A "metamedium" is an event, while "meta-media" occur when different media brush against each other to form relationships to yield unique social changes and interactions. Following such an event, if these relationships endure, a new medium may emerge.

The first forms of written communication, including cave paintings and cuneiform, were each a metamedium for bringing new and unique forms to life by leveraging existing media—including red ochre, hematite and charcoal. Upon interacting with the textured cave surfaces, these pigmented powders transcended the sum of their parts and changed our social history forever. Due to its impact on social interaction, written communication has become a familiar part of everyone's lives, and the entanglement of ink and paper is now its own singular medium. How humans interact, learn and grow is immeasurably different as a result.

While written communication became a singular medium that has persisted through millennia, pop culture provides many examples of metamedia that have not become long-lasting, singular media. Even so, these metamedia have nudged society to consider new and different ways of being. For example, Tamagotchi Pets, MTV's Real World, and MySpace are all ephemeral meta-media that have nonetheless influenced style cul-ture and social behaviors, including video games, reality television, and social media. They endure as fragments of our quick-shifting culture, while not necessarily marking a renaissance in human behavior. Scholars such as Henry Jenkins, Douglas Rushkoff, and Lev Manovich have explored meta-media through the lenses of online learning, fan culture, performance art, and more.

While many metamedia never become persistent or formalized, we see them as versatile tools for engaging a wide range of social ends through physical means, whether stylistically, at the intersection of fashion and client relationships; militarily, at the intersection of geopolitics and the American home; or infrastructurally, where the Mississippi River meets urban contexts. Each of the resulting metamedia and more—presented in this issue of Telesis—asks how architecture as a medium might connect with other media to drive cultural development and innovation.

We urge you, the reader, to consider: How can we learn from metamedia past? Might we leverage metamedia? May metamedia offer a test bed for developing new socio-spatial relationships? Could the genesis of these relationships be a key role of the architect?

EDITORIAL
On Metamedia
The Telesis Team