

Interactive Art and Meta-Design



Dones (Ending III) real-time frame capture from Ephemere (1998)
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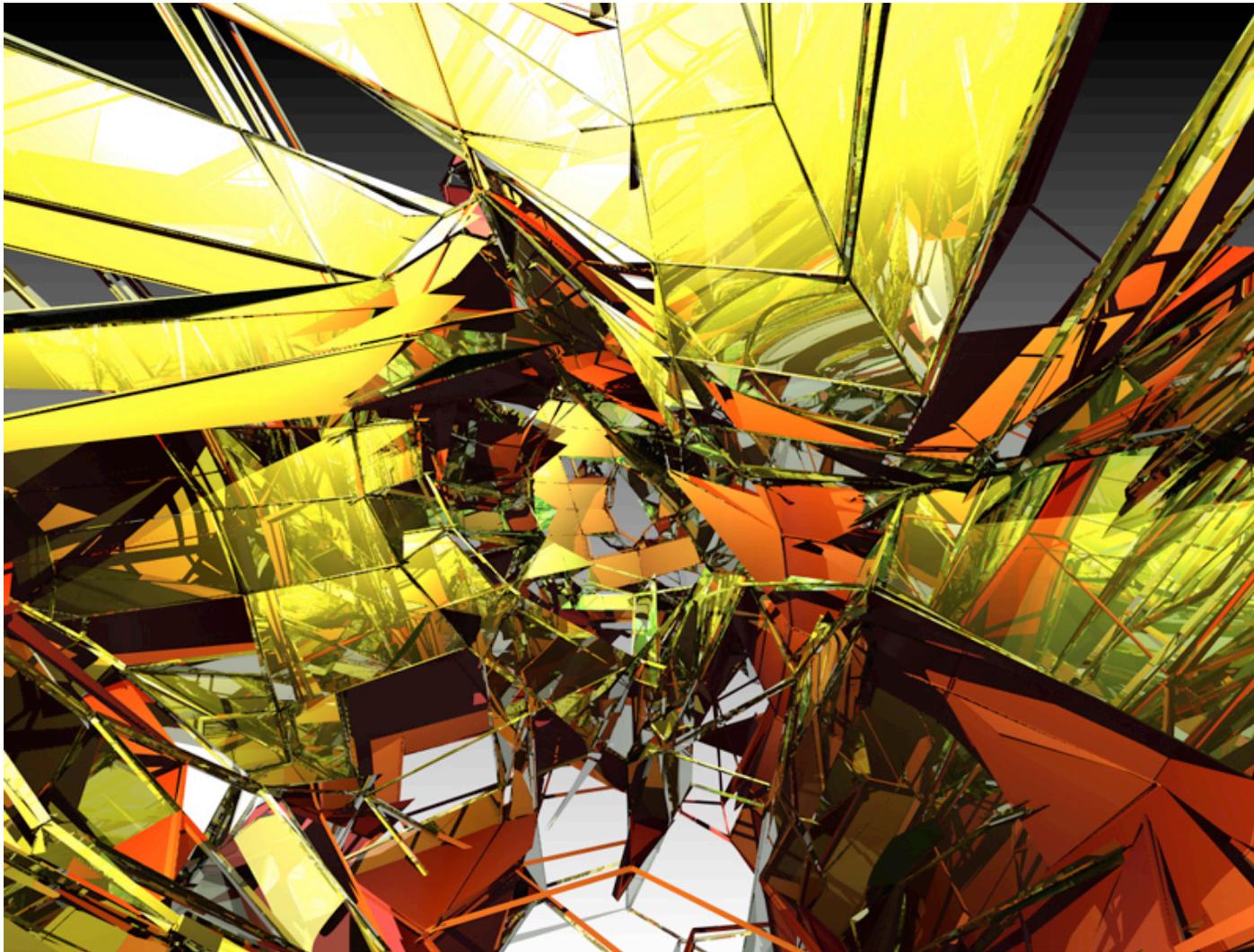
> Elisa Giaccardi, DLC 11 February 2004



