

Elementia CD-ROM

Author:

Richards, Kate Sparke

Publication Date:

1996

DOI:

<https://doi.org/10.26190/unsworks/14404>

License:

<https://creativecommons.org/licenses/by-nc-nd/3.0/au/>

Link to license to see what you are allowed to do with this resource.

Downloaded from <http://hdl.handle.net/1959.4/69767> in <https://unsworks.unsw.edu.au> on 2024-04-30



>777346451

THE UNIVERSITY OF NEW SOUTH WALES
COLLEGE OF FINE ARTS
Thesis/Project Report Sheet

Surname or Family name: RICHARDS
 First name: KATE Other name/s: SPARKE
 Abbreviation for degree as given in the University calendar: MFA
 School: SCHOOL OF ART Faculty: COLLEGE OF FINE ARTS
 Title: ELEMENTIA

Abstract 350 words maximum: [PLEASE TYPE]

• ABSTRACT •

ELEMENTIA prototype is a CD-ROM conceived and produced during the Master of Fine Arts degree at CoFA, UNSW from 1993 -1996. It demonstrates the treatment of ideas, the aesthetics and the fundamental level of interactivity and gameplay for a larger work entitled ELEMENTIA, also written during the MFA.

ELEMENTIA and ELEMENTIA prototype are explorations of the representation of landscape. Specifically, landscape-as-subject in visual arts, and within scientific and philosophical discourses.

This material is treated in a fictionalised form to bear the weight of the research and bury the allegory of metaphysics. This fictionalisation is the creation of an imaginary landscape, the island *Elementia*.

Using a technique of first-person exploration with the conceit of a mission for research and exploration, ELEMENTIA questions ideas of subjectivity and perception in relationship to landscape, and the object of the User's gaze - *Elementia*, an intriguing, impossibly mineral-rich locale.

Declaration relating to disposition of project report/thesis

I am fully aware of the policy of the University relating to the retention and use of higher degree project reports and theses, namely that the University retains the copies submitted for examination and is free to allow them to be consulted or borrowed. Subject to the provisions of the Copyright Act 1968, the University may issue a project report or thesis in whole or in part, in photostat or microfilm or other copying medium.

I also authorise the publication by University Microfilms of a 350 word abstract in Dissertation Abstracts International (applicable to doctorates only).

Signature

Witness

Date

The University recognises that there may be exceptional circumstances requiring restrictions on copying or conditions on use. Requests for restriction for a period of up to 2 years must be made in writing to the Registrar. Requests for a longer period of restriction may be considered in exceptional circumstances if accompanied by a letter of support from the Supervisor or Head of School. Such requests must be submitted with the thesis/project report.

FOR OFFICE USE ONLY

Date of completion of requirements for Award:

Registrar and Deputy Principal

THIS SHEET IS TO BE GLUED TO THE INSIDE FRONT COVER OF THE THESIS

Elementia CD-ROM

**MASTER OF FINE ARTS
PROJECT REPORT**

KATE SPARKE RICHARDS

MARCH 1996



Elementia

A metaphysical adventure



An intriguing meltomedia exploration game -
a tropological, techno-archeological expedition
on the lost island of *Elementia*

CONTENTS

• ONE •	p. 1
The exhibited artwork ELEMENTIA outline	
• TWO •	p. 6
Problems investigated Theoretical and conceptual concerns	
• THREE •	p. 15
Treatment of theoretical concerns ELEMENTIA Treatment Procedures followed Elementia as topological space Gameplay and interactivity Aesthetics Land Art and Sound Art Cartography	
• FOUR •	p. 50
General results obtained Professional development Production process	
• FIVE •	p. 55
Major conclusions reached Ensuant shifts in perception Context of ELEMENTIA within current IMM trends	
BIBLIOGRAPHY	p. 58
ADDENDA	P. 61

NOTE ON USAGE

- ELEMENTIA
Proposed Art game on CD-ROM; researched and developed during the MFA.
- ELEMENTIAprototype
Exhibited CD-ROM, prototype for ELEMENTIA.
Specifically shows FerraMondo, Zone of Iron.
- *Elementia*
An invisible island; locale for ELEMENTIA.
- REV
Research Expedition Vehicle; interface for the game.
- GUI
Graphical User Interface; the visual metaphor for the User's relation to the game

• ONE •

We embark on an expedition, issued with a map and a description of the treasure.

In 1993 I commenced the Master of Fine Art (MFA) within the study area Time-based Arts at the College of Fine Arts (CoFA), proposing to explore notions of landscape and representation.

Ultimately, the MFA comprised the conceptual development, research, script writing and pre-production for an Interactive Multi Media (IMM) art game entitled ELEMENTIA, and the fundraising and production of a CD-ROM prototype for that work, entitled ELEMENTIAprototype.

THE EXHIBITED ART WORK

The CD-ROM comprises -

1. ELEMENTIAprototype
2. FOLIO
3. CREDITS

It is supported by -

4. USER'S GUIDE

1. ELEMENTIAprototype

Colloquially & specifically, prototypes are common in IMM for demonstrating proof of concept, applied aesthetics, the 3-dimensional architecture of the work and the ways in which the user might navigate through this.

ELEMENTIAprototype conforms to the above definition. The whole work as scripted during the MFA, entails the exploration of an imaginary island *Elementia*, whilst for ease of demonstration the prototype comprises the exploration of *one zone* of the island - FerraMondo, Zone of Iron. ELEMENTIAprototype represents about one eighth of the proposed work ELEMENTIA.

ELEMENTIAprototype shows many of the themes, techniques and aesthetics to be evolved in ELEMENTIA. ELEMENTIAprototype demonstrates the *fundamental* levels of gameplay: it represents the principle modes of

exploration in a predetermined flight path and shows the interactivity between these modes of exploration within the one zone.

It shows how a multi-voiced and multi-sequential narrative is built up during exploration and crossreferencing of information.

The Graphical User Interface (GUI) for ELEMENTIAprototype is the first design stage of the fictional ResearchExpeditionVehicle (REV). The current multiple display design maintains the conceptual integrity of the work but will be redeveloped for ELEMENTIA.

2. THE FOLIO

This image collection, structured in a simple branching model based on themes, contains visual material that was influential in the conceptual development and writing of ELEMENTIA & in the design of ELEMENTIAprototype. In some instances, inclusion of 'versions' shows the design process. THE FOLIO is not intended for exhibition. see ADDENDA 1.

3. CREDITS identify the prototype crew.

4. USER'S GUIDE.

By necessity the prototype begins in Act II and the GUIDE is helpful in contextualising the work. This GUIDE represents a dry run for the sort of information that would go in liner notes for a commercially pressed ROM. Thus the square format in our version. PLEASE peruse before playing the prototype.

ELEMENTIA OUTLINE

ELEMENTIA is an innovative alchemy of art, science and gameplay. It is toposthesia, the touring of an imaginary landscape: the island *Elementia*.

Elementia - a multifaceted invisible island, deified and ruined by her polyglot colonisers. Now seemingly uninhabited, with spectacular, distinct geographical zones and skies of turbulent electrical phenomena, the island echoes with aural trace and is scattered with the debris, ruins and petroglyphs of an absent culture.

You, the User/Navigator, are on a narrative trajectory to discover the island whose existence has been a contentious issue in scientific circles since the 18thC. Recent interception of encrypted communications by mission headquarters, have encouraged speculation that the island is indeed fact. Certain aspects of these communications suggest that *Elementia* is (now) existent on a plane other than the material. This information is not disclosed to the User/Navigator - however, there is enough information to get a hint of this scenario.

Your QUEST is to DISCOVER: What are the transmissions being received at mission headquarters and from where do they emanate? What became of the society that existed here, how did it evolve, what of its philosophy and politics? What are the relics and ruins scattered around? How did the culture perceive and re-present the island? What was the obsession with minerals and transmutation? Why is the island so geographically varied?

To find in the landscape that which is visible and that which is invisible.

The key to this game is EXPLORATION: as the User/Navigator you can skim over amazing environments; collect debris; apply sci vis tools to scan, analyse, dissect and map; crack puzzles; unearth *Elementian* maps and pour over them for clues to hidden zones; marvel over *Elementian* landart and soundart.

There are six major zones on Elementia, and several subzones.

AUREOLIN SIERRA, Zone of Gold, is rocky and harsh, with mountains topped by condensed crystals.

SEREN DIPITA, Zone of Ruby, is comprised of stony and sandy deserts, within the shifting of folds of which the lucky will find rubies.

FerraMondo, Zone of Iron, is a brooding region of ironstone mesas and bubbling heametite lakes.

QUARTIER de VESTA, Zone of Coal, is a damp quarter of swampy delta coastline and wooded hills.

MALACHITE, Zone of Copper, Lead and Zinc (CuPbZn) is a flat savannah zone, studded with limestone formations of a dreary, milky hue.

ZONA MORTA, Land of the Dead, is the central region of *Elementia*.

Zones and stories can be accessed in varying order, with in built degrees of difficulty challenging the User/Navigator to explore literal and virtual nooks & crannies. The aim is to get you to experience that desire for exploration - the desire to see, hear, feel what is buried within the island.

Elementia is like a landscape of the unconscious - as you find strange and (seemingly) unrelated items, you begin to assemble a hypothesis about the nature of life as lived and experienced on the island. This huge network of ciphers plays on your mind, evolving into a surrounding world as you explore and research.

Whilst traversing *Elementia*, the island is perceived as a kinetic landscape mediated through the interface of the ResearchExpeditionVehicle (REV) and the onboard modes of exploration - the Galleria, the Bow and the CartoLexia. This graphical user interface (GUI) is "intuitive"¹, so that console controls make sense and tools are fun and exciting to apply, whilst having a degree of challenge in learned aspects that can then be put to use.

Interactive Multi Media (IMM) enable us to place meaning into the structure of the work, emphasising connections formed by vectors of movement that join nodes - places of significance, the conjunction of events, characters and objects. In an IMM work, the fictional 3d architecture, interface & interactivity must enable the User/Navigator to make "sense" of the work - to follow vectors and to connect the nodes in multiple ways, giving different perspectives and interpretations².

In ELEMENTIA, the 3d architecture is the topological space of the island *Elementia*, as perceived through the vehicle. The vectors are the flythroughs and the hypertext/matrix links, and the nodes are the fragments of *Elementian* realities the User/Navigator can unearth, and the connections to be

¹ Of classic design so that User/Navigator experimentation will be rewarded with usable knowledge

² Post modernism and post structuralism have challenged the ways in which we understand subjectivity, narrative and the role of the author. IMM give us ways to make manifest some of these ideas. Of course people have successfully argued that all IMM are not necessarily hypertextual or multivoiced whereas of course much writing, cinema and fine art is.

made by cross referencing these tantalising scraps. ELEMENTIA highlights the constant shifting, attenuation and metamorphosis made possible as each User/Navigator collects and analyses in differing order.

The stories of ELEMENTIA are linked by the 3d architecture of the island, an architecture which is itself encoded and mediated by modes of perception as embodied in the REV. The specificities of the game genre are used to explore notions of landscape-as-subject.

• TWO •

In which a plan of action is decided - take hold of the end of some stout twine, of indeterminate length, and with a burnished lamp go forward with the unraveling coil.

THE PROBLEMS INVESTIGATED

At heart and in genesis ELEMENTIA is an essay: a speculative, poetic series of personal meditations linked by the theme of landscape-as-subject - across time and across the disciplines of art and geoscience. It combines a discourse based on certain connections between these ideas, with the story of a lost island. The fictive *Elementia* is the locale for an allegorical treatment of this broad tapestry of metaphysics, with which it will delight, transport and elucidate.

ELEMENTIA is about landscape-as-subject. Initial imperatives were *how* to represent landscape - visceral, perceived and known as PLACE - in a way that captures the sublime and mysterious, the sense of “being in” the land, the relationship of human consciousness to environment and the ensuant defining of identity. By necessity, this must also be seen in an historical light.

Landscape has a long and illustrious history as subject in visual arts, literature and popular culture. When landscape is represented artists employ, consciously or unconsciously, human presence or perception to thus define landscape and differentiate it from environment.

Painting and cinema, where the character of the landscape and the human relationships to it are the subject of the work, have all been inspirations. I have always been intrigued by Australian examples of landscape as subject in 19thC & 20thC literature, cinema and fine art. Specifically, the conventions of Australian art to see the landscape as surface, the canvas for either nature or culture, with an underlying emotional or spiritual essence. Additionally, there is the negative cinematic example of landscape as cultural backdrop.

The treatment of landscape in Romanticism and pictorial photography, echoed in current revivalist trends in Techno-Romanticism, interest me in how they endow environment with metaphysical, ideological and cosmological themes, making of it “landscape”

To try and re-present landscape and hope to make the audience “feel” this endowment, and to experience phenomenologically “what it is like to be there” as does some cinematic and visual arts, was not within the scope of the research degree.

Rather, ELEMENTIA shows the ways in which landscape is mediated through us and also mediates us. In ELEMENTIA the experience of exploration is represented as consciously encoded through the various discourses of perception traditionally associated with landscape. It is an art inquiry into form - the form of the ride film; the form of imaginary landscapes; the IMM form.

Thus the device of a ride film with different modes of exploration which are broad metaphors for the ways in which we culturally and physiologically explore landscape - the phenomenological perspective of the Bow view; the anecdotal and archeological and pseudo-scientistic of the Galleria; the graphical, analytical and meta-spatio of the CartoLexia.

THEORETICAL AND CONCEPTUAL CONCERNS

Other concerns seminal to the conceptual development include ideas of the **body** and how consciousness might understand itself within space. The conjunction of the body to land, to the sublime experience of transconsciousness within a vast expanse. The molecular existence of matter inside and outside the body, by looking at instances of minerals entering and influencing physiology. In *ELEMENTIA* there are instances of peoples' appearance and lifestyle being affected by their lives interwoven with minerals and metal processing.

Prototype: A Q/T shows characters who are addicted to bathing in the lakes of iron heametite despite it giving them heamacromotosis; near that same lake in an earlier era the cartographer Mercia of Abu Tigra suggests -

Pool of Mars Bathe here when weak and disheartened; nearby for medicinal purpose encamp a People Willed & Vigorous yet afflicted with Scaley Carapace. I have named this pool for the Humour of Strength & War and only You who have Endurance shall find it. Renewed is the iron in my blood: I leave this brutish & indurate Realm of Iron, taking a fragment of the Sacred Mesa Fe as talisman for my Arduous Journey.³

Another theoretical concern was how a culture might seek to represent their relationship to environment. A longtime interest in **environmental art** lead me to populate *Elementia* with people for whom land art was the major cultural activity. As *Elementian* attitudes and perceptions change, there is a corresponding change in their land art. The location of environmental art within conceptualism, in addition to some historical relations in public sculpture, provided me with a basis to really explore the practical implications of representing human reverence and association with landscape.

Ideas of **similarity, repetition and replication** have been a focus of discourses of metaphysics, geoscience and physiology across history. With the 20thC facility to describe such notions algorithmically, especially within Chaos theory, there are new ways of articulating ideas of molecular character extending across enormous scale from atomic level to landforms and geography.

Prototype: The existence of iron on a molecular level informs the culture and landforms of the zone.

