

Eulogy for Culture

Time as a dimension has as its structure a human based interpretation. Time, therefore, is *thought* because thought occurs in "real" time. However, time is *thought* of as being in another dimension i.e. the 4th dimension. Time is the need for a *point of view*, or a *point to view from*. Every culture has dealt with time. Time represents birth and death or rebirth and departure or debirth and reparture. This unknown dimensionality which time has, can now be structured into another association which enables a new reference system to develop. Subsequently, we live in a *nowness*, somewhere in space, and in that space there is thought. However, since space is also a void then thought occurs in a void.

Tools have been developed to analyse time. The invention of the motion picture created persistence of vision with 24 frames a second. Photography froze the immediate reality to be studied at any time. Xerox came along and copied time. Video tape came along and recorded time. Video delay systems have slowed time and increased the speed of events in "real" time. Satellites are now bringing the eskimo into the tropics via t.v.. Picture phones relate personal feelings immediately. All cultures are now sharing in one another's sensibilities. The instant replay means instant culture. Information storage enables all cultural myths, illusions and realities to be retrieved and replayed in any time sequence. The planet has now enabled communication to be made possible for any culture at any time. Individual cultures are now apart of the larger information system which has recorded and stored all cultures and their mannerisms. Instant cultures will be a model to live by for the next generations. The tempo of the environment will be magnetically erased only to be replaced by the next information program.

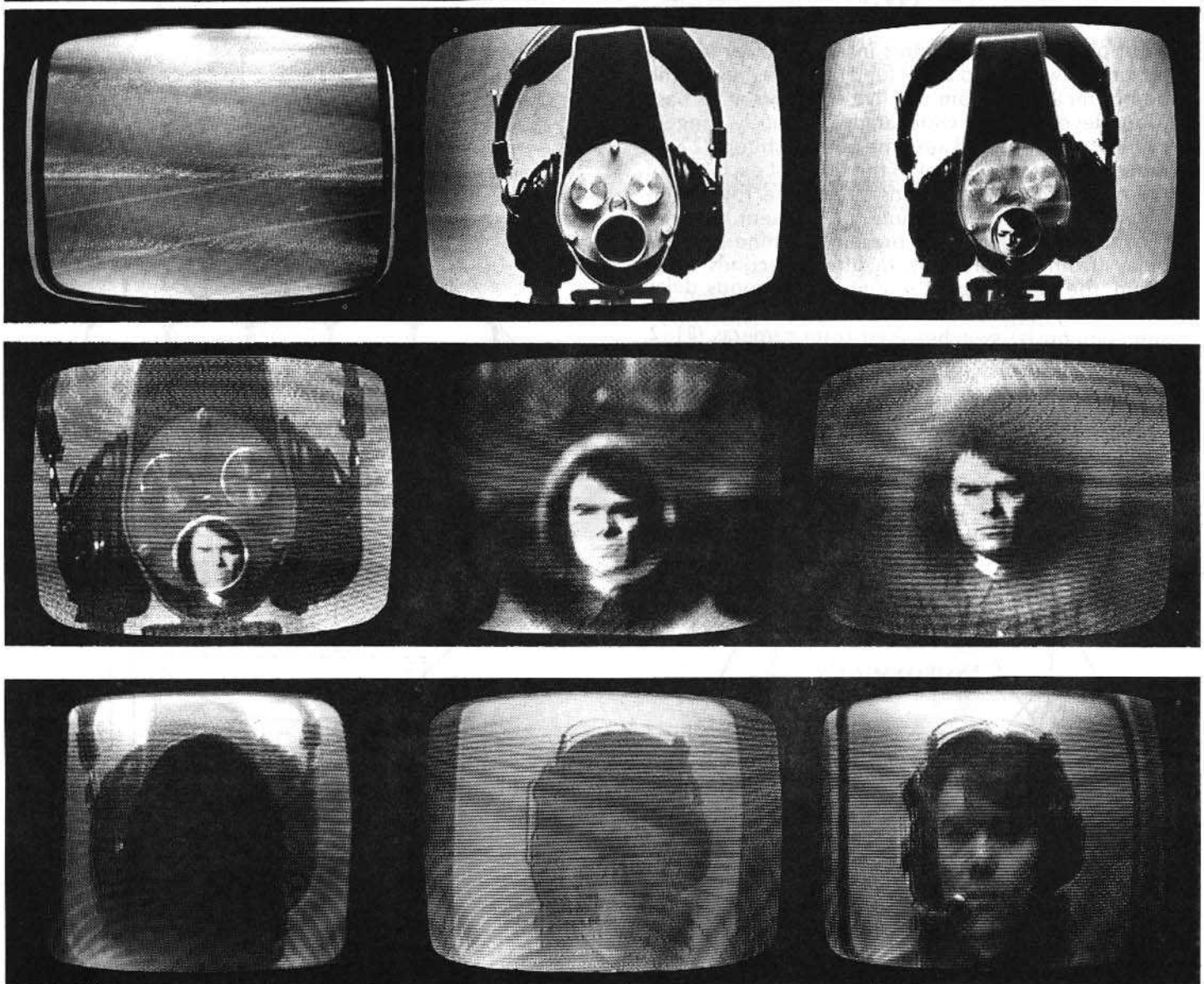
Logic for one culture will be mixed with another by exchanging program cards, video tapes, records, tapes etcetera. Pictures will be universal and popular words will replace the methodology of epistemology and overly redundant knowledge. The man and woman of today are becoming evolved into a pure information media world. The planet is being covered with instant replays which allow any culture to exist at the push of a button.