http://www.plancton.com/relem/siggraph00_2.mpg

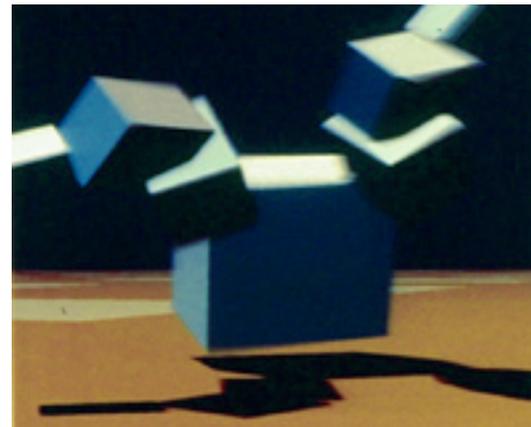
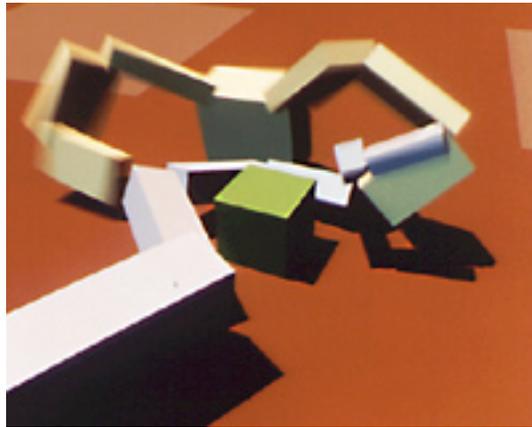
- What is **interactive art** and where it comes from?
- What it has to do with **meta-design**?
- <http://www.sito.org>
- <http://poietic-generator.net>
- [http:// www.artcontext.org](http://www.artcontext.org)
- <http://www.interwall.org>

[interactive art]



http://www.mat.ucsb.edu/~marcos/Centrifuge_Site/transtalk/warpMap4D/source/2.htm

[interactive art]



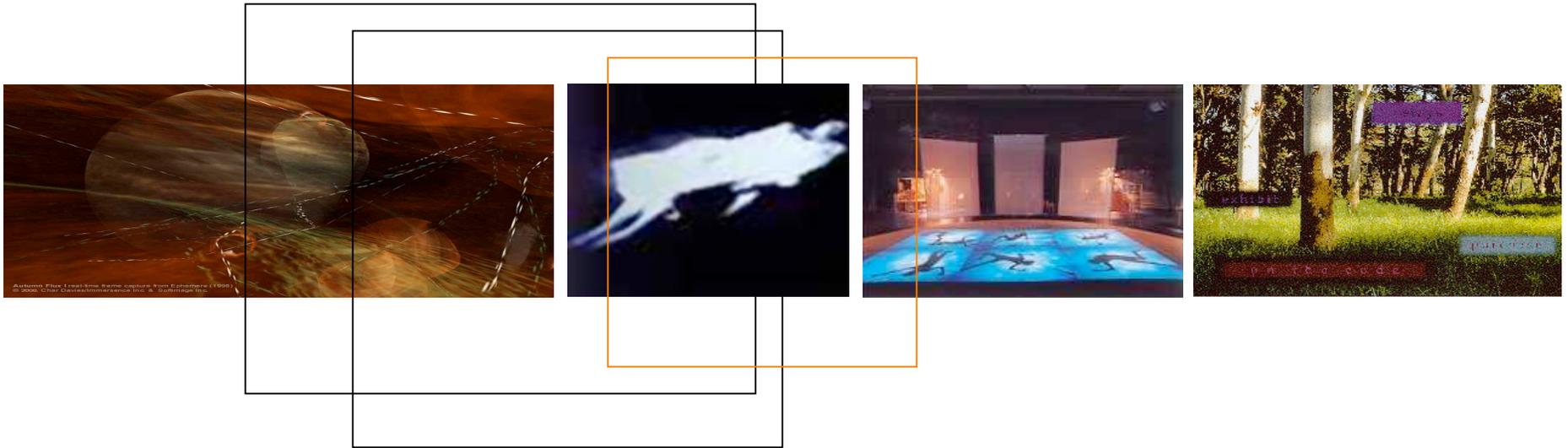
<http://www.genarts.com/karl/evolved-virtual-creatures.html>

