

## SITUATION ROOM, BY ASTURIAN ARTIST PABLO DE SOTO, IN LABORAL CENTRO DE ARTE Y CREACIÓN INDUSTRIAL

The project, to be exhibited starting on the 18th of January, was the winner of the LAByouth\_Experiment prize, a competition organized by LABoral in collaboration with the Ministry of Culture of the Principality of Asturias

Starting on the 18th of January, the two Platform galleries of LABoral Centro de Arte y Creación Industrial will host *Situation Room*, an installation by the Asturian artist and activist Pablo de Soto. The project involved the design and construction of an urban Situation Room prototype in Asturias and was the winner of the first LAByouth\_Experiment prize, awarded by LABoral in collaboration with the Ministry of Culture and Tourism of the Principality of Asturias (the Asturian Youth Institute) last September.

A *Situation Room* is a place where information about the surrounding area can be monitored during times of crisis and appropriate decisions can be taken. These Rooms date back to the Second World War and the invention of the computer, the origins of digitalisation and the collaborative efforts of architects and the military. With the appearance of the internet at the beginning of the 1990s and the ubiquity of the personal computer, a certain democratisation in the access to data capture and visualisation technologies was produced. In this way, civil society's experience of *situation rooms* was able to diversify, in the form of temporary *media-labs* primarily influenced by ideas in cybernetics and free software.

*Situation Room* will use the territory of Asturias as a case study for the duration of two months, until the 17<sup>th</sup> of March. The installation and its functional processes will present reflections on this subject to members of the public, inviting them to participate in an open-ended *Situation Room* simulation-experiment. This will produce a bank of acquired knowledge on the subject: common knowledge shared by artists, geographers, biologists, economists, programmers, critics and the public at large.

To this end, the installation will be constituted by a situation room and monitored room: the two platform galleries of LABoral Centro de Arte y Creación Industrial. The architectural *media* of the gallery will consist of an immersive multimedia space with a 9 metre circular table, 15 computers with open operating systems, 6 video projectors, 8 plasma display screens and various control devices.

*Situation Room* has been conceived as a *work in progress*, inaugurating a collective research and action program dealing with the tactile aspects of information capture, realized in collaboration with the LABoral Art Centre team as an implementation of improved social strategy.

As a whole, *Situation Room* aims to achieve the following objectives:

- To introduce participants to the theoretical concepts and historical development of situation and control rooms.
- To experiment with a prototypical urban situation room (architecture, hardware and software, centralised-distributed control).
- To organise a local team of workers who can use the room to carry out mapping and design strategy for Asturias.

The work space will be divided into a two phases, the first a theoretical one offering workshops and conferences, the second an experimental one, implementing an urban Situation Room prototype applied to the sociocultural and economic reality of Asturias.

Further, as more than just an installation and laboratory, *Situation Room* will also publish a book on the theoretical and contextual aspects of the project, including the graphic and textual materials that will be produced throughout the two months of the work space's activity.

The LAByouth\_Experiment Prize, which has allowed for the development of this project, will be awarded annually, aimed at Asturian youth or residents in the Principality of Asturias no older than 35 years of age. Its goal is to facilitate the presentation of experimental artistic projects (installations, multimedia installations, actions, interventions or any other kind of creative process) specifically designed for installation in the two Platform Galleries of LABoral Centro de Arte y Creación Industrial.

The jury that selected Pablo de Soto's work was presided by the director of the Asturian Youth Institute, Guillermo Martínez Suárez. Other members included Ferran Barenblit, director of the Centre d'Art Santa Mònica in Barcelona; Mónica Bello, independent curator from Barcelona; Rosina Gómez-Baeza, director of LABoral Centro de Arte y Creación Industrial; and Erich Berger Chief Curator of the Art Centre.

The jury selected the Situation Room project "because the installation proposal opens up multiple lines of interrogation into how data are obtained and utilised. The work aims to approach reality through the use of new technologies, allowing the spectator to observe how he or she is observed and how his or her life is fragmented and analysed by the structures of power." As noted in the minutes, the jury valued most highly "the way in which the project obtains information by unconventional means, the dynamic use of LABoral's space as a laboratory-in-process, the collection of data from the Asturian environment, as well as its alternative interpretation of the this collected information."

#### THE AUTHOR: PABLO DE SOTO

*Situation Room* is a project by Pablo de Soto and hackitectura.net. De Soto (1977) is a researcher and constructor of prototypes in the architectural *media* and social cybernetic fields. Together with Sergio Moreno and José Pérez de Lama, he is the kernel of hackitectura.net, a network of

architects, hackers and social activists experimenting in the emerging fields of cyborg spatiality composed out of the recombination of physical space, ICT networks and physical bodies. He was editor of the book *Fadaiat: libertad de movimiento, libertad de conocimiento* and designed and directed "Emerging Geographies" in conjunction with the second edition of Technology, Creativity and Society in Extremadura. He recently completed his Architectural Studies in the KTH School in Stockholm.

