparative data between the various cities of the network « City One the Edge » implying each territory. In addition, this type of artistic reflexion requiring a rather long development and search time, it can be considered only on long run in a logic of a solid partnership with the network developed by Metal.

The axes of reflexion started in this project directly join the problems developed by Liverpool 2008 and are thus brought to extend further, in time and space at the five other cities concerned with the network.

2. An « augmented » reality

« Reality is what continues to impose on you when you cease to believe in it »

Philip K. Dick

First of all, to apprehend this proposal in its globality it is advisable to leave the postulate which there does not exist that very little of differences between scientific analysis and artistic research. With the advent of new technologies, it is the border between these two universes which tend to disappear while at the same time the artist has tools allowing him to call in question the sensible universe such as we know it.

The project « Augmented Reality » was built on the geographical, economic, and social problems raised by the postulate of « Cities One the Edge ». This is why it can be considered like a kind of comparative study carried out in various towns of Europe.

Augmented reality is a technique which aims at supplementing our perception of the real-world, while adding to it of the fictitious elements nonperceptible naturally. This technology offers opportunity of using its experiment of the sensitive world to rediscover it, enriched by virtual elements.

While working with the augmented reality concept and with through the development of an entirely portable man/machine interface, this project will seek to question the human being on its perception of reality and the constraints which this one imposes to him. He thus seeks to draw up a cartography making it possible to explore the various forms of answers brought by the public.

This project appeals, for one part, with one of the concepts founder of the philosophy of Gilles Deleuze, « la territorialisation/déterritorialisation ». « Territorialiser », it is to transform a potential into material for a use in a constraining space. « Déterritorialiser », it is to divert a material of its initial use to return it, potentially, free of the constraint, or deinsane.

In this context Augmented Reality could then be a machine at « déterritorialiser » the individual. A machine thanks to which the human being could be freed from the constraints imposed by these directions on reality.

▪ An embarked device

Concretely, the project rests on a device embarked on the spectator/actor who will modify the field of his visual perceptions and auditive in order to enable him « to rediscover » an environment which is familiar for him, his district, his city, etc...

This device consists of two miniature cameras, of two directional microphones, an immersive video pair of glasses, an immersive audio helmet, a beacon GPS, and a laptop.

Its various elements connected units are able to produce analyzed data then treated in real-time by a computer embarked in order to generate a video stream and audio retransmis with the user.



First tests of the 0 Prototype

How does it work ?

The cameras and the microphones fixed on the glasses make it possible to seize a three-dimensional environment sent in the form of signals to the computer. This one analysis and works them over again according to information which they contain (luminosity, movements, noises, etc...) before returning them in the form of a flow « augmented » in the glasses.



The displacements carried out with the device are charted with the assistance of a module of GPS localization in order to have external data related on the structure of the cities and the manner of moving there.

In addition, this system enables us to determine sufficiently precise points to place visible events only via the device. Lastly, the machine is able to store on its hard drive each experiment in the form of video file and audio in order to appeal there if necessary.

What we see?



Zones Effect



Dynamic Filters



Artificial Creation

We're now working on three levels of « augmentation ».

The first level is constituted of "zones effects" when the subject penetrates in GPS zones defined by advance; These effects lay out each one of particular characteristics which are adjusted according to the physiological parameters of each subjects.

The second level is characterized by the action of "filters dynamics". These filters act independently of the zones effects and act on the structure even of the video stream. Their powers as their releases are related to a sound parameter or video chosen randomly at each entry and exit of zone.

It is "artificial creation", like the virtual objects 3D and 2D which constitutes the third level of increase. Interactives and coordinated compared to space thanks to various techniques of follow-up (alignment of pixels, shape recognition pattern, etc) they become active when the person is marking a stop.

It is thus this first protocol of work which will enable us to structure the project around the routines necessary to the development of the architecture of the program.

