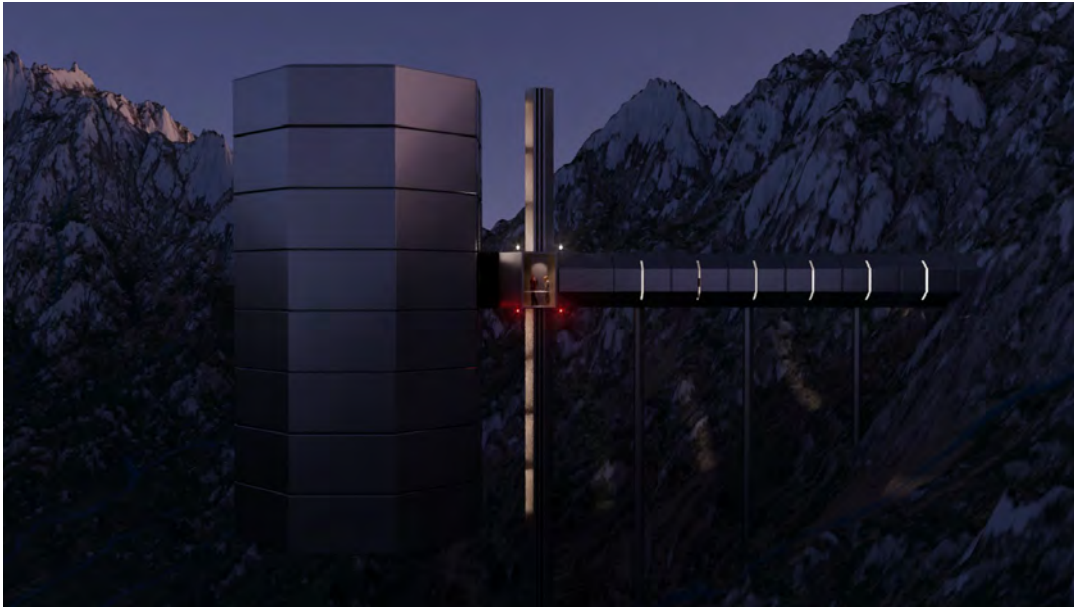


# I O B P

Interactive Objects & Backgrounds Platform



BOY & ERIK STAPPAERTS

## BES IOBP

### Interactive Objects & Backgrounds Platform

The Interactive Objects & Backgrounds Platform (IOBP) is an interactive drawing program that invites the user (participant) to transform his or her recurring (structural and emotional) preferences into (applied) graphics, to set up his or her own exhibition with them, to keep a diary about it and to communicate about it with other participants. In addition, the participant can transform certain drawings/composites into the skin of a personalized consumer good or commodity altogether.

As a digital platform, the IOBP juxtaposes collective art memory (and the museum as its expression) with personal (art) experience (Armoire Mémoire), echoing personal emotions and breaking the boundaries of the classical museum, as the experience literally stays with the participant on the laptop or smartphone (the personal archive) or in the personalized design of consumer goods. With its artistic and emotional challenges, the IOBP is ideally suited as a reflection tool in secondary art education or higher applied arts studies.

In the context of this sponsorship request, **the explicit goal is to use the IOBP with all its possibilities as an inseparable element in an exhibition** of IOBP, Objects, Backgrounds, Trolleys & various Color Cabinets to offer the viewers/participants a broad and rich proposition and to stimulate imaginary composition, i.e. contemplation and a framework for action.

