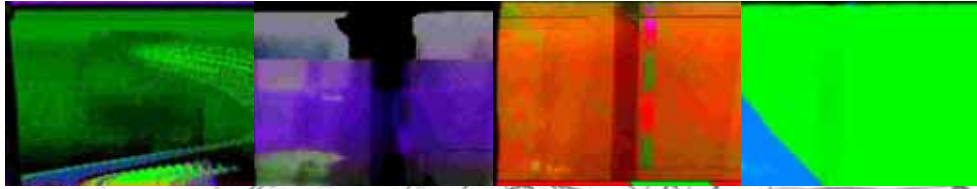
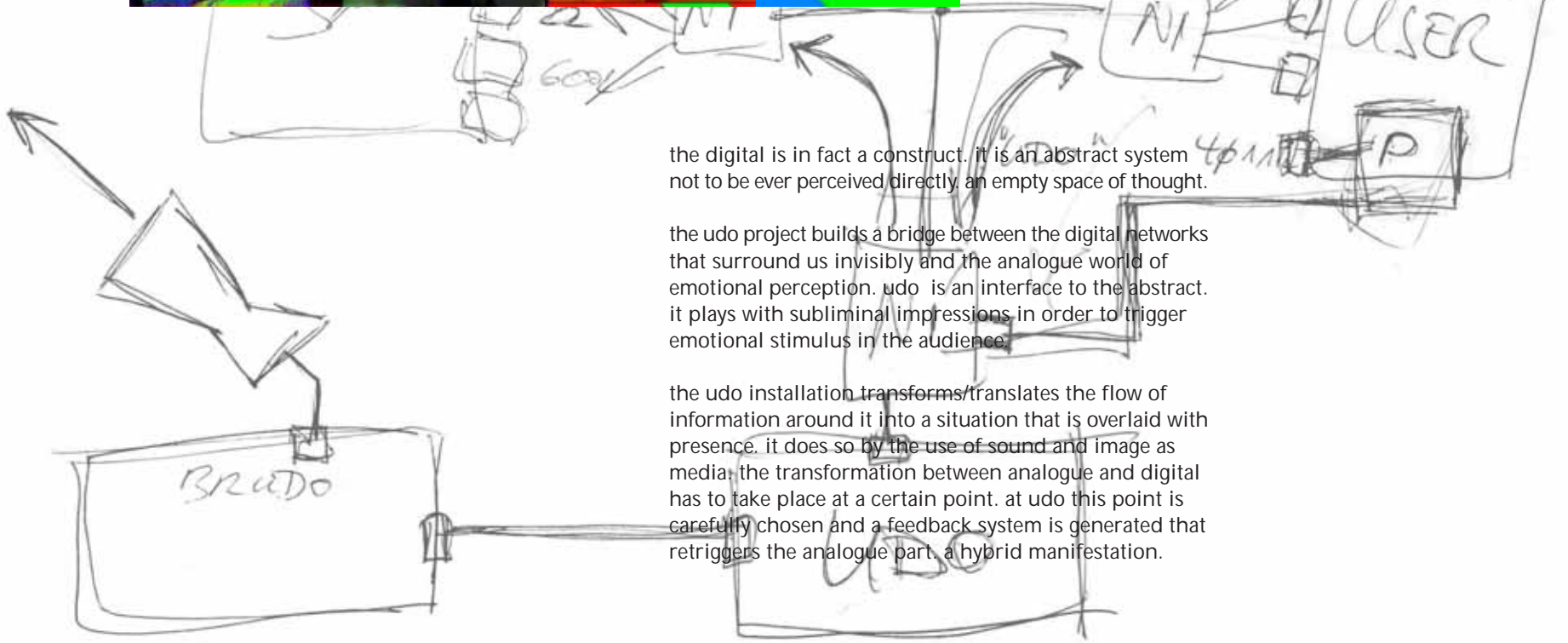