One will note the interdependence of the sound and the image which acts in turn but also in concert "to increase" the reality of the subject.

What we hear?

The modification of the sound landscape functions on a similar model of the one applied to the visual environment.

Initially “audio universes” are related to each zone of effects. Those can influence the reactivity of the filters; reciprocally the zones can modify the parameters of the universes in order to create an interdependence between the sound and the image.

In addition the system is able to recognize certain sounds characteristic of urban spaces (horn, car, music) and can extract them in real-time in order to transform them or to replace them by other preregistered sounds.

Finally the sound is the object of a specific study related to the concept of “téléprésence”. Each beforehand recorded audio track could thus be “reinjecté” by the machine in another experiment in progress if certain data share similar characteristics.

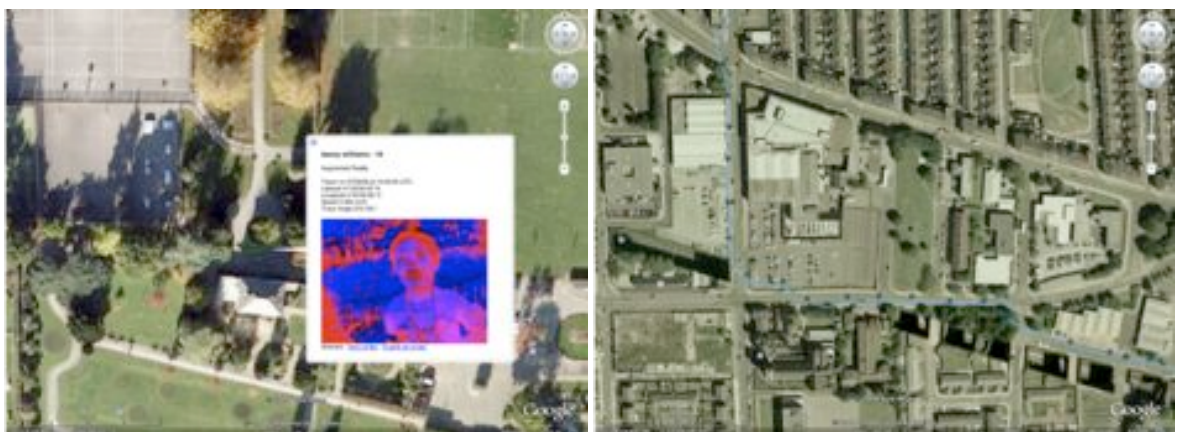


Artificial Ears

The GPS ?

Beyond the detection of zones, the GPS allows to trace with the assistance of the software Google Earth/Google Map the displacements carried out with the device and to photograph with regular interval the vision of a subject. We seek to develop through this technique a reflexion around the concept of territory. A cartography like subjective creation, work of the spirit and thus work of Art.

“The geographical map is not the territory. It is at most a representation or a “perception”. The map offers to the public eyes only what the cartographer (or his silent partners) wants to show. It gives only one truncated, incomplete image, partial, even adulterated reality.” *Philippe Rekacewicz*



In front of the resolutely experimental will of the artistic project we will note that all the long of these pages the various described methodologies of work are not fixed and are prone to evolution according to the relevance of the reactions and the interactions recorded in the field.

Many tracks still remain to be discovered and must be the subject of specific studies according to the means placed at the disposal during the various residences considered.

▪ A protocol of experimentation

«The experimentation is a scientific method which consists in testing by repeated experiments the validity of an assumption and to obtain quantitative informations allowing to refine it. It is practised by researchers implementing experimental methods.»

In parallel to the device, a reproducible protocol of experimentation in various cities and territories is set up.

It makes it possible to apply the same rules (utilisation periods, displacements, schedules, etc) to each person using the apparatus and is held in three phases.

Initially, “the subject” must fill out a questionnaire whose answers will condition the parameters of the machine (filters, effects, objects and sounds).