### IOBP: Objects & Backgrounds

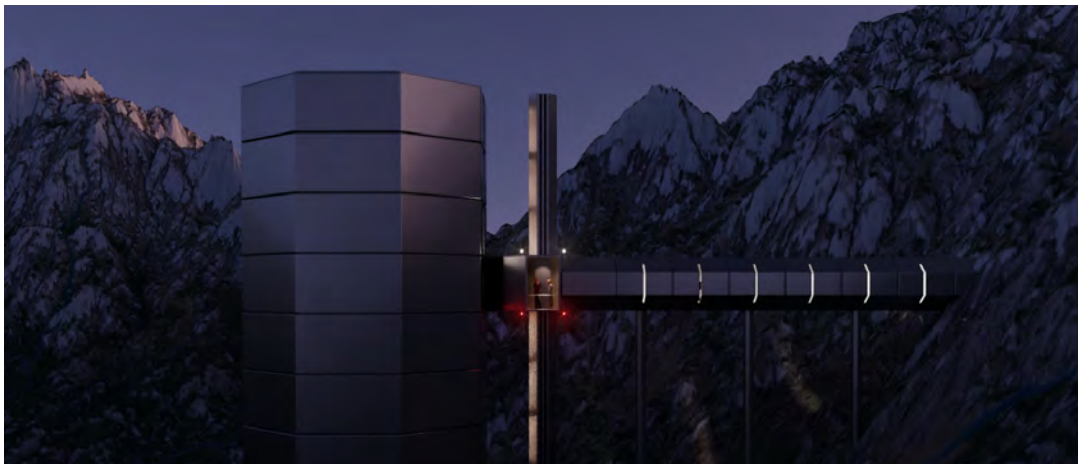
The databases of the IOBP are a library of Backgrounds and of Objects.

**Backgrounds** are Conflict Paintings, Polarization Paintings, Noise Paintings, and Circular Paintings. The choice of background reflects the educational context and structures of the participant's origins. On the background, the participant places an **object** that is the concrete interpreter of current anecdotes, explicit or not. Several objects can be placed on a background. The new proposition-artwork can be stored in a personal archive, form the basis of a diary page, be printed, function as a design of any product (from wallpaper to car seat print), or be placed in a digital space; the personal exhibition.

On the basis of a number of testimonies of participants who started working with the draft version of IOBP, a precise picture of this process is sketched later in the text (see the paragraph **Drawing Community**).