³ EXAMPLES in 10 pt are from the PROTOTYPE map rollovers

ERA TRIESTE

EPITAXY CODE II±: Application of latticed structure as an isomorph between self assembling atoms. Result: Spatial self-replication, substance without mass, a continuous process of supersaturation where time has leaked away and expired. Modeled into a grotto called "The Crystal World", within is a frozen calm. Commentators calling it a liminal space between "real" and imagined transcendence for FerraMondo.

ERA PRIMERE

WORTHY OF GOLD At Cross of Iron massive Crystals of marvelous Hue & Form are grown, seemingly ephemeral yet lasting for durae. These aids to experiment & learning are the focus for Conjecture and philosophic Debate, Constructed by Orator & esteemed by Listener. Discourse evolves as Crystal to fill the night air: faceted, stratified, opaque, translucent, lustrous, iridescent, cohesive, dense, complex, refracting.

My interest in re-presenting an environment where the micro scale self-replicates into the macro scale, evolved into characterising the landscape-as-subject as **mineralised**. The minerals were chosen for their inherently different properties, including the extraction processes, varying from Ruby which is found adrift from her long disappeared parent rock, to flotation for CuPbZn, to massive molecular breakdown for Gold. As the dominant mineral structures the zonal identity, the character and role of each zone developed - from geography, to landuse to culture.

Extracting hidden riches and transmutation of the essential materials of existence have always fascinated and appalled human kind for the challenge posed to the stability of matter. The world's attendant stories of alchemy, metallurgy and astronomy are a marker for philosophical and cosmological ideas across the centuries. Some might argue that The Big Bang was the first Alchemical reaction and the human drive to replicate this and "understand" it in a deeply spiritual way, has driven metal processing ever since.

Mineral extraction and processing is an audacious form of domestication and an obviously industrial intervention, providing a strident metaphor for how we perceive and modify the environment in our own image. Industrial landscapes can be very evocative yet mineral exploration and extraction have not been romanticised and depicted to the same extent that agricultural landuse has⁴. While landscape has figured often in Australian

⁴ In Australia this could be historically specific to the era of industrial development - coming at the time of the Romantic movement in Europe which saw industrial land use as alienating, working class and base; also the function of Australia as an antipodian repository for ideals of new societies and escape from the industrially generated material and social decay of Europe.

literary and visual representations, it is most often within traditions of land as mythic and essential realm or as site of arcadian and cultured activity foregrounding the creation of garden from a found environment.

Representing a subterranean realm of minerals poses a challenge to this obsession with surface topography, with horizons and ever-unfolding vistas. To push this to its extreme limit, the mineral-dominated zones of *Elementia* are strongly characterised by one mineral, which has itself a place in the schematic character of the whole island. ELEMENTIA shows minerals as indigenous, isomorphic and ancient.

An extension of this is the notion of magnetic and telluric forces, generated by mineral lodes, converging through an environment. Research on sacred sites, from Chartres Cathedral to Australian Aboriginal sites, to ley lines and megaliths in Great Britain and Taoist, practice in Asia suggests that these might evolve at the convergence of such forces.

That most ancient of projects **Transcendence** - the human desire for escape from matter, from the material - is also central.

Elementia as an allegory of metaphysics is carried through the national obsession with transmutation and transcendence. Map rollovers tell some of these stories, as do the reality fragments adhering to debris found on the island. *Elementian* reverence for the island, human consciousness and identity in relation to environment and the Sublime are treated through *Elementian* practices of landart. These are described in the rollovers and will appear as 3d objects in the whole work.

The theme and emphasis on mutation and transformation is very strong within the text itself, especially the theme of alchemy and metallurgy and desire to transmute matter; characters and debris being reconstituted through the REV's archeological tool and the data it collects from the debris; *Elementian* maps (maps as cultural signifiers which always talk about what is being imposed on the landscape, what has been left out of that perception, and what has no disappeared in reality from the space) being used to fill in the gaps and reconstitute the disappeared culture; the notion that characters might be still in the Æther and can be reconstituted from there.

We are seeing a revival of the exploration of the theme of transcendence and a convergence of cultural trends such as Millenialism, Romanticism especially in the guise of Techno-Romanticism, and cyber

culture with its “leave the meat behind” mentality. Connected to this is the death of Industrial liberalism with the stress of late 20thC post industrial existence, where most of the world’s people go to bed hungry and thirsty, and liberal minded westerners are powerless to reverse or even comprehend the scale of this.

Prototype:
ERA TRIESTE
94.6692016

Not for general release: Obsessive experiment with decreasing entropy & recycling industrial refuse by utilising subterranean bacteria from deep aquifers, previously existing on rock and water. Fall out from experiments - people report an initial feeling of liberation as molecular structure slips away, followed by terrible formlessness and weakness. Time is experienced differently, as at atomic scale.

The above themes provide a web for catching landscape-as-subject. Yet there was also an imperative to analyse and challenge the very endowment of an environment with these metaphilosophical notions. How to represent this nexus in a critically conceived way is the central problem of the research.

In order to explore landscape in ways that challenge the location of subjectivity therein I looked to current interstices of art and science. When conceptual development commenced in 1993 I was interested and somewhat irritated by the ways in which people were talking about the facility for science and technology to “take us there”, plus the “art & science have never been closer” contingent.

Discourses of Technology and perception provide a paradigm for this challenge. Through the treatment of *Elementian* culture, through the User/Navigator’s relation to the island and quest, and through the design of the REV, the following are explored.

- The emergence of tropological space and the collapse of literal space. The “immersiveness” of new interactive media and Techno-Romantic themes that are explored in IMM, especially exploration games.
- The perception of landscape as having sites existing in an isomorphic relation to each other (joined by common mineral veins and bodies) versus isomorphic structures articulated by humanitarian modes of analysis - eg a

map that groups sites around landuse. And by extension challenging humanitarian paradigms of the landscape, eg arcadian, industrial; wild, cultured.

- The increasing speed at which “nature” is recreated, and redefinitions of “natural” in light of artificial evolution, parallel computations and the existent of non-computable numbers in post-positivist theories. The more we “say”, and nature replies, the greater and the more complex nature appears. We are thus always in a race with the sublime⁵, forever driven and bedazzled by the scope of the complexities revealed. As we recreate nature, we strive for more complex realities from which our mortality is absented.

- Ways of mounting a critique against **structuralism** as a scientific method. Some of the modes of exploration and the overall layout of ELEMENTIA are structural - the DISSECTION PROBES, the archeological Galleria, the highly subjective maps of the CartoLexia masquerading as definitive. In ELEMENTIA the dominant mineral, the “deep structure”, “generates” the surface structure of the human, industrial and historical landuse. By pitting these modes against the complex and mutating human relations revealed as overlaid on this deeply structured environment, ELEMENTIA challenges the strictures of such analysis.

- Current trends in enclosing (locating) the spiritual within the scientific, especially in physics. So that for contemporary society the sublime is located in celebrating the huge complexities revealed by the increasing power of modern computations.

- Contemporary application of sci vis in defining landscape-as-subject. Use of scientific imaging and scientific modes of structural analysis to explore a subject - landscape - more usually the province of cultural and metaphysical discourses within a framework of humanities and fine arts. To use scivis in a way that was more critical and analytical than some current instances where sci vis is applied as a pictorial element without deconstruction of the origins and codes of sci vis. In ELEMENTIA Scivis is applied as a pictorial element with consciousness of origins and codes.

⁵ The sublime in that the comprehensible is a continually shifting, rhizometric semiology whereby advances in discovery reveal yet more incomprehensible phenomena.

- 17thC & 18thC consciousness of the Sublime and Mysterious as connected to a descriptive, phenomenological approach to landscape, compared with contemporary trends in the deconstruction/re-articulation of natural phenomena - eg fractal geometry and chaos theory.
- Philosophical perspectives (ontological and cosmological) on landscape, particularly phenomenological versus empiricist perspectives.

Originally ELEMENTIA was planned as a video. Yet early on the linear format was posing problems. When I decided to do a non-linear and multimedia work, readings on **History & Non sequential Narrative** were brought to bear on the conceptual development of ELEMENTIA.

Post modernism and post structuralism have challenged the ways in which we understand subjectivity, narrative and the role of the author. New media give us ways to make manifest some of these ideas.⁶ ELEMENTIA is precisely about encoded and mediated modes of perception, layer upon layer upon layer, on and around the island.

Elementian history can be described chronologically, however a more interesting and culturally informed approach is history as fragmented, non-chronological, multi voiced - a critique of unified, official narratives. A story, made itself of many different stories, could be built up over time, across the bare bones of a deserted island.

This metanarrative would vary as each User collected and analysed fragments in differing order. Also, there are holes in this story - some of the essential ingredients will be hard to find, requiring the User to first attain or decipher certain codes of meaning (cross referencing maps, etc) and codes of access (cracking puzzles, etc). I like the idea of stories being about the absence of information as well as the presence. Just as the archeological tools manage to "reconstitute" some fragments of reality adhering to debris found on the island, the User gains meaning from perceiving what got away.

IMM gives us the opportunity to explore how meaning is made in the connections between points of signification. I can't agree with some staunch post-modernists that there is no longer any content, just connections between

⁶ Not that old media don't - people have successfully argued that all IMM are not necessarily hypertextual or multivoiced whereas of course much writing, cinema, fine art are.

content. A more useful approach is that information technologies have altered the relation of signifier to signified. The Lacanian floating signifier has been pushed a step further - flickering signifiers are characterised by their tendency towards unexpected metamorphosis, attenuations and dispersion⁷ .

Awareness of this in IMM enables us to push more meaning into the structure of the work, the connections formed between elements, the constant shifting and metamorphosis made possible by various combinations, and sequences of such combinations, made possible with new media - this is manifest in the piece's architecture, its navigability, its interactivity as made manifest by the GUI.

Vectors of movement join places of significance, nodes that are the conjunction of events, characters and objects.

⁷ N. Katherine Hayles, 'Virtual Bodies and Flickering Signifiers', October 66, Fall 1993, pp. 77 - 80

• THREE •

In which we perceive the dimensions of the labyrinth and envisage the central heart of darkness, itself a microcosm of the maze.

TREATMENT OF THEORETICAL CONCERNS

I realised that such a large intellectual load - the exploration of landscape-as-subject - is best carried within a fictionalised form. The creation of an imaginary landscape provided a field for the allegorical treatment of the concerns as outlined in • TWO •

ELEMENTIA Treatment⁸

ELEMENTIA opens with the User/Navigator traveling underwater at speed. See submarine details through the Bow - wrecks and industrial debris are dimly glimpsed in the water along with reef formations and sea mammals. On the surface waves are breaking & there are some ice flows.

Despite interior vehicle noise, the SonarSweep picks up an ominous muffled cacophony.

Suddenly, you are moving towards the sides of a towering land mass, a big *chunk* adrift in this uncharted backwater. Ascending the continental face, you move towards the surface, and experience a meteoric entry into the atmosphere, to the sounds of breaking through the water surface. Ascend to clear, flying parallel and very close to the cliffs rising sheer out of the water.

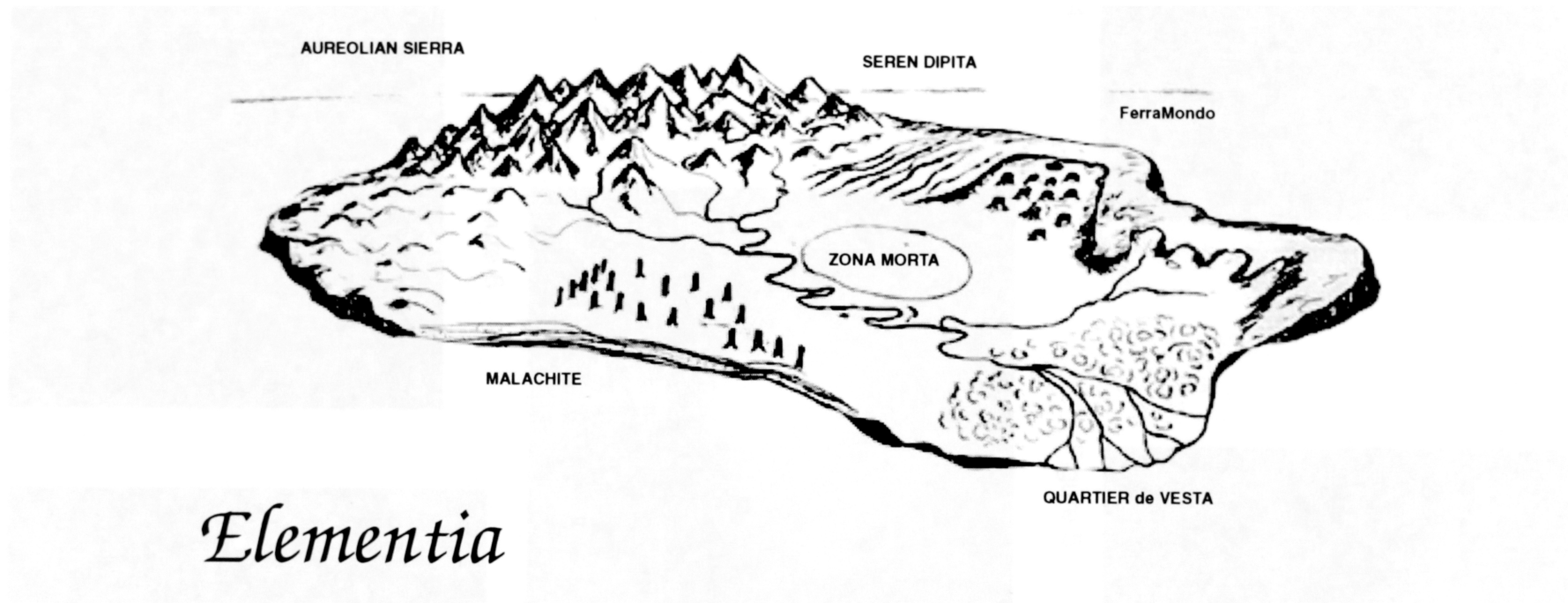
Turn and rocket downwards - seeing the island from above. Towards the centre it appears barren and dead. Leveling out and hovering, the perspective is curved and wide. Atmospheric formations, similar to Aurora borealis and electrical storms, illuminate the sky.

You have found the object of your mission - the lost and invisible island of *Elementia*.

SonarSweep is picking up an inordinate stream - a babble and cacophony of ghost voices and noise, very low, as if the continent is restless with traces.

You land in the central region of **ZONA MORTA**. Unbeknownst to you

⁸ This is a condensed version of the treatment for the proposed whole work ELEMENTIA. In cinema a treatment is a descriptive document, from which a final script is evolved.



Elementia



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8

at this stage, ZONA MORTA was the site of various experiments in matter modification. The demeanour of the ZONA is barren and neutral in all aspects, to the point of appearing to be nothing and nowhere. The sky is dully metallic and has an appearance of being hammered.

The ZONA is somehow enclosed, in fact by anti-matter, which *Elementians* had been utilising for some time. If you can't get past here its the end of the line - the Resistivity readout on that stuff is frightening. Start exploring the ZONA. There are no telluric fields here now, experiments in petrification have made the environment impenetrable. Once it was a place of burial, the feeling being that people would have peace here close to the island's heart - your ILW will pick up the archeological traces of a huge necropolis.

