



EXHIBITION

VISIBLE SENSIBLE ---

OBSERVE, IMAGINE, BUILD THE CITY OF THE FUTURE

From September 18 to October 4, 2020

Today, 55% of the world's population lives in urban areas, a number that is expected to reach almost 70% by 2050. Over the past century, our cities have been primarily built on an efficiency and productivity-based approach. However, the technological advances that have benefited our societies have revealed their limitations, those of the depletion of natural resources and the destruction of our ecosystems.

Within the context of climate change and environmental emergency, the concept of smart city has emerged. Indeed, the ultra-technological and connected smart city has replaced the concept of a resilient and sustainable city. This urban ideal implies changing the rules of the game by reinventing our living private and public spaces or by questioning our ways of thinking and living in the city. What place should be granted to technology in this transition process?

How can it be seized upon in order to create new imaginations, collective and participatory systems, as well as spaces for thought and critique?

The exhibition *VISIBLE SENSIBLE* invites us to observe, question, imagine, build these future living spaces, intimate or shared, real and virtual. Around 3 interactive installations resulting from collaborations between artists and researchers, the public partakes in a creative, poetic, and sustainable urban and technological innovation. Through delicate artistic experiences, many technologies such as online objects, virtual reality or artificial intelligence are left to explore.

Curator: Marie Albert

With the support of the European S+T+ARTS program

Production: French Tech Grande Provence and Fondation Fiminco

THE EXHIBITION

YANN DEVAL

MARIE-GHISLAINE LOSSEAU ————— 1

***Atlas*, 2018**

Wooden model,
virtual reality,
augmented reality,
extendable dimensions

At the crossroads of digital and plastic arts, *Atlas* appears as a scenographic installation, that entangles real models and interactive virtual worlds. *Atlas* gives the opportunity to visitors to conceive imaginary cities. Each participation will contribute to the evolution of the artwork throughout the duration of the exhibition. *Atlas* is a sensorial exhibition of different types of interactions, ranging from augmented reality to mixed or virtual reality, that gives life to unanimated objects. The artwork provides the audience with an entire poetic universe. The artists offer to map impossible spaces; this allows us to explore cities in clouds or on stilts, unrooted or flying cities. These cities are named after forgotten ancient cities (Xanadu, Canope, Kerma and Kitej...). At last, *Atlas* reflects on urbanism and architecture, by questioning ideological driving forces behind urban management, and Thomas More utopias in relation to “smart-cities”, that are more controlled by technology than by individuals.

Atlas was created in 2018 during a residency in which artists collaborated with WEKIT, a research lab at the University of Oxford Brookes. WEKIT is an innovation and research project supported by the European Union, for the elaboration of innovative formations in the industrial sector. For instance, WEKIT employs vision technologies in mixed reality and develops formations in mixed reality, that aim for the maintenance of aircrafts as well as the simulation of aircraft operating.

Atlas is a collaboration between the scenographer Marie-Ghislaine Losseau and the digital designer Yann Deval. Their work has mostly been exhibited and published at Ars Electronica (Linz, Austria), Ircam / Centre Pompidou (Paris, France), Wiels (Brussels, Belgium), EU @ SXSW (Austin, USA), the International Biennale of architecture of Venice (Italy), SAT Montreal (Canada) and the Musée d'Ixelles (Belgium).

Marie-Ghislaine Losseau is a scenographer and designer in visual arts. She studied scenography and visual arts in Brussels. She is also an active member of "Patrimoine à roulettes" (heritage on wheels), a Belgian organization that raises awareness on heritage, culture and art. More particularly, she holds workshops for children and adults.

Yann Deval is an interactive designer, motion designer and music composer. He first studied the history of cinema and audiovisual editing and post-production. He then moved to Brussels in 2006 where he developed his activities as a motion designer. He works in movies (*Le Tout Nouveau Testament* by Jaco Van Dormael, *L'Écume des Jours* by Michel Gondry), video clips (*Puggy*, *Sacha Toorop*), documentaries, television (*Detectives*), communication (*World exposition of Shanghai 2010*), theater ... He occasionally trains professionals for the digital creation workshops (École Arts2 Mons, EMMD Brussels). Between 2012 and 2017, he co-directed the virtual reality performance IMMERSIO. It is an experience that combines live music and digital arts. He is now co-leading the Atlas Extended Reality Experience.

Chatroom of Things, 2018

Furniture,
connected objects,
extendable dimensions

Chatroom of Things is an interactive artistic installation that addresses matters related to new technologies, such as artificial intelligence, the use of personal data and the protection of privacy. It also questions the position of connected objects within our society and our living spaces within the context of the post-IoT (Internet of Things) era. The Internet of Things or IoT refers to the interconnection between the Internet and physical devices, “things”, which incorporate sensors, software and other technologies that enable data collection and sharing. At first glance, So Kanno’s installation appears like an ordinary living room. But after a more thorough examination, it reveals that the furniture possesses social media accounts and are having conversations with each other on a screen. They discuss current issues such as privacy, gender and nationality from their own standpoints. *Chatroom of Things* offers to shift perspectives from anthropocentric approaches to our increasingly smarter environments, by questioning how objects see and perceive the world as well as become active agents.

