

chrono.prints

chromatic textures of time and space
24 generated prints

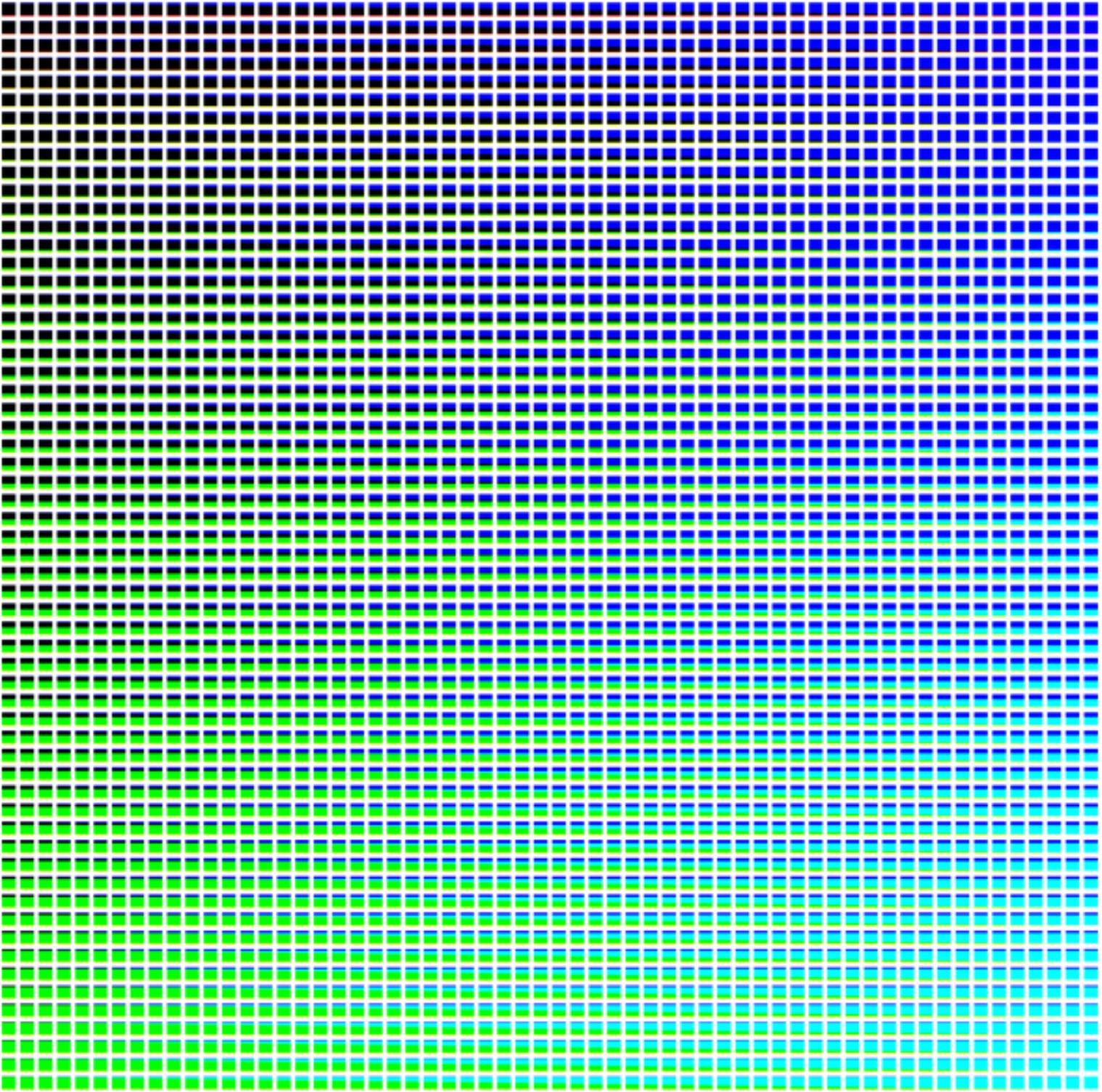
LAB[au], laboratory for architecture + urbanism

Manuel Abendroth, Jérôme Decock, Alexandre Plennevaux, Els Vermang

Year of conception: 2009

<http://www.lab-au.com/projects/chrono.prints>

chrono.print 12:00:00 am



hours minutes seconds

chrono.prints

year of conception: 2009

LAb[au]

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chrono.prints 110 cm x 110cm
german edging mounted on Bebond