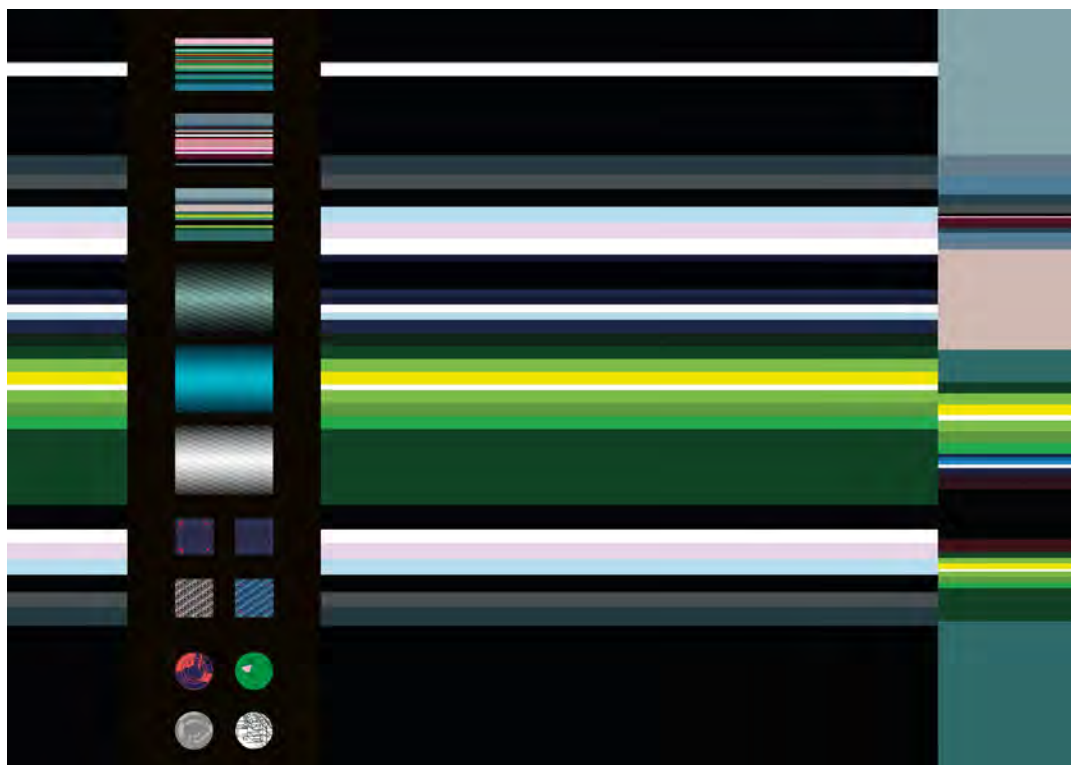
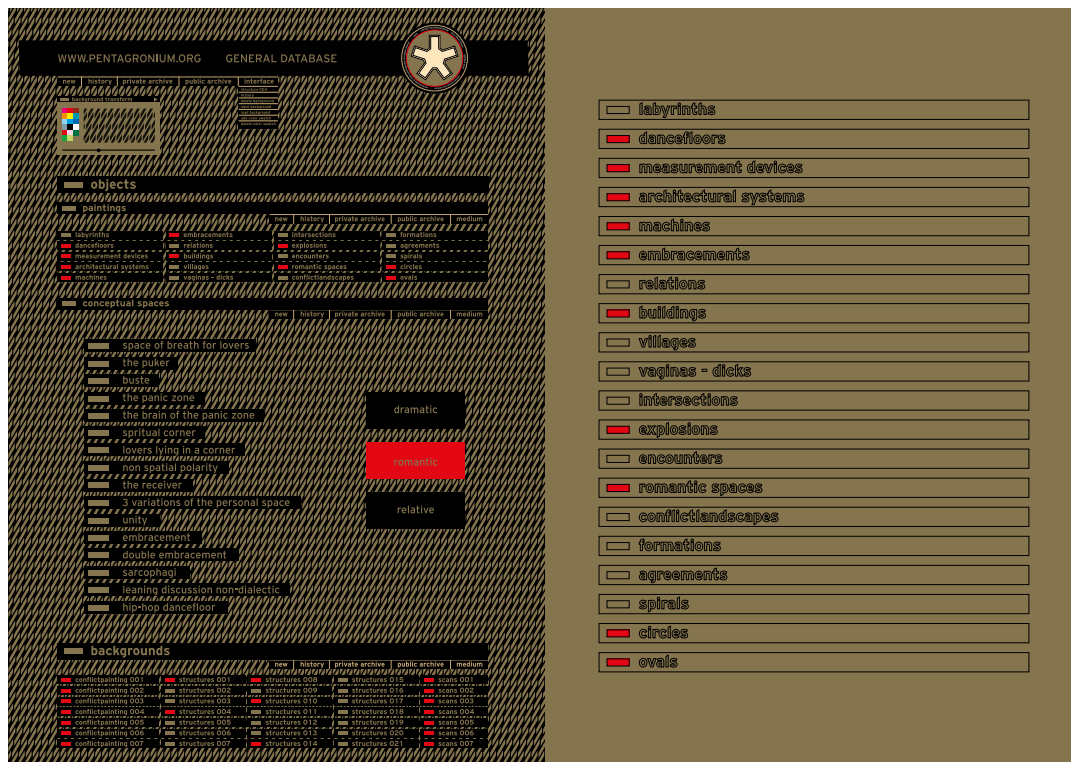
## Armoire Mémoire

The IOBP is the digital counterpart of Boy & Erik Stappaerts' ideal museum. With the IOBP, this museum is de facto realized in our digital world. Important to (BES's) vision of the museum is the building's implantation in a wild and pristine landscape, the eight floors on the octagonal floor plan, and the visitor's connection to the visible art as well as his or her invisible connection to our inherent, cultural inheritance of the essence of "a museum" as stillness and snapshot. In the IOBP, the visitor-participant becomes the curator of his or her own museum. One or more Color Cabinets represent the color theory of BES; Conflict, Noise and Circular Paintings embody the artistic expression of social tensions (experienced by the participant through his educational context and structures), various available objects respond to a state of mind or mindset (the current anecdote). Objects and backgrounds, which have their own database, come together in a mobile system parallel to the exhibition in a museum. These handy little trolleys make it possible to create exhibitions with Objects & Backgrounds physically in space. A mother wagon forms the basis of the extensive database, which is consulted by the small mobile wagon to be filled daily with the personal preferences of the participants. The exhibition is an activity of skillful selection and placement of backgrounds containing the chosen object. The experience of the IOBP parallels that of an evolved curator. This new curator reflects extensively to position and update the database. Moreover, in his digital process, the participant can keep a record of his processes (a report, a diary), communicate about them, as well as externalize his results with the personalization of all kinds of consumer goods.