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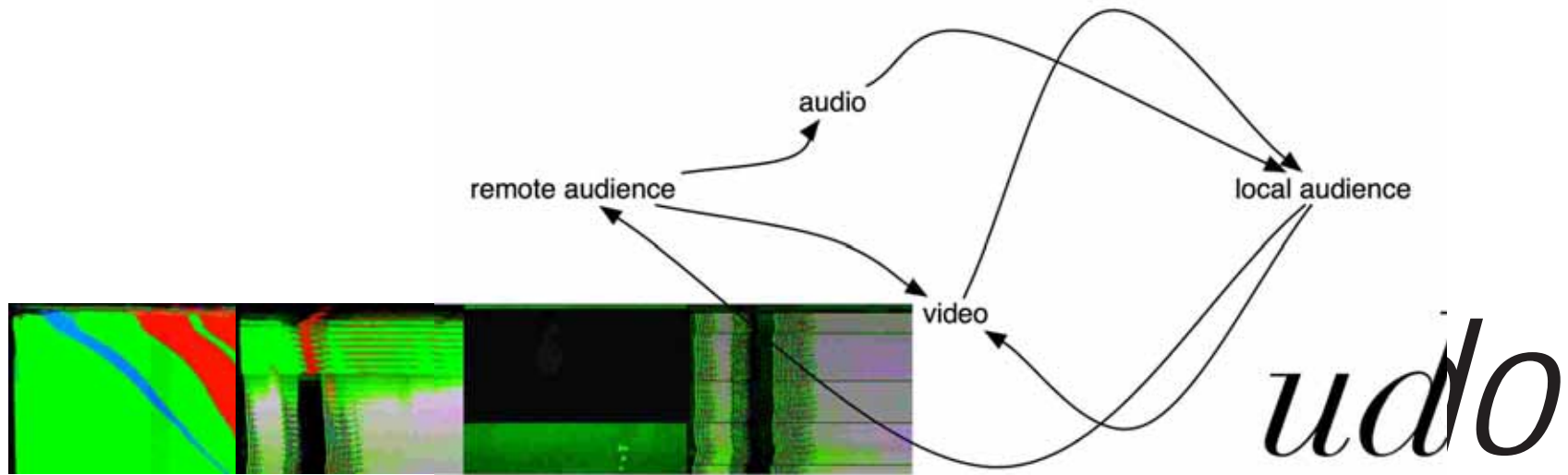
udo



the digital is in fact a construct. it is an abstract system not to be ever perceived directly. an empty space of thought.

the udo project builds a bridge between the digital networks that surround us invisibly and the analogue world of emotional perception. udo is an interface to the abstract. it plays with subliminal impressions in order to trigger emotional stimulus in the audience.

