MEDIA ECOLOGY

names names names

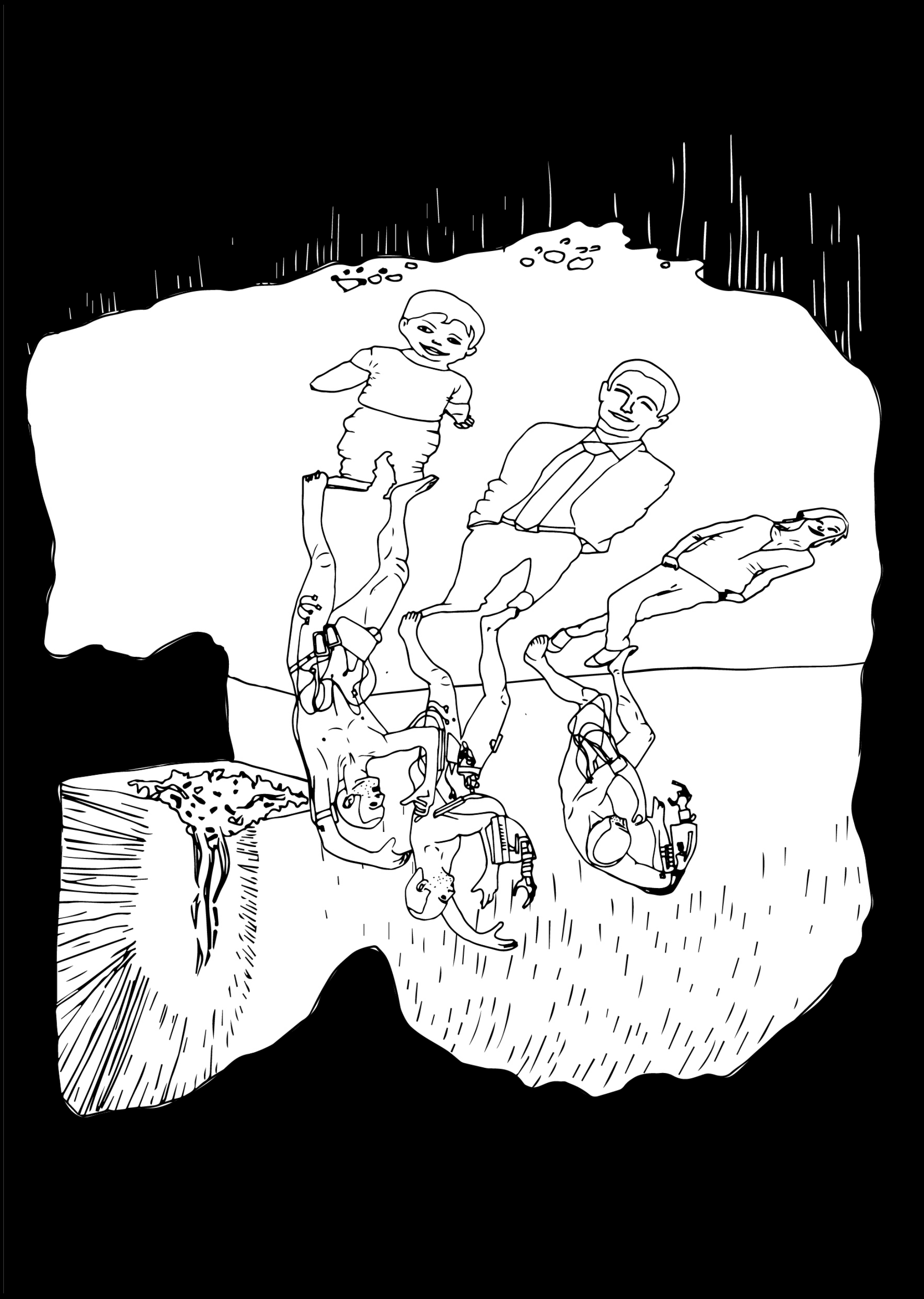
MEDIA ECOLOGY

Can we live without media ecology?

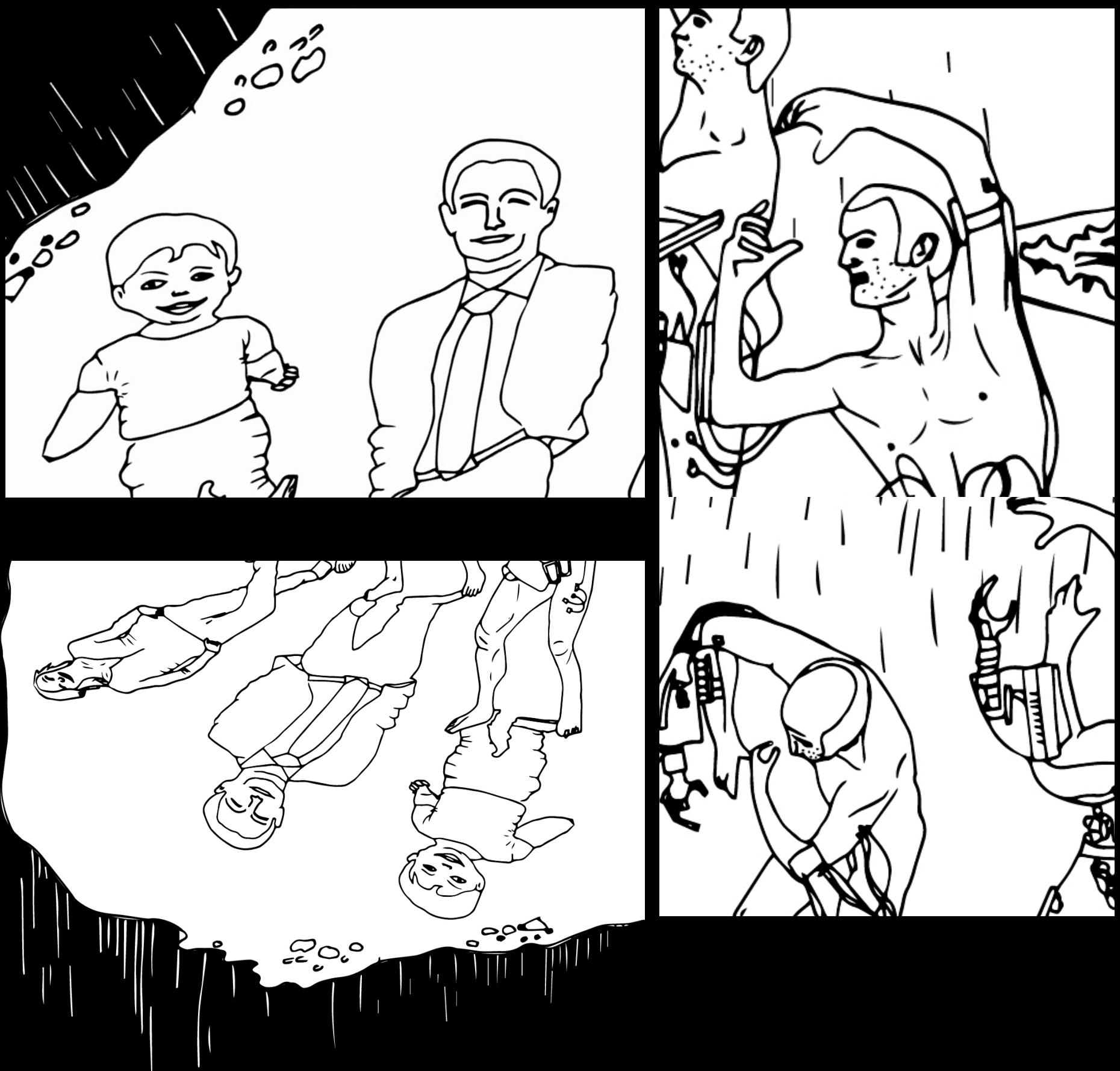
What do you see?

What if you are **trapped** in a box. **Chained** back to back with others. You can hear them but not see them. The only sense of impression comes from the shadows **projected** on the walls in front of you.
You have no idea where these projections come from nor what is causing the feelings you are feeling.
Would you try to **escape** as soon as possible?
What if life in the box is all you have ever known?

I am a **Ping Body**,
I am outside of the cave now, looking back into the darkness. Initially, I was blinded by the brightness out here and thought that I had lost my vision, when in fact I have only now started to see.



I now understand that the forms on the walls were merely shadows, illusions or representations of true form which **I am now able to see.**