[interactive art]



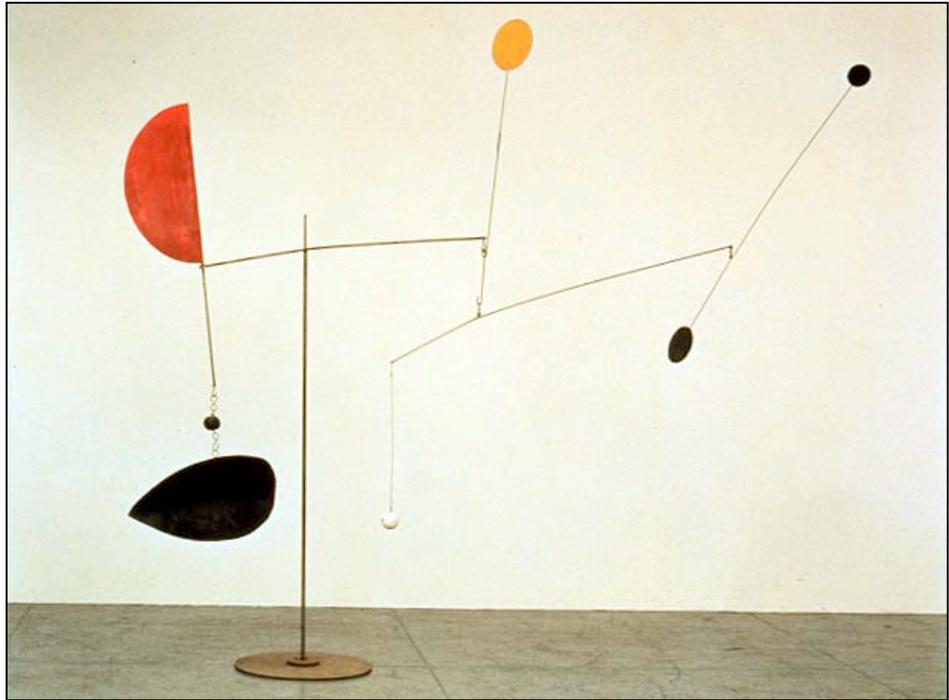
<http://www.mic.atr.co.jp/~christa/WORKS/>

