

AUGen

LEOPOLD LARCHER / RICH.ART

QUALIFYING EMOTIONAL APPROACH

The computer is becoming a human, finite universe — it simulates life systems.

We are living in a non-artificial system, within which we create new systems. The human becomes an artificial shadow in this system.

We set the rules of life. It is only the user who makes us an artificial creator.

Man is master of his creation, whose code has been determined by chance.

Who gives the non-artificial creator the rules of life?

The storage medium HW becomes an artificial nucleus.

The storage content SW becomes the artificial DNA.¹

The memory of the computer (existent binary character chain) is directly manipulated by the user, in other words, it is artificially "evolved".² The memory replaces non-artificial test subjects.³

The created binary code defines a generating, artificial, genetic RNA code that is transcribed when at least a genetic start code exists: AUG.⁴ It is a unique, random object code defined by an individual object/"being" which can be interactively influenced/controlled by the user of the installation.⁵

The object code is set by the interface between the artificial life form and the non-artificial life form. Eyes are the interface of the artificial object, because only artificial life forms can simulate non-artificial ones. The interface's characteristic similarity to our human eyes makes it able to simulate human contact. It is only in our three-dimensional, global world, still the only one we know, that the eyes are the first means of communication between different "cultures" who have no common language.

The control/data entry is effected through a brain wave analyzer. The thought about a feeling will become the universal basis for communication/language. Can the created artificial life form develop, or understand, different forms of communication? The object/"life form" "lives" and interacts with or from feeling structures of the user.

Will this turn the user into the used?!

The user's feelings combined with the movement language of the object comprise a dynamic system within which the behaviour of the various "conversation partners" can be represented in a closed circle.

When the interface is taken off the life form "dies" and cannot be reproduced. Artificial life is not remembered.

FORMAL ABSTRACT THOUGHT APPROACH

Four bases in DNA (Desoxyribonucleic acid) whose sequential order define the genetic code (sense strand):

A Adenine
T Thiamine (replaced by Uracil in RNA)
G Guanine
C Cytosine

In the double helix of DNA, the following:

A-T
C-G form complementary pairs joined by hydrogen. (the sense strand is complemented by the matrix strand)

In RNA Polymerase the DNA code is transcribed onto the messenger RNA (M-RNS)

NOTES

1 Through binary Allocation

00 — A Adenine

11 — U Uracil

01 — G Guanine

10 — C Cytosine

a kind of M-RNA comes about, and can be digitally processed.

In artificial DNA, just as in non-artificial DNA, a promoter can be located — the starting position of the transcription. The double helix is broken open, an M-RNA is formed as a complement to the matrix strand.

Three successive bases (base triplet) of the M-RNA form a codon.

2 Note: The duration and intensity of the radiation is directly proportional to the amount of binary code erased.

3 cf.: radiation and mutation experiments on drosophila flies — Hermann J. Muller, a student of Thomas Hunt Morgan at the turn of the century.

4 To show where the starting point of the chain is, from which the triplets are read, there is a general start codon: AUG.

These codons in the ribosome determine the forming of amino acids (translation).

DNA is represented by a designated storage medium with the binary code 0 (default value) which is erased by chance (corresponds to code 1). The result is an involuntary progression from 0, or erasure (1).

5 This code is read sequentially (i.e. processed as triplets — 6 binary symbols corresponds to 64 variations) and serves to determine the object once the start codon, AUG (00 1101), has been registered.

ORDER OF CODIFICATION:

— Colour of the background

— Type of object

— Colour of object

— Movement language

The colour palette allows $16,777,216 \times 16,777,216 \times 4 = 1.1258999 \text{ E } 15$ possible visual images, multiplied by 24 possible variations of movement.

THANKS TO:

Werner Petricek / Klosterneuburg — Programming

Apple Friends / IBVA

Glasfachschnle Kramsach

Der Raum — P. Binder, Linz

