

Bitori was built in 1989 for the American Cybernetics Society conference in Virginia Beach USA. The experimental environment was a response to an invitation to show and talk about cybernetic principles on our work.

The form of Bitori was developed to experience the basic elements of the theoretical model of complex interactions – “Conversation Theory” conceived by Professor Gordon Pask with whom we had worked during our 1988 residency fellowship with OOC research program at University of Amsterdam

Conversation Theory’s (CT) starting point is a basic tensegrity, a minimum metaphysical structure – that could be called a mind. Mind is a description of phenomena produced by a brain. Thoughts or processes within CT are shown as interconnected tori (doughnut), a recursive form, one that intersects itself, denoting energy and status as living “closed” systems (see references below).

The dynamic motion of mind occupies space in order that it exists, the space is a “product” created by the “process”. This is a description of how mind might unwrap or out fold into new domains.

Each circular process holds the potential to create a new process – at moments in the process where distinctions are in danger of breaking down (potentially becoming self similar) they bifurcate (branching) into new thought, new conversational domains. New processes, which retain aspects of the previous generation, are in this way squeezed out causing a new domain, a space for a further generation of new distinct processes. This “recursion” and “bifurcation” is the central thesis and architecture of CT.

The architecture of our installation Bitori created phenomena, consistent with CT, in the mind and body of individuals exploring the inner spaces.

Internal exploration of Bitori at the conference led to the discussion of a metaphor for the experience – the Greek myth recounting Orpheus’ journey into the underworld to find his love Eurydice. The topology of the myth of Orpheus can be seen as a collection of concepts that combine to create the dual realities of an overworld and underworld, which are joined in an ambiguous manner. In Jean Cocteau’s 1949 classic film, a screen adaptation from his 1926 play *Orphée*, Jean Marais as Orpheus enters the underworld by way of an apparent mirror (actually a vastly expensive tray of mercury) by which Orpheus passed using gloves (no wonder!)

For reasons of clear distinction, CTs worlds evolve at orthogonal (90 degrees) angles to each other hence Bitori is an intersection of horizontal and vertical planes.

Walking around inside the horizontal part, at the bifurcation point of Bitori, participants experienced a desire to fly up into the orthogonal world, there perhaps to find Eurydice. At the very heart of the process known as Conversation Theory, through the artwork Bitori work we find Love...

(The torus notation is used in biology to denote a living system. ref: Heinz Von Forster and Humberto Maturana, well known ASC members and global scientific community). [www.asc-cybernetics.org](http://www.asc-cybernetics.org)

More publications can be found about Prof. Gordon Pask and Conversation Theory and Interaction of Actors Theory at [www.pangaro.com](http://www.pangaro.com)  
[www.iss.org/lumPask.html](http://www.iss.org/lumPask.html)

Jean Cocteau's film Orphee,  
more information: [www.netcomuk.co.uk/~lenin/jean\\_cocteau\\_orp.html](http://www.netcomuk.co.uk/~lenin/jean_cocteau_orp.html)

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