Pick up a half-buried pottery shard by first detecting it in SonarSweep, import it into the Galleria and scan it - discovering a map etched on its outside surface. It shows where creases in the antimatter wall allow access to the rest of the island.

Some miniaturised crystal formations growing on the jar turn out to be a collection of *Elementian* maps, probably a private collection - but why brought to this place? You might find out during your travels. Load all into the CartoLexia.

You now have access to 3 of the zones of *Elementia*. Explore them one by one, returning to ZONA MORTA each time, QR gain entry to border-line subzones which allow access to a neighbouring zone QR take a punt on hypertext links to cross zones and eras QR access the AI MATRIX.

Explore at will around the zones, collecting debris, consulting maps, using sci vis tools in your quest to unearth the story of Elementian. It soon becomes apparent that *Elementia* was inhabited by an extraordinary culture and is improbably mineral-rich and geographically varied. Each zone represents a metaphorical aspect of the island herself:

AUREOLIN SIERRA, Zone of Gold, is rocky and harsh (*figure 5*). Steep peaks conceal gorges and passes & glaciers flame multicoloured in the night, due to concentrated crystals condensed over millennia. The sky above AUREOLIN SIERRA continuously glitters, as crystallising atoms deliquesce into the light yet cold wind. In AUREOLIN mythology, gold came to the island as hardened fragments of the molten Sun. Extraction is difficult, very physical

or chemical, to achieve the molecular unlocking of gold from the very dense, hard rock. AUREOLIN SIERRA represents the intellect and ego of the island.

Whilst you will hear about guilds in other zones (which were extremely powerful and prevalent during ERA Diente), those in AUREOLIN SIERRA are found to be very superior and arrogant, though charitable in looking after those of their members blinded by quicksilver and other noxious fumes used in the extraction processes.

During ERA Trieste inhabitants of AUREOLIN SIERRA had a professional class specialising in translations. You will probably unearth some of this material which will be valuable in deciphering obscure *Elementian* texts.

SEREN DIPITA, Zone of Ruby, is both sandy and stony deserts, whose serried ranks have a ruddy glow (*figure 6*). Rubies are formed by metamorphosis and revealed through transience - all is worn away save for the little luminous gems found scattered on the surface. SEREN DIPITA is a land of change and spiritual uplifting. Everyday the desert reinvents herself - dunes drift, flatten and build; weather and light weave simulacra of deep mysteries for the initiate to read.

The sky over SEREN DIPITA is delicate yet enclosing, often likened to the inside of a shell or a cavern filled with diffuse light. Clouds drift across, dissolving before their shapes and meanings can be discerned. During your travels in Seren Dipita notice spires and ruins and roof ornamentation poking from the drifting rococo dunes. Sound traces gather round these ruins, especially those connected to past ceremonies of dancing and singing.

During your research look for evidence of the garden-like cultivation of medicinal crystals, not dissimilar to the way herbs are grown. Also, the specialised techniques of postmortem developed in SEREN DIPITA may be in evidence.

Whilst visiting SEREN DIPITA, be reminded that for the locals each grain of sand is in itself a transient land form.

SEREN DIPITA represents the metaphysical and spiritual aspect of the island.

FerraMondo, Zone of Iron, is a harsh region of steep ironstone mesas and lakes of poisonous heametite, enclosed by a box canyon (*figure 7*). The sky above is bruised, turbulent and brooding - imparting an aggression to the inhabitants. Extraction of iron requires massive strength - violent blasts

unlock the mineral. Great heat fuels the process of reduction to produce Iron from the iron oxide extract. The Zone is characterised by iron's property of strength, and the workers involved in the dirty, noisy processes of extraction, smelting and foundry, worship planet Mars and celebrate fortitude. FerraMondo is the metaphoric Lifeblood and Will of the island.

You might see evidence of the cultural practice of crystallising the dead in FerraMondo. Taken to one of the heametite lakes, the dead quickly mummify. The body is made into a self contained mortuary crystal - though great care must be taken when handling the finished product due to brittleness.

QUARTIER de VESTA, Zone of Coal, is a land of swampy delta and coastline, surrounded by hills once wooded with huge carboniferous forests (*figure 4*). Water & fossils are locked at a molecular level into the very body of the Quartier - in Coal is the ability to produce heat, energy from the forests which made it. The sky is brownish, smoky - a low level miasma, drifting low to surface like vapour off a vat.

Extremely important for generating power, the workforce is organised and proud, like the complex molecules they liberate from underground and submarine seams. Locals tend towards a righteousness - believing in the power of the underworld, its fire and brimstone, they abide by the rules of their dangerous existence. QUARTIER de VESTA is the stomach, the engine hearth of *Elementia*.

The wave of infectious diseases which swept *Elementia* during late ERA Diente particularly left its mark on QUARTIER de VESTA. You will find evidence in medical reports and post mortem, and in the complete abandonment of towns and settlements.

Use of ashes and soot as part of ceremonies was common practice here. You will find evidence of the collection of soot from sacrificial fires and those belonging to renowned alchemists. There are several stories (find out if they are myths or not) about alchemists and stokers becoming mystics through years spent watching flames. Spontaneous combustion was a trend with political agitators during early ERA Trieste - so look out for traces of this practice.

MALACHITE, Zone of Copper, Lead & Zinc (Cu,Pb,Zn), produces utilitarian and often beautiful metals from these common minerals (*figure 8*). Everyday & industrial needs are met here - conductivity, communications,

storage. Early settlers, familiar with these metals, worked them from the outset. Extraction is by Flotation - the Utilitarian is arrived at by Ascension. The landscape is a flat savannah, studded with islands of limestone outcrop, very old and bare. These are pitted with cavities and hung with stalactites - appearing to be caste.

Expect in MALACHITE to explore the mystery of the junkyard, the wreckers depot, as this zone is where much industrial debris ends up. Mountains of debris and slag seem to dwarf the natural caste formation of the landscape. Hidden by the dull milky face of the landscape are the lustrous reds, golds & blue-greens of copper, lead and zinc. The sky is marbelised, alternatively creamy or black, and shot through with shards and veins of iridescence. MALACHITE is the nervous and skeleto-muscular systems of *Elementia*.

Crystal retort works were dotted all over MALACHITE. A particularly interesting technique was the production of coloured dies, which had the ability to influence resonant light frequencies and alter consciousness. These were heavily controlled by government, yet there was a thriving illegal practice of people making colours that would create confusion with their synaesthetic qualities.

The bacterial catastrophe takes longer to reach MALACHITE - you will probably find evidence of people who have retreated into silence in response to the material disintegration of the island.

In MALACHITE the honest guild workers were especially keen on charitable events such as tableaux vivant, and extensively used flags and banners. Your research will undoubtedly unearth some traces of this practice.

Towards the end of ERA Trieste, this zone was characterised by suffocating smoke, intense fires and constant drudgery - as if the zone of muscular-skeletal had absorbed all the stress of the dying culture.

Elementians were affected physiologically by the metallurgy and extraction practiced on the island. You might see the smoke and grime infused faces of coal miners, from which the consuming liveliness has been smothered. The red eyes and green hair of the workers from the brass works in MALACHITE. Poisoning by metal is also a common crime on *Elementia*.

Inhabitants of FerraMondo are inclined to problems of jaundice and spleen. People of SEREN DIPITA display an excess of "yang", of living too

much in the head. In QUARTIER de VESTA tend towards being phlegmatic and having problems of the lung. The people of AUREOLIN SIERRA apply to their physicians with rigidity of the body, stiffness and retention. Locals from MALACHITE unfortunately absorb baseness through their skin, and suffer an undermining and poisoning of the bones and skeletal systems. Health care included tinctures made of minerals purported to cure ills associated with the character of the metal.

Subzones

- forest of mineralised vegetation - see crystals grow
- landforms with their own sounds, eg the howling rocks
- inside of caves/shafts as mentioned in rollovers
- zone of "other" within eg zone of weakness within FerraMondo
- zonal boundaries with metamorphic and mutating rocks
- an unfathomable inland sea, with debris round edge

The character of each zone - land form and atmosphere; then industrial, cultural and spiritual landuse - is strongly influenced by the dominant mineral.

Elementia was colonised during the 14thC and 15thC by waves of emigre alchemists, philosophers, astronomers, metallurgists, diviners, colourists and perfumers. They belonged to those disciplines whose primary interest was the essential nature of matter, the discovery and transmutation of the elemental.

Several of the more scholarly had read of the island's existence in the now mythical and long-lost tome "Terra Telluris Magna". Telluric forces were less strong in those days, always of an irregular nature in their placement around the island, and waxing and waning over the eras. The island was visible for long periods. Today *Elementia* cannot be seen: telluric and magnetic forces generated by the mineral-dense island and multiplied through centuries of *Elementian* experiment, cause lightwaves to bend and particles to entropy, rendering the island invisible.

The newly arrived *Elementians* are intrigued, mystified and reverent of the island. Many held the opinion that "We", forged in cosmic fires, are of celestial matter. They feel an affinity with *Elementia* - finding the violent skies there a manifestation of their belief in a violent and constantly shifting universe. They perceive *Elementian* landscape as a symbolic surface:

Mysteries arise from it. The earth below is a living organism - filled with telluric energy that can be detected on the surface and influence all things above and below. There is a drive to unite telluric with cosmological forces - a recognition that the molecular is inextricably bound to the cosmological.

The hidden riches below entice and challenge the newly arrived inhabitants to divine, extract and process the island's mineral heartland. So their reverence is tempered by a conniving and opportunistic relation to the waiting, mineral-rich island. *Elementians* are ultimately involved in an Alchemical quest confluent of the technological and the mystical. They practice and espouse the act of mystical significance at the heart of scientific exploration.

Elementians practice landart and soundart to express their reverence for the island. Mythic ideas and connections are laid out on the environment, specific to the zone and era, from petroglyphs to megaliths, to holographic retreats and touristy rotundas.

In some instances evolution of the site is evident - eg the cave with its access to another realm, becomes a grotto becomes a site for the construction of a holographic retreat. A forest of resonating gems is constructed near an earlier megalith, for the enjoyment of people of rank.

So the island with its molecular heart of dominant minerals in turn influences the inhabitants. Minerals become the ultimate principle of existence on *Elementia*.

The island's substantial philosophy and culture is driven by and evolves with the desire to reconcile spirit and matter through explorations of transmutation. In the early days, ERA PRIMERE, this is specifically alchemy, metallurgy and gilding, divination and lightening attraction. During your exploration, uncover stories of metal divination - semiotic, phenomenological "reading" of the land by a "wise" few.

Discover that extraction as above ground from outcrops using gouging methods. Smithies do basic transformation & forging processes; there is some experimentation and jewelry is commonly produced.

Hear ERA PRIMERE philosophers espouse the quest to resolve spirit and matter, which must take place in the material world - the boundaries existent between matter can only be modified by the intervention of the human (the element of spirit). This intervention needs to be rarefied - undertaken in the correct atmosphere of human scholarship, concentration, endeavours

towards experimentation and exploration.

As *Elementian* history evolves through ERA DUENTE, changes are to mechanised extraction and mass processing; experiments to find power sources, especially from lightening and telluric forces; manipulation of crystal structures to compress time; early developments of alternative, holographic realities. Divination is increasingly by calculation and empirical experience.

You will find evidence of underground extraction, reinforcement of shafts, evolution of a mining class, ownership struggles and increased industrialisation of the processes. There is extensive processing above ground. The land is no longer considered to “speak” - empiricism and the rational rule. The drive for reconciliation of matter and spirit has got bogged down in the material.

By the time *Elementian* society reaches its ERA TRIESTE, there has been a period of great growth and development of the civilisation. The practices of metal extraction and transformation and the learned discourses surrounding these industries, have become very sophisticated. However, the *Elementian* quest for the resolution of the spirit/matter dilemma is still philosophically validate and central.

Scientific and philosophical discourses are becoming more and more rarefied and the island continent more polluted, denuded and expired. The obsession to transmute matter is finding realisation in success with plasma production for power source; petrification of matter at specific experimental sites; discovery of antimatter; particollision; and the creation of another dimension, The Æther, fueled by telluric energy and based on communications network constructed from self-replicating materials.

In your explorations, also discover evidence of:

- Remote extraction methods, disenfranchising the mining classes.
- High tech, chemical refinement/transformation processes
- Bacterial modification methods
- Laser refraction

By now, culture is dominated by the zonal labyrinthian cities based on mathematical, geometric & musical proportions. These constructions are designed to concentrate telluric forces and bring the people closer,

physiologically and mentally, to spirituality, and to promote enlightenment. They were developed, however, at the expense and exclusion of the minor sites in each zone. By the end of ERA TRIESTE they are functioning - culturally, economically - somewhat like city states. Discover some of their intricacy by analysing with the DISSECTION PROBE.

In their elaborate city-constructions, which celebrate molecular self-similarity, the inhabitants have lost their connection to the original landscape.

For *Elementians*, highly significant are the telluric emanations which brought them to the island and kept them protected and apart from the rest of the world. The physical island was seen as a manifestation of these telluric godheads, and reading, contemplation, celebration of the telluric forces and the landscape became a way of communing with and understanding that primal force. The forces are said to have created and rejuvenated the minerals. Many *Elementians* will speak of these forces and their importance for the society.

Initially people divined the telluric forces, working with them to explore the mysteries of *Elementia*. Over eras, many alchemists, philosophers and physicists had experimented with harnessing and manipulating the telluric forces. Some success resulted in novelties whereby an image appeared with a crystal, an incarnate of the forces captured. One of these can be found amongst some rubble.

With increased metal extraction, processing and pollution, the original forces are affected, causing disturbances and greater irregularity. There is extreme thinning at some places and thickening at others, especially at the five major cities. The forces became more elusive, yet manifest themselves with greater effect. Yet even though no longer consistent and pure, they are still revered and respected as the protective and sacred mantle of the island. You will see many amazing skies during your explorations.

For those that dealt with transmutation beyond the land form and the security of the material, beckoning yet terrorising, was this world of the other - of the magician and alchemist, the outsider and the rebel. The continuing existence of this realm is a running theme both within the fictional space and within the game. Remember your mission to find out where transmissions are coming from.

For *Elementians* it was the world where many played on the edge - seeking and defying material instability. During the ERA TRIESTE, finally

formulae were resolved that could realise the long desired meta-realm, known as the Æther. Originally this was intended as storage medium, and later heralded as a pluriverse to which the island's people would relocate. Such a contentious entity was bound to be the focus for differing factions within *Elementian* society. The culture is now divided between those who were prepared to leap and those that were held back by the security of the material.

This split is epitomised by the irresolvable philosophical differences between two factions - the Cybists and the Baroqua. The Cybists see a penultimate scientific formula - simple, derived from only a few axiomatics - to be one of the cornerstones of the principles of matter.

The Cybists argue that human consciousness doesn't need a physical space in which to operate - Mental phenomena have no place in the quantifiable world of physics, but have an autonomous, separate status.

