introduction

HOLOSLO - The Penetrating of Latent

I think that my attitude is more to do things for themselves, not directly for the viewer.

This does not mean that I don't think the viewer should enjoy it, s/he should enjoy it as it is and find and travel in it on her/his own, imagining what has happened, create her/his stories about it, or even not realizing it at all and just experience without any consciousness (feeling of pleasure, importance, melancholy, etc.).

I.e., you have to be at least a little bit informed to run your imagination on

how the creation of a fjord had actually happen.

This creation is important for the existence of the fjord itself,

not necessarily for you experiencing it.

Even though, I believe that some people can imagine this creation without any knowledge (but not everyone, and even this is not generally accepted, ...) So, for me to read that is not the necessary point....

That's why I so often like to cite Maturana and Varela from the book The Tree of Knowledge: "It is interesting to note that the operational closure of the nervous system tells us that it does not operate

according to either of the two extremes: it is neither representational nor solipsistic."

This statement very much explains my work.

Putting aside all the theoretical reasons from

my scientific sources, as well as my own personal for why I follow this way,

it is on a general level actually a very old method for painters who use the same colour from the object for the background, just in other way.

Architects do so i.e. with materials or in general implementing elements from surroundings into their new design, they do so for both to fit together, the new and the existing

It is not meant to be obvious, but kind of: in "harmony".

Those relations are usually thin with huge information density and i.e. if one is not skilled in painting technics s/he may not find out that there are the same colours in background and object. The painting is just whole, object and background. As is the new architecture (in this case the object) informed by its site, environment, etc. (the background).

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.

(edited and completed from e-mail replies to Birger Sevaldson)

HOLOSLO - The Penetrating of Latent

what:

The project is a reflection of the city environment problematic.

Holoslo is an environmental project where the main concept is to collect, process and manipulate explicit and subliminal sensory impulses (visual information, sound) and non sensory signals (like radio waves) gathered from the urban environment fabric. This project has political dimensions.

It consists of several layers that include a spectrum from reality to utopia.

where:

Oslo-large

how:

1. use of technological devices for registering within chosen observation areas as well as personal observations by my own senses

2. use of both previous results from the earlier pilot study for information processing, relations mapping and generating new possible relations

3. use of previous for generating the final design for "protoscapes".

"The Protoscapes" are the results of designed mooving material structures in specific shapes and positions and environmental inputs. The structures parazites on the building's fasades and existing infrastructure.

why:

The project is my reflection on the city environment problematic.

It is an experimental approach to the stimuli sources within the city.

Most of the projects referring to this topic are to my opinion not sufficiently responding to the problematic.

It is mainly either direct translation that is oriented towards the people's awareness that the "problem" exists at all (i.e. Usman Hague).

Or it is local body based devices that should decrease annoyance of one's personal experience

(i.e. Ambient Addition, a Walkman with binaural microphones, developed by Noah Vawter, MIT).

The thing which is common to both is that they clearly communicate the criticality of the city environment but they are environmental unfriendly them selves.

On the other side, the environmental friendly, interactive architecture based on material systems and so on, is mainly not focusing on this problematic.

It is neither my aim to deal with environmental stimuli in the directly informative way (i.e. interaction design, visualizing data, ...) nor it is my aim to create a device just for experience improvement.

My aim is to explore the potentials of positive ecological environmental changes within the city in reference to human perception.



HOLOSLO - Explicitly

Sound, radio and visual pollution has become a serious problem of our cities. The problem of this kind of pollution is not so much based in its amount or intensity, but in 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 project "Sound Swallower". That project could not work because of the impossibility of precision (within the open environment)." (from the discussion with Petr Svárovský about my concept, Oslo, January 2007)

> 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, no matter what is more intense.....

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

The distribution of sources (density, composition,...): abundance, richness, pattern, size and scale, spatial variation... as well as their relations and combinations, matters.

Those factors have a huge impact not only on our body and psychical condition, but also on the environment as a whole.

Undesirable signals can cause depressions, diseases, death (proved by nazi doctors) and unwanted environmental changes.

HOLOSLO is a project that generates a distortion of simple constant or repetitive input within the environment while using physical tools for doing so.

HOLOSLO - Implicitly

"Imagine an infinite sea of energy filling empty space, with waves moving around in there, occasionally coming together and producing an intense pulse. Let's say one particular pulse comes together and expands, creating our universe of space-time and matter. But there could well be other such pulses. To us, that pulse looks like a big bang; In a greater context, it's a little ripple. Everything emerges by unfoldment from the holomovement, then enfolds back into the implicate order. I call the enfolding process "implicating", and the unfolding "explicating." The implicate and explicate together are a flowing, undivided wholeness. Every part of the universe is related to every other part but in different degrees."

David Bohm, The Interview published in Omni, 1987, http://www.fdavidpeat.com/interviews/bohm.htm

HOLOSLO is a project that generates a distortion of a simple constant or repetitive input within the environment.

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

Thanks to the more complex relationing, the distortion is not linear. It is endlessly "enfolding" and "unfolding", always in different manner.

This project is about what it performs in real time.

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

My working process is the fusion of the scientific as well as of my own very personal and free approach and interpretations.

I am freely or interpretatively, but in a way very precisely, applying scientific theories and tools in my concept of the working process.

Marie Davidová