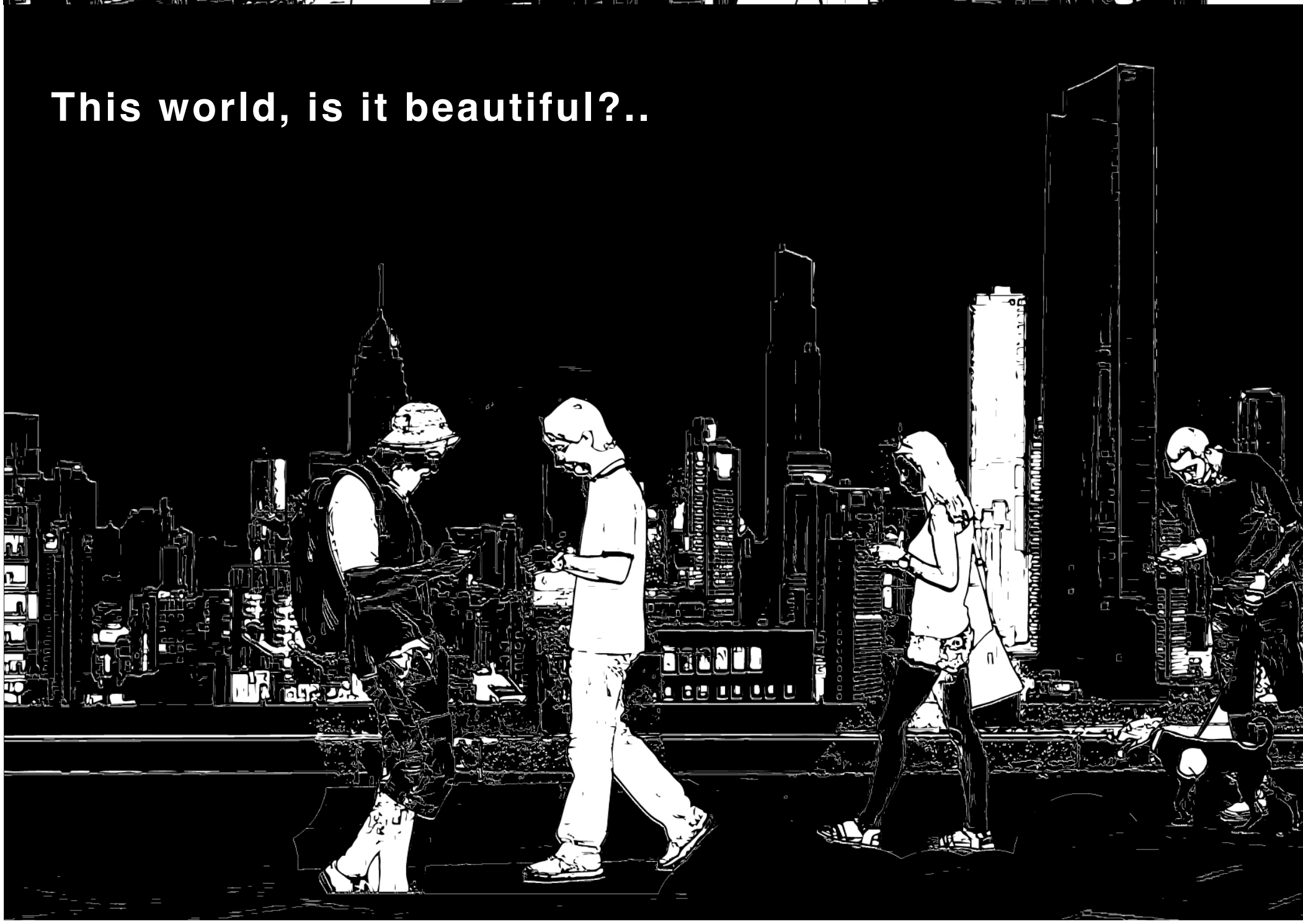


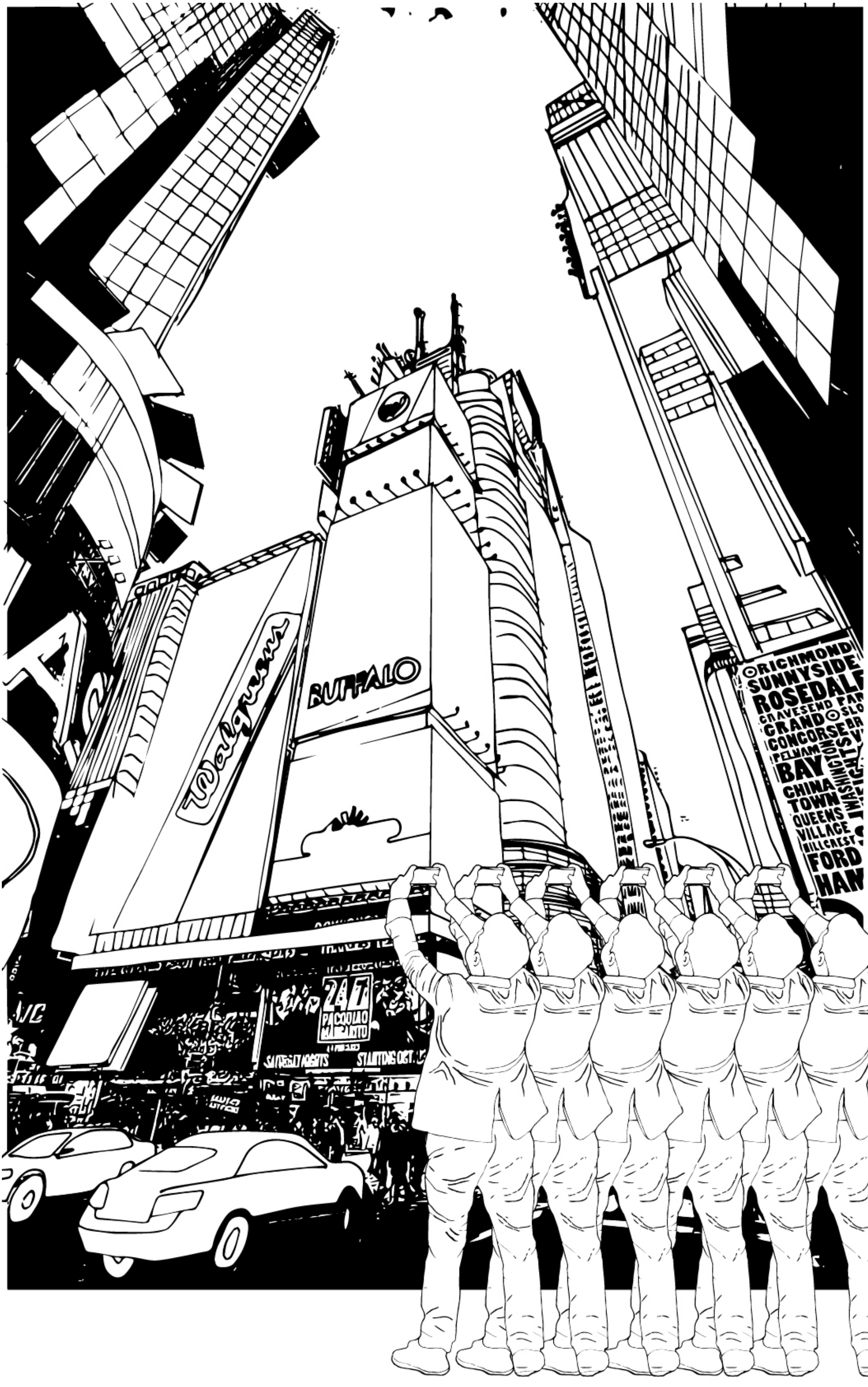
I was not living in a city but a dark cave in

which we were the puppets as well as the puppeteers generating copies of reality to seduce one another with.

I see the chaos. How didn't I see it before? I guess they escape from the city and go to their unique quiet world with their phones. Why does no one understand me? All they do is mock me and call me foolish.

This world, is it beautiful?..




BUFFALO
24/7
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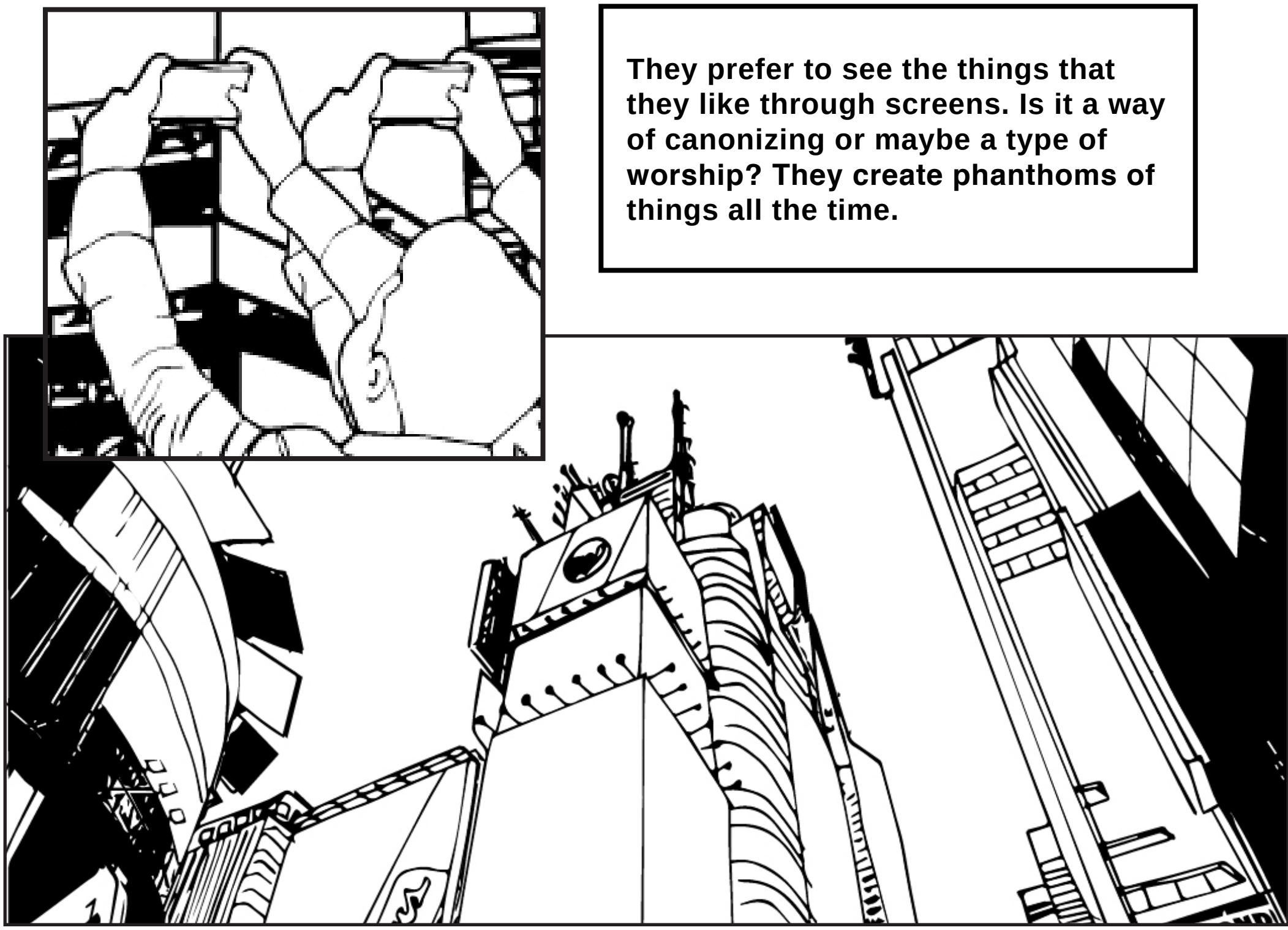
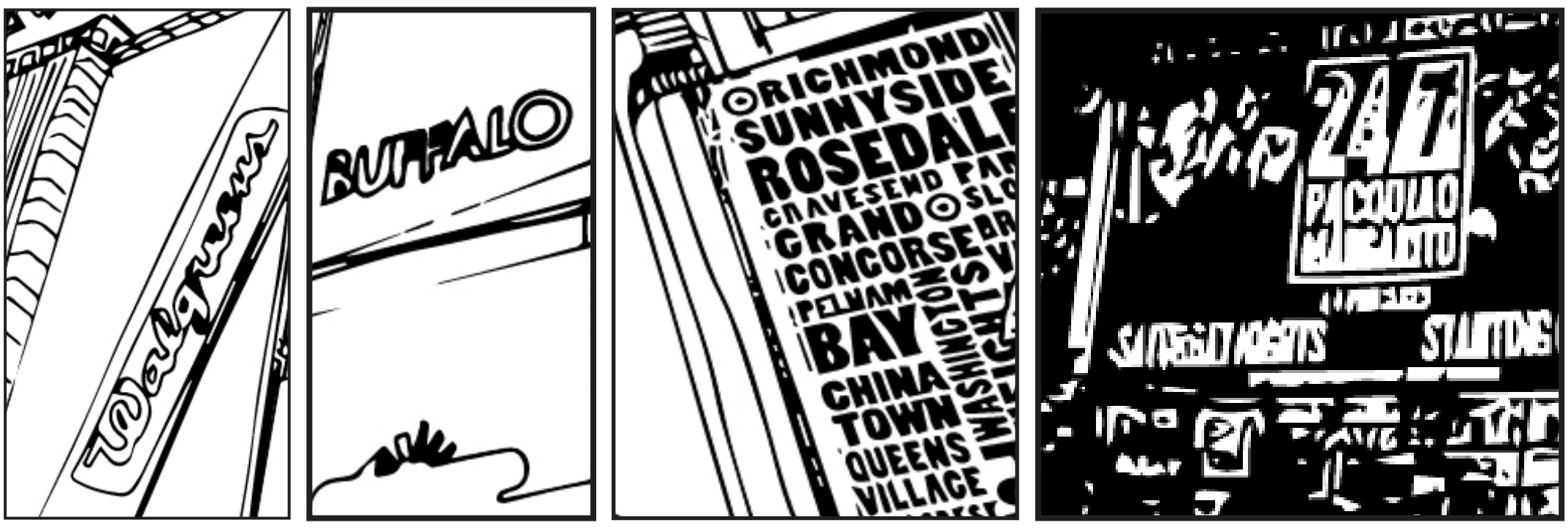
TOWN
QUEENS
VILLAGE
FORD

