

Mechy max people proceed by considering things in a modular form—houses are ticky tack all like each other—or in uniform form. That is, all the ocean is like all the rest of the ocean. It's possible to dump atomic waste into the ocean because you know it will be diluted by the total ocean—but this does not occur. Atomic waste that's been dumped moves around in *clumps* in the ocean. It maintains its integrity; it stays together. The fish are alive. They concentrate the mercury and the mercury goes up the food chain and gets concentrated. Atomic waste gets concentrated. The world is of clumps and all the clumps are different—clumps of people are just different kinds of people.

The idea of clumps is very important because part of the mechy max mythology is that things start off as uniform and then develop into highly differentiated sets. This is not so. Everything starts out as highly differentiated from the outset though there are holes, discontinuities, which may be invaded by one set or another. Life processes operate against things becoming uniform and operate towards things becoming more highly differentiated.

One of the most fascinating problems is what happens when there is no leadership. In our cells there is no leader, but mechy max thinks of genetics as a great leadership system (as if genetics operates separately from what happens in the womb—what the mother ate, what kind of life she was leading).

You must start out with the fact that there are clumps. (Only God could organize from zero with everything uniform—that was in the mind of the religious people who organized from zero . . . it's interesting he organized in seven days, in rhythms.) . . .

Let's say you have a group of people together who are not together because there is a leader, but *are* a leaderless group. After a while they'll organize so that they get jobs done and sometimes they'll organize without a leader; sometimes they'll have a leader for a particular function—sometimes for a day or a month; all of this is different depending on the different kinds of people who happen to be in that group, so there's a natural type of organization that happens among a group of people, but it's not uniform. The rules are not the same across many cultures. Each culture has its own style. You don't start with randomness. Randomness and infinity are mechy max terms. Randomness as a continuous state can only be created with great difficulty; it's a mathematical state which doesn't occur in nature at all. What happens in nature is you get things grouping together in clumps which behave over time in such a way as they may continue to exist as a group . . .

. . . and these clumps can only come in contact with those things which are physically adjacent or that are informationally adjacent or rhythmically adjacent. If you have two systems which have similar rhythms and if the rhythms are slightly different they'll start to rhythm together . . . to form simpler rhythms. There may be many different kinds of instruments but the rhythms tend to group in clumps. If you think of our communication process then those things which have similar rhythms are able to speak to each other; those which are very different rhythms are not able to speak to each other. So there are different communications that occur between elements of a system which are of different rhythms . . . There's a certain kind of self-organization that occurs with a rock group making music together, or with two people making love. You may start when you're making love a new rhythm, but whether it'll catch on depends on where your partner's at and whether it's a random rhythm that has meaning and catches other random rhythms. What may start out as noise—that which does not have meaning, that which is not information, that which does not produce change—because at that point you're in transition, may be a rhythm your partner picks up on and plays back, and plays back again until a new rhythm is organized. You've gone through the transition into a new rhythm. What was noise becomes information, because it *did* have effect, it was that change which produced an effect. Rhythms tend to