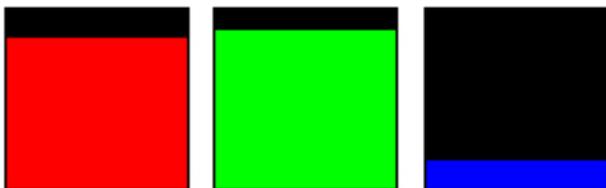
12 prints white = 0 - 12 am
12 prints black = 0 - 12 pm

each of the 24 prints is a unique example besides the artist proof

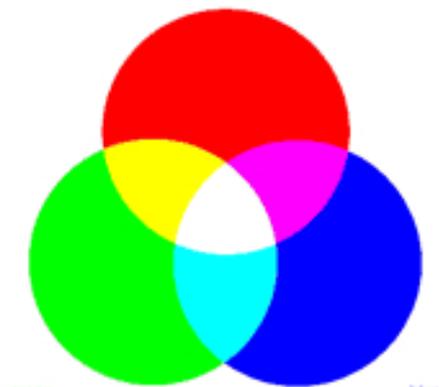
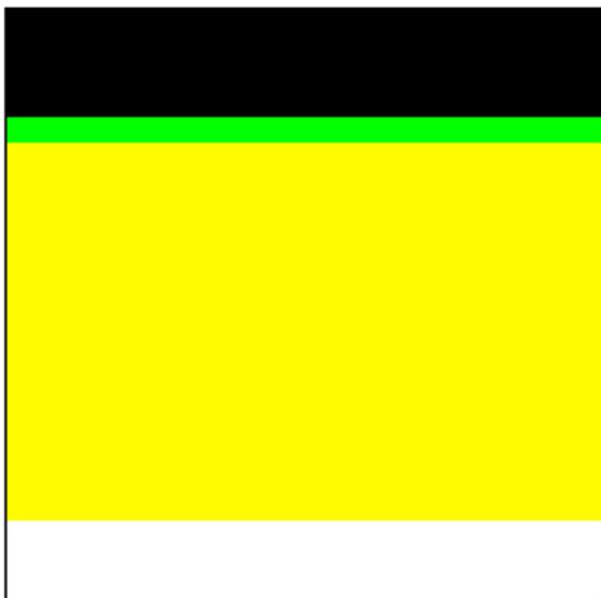
Abstract:

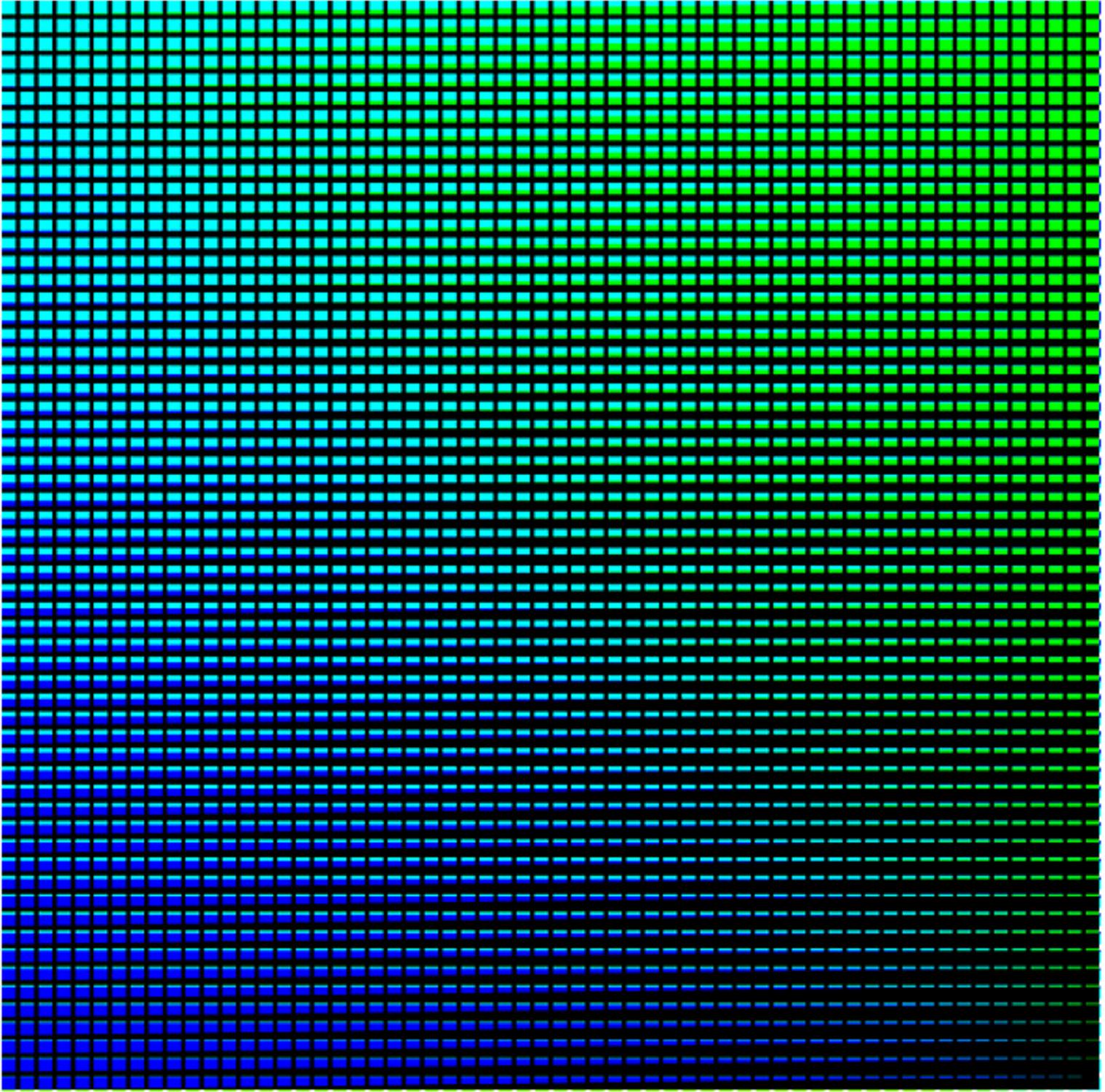
The chrono.prints are a series of 24 computer-generated prints, visualising the 24 hours, being the 86400 seconds, of a day by following the principle to assign the basic units of time to the primary colours of light where hours = red, minutes = green and seconds = blue. The resulting dynamic process of increasing and decreasing color surfaces creates **chromatic textures of time and space**