Interactive art

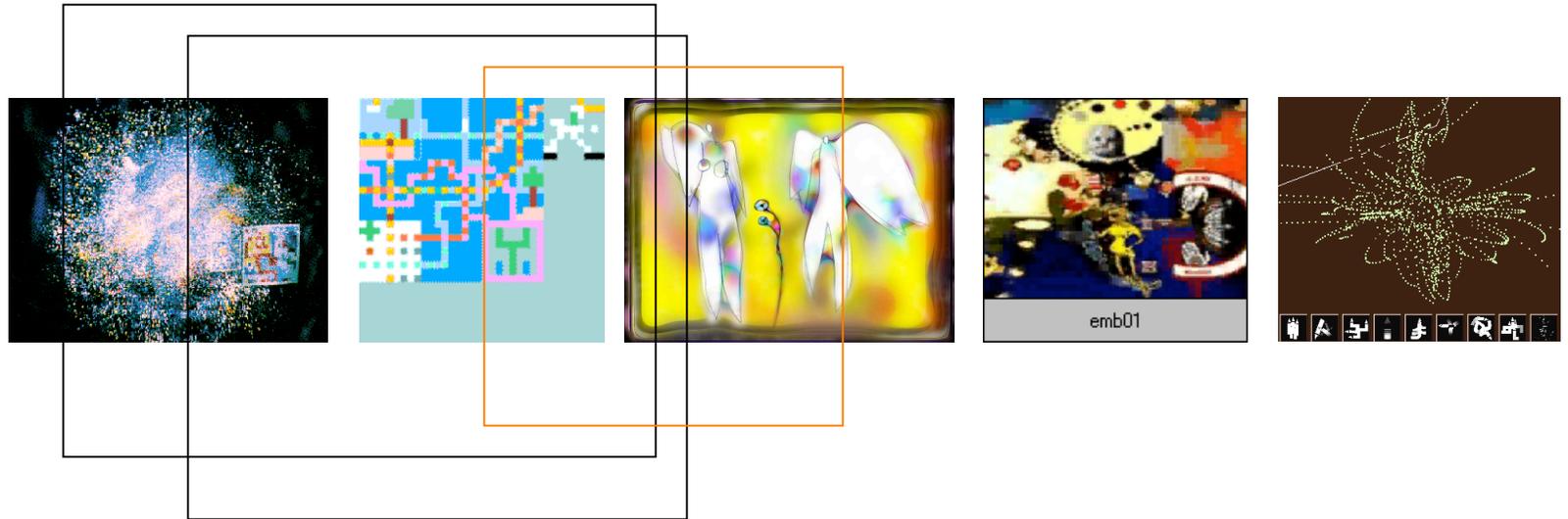


- Interactive art is more than simple *participation*, it is **interaction** and implies a **mutual relationship** between the viewer and the artwork
- Interactive art is based on the premise that computational media and other molecular technologies allow people to operate **at the sources of the creative process**
- Interactive art deals with the ideas of **co-creation**, because creative activity becomes a flow and is **not limited to professional artists** anymore

[interactive art]



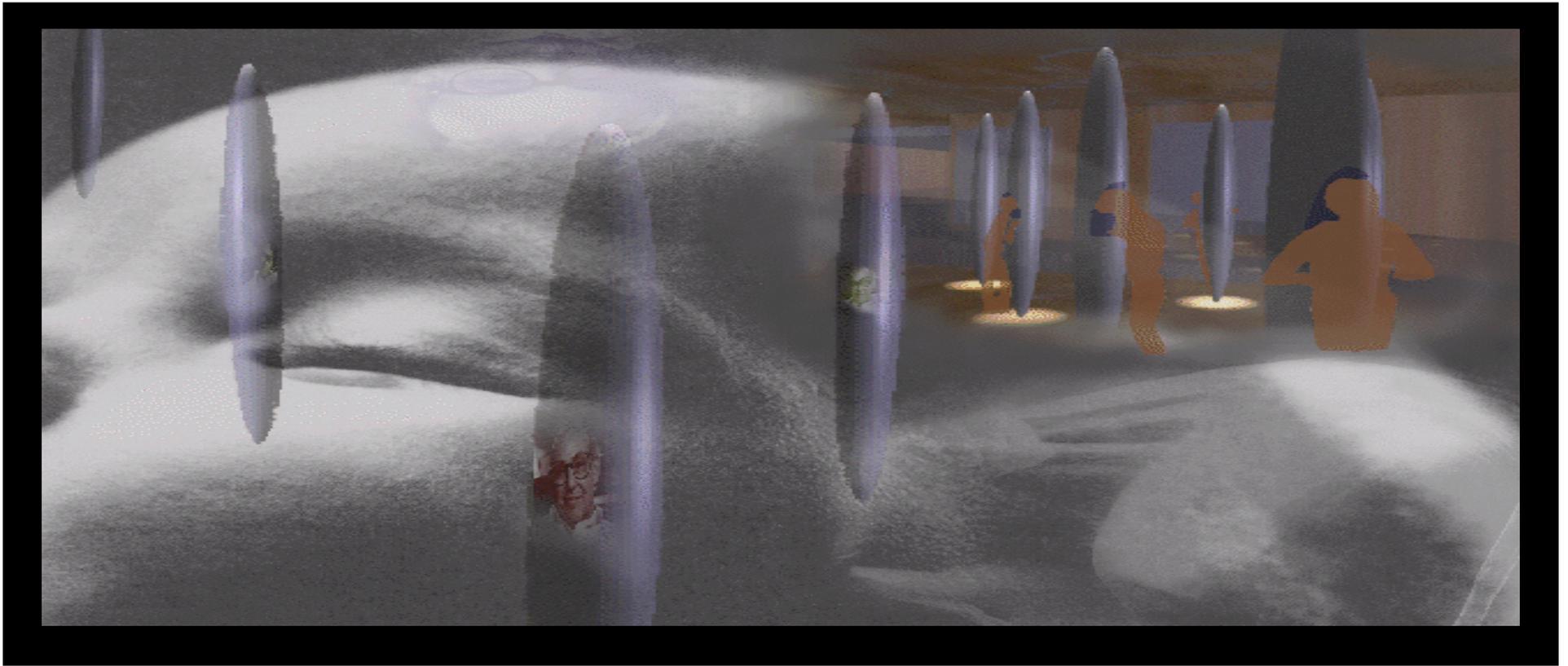
[interactive art]