For the Baroqua, the metaphoric space of knowledge is created in the sublime gap between matter, its transformative possibilities and the spirit that guides that transformation. They believe that the metaphysics and science of *Elementia* must be tied to the materiality of the island's landscape.

The Baroqua like the metaphor of (the discovery of) landscape as consciousness.

- the terrain of phenomenology
- a map is made
- the terrain is explored
- you get to the limit of maps, surmount the chasms, etc
- exploration comprises - soundings; probings; searchings; cartography.
- different viewpoints and perspectives are arrived at with each visit.
- the explorer records the where and how of arrival
- thinking phenomenologically is like learning to read maps, guideposts & markings

The Baroqua feel that one's "journey" should be navigated individually - that the navigational process is an important spiritual task involving an experience of the discrepancy between perceived, perception, perceiver. The distinctions between bodies of knowledge must be maintained - this is analogous to the boundaries existent between matter - the boundaries between matter can only be modified by the intervention of the human (the

element of spirit). This intervention needs to be rarefied; done in the correct atmosphere of scholarship, concentration, human endeavour of experimentation and exploration - the hypertextual links must be blocked out by each navigator (searcher for knowledge).

The path of each searcher then “evaporates” so that others can find their own way and keep creating new connections, or search for traces from previous searchers.

The Baroqua at Ville St Jerome argue that if there is no material existence, how could there be a discrepancy between the perceived (the landscape), the perception (hidden wealth & transmutation possibilities) and the perceiver? It is within this discrepancy that spirit exists.

Cybist radicals see the chance to transmute everything to “spirit” literally by putting everything into the electronic realm, particularly the storage of information, memory and cultural history. Everyone will have a democratic and easy access to all *Elementian* philosophy and knowledge. The Cybists are trying to bring the island into an AGE OF 4th NATURE Pax Quarto.

The Cybists have an Idealist Aim to unify disparate groups, geographically remote and culturally isolated. Cybists challenge unique individual relationships to the material, the Island. They are keen for all people to have access to *Elementian* knowledge and consciousness, irregardless of their born or acquired relationship to specific sites on the island.

Parallel to the development of the meta-realm formulae are experiments in the creation of matter modifying bacteria. These bacteria, evolved by Baroqua scientists experimenting on the subatomic femtech level, are used by the Baroqua to access all electronic storage media and destroy the Cybists’ Æther, which is growing on a self replicating lattice strata from 10078 nodes of safe, controllable communications networks at Valle Dendritico.

Matter modifying bacteria have rapacious natures - they can secretly spread between any metallic instrument or computer. Social conditions contribute to the effectiveness of the bacteria. Systems are tending towards a unified virtual trope, increasing the possibility of being badly undermined by the spreading bacteria. Hypertext links advocated by Cybists allow the bacteria to spread. Measures to increase system fragmentation to protect against the bacteria lead to social disintegration.

Bacteria wait quietly until they can reactivate, like anthrax or typhoid. Most frighteningly, bacteria start modifying metal at an atomic level so subtly that they go unnoticed. The bacteria get out of control, leaping from the storage systems into the material, and modifying and attacking the very nature of matter. Some time after the release of the bacteria, a Bacterial Catastrophe is declared - very soon there is a spontaneous and uncontrolled transmutation of everything on the island.

The entire surface of the island mutates into this conglomerate Æther. Only some debris and rubble remain on the denuded island.

And this is the point at which You arrive. The accumulated centuries of *Elementia's* colonisers are trapped in the Æther, whilst there is no evidence of "life" on the surface of the island continent at all. The island is again waiting impassively, changed yet resilient. The story of *Elementia* is waiting to be unearthed by your mission.

But a question remains to be answered - does *Elementian* society continue in the other realm, a double world of contiguous time/space? As a renegade researcher, your moral dilemma might be whether to leave everything as it was, suspended forever in that double world, or return again to *Elementia* and try to unlock it.

PROCEDURES FOLLOWED

ELEMENTIA as TROPOLOGICAL SPACE

ELEMENTIA as tropological space is informed by literary genres of imaginary worlds, conventions of the “ride film” and IMM gaming.

Imaginary worlds satisfy various desires - for utopia and perfection; for living magic; for the practice of dark, unorthodox acts; to correct imbalance perceived in the real; to deal with or represent human abhorrence, for example of death and decay. They may be a mirror to the society from which people yearn to escape, yet ultimately reflect the society from which escape is sought. They can be utopian or dystopian - although the tendency in 20thC literature is for the dystopian, this trend itself echoing the history of ideas, with important social and philosophical implications⁹. They can be a testing ground for the laboratory of man alone, or society transposed - the pitting of true nature against the larger realm of Nature.

Islands are well represented in the cannon of imaginary landscape. Removed from the mundane mainland islands are easily populated with things from “other worlds” - a place where the marvelous can transpire. Islands become the haunts of ghosts, the sites of terror, the locales of suspense, the territories of menace. Irrational feelings and extraordinary situations have free lease. Islands sustain a culture that might be an intensification of the mainland (like colonies). Sometimes they provide a softer environment, people are rewarded with fruits of pleasure, the first refuge of romance.

A regular theme is that the location of the place is unknown or changing. This parallels the idea of the island as locale for projected ideas and desires, as slippery as human fickleness and subjectivity.

In representations of imaginary landscapes, unlike science fiction, there is not by necessity a drive to make the material and the place ‘logical’. Things do not have to be unconditionally explicable and rationalised. It is more the liveliness of the writing (and in the case of ELEMENTIA, the realisation) which will carry the imagination forward into the work and make it seem plausible.

ELEMENTIA contains aspects of all of the above. Within the fiction, the

⁹ P.W. Porter and F.E.Lukerman, ‘The Geography of Utopia’, Geographies of the Mind, (eds) D.Lowenthal and M.Bowden, Oxford University Press, NY 1975 p 200

inhabitants' desire for transmutation is projected onto the island. The imaginary landscape, perceived by its characters as utopian yet eventually becoming a dystopia, is a metaphor for changing attitudes towards the environment and a comment on the current trends towards technotopias.

The fictional locale is marvelous in its extreme geographic and mineralised regions. Somehow *Elementia* has gone from 15thC to futuristic, locked within its electrified time/space warp - a highly individualised culture has evolved, totally focused on the transmutation of matter.

Whilst utilising the device of imaginary landscape, ELEMENTIA contains specific homage to the literary traditions of Rene Daumal's "Mount Analogue", Italo Calvino's "Invisible Cities", John Bunyan's "Pilgrim's Progress", Tolkien's "The Silmarillion", Homer's "Odyssey" and Alan Garner's "The Weirdstone of Brisingamen". Intertextual references to imaginary landscapes, as well as philosophical and artistic notions and figures, are scattered throughout the game. They are in the form of settlement names, natural features and characters.

Prototype:

The mesa ISLANDIA named for Wright's classic imaginary island; CITIE CALVINO, where people spin tales, named for Italo Calvino; the garden of LIXUS named for an island of golden fruit in a story by Pliny the Elder; a SLOUGH wherein many DESPONDERS are buried for Pilgrim's Progress; an inhospitable tract where the mapreader is advised to "emulate Bachelard the Seer"; the site called MENDIATA, for the installation artist Ana Mendiata, where temporary works comprise charred trees hung with trinkets; the site WORTHY of GOLD, an homage to Andy Goldsworthy where "Crystals of marvelous Hue & Form are grown, seemingly ephemeral yet lasting for durae".

To explore this fictionalised landscape, interactive multi media and first person fictions, ELEMENTIA has been made as a ride film. The **ride film** is symbolic of technologised and changed perspectives occurring in the 19thC - the machine ensemble, interjecting itself between the landscape and the User/Navigator. The result is a first person kinetic cinema, with increased (allusion of) interaction and subjectivity. The traveler is a mobile perceiver, a packaged projectile, whose senses are mediated through the vehicle's viewfinder. There is a discontinuous, atomised view, an annihilation of stable geography.

As the User/Navigator flies around the island, beyond the horizon

hovers the possibility of unknown and different environments. Indeed, below and within the horizon are hidden zones, subzones and traces which present more possibilities of transgression. Here ELEMENTIA aims to be an intellectualised form of a critique and homage to Techno-Romanticism - that revival, especially through gameplay, of the personal quest to understand identity in an environment which echoes Romanticism, reconfigured in the new techno age. The loner in cyber space and the self conscious artist in the landscape.

Moving into and through Vision has been the dominant sense for our culture for hundreds of years. Kant's most superior, objective sense - Sight - mediated by that godhead of natural phenomena Light, is needed to get us out of materiality & fecundity where pleasure is conventionally located. ELEMENTIA plays with this by having slippages across subjectivity, so that the User/Navigator is simultaneously distanced by the intermediary of the REV, and yet engaged by the narrative quest and their personal involvement. This is a metaphor for the simultaneous function of ELEMENTIA to represent and analyse the endowment of landscape with notions of the Sublime and the Mysterious.

New media with its 3d architecture has added a dimension to the work which wouldn't have existed had it been a video. ELEMENTIA demonstrates ideas of moving through 3d space, pausing to analyse and understand the anecdotal along the way. It seeks, by replicating an exploratory experience, to examine ideas about people and their relationships to 3d space and in particular landscape.

The architecture is the User's perception of a spatial metaphor of the ideas. How the User is enabled and encouraged or thwarted and blocked, from moving around, exploring and making a mental model and thus perceiving this architecture, is carried through the work's interactivity. The GUI is then the graphical representation of this.

The synthesised landscape and fiction of *Elementia* can only be mediated through the REV's modes of seeing (Bow, CartoLexia, Galleria). The "subjectivity" of the vehicle is a pattern of collated data.

The vehicle's operator, ie the User, becomes the narrator of the work, as they construct the metanarrative via their authority to collect and collate data, manipulate codes and thus gain more access to more information. Their "narration" however, is less of a speaking voice and more of a series of

fissures, dislocations and vectors (followed, discovered, pondered), that push towards a new kind of subjectivity. Within the story of *Elementia* there is a parallel development of these ideas in the Cybists and Baroqua split.

The vehicle's fictional technology (onboard tools) is creating the text; a text that is *Elementia*, the lost island, as each user finds it, reconstituted and collated. Subjectivity is integrated by techniques: order in which you find things; cracking puzzles and codes; building the matrix via your journeys - the matrix is about structuring and moving isotropically.

ELEMENTIA is a conscious take on the immersive amusements - the journey through the picture frame, except the frames here are cartographic, scientific, archeological.

Scientific and structural tools (the InfraLightWash, the DISSECTION PROBES) that reveal the invisible in the landscape also reveal a heterogeneity of chaotic, rhizometric associations and connections across *Elementian* realities.

GAMEPLAY and INTERACTIVITY

The analysis and challenge to notions of the phenomenological landscape-as-subject, is formalised in the creation of ELEMENTIA as game and ride film with its vehicle-based Graphical User Interface. All of the island is perceived as mediated through the self-conscious modes of archeology; the tracking shot; scientific visualisation.

To keep ELEMENTIA **gameplay** within the space of the vehicle and the environs of *Elementia*, all interactivity is using REV controls and tools.

Gameplay operates on several levels. As a game of skill and acquisition, REV control and use of tools provide a responsive, physiological type of play with a games aesthetic and drive. Achievement and skill are measured in terms of vehicle control, basic use of tools and navigation round the accessible zones.

Secondly, ELEMENTIA is a stimulating intellectual excursion providing space to explore, experiment, reflect and meander on tangential forays. This level of gameplay is the analytical and more leisurely one, giving time to absorb and assimilate the material. Achievement and skill come through utilising research tools to cross reference locale where debris was found with

Elementian maps; discover connections comparing *Elementian* maps with sci vis views of archeological or telluric traces; and “dig deeper” to unearth more fragments of island stories, eg look more closely for literally buried debris during second or third passovers.

Thirdly, potential access to zones and subzones demands that the User/Navigator engage or miss out. As you traverse become aware of other regions. Certain zones are not immediately accessible - Gold and Coal for example. Gold because it represents the ego of the island and coal because it represents the intestines. The suggestion of the existence of subzones¹⁰ comes through references made in *Elementian* maps; clues picked up via Q/Ts adhering to debris; puzzle fragments that suggest a key to another space. For example, spotting a possible cave entrance during a flythrough, then cross referencing that site with an old *Elementian* map and InfraLightWash tool to learn that this was an entrance to a hidden vault - then seeing a (time-based clue) shaft of light on the crevasse showing the way in.

Another “zone” is the “double world” of the Æther into which the society has transmuted, been collapsed/expanded and stored - a world joined tenuously to the abandoned island by debris and aural traces. Debris is like buttons between the present denuded landscape and absent culture. Some of the Q/Ts are in fact flashes of this double world coming through to the User/Navigator - *Elementians* speak directly to you and reveal more of the metanarrative.

Fourth, puzzles and *Elementian* clues are intelligent - requiring a combination of acquired and pre-existent knowledge. Although you will enjoy and succeed at the game without it, some knowledge of art and literature will enable you to fully experience ELEMENTIA.

Puzzles are comprised of fragments collected and collated in the Galleria.

- * Parts of a jigsaw pattern, to be tried at a later time. In some instances the text will tell what clue/tool to try, in others the User/Navigator will guess.
- * *Elementian* equations, magic incantations for transmuting matter
- * Irradiant sound (pick up on SonarSweep) or telluric trace (pick up on InfraLightWash) lead the User/Navigator
- * Letters & symbols (œ’fΔ¬π“]çßº•§) lie hidden amongst rubble. They spell out *Elementian* formulae. Someone will ask for them revealing

¹⁰ Subzones are by necessity very small. They are more hover-overs than fly throughs; they might have 1 or 2 pieces or debris, an aural trace and landart debris, for example.

another fragment.

- * Time-based - Things happen at a particular time (whether the User/Navigator is there or not) giving access to another zone. For example, witnessing an event that is a major clue to a puzzle nearby, or an event which the user is required to respond to. A puzzle piece glows or makes a sound so that it can be discerned and picked up - furnace debris lets out a blast of fiery air - this is collected to transform a series of clue fragments in to whole clue or tool for accessing hidden zones.

- * An index from an *Elementian* text.

- * Fossilised fragments with clues embedded as negative trace - eg wood or organic remains.

The principle onboard **modes of interactive exploration** are symbolic of the ways in which we perceive and define landscape.

GALLERIA [Observation Chamber] is anecdotal and archeological. Examine and store retrieved debris and view remnants of *Elementian* reality adhering to these objects. Store *Elementian* CLUES and TOOLS to crack puzzles and access obscure parts of the island, including two major zones, and several marginal subzones.

*NB * = shown in prototype*

TOOLS

- Scanner to analyse debris and re-construct adhering cultural remnants (Q/Ts)*
- View DISSECTION PROBES
- Store clues found on the island

BOW [Flythrough] is phenomenological and exploratory. Examine and navigate through the landscape. Look for debris, ruins, puzzles. Collect and store in Galleria.

