

Vision from a stationary viewpoint concerns size and distance. Vision in motion concerns speed and time as well. Stationary as the limited number of visual objects are in relation to the earth, their passiveness makes it possible for man to experience the infinitely multiplied visions by change of direction and change of sequence.

Any existence occupies time, but no existence persists in time. When the speed of motion is high, the mind will be occupied by preceding objects and not capable of accepting a new independent image. A simple composition will thus be experienced as a complex one instead. On the other hand, no matter how complex a composition is, its complexity will not always clearly exist in the mind when it is experienced by us at leisure. Seeing slowly, one will naturally free himself from the after-image or even the memory of preceding visions and be ready to receive new images.



When time serves as the container of visual impressions, simplicity is enriched in vision at high speed while complexity is lessened in vision at slow motion. From a humanitarian point of view, complexity in a subway tunnel and simplicity in a prison are both undesirable.

Primarily because of this limitation of our mental capacity, visual objects existing in space are bound eventually to become non-existent to us after we are fatigued by the monotony of

the same object. Our change of visual interest superficially is created by the attraction of a new object, but actually is brought about positively by the negative factor, fatigue.

But visual objects with tangible variety are only attractive and not always directive to the fatigued eye because our sequence of seeing them is rather arbitrary. One may be attracted by any of many visual objects, but he will naturally be invited to look through or toward an empty and vanishing field. Our reluctance in seeing a monotonous object will only push our sight aimlessly away from it, while an empty solid can always definitely repulse our sight at a nearly predictable angle. Everything else being equal, it is deliberate provision of emptiness which will secure the expected direction of our seeing process.



The same effect of direction also exists when a known or expected object is partially or totally hidden behind an empty wall to induce our attention to penetrate through it. In emptiness and beyond emptiness, there is unfulfillment of expectation or curiosity to suggest definite direction. Nature itself is functioning on this basis of growth from non-being to being. Unreal as emptiness is thought to be, it serves as the reminder of direction.

Our experience of light and color determines the primary visibility of visual objects. Our experience of size, distance, speed