- Net art exploits the interactive and connective properties of the **Internet as a raw material**, rather than to promote contents
- Net art does not produce *finite objects*, but **distributed processes** of artistic creation
- Net art is primarily a form of thought and practice based on the **idea of weaving and seeding**

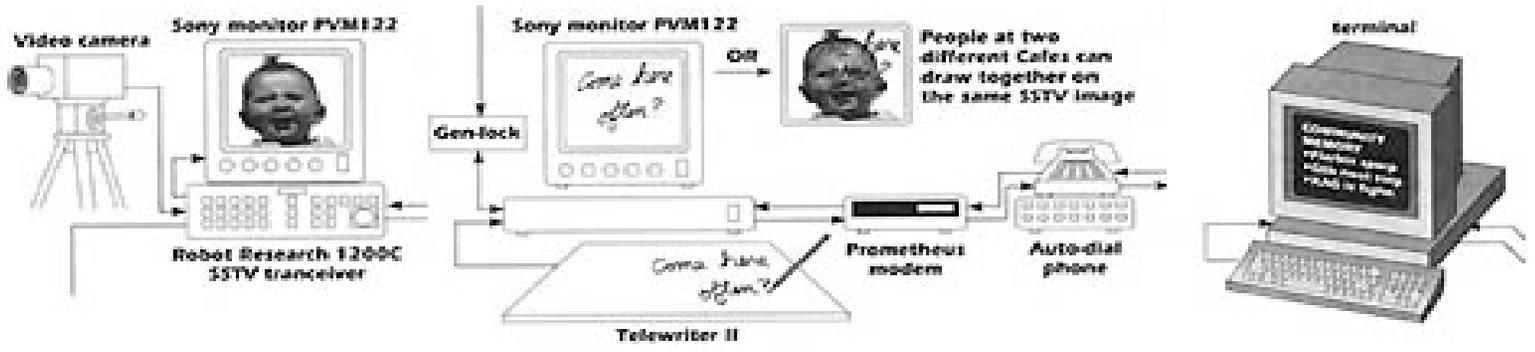
[meta-design]

- Metadesign is the creation of **context**, rather than content (Youngblood, 1986)
- Metadesign puts the **tools** rather than the object of design in your hands. It does not define a process, but the **conditions for a process of interaction** (De Kerckhove, 1995)
- Metadesign necessarily deals with human beings as systemic entities in a **relational space** under continuous structural changes (Maturana, 1997)
- **Meta-design characterizes objectives, techniques, and processes for creating new media and environments that allow users to act as designers and be creative (L³D).**