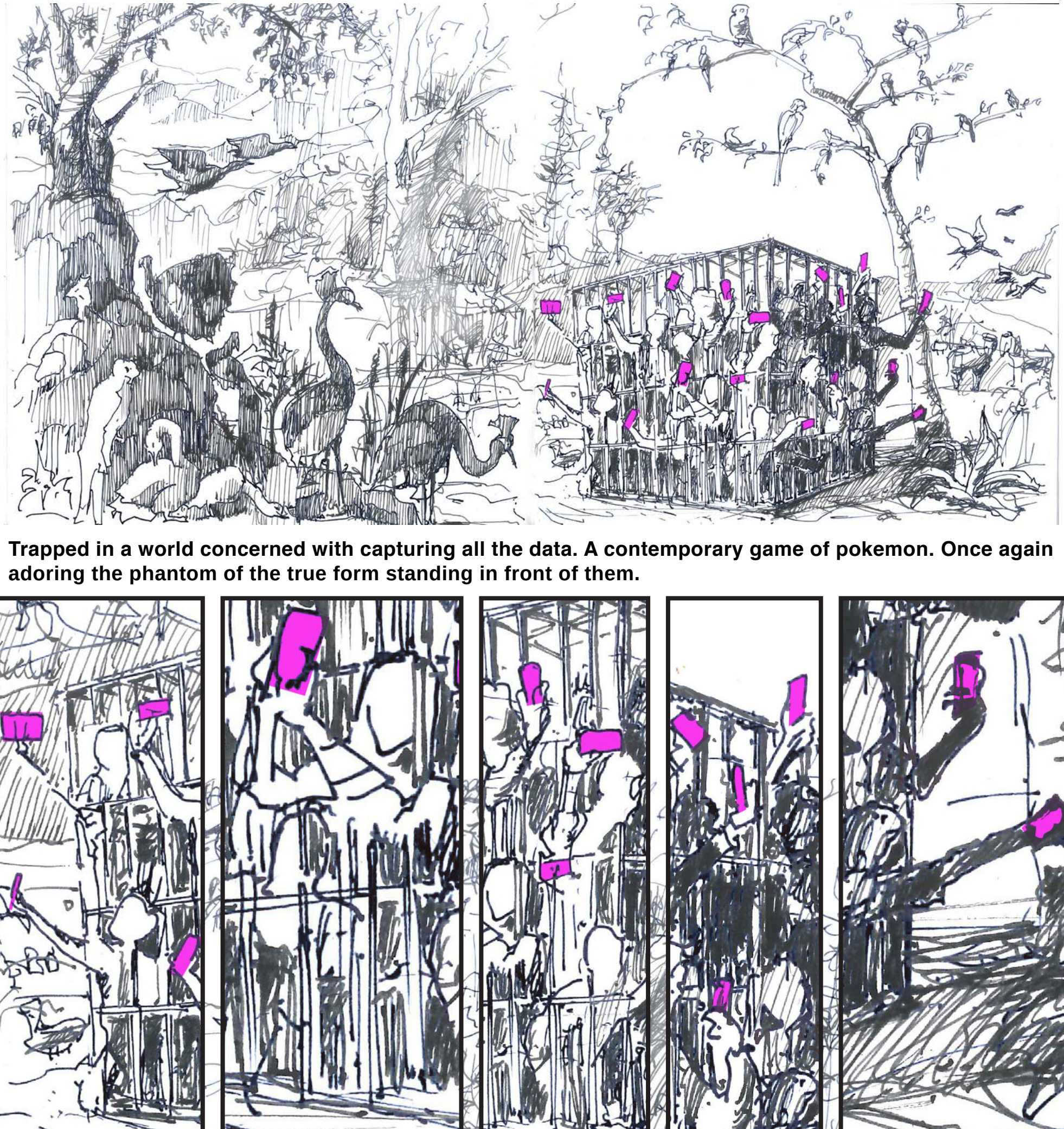


They prefer to see the things that they like through screens. Is it a way of canonizing or maybe a type of worship? They create phanthoms of things all the time.

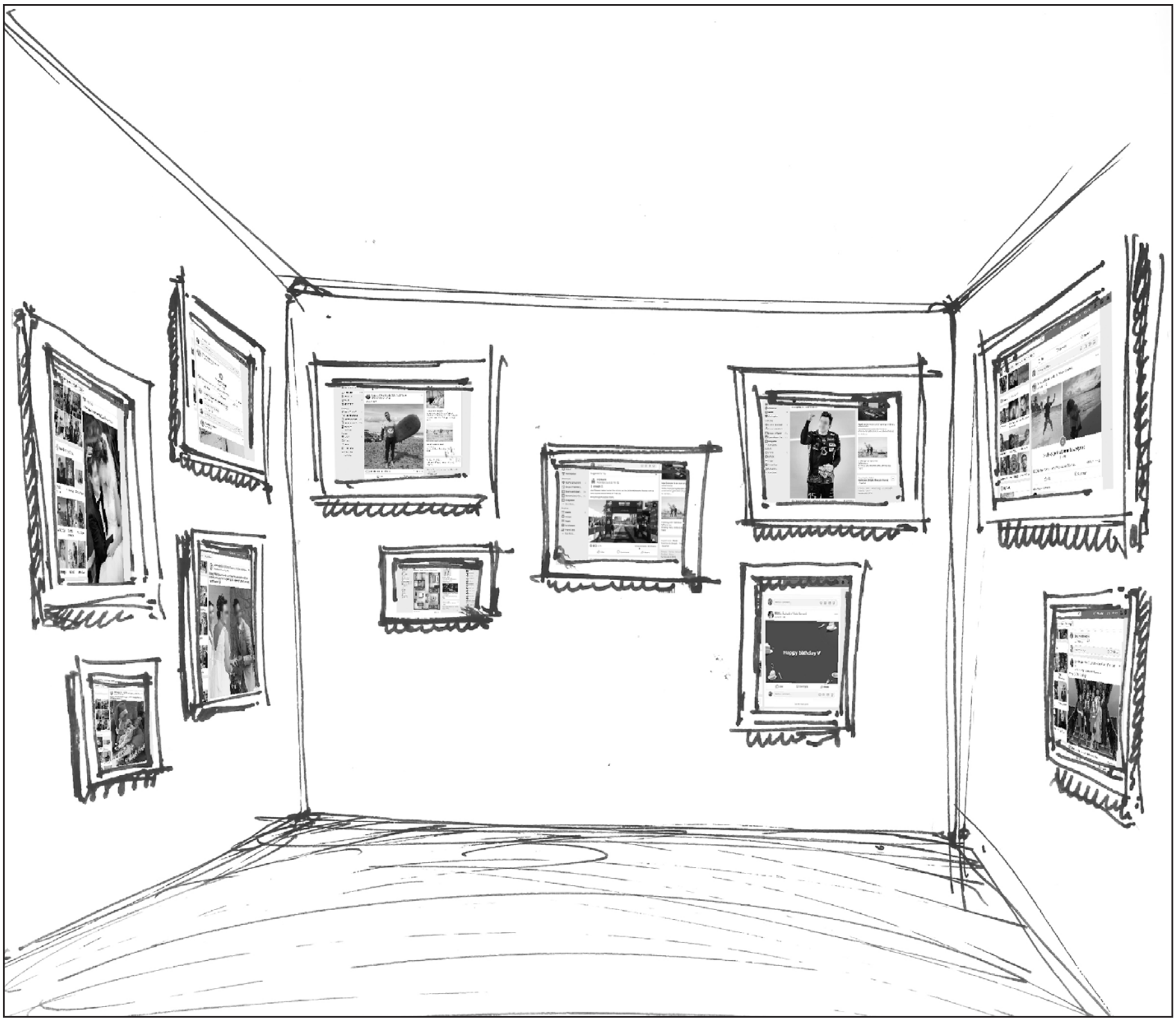
Why are they all taking a picture of the same building? I wonder what is its' significance. Capturing phantoms of true architecture.



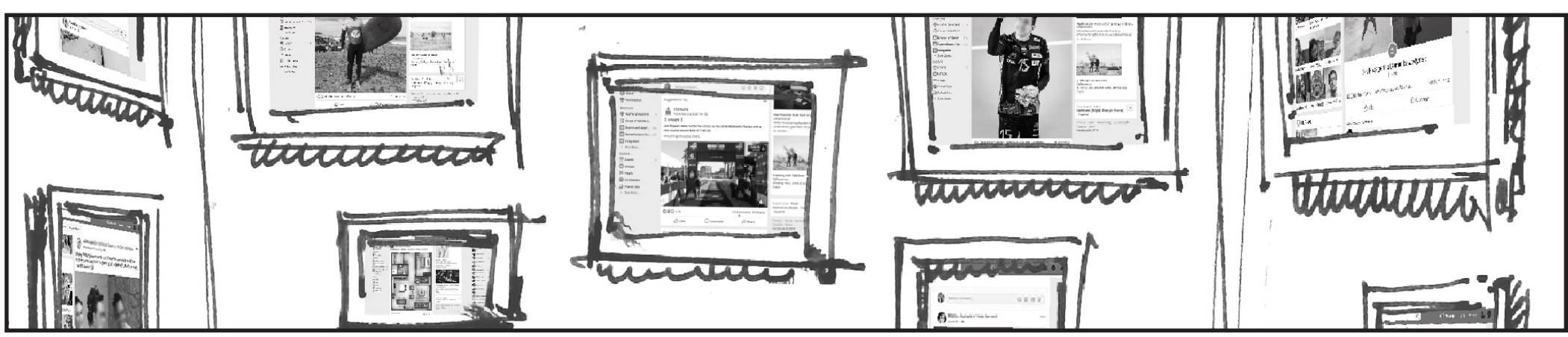
I wonder where these phanthoms live...