This one is composed of two parts, a first one concerning the physiology of the subject (age, size, weight, etc) and the second one comprising some more personal questions.

The filling of this questionnaire is obligatory to pass to the following phase however the subject is free to answer or not to the questions which are asked to him.

In the second phase of the protocol, the subject must draw on a chart the course which it wishes to borrow. This in order to know in advance its displacements supposed in the city and thus to be able to position thanks to the GPS the modifications throughout this course.

The third phase is characterized by the displacement of the subject in its environment. Chosen and known, this course will not exceed 40 minutes and will be completely recorded. It is about a phase of observation both for the subject and the people framing the experiment.

Let us note that this approach does not have as an aim to found a real sociological step and scientist but rather to play with the codes and the values that such a step induces as well with the social status as cultural on various populations

The individual is in the center in this project, and it is with his point of view that it will be built.

It is him which will choose, then to guide the artists in his territory. It is thus essential to weave solid partnerships within each city with the cultural structures accomodating the project.



Simon X, Edge Hill Station, Liverpool, 2008



Frank X, Aygalades, Marseille, 2008



Consuela Rozo, VAD Festival, Gironna, 2008

▪ Academic world of research

The essence even of this proposal was born from the desire to use the knowledge and the know-how reserved for scientific and commercial applications from the artistic point of view.

This is why this project will seek to weave bonds between the various industry and research sectors, in particular with through the university poles of the network cities but also in other European cities characterized by their cultural and scientific radiation international.

These poles constitute points of hangs on the territory of each city as well as the cultural partners accomodating the residence and the partners of field, relay for the public ones.

It is because the step borrowed in project wonders as the public about its place in the contemporary technological world as this proposal implies necessarily an exchange with the international scientific community.

▪ A monstration



Prototype 0



Prototype 1

The presentation of this project, although it is here about an not-exhaustive list, is considered for the moment in three forms:

Initially the project which can be connected with a performance in urban environment, it will thus be carried out in the street, taking the population with witness of the creative process.

Then at the time of each exit of residence, an exposure gathering the photographic, video and sound traces carried out in the various network cities "Cities One the Edge" will be organized in order to give the keys of comprehension necessary to the public to apprehend the project in its globality.

Finally « Augmented Reality » will be visible in the form of permanent exposure on Internet. It is planned for example to create a virtual library where each experiment could be consultable by the public.

It will be also a manner of proposing appointments, of announcing the next residences, and of giving greatest possible legibility to the artistic project.

3. Structures partners

▪ **Lézarap'art - Marseille**

www.lezarapart.com

Create in 1995, the association Lézarap' art starts in 2008 its 12th year of cultural mediation of art on the Marseille territory. Its goal is to support and diffuse artistic creation within the city, to weave bonds between artists and populations by implementing various possibilities of meeting around contemporary creation.

▪ **Metal - Liverpool**

www.metalculture.com

Metal is one of the three structures of Liverpool initiator of the « Cities on the Edge » network.

Installed in a strongly industrial and working part of the city, Metal is a space created so that artists and thinkers (philosophical, sociologists, art estheticians) develop together ideas and a philosophy of work.

This structure gives the artists an occasion to explore ideas, to examine processes and to extend their practices of work, all artistic disciplines confounded.

It is the interdisciplinary debate and the cultural co-education which found the Metal stakes.

The artists are invited to share knowledge, experiments and ideas in order to extend and to reinforce a network around the culture in England.

▪ **Nicéphore cité - Chalon-sur-Saône**

www.nicephorecite.com

Nicéphore Cité draws its name and takes as a starting point the step by Nicéphore Niépce, inventor of photography, born in Chalon at the end of the XVIII century. It inaugurates the figure of the contractor - engineer - artist who combines vision of the world, scientific experimentation and economic project.

Created in October 2004, Nicéphore Cité is a company of mixed economy specialized in the development of digital technologies. The company federates in Bourgogne a network of competences in image and sound in order to meet the needs for the whole of the clients.