## PROGRAMME OF ACTIVITIES

### PHASE 1: LECTURES

18.01.2008. at 07.30 pm

From Control Rooms to Situation Rooms

José Pérez de Lama a.k.a. Osfa (School of Architecture of Seville)

An introduction to the concept and historical experiences of Situation Room

Laboratory Planet

Bureau d'Études / Université Tangente (Paris)

26.01.2008. at 12 noon

Designing Freedom and Ruling a Nation: Socialist Cybernetics in Allende's Chile.

Eden Medina (Indiana University-USA)

Cybernetic Synergy – Multinode Metagame. A research project by Cybersyn (Chile)

### PHASE 1: WORKSHOPS

19-20.01.2008. 12 noon – 14 pm & 4 – 8 pm

What to Map? On Methodologies and Participative Construction of Tactical Cartographies

Léonore Bonaccini and Xavier Fourt (Bureau d'Études), hackitectura.net and Ulus Atayurt (Istanbul)

26-27-01.2008. 12 noon – 14 pm & 4 – 8 pm

Programming the Situation Room: Architecture, Hardware and Software; Centralised Control vs. Distributed Control

Enrique Rivera and Catalina Ossa (Cybersyn.cl), hackitectura.net & Edén Medina

More information at [www.laboralcentrodearte.org](http://www.laboralcentrodearte.org) or (+34) 985 185 577

## EXHIBITIONS IN LABoral

*EMERGENTS* 16.11.07 / 12.05.08

*Emergents* tries to show the new *media* art originating from Latin America in a new light. The exhibition's ten installation format art works explore the latest cultural advances that use scientific and technological concepts to produce a new kind of socio-cultural interaction.

### ARTISTS

Lucas Bambozzi (Brazil), Rejane Cantoni and Daniela Kutschat (Brazil), Rodrigo Derteano (Peru/Switzerland), Rafael Lozano-Hemmer (Mexico/Canada), José Carlos Martinat and Enrique Mayorga (Peru), Fernando David Orellana (El Salvador/USA), Santiago Ortiz / Bestiario (Colombia/Spain), Mariana Rondón (Venezuela), Mariano Sardón (Argentina) and Mariela Yeregui (Argentina).

CURATORIAL: José-Carlos Mariátegui

*GAMEWORLD EXPANSION PACK: PLAYWARE* 21.09.07 – 21.03.08

*Playware* includes 23 works that present videogames and their use as a metaphor for social relations and human interaction, as well as a driving force behind creative and technological research.

### WORKS:

Artistic Games: Armadillo Run (Peter Stock); Electroplankton (Toshio Iwai); FLOW (thatgamecompany); Golf? (Chronic Logic, Detective Brand); Line Rider (Boštjan Cadež); LocoRoco (Tsutomu Kuono); mono (Binary Zoo); Neon (Jeff Minter); Okami (Clover Studios); Rez (United Game Artists); Shift (Max McGuire); Toribash (Hampa Söderström); vib-ribbon (NanaOn-Sha)

Multi-player digital art installations: Bump (Assocreation); Freqtrix Project (Tetsuaki Baba); Iamascope (Sidney Fels); Jam-O-Drum CircleMaze (Clifton Forlines & Tina Blaine); Metafield Maze (Bill Keays); Perfect Time (h.o); PingPongPlus (Hiroshi Ishii & Members of the Tangible Media Group); reacTable (Sergi Jordà & Grupo de Tecnología Musical de la Universitat Pompeu Fabra); Small Fish (Masaki Fujihata, Wolfgang Münch, Kiyoshi Furukawa); Tug of War (Ars Electronica FutureLab)

CURATORIAL: Ars Electronica Linz and Museum of the Moving Image

### DRIFT 2007. CUBE OF SOUND

16.11.2007-07.01.2008

AUTHOR: Jana Winderen

Jana Winderen (Norway, 1965) DRIFT, 2007 Collage of subaquatic sounds recorded with a hydrophone in the following rivers: Fjadrárgljúfur (Iceland), Akerselva and Hardangerfjorden (Norway), Spree (Germany), Ouse (United Kingdom), Ping and Mae Taeng (Thailand). Commenting on her work, Jana Winderen remarked: "I love the immateriality of sonic art works, their predisposition toward associative and direct experience and sensorial perception. During the last two years I have sought out unfamiliar sounds,

including random field recordings, which, with the aid of a hydrophone, has allowed me to compile a sound catalogue from rivers, beaches and oceans and, recently, from glaciers in Iceland, Norway and Greenland. Currently, I am also experimenting with different kinds of microphones that capture sounds that are difficult to identify but that allow for much broader and imaginative readings.” Jana Winderen is a sonic artist living and working in Oslo. She studies Fine Arts in the Goldsmiths College in London and followed courses in Mathematics and Chemistry in the University of Oslo.

<http://www.janawinderen.com/>

### **LABoral Centro de Arte y Creación Industrial**

LABoral Centro de Arte y Creación Industrial is a space for artistic exchange. Its aim is to establish an alliance between art, design, culture, industry and economic development, striving to be a place of interaction and dialogue between art, new technologies and industrial creation. The path to production, creation and research into the latest artistic concepts is opened up between its walls.

The Centre's opening hours: Wednesday to Monday, from 12.00 to 20.00

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