

F A S T F O R W A R D D R I F T S Y N T H E S I S
[P R O P O S A L]

APPLICATION - *C T M 2 0 1 6 N E W G E O G R A P H I E S R A D I O L A B* - CHAMBERS FOR SPACE INQUIRIES

F A S T
F O R W A R D
D R I F T
S Y N T H E S I S



P R E F A C E

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Not too long ago, people were fixed within the framework of society to clear roles - consumers, voters, employees, employers, tourists etc. Today, however, they are entangled in loose networks that are neither hierarchic nor linear. A fundamental moment within this dissolution is the drift. What was once a clearly defined state, territory, economic institution, geographic entity, or structuring aid, like an every day conception of time or historical narrative, began to be swayed years ago, and underwent an unstoppable and irresistible morphology up till the present.

FAST FORWARD DRIFT SYNTHESIS will research these morphologies as a paradigm of our contemporary situation and make it tangible within a live radio drama situation.



Y O U T U B E D R I F T

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A phenomenon that renders this dissolution readable is the successive development of Youtube from a universal container for more or less legal

music clips and amateur videos, originally - to a global universal media apparatus that has almost replaced television, radio, cinema and gathered daily advice forums educational programs, religious counseling as well as dissemination channels for political ideas or trend setting magazines. YoutubeDotCom has become the Golden Gate to a mapping system that not only marks and links groups of interests together but forms them globally into inter-regional entities.



C O N T A I N E R

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Preliminary to this development was the implementation of a world-wide economic system through so-called containerization - a phenomenon of standardization of independent branches of production into measures of packaging and transport that retroactively impact the means of production, and the conception of global marketable products (harbours, shipping, logistics, railway standards and networks, airports etc.) and their dissemination.

Without containerization there is no globalisation.

Here, also, arises the reorganisation of geographical structures of land and water, distances and altitudes proceeded through the establishment of a structurally simple medium that started from its first day of application with the alteration of its carriage and the redesigning of senders and receivers respectively of all hubs of its network.

This reorganisation is irreversible and alters traditional geographies instantly and radically.

NERVOUS TOPOLOGY

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Pre-digital media like common radio programmes, books, movies etc. were oriented towards conceptual commitment and sustained concentration on single strings of information. Communicating information had been thought of as temporal, within temporal and spatial margins that do not correspond to our daily lives and the demands of its mastery anymore.

While attentive parents in the 90s prohibited their children "zapping" while watching tv, setting strict rules for the use of remote controls, today this activity has become a fundamental cultural practice for the mastery of every day life. E-mails, posts, Twitter, Facebook, news ticker, online-tutorials on Youtube, Skype conferences etc. take place entangled, overlapping and simultaneously. Hence "The Switch" as the continuous motion for the instantaneous absorption of diverse sources of information enables the participation in networks, communities and social instances. It became a prerequisite for the perception and experience of the new geographies.

The latter are completely detached from common mapping systems, cartographic models and archiving routines. They have developed meta-topologies.

News headlines are skimmed, multi-lined texts are never read completely - the browsing, jumping and linking of heterogenous character strings is a compositional act, and a highly energetic action. Thus the new geographies exist as global topographies; they are rhizomatic and not readily comprehensible. They are perceived in the moment of participation but are never fixed, or even owned by the consumer.

CONTINUUM

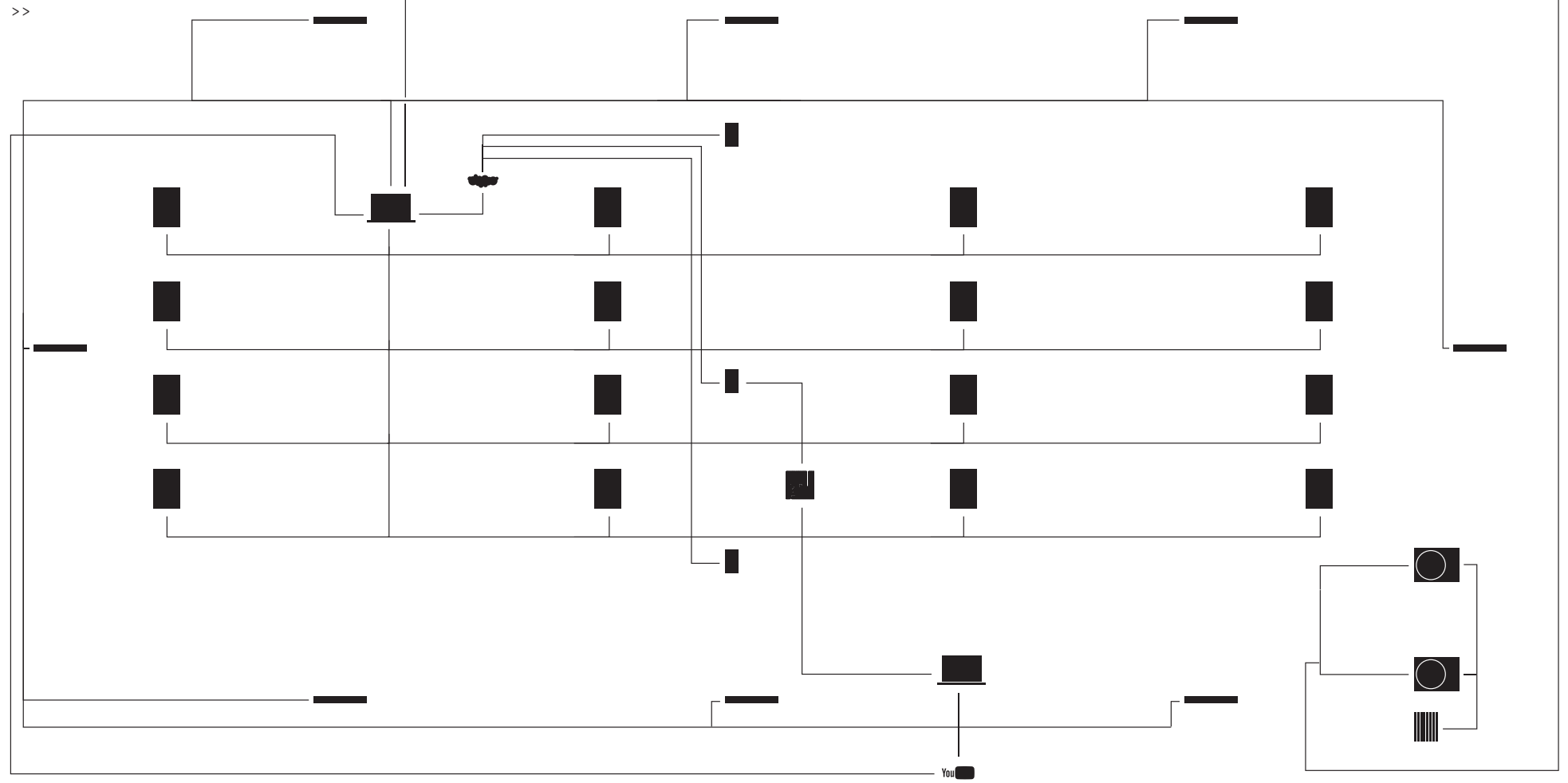
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Respectively, perception is commutated in these flash-like moments of participation to assume minimal parcels of information that have to be processed and handled in the shortest period of time to make room for new parcels. Meanwhile this applies to all areas of life and will convert social structures in the near future. Indeed, there are counter movements of deceleration, recollection and awareness, but retro-design, craft movement, bio food and anti-digital free time management can not alter the structures and hinder the installation of efficient and sudden flows of information that plot new geographies.

