

## Abstract

The artistic investigation in “vibration” was more than an acoustic phenomenon, positioning it as an ontological and cultural force that organizes relations between sound, body, and space. My research asks how vibration operates both as a physical presence and as a medium of collective experience in electronic music environments and how these explorations can be expanded within the field of visual arts, my primary area of interest and practice as material, spatial, and conceptual strategy.

Everything revolves around study on philosophy, ethnography, and artistic practice. Drawing on Steve Goodman’s *Sonic Warfare*, Deleuze and Guattari’s theory of the “Rhizome” and Marcus Boon’s cosmopolitical framing, I construct a theoretical framework where vibration is understood as a connector of bodies, technologies, and environments. This is complemented by fieldwork - interviews with DJs, practitioners and observations of club culture, and by practice-based research: most notably the creation of one defined installation: a sculptural speaker that transmits sound and vibration through touch and proximity.

The research outcomes demonstrate that vibration is not only heard but also felt, shaping collective endurance, curatorial practice, and altered states of perception. By weaving together theoretical analysis, ethnographic observation, and artistic realization, the project situates vibration as both an aesthetic and social force, a way of rethinking how sound organizes human and non-human relations in contemporary performance contexts.

**Keywords:** Vibration; Ontology; Club Culture; Sonic Governance; Installation Art; Electronic Music; Performance.

*“By constructing this method as a nonrepresentational ontology of vibrational force, and thus the rhythmic nexus of body, technology, and sonic process, some latent affective tendencies of contemporary urban cultures in the early twenty-first century can be made manifest.”*

- Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear*

## **Purpose of research**

The purpose of this research is to explore vibration as a principle that can reorient both philosophy and practice. My aim is to investigate how vibration, often experienced by me in club spaces, functions not only as an acoustic effect but as a force that redefines objecthood and collective being. I approach vibration not only as a concept to be studied, but as a lived intensity that I encountered directly as a performer and listener, which then demanded translation into own artistic form.

This act of translation: *'from embodied experience to sculptural practice'* is at the heart of the project. By creating my recent installation, I sought to condense the atmospheres, sounds, and sensations of the dancefloor into a single object capable of sharing those intensities with others. In this way, the research does not simply theorize vibration but materializes it, in a visual way, demonstrating how philosophical, or even metaphysical concepts can be tested, experienced, and reimaged within the context of visual arts practice.

## **Description of methods used**

The overall aim is a practice-based methodology, combining ethnographic fieldwork, theoretical reflection, and artistic experimentation. The guiding principle is to approach vibration not only as an object of study but as a lived condition, tested through participation, dialogue, and creation.

A performative approach shaped the process: I conducted and recorded sound-related interviews, observed live events, and staged experimental workshops and exhibitions where sound's impact on sensory experience could be tested. These settings became sites where theory and practice intersected, allowing vibration to be explored both conceptually and materially. In parallel, I adopted a practitioner-ethnographic stance, centered on qualitative interviews with DJs, producers, and organizers. This approach aligns with methods used in music and media, where immersion in the field enables access to tacit knowledge and practices often invisible to outsiders. My embedded position provided proximity to the scene but also introduced limits of generalizability, as findings remain tied to specific temporal and local contexts.

It was only when I translated my research directly into the language of installation that I felt my perspective became more universal, moving beyond the hermetic boundaries of the club scene, social structures, and specific locations. Through the language of visual arts, my concept may become accessible to those who have never experienced the atmosphere of performative events within electronic music or the crowd's reaction to this kind of stimulus. I believe that my theoretical

assumptions can become legible through art. I hope that, through a minimalist form, I have managed to convey what I consider to be the essence of the club scene, while at the same time creating a space for reflecting on existential issues concerning contemporary human experience. Such reflection seems especially important considering ongoing questions about how humanities research can be conducted today in a conscious manner that responds to contemporary human needs.

Finally, the methodology is grounded in artistic practice. Iterative experiments in sound, installation, and performance became research tools in themselves. Each stage of making generated new material insights and provided opportunities to observe how audiences interact with vibration when it is presented as both sensory and spatial experience. Together, these methods establish a framework where vibration is investigated through analysis, participation, and creation, ensuring that the knowledge produced is at once theoretical, experiential, and artistic.