

不互動，毋寧死！（序）

Interact or Die! (Introduction, 2007)

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出處：<http://www.v2.nl/archive/articles/intro-interact-or-die>

翻譯：

互動是每一生物的特質。身體和物件架構相互聯結，網絡，形成互動而組織成系統、結構、記憶和遺傳。介於身體和物件之間一連串動作與反應之間的過程，而稱之互動，但這是一個狹隘的觀點。互動使身體和物件發生變化與變數。互動不是既有形式的解構，而是資訊的附加，一種見聞的增加，一種形式的組成。

Interaction is a defining characteristic of every living being. Bodies and objects build connections, form networks, and then, through interaction, achieve organization, structure, memory and heredity. Interaction is often seen as a process of action and reaction between already existing bodies and objects, but this is too limited a view. Interaction causes bodies and objects to change and variation to arise. Interaction is not a deformation of existing forms, but rather an addition of information, an informing, a formation of forms.

“不互動，毋寧死！”網絡中的隨機行為，沒有核心設計的參與者或程式碼，將其進程推進到一個特定方向的情況下，創造出強烈但靈動的形式。它探索的是互動如何形成，網絡裡選擇有作用、效果的部分執行，讓無效的部份死去。

Interact or Die! is about the way in which random behavior in networks creates strong but flexible structures and forms, without there being a central designing coordinator or code that pushes the process into a definite direction or form. It explores how interaction both forms and selects the effective, functioning parts of networks and leaves the noneffective parts to die.

近來令人振奮的“探索性行為”概念，從生物學的發展中，找出有關自我組織的劃時代觀念。血管和神經細胞是如何精確地找到需要他們的地方，這不是僅僅又基因所決定。在胚胎階段，孕育中的血液和神經細胞都是從正在發展中的血管和神經的頂端開始成長，一次又一次地，從各個方向，當“延展點”觸及到相關目標的時候（一塊肌肉或者另一個神經細胞，或者一個需要氧氣的組織）才能生存下來，其它部位就漸而退化。只有那些發展中的互動網路可以生存，不然就只能等死。

An exciting concept concerning the self-organization of networks that has come up in recent evolutionary developmental biology is that of “exploratory behavior.” It explains how blood vessels and neural cells are always found precisely at the spot where they are needed. This is not a process controlled by genes alone. In an embryo, developing blood and neural cells both grow from the top of a developing blood vessel or nerve, time and time again, in all directions, but only the extensions that hit a relevant target (a muscle or another nerve cell, or a tissue that needs oxygen) survive, while the rest simply degenerate. Only those parts of the developing network that interact live; the rest simply die.

類同“探索性行為”的網絡形式存在於多數(或是全部)的真實生物界裡：螞蟻尋找食物，垃圾郵件期待商業回應，病毒尋找可寄養的軟體，遊戲社群的成長，電子藝術作品期待觀眾與之互動。“探索性行為”是為了創造更多可能性而存在，讓網絡中的功能與組織自行選擇互動，而不作用的網絡萎糜。

This same process of exploratory behavior turns out to exist in many (maybe all) different forms of network building in the living world: ants looking for food, spam looking for a commercial response, viruses looking for software to feed on, game communities that grow beyond their wildest dreams, electronic works of art looking for audiences willing to interact. Exploratory behavior is about creating as much variation as possible, and then letting the parts of the network that function and interact select themselves, and letting the nonworking parts degenerate.

1950年代，Gilbert Simondon 聲稱轉化為一過程，無論是物理的，生化的，思維的，還是社會或者藝術的，這個過程透過跨領域的結構，逐步地讓它自行生化而變化，得以傳播。Simondon 以水晶的組織結構為例子。探索性的行為是一種互動性的，活生生的轉化過程。

In the 1950s, Gilbert Simondon spoke of transduction as a process – physical, biological, mental, social or artistic – in which an activity gradually sets itself in motion, propagating within a given area, through a structuralization of the different zones of the area across which it operates. Simondon gives the formation of crystals as an example. Exploratory behavior is an interactive, living transductive process.

### **Clear-Cut Sloppiness**

Interaction does not come into being on the basis of rigid blueprints or detailed plans with clear-cut goals; it proceeds messily, in an exploratory, flexible way. The results of interaction possess the same sloppiness, instability and tentativeness – but precisely for this reason, they can last a surprisingly long time, as they are always able to reorganize and adapt. Interactivity is, on the one hand, a method of bringing something into being – whether a form, a structure, an organization, a body, an institute, or a work of art – and, on the other, a way of dealing with it.

We all know that blueprints and plans for the future have lost their meaning: nobody can control processes like climate change or global flows of employment, fugitives and information. What's interesting now is what kind of exploratory behavior we can come up with that might prove to be viable, by creating functioning networks where these changes and flows can interactively select themselves. Exploratory, transductive behavior is the pragmatic approach to the possibilities and problems presented by the process of globalization that we live in today. But it's also the pragmatic approach to finding a necessary – rather than random – form for interactive electronic art installations.

### **The Search for a Living Art**

In viewers looking at noninteractive works of art, we see exploratory and tentative behavior. Every perception is already an action, so in fact in this sense there is no art that is not interactive. But only art that presents itself as interactive tries to absorb this activity of the viewer's and make itself open so that it, too, can change. An interactive artwork does not so much respond to the viewer as form a double system with him or her in which both the work and the viewer can change (unlike noninteractive art, in regard to which it is thought that only the viewer can change). Interactive art is an open kind of art, one that permits multiple perceptions, though not every perception. In interactive art, perception becomes action, and the action of perceiving adds something to the work. The act of perceiving thereby becomes the act of making the work.