

Dynamorphic Legumes

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Basically, my approach is rooted from natural form of composition and improvisation. To compose in the medium of the artistic presentation, the works make temporality interactive. It creates a visual display which evolves dynamically over time, instead of a single static frame, or a preset filmic sequence. The works invoke cross-rhythm, the systematic interplay of contrasting rhythmic motions within a single metric scheme. It brings the operation of an artistic form to the context of browsing the scientific world of presentation. The works were presented in adaptive functional aspects that interconnected to the viewer into visual intuitive form which creates patterns of attention that organize our faculties of perception.

They are united in a fairly intuitive direct manipulation interface: changing the visual arrangement results in changes in the importance of related media. The direct medium interface enables the makers to express ongoing interest or disinterest in particular media elements, to rearrange the visual appearance of the mediums, and to otherwise control the objects session. Usually, this process proceeds within the confines of some particular aesthetic sensibility, with the potential for a certain level of scientific and technological capability. In which conceptual space that "science biology" and "creative" operates some new structure. As a result a new corporation's goals are defined in terms of aesthetic production. It establishes fundamental connections between processes of analysis and development between systems of representation and territorializes these borders as zones of interconnection, so as to avert the marginalization between science and visual presentation.