**The more collaborative capabilities are wide
and the event is indeterminate,
the more deeply users are
in the **heart of creation**.**

[collaboration as co-creation]



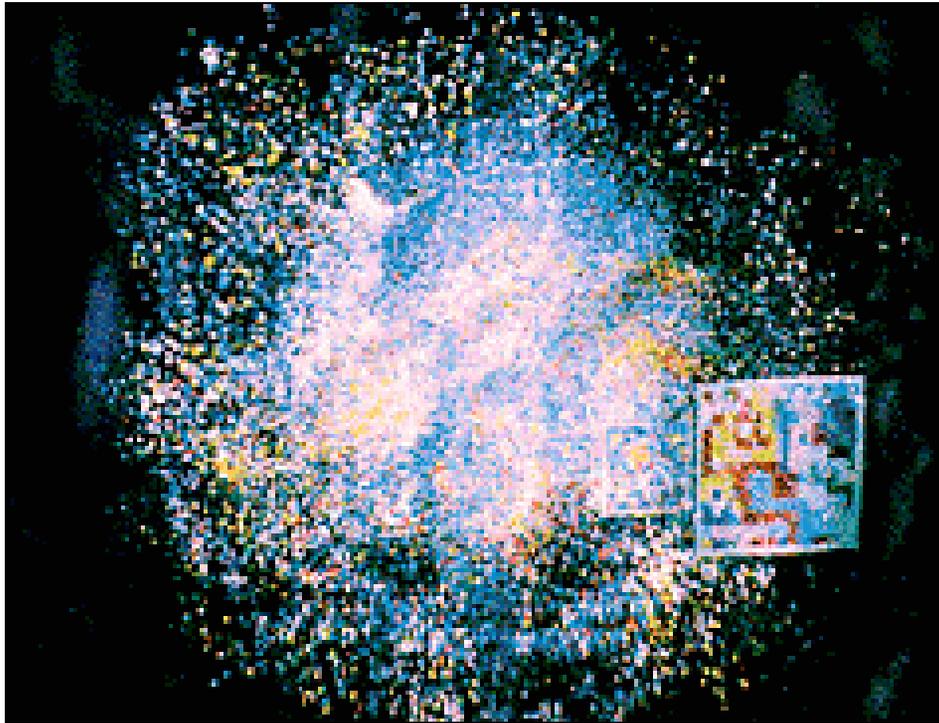
[www.sito.org]



Gridcosm
is continuously
expanding and
evolving...

- SITO is an **art community**
- It fosters strict **rules and schemes** of interaction
- It fosters **time constraints**
- It shows **different levels of interactivity**
-
- It is based on a computational environment that allow **seeding and evolutionary mechanisms**

[<http://poietic-generator.net>]

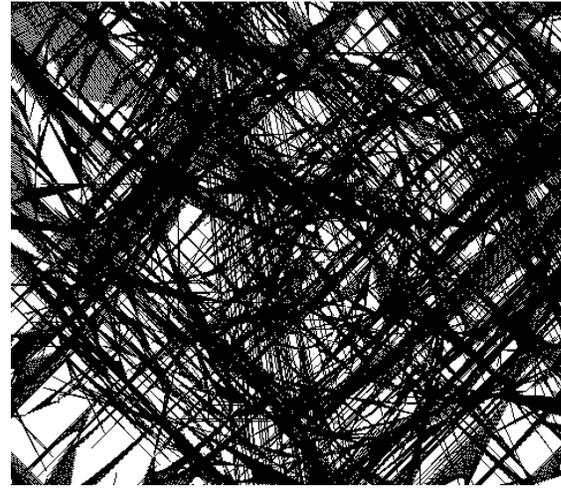
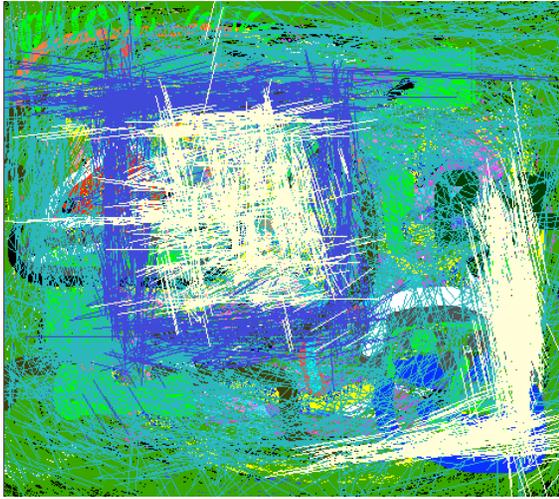