Platform of resources and exchanges in the fields concerned with the image and the sound, Nicéphore Cité also proposes buildings including/understanding forming shops, technical plates, conference rooms, and equipment of production of digital components, the still image to the computer graphics 3D real-time, while passing by the audio-visual one and the sound production.

▪ **RedSugar - Chalon-sur-Saône**

www.redsugar.org

Born from meetings on the site of an old red sugar refinery become image and sound pole (Nicéphore Cité), Red Sugar is a team which federates impassioned of image, sound and interactivity.

RED SUGAR deploys its technologies in the artistic field with the service of authors projects and in the event-driven field by deploying its own concepts.

RED SUGAR allows the projects dreamed to shape and others to be born from these swarmings of transverse talents.

4. Intervening



Adelin Schweitzer

Artist

29 years old

aadi@deletere.org

Graduate in 2004 of the University of Art in Aix-en-Provence (DNAP, DNSEP), he continues since a research task on the implication of the spectator in interactive work.

His references go from the S.R.L of M. Pauline to the machines of Tinguely while passing by the performances of Stelarc.

In 2005 he presents an installation, VideoPuncher 1.3 with the biennial of contemporary art ARCO in Madrid and takes part in 2006 in the demonstration «La Villette numérique» in Paris.

Adelin enriches its course while also bringing its knowledge in occasion of various collaborations, in particular with the artist Eduardo Cac or les Bains Douches of Montbeliard.

In 2007 he meets Julien Travaillé and conceptualizes for him the mechanics of the prototype of F.A.C.E.S which will be presented in the occasion of the exits workshops of FAIAR (Formation Avancée et Itinérante des Arts de la Rue).

In 2008 he presents to Gijón in Spain his work in the occasion of the exposure « Movedisas Arenas » before organizing his first personal exposure « ININTERACTIF » in Marseille.



Cédric Lachasse

Artist-developper

38 years old

betatester@hotmail.fr

After 6 years of fine art in Paris in painting and sculpture (1992-98), Cédric leaves in ramble to prolong by itself its studies. First of all in the Pyrenees to help a sculptor on stone. Then in Barcelona, he rents an apartment to make a workshop of painting of it. Wanting to return to the sculpture he fly away for New York to learn how to work bronze in a foundry of monumental art. At the time of a technical layoff, he discovers, in the Queens, a park of sculpture where the artists prepare their exposure of next term.

Their proposer a knack, he learns how to work steel. Marc di Suvero, whom belongs the park, proposes him to occupy one of his workshops he rarely uses, with all the material to work steel into monumental. He fly away then for Châlon-sur-saône. After several months of sculpture, the contingencies make he must reorientate his work.

He chooses the numerical one, and in particular synthesized image, being formed by himself. Deciding to leave from Marc's workshop, he finds the opportunity to enter by the small door of a structure called Nicéphore Cité. There all was newly installed very last technologies into audio-visual numerical. Since it he didn't leave his huge park with toys.

Antoine Villeret

Ingénieur du son

22 ans

antoine.villeret@gmail.com

In parallel to his musical course at the CNR of Chalon-sur-Saône (electroacoustic composition and trombone), he is interested in the techniques of the sound and enters at ENS Louis Lumière. Very early he is passionate for the live performance and particularly for contemporary creation.

Since 2005, he is brought to collaborate with the unit ALEPH thus with the Duo Soffio in 2007 for the creation; a show for young public mixing traditional music (accordion, surdo, flutes) and technologies (captures movement, sound spatialization, treatment of the sound and image in real-time).

Sofia Boudet

Logistics, diffusion and translation

27 years old

s.booking@deletere.org

After a professional course in the secretaryship and the team management in companies of reputation such as Cadillac & Corvette France or Regus Paris, Sofia decides to enrich hers course while giving her a start in the cultural medium.