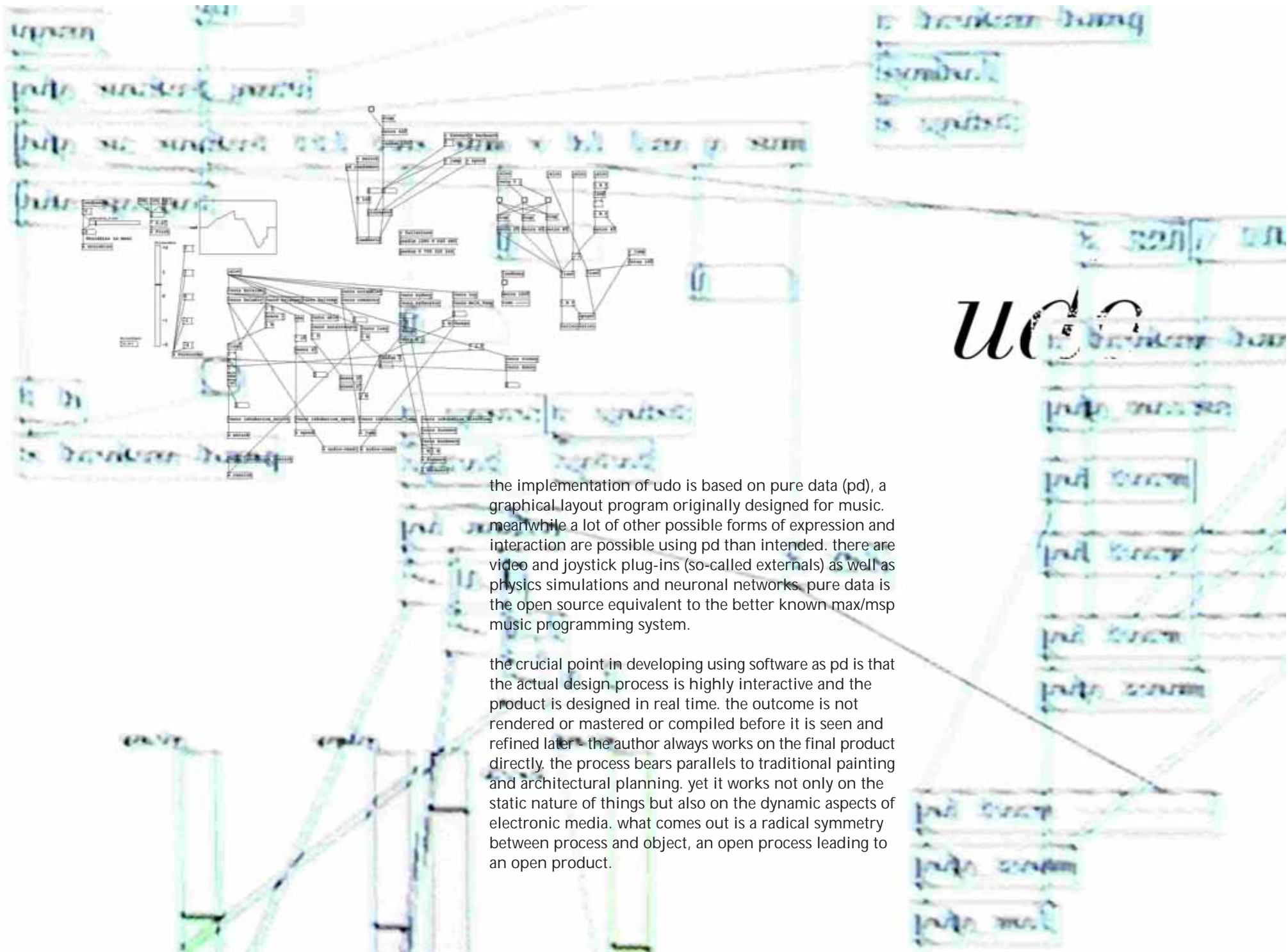
the udo installation transforms/translates the flow of information around it into a situation that is overlaid with presence. it does so by the use of sound and image as media; the transformation between analogue and digital has to take place at a certain point. at udo this point is carefully chosen and a feedback system is generated that retriggers the analogue part. a hybrid manifestation.



still frames from within the feedback circuit taken during design on site.

the starting point for udo is the traffic in the local network. every computer that participates in communication here - it can be physically on the other side of the net - gets visualized through the traffic it generates. sound is generated out of the data packets that fly by and this sound is used to generate video. the video is overlaid by live recorded material. all this happens in real time.

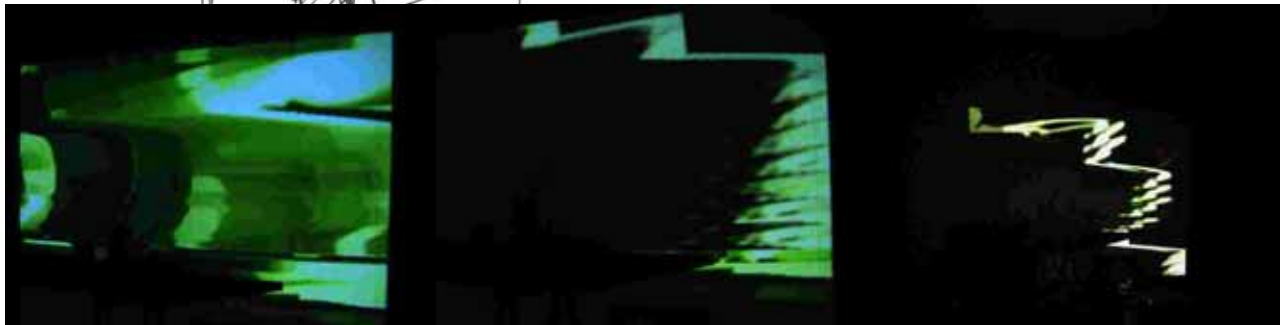
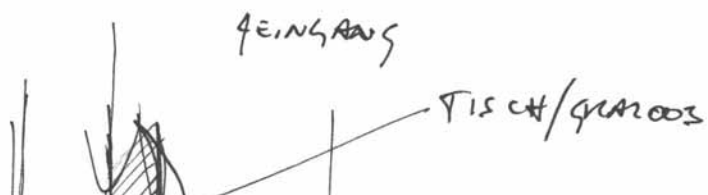
the conceptual part of udo is based on multiple feedback loops. we break down the barrier between the analogue and the feedback trough interweaving them. humans take part in this process at several places - they are entangled. the unpredictable flow of data is only one more mean of expression. partly rooted in interaction and partly fully automated by (wo)manmade code, it reveals it's own autonomy and as well it's dependence.