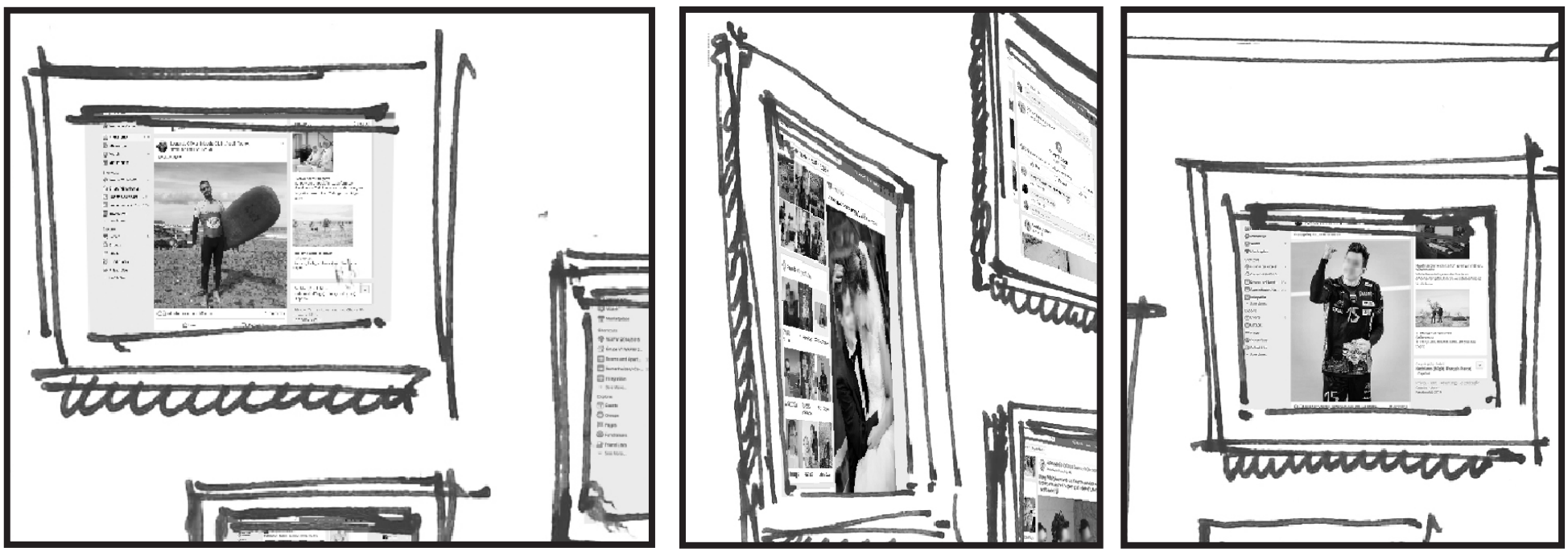
Trapped in a world concerned with capturing all the data. A contemporary game of pokemon. Once again adoring the phantom of the true form standing in front of them.

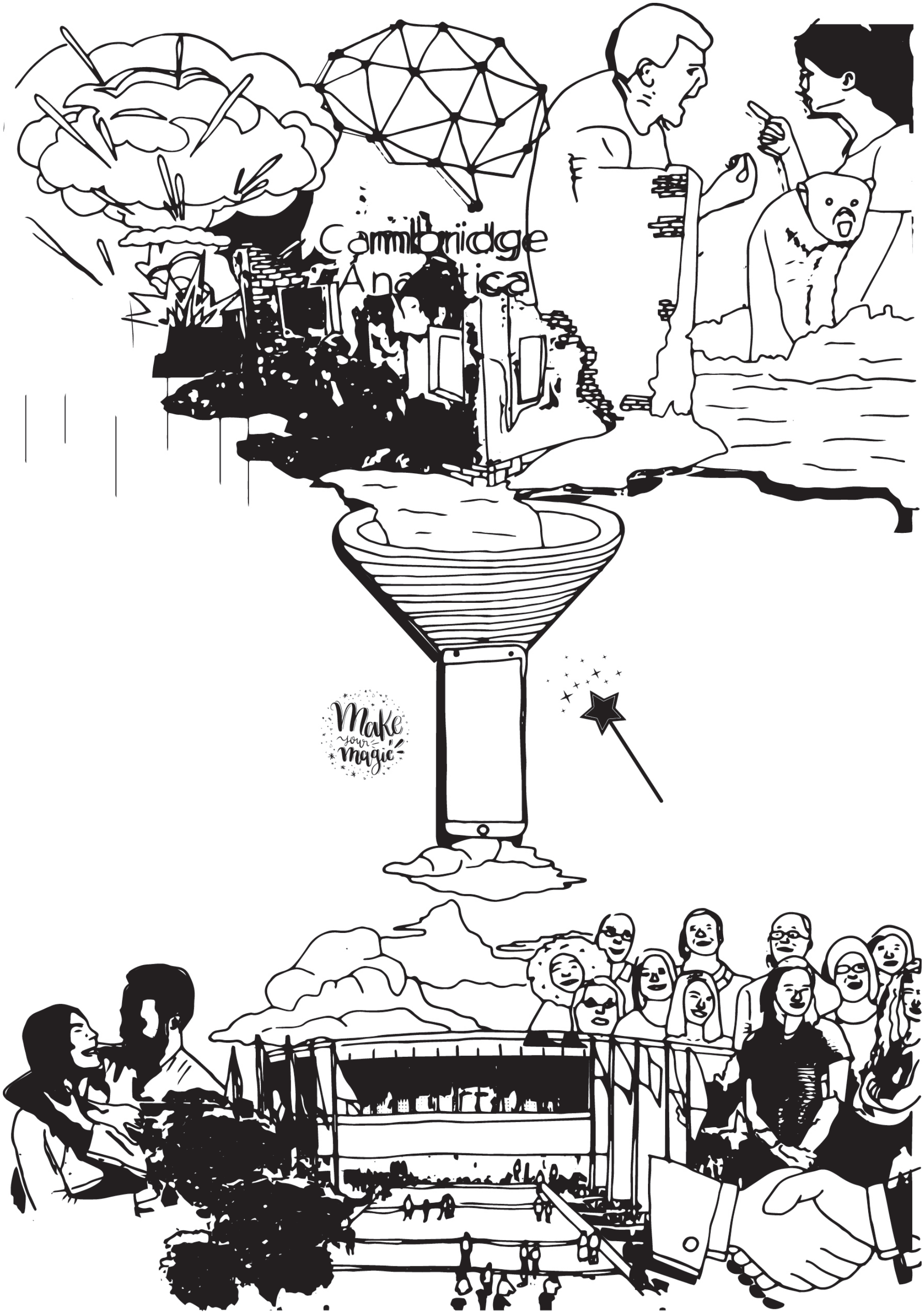


Im busy keeping up with my 1,000 friends...

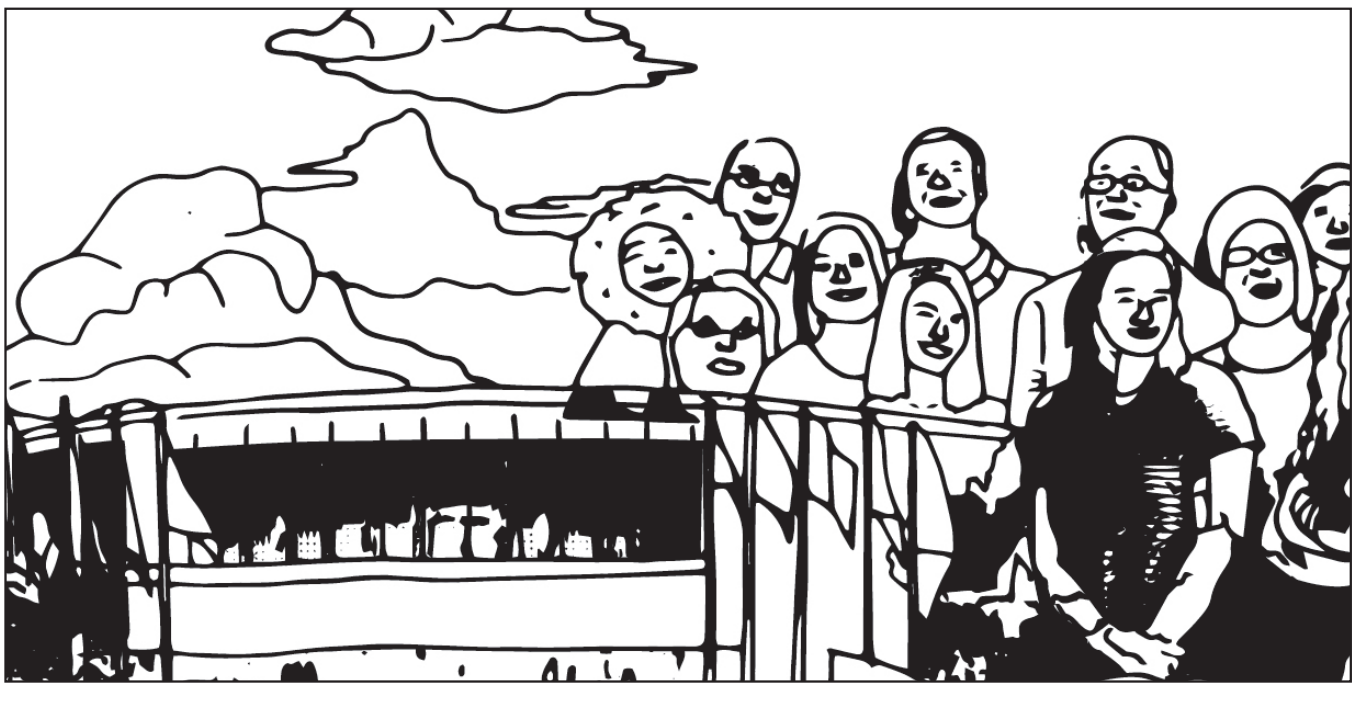


Berta’s pregnant, Tony’s surfing all i need to do is hit a key in acknowledgment!!!



