

Inhabiting Digital Space:

Making Sense of it all



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Early Research

Porosity: Prof. Richard Goodwin disrupting the 'disambiguation' of space. Hacking public/private space boundaries through his performance of the spaces (wearing an expensive suit into internals of corporate offices to test their 'porosity').

ARC linkage grant, Haiti crowd-sourced maps, GPS tracking, CSIRO WASP tracking.

Extended reading from Michel de Certeau: “Space is practiced place” and “Tactical” vs “Strategic” understanding

de Certeau's idea of active, everyday practices defining the meaning of space. I extended this into the use of technology too. Engagement in the world as an active “making sense”: re-appropriating what is around to construct the world and yourself.

Critical of the authority/politics of the map.

Looking for ways of taking mapping technology and re-appropriating them as expressive mediums.

Videogames

Narrative-driven first-person computer games are a great example of digital representations which are poetic, emotionally engaging...

Great perceptual/phenomenological laboratories for embodied perception, and testing mechanisms for generating atmosphere.

Mirror's edge / parkour, skating games, etc.

First-person games illustrate 'tactical' engagement, and how this changes perception of space, and rely on the marks of others spatial practice/inhabitation for creating a sense of a place.

...

While I watched, new tools and geo-spatial technologies had been developed, and moved from experimental niche to public adoption to everyday use. Twitter's use in the Arab Spring had shifted from a coordination tool for pro-democracy protestors in Iran, to lockdown, to government surveillance. It took a while, for the implications of de Certeau's *Practice of Everyday Life* to sink in; that – be it physical space or technology – meaning can be actively generated through how something is *practiced*.

In response, I developed my thesis around the idea that the landscape of the city is constantly changing through the emergence of new relationships between body, environment, and technology – spaces opened up or closed off through the shifted boundaries of different conceptions of space: exciting assemblages of body-environment-technology articulating various ways that spaces (real and virtual), technologies, and bodies could be composed together and relate!

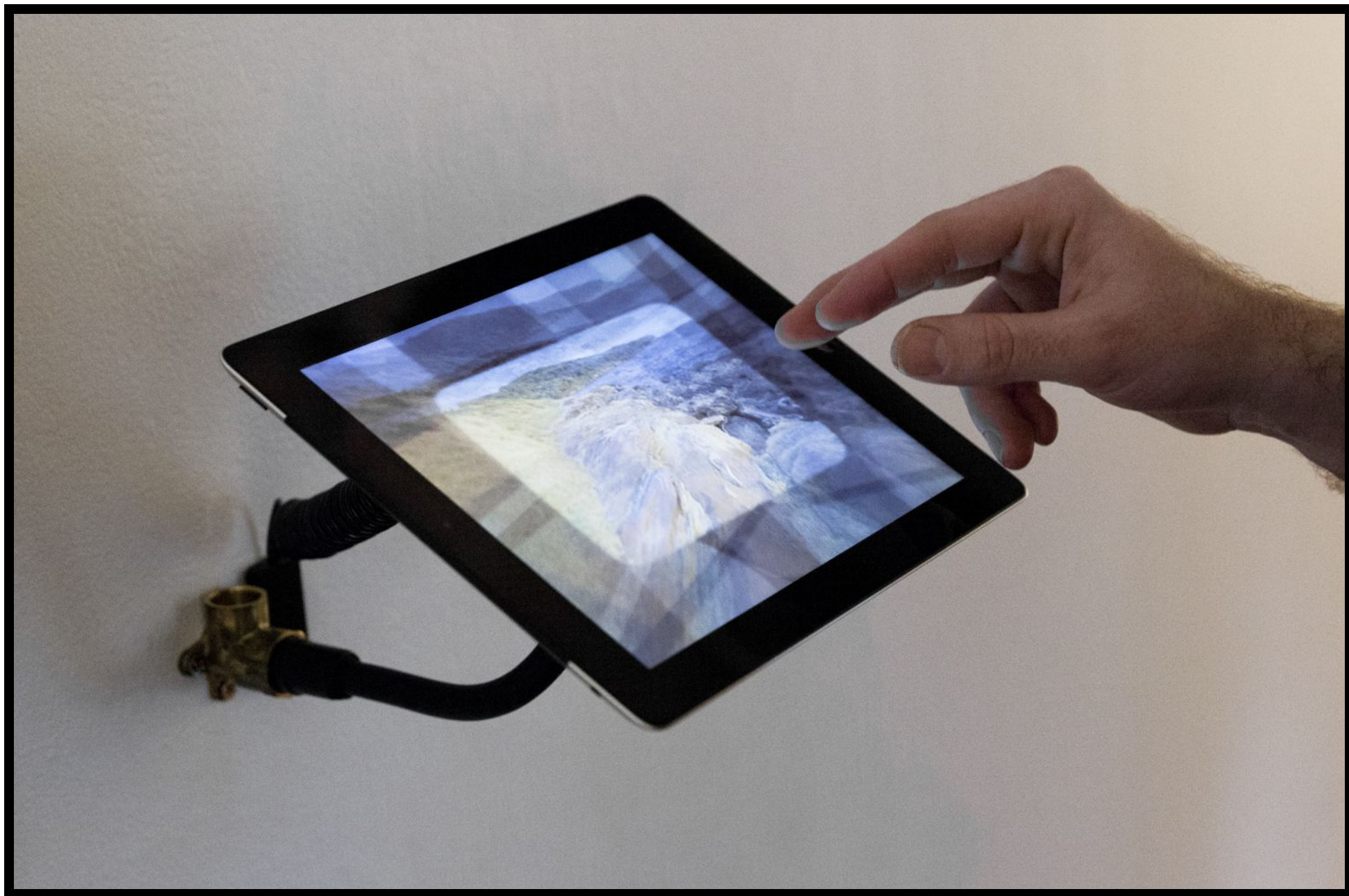
I'd gone from trying to pin things down, to seeking out examples of exotic, outlier practices, and – through my technology-focussed art practice – coming up with new ones myself.

