

MEDIA STUDY

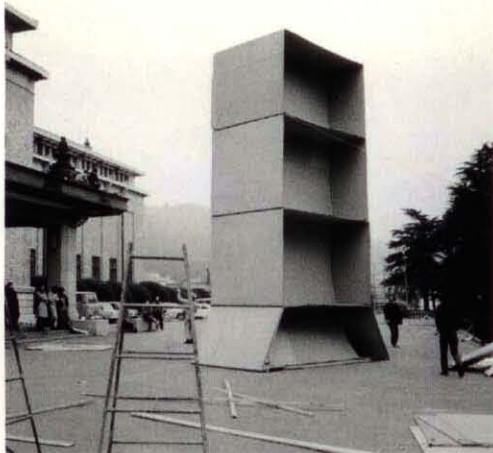
HITOSHI NOMURA

IN THE FALL OF 1968, I conceived of a sculpture called *Tardiology*, which would be a twenty-six-foot-tall freestanding tower made out of cardboard. I exhibited and photographed it outside the Kyoto Municipal Museum of Art in March 1969.

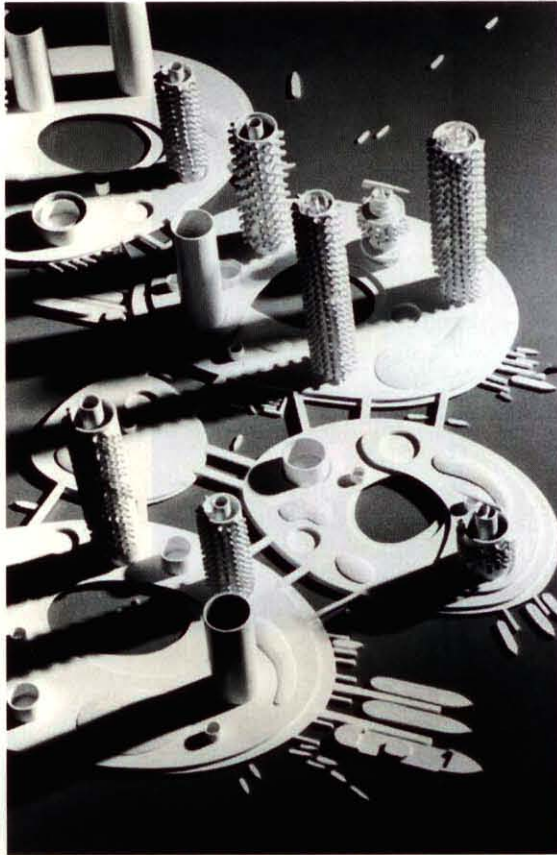
I had been taught that sculpture was about three-dimensional forms made from timeless materials. However, in observing the disintegration of the cardboard packaging around an early Plexiglas sculpture of mine some months before making *Tardiology*, I witnessed the creation of an unplanned form shaped by weathering, gravity, and time. This both troubled and intrigued me.

By photographically documenting the collapse of *Tardiology* over the course of four days, I began to explore what I had experienced, and it was some months before I realized the implications for my methodology as an artist. The simple act of periodically recording the demise of the cardboard tower registered changes in the structure over time that would otherwise have gone unnoticed. I realized then that time itself was my subject and that transmitting and disseminating its presence through different media was my art.

The arrow of time moves forward relentlessly, and this is registered in planetary motion no less than in natural phenomena. We live in a four-dimensional world (one-dimensional time and three-dimensional space), and I wonder how time itself will develop over time. Given these interests, I have often turned to new technologies in my work, and my application of science has evolved by extension. My choice of media is driven by these factors. □

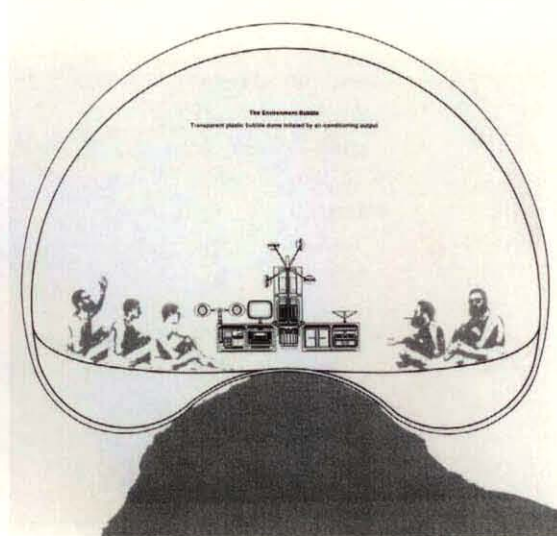


Hitoshi Nomura, *Tardiology*, 1968–69, one of eight digital C-prints, each 31½ x 47¼".



Above: Kikutake Kiyonori, *Marine City*, 1963. Model.

Below: Page detail from *Art in America 2* (April 1965). Shown: François Dallegret, *The Environment-Bubble: Transparent Plastic Bubble Dome Inflated by Air-Conditioning Output*, 1965.



If there was an alternate of architecture developed in the postwar period, it would be the province of a few pioneering computational design

Friedman and the brief collaboration with Constant and Guy Debord. Beyond the influence of such collectives in his celebration of the "house is not a house," Banham joined Dallegret to illustrate an "Environment-Bubble: Transparent plastic bubble dome inflated by air-conditioning output" around a naked Banham seated around a table, a logical-services "icon."

Ultimately, perhaps the best of the postwar architecture *Autre* would be defined by a new professional tradition. Thus the influence of an avid reader of Norbert Wiener's *Cybernetics: Or the Use of Human Beings: Cybernetics* (1950), conceived of what he called a "cybernetic sculpture" in 1956. The Philips Company outfitted the "cybernetic-spatiodynamic" "brain" animated by feedback loops, a theme of cybernetic theory. The structure, its sixteen black, rectangular plates responded to variations in light, color, and sound—by vibrating. Confronted with the intense light, it remained still. The blue set it in motion. It was in the center of one of the first festivals of art in 1956, responding to the choreography of Béjart's ballet.

A year later, Schöffers extended the loops to the inhabited environment. The prototype spatiodynamic house was exhibited in Saint-Cloud in 1957. The "cold" room, or Keyhole Room, had two rooms, each with a radical environment but without a separate room was kept at a temperature of 68 degrees Fahrenheit, while another "hot" room was at 104 degrees. The rooms were lit with cold and warm reds and oranges and warm incandescent light, and were "noisy" in their insulation. Separated by a "wall of heat," these two rooms, each claimed, allow two individual