udo

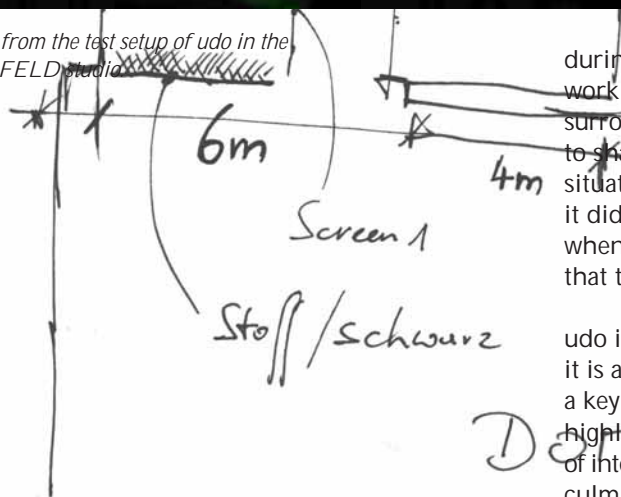
the implementation of udo is based on pure data (pd), a graphical layout program originally designed for music. meanwhile a lot of other possible forms of expression and interaction are possible using pd than intended. there are video and joystick plug-ins (so-called externals) as well as physics simulations and neuronal networks. pure data is the open source equivalent to the better known max/msp music programming system.

the crucial point in developing using software as pd is that the actual design process is highly interactive and the product is designed in real time. the outcome is not rendered or mastered or compiled before it is seen and refined later - the author always works on the final product directly. the process bears parallels to traditional painting and architectural planning. yet it works not only on the static nature of things but also on the dynamic aspects of electronic media. what comes out is a radical symmetry between process and object, an open process leading to an open product.