hours minutes seconds
·10 :50 :10
=



+ +
=





hours minutes seconds

chrono.prints

The chrono.prints are a series of 24 computer-generated prints, visualising the 24 hours, being the 86400 seconds, of a day.

The chrono.prints are part of the 'chrono' cycle which also includes the "chrono.tower" light artwork on Brussels' Dexia Tower, created among other variations on the same construct.

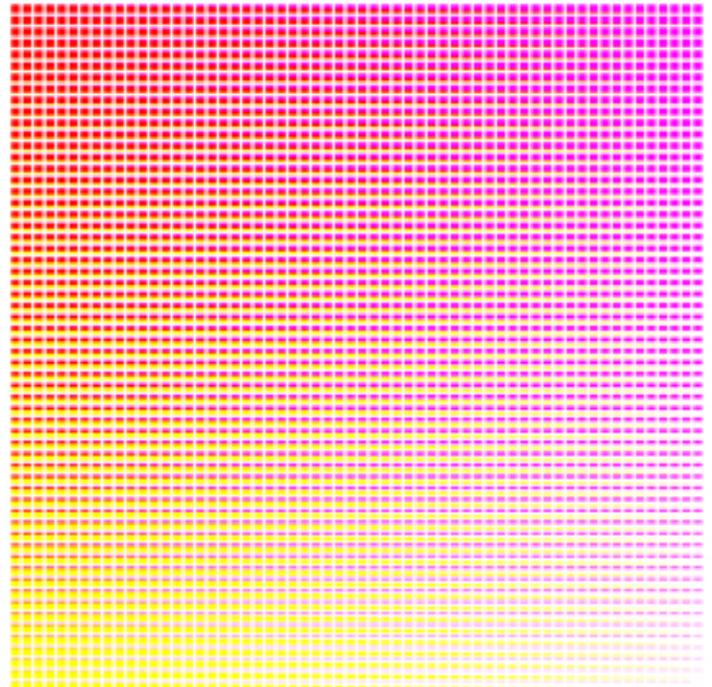
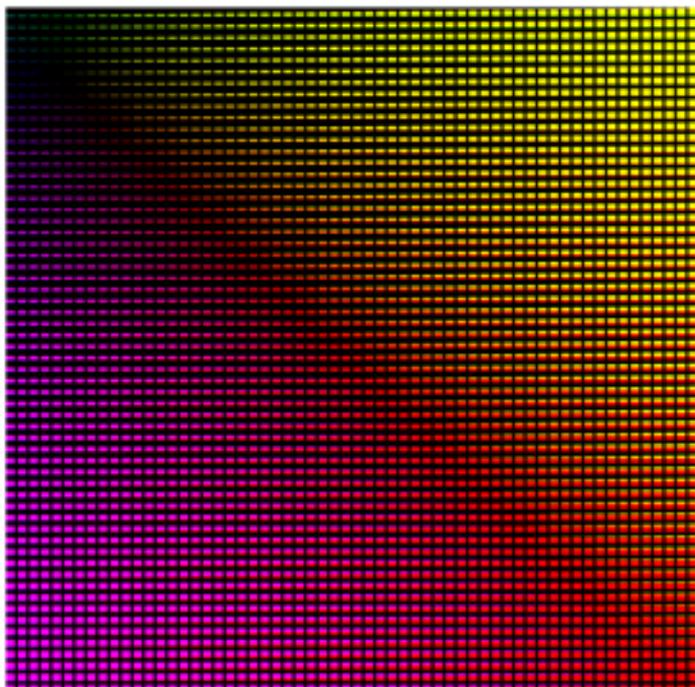
Following the elementary principle of the chrono.cycle the basic units of time are assigned to the primary colours of light where hours = red, minutes = green and seconds = blue. This time-based and dynamic process creates three evolving colour surfaces filling continuously the colour space and its overlapping zones the secondary colours yellow (red plus green), cyan (green plus blue) and magenta (blue plus red). Each of 24 prints is a plot out of one hour of a day, starting with its first second at the left upper corner, until the last; 3600th one, at the right bottom corner. Each horizontal line visualises the 60 seconds of one minute while the entire 60 lines visualise the 60 minutes of one hour. Each of the 3600 separated squares is itself divided in solid delineated colour surfaces corresponding to the time-based additive colour system.

