

»SMARTJECT«

Creative Delineation Practices of Human-Mediated Self Organization in Polylogic-Cooperative Cultures of Interactivity

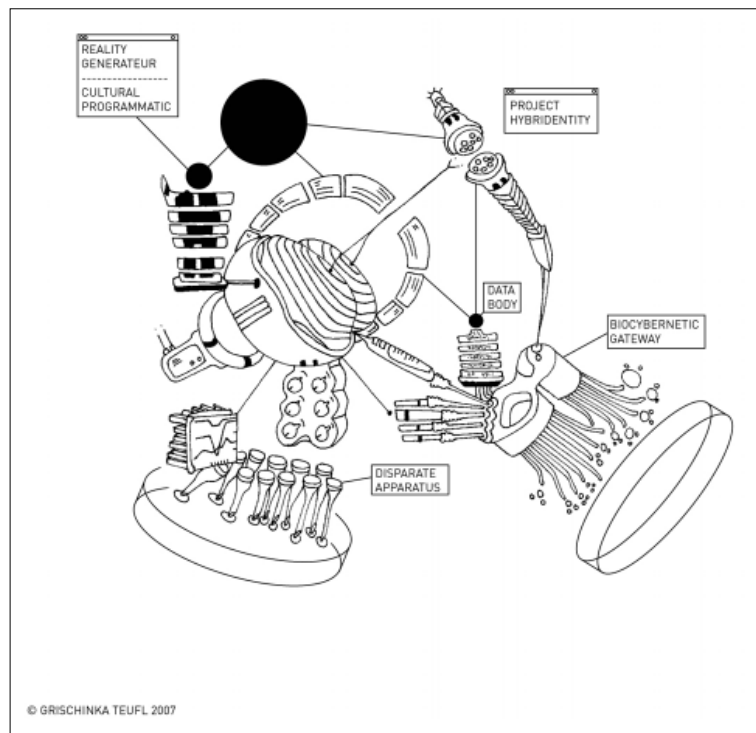
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Abstract

The theory-model “Smartject” describes a new global type of human individuality, emerging through media- and communication technologies, net-mediated space, instantaneous information-streams and pervasive digital infrastructures. By adding the prefix “smart” to the suffixes of subject, object and project, the term “Smartject” describes a new way of human knowledge-transformation by modeling the complexity of today’s media realities with smart and adaptive ability-profiles of individual self organization. This article is based on the research for my dissertation-thesis about creative delineation-processes in proto-social and proto-cultural fields of digital-media related art, media-theory and media-production in Europe, Japan and the USA. Within this short outline I want to point out some theoretical threats about near future-previews of media cultures and “Networked Societies” (Castells, 2001). Triggered

by communication- and media specific reality-shifts, new forms of “Cultural Programs” (Schmidt, 2003) have been created and established within a paradigm of digitally-networked and “vireal” (virtual/real) locative dispositions. In this case artistic projects and communities often play a key role as early adopting “Prototypes” and experimental test-environments within cultural development. The parameters can be observed through communication-based interdependencies between environmental-, artifact- and participant-structures. Under the perspective of liquefied, informational and dissipative net-virtualities, traditional “subject/object distinctions” are no longer arbitrate for the maintenance of communication processes. They rather (re-) assemble formations of human and non-human counterparts and thereby configure an exclusive internal-/external-relationship. These progressive movements are shifting the forms of human

cooperation and transforming the vectors of creative development. Hereby the model "Smartject" is specified through multiple individual ability-profiles and project-identities, under the conditions of information- and media technological transformations. Above all, these transformations are concerning the informational and social connectivities and commitments of humankind. This requirements are forcing endurable creative self-transformations of individuals and organizations within the rising complexity-fields of media environments. Within this vectors the type of the "creative" is more and more applied in cultural industries, knowledge work, self-design, etc. and increasingly is becoming a major role model for post-contemporary development-structures.