CONTROLS

- Direction; speed; altitude*

TOOLS

- LaserFluoroScanner (Tractor Beam) to collect debris*
- RemoteSensingMap (RSM) to track your position
- SonarSweep to scan and replay aural traces from the island
- MATRIX* to collate a data set of the island
- "heads-up" display to track debris
- "heads-up" display to monitor your vehicle operations
- "heads up" display shows map being completed as you cross the terrain*

CARTOLEXIA [Lens View] is analytical, graphical, chronological, scientific. The CartoLexia automatically creates a lens view, without distortion from above, when the REV enters a locale. Toggle between this background and a heat sensitivity map. Store and read *Elementian* maps; apply the onboard scientific visualisation tool INFRALIGHTWASH to produce images of the locale - visualisation readouts of invisible traces, scales, frequencies, resistivity; use the self-consciously structural tool DISSECTION PROBE to create planar sections across time, space and scale through major cities on the island.

TOOLS

- Store and read *Elementian* maps*
- InfraLightWash (ILW) to analyse and map the locale using:*
- contour readout
- telluric forces readout
- archeological trace readout
- electrical resistivity readout
- thin section readout
- molecular scale readout
- DISSECTION PROBES

Use this sci vis tool to create planar sections by probing the five major city sites. All are discourses of scale - some the realm of science, others of philosophy. The structuralist tool reveals a 1 minute Q/T for each use of the probe. The Q/T is a sequence of “shots” representing points along the plane created by the probe. The choice of probes is:

Atmospheric to stratographic

[Creates a cross section through the city site]

Semiotic to symbolic

[Creates a sequence demonstrating evolution of language from prelinguistic psychobabble and poesis through to extremely symbolic language such as mathematical formulae]

Prehistory to futuristic

[Creates a sequence showing formation of minerals, extraction processes and

metallurgy from ERA PRIMERE & Diente, to futuristic uses]

THE MATRIX is the Artificial Intelligence processing unit of the onboard computer - it has assimilated all the information that is available about the island and reconfigured it into a data set, modeled as a hypertext shell. It is visualised as as a 3-dimensional, crystalline and self referential matrix - meta-spatio. Depending on the "site" from where you access the matrix, it will present different views of the data set.

The Matrix thus enables you to move around the island unhindered by geographic position, to make isomorphic links between aspects of *Elementian* culture. Your location is highlighted in the current visualisation - choose the next destination by picking another location along a vector - eg mode of exploration; extraction method; era.

You won't easily utilise the Matrix until the island has been traversed once, as the onboard computer must digitise and store data before creating the hypertext shell of the Matrix.

HYPERTEXT LINKS As the Matrix self-builds through your explorations, links between text, objects and graphics are formed. At this pre-Matrix stage, these hypertext connections will be idiosyncratic, unpredictable and scattered, almost like Joycian puns; often they are hidden and might be revealed by cursor change. They appear to be random yet as the MATRIX builds a pattern emerges within the rhizometric structure. When spotted and activated **they will take you** to an obscure spot in another zone. (ie it is a risk).

For example. An Elementian document is scanned from the Galleria and loaded in the CartoLexia. A hypertext link shows up on a person's name when you roll the cursor over the document. If activated that link takes you to a fragment that is in the zone and era of that character's birthplace.

MODE TO MODE Traveling within a zone, swap between exploration modes. For example:

Bow to CartoLexia

- Find out more about a land form, debris site or landart by cross checking it on *Elementian* maps

- Discover if a cave entrance was marked on *Elementian* maps with an old story about an entrance to another dimension
- A mine marked on the archeological frequency of the InfraLight Wash might have buried puzzles or interesting debris
- Choose a site on a CartoLexia map and go straight to that spot during flythrough

Bow to Galleria

- Scan retrieved debris, understand more about the landscape by viewing “movies” of cultural remnants adhering to the debris
- Hear/see a clue during a “movie” and use it to explore further
- Apply scan to objects found during flythrough, that might be parts of *Elementian* clues or puzzles

Galleria to CartoLexia

- Cross reference debris and site of find, with maps of the area
- Look for characters appearing in debris “movies” with *Elementian* map rollovers to contextualise their stories
- Load puzzles, clues or Elementian maps from Galleria for use in CartoLexia

AESTHETICS

ELEMENTIA is first an aesthetic experience - the concepts aren't prioritised over the User/Navigator's imagistic experience of the work. As an art inquiry into form it is aesthetic bound rather than rule bound. The allegories of metaphysics and dematerialism are “buried” within the work.

Elementia comes alive as fragmentally the stories, the philosophy, the science, the culture, the destiny are discovered and revealed by the User/Navigator. It is an experience inspired by Bakhtin's chronotope “A time/space, a fictional setting, where time thickens, takes on flesh, becomes artistically visible..”

A metanarrative is composed - the story of *Elementia* - non-sequential and multi-layered, a virtual corpus draped over the bare bones of the geographically marvelous island.

This fictive corpus has many body parts of differing texture, hue and shape. The overall aesthetic of ELEMENTIA can be defined as meltomedia.

Whilst the REV interface is strongly characterised and of a unified design, the fragmented relics of *Elementian* culture - the debris, the cultural snippets adhering thereto, the maps, the landart, the characters, the invisible forms made manifest during exploration - are as varied as cultural remnants can be. They combine to create a kaleidoscopic, **meltomedia aesthetic**.

During exploration, see **debris** scattered about the island. This might be any sort of object or fragment, of many different materials, which is examined in 3d in the Galleria. For example:

- * DISTILLATION EQUIPMENT
- * PICK AXE
- * CANARY & CAGE
- * STATUETTE - of symbolic creature, phoenix or gryphon
- * CEREMONIAL OBJECT
- * JEWELRY
- * BOX
- * ORNATE GLOBE
- * INDUSTRIAL LAST/S
- * Railway TRACKS
- * FORMULAE TABLETS for MAKING MINERALS
- * FOUNDRY RUINS or KILN
- * CIRCUIT BOARDS
- * CHART
- * ASTROLABE
- * MEASURING TOOL
- * LETTERS
- * COMPASS RONDELS
- * RONDELS inscribed with MAPS, TREES, MOUNTAINS
- * DOMESTIC DEBRIS
- * BARREL with FIRE
- * VESSEL with WATER
- * GOLD INGOT melting
- * COLLECTOR'S CABINET
- * CRYSTALLISED PLANT OR ANIMAL

Prototype:

Collect a piece of corroded, iron fence; a fragment of a formula for gilding metal, itself a strangely neutral substance that appears reflective when first seen in situ; a concentrated "borealis" of compressed and animated electrical energy, used for powering Alchemical experiments; a child's history toy of the latter period, sceptre-like and made of imported materials, which contains animated stories about early Elementian history; a sophisticated communications device, which gives the wearer enormous powers of oratory.

Quick Time movies (Q/Ts) are fragments of reality adhering to debris, released or extrapolated by the onboard scanner in the Galleria. They have many different modes of address through the speech of characters and the styles of image and sound, as expected from such a heterogeneous and historically mixed bag as *Elementian* culture.

For example, cryptic address; *Elementians* talking scientifically - physics, geoscience; metaphysical and philosophical address; poetry/ mythopoesis; historical address (cultural, industrial, scientific); personalised address; dialogue or monologue; anecdotal - folksy, theatrical, allegorical; reports - scientific, journalistic, metallurgical, legal, governmental; articulations from the pirate fringe; autopsy or post mortem; official, sanitised commentary; late era Cybist speech that is bricolage and ultra hypertextual; *Elementian* myths; confessionals from people trapped in the CÆther.

Additionally,

- * Some of the stories are connected - characters and situations are repeated, references cross-over, story-lines continue.
- * The Speakers are identified by an initial or fictive name.
- * Some show a souvenir as a key to constructing a story.
- * Certain times are set aside for story-telling : "...this story can be told now that it is winter...", "...we must go to this place to tell this story..you must go to this place to hear the story" (the souvenir might be a gigantic site rather than remnant object).
- * Stories are legacies and are passed on. Within the story there is the trace of the origin "...this tale came to me from X, who ...". The story is given/passed on to the teller for conscious or maybe "accidental" reasons. "...traveling from M to W I passed upon the road an old man who was dying. I stopped to give him water and he told me this story..."
- * The crediting of the story is very important.

Prototype:

Attached to the fence remnant is an official report from the location of "Well of Mars" describing the continued problem of pilgrims bathing in the poisonous lake. During the recitation of the report we see pilgrims bathing against an extraordinary landscape; dissolves are used to give the impression of many pilgrims, lost in a languid time/space created by their absorption of the iron molecules.

WELL OF MARS - ERA XIO:

The lake has been fenced to curb the spread of heamacromotosis,
which corrodes the organs. Yet devotees persist.
They bathe with rapture, Crawling first around the edge
to open their skin

Cross-reference this location of the fence with Elementian maps, they will find that this site has a history.

Extrapolated from the 3d object is a riddle formula for gilding iron with some sort of decorative metal. The artisan speaking is tantalising and arch with her riddle - secret and specialised formulae were closely guarded. The theme of transmutation is evident, as well as the FerraMondo characteristic of admiring strength:

This *chemica* is the fortitude of all
For it doth penetrate every subtle thing and
Every solid substance.
Hence there will be marvelous adaptations achieved
You wilt possess the brightness of the world,
And all obscurity will fly from thee.

If the User/Navigator cross references the geographic location of the symbol with an Elementian map, they will find the town of ...

"EL QUILLET Guilds here have special knowledge and arcane recipes for gilding in precious metals - the covering up and prettification of surfaces using a Sacred fire with properties of Delusion. They partake of ceremonies for enduring secrecy and group cohesion. All are left handed, having a dark & sinister reputation. The town echoes with sounds of angry anvils - care is advised when traveling here".

The original formula, embossed on a metal fragment, is reconstructed by the scanner from the single 3d symbol found on location. How or why was the formula made as 3-dimensional in the first place, the relic left to be found by the User/Navigator? In another part of the game the User/Navigator will find out about this special Elementian technique.

The child's history toy, the sceptre, speaks from yet another place. An artifact from ERA TRIESTE, it tells sentimental stories about early Elementian culture. It is a layered and encoded view of Elementia from Elementian perspective. The sequence released from the toy is animated and graphic, with an Elementian aesthetic, particularly having the dominant FerraMondo palette of purples and reds, and showing early Elementian settlements, tools and symbology.

IN FLUXUS ETERNIA
OUR Ancestors saw ELEMENTIA as Materia Chaotica.
Whilst the physical might demonstrate certain things to
the Observer, this was not taken at face value.
The whispering island was merely the facade,
the portal, the first door.

THE QUEST STARTS WITH TRANSMUTATION

Highly regarded were the philosopher, artisan & mnemonist.
Lauded were endeavours of esoteric knowledge,
contemplation & experiment. Boundaries between matter
are dissolved
with telluric forces as spirit incarnate.

DISCOVER THE SOUL OF THE WORLD

The Quest must take place in the material realm.
Natural forms have "spirit", and telluric forces embody molecular depths
and cosmological heights. Diviners play the landscape for evidence
of hidden riches. Alchemists devise formulae to transmute matter
and liberate ELEMENTIAN spirit.

The Q/T adhering to the electrical power source, the "borealis" is a
live action scene from an alchemist's lab during the ERA DUENTE.
It is as if we are witness to this event at first hand - the scene is shot
and covered in a cinematic style. A riddle is recited, based around
the characteristics of iron:

The notion of telluric and cosmological forces, connecting through
the island, being employed to effect molecular change. The
alchemist and her assistance call upon the telluric forces to help in
their experiment, requiring them to break apart the elements:

The mineral that flows with us which all require
The mass that heals the wound itself inflict
That which is above is that which is below.
If it be cast onto earth, it will separate
the element of earth from that of fire,
the subtle from the gross.
The course of Nature is turned around
Into Her separate Elements must CHAOS be broke
Fortis Sangua Dies Est.

The borealis is found during the flythrough nestled in a crater, the
origins of which are unclear, but will be revealed by another story
in another zone during the whole work.

The Q/T adhering to the headset, found at the far end of the
FerraMondo box canyon, shows a fragment of a debate between
Cybists and Baroqua. The speakers speak to an audience located
somewhere behind our field of view. As speakers have possession
of the headset, they are able to speak.

By cross referencing to the Elementian map of ERA TRIESTE, we
find that this location is the Cybists' stronghold. This fragment
reveals one of the crucial elements in the User/Navigator's quest to
reconstruct what has happened to the island's society, and



suggests that the Æther formula must be still somewhere to be found¹¹.

CYBIST:
We have the formula - it is axiomatic,
Newtonian in its simplicity.

BAROQUA:
We are not yet ready - to abandon ELEMENTIA.

CYBIST:
All knowledge and consciousness exists in the æther.
We will still have Elementia but not be shackled to her matter.

BAROQUA:
It impossible to create a new Elementia without concern for this
MATTER from which our culture has come.
You are UTOPIANS!!

CYBIST:
We are DYSTOPIANS.
It is precisely the material constraints we abhor.
Long spent is any Reverence for the island's treasures.

BAROQUA:
Your EDEN lacks history and serves nothing but your rhetoric.
There is time for ELEMENTIA - as her guardians and interpreters
we are responsible still.

CYBIST:
It is SPACE we aim to annihilate - TIME will follow as it must.

These prototype Q/Ts show how various modes of address can be deployed in an interesting and economical way, with efficient use of just two actors.

Landart and sound art. *Elementians* have a strong tradition, evolved over centuries of habitation of the island, of landart and soundart. Late era land art might be more abstract, inspired by modern work such as that of Michael Heizer (*figure 9*). ERA Diente land art tended towards the sculptural and romantic (*figure 10*). Now the User/Navigator can see these as trace, read about them in *Elementian* map rollovers, or circumnavigate one of the seven

¹¹ In the full work, such clues will be harder to unearth and will be scattered across the entire island rather than concentrated in one zone as per the prototype.

still existent on the island. When remaining as trace, they can be seen as ruins dotted about the landscape or as petroglyphs inscribed into the surface of the island.

Elementians created art that was IN the landscape. Entering the landscape, using its materials, rather than simply depicting it, in order to celebrate their Passion for the earth as huge underground laboratory. The sacred qualities of the landscape, and also reconciliation for that which was extracted from her, are celebrated. The surface of the land is seen as only the skin, the interface between the human scale and the wealth and mysteries which exist below. The horizon, the surface is perceived as the protective and sometimes concealing face.

Landart is inextricably bound to the site, offered forms made from the locale, as a tribute to the site and the island. Thus arises a site which is the combination of symbolic form and landscape. There are some rare examples where works are bound to a range of land - for example, in the celebrated wandering bora stones of FerraMondo, Zone of Iron.

Each zone has landart traditions that reflect regional attitudes - Zone of Iron tended to demonstrate a "heroic conquering"; SEREN DIPITA, Zone of Ruby a transcendental respect and meditation; MALACHITE, Zone of CUPBZN, utilitarian function and carving/casting; QUARTIER de VESTA, Zone of Coal - homage and sacrifice for increased sustenance; AUREOLIN SIERRA, Zone of Gold - defiance and ego in the face of the grandness of the landscape.

The principle uses of landart are not obedience or worship so much as the search for enlightenment. Various, Landart sites: are aligned and constructed with astronomical calculations and configurations to accumulate and harness telluric forces; facilitate viewing of the solstice, moonrise, and the telluric and magnetic displays that occur around the island and have formed the basis of cultural & spiritual events of different eras; celebrate extraction and transformation rites, mining disasters, experimental success.