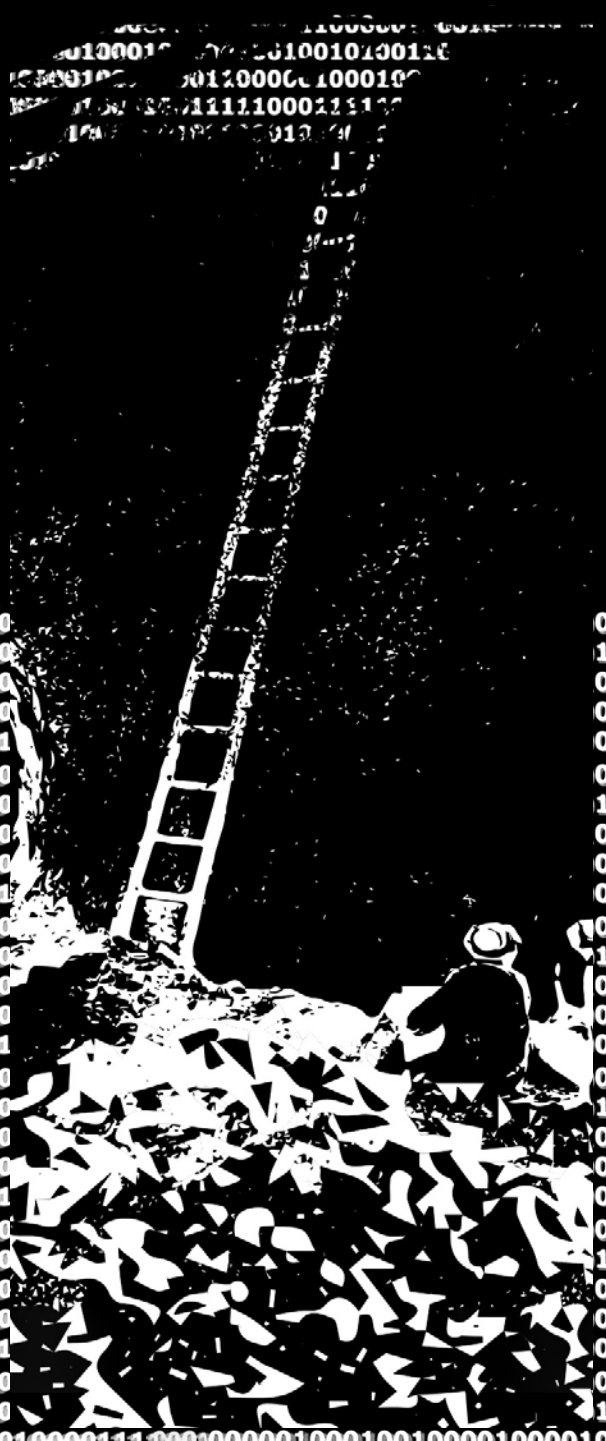

Cambridge
Analytica
Make
your
magic

I cannot imagine how they could deal with all the hardship in their world without it filtering the reality.

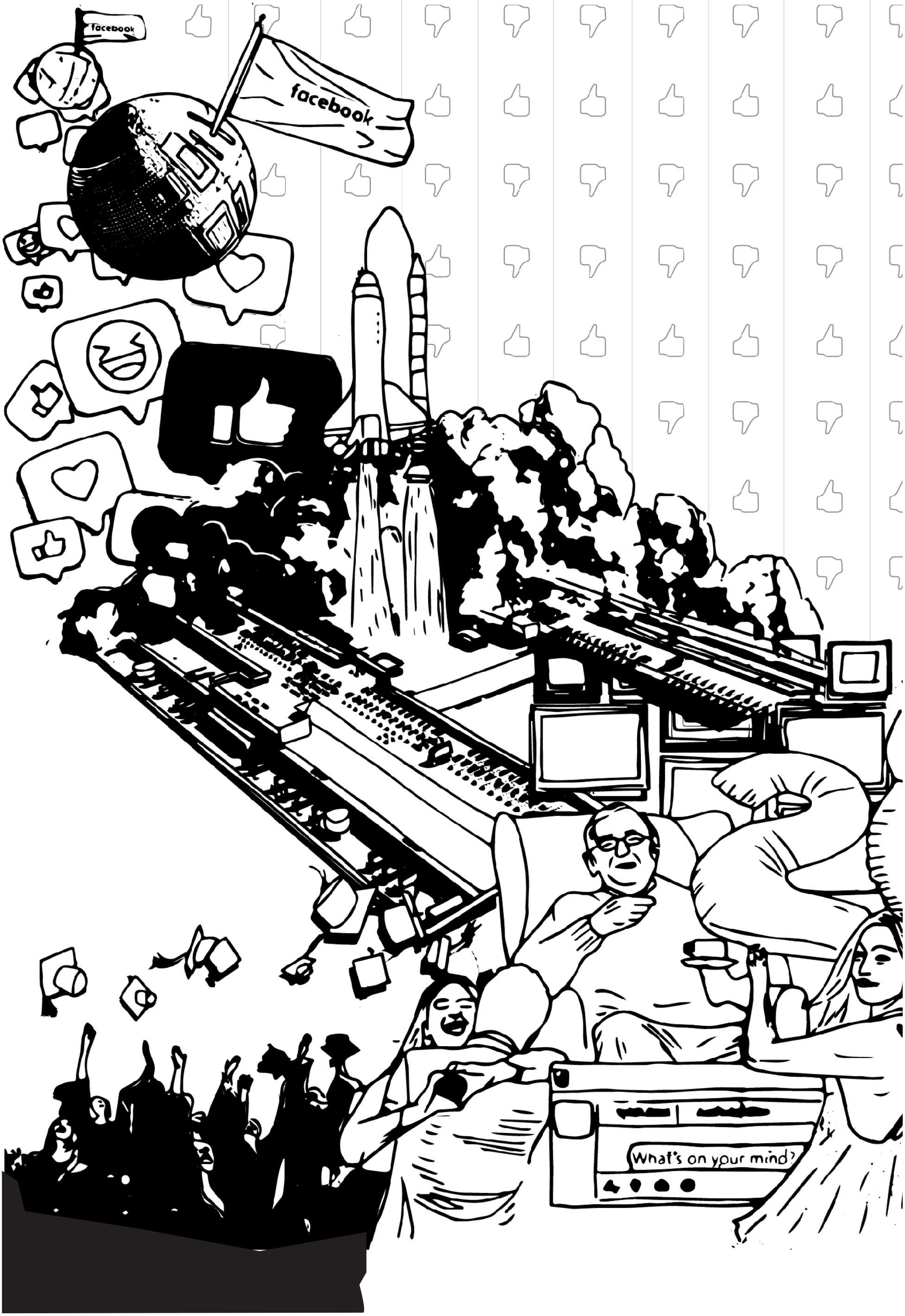


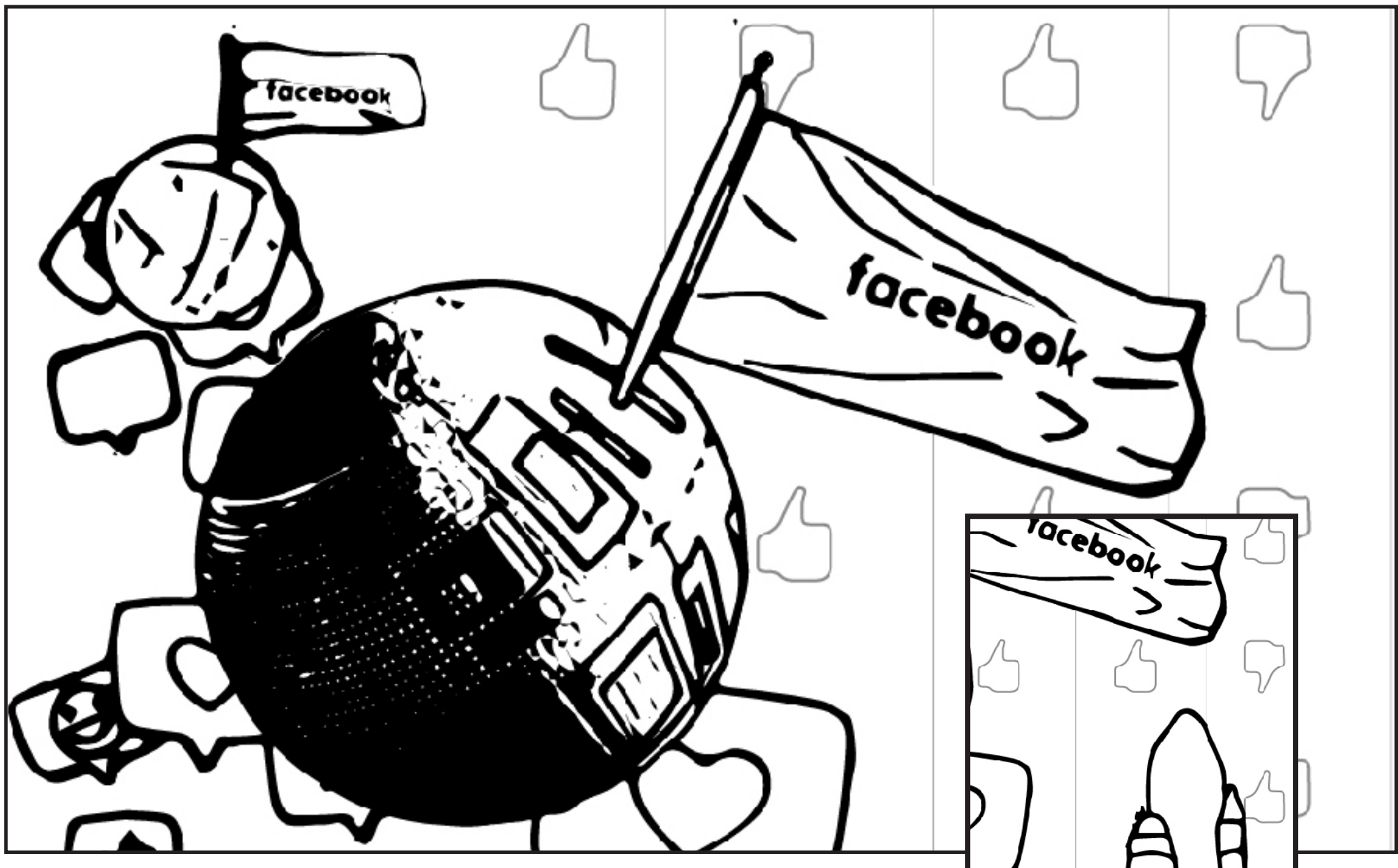
First, I was confused who are the loved ones for them: their families or technological devices?

Then I realized: with their devices they have everything: Love, care, integrity... They are right to love the phones and computers more.

