



for those who see

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The digital bit is everywhere, the pixel widely spread. However as an isolated signal they are worthless. Only the unity proves digital data signification and potential beauty. For my diploma I tried to find a „pixel“ that unites an ability to interact with other pixels to form a picture, as well as to be sensually discernible as a single unity and cause an aesthetic fascination. Our sensuous experience is based on electromagnetic waves. Though four of our senses are not affected by light, the sense of sight is rated as the strongest sense of all. It is interesting that the same physical wave that allows us to see

is used, in another frequency, for the invisible transfer of digital data. Data and vision, perception and invisibility, together they assume an interesting coexistence.

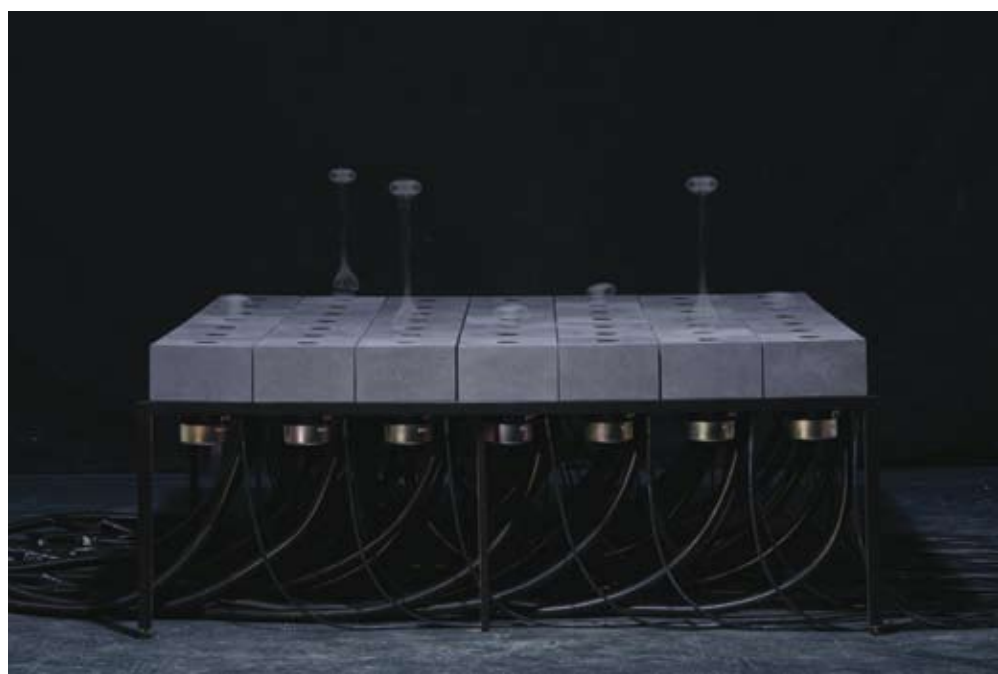
The installation „for those who see“ draws the attention on this relation, an invisible phenomenon is designed to become a visually sensible „pixel“. In a rectangular box pressure is created by a speaker. This pressure is vortexing the air at a perfectly circular opening whereby a Vortex Ring develops. The energy affiliated by the sound adds an impulse to the ring – invis-



ble, as the sound itself. Only fog demonstrates this aesthetic phenomenon. Once activated the Vortex Ring moves linearly in the air, where after a short moment it decreases velocity and slowly resolves.

A matrix of 7 x 7 boxes forms the basic shape of the installation. Individually released in the air, our visual perception connects the single rings, in the short moment of their appearance, to patterns, surfaces, symbols or bodies. Although our visual perception is highly focused on the identification of concrete in-

formation, the installation offers a moment of visual freedom: corresponding to the focus of the observer, one time it is the overall picture, another time it might be the individual fragment, which invites contemplation and illustrates how fascinating something can be that remained invisible before.







*Umso mehr man die Technik versteht, umso mehr sollte man versuchen
nicht die Technik, sondern die sinnliche Erfahrung mit ihr zu gestalten.*