Landart also includes:

- * sites of telluric convergence where art serves to enhance and focus forces
- * henges, megaliths
- * galleries, caves and grottoes
- * cairns, stelas and totems
- * "cathedrals"

- * huge calculating architectures - like Indian sundials
- * geometric/spatial sculpture
- * works based on the colour of molecular rays emitted from minerals
- * Floating and holographic bora rings
- * Mazes
- * Pourings and melts
- * Stone and mineralised gardens
- * Ley lines, evolving later into grid formations, scoured into the ground.

SonarSweep picks up snippets of soundart, preserved in the electrically charged atmosphere. *Elementian* soundart explored ideas of irradiance and storage/replay of sound in rarefied atmospheres. Caverns and grottoes are often the locale for soundart. Aeolian gem works are popular, as are vibrating crystal works - the molecular valency of the crystals create vibrations and sound. these are finely tuned according to crystal construction and the pattern in which they are laid out in the landscape.

Some landart is especially designed to traps winds traveling across the island. These decipher the signs, molecules and vibrations as sounds being carried from zone to zone.

Elementians invented a material that can store information in a small space. Comprised of semiconductors made from ferro-electric compounds that retain information in the absence of electricity, these materials, very structurally flexible, were used extensively. Fragments can be found and when scanned reveal a structured cacophony of aural traces.

In several places sounds have collected in chasms, then chilled and dried out. SonarSweep can core these out and reveal and cross section of sound.

Prototype:

IN ERA PRIMERE, petroglyphs, brandings and temporary works abound. At

PILLARS OF REBIS "find gouged from the Surface the essential Sun & Moon - SULPHUR & MERCURIUS. Shrouded in a cloud of Sulphur fume, It is said to mark a Font of Mercury: the earthworks celebrate the conjunction of these Two minerals, Soul and Body, & their place in the Hidden Key".

BELVEDERE has totems; at

PLANA AIAIA "an alchymist of Protean success at whose feet the metals

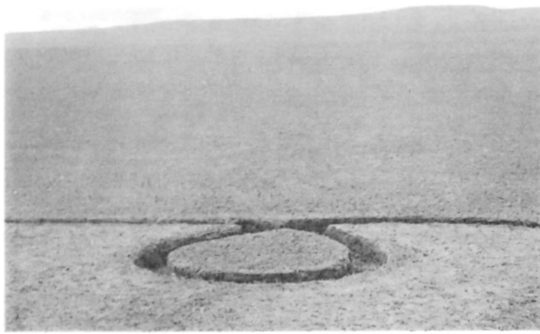


Figure 9

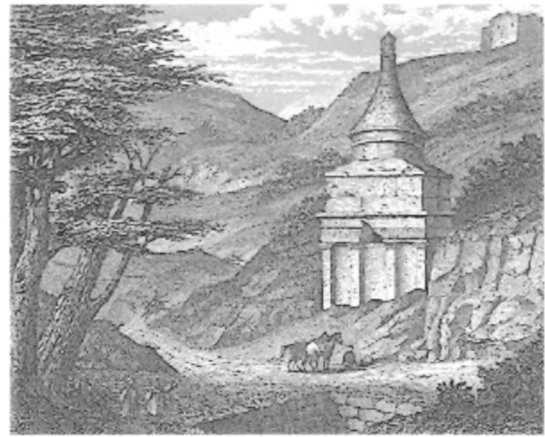


Figure 10



Figure 11



Figure 12

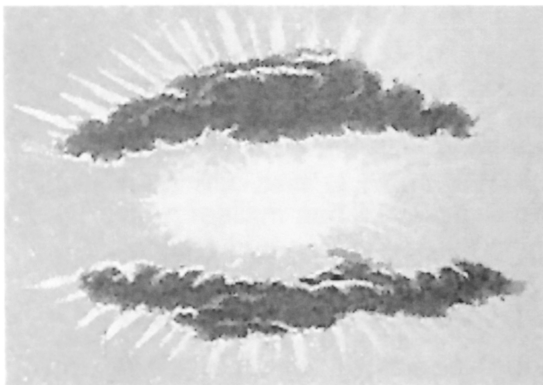


Figure 14



Figure 13

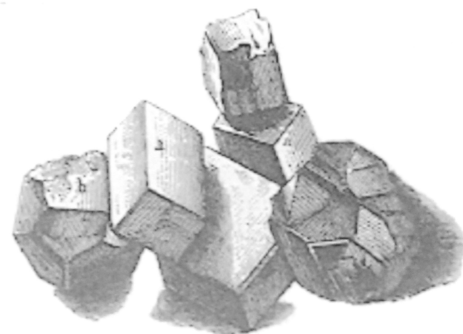


Figure 15

bow in humility. This isolated plateau is a proper spot, for They should Be in outlandish encampment during the nigredo, when Intellect is swallowed by Unconscious. Laboriously she has carved into the fundament the shape of a Gryphon, part eagle part lion - what is Known in the Mind but not perceptible with the Senses”.

Mazes, henges and megaliths featured during ERA DUENTE. The lightening works at DAA MAREA named for Walter de Maria, where wondrous spectacles are observed and heard. At

LOGGIA ARBOLADO “A sublime interpretation by *Desiderio* of the mysterious & picturesque totems atop nearby Plana *Obelisco*. Built of imported brancusiite and adorned with local hematite roses, the Whole represents a giant forest. People of Rank gather in the vast shadow to be soothed and inspired by an Aeolian Forest of Dulcet Gems resonating to Ceaseless zephyrs.”

In ERA TRIESTE more sophisticated works:

MAGNETO ILLUMINA SAGRADO “an architectural realisation of mathematical principles of antimatter is designed to bring the devotee closer to enlightenment, to transmute to a higher plane through appreciation of musical & geometric proportions.”

The aural holographic retreat of *ARCHIGRAM PARK*, and at

PONT RIO MERLEAU “Site of Cultural Revival. Molecular resurrection of the dead. People fitted with electronic boras. Revival of melts resembling extinct forms of “native” metals. Leys, built along old pathways, pass through landforms using holographic means. Idolised are Stela Diente inscribed with formulae - though only bases remain.”

At CHALLENGER’S *FIELD*, named for Conan Doyle’s “The Day the Earth Screamed”, an

“Unauthorised Earthwork incised in the escarpment, celebrating negative space. It is dissected by a holographic shaft extending outwards and upwards - the material continuation of a line of telluric force, in fact the magnetic axis of ELEMENTIA. A form of intellectual primitivism, freed from realism and narrativity - revival of a tradition of anonymous land art. Ignores humans as subject of special veneration.”

Cartography as a subjective interpretation of landscape, is explored through the *Elementian* maps found on the island. There are 18 in all, from different zones and subzones, and across the eras. Each map has its own aesthetic, and cultural & historical specificity. This is expressed as a function

of the map's provenance.

Elementian maps are used to demonstrate the ways in which *Elementians* saw the island. The provenance of each map is available and reflects use and production of maps for the relevant era. As sites evolve across time the User can understand changes in landuse; evolution of landart sites; name changes; changes in technological processes and evolving *Elementian* ideology. I am very interested in the history of cartography and this part of the work enables me to explore *Elementian* cartographic aesthetics and concepts - eg changes in spatial perspective; changes in iconography from obscure to pictorial etc; use of adornments in differing ways.

In CARTOLEXIA MODE, the maps are overlaid on the rendered zone map, and can be layered with the InfraLightWash visualisations. There are about a dozen rollover (interactive) sites on each map, “spoken” from the cartographer's viewpoint.

Maps show: changes in landuse across the eras
changes in naming across the eras
Elementian interpretations of the landscape & mineral deposits
Elementian cartographic aesthetics and concepts
Potential clues for further exploration

Naming is: thrilling
evocative of exploration
evocative of success/failure
specifically mineral related
geographically evocative
evocative of metaphysics of *Elementia*
evocative of inhabitants' ancestral influences
evocative of other, mythic literary lands/islands

Prototype: There are three *Elementian* maps of FerraMondo representing the ERAS PRIMERE, DUENTE and TRIESTE. The provenance of the map is revealed by the onboard scanner.

The ERA PRIMERE is made by MERCIA of ABU TIGRA, mystic pilgrim and metallurgist, who made the map from her travels, intending it for other Seekers to FerraMondo. The map is round in form, its symbology is arcane, to be interpreted by the Initiated only. Symbol size reflects the importance of sites rather than actual size. The four Rondels that adorn the map - Discover, Divine, Observe, Meditate - set the tone of the rollovers (*figure 11*).

The sublime landscape, idealised and untouched when discovered in 16thC, is seen as marvelous, mysterious and unique.

The land is revered, ceremonies attempt to understand the mysteries of the island, culture is more parochial and less unified than in later eras. The zone is not heavily populated.

As the cartographer is recording her journey, the User/Navigator can trace her path - it has an almost Jungian evolution. The rollovers reveal explorer's stories, mythic tales, simple yet evocative.

For example:

ST JUDE'S GATE To arrive at this safe burgh I crossed an inhospitable tract for *multae durae*, passing the abandoned follies of innumerable desperate men. Seek here to emulate Bachelard the Seer: Traverse with the true Heart of the Explorer, Invoke the Soul of the Expanse, Immerse Thee in the Universal Current, and so Divine all portents & Lines of the land.

CITIE CALVINO People of this hamlet toil&trouble their imagination. *Mind's Eye* slips from one tale to another: a continuum both circle and line. They speak of: The Furnace as tended by a Woman Black as Onyx with flaming hair of Molten Iron. She has a lover the Valent Sea, of ambiguous sex with Solar traits. When combined in love and fervent sex they will convert to fiery liquid heameteite all the lakes in FERRA MONDO

In the map for ERA DUENTE the mode of address is slightly romanticised, almost touristy. It is an endorsement of the features of the zone, made by an artist Alfonzo Vista de Pajaro, who appreciates the picturesque whilst answering the demands of his commission (to make a map for a visiting dignitary) mentioning all the great industrial achievements of the era. (*figure 12*)

Map icons are pictorial, drawn from a bird's eye perspective, making the map accessible to all and consistent with the cartographer being an artist. The map has a decorative border and could have illustrative objects round its edge (*figures 13, 14, 15*)

During this era the island is moving towards rationalisation of resources and increased industrialisation of extraction processes and metallurgy, & this is reflected in the site names and rollovers. There is corresponding disenfranchisement of workers, and increasing problems of health and pollution, which are rather glossed over by the artist/cartographer. The text is propagandist - romanticising the landscape and referring to trends in Romantic Primitivism and the Aesthetic of the Picturesque which were sweeping the zone.

For example:

METALLICALVINO The Foundry: Roberto Sonne Smith forges knives & tools of extreme beauty renowned the length and breadth of Ferra

Mondo. Each artifact - key, scissor, pick - will long endure to tell a Story of skill, application, service. And in his role as Grandee Of Melt, he "escapes from the infernal foundry to the peaceful studio of the outdoors" to create meditative molten works as a focus for community storytelling.

HILL OF LUCRE The Mine: In swirling tunnels dark with dust & smoke, muscular operatives drudge ἀπ of ferro primo. The Netherworld begrudges, but Cedes her lifeblood Vim to the Grand Turret silhouetted against the sky. Clouds reflect myriad lights of the mine's anima: like a dawn from which the mists will evaporate to reveal an Era Nova. In excess of the Bravest Estimates, the mine is kindled by nearby Lapis Sanctuary.

ROTUNDA ILLUMINADA The Crystal Retort Works : The Works produce Crystals of Tempo Condensa - Light Speeds discharged from their Surface reverse the March of Time. The Excursionist must also see: Crystals which capture the Landscape Scene and display it Within as appreciable Form. The Collectors Box houses minerals from Far & Wide. Also experience Divination by Crystallomantia - see Earth Spirits in a Magick Lens.

The ERA TRIESTE map is a "top secret", government map. It shows sites that are exempt from the FerraMondo Commoners Gridded Map ERA TRIESTE 10X. The tone is non-partisan, almost paternal, and the cartographer is not mentioned by name. Grids have been introduced to determine the scale and divide the area into manageable segments, but they are hexagonal rather than our square grids. This map equates with our survey maps.

Rollover sites have an experimental, scientific or political function/activity. Many more sites are now evident as the zone is heavily populated - there are several kinds of holographic site, several kinds of lab and mineral works, and many contaminated sites.

For example:

CORIOLOS SURVEY STATUS: Research station no longer locatable, only a caste exists of mundane rubbish, compressed slag & experimental detritus. Site of initial experiments in petrification, later fully realised at ZONA MORTA. The petrification process: probe plunged into ground, frequency Spectra Trixelopetron spreads, suspension of particle movement - "freezing & deadening" of matter result.

MAGNETO ILLUMINA SAGRADO NIL ACCESS: This architectural realisation of mathematical principles of antimatter is designed to bring the devotee closer to enlightenment, to transmute to a higher plane through appreciation of musical & geometric proportions. Suggesting divine inspiration from above as it shows answers to cosmological questions. Dangerously strong energy has spread outwards from the Sagrado to the town.

Other sorts of maps to be found on *Elementia* include:

- * A transportable aide-memoire, that also demonstrates sovereignty and ownership of landforms and/or mineral deposits.
- * Highly abstract maps made of organic substances, eg a line of ridges carved in wood, brought into the Galleria then interpreted by the CartoLexia; a map of sand or mud showing pathways and invisible features like sacred sites or subsurface forces.
- * Combination maps - landforms demonstrated pictorially with cultural features shown symbolically.
- * Itinery maps, like modern railway maps, more diagrammatic and subjective than attempting true scale. These will speak of the cartographer's personal journey.
- * Three dimensional maps made of stone or wood with working parts, whose provenance is whimsical - like the Chinese mortuary jars as 3d maps of the heavens.
- * Inaccurate and red-herring maps, designed to confuse or deliberately mislead.
- * A map of the Æther
- * Maps of extraction sites, hidden shafts and connecting tunnels.
- * Debris with maps inscribed on them - eg coins or medallions; jars as in the opening of ELEMENTIA.
- * Text based maps where formatting is analogous to the locale being mapped.
- * Early maps inscribed on stone.
- * The original map of *Elementia* brought by the first emigres.
- * Maps with a sympathetic magic function - to be used in divination of mineral deposits.

The **InfraLightWash**, the CartoLexia mounted sci vis tool that enables you to see traces invisible in the landscape, gives regional readouts depending on the User/Navigator's location. A variety of aesthetics - from electroscanning microscopy of minerals, to views of telluric forces; from infra-red archeological trace of towns, roads and extraction sites to contour and height maps. (*figures 1, 2, 3*).

DISSECTION PROBE sequences represent the heterogeneity and rhizometric connections coming together at each major city site, as revealed by this structuralist and scientific tool. To further show the paradox of sci vis versus reality, the sequences are combinations of stills, archival grabs, artistic representations, graphics, etc, resulting in a very mosaic feel. The perspective is that of actually moving inside time/space "cored out" by the DISSECTION. This represents a confusion of the objective (the structure) with the subjective (the phenomenological experience). You experience the resultant planar section, not merely witness it. Stages of each section blend and melt into one another. Each resultant probe sequence is less than 1 min duration.