Concentration becomes elusive, a collection of nervous actions that form the continuum of every day life.



TECHNICAL SETUP



SIGNS AND SYMBOLS

-  *SPEAKER*
-  *MICROPHONE*
-  *COMPUTER*
-  *SMARTPHONE*
-  *TURNTABLE*
-  *RECORDS*
-  *YOUTUBE*
-  *SKYPE*
-  *VL*

P R O P O S A L

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The Chambers for Space Inquiries will install an ambisonic space with 16 loudspeakers on stands with different levels and angles, linked with a network of microphones, laptops and turntables controlled by the three members of the group. Over a period of 55 minutes mediatized and media-triggered every day experiences will be structured in five chapters and transformed as material for performative sonification. Hereby, the media will be acoustically and lyrically looped with itself through the transfer of texts and pictures into speech and sound, adapted as aesthetical material. Thus, it is an alternative handling of the nervous topology, reflected through the vantage point of the listener (audience) to the spatial text-sound-object in every moment and, within, the performance will be enabled.



S O U R C E B O U N D E D - D A T A C O N T A I N E R

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The 5 chapters of thematic fields are:

- 1. Youtube Live News Channel
(e.g. BBC News Channel and Television Multi Platform Streaming)*
- 2. Youtube Channel for philosophy and theory lectures
(e.g. Social Space Theory by Pierre Bordieu)*
- 3. Youtube Vlogging Channel for leisure and cultural activities
(e.g. Time & Design, Good & Tasty, Glitter & Fashion)*

- 4. Youtube Holiday Channel
(e.g. 7 types of holidaymakers)*

- 5. Youtube Advertising Channel
(e.g. Issue 4 promo starring)*



C U L T U R A L P R A C T I C E _ L I S T E N I N G T O

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Within the framework of the performance short term perceptions and information containers will be acoustically spatialized in a continuous stream of data collection, representation and production. While one performer is reciting transcribed and prepared passages from source media (monologues, commercial speech, quotes, lectures etc.) into multiple microphones spread over the performance space, sounds will be generated live from the actual media (Youtube-Channels). That is going to happen by microscopic sample generation but also by looping acoustic online-signals in space. Further more ambisonic sound spaces will be built by translating digital video fragments into sound. The video source code will be instrumentalized and translated into sound. The single chapters will be recited during the performance fragmentarily, like a tape head jumping back and forth to different positions on the tape, overlapping the fragments.



P E R C E P T U A L P E R F O R M A N C E S P A C E

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S k y p e

During this performance, Skype conversations between performers will be exchanged and at the same time made audible in space. Thus data packages will be generated and exchanged between the performers who will react spontaneously and directly with speech and sound and re-send the parcels immediately. The spatial acoustic traces of this dispatch will form a network, creating sound masses, pauses, breaks and frictions, a spatial acoustic situation within the performance space.

D J i n g

During the rehearsal process eight LPs will be produced with read texts and sounds from the research period. These LPs, as a container, like archived media, will be used in the live performance applying another cultural technique-Djing with all its methods (e.g. scratching), altering

the structure of information dissemination and reception as well as the handling of contents.

This will create an acoustically perceptible event that includes the rehearsal process as a part of the live process of performance in the form of a temporally-spatial and meta-link system.

To create the above-mentioned perceptual situation between performers and audience, the piece has to oscillate between the poles of installation, concert and lecture performance. Thus the overall form of the "acoustic product" will be created by the transfer and moments of conjunction of high-frequency exchange of information and its instantiation in space. These formations can be experienced both live in the performance space and also streamed, live broadcasted, or recorded and mixed into all kinds of radio formats.



N O T E

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The equipment (loudspeakers, interfaces, laptops, microphones, cables, etc.) will be provided by The Chambers for Space Inquiries completely. The live radio play can be recorded in stereo, 5.1. but also rendered after the performance as a binaural headphone version by the Chambers and provided to all kind of sonic media.