It is almost like looking at clouds:
one identifies a shape and quickly
it is recognized by all...

[<http://poietic-generator.net>]

- The Poietic Generator relies on an **anonymous and dynamic community**
- It fosters a very **simple tool** of interaction
- It produces an ever-changing **virtual image**
- It is based on **mechanisms of self-organization**
- It focuses on users' **creative experience**, rather than on the results of their interaction

[<http://draw.artcontext.net/>]



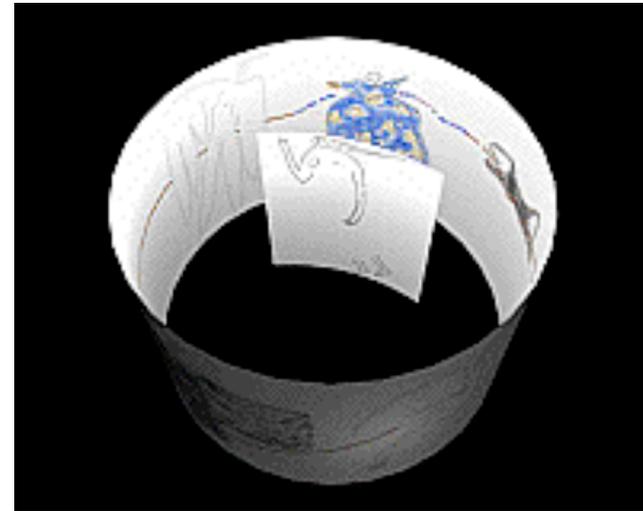
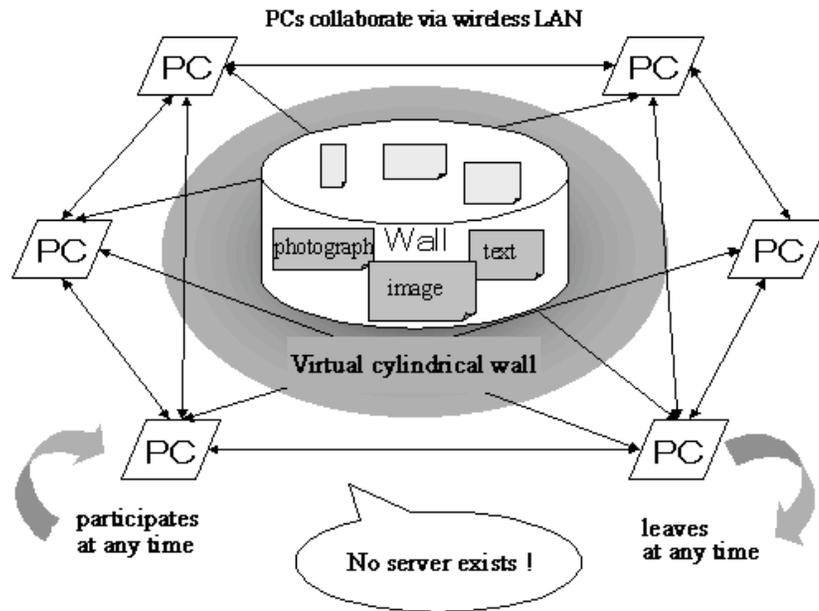
[<http://draw.artcontext.net/>]