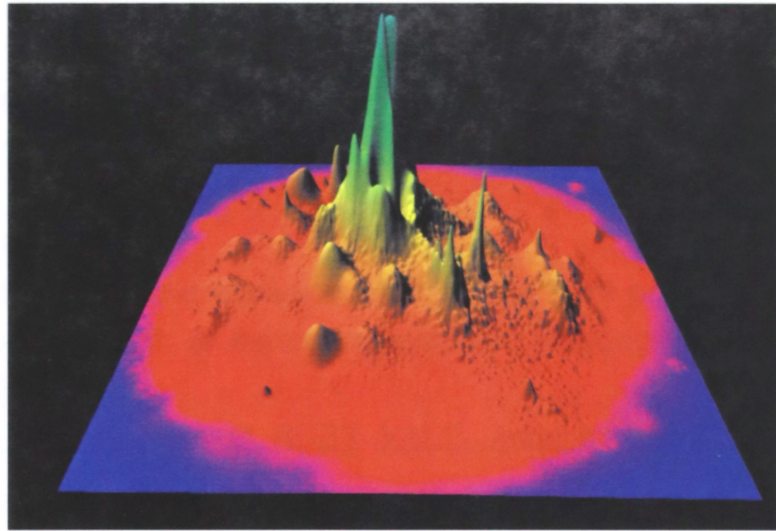


Figure 1

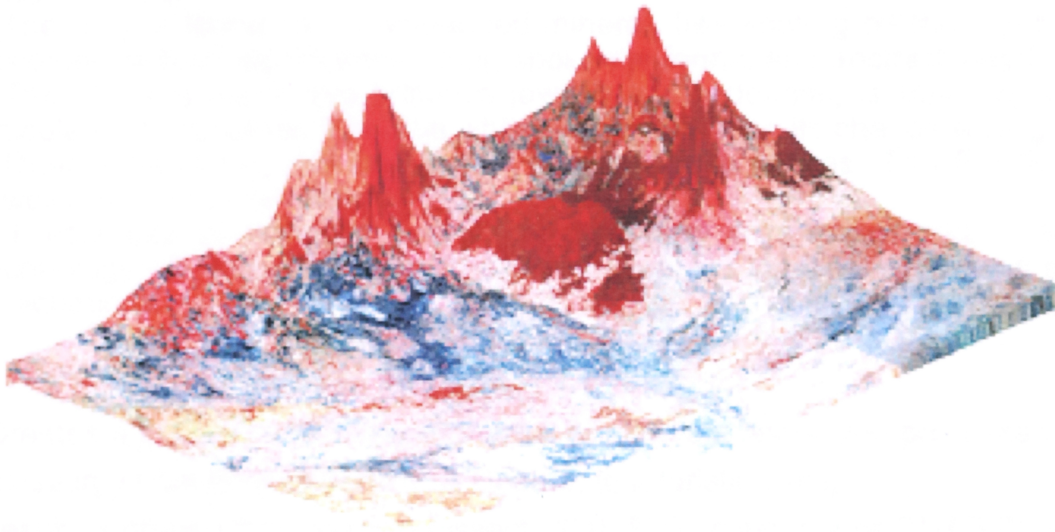


Figure 2

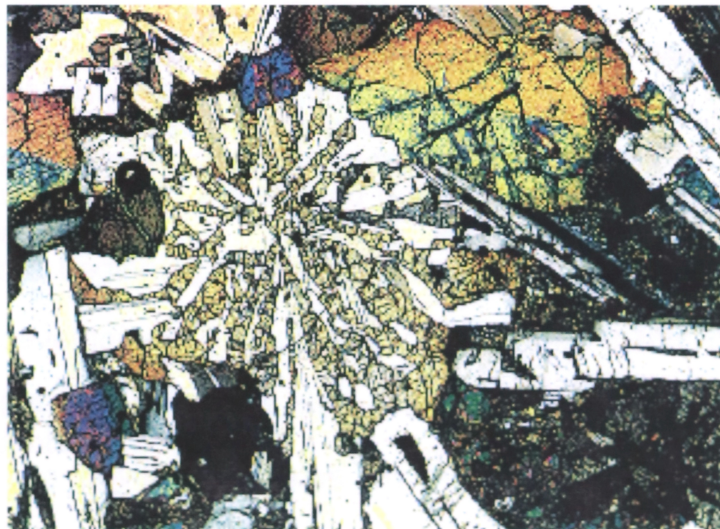


Figure 3

The choice of probes are:

Atmospheric to stratographic

[Creates a cross section through the city site]

Semiotic to symbolic

[Creates a sequence demonstrating evolution of language from prelinguistic psychobabble and poesis through to extremely symbolic language such as mathematical formulae]

Result of probe when used to dissect RUBY VALE, main city of SEREN
DIPITA

- * Light shining through coloured materials is revered by the spirit in an unspoken way
- * The ruby is found as an embedded mineral, free-floating on the surface & accorded cultural significance. Sung/spoken in formal and abstract ways
- * The stone is made into primitive jewelry which defines, isolates, reveres, articulates it, increases it's value whilst also celebrating its chance finding.
- * Diente traditions and lexicons of semi-precious stones. The function of jewelry in a symbolic order
- * Trieste use of rubies in science and industry as a component of laser technology - it is completely symbolic in the ways it is talked about and used in equations.

Prehistory to futuristic

[Creates a sequence showing formation of minerals, extraction processes and metallurgy from ERA PRIMERE & Diente, to futuristic uses]

Result of probe when used to dissect COAL SPIT, main city of QUARTIER de
VESTA

- * The carboniferous forest - dense, moist - mythologies of the fecund
- * Changed landscape as coal is being created underground.
Early mythologies of a combustible substance underground
- * Coal as combustible - great development in humanity - consistent heat, warmth, cooking - the beach and spit are spotted from the sea - Arrivals to *Elementia* use it to start development
- * The great changes of the beginning of industrial revolution during ERA DUENTE
- * The era of industrial development - coal mining and manufacture - especially steel.
- * Associated cultural - ERA DUENTE coal mining community, the mining classes, pride, identity, organisation.
- * Coal as a pollutant - the devil's subclause on the power source of

development

* ERA TRIESTE economic changes, increased mechanisation, the lost generation, crisis in industrial growth.

Major cities Each zone has a major city, which evolved at convergence of the massive telluric forces surging through *Elementia*. The theme of Self-replication is explored through the idea of the major cities, which when explored unfold in an infinity of structural sameness. These sites are first seen as wafer-thin black holes in the denuded landscape, then as a map whose scale is inexpressible, a map that precedes the terrain it represents. If folded it would fold in on itself infinitely, like a torus, a fractal, a recurring decimal - giving a dizzying perspective of endless replication. Yet when analysed by the dissection probes these cities reveal a rhizometric series of stories.

When you dig into these major cities with the DISSECTION PROBE and create a planar section across time and scale, what you remove and examine is not material traces (matter) but the spiritual traces of the culture.

The combination of aesthetics described above, creates the impression of a lively heterogeneous culture, whose story is below.

• FOUR •

In which we recount the adventure and speculate on the twists and turns in the maze.

GENERAL RESULTS and PRODUCTION PROCESS

Undertaking the Master of Fine Arts has been a good educational and professional experience, creating an opportunity to do rigorous research and study resulting in a work. As a writer/director I have made my own critically conceived, experimental works, and also worked as a freelance director/producer on a variety of government funded projects, however the structure and resources of the MFA provided an environment wherein I could do a new, ambitious and challenging work.

The MFA has been a period of research, study and production which has been a period of professional development contributing to my skills as a teacher as well as a media artist.

To fund the production of ELEMENTIAprototype and develop the concept for ELEMENTIA I applied to the Australian Film Commission (AFC). I was successful in raising \$12,500, which supported the production of the prototype and the writing of the treatment for the proposed whole work.

As a writer/director, it was quite in keeping with my skills and experience that I would write, direct and produce ELEMENTIAprototype, and hire other people to design and program it. In IMM production this model is quite acceptable for certain projects, just as an individual artist working alone and a team of 35 people working under an executive producer are acceptable models depending on the specificities of the project.

Team management in IMM is different to the production of film and video. Whilst my previous experience as a director/producer has been very helpful, I have had to learn new skills and evolve old ones to manage the team for ELEMENTIAprototype. In particular, working with a designer, illustrator and programmer were all new experiences, demanding that I brief people who work on their own, rather than the on-set model of film and video production.

Learning the IMM production process, so that I could oversee and manage the parts of that process as a producer, has sometimes been excruciatingly hard. Also, as it is a new form of media production, with not too many experienced people out there, there aren't many templates and well-

worn processes to save us from reinventing the wheel.

Once ELEMENTIAprototype was in reproduction, the apparent limitations and possibilities of multimedia were slightly daunting. However, this threw the focus back onto the conceptual framework, which remained strong throughout, and to which we would return when the maze of production possibilities and limitations grew too obscuring.

The period from September '93 to April '95 was focused on research and writing a treatment. The research included everything from "content" material to making sure I was in touch with current trends and developments in interactive multi media (IMM), including attendance at seminars, conferences and exhibitions of IMM. Notably useful were the AFC Narrative and Multimedia conference in Melbourne early 1995, seminars at the Art Gallery of NSW, some industry seminars eg OZCHI '95, and an ASDA seminar on producing multimedia.

During this time I wrote a 70 page treatment, and collected lots of images & notes whilst evolving the look and interactivity of the proposed CD-ROM. In April '95 I contracted Linda Dement for individual tutoring in multimedia applications - this gave me a real handle on appropriate softwares and ways of working. During this tutoring period it became apparent that I needed to make a prototype, rather than do location recognizance as was originally proposed.

It became clear that a prototype could demonstrate proof of concept, design and interactivity by representing one zone of the island ELEMENTIA. I began to write a script for a prototype of ZONE OF IRON, to be made with the Macintosh applications I had become familiar with the applications Photoshop, Infini-D, Premier and Director.

I approached CoFA undergraduate David Lawford for the job of designer/programmer: he showed an immediate grasp of the project and was very keen and committed to ELEMENTIAprototype. We began work in June '95 with a well defined script and plan of action. First David created the landscape for ZONE OF IRON using Illustrator, KPTBryce, and lots of photos and paintings, from a plan where we had "blocked out" the order of debris to be found. Eventually, the flythrough and sky were made from David's drawings, by programmer Eugene Dubossarski using PolyRay (C++) to give better spline curves than could be produced with Infini-D. David and I began to make the debris objects in Infini-D.

The ELEMENTIAN ERA MAPS for the CARTOLEXIA were tackled next, with my cartographic research and preliminary rollover texts forming the brief for illustrator Priscilla Neilsen who designed and drew the lovely icons for the first and second era maps. The INFRA LIGHT WASH (ILW) for the CARTOLEXIA was very challenging: for the prototype it is a scaled down version of the proposed onboard scientific visualisation tools. David produced most of the ILW material using a combination of Illustrator, Photoshop and KPTBryce.

During this time I also made connections with commercial scivis operations, eg BHP Pt Kembla who supplied us with electroscanning microscopy, and Encom Mapping with whom I had conversations about producing a 3d version of the whole island (not for this stage unfortunately!).

From the outset, we had discussions about the prototype interface. A difficult thing to resolve was the need for at least 3 “views” of the landscape - the prototype interface keeps these modes of exploration separate, which maintains the conceptual integrity but is by no means the definitive design. We planned to go for a classic and clean aesthetic, placing functionality and GUI before glitz - this has given us the opportunity to explore the essence of GUI - ie usability that is challenging, not dull or frustrating.

The QuickTime movies (Q/Ts) finished on Premier.v4 by me, demonstrate the ways in which I intend to use different modes of address throughout ELEMENTIA and different visual styles (eg dramatised; to camera address; graphics). They also represent materials from different eras in ELEMENTIAN history.

The live action Q/Ts were shot on Hi8. I used 2 actors for all roles, and cast principally for bodywork acting. The soundtracks for all five Q/Ts by Cathy Peters were built around the voice overs, recorded by non-actors. Designers Dianne Smith and Tim Moore produced Photoshop stills which I animated in Premier, for the Sceptre and Symbol movies respectively. David & I wanted to diversify the look by contracting to other designers.

The final task in producing artwork was the 36 Elementian map rollovers. I have used different syntax, language and site names to communicate the ways in which ELEMENTIANS perceived and “cultured” the island over the eras.

By now it was apparent that we needed a dedicated and brave programmer - our major error in judgment was not getting someone sooner.

Geoff Stoddart was willing to take on the Herculean task of creating (amongst other things) an interactive, animated 3d flythrough from Eugene's stills, overlaying maps in both high and low resolution modes in the CARTOLEXIA, and a working interface - all in Director.v4.

During production of ELEMENTIAprototype Bridget McGraw acted as a consultant, particularly contributing to the development of the interactivity for the whole work and advising on a practical level, eg creating a database to manage all our artwork and resources. Francis Thomson has contributed as a Geoscience content advisor, eg suggesting that ZONE OF IRON end in a box canyon when a view to the edge of the island was deemed too ambitious, and steering me in the scientific research.

The prototype was made during weekends and nights from June '95 to February '96, with a hiatus during Oct and Nov '95, as team members had other commitments. Most of the prototype artwork was produced on David Lawford's computer. Programming was on Geoff Stoddart's computer and I made the Q/Ts and rollovers at the Research Computing laboratory at CoFA, UNSW. Cathy Peters designed the sound in her studio.

Production of the prototype really informed and clarified the proposed whole work ELEMENTIA. Since the prototype was locked off in late '95 I have consolidated and tightened the treatment and partially written a script which is a combination of "walkthrough" description and action agenda. This format shows exactly what interactivity, objects, puzzles are in any given scene. This script format lends itself to script breakdown and design brief.

I have a clear perspective on how to proceed for the next stage, using the lessons we have learned from the prototype, confident that we can apply the skills and experience from this stage to a larger and more demanding scale. This is demonstrated in the Schedule, Budget and Production Plan that have been researched and written during the Master's program (not included in this document).

Whilst thinking about the proposed whole work ELEMENTIA, I have continued to consider and discuss concepts, design and GUI. Bronwyn Coupe has advised on script breakdown, schedule and budget, as well as asking challenging questions about overall interactivity and navigation.

Graphic designer Barbara Martusewicz designed the ELEMENTIAprototype User's Guide. I have considered this as a dry run for the sort of marketing and supporting information that would go with the whole

version.

The main frustration has been the difficulty in reproduction and scheduling of IMM production - there is just not enough sheer experience and production models out there. We have capitalised on our experience by analysing where delays and inefficiencies occurred, and coming up with a schedule and budget that are informed by the prototype experience. Previous skills and knowledge have been useful but cannot be copied verbatim.

• FIVE •

In which the treasure is beheld in the cold light of day.

MAJOR CONCLUSIONS REACHED

The MFA provides an opportunity for the artist to outline a speculative position, through the research and the ensuing production of the work. There is allowance for shifts in perception, and for a questioning as to the success of the work in realising the aims of the research.

In the case of ELEMENTIA there were some changes to the initial concept. Most notably these were in the decisions to make an IMM rather than a videotape, and in the fictionalising of the field upon which were played the theoretical concerns. Overall though, the research has evolved steadily from the initial proposal; the realisation of the concept as an IMM has been the settling into an appropriate medium, and allowing that medium to inform the scripting of the work.