hours minutes seconds

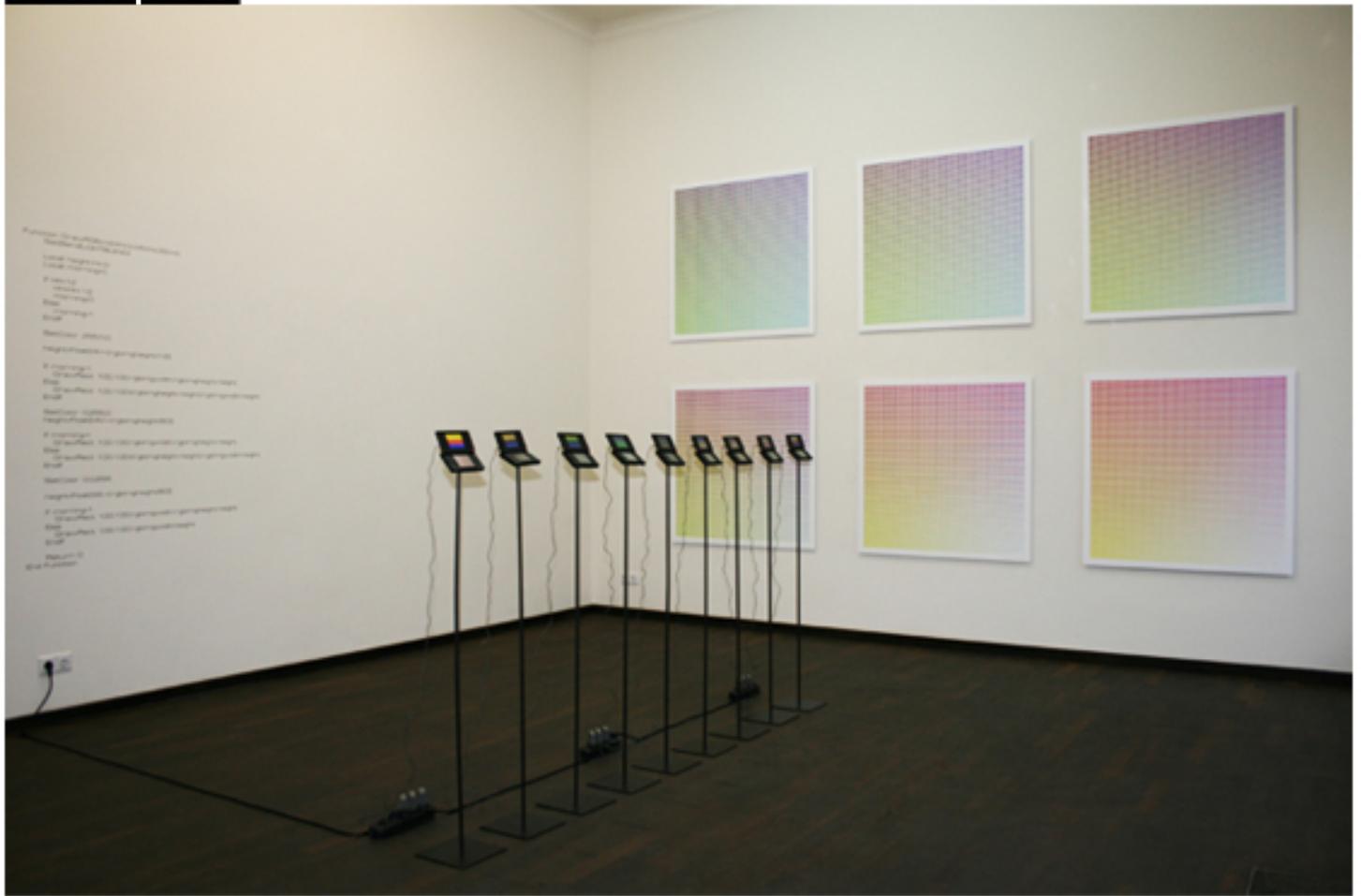


am / pm

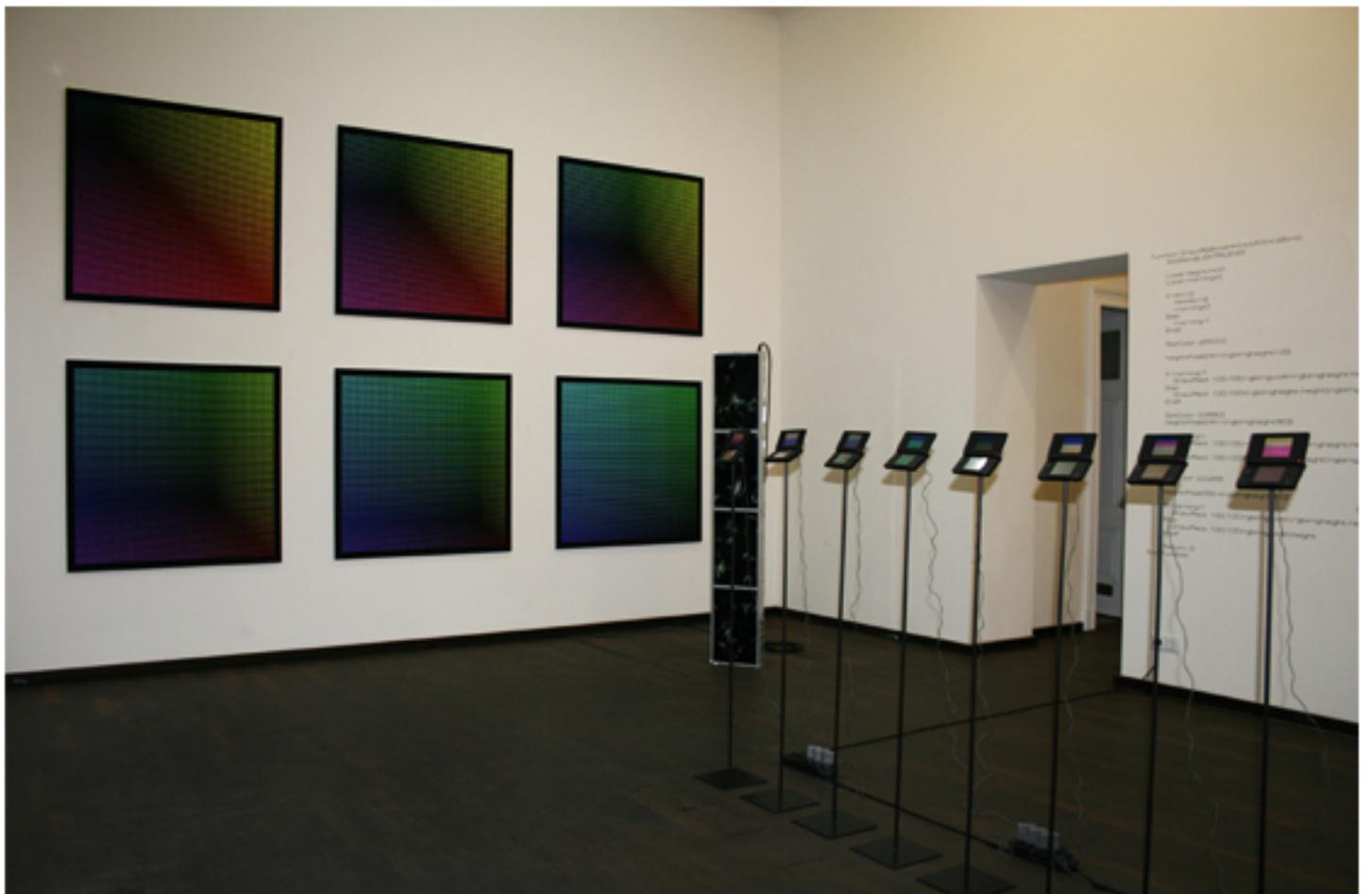
The 24 hours of a day are described according to the 'American' 12 hours system. According to this set of rules the progression of time is related to the corresponding colour surfaces adding colour between noon and midnight and subtracting colour from midnight to noon. This process creates once each cycle a complete white colour space at midnight, when all hours, minutes and seconds are completed and once each cycle a complete black colour space at noon, when all hours are reset to zero. In order to accentuate these two specific moments the hours in between noon and midnight are visualised on a white background while the hours in between midnight and noon are visualised on a black background.