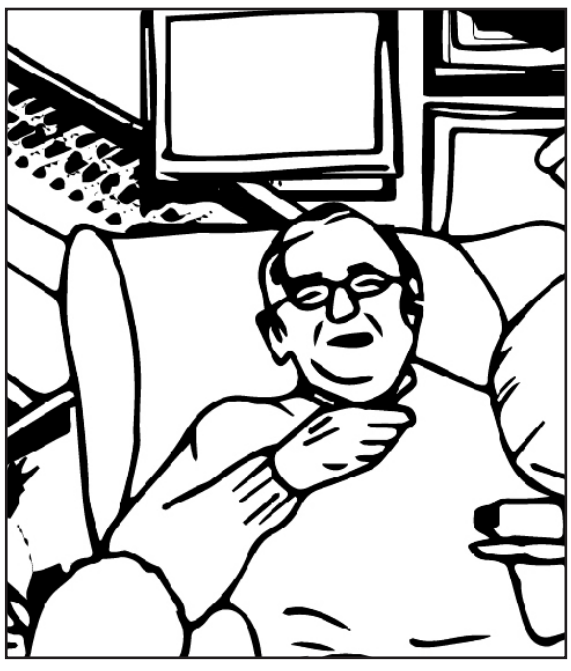


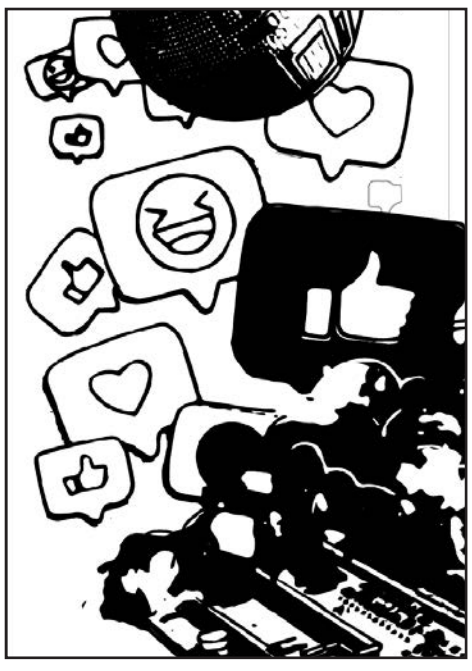
Data has surpassed all resources in value. silently working away at their every `tap, click`, the machines are busy carving out a copy of them in a hidden box somewhere. Are they aware of their actions?

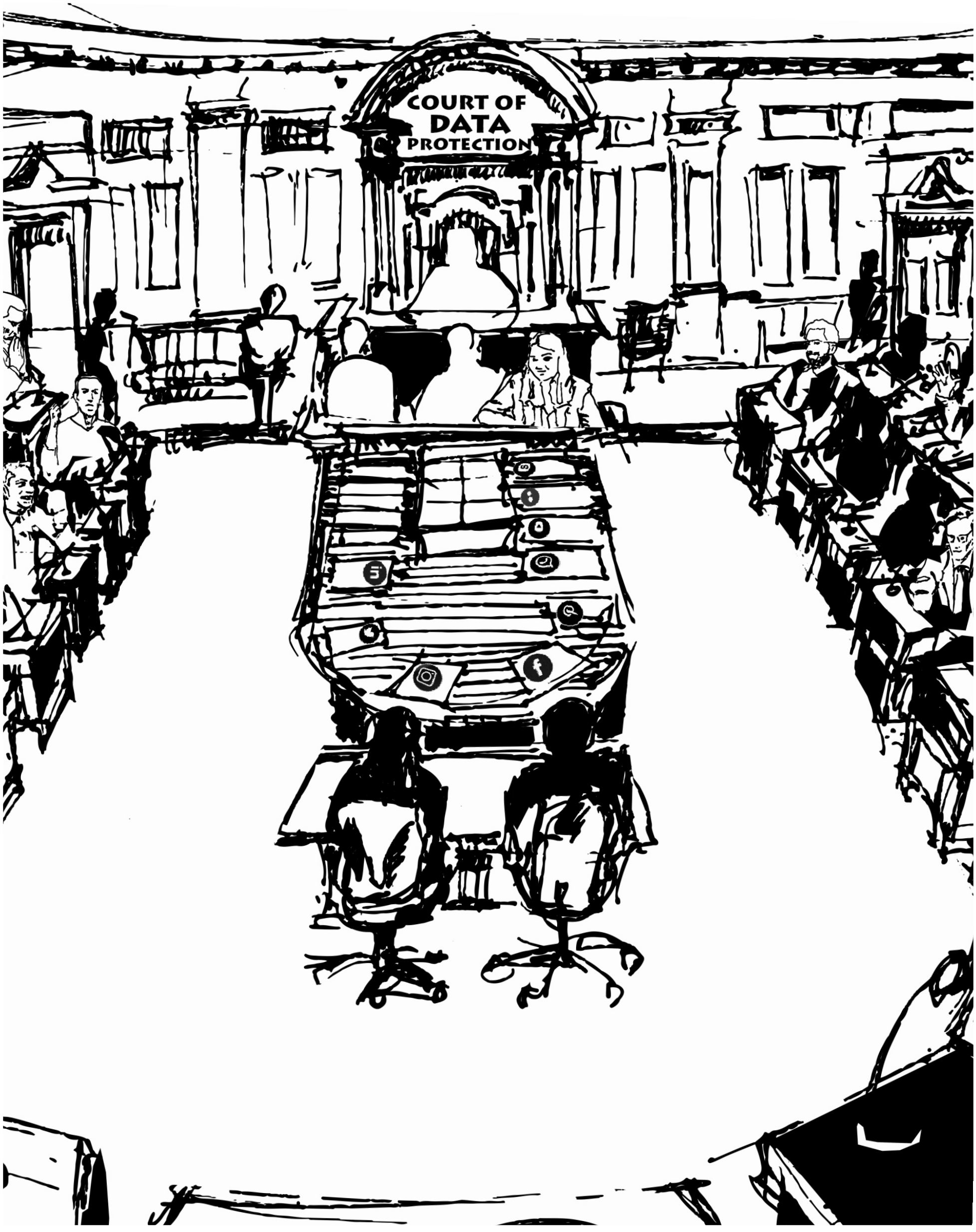

facebook
facebook
What's on your mind?

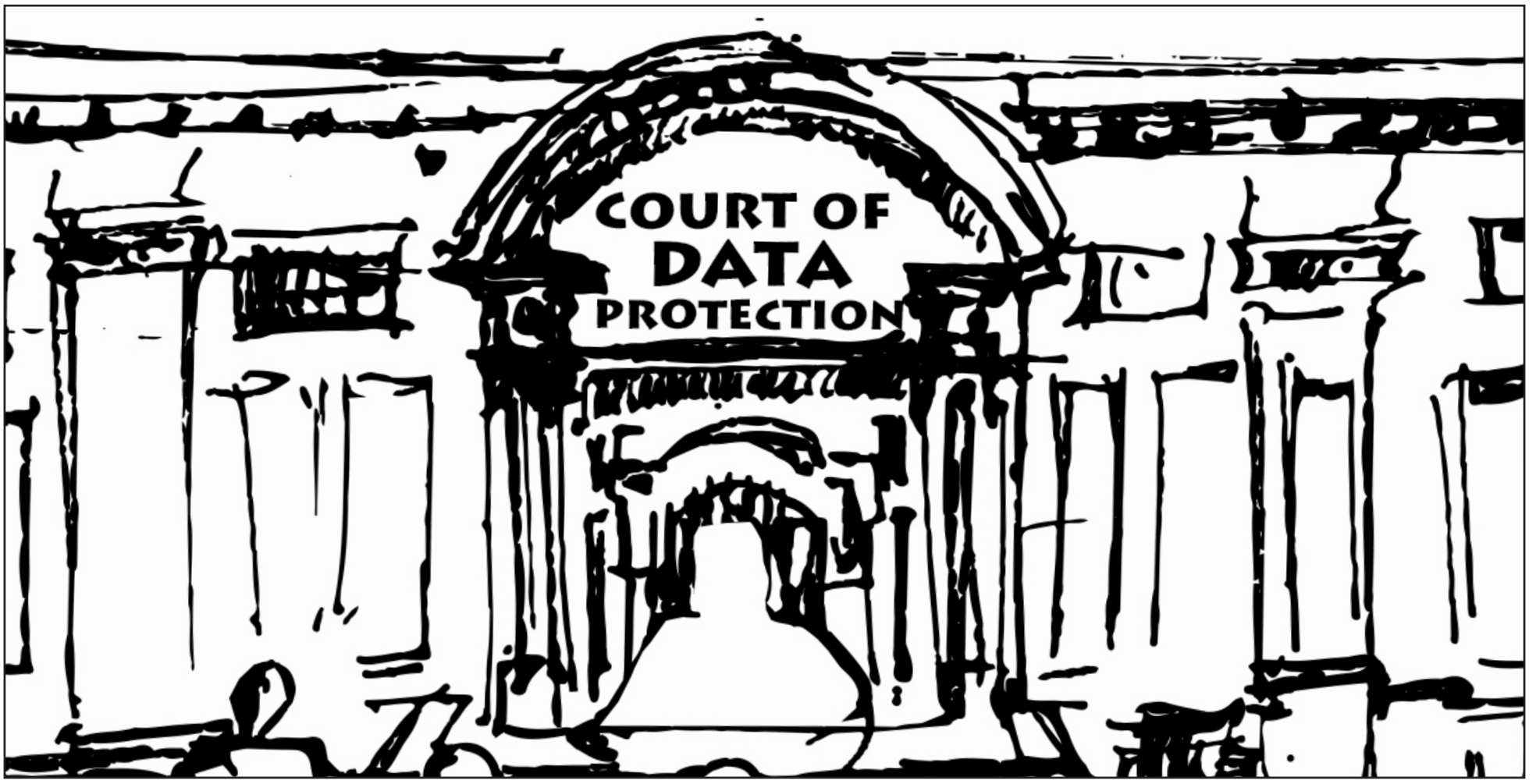


In their world, no one dies anymore. The living and dead... Their phantoms all live together in data centers.
Zuckerberg announced that they will move their data to their brand new planet as there is no space left on earth. Can I also go to a space trip if I sign up to facebook?