She is in charge of the diffusion and the production for the contemporary danse company « 2b2b » in Marseille but participates in the same time in the management of saverlas local artists.

Pascal Chevalier

Expert in virtual reality and its interfaces

Technological advisor Numerical Arts

44 years old

chevalier.pascal@gmail.com

Pascal Chevalier is graduate of ESIEA (Ecole Supérieure d'Informatique, d'Electronique et d'Automatique) in 1989. He integrates at his exit of School the Infodesign company where he occupies a station of engineer of development in synthesis textile images. He joined then in 1991 the company Theta Scan, importer specialized of material solutions for the graphic chain. He then takes up there during 6 years the duties of Virtual reality Product manager. He thus contributed to introduce in France and Europe the principal materials and interfaces of virtual reality (stereoscopy, helmets, gloves, sensors, feedback systems effort, etc...).

In April 1997, he Co-founds the services company SimTeam data processing, specialized in technologies of virtual reality, and more particularly the interfaces and spaces postings immersifs and interactives. Impassioned by art and technology, he had supported technically and logistically many artists for several years (Ulrike Gabriel, Atau Tanaka, Mâa Berriet, Keiko Courdy, Art 3000, Cicv, Alex Chevillote, Anne-sarah Lemeur, F.Forest et S.Lavaud, Ivan Chabannaud...), and attacks from now on to develop in Nicéphore Cité a creation and place of residence exploiting technologies of image, sound and interactivity.

5. Working papers

Mille Plateaux, Gilles Deleuze et Félix Guattari (Minuit, 1980)

TAZ, zone autonome temporaire, Hakim Bey (L'éclat, 1997)

Le traité de la réalité virtuelle. Volume 4, Philippe Fuchs, Bruno Arnaldi, Patrick Bourdot, Jean-Marie Burkhardt, Collectif (Presses de l'école des mines, 2006)

L'invention de réalité, Paul Watzlawick (Le Seuil, 1997)

La Soumission à l'autorité, Stanley Milgram (1974)

La Jetée, french film of Chris Marker (1962)

Stalker, Russian film of Andreï Tarkovski (1979)

I...comme Icare, french of Henri Verneuil (1979)

6. Estimated calendar

Residence in Liverpool - Metal <ul style="list-style-type: none"> • <i>Definition of the experimentation protocol</i> • <i>Study and programming around the concept of optical filter</i> • <i>Installation of Web site.</i> 	September 2008
Public presentation of a work stage at the Liverpool opening time of Biennial of Contemporary Art and the inauguration of the Edge Hill station (place of residence organized by METAL)	24th September
Presentation of the Liverpool work stage in Marseille	October 2008
Public presentation at the Aix-en-Provence Sextius Gallery (Seconde Nature)	December 2008
Residence in Nicephore Citée, Chalon-sur-Saône, France <ul style="list-style-type: none"> • <i>Software development</i> 	January/ May 2009
Residence in Marseille – Lézarap’art <ul style="list-style-type: none"> • <i>Realization of the first experiments in Marseille</i> 	July 2009
Residence of creation and diffusion in Sao Paulo <ul style="list-style-type: none"> • <i>Realization of the first experiments in Sao Paulo</i> 	August 2009
Presentation of the work stage in Marseille	November 2009
Residence in Istanbul <ul style="list-style-type: none"> • <i>Realization of the first experiments in Istanbul</i> 	2010
Presentation of the Istanbul work stage in Marseille	November 2010
Residence in Gdansk <ul style="list-style-type: none"> • <i>Realization of the first experiments in Gdansk</i> 	2011
Presentation of the Gdansk work stage in Marseille	November 2011
Residence in Naples <ul style="list-style-type: none"> • <i>Realization of the first experiments in Naples</i> 	2012
Presentation of the Naples work stage in Marseille	November 2012
Exhibition in Marseille recalling the course of the project	2013