chrono.prints



exhibition time|emit [DAM]Berlin gallery feb.2009 ___ prints 0-12 am



exhibition time|emit [DAM]Berlin gallery feb.2009 ___ prints 0-12 pm

chrono.prints

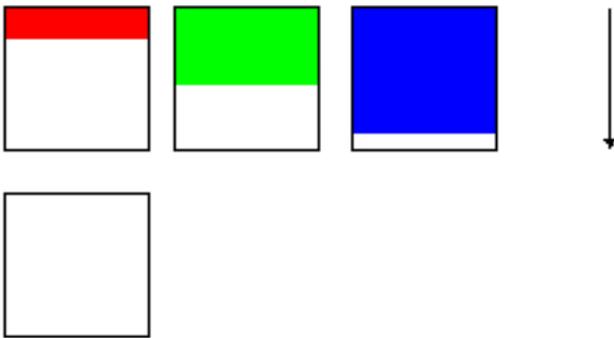
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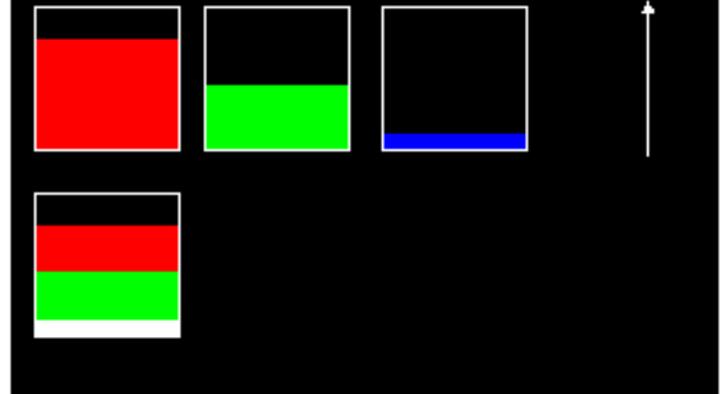
am

