holoslo - the penetrating of latent

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in reference to human perception. visualizing data, ...) nor it is my aim to create a device just for experience improvement. It is neither my aim to deal with environmental stimuli in the directly informative way (i.e. interaction design, is mainly not focusing on this problematic. On the other side, the environmental friendly, interactive architecture based on material systems and so on, (i.e. Ambient Addition, a Walkman with binaural microphones, developed by Noah Vawter, MIT) Or it is local body based devices that should decrease annoyance of one's personal experience It is mainly either direct translation that is oriented towards the people's awareness that the "problem" exists at all

Most of the projects referring to this topic are to my opinion not sufficiently responding to the problematic. It is an experimental approach to the stimuli sources within the city.

The project is my reflection on the city environment problematic.

why:

- use of technological devices for registering within chosen observation areas as well as personal observations by my own sensations
- use of previous for generating the final design for "protoscapes"
- use of both previous results from the earlier pilot study for information processing, relations mapping and generating new possible relations
- use of technological devices for registering within chosen observation areas as well as personal observations by my own sensations
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how:

- SVM - Support Vector Machines , classificatory methods of the "machine learning"
- In a greater context, it's a little ripple.
- A subjective view of the world, the project is more "inside out" than "outside in": The project is a reflection of the city environment problematic.

This project is about what it performs in real time.

This project has its history of the creation generated from its environment in certain time, and it is writing its history over time by eurhythmical interaction with its environment.

The project is a reflection of the city environment problematic.

The structures parazites on the building's fasades and existing infrastructure. Those relations are usually thin with huge information density and i.e. if one is not skilled in painting technics they do so for both to fit together, the new and the existing ...........

Architects do so i.e. with materials or in general implementing elements from surroundings into their new design, just in other way.

This creation is important for the existence of the fjord itself, just experience without any consciousness (feeling of pleasure, importance, melancholy, etc.). This does not mean that I don't think the viewer should enjoy it, but they should enjoy it as it is and find and travel in it on her/his own, according to either of the two extremes:

The problem of thickened pollution is not so much about its amount or intensity but its "quality".

"Yes, in fact, it's interesting. I don't find the sound of the waterfall annoying, but this ventilator I do. It is exactly the opposite approach to what Karlheinz Stockhausen did in his paper "Sound Harder". That paper could not work because of the impossibility of producing on the appropriate sound, just noise (from the discussion with Petr Svárovský about my concept, Oslo, January 2007).

It does not do so in the form of translation, which is in fact one set of criteria based change of input.

Sound, radio and visual pollution has become a serious problem of our cities.

That's why I so often like to cite Maturana and Varela: "It is interesting to note that the operational closure of the nervous system tells us that it does not operate in accordance to either of the two extremes:

This statement very much explains my work.

Putting aside all the theoretical reasons from my scientific scudence, as well as my own personal for why follow the way.

It is endlessly "enfolding" and "unfolding", always in different manner.

"It is interesting to note that the operational closure of the nervous system tells us that it does not operate in accordance to either of the two extremes:

The real subject is the performance, not just the tool (the object) developed for performing it.

This project is a reflection of the city environment problematic.

The implicate and explicate together are a flowing, undivided wholeness.

"It is interesting to note that the operational closure of the nervous system tells us that it does not operate in accordance to either of the two extremes:

The difference is in the simplicity or complexity of the sources.

People would never call the sound of the waterfall a "sound pollution", but with the sound of a motorway, a copy machine, etc. they do, applying scientific theories and tools in my concept of the working process.

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