udo

images from the test setup of udo in the MACHFELD studio

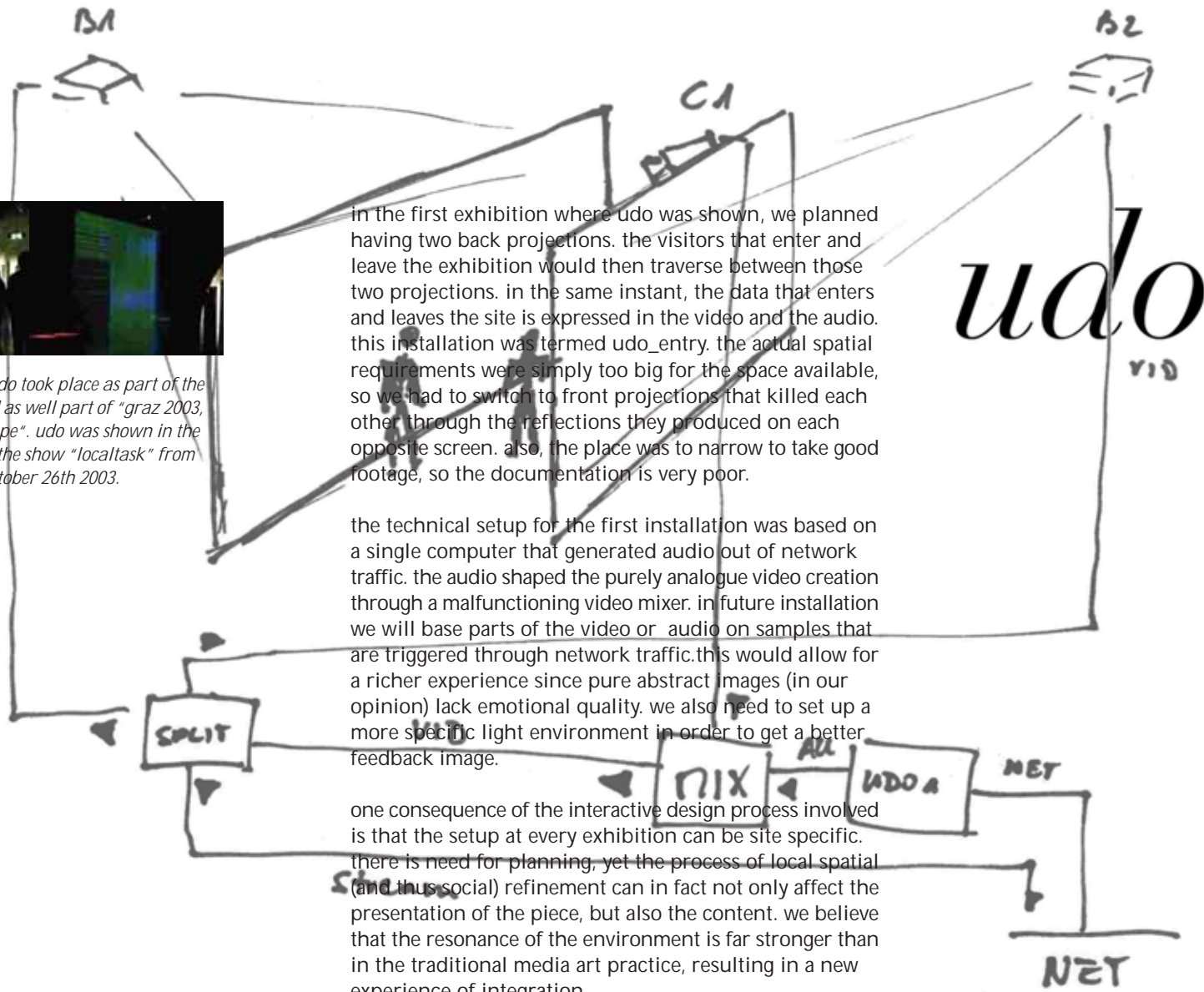


during testing we found out that the principle behind our working style is versatility and interaction. we react on surroundings and even moods. our prime task is therefore to shape installations according to the presentation situation. this is what lead to udo manifesting in the way it did. this specific habit lets us work on most projects when they are already shown. it is due to the tools used that this is possible at all.

udo is not only an art piece, it is a way of shaping things. it is a concept for creation. while improvisation was often a key issue in several art forms, it has rarely been so in highly advanced technical art forms. with these new tools of interaction, the roles of the artist and the coder/technician culminate. everyone of us is both at the same time.



the first exhibition of udo took place as part of the "steirischer herbst" and as well part of "graz 2003, cultural capital of europe". udo was shown in the "dom im berg" during the show "localtask" from october 11th 2003 to october 26th 2003.



in the first exhibition where udo was shown, we planned having two back projections. the visitors that enter and leave the exhibition would then traverse between those two projections. in the same instant, the data that enters and leaves the site is expressed in the video and the audio. this installation was termed udo_entry. the actual spatial requirements were simply too big for the space available, so we had to switch to front projections that killed each other through the reflections they produced on each opposite screen. also, the place was too narrow to take good footage, so the documentation is very poor.

the technical setup for the first installation was based on a single computer that generated audio out of network traffic. the audio shaped the purely analogue video creation through a malfunctioning video mixer. in future installation we will base parts of the video or audio on samples that are triggered through network traffic. this would allow for a richer experience since pure abstract images (in our opinion) lack emotional quality. we also need to set up a more specific light environment in order to get a better feedback image.

one consequence of the interactive design process involved is that the setup at every exhibition can be site specific. there is need for planning, yet the process of local spatial (and thus social) refinement can in fact not only affect the presentation of the piece, but also the content. we believe that the resonance of the environment is far stronger than in the traditional media art practice, resulting in a new experience of integration.