9 : 22 : 10 pm

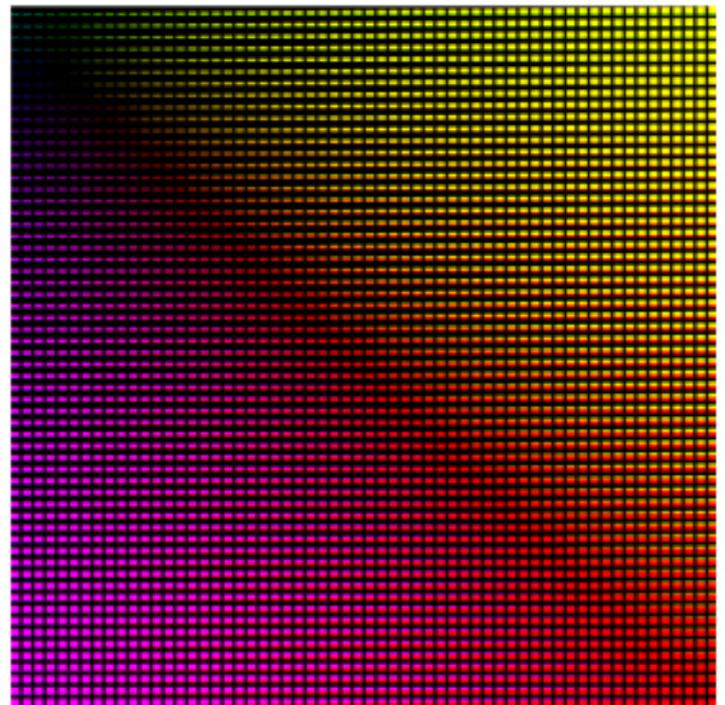
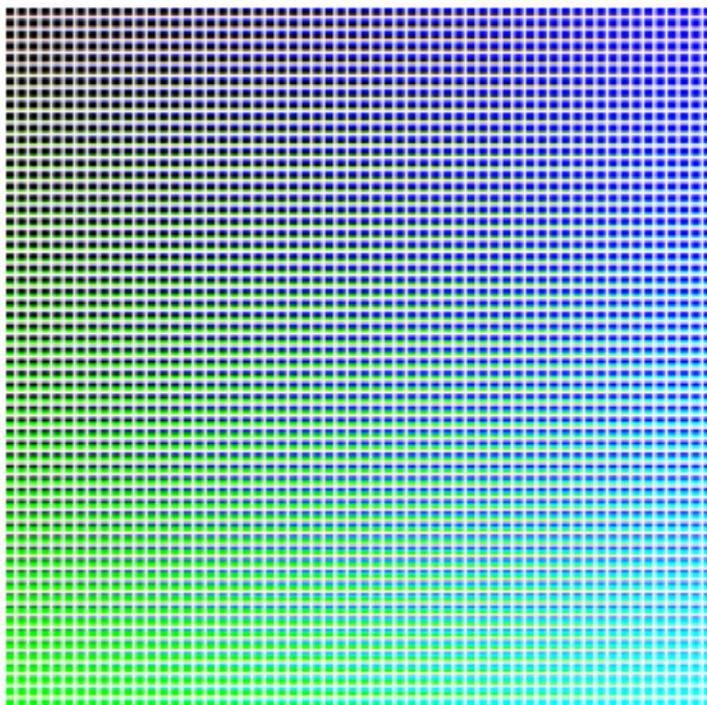