The next environment for living will be a high compression of information extracted from the computer only to be interfaced within the home or on the streets via video, tapes, print. . . . i.e. communicative systems. Cultures no longer can entertain a pure evolution within themselves. Each culture now tunes into the information of the next. The global gestalt will be a telepathic system which *predicts* events rather than *recording* events. The next global environment will be completely controlled by homo sapiens projections. The thought of the event will be the necessary criterion for the existence of the event. Information of innovation will be available for all. The planet will then be in an information matrix which is not dependent on cultural norms for patterning of activities, but the retrieval of those norms within a larger informationality of contrived space or environment.

The cultures of the world are now being interfaced with one another so that media environments have as their content the mediums of all the cultures. It is now necessary that spaces are created whereby any creative interpretation of existence can be interfaced with other cultural rituals. Culture maintains its sustenance by its own endorsement without any consultation with the body of people that watch and participate with that very culture. My solution has been specifically designed

spaces which enable all information of cultures to be mixed and reinterpreted. As man increases his ability to circumnavigate the globe, his understanding of all cultural formats will become the norm rather than the exception. Culture will then take on a new mask that goes beyond present definitions of culture. The next evolution to determine our new heritage and language will be within self-designed spaces. Each man and woman will learn the cybernetics which best creates an identification with all the electronic extensions that surrounds the planet. Brain feedback systems within these new systems and environmentally designed spaces is the area my life has gravitated towards. Intensity and density will allow the break through of information implosion.

Therefore, it is now apparent to me that the coming to a close of this century and the beginning of the next is the fluxing sociological structuring of a machine culture and our own biological "human" culture. This machine culture will be completely self-sufficient, and will be able to replace its own parts, manufacture its own parts, and have a computerized memory system which will retrieve information far better than we can imagine with our present day awarenesses. The approach to the machine culture has to be one of having sensibilities which I refer to for myself as *organic hardware*. The integration of the communicative machines should be done in such a way that the function which they are specifically made for are changed, and are forced to adapt to input which we as humans are capable of, and thus can come to terms with their unique growth structuring. For me media environments are just this . . . they are an attempt to synthesize all the media tools in such a way that their whole combinatory effect cannot be realized by any one of the separate communicative parts. The enclosed photographs are images which juxtapose:



- 3 television cameras
- 1 television broadcasting network rot
- 1 telemation switcher on the fade mode
- 2 mirrors
- 1 zoom lens
- 1 wide angle lens
- 1 close up lens
- 1 monitor
- 1 sync generator
- 1 target beam modulator

The images that appear on the monitor are then taken with a Nikkormat 35mm camera with a 50mm lens. The images attempt to show that in video space we can create a multidimensional world which is created by our own interference with the functioning of the communicative tools. All our communicative tools are capable of sending to all nations languages of all the other nations. Each nation, however, has its own cultural rhythms. These rhythms are then immersed into the media. One culture interfaces its media with another. Soon tapes of one country are joined and mixed with another countries tapes and ultimately into a global rhythm which is perhaps what Nam June Paik foresees with the video common market. One can now only imagine the many thousands of McLuhanistic mediums which will be directed to the world. My own video tapes and media environments attempt to explore the organic nature of the media hardware we all use. The machines are multiplying and are becoming ever more responsible for tasks once left to us. It is not hard to envision a planet

completely controlled by the machines. But our place as a race of humans can be made extinct by our very attempts to substitute our lives and life functions by the machine. We must evolve together. The machines, however, in their attempt to communicate also can be made to function in ways they were not originally designed for.

For Example:
 Take a tube out of a radio and it will make static . . . circuit function malfunction
 Record the static from the radio
 Put the tube back into the radio
 Record the normal radio transmission and the playback of the static simultaneously
 Mix the playback of the radio transmission, the static, and a voice over with a mic on another tape
 Modulate this tape mix on a synthesizer . . . a ring modulator will work fine and record this media mix
 Take the final media mix and hook it up to an oscilloscope
 Simultaneously record the oscilloscope with a video camera
 Mix this video tape with a film on a film chain in the studio
 Photograph the program monitor with a 35mm camera
 Mix the video with film on it with the slides on the slide chain
 etc. . . etc. . . you are on your own. . . organic hardware is born.

What is the final form you may ask. Well, we have extended our use of the communicative machines, the machines use of itself, and consequently we have a growth or an organically developed hardware which is capable of a radically different software medium . . . ie RADICAL SOFTWARE. The new medium must be explored if we as a race are to keep pace with our information im-

plosive world society. Our "Prometheus Project", as Gerald Feinberg states we must have, is to look to our long range goals. Our goals with our communicative tools must be for ourselves and future selves that will be exploring deep space with every imaginable creative potential that we can bring to the dawn of our mentally operated machine cultures. The cyborgs are coming . . . let's journey with them in space.

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photos: Walt Seng