- Open Studio is based on ongoing sessions of **concurrent drawing**, like a graffiti
- It explores **time lapses**
- It exploits **visual improvisation**, like a jam session
- It uses algorithms sensitive to **movements**

[<http://www.interwall.org/>]

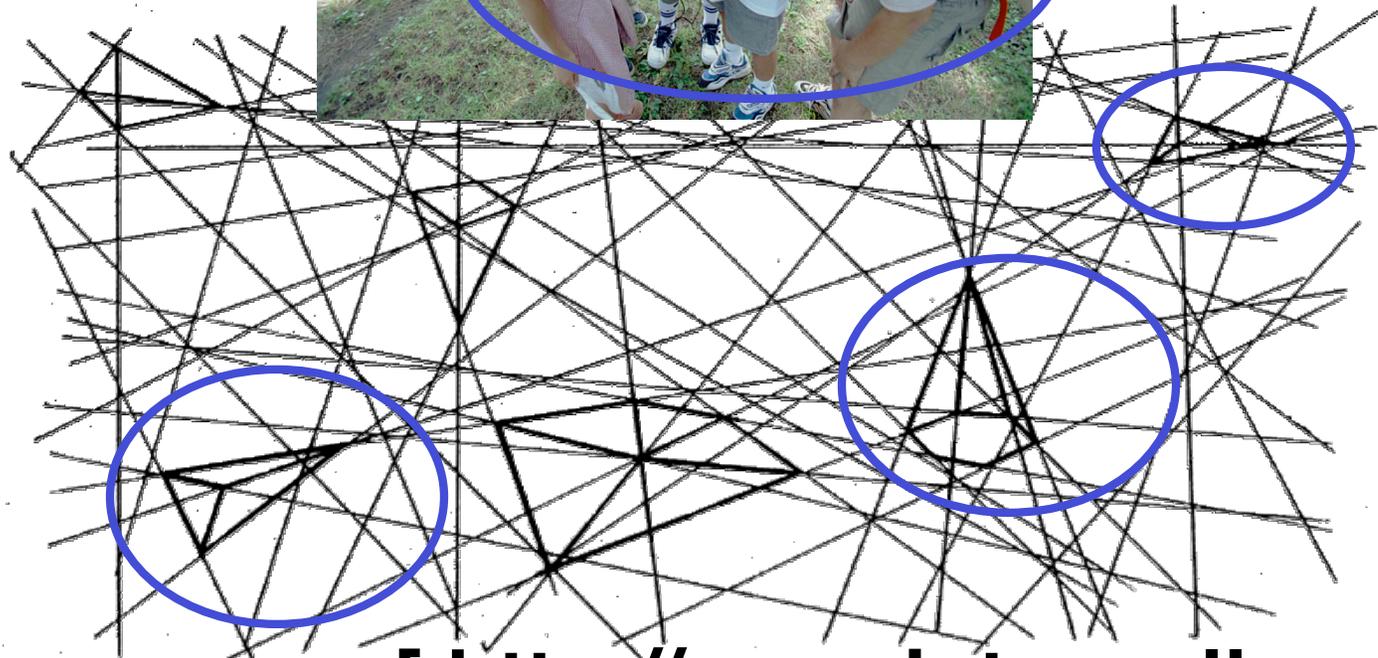


[<http://www.interwall.org/>]



[<http://www.interwall.org/>]

- Interwall is based on the **linking of virtual, natural, and social environments**
- It spontaneously configures **clusters of nodes** which can interact with each other
- It generates **a dynamic, shared surface** on which people can draw



[<http://www.interwall.org/>]

[brief summary]

	Meta-design	Interactive art
Mindset	Consumer vs. designer	Viewer vs. co-author
Structure	Closed system vs. seeding models	Complete artwork vs. “open work”
Method	Under-design	Under-design



rational decisioning

embodied interactionism

[conclusions]

Interactive art can help us to improve the **meta-design conceptual framework**

and to identify new design principles for the development of more engaging **meta-design systems** and **interfaces**.