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Thought about Radio transmitting as an art in relation to Hiroshima

In a radio's circuit, vibrations are transferred to the circuit through medium. And it is amplified according to the flow of current in the circuit and the motion of the current is again converted into an electromagnetic wave which is propagating at the speed of light. The vibratory energy of the sound is converted into electric energy and transmitted by radio waves. The energy of the electric power received by the resonant frequency, it is physically experienced as a vibration through the speaker. If the light that controls the visual experience is an electrical sensation as a kind of electromagnetic radiation like radio waves, the auditory sense is a mechanical sensation that recognizes the number and intensity of the vibrations transmitted through different mediums such as air or water. More than 30 years before the radio broadcasting starts, Edison recorded for the first time the voice of a man singing "Mary had a small sheep". From this point, the voice was separated from the body and through technology it became eternal. Furthermore, human beings have widened the gap between the source of real-time sound and the physical space in which voices are generated through radio waves.

After the atomic bombing in Hiroshima, a radio station was the first to inform the public about the terrible incident. These radio technologies have become obsolete with the advancement of television and Internet networks. When I think of our engineering approach, it approaches information in two ways. One is about bringing information from the outside world into a structure that we can recognize, the other is about how to process efficiently the information we already have in the structure. Speaking of information gathering and signal processing, the former is analog to digital sampling, the latter is closer to software programming based on signal processing. In other words, the former is about the quality and accuracy of the sampled content, and the latter about the speed and composition that focuses on the amount of processing and structure. From primitive times, human technology has developed as a tool to replace our body. Therefore, the higher the technology assumes the body of human is not needed and most of the information is processed in an invisible manner, also transmits in real time. In modern communication technology, the concepts of the sender, recipient and medium become blurred because the underlying structures are integrated into a consistent frame. But how are the different kinds of experience it provides with faster speeds and bi-directional way of communication? Isn't there any meaningful difference between the missing areas in the data collection process and the categories we perceive?

The paradox of technology is that it advances to replace the human body and even develops in the direction of extreme polarization of its materiality. At its ground layer consists of materials that can be supplied at a very low price, and at the upper layer it builds a permanent information environment with a

supply environment that is almost as infinite. For instance, our political and economic systems based on information capitalism already show that we are at this stage. The body of high-level technology exists independently, regardless of the human body, and the way in which we can approach / experience and counteract this invisible body, paradoxically humans can reach it through the lowest level. Through the physical experience of listening. It is not necessary to have a voice to experience the invisible body. The voice of the invisible body is silent. Sometimes a pattern of associated social gestures, 'Gestus" can be stronger than voices. The voices are merely a representation of the actual bodies. Each individual of flesh is invisible, small-scale individuals communicate as a resonance which does not convey any information but merely synchronizes itself. Therefore, the concept of communication is now closer to structural defects (structure coupling) through coordination of transmission channels, rather than channels of origination, the medium and reception that were established solely for the exchange of information. When the emotion of the synchronized entities resonates, it is important to create a new emotion. Those feelings are invisible, but remain a direct experience in a very realistic and material way through the media.

In this context, when I look at the existing discourses about the Hiroshima atomic bombing cases, I can not erase many questions even in the side of anti-nuclear claim. First of all, in most cases, Hiroshima and Nagasaki were approached on the same line through the category of "nuclear weapons". Despite the development of weapons catalogues and narratives depicting the narrative of world wars and nuclear weapons, there is little about experience of the individual victims of the atomic bomb on the same line. Rather, the events experienced by the low-level body at that time are replaced by high-level themes of the upper nuclear, so this approach is ultimately a top-down approach where the manufacturing and testing of nuclear weapons is similar to the decision-making process. Moreover, such a categorization simply places Japan as a victim of the atomic bombing, while at the same time reducing the problem of the atomic bomb to the problem of the Japanese, or the problem between the US and Japan. Foreign Hibakusha (surviving victims) such as American and British soldiers or Japanese Americans, including more than 22,000 Korean atomic bomb victims, have not been mentioned, and the atomic bomb has become a political theme rather than a humanitarian one.

As a consequence of years of journalism and documentation censorship, we have not been told that the nuclear weapons are not the actual scale of the damage and the experience of the survivors (Hibakusha). Instead, the special emphasises of great destructive power are a weapon. It was Hollywood's visual imagery during the 80s and 90s that provided an idea about nuclear weapons, not the sharing of experience through the actual victims, but rather the distribution of mass media and fictitious warfare, everything was gone. A dystopian image has remained. Against this backdrop, the Hibakusha after the Atomic Bomb did not exist, in order to emphasize the overwhelming effect of the

atomic bomb in contrast to endurance of nuclear weapons, or to represent a progressive position that was replaced by the reverse. Their bodies have existed but have not been seen and have not existed if these have not been documented or disclosed.