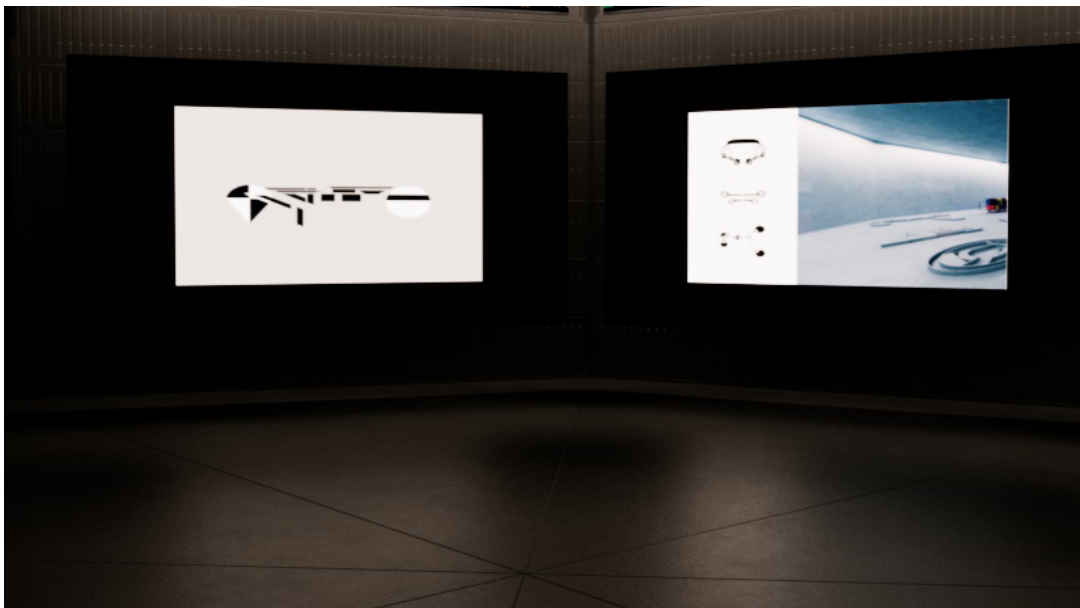
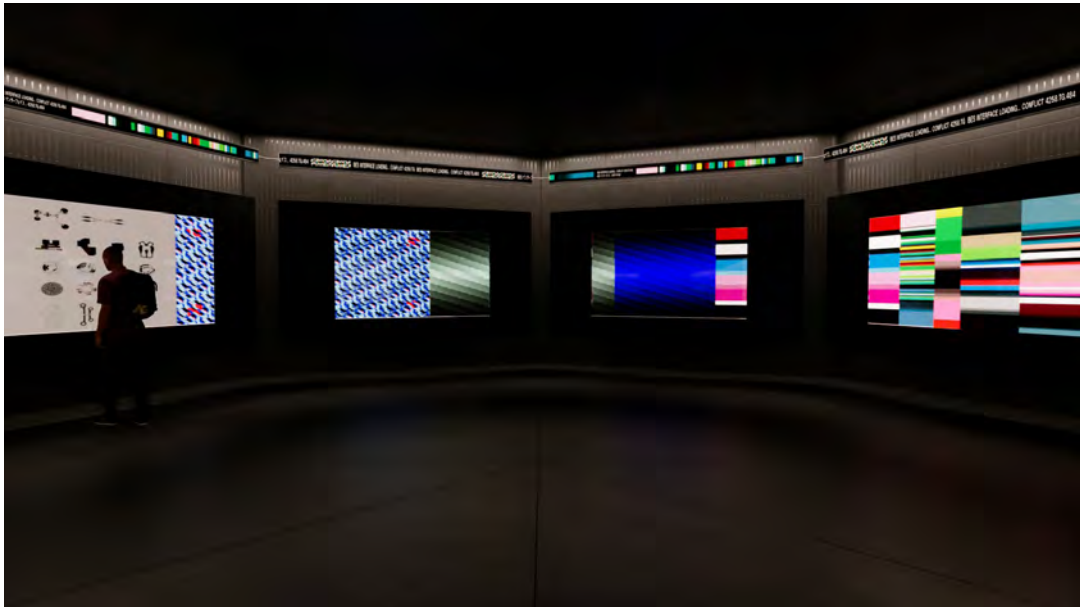


## Organization of the IOBP

- Creation of personal profile and archive
- Consulting databases of Backgrounds & Objects
- Making (Color Cabinet) color choices
- Worksheet and functions
- Transparency, move, resize and expand, add additional layers, save.
- Communication on all possible platforms: saving compositions in AUTOCAD, Indesign, sharing via Socials, ...