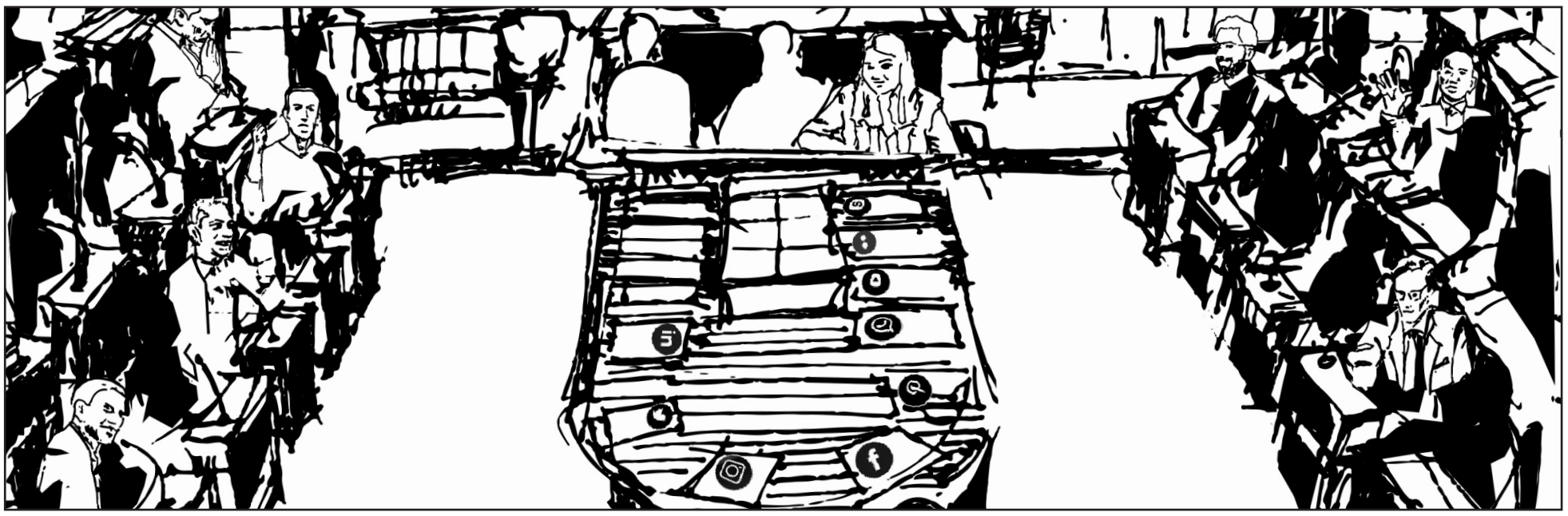





COURT OF
DATA
PROTECTION



i have only just walked in here to hear that the court of data protection is adjourned



WOLDWIDE CROP
FAILURES IN 2049
HOW WILL WE EAT?

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MORE ON PG 2

THE END OF THE WORLD IS NIGH

REPENT YOUR SINS

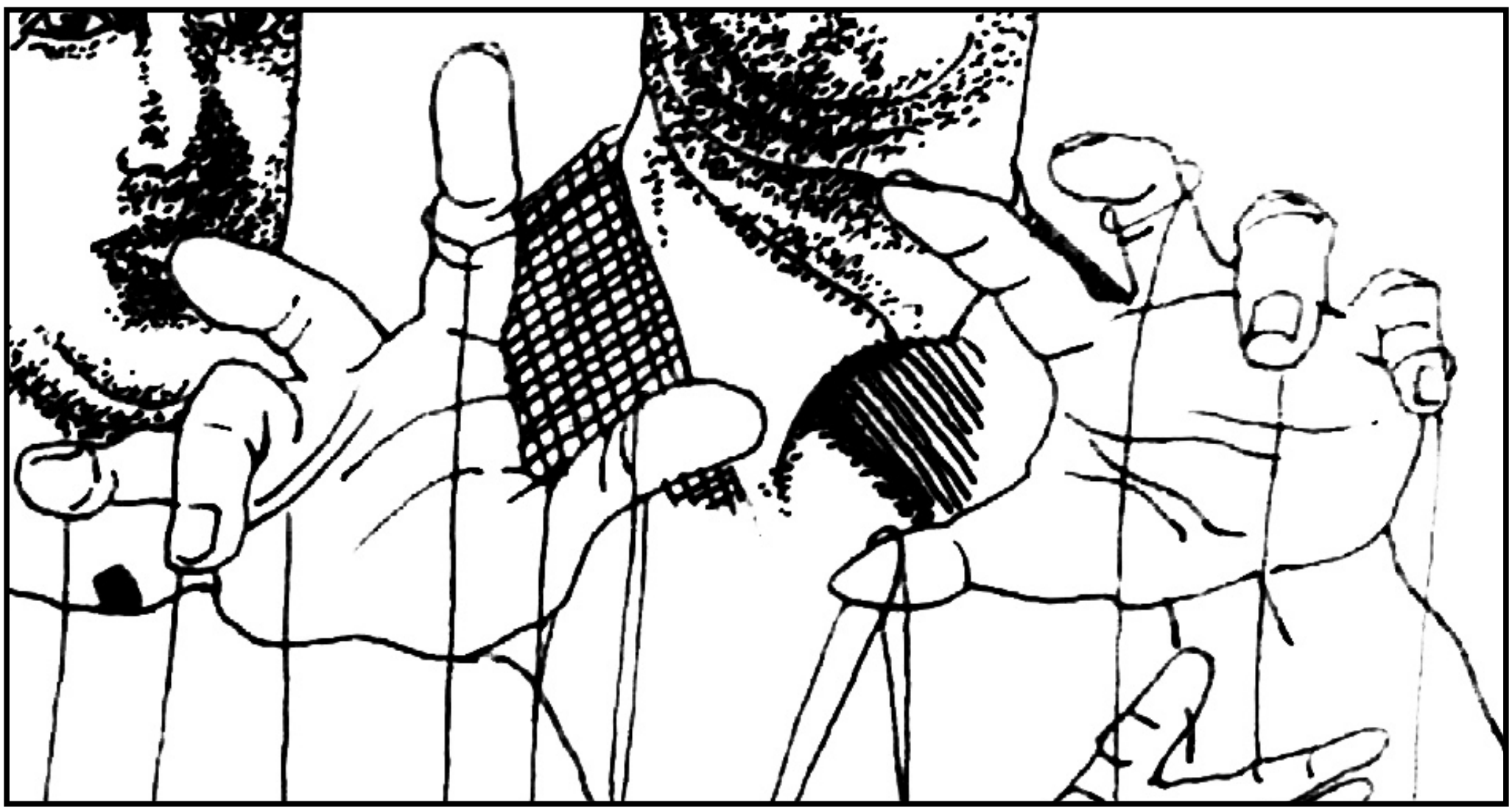
BREAKING NEWS
ELON MUSK SAYS GIANT MIRRORS WILL WARM UP MARS AND MAKE IT HABITABLE

CNN
7:13 PM PT

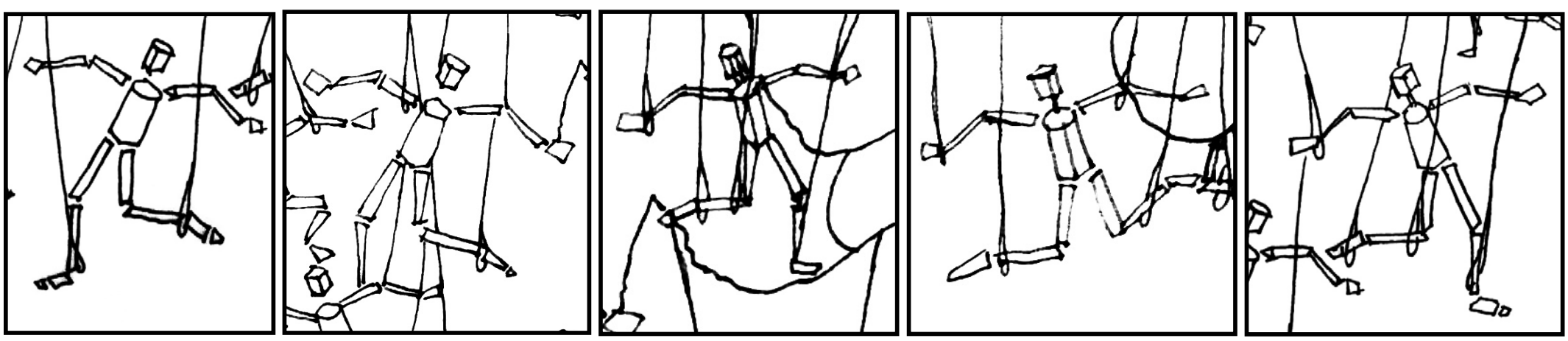
I do not see the point as to why some of them are trying to save their Planet.

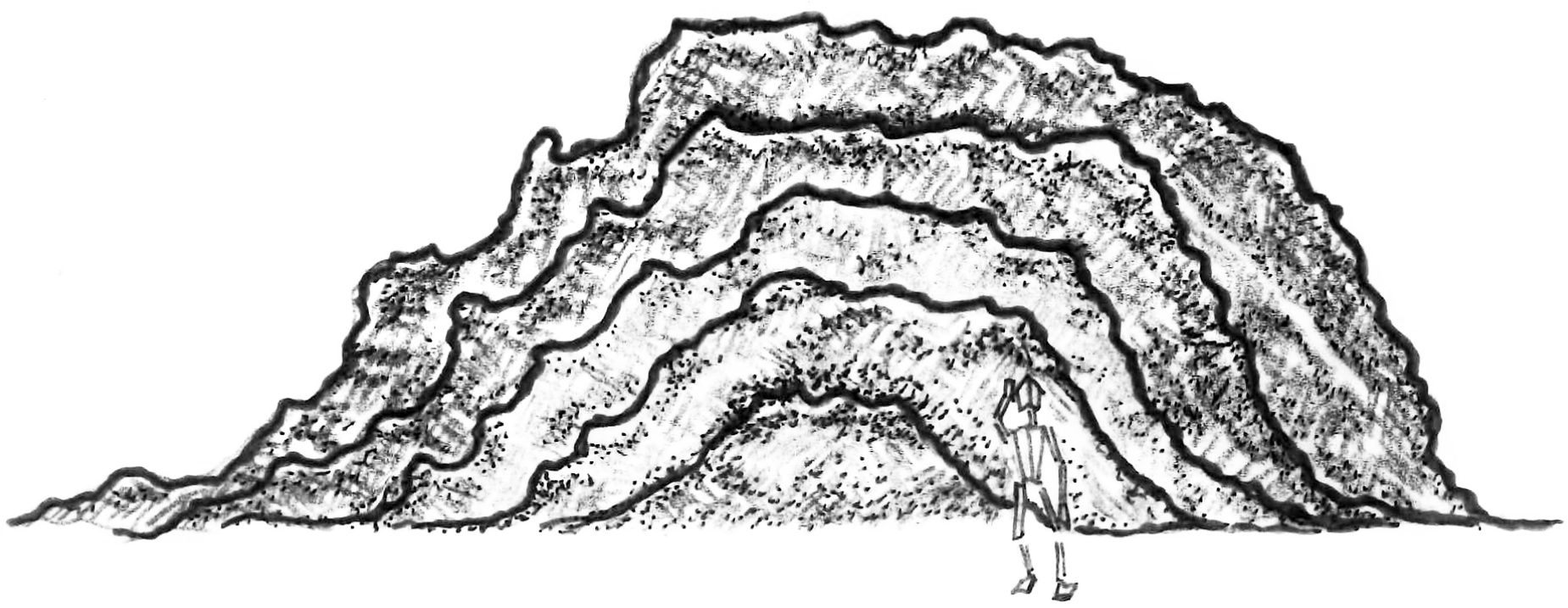
Elon will take them to Mars!!!