IMM is often talked about as being at the same stage as cinema in 1900. On the surface this is a useful analogy as the possibilities seem enormous but the limitations with the media, the tentative base of really skilled and experienced people, and the absence of production templates, make one feel that one's hands are tied behind the back. On a more rigorous note, however, there is plenty of discourse around new media, ranging from the hyped technophiliac to the craft orientated to theoretical and academic.

Anyone working in new media must be aware of the hype surrounding the various formats - from a fine arts perspective it is of utmost importance to remember that the concept and the appropriateness of the means are what count. Those people interested in the conceptual and aesthetic possibilities of new media must be wary of trends towards technophilia and the huge interests invested in new media by the commercial sector.

Almost in direct proportion to the commercial (and government) hype is a lack of specific textual analysis of IMM works. It is only through specific textual analysis can we evolve languages to describe and critique new media artworks - how can we talk about the aesthetics of this piece? how to describe and analyse the architecture of that piece? in what ways does this body of work relate to another body of work?

There is the extraordinary facility for detail in IMM, like all computing. This gives an impression of infinite potential conceptually - to continue adding detail and exposition for ever. This is of course, an illusion in the sense that the conceptual framework must be able to stand up to the detail, to be an integral part of it, for the connections between significant nodes of information to be challenging and intellectually motivated, rather than clicking and interacting for the sake of it.

The potential for IMM to create meaning across the vectors that connect nodes, and to create meaning through the meta-spatio of the 3d architecture, is a very stimulating specificity. The facility is there to map both the conscious and the unconscious by using the 3d architecture.

IMM which map the conscious and storage/retrieval of information do so by using a mnemonic and metaphor from everyday life. For example an encyclopedia on CD-ROM might use an index as its GUI and the 3d architecture is likened to that of a hardcopy encyclopedia. A ROM about the history of aviation might use a 3d architecture organised around chronology and themes, with a GUI which makes this clear with some design motif that reinforces but shouldn't swamp the metaphor - eg a world map, flight paths or model aircraft.

A ROM containing linked stories and oral histories from a community of aboriginal people might use a traditional map-view of the locale to geographically site speakers, and use images of everyday items to represent the themes around which speakers talk - eg house; tucker bag; old ute.

At the other end of the scale are works which seek to map the unconscious, to replicate and stimulate connections more associative, unexpected and freewheeling.

With ELEMENTIA and ELEMENTIAprototype I am trying to combine gameplay and an artistic, critically conceived practice. originally conceived as a linear videotape, ELEMENTIA became a disc-based work when I realised that a non-linear structure was imperative.

The gaming interface of the vehicle and conventions of first person perspective, are pitted against a metanarrative that works against closure and is conscious of how post-modernism and post-structuralism have informed our ideas about narrative. Although there is a degree of narrative trajectory - why is the island uninhabited and what happened here? - ELEMENTIA is about the way in which narrative builds up and the idea of locating narrative within

an environment. Many IMM games are in fact multi-strand narratives, where the linear is replaced by several lines of action, which end at the same spot.

An artistic practice of gaming might aim towards work that “While not abandoning storytelling altogether, designers need to reappraise the links between narrative and compelling experiences of gameplay, navigation and decision making. A poetics of impact, of charged moments, as opposed to narrative’s sustained unfolding in time. As far as models go, architecture rather than fiction should be the guiding principle of interactive media”¹²

The gaming interface in ELEMENTIA also posits a structuralist and scientific approach to its subject, *Elementia*. The modes of exploration and the tools are from the disciplines of archeology, flight simulation, sci fi, cartography and scientific visualization and analysis of data. Yet as we explore the island, mediated through these metaphoric modes of perception, what is revealed is a rhizometric, multilayered, kaleidoscopic meltomedia of cultural fragments.

At this stage I have resisted the IMM trend of characterising the User. The intent is that ELEMENTIA plays with ideas of subjectivity by utilising various modes of address as the uninhabited landscape speaks to the User.

It is appropriate that the development stage of ELEMENTIA is being submitted for the Master of Fine Art. By definition research and development of an IMM work is both extensive and pioneering. I have researched and realised many aspects of IMM production that will hopefully contribute to material currently being prepared, debated and distributed on these concerns.

It remains for me to ask is ELEMENTIA prototype achieving?

- Comparison of scientific articulation of landscape and phenomenology.
- An understanding of how we might construct the subjectivity of the User in IMM by coupling a game approach with artistic sensibilities and theoretical concerns.

¹² D. Tofts, ‘Lord of the Files’, 21.C, #1.96, p. 18

• BIBLIOGRAPHY •

- Alabaster, A and Lukes, S. (eds) 1971 *The Good Society A Book of Readings* Methuen London
- Arthur, K. 1984 'Baktin, Kristeva and Carnival' *Not the Whole Story - Tellings and tailings from the ASPACLS on Narrative* (eds) S.Gunew and I.Reid Local Consumption Publications
- The Australian Reference Dictionary* 1991 (eds) A. Godfrey-Smith, J. Hadley-Williams, J. Hughes, S. Purchase & W.S. Ramson, Oxford University Press, Australia
- Bachelard, G. 1971 *The Poetics of Reverie*, Grossman Publishers, Inc, Beacon Press, Boston
- Bachelard, G. 1969 *The Poetics of Space*, Grossman Publishers, Inc, Beacon Press, Boston
- Baudelaire, Rimbaud, Verlaine - Selected Verse and Prose Poems* 1974 (ed) J.S.Bernstein, The Citadel Press, Secaucus, USA
- Beaglehole, J.C. 1966 *The Exploration of the Pacific* A & C Black, London
- Beardsley, J. 1984 *Earthworks & Beyond*, Abbeville Press, NY
- Beckett, S & Others. 1972, *Our Exagmination Round his Factification for Incamination of Work in Progress*, John Dickens & Co, Northampton, Faber Editions
- Bleakley, B. and Ludlow, P. (eds) 1992 *The Philosophy of Mind - Classical Problems, Contemporary Issues* Bradford Books, MIT Press USA
- Beattie, O. and Geiger, J. 1987 *Frozen In Time - The fate of the Franklin Expedition* Bloomsbury, UK
- Bloomsbury Dictionary of Word Origins* 1990, (ed) J. Ayto, Bloomsbury Publishing, London
- Bowman, John S. 1971 *A Book of Islands*, Double Day, New York
- Briggs, J. 1992 *Fractals, the Patterning of Chaos* Thames and Hudson, London
- Briggs, J. and Peat, F.David 1984 *Looking Glass Universe - The emerging science of Wholeness* Cornerstone Library, NY
- Calvino, I. 1974, *Invisible Cities*, Harcourt Brace & Company, Florida, USA
- Calvino, I. 1977 *The Castle of Crossed Destinies*, Harcourt Brace & Company, Florida, USA
- Capra, F. 1983, *The Tao of Physics*, Fontana Paperbacks, London
- Carter, A. 1990 *The Virago Book of Fairy Tales* Virago Press London
- Carter, P. 1987 *The Road to Botany Bay An Essay in Spatial History* Faber and Faber, London
- Cogrove, D. and Danials, S. (eds) 1988 *The Iconography of landscape: Essays on the symbolic representation, design and use of past environments* Cambridge University Press
- Cohn, N. 1978 *The Pursuit of the Millennium*, Granada Publishing, London
- The Concise Cambridge Italian Dictionary* 1975 (ed) Barbara Reynolds, Cambridge University Press, Penguin Books, Middlesex
- Collins, J. 1989 *Uncommon Cultures - Popular Culture and Post-Modernism* Routledge, London
- Darwin, C.R. 1978, *What Darwin Saw*, facsimile edition of 1879 edn by Harper, New York, Weathervane Books, New York

- Daumal, R. 1986 *Mount Analogue* Penguin, UK
- Davis, P. 1993 *The Mind of God* Penguin, Australia
- Davis, P. & Gribbon, J. 1991, *The Matter Myth*, Penguin Books, London
- Descombes, V. 1980 *Modern French Philosophy*, Eng.edn Cambridge University Press
- The Dictionary of Imaginary Places* 1992 (ed) Manguel & Guadalupi
- The Fontana Dictionary of Modern Thought* 1988, (eds) A.Bullock, O.Stallybrass & S.Trombley, 2nd edn, Fontana Paperbacks, London
- The Fontana History of the Environmental Sciences* 1992 (ed) P.J.Bowler Penguin
- Foucault, M. (edn) 1989 *The Archeology of Knowledge* Tavistock Publications, Routledge, NY
- Gibbs, A. 1984 'Gertrude Stein's Plays: The Geography of Narrative Relations' *Not the Whole Story - Tellings and tailings from the ASPACLS on Narrative* (eds) S.Gunew and I.Reid Local Consumption Publications
- Gibson, R. 1988 'Formative Landscapes' *Back of Beyond - Discovering Australian Film & TV* (ed) AFC and UCLA, Sydney
- Gleick, James. 1987, *Chaos*, Sphere Books, London
- Gould, S.J, 1987 *Time's Arrow, Time's Cycle: Myth and Metaphor in the Discovery of Geological Time* Penguin, UK
- Grubb, J. 1987 *Advanced Dungeons and Dragons, Manual of the Planes* Random House
- The Hamlyn Guide to Minerals, Rocks and Fossils* 1980, (eds) W.R Hamilton, A.R. Woolley, A.C.Bishop, Hamlyn Publishing Group, London
- Harvey, P.D.A. 1980 *The History of Topographical Maps: Symbols, Pictures and Surveys* Thames and Hudson, London
- Hayles, K. 1993 'Virtual Bodies and Flickering Signifiers' *October* 66 Fall 1993 MIT Press
- Hibbert, C. 1987 *The English A Social History 1066-1945* Grafton Books, London
- Hofstadter, D. 1985 *Metamagical Themas Questing for the Essence of Mind and Pattern* Penguin
- Jean, G. *Writing The Story of Alphabets and Scripts* New Horizons, Thames and Hudson, London
- Krichbaum & Zondergeld, 1985 *Dictionary of Fantastic Art* Eng. edn Barron's
- Landow, G. 1993 *Hypertext, The Convergence of Contemporary Critical Theory and Technology*, Johns Hopkins Press Ltd, London
- Larkin, D. (ed) *Fantastic Art* 1973 Ballantyne Books, NY
- Lowenthal, D. and Bowden, M. (eds) 1975 *Geographies of the Mind - essays in historical Geosophy in honour of J.K. Wright* Oxford University Press, NY
- Macann, C. 1993 *Four Phenomenological Philosophers - Husserl, Heidegger, Sartre. Merleau-Ponty* Routledge, London
- Masters of Cartography*, 1989, series The Huntington Library, California
- M'Clintock, Cptn 1860 *Narrative of the Discovery of the Fate of Sir John Franklin and his Companions* Ticknor and Fields, Boston
- McGraw Hill Encyclopaedia of Geological Sciences* McGraw Hill 1977
- Mystic Places - Mysteries of the Unknown* 1978 Time Life Books, USA
- National Gallery of Australia 1993 *Surrealism Revolution By Night* catalogue

Ong, J.W. 1971 *Rhetoric, Romance and Technology* Cornell University Press
Papers from International Symposia of Electronic Art, Sydney, Helsinki,
 Montreal

The Pelican History of Western Philosophy, (ed) D.W. Hamlyn, 1987

The Penguin Dictionary of Mathematics 1989, (eds) J. Daintith & R.D. Nelson,
 Penguin Books, London

The Penguin Dictionary of Physics 1977, (ed) Valerie Pitt, Penguin Books,
 London

Poe, E.A. 1983 *The Complete Tales and Poems of Edgar Allen Poe* Random
 House in assoc. Penguin.

Post Modern Conditions 1988 (eds) A. Milner, P. Thomson and C.Worth
 Centre for general and Comparative Literature, Monash University

Re/SEARCH # 8/9 J.G.Ballard (eds) Vale, V and Juno, A. RESEARCH,
 California

Robin, H. 1992 *The Scientific Image: From Cave to Computer* H.N. Abrams,
 NY

Sagan, C.1980 *Cosmos* Macdonald, London Sydney

Satty, W. 1979 *The Illustrated Edgar Allan Poe* Clarkson N Potter, NY

Saunders, D. 1984 'Anecdote in Biographical Representation' *Not the Whole
 Story - Tellings and tailings from the ASPACLS on Narrative* (eds)
 S.Gunew and I.Reid Local Consumption Publications

Schama, S. 1995 *Landscape and Memory* Harper Collins

Simon and Schuster's guide to Rocks and Minerals, 1978 (eds) M.Prinz,
 G.Harlow & J.Peters Simon and Schuster

Spanish Dictionary 1973 (ed) M.H. Raventos, Teach Yourself Books, London

Tailhard de Chardin, P. *The Phenomena of Man* Collins London '55, Fontana '65

Thompson, C.J.S.1933 *The Lure and Romance of Alchemy* Harrap & Co

Vierne,S. 1973 *Jules Verne & le Roman Initiatique*, Editions du Sirac, Paris

Wagstaff, J.M. (ed) 1987 *Landscape and Culture - Geographical and
 Archeological Perspectives* Blackwell, NY

Wilson, B. 1973 *Magic and the Millennium*, Granada UK

Yates, F. 1966 *The Art of Memory* Ark Paperbacks

Zaner, R. 1970 *The Way of Phenomenology - Criticism as a philosophical
 discipline* Pegasus, NY

World Art, 21.C, *Wired*, *Photofile* read regularly - articles too numerous to list
 have been informative.

Numerous articles in *New Scientist*, *Scientific America* have provided
 valuable material.

• ADDENDA •

Notes on the Images used in The FOLIO

The FOLIO shows some of the influences that have informed the ELEMENTIA project.

LANDSCAPE

Many Martin & William Robinson - especially the latter's metaphysical interpretation of the landscape/the environment.

The work of the modernists Picasso, Braque.

Elihu Vedder - The Questioner of the Sphinx

Ledoux's - Spherical House for the Groundskeepers & Servants of a French Country Manor

Rainer Schwartz - The Shadow of the Sundial

Maurilio Minuzzi - Partial View

Caspar David Friedreich - detail from Abtei im Eichwald

Hieronymus Bosch- detail from The Garden of Delights

John Martin - detail from Fallen Angels Entering Pandemonium

Dali - detail from Mountain Lake

Drysdale - Man Reading a Newspaper

Jacqueline Hicks - also strewn with the inconsequential debris of cultured nature - exemplified by the empty and redundant birdcage.

Albert Tucker - The Futile City

LANDART

Michael Heizer - Isolated mass/Circumflex - no 9 of the Nine Nevada Depressions

Robert Smithson - Spiral Jetty

Richard Long - A Line in Scotland, Cut Mor

Walter De Maria - The Lightning Field

Ian Hamilton Finlay - See Poussin/Hear Lorrain

Nancy Holt - Stone Enclosure - Rock Rings & 30 Below

OBJECTS

Eve Laramée's copper & salt, site specific & time based sculptures.

Clifford Pickover's manipulations of Mandelbrot sets.

Man Ray - x-ray photos

Robert Klippel - object