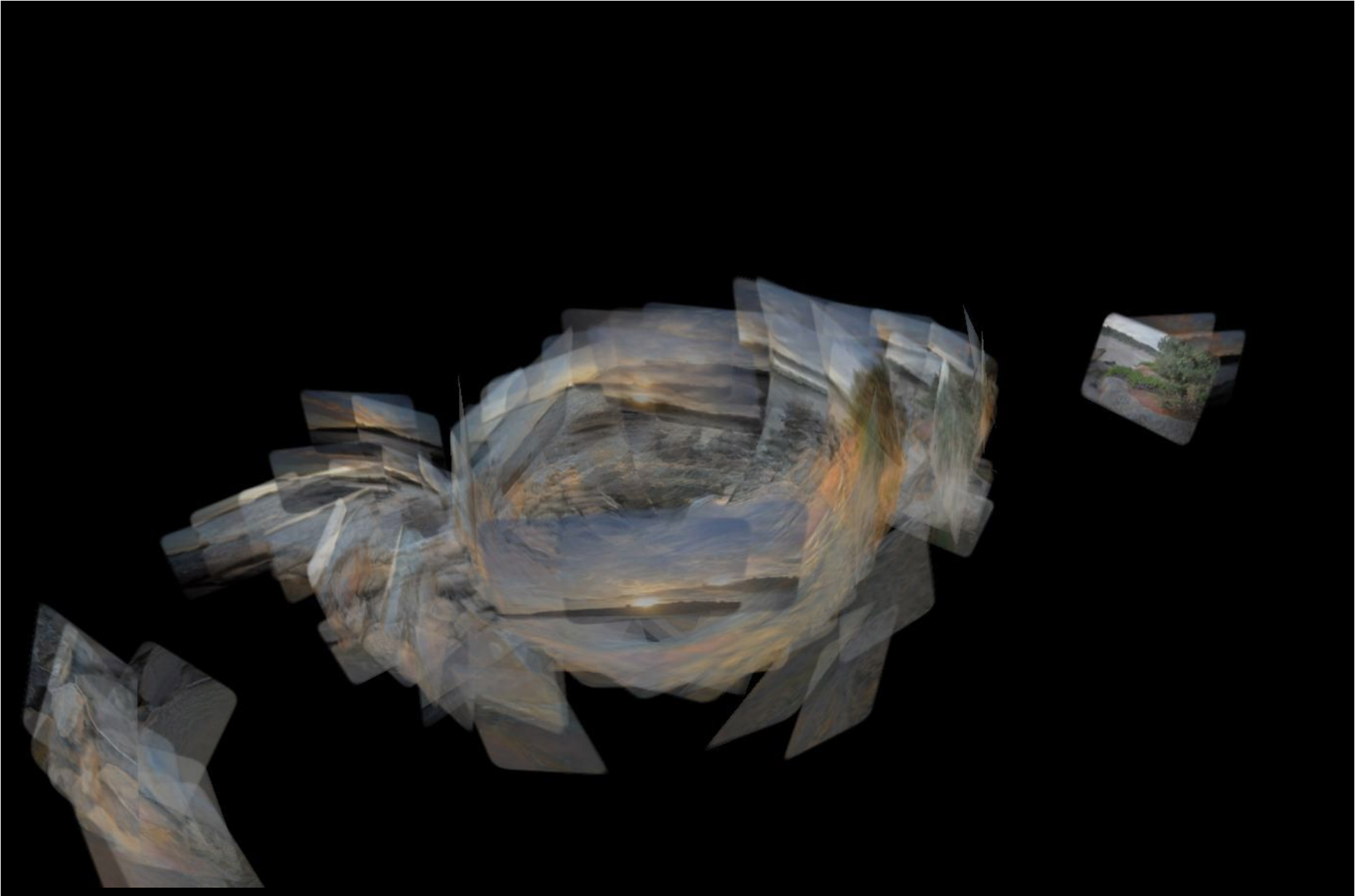
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