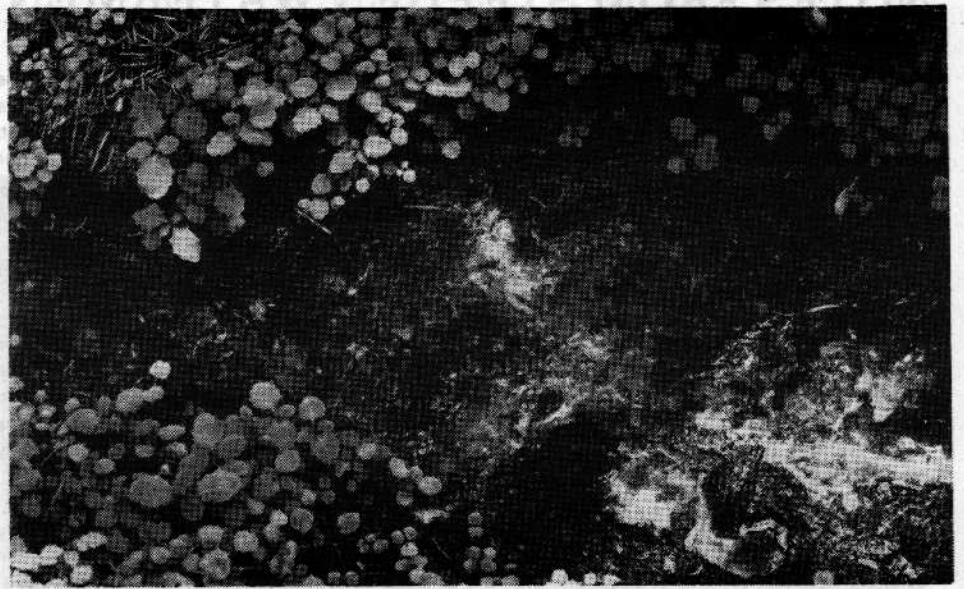


Photo: J. Sibert

organize so that that which is relatively random and meaningless drops out, and that which was meaningless may be the very thing that sets off the next transition.

I have moved finally into the space which I call *eco-space*. Eco-space is self-referencing such that the existence of time and space and size and materials and energy are all in constant rhythmic motion so there is no way to repeat behavior. Eco-space is triadic. Eco-space is recursive. It is not a place of beginnings and endings, of inputs and outputs discreet from each other. Eco-space is auto-correlating . . . self-organizing . . . I have moved into rhythms, ecological rhythms. *The thing that's most constant when you're talking about nature and biology is rhythms and time things*; that's where the most important information lies, information being denied by in large by science. In our kleinform sponge there can be many currents and rhythms looping themselves and each other, spreading and flowing like a meadow or forest or like the living sponge in the sea, or the sea as a sponge: a current of water moves swiftly between two coral heads; it hits a back flow and is turned back, like the stocking looping outside then across through the flow jetting intra-contained through its own streaming. It intervenes in its own becoming. Dive into the water and surface through the bubbles you made and dive again. Wind back through yourself a tape of yourself talking and behaving so that you can relate to yourself as you will be when you watch the tape, then infold again.

A topology that uses rhythms intermingling and flowing around and through each other would let us build walls secondarily, rather than as categorical dividers. TV networks do not have walls . . . Swim in its currents, feel them, where the activity of the space changes abruptly, sediment—slower changing stuff—is laid down. The slow rhythm—a “now” memory, infolds and gives context to faster events which in turn give the slow rhythm meaning.

Scuba swimming deep in the ocean one can feel the eddys and rhythms of fluid filling the holes which one would have called cells. Coral reefs grow in slow time—slow rhythms wearing volcanic rivulets into bridges of sponge, volcanic bubbles and the sea twisting and turning *rhythms* the sand into ripples—and these ripples and sand spits *rhythm* the sea and the growing of coral and the wearing of rock—and all these are rhythms. Swimming below one knows one's own rhythms and the rhythms of breathing and blood and that nothing is still. Putting one's face mask close to the ripples of sand one can watch the grains flowing. But to sense that flow of slow things like sand, or equipment or hard wired programming—the flow of these walls, we must change our rhythm and swim in their time and size grain. Ten year interval time; equipment distribution size.

Time lapse in 10 year intervals. Focus for large size objects. “Now” is a 10 year duration.

Infolded time lapse taping will show the rapid change of events ordinarily called unchangeable. Time taping can be tailored to find patterns. When I was with Bateson in Hawaii we both longed for a series of time lapse shots of Honolulu showing the cancerously money producing developments destroying the cities' survival environment. Month by month one can see the cancer growing. Day by day it is hidden. By changing time grain of the taping appropriately, complex rhythms are simplified. Then one can feel the repetitiousness and code the kind of information/materials/energy flow that follows one to glue into our new biotopology conceptions.

But here I must leave off. If you have followed me into this space you may lead me through the enormous holes I see all around me filling them with energy/information/materials/time which as it resonates, converges or dies, or provides the surprises which may evolve the means of survival.

We must leave the old space. There is no life there.

A 1 hour tape from which the above transcription was made is available. See inside back cover for tape offering.
Special credit and thanks from Warren to Paul, Gregory Bateson, Avery Johnson, Lita Osmundsen, Judy Johnson, Frank Gillette, Beryl and many others. . . .

See article by Avery Johnson entitled *Infolding Paul Ryan*.