pm

9 : 22 : 10 pm

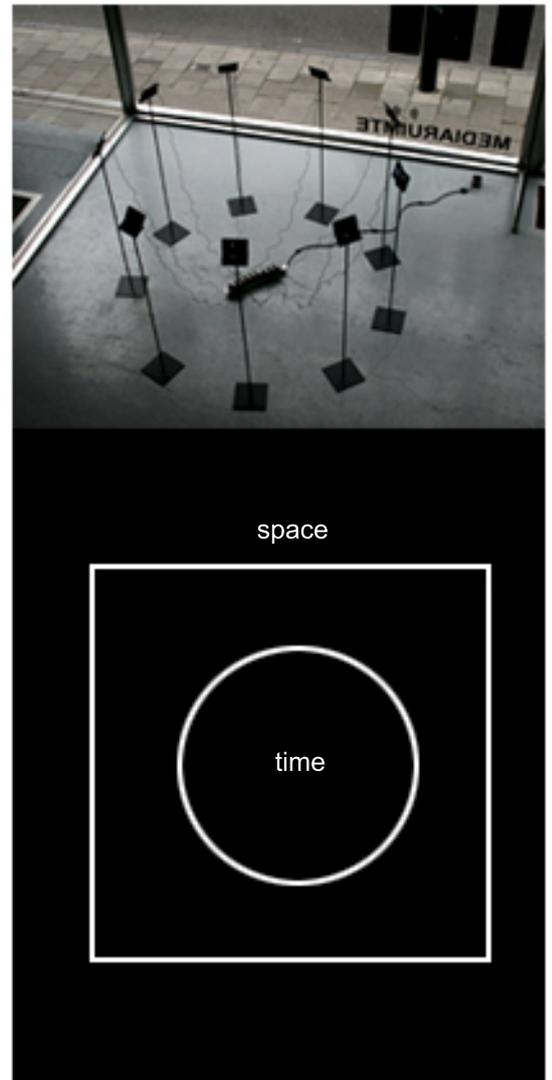
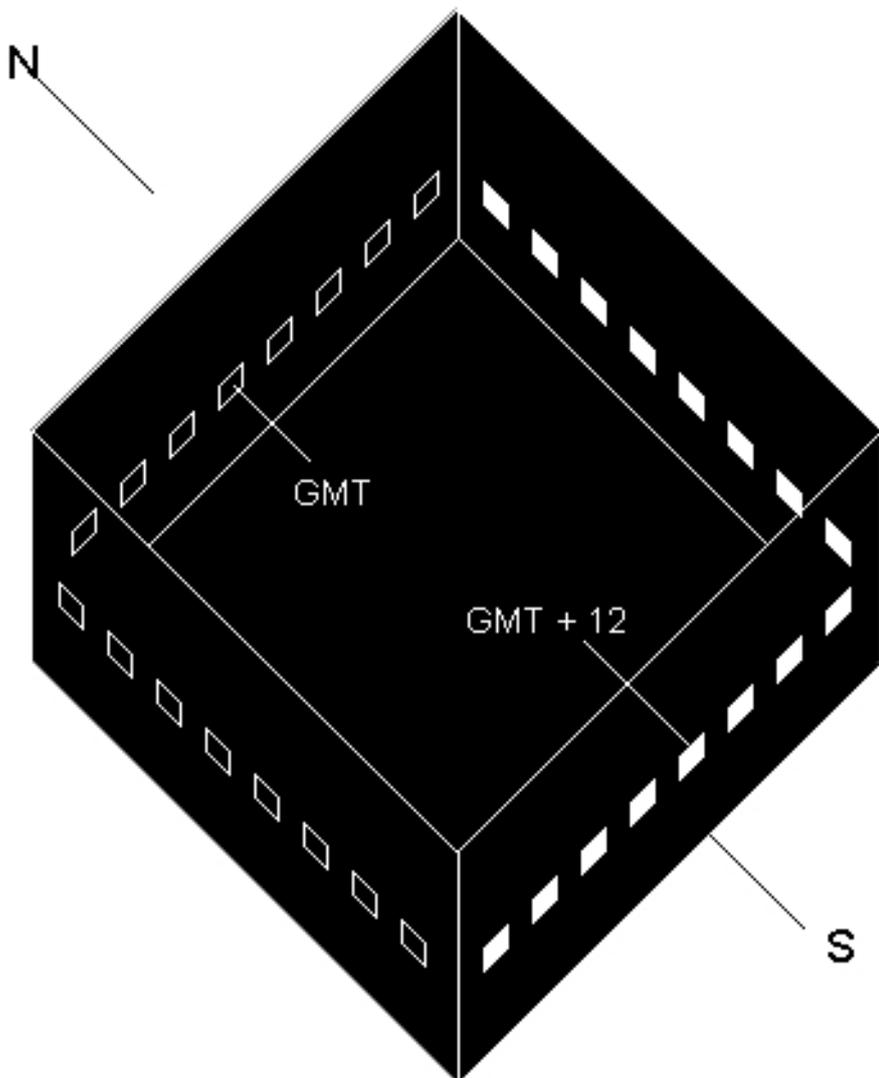


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This division of day and night in form of a black and white background and the application of the 'American' twelve hour system, dividing a day in two periods (am / pm) relates the generative system to the circadian rhythm of the earth course around the sun and thus to the 24 GMT zones = +/- 12 hours. The interest in the GMT time zones is its inherent spatial logic once mapped to the time-colour system of the chrono.prints inscribes each print a possible and specific spatial orientation. A code which is graphical represented at the bottom of each print underlines the generalised and absolute system they are based on.



From the parametric construct of the chrono.prints emerge colour patterns best described as chromatic textures of time and space. These computer generated prints are the result of LAb[au]'s research on parametric systems forming a visual language in traditional media and as such inscribe and confront these parametric constructs within the pictorial culture of abstract, minimal and conceptual paintings.

about the chrono.cycle

The cycle is based on the principle of mapping the basic units of time to the primary colours of light, where hours = red, minutes = green and seconds = blue.

In this manner the progression of time, the increase of overlapping colour surfaces, leads to an increasing brightness culminating when the three colours overlap completely at midnight, thus becoming white and complete black when there is no colour overlap at noon. This time-based system founded on the parametric relation between time and light creates a periodic rhythm comparable to the course of the earth around the sun with its circadian rhythm of days and nights.

The description of this time and light relation in form of an abstract, geometric an elementary process relates the works conceived within the 'chrono.cycle' to the researches and aesthetics of the conceptual and minimal movement of the 60's hard edge painting while confronting it to the systematic approach of programmed, parametric, art.