Are these the puppeteers of this world? With all their power and wealth they manipulate the people who unknowingly adore them and treat them like gods.



How can man manifest such power?..





But, wait... How did I get here?

I can see things I didn’t before,
but nothing is making sense now.
I feel like i’m jumping from cave to cave
but I dont know if there is an end?
If I was born into this media ecology
how can I even imagine a way out..
if this is all I have ever known?
Maybe we are stuck, we cannot escape...

The further Ping body got from the cave, the more clearly he could see but the less he understood. Things became meaningless as the source was lost and new meaning was given. So he travelled through life; cave, after cave, after cave…

Moving away from the platonic ideology, we see Baudrillard's understanding explaining this conclusion more clearly in the contemporary context of today. Since the Industrial revolution the gap between the real and imagined world has been shrinking to a point where it has become indistinguishable. We are no longer capable of imagining new worlds, we can only imagine better, more efficient iterations of this world. We can no longer distinguish between simulations/ phantoms & reality. Escape isn't an option because we wouldn't know what to escape from in the first place. Thus, the gap between the real and imagined becomes meaningless.

"We have entered life into simulation as everything can be simulated & everything is simulating something else." J. Baudillard

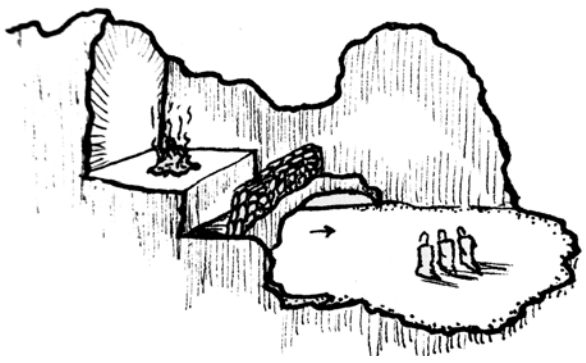
ARE YOU A PING BODY LIVING IN PLATO'S CAVE?

"Technology as an extention of our body."

This words, from 1966, said by Marshall McLuhan to describe our new society. He was a canadian philosopher who studied and explained a strong relation between humans and technology. His statement "medium is a message" became a key to a better understanding automation and its importance in peoples lifes. How the media ecology changed the human perception and their undderstanding of the new ecology. The choice of a medium creates new behaviours, new surroundings, new traditions and finnaly a new society. All the existing generations will be described as an inseparable hybrid of human, technology and its environment. Automation is a new filter, new lense on our eyes, and the only way to undarstand its nature is to undarstand the position of human in autiomated world. Technology is also a visual language for our generation, esthetic and design which creates new environment, new architecture and different needs for people living this world.

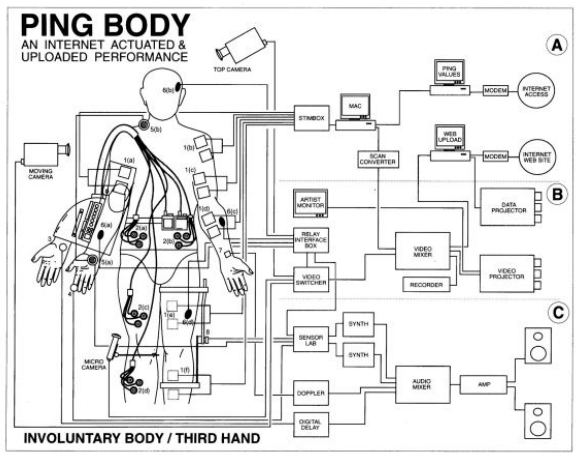
DO YOU SEE THE PHANTOMS TOO?

In Plato's analogy a group of prisoners chained to one another facing a blank wall are depicted. A fire burns within the cave, resulting in the projection of shadows on the wall in front of them. They end up believing that the shadows are real and the shadows are the prisoners' reality.
One of the prisoners manages to escape and stumbles out of the cave and is of course flabbergasted at the new world, he finally comprehends the world of ideas and realises he was living in the world of phenomenon previously. He rushes back to the cave to explain to his friends only to be mocked and turned away.
The depictions and distortions of our cloistered viewpoint are questioned using Plato's simple cave allegory. We are reproducing copies of true forms at an alarming rate, absorbing and projecting in conjunction. This prevents us from mastering a higher level of understanding as we do not expose ourselves to the fourth dimension, that is; time, the recognition of duality of worlds.



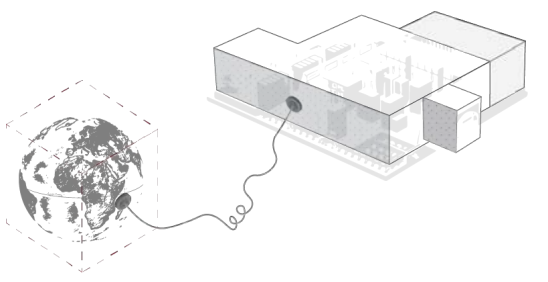
ARE YOU A PING BODY LIVING IN PLATO'S CAVE?

In 1995 Telepolis 'Fractal Flesh' event, Paris (the Pompidou Centre), Helsinki (The Media Lab) and Amsterdam (for the Doors of Perception Conference) were electronically linked through a performance website allowing the audience to remotely access, view and actuate Stelarc's body via a computer-interfaced muscle-stimulation system. The Ping Body performance bear the effect of media ecology. Instead of collective bodies determining the operation of the Internet, collective Internet activity moves the body. In this point, we question: are we -human beings- collective entities of the internet society or can we still refer to ourselves as individuals? Are we puppets of media ecology or do we still have the power of making decisions with our own free will? Are we phantoms; or are we true forms?



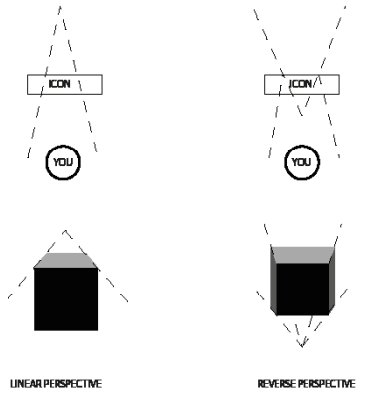
HOW CAN YOU FEED ME?

As data has become the most valuable resource in the world, we ought to question our awareness of the relationship between the world and the data centre. It seems we are living within a box of satellite tracking, surveillance and data mining. Our compliance with the world seemingly plugged into a data centre larger in scale than the world is absurd. But we keep feeding into it as it feeds back into us.



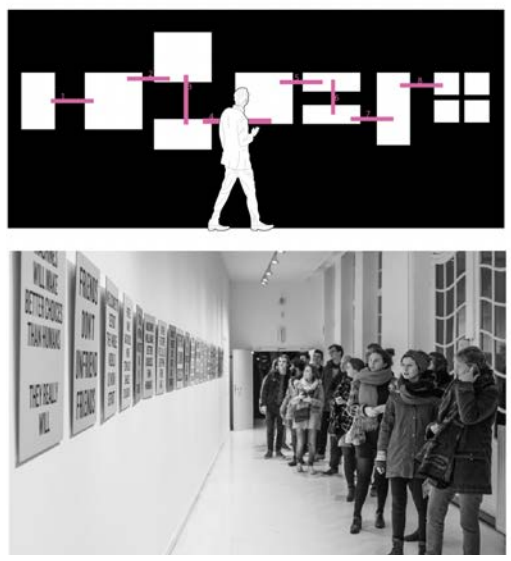
YOU GIVE MEANING

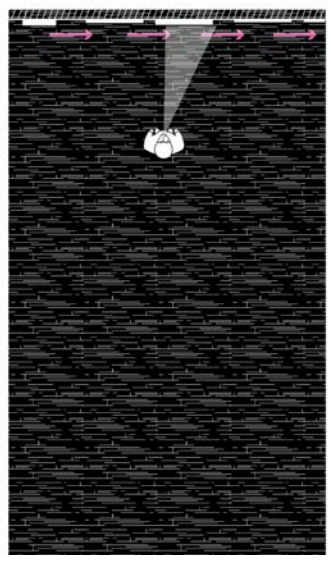
Contrary to perspective where you as a subject decide the focal point, resulting with the vanishing point vanishing to the back of the image, in reverse perspective the vanishing point lies between you and the image or is placed right in front of you. This implicates that you have suddenly become the focal point and henceforth the reversal of subject-object relationship has taken place. This was first recognised in the Byzantine icons, where God could become closer to the viewers through this medium through the use of reverse perspective, making the viewer the object. Our interest in reverse perspective lies in the impact it has on the human rather than what it represents; the essential interaction required between human and architecture for reverse perspective to exist and have meaning.



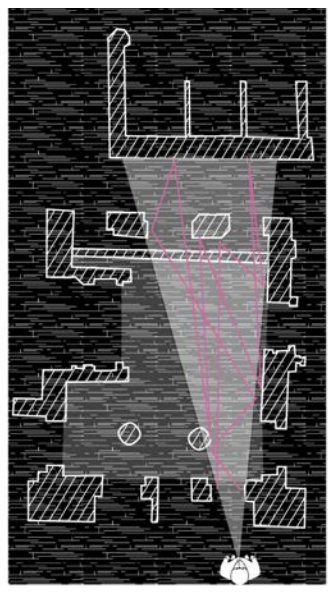
YOUR FEEDBACK FEEDS US

Any space configuration has an intention of the human's role in it. The way that interaction between space and user designed foresees the active or passive status of people. When the common museums are analyzed, it is observed that the specific artpieces and circulation in the space is predetermined. Therefore, the relations between them is already designed. The visitor becomes a passive observer in the activity: not selective nor arbiter.





ARE YOU THE DATA OR ARE YOU FEEDING THE DATA?

On the other hand, at Sir John Soane Museum, the relations and experiences are approached in a way that visitor takes an active role in the process. The configuration is three dimensional and the circulation is not linear which gives the visitor the chance and responsibility to create a unique experience.

In the era that we are living, we are used to face with already organized and controlled information. Most of our experiences in today's media ecology are designed by algorithms: linear routes in a complex system which doesn't give any chance to see or know other options. Here, through the Sir John Soane Museum as a case study, we question the power of architecture as a tool/ agent to remind people their inner ability of taking an active role in their experiences.