The promise of the Internet of Things entails the disappearance of computing from the world as we know it today. Any object, from a cup to street furniture, can be a connected object. This reality poses serious challenges, especially in terms of transparency of data management. This lack of transparency entails a highly complex landscape of actors and stakeholders, where it is difficult to determine who is responsible for devices, algorithms, and data, and thus, who is accountable for privacy and security when things go wrong. Substantive issues

must be raised with the advent of the Internet of Things. However, they remain difficult to understand and address for industry partners and the public sphere alike. Even among domain experts, a specialist in privacy may not understand the latest advances in security. This lack of understanding can inhibit the approval and adoption of the best practices among citizens and technology companies alike. The purpose of this installation is to make these issues tangible, accessible and comprehensible.

Chatroom of Things was developed by So Kanno within the context of S+T+ARTS Residency in collaboration with Create IoT, produced by Retune.

So Kanno was born in Japan in 1984. He has lived and worked in Berlin since 2013. He graduated in Computer Design from Musashino Art University (Japan) and the Institute of Advanced Media Arts and Sciences (Japan). He teaches at Tokyo Zokei University and Tokyo Polytechnic University. So Kanno works in the field of electronic art and programming. In the recent years, his areas of interests are the characteristics of various technologies. Recently, he has focused on multiple robotic systems and explores their possibilities for artistic use. He has received numerous awards, including the Japan Media Art Festival New Face Award (2012), the Japan Media Art Festival Jury Recommended Works (2009) and the Asia digital art Award (2006 and 2008). He has presented his work at Ars Electronica (Linz, Austria, 2011), at the AXIS gallery (Tokyo, Japan, 2008, 2009 and 2010) and at Device_Art3.009 (Zagreb, Croatia, 2009).

SONY CSL, PARIS – VITTORIO LORETO, BERNARDO MONECHI ET ENRICO UBALDI

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Kreyon City, 2018

Legos, artificial intelligence
extendable dimensions

Kreyon City is an immersive experience that allows users to play with urban scenarios, exploring the space of possible solutions to issues like employment, education and quality of life the more general sense. The backbone of *Kreyon City* is a data-driven mathematical model of urban indicators that can be tuned with heterogeneous data sources coming from different nations and different time frames.

In *Kreyon City*, participants will interact with a physical city made of lego bricks where different colors represent different functional blocks (housing, jobs, services etc.). Sensors are placed on top of the city monitoring the decisions of the user in order to provide a feedback by means of the underlying model. In this way they will be able to understand the functioning of the city itself, looking for what in their opinion is the best configuration in terms of socio-economic indicators.

Vittorio Loreto is Professor of Physics of Complex Systems at Sapienza University of Rome and Faculty of the Complexity Science Hub Vienna. He is presently in leave of absence from Sapienza University to lead the SONY Computer Science Lab in Paris where he also leads the team of “Innovation, Creativity and Artificial Intelligence”. His scientific activity is mainly focused on the statistical physics of complex systems and its interdisciplinary applications. He has coordinated several projects at the EU and Italian level. More recently, he coordinated the Templeton-funded KREYON project devoted to unfolding the dynamics of innovation and creativity. Loreto has published over 180 papers in internationally

refereed journals and conference proceedings and chaired several workshops and conferences. He is member of the executive committee of the Complex Systems Society.

Bernardo Monechi is a research associate at the Sony Computer Science Laboratories in Paris. He works in the “Creativity and Artificial Intelligence” team focusing on problems related to Urban environments, Human Mobility and more in general Machine Learning and Statistical Inference. He is also active in the field of social experiments related to creativity and sustainable issues, trying to understand how people solve complex problems individually or collectively.

Enrico Ubaldi is a theoretical physicist working at the Sony CSL Paris in the «Creativity, Innovation and Artificial Intelligence» group, doing research at the intersection of Machine Learning, Data Science and Complex Systems. He is strongly interested in all the interdisciplinary projects that aim at the extraction of valuable information from a large amount of data logging human activities. Among the others, He studies the dynamics of human mobility in urban spaces and how policies and exogenous factors affect their evolution.

THE CURATOR

Marie Albert has more than 10 years of experience in innovative projects at the crossroads of culture and technology. Passionate about the intersection of art, technologies and society, she developed and managed many initiatives in creative industries. She joined the French Tech Grande Provence in 2017, as Head of European projects. There she is in charge of several projects in the framework of the S+T+ARTS European program (Science, Technology and Arts).

THE FONDATION FIMINCO

The Fondation Fiminco has moved to an exceptional industrial site in Romainville, walking distance from the Canal de l'Ourcq, with the aim of transforming it into a new artistic hub welcoming international artists. The Fondation Fiminco is designed to be a place accessible to all, offering completely free programmes and events throughout the year. Each year, the Fondation Fiminco hosts an 11-month residency for 18 artists and one curator from around the world, giving them the possibility to develop their work and their research.

THE FRENCH TECH GRANDE PROVENCE

La French Tech Grande Provence gathers entrepreneurs and other actors who constitute the digital and tech environment of France. Since its establishment in 2009, it has been able to actively participate in a unique cultural and artistic dynamic. For several years, La French Tech Grande Provence has been part of European programs (S + T + ARTS), that support, accompany and rethink innovation in a European context. Along with startups, research laboratories and innovative companies, artists and creatives are active contributors to this adventure that unfolds across Europe.

S+T+ARTS

S+T+ARTS is an initiative of the European Commission that seeks to foster alliances of technology and artistic practice that effectively implement European policy to nurture innovation that benefits the art world as well. S+T+ARTS focuses on people and projects that contribute to mastering the social, ecological and economic challenges faced by this continent. Using disruptive methods of exploration and having a critical eye on the use of technologies, artists decisively raise awareness of the societal challenges and global concerns we are facing.

S + T + ARTS
SCIENCE + TECHNOLOGY + ARTS



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