Interface inside

IOBPLATFORM

## The Exhibition

To ensure the achievement of the IOBP, it would be made available on a console as an inseparable part of an exhibition conceived as a museum. The participant will be encouraged to curate the space as described above. The artist makes his libraries available both physically and digitally for the participant's contemplation and communication. Ideally, the physical exhibition also houses a quasi-infinite number of objects & backgrounds, but since this is always impractical in execution, the IOBP in space proves its indispensable role as a perpetuum mobile of self-expression and curatorship.



## Project Plan

The requested funding will initially be used to:

- photographing existing backgrounds
- converting concepts of objects & backgrounds into drawings
- vectorizing these drawings
- converting the vectors into 3D views
- developing the software to run the platform.

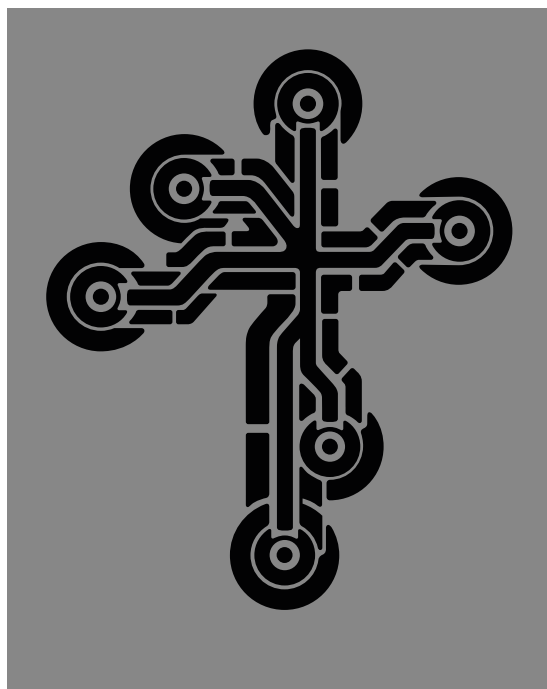
A room will be set up with objects, backgrounds, color cabinet, cart and console. An online and poster campaign will be created to promote the exhibition. To introduce the participants to the use of the IOBP, the art collective Tick Tack will produce an introductory film together with BES. An IOBP initiator will also guide the participant through their first steps on the console.

### *Photography*

BES's work already consists of a series of Conflict, Polarization, Noise and Circular paintings. These will be photographed for vectorization and become part of the background database.

### *Drawings (Research Drawings)*

To enrich the Objects & Backgrounds databases, BES will create additional drawings of backgrounds (see Photography - some paintings already exist) and all Objects. Vectorization To use Objects & Backgrounds digitally and to make the participants' compositions available for all possible applications, photographs and drawings will be vectorized in Adobe Illustrator by a professional graphic artist.



### *3D Implementation*

The participant visits the museum/IOBP in its full spatiality. It is essential for the program that the elements are in 3D in the 3D implementation of the eight-story octagonal museum.

### *Implementation in the octagonal building*

A software designer places the 3D elements in the IOBP.







## *Exhibition*

In the fall of 2027, there will be an exhibition at Tick Tack to build a physical representation of the museum, including the console with the Memberpoint. The Memberpoint is an initiation opportunity for the participant's profile within the IOBP. The Memberpoint was first unveiled at the exhibition *The State of Things* (Bozar, 2009), curated by Luc Tuymans and Ai Wei Wei.



## *Introductory film*

As part of the drawing program, participants can watch an introductory film (co-produced by Tick Tack) depicting the octagonal museum with its eight floors embedded in a wild natural landscape.



## *Console assistance*

At the exhibition, an experienced IOBP coach will inspire participants in the first use of the IOBP. During the workshop of the draft version of the IOBP at the Atheneum of Antwerp in 2021, Yves Kibi Puati Nelen was the ideal coach.



## **Drawing community - two profiles**

An early, very incomplete beta version of the IOBP was made available to a number of participants a few years ago. These were a class from the Royal Atheneum of Antwerp and a few randomly interested people. To provide more insight into the use and impact of the IOBP, two participant profiles are highlighted below.

Profile 1: Melissa H. Melissa H. is a 6th year tourism student at the Royal Atheneum of Antwerp. Her family is an industry leader in perfect Muslim funerals and is deeply rooted in the faith. Melissa wants to present herself as an independent, intellectual, entrepreneurial woman and dreams of combining co-working with holistic vacations in the land of her ancestors. Melissa has a penchant for “housekeeping” and “satire.”

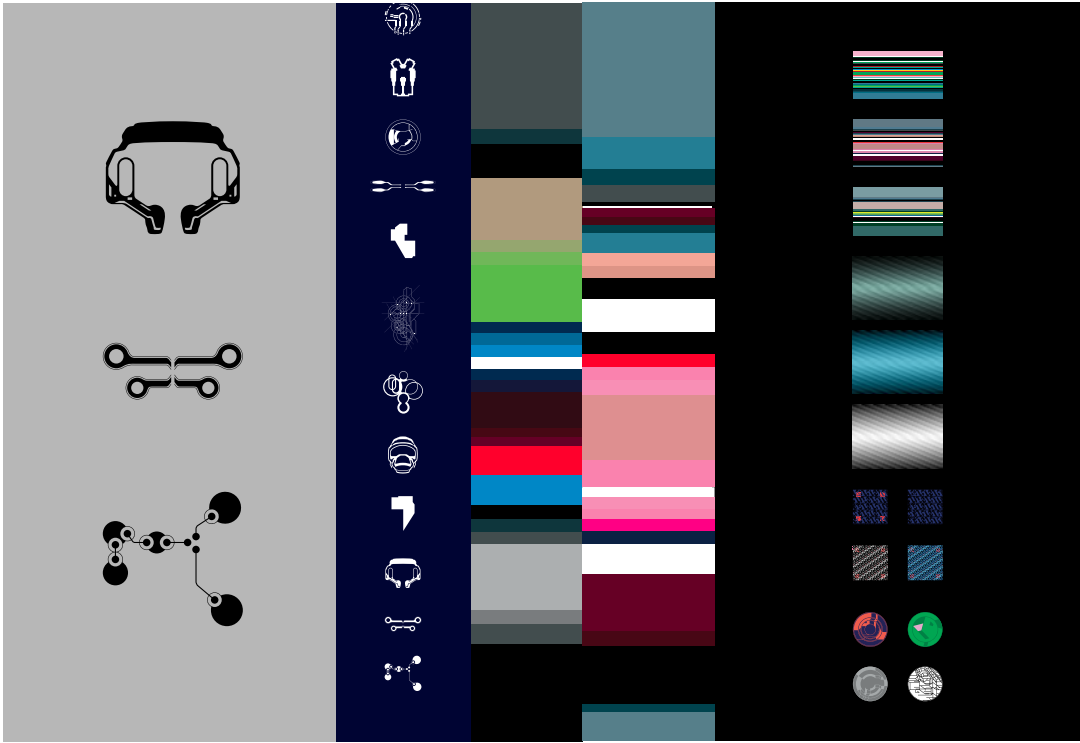
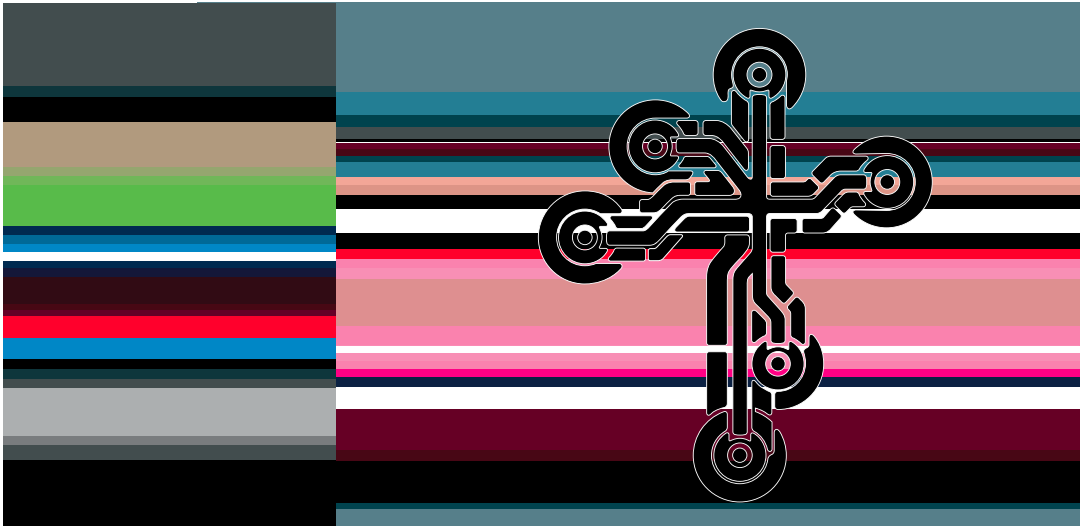
Melissa's diary:

03.01.2025: Confusion

15.02.2025: The Heart vs. Culture

01.03.2025: Woven into Integration.

Object: Orientation Tool: The Zessprong Background: Conflict Painting 022 & Conflict Painting 030 The combination of certain preferences shapes her contemporary development and she feels it. She understands that she has arrived at a crucial turning point in her life. The determination to delete possibilities and delicately explore other possibilities will determine the further direction of her orientation: orientation tool-object: the Zessprong. The six-pointed star has the same characteristics as an ordinary intersection, i.e. the individual stands in the middle of the intersection and chooses her completion, her development or her orientation. During her visit to KMSKA, she saw in the large work of BES “2 Conflict Paintings and the Color Method in Seven Floors” that the Conflict Paintings exhibited are each from a different culture. Each Conflict Painting has its own origin and divides another culture. This is how she feels her reality, as a symbiosis of two cultures. She feels that some aspects are opposite, others enrich the two cultures in their autonomy.



Databank  
O b j e c t s

Databank  
B a c k g r o u n d s



14.03.2025: The IOBP sessions inspire Melissa to use the program to design her own tableware and market it internationally: Antwerp-Tanger, Brussels-Marrakech. As she moves between Western and Arab cultures, Melissa feels she has to take many different parameters into account. In other words, her plate is full. On this plate she wants to present a variety of positive directions. Both her backpack and her plate are full.



## **IOBP Drawing Block**

### **Profile 2: Henri L.**

Henri L. is a final year architecture student who is writing his final paper on the subject of ribbon development. He delves deeply into the practical solution if we were to phase out ribbon development, but also asks the philosophical questions that underlie the practical questions. Politically, for example, Henri suggests that decision-making power should be vested in ideological and non-ideological departments. Every four years, the discontinuity of orientation and personnel ensures that many resources, training, analysis, and money are lost as a new vision represents a new approach to problems and files. An outgrowth of this system is the way in America that what was built by the Democrats is completely demolished by the Republicans in the next legislature and vice versa. Non-ideological decision-making bodies with a modern management structure would handle dossiers such as public health, education, etc. more efficiently and with great continuity.

The practical solution for replacing ribbon development with greenery is solidarity, which each homeowner would commit to by building an extra floor on his or her house, subsidized.

Henri created the ideal drawing pad with the IOBP. Each sheet was marked with the IOBP color method, showing possibilities of setting, design and composition, but leaving large areas of the white sheet open. This means that other IOBP participants can create their own compositions in the blank spaces, both digitally and by hand on the printed and bound versions of the drawing blocks. Henri will distribute the blocks as generous gifts. The IOBP connection will be threefold. Henri develops a consumer product distilled from the IOBP, which is further complemented by a new, second-line participant.

BES: "This intermediary participation is a goal in itself and is strongly encouraged. This development illustrates the potential of the IOBP as an open platform. Participants can integrate their own backgrounds and objects. These are left on the worksheet and thus made available to the IOBP drawing community.