Notes on creative delineation practices of human-mediated self organization

Within the concept of networked societies human-mediated self-design is based on a hybrid form of media-integrated self architecture, applied by the bias of "project-identities" (cp. Flusser, 1989). Within the framework of innovation-fields and latest cultural technologies, these project-dispositions are not fully formalized on a large scale and for this reason they can be labeled as "Protojects". This is the moment when theory-designers and artists, for example from the field of "Media Art", "Interactive Art", "Device Art" (Kusahara, 2004), create important testdrives for developing socio-technological sets, interaction-scenarios and experimental architecture. They design abstract concepts, materials and appliances, and if successful, they bridge the gap between expert-systems and mass usage. By this means they are also able to attract interests of economical models. Talking about geospatial networks Mike Lieberman from the "Institute for the Future" (<http://www.iftf.org>) puts it like this:

*"Geohackers, Locative Media Artists, and Psychogeographers, as key players in constructing the 'geospatial web', in which the web becomes tagged with geospatial information, a development which is having enormous unharvested business opportunities."*¹

Under the agenda of rising "creative classes" (cp. Florida, 2002) also governmental institutions and funding-systems are getting eager to push entrepreneurs in the field of media- and sociotechnological development. This often leads to thin innovation within bubble-ideologies, containing no long term perspective. For contributing individuals and groups, these settlements lead to an information-quantity which has to be compensated with hyperflexible information-modelization and cooperation-intelligence, evocating specialized "Communities of Projects" (Faßler, 2006). To establish a proper analysis of this creativity- and organization-complexes, we have to take a closer look at the general (re-)configuration of individualized and collectivized media-habitats and -habits. These media-environments are not anymore depending on several workgroups or taskforces, they are getting the main-structures of human self-organization and cultural practices of our times. Like Malcolm McCullough mentioned, *"computing not computers will characterize the next era of the computer age"* (McCullough, 2004). The question is how these complex options of "computing" are shaping adequate, coordinative and cognitive patterns of recognition and which degree of reliability will be reached by these shifts? Within this certain interaction-level we are developing extensive linked sociotechnological fields, which are forcing the intersection of environment-, actor- and architect-configurations. One major aspect of these transformations is the growing mobility of users, devices and their permanent relatedness to digital infrastructures. Thereby humans can be accompanied by their media-dispositions, acting in semi-personalized information-architectures via externalized semi-automated, semi-intelligent and multisensoric reference-systems.

Notes on polylogic-cooperative cultures of interactivity

Within the parameters of networked places filled with networked objects, accessibility is becoming an important issue of participation. This reality-model has nothing to do with the basic idea of virtual reality anymore, it is a mediated, multisensoric and heterofactorial understanding of “in-formated” environments, which can be experienced via media- and communication-technological prosthesis. Under this condition of converging realities, human abilities like media-literacy, complexity-sensibility, playfulness, hackability and error-friendly behavior are getting important features to address adaptable communications. The human being has to be understood as an multilayered entity, which is deeply linked with its environmental making and cannot be described without its informational and communicational exospheres. Thereby we have to be sensible for the interaction-contexts, developed by ubiquitous and pervasive media realities and media cultures. We have to look at the technological and at the social scale together, to create “mindfulness” within this system of communication. John Thackara puts it like this:

“The creation of interesting social alternatives has to be as exiting and engaging as the buzz of new technology used to be.” (Thackara, 2005)

The actual situation is more likely showing another reality. Developers, conceptualists, technicians, coders, engineers and designers, who are creating new solutions outside of big companies, have to work under the idealistic conditions of an artist, in short- and medium-term timeframes, on several projects at once, to make their living and empower their own ideas at the same time. A lot of innovative development is happening on this microlevel of production without being recognized by the global players of informationalism so far. The emergence of these projectbased cooperations, within special interest communities, is one example for the “Prototypes” of the “Smartject”. It is organized in “Smart Populations” (Faßler, 2006) and is carrying high-skilled knowledge about the creation of new socio-technological connectivity-options. By living the formula of a “Hacker”,² the “Smartject” is designing new ideologies and infrastructures. By modding the limitations of technological and cultural restriction within projectbased cooperation, the “Smartject” is establishing a lifeform which is more likely a counter-model of dromologic innovation-business.

1 Mark Tuters, Kazys Varnelise. 2006. Beyond locative Media. Available at: http://networkedpublics.org/locative_media/beyond_locative_media (accessed: 29th of April 2008)

2 Like Robert Bickford stated 1986: “A Hacker is any person who derives joy from discovering ways to circumvent limitations.” (cp.: <http://docs.rinet.ru/ITricks/tig01.htm>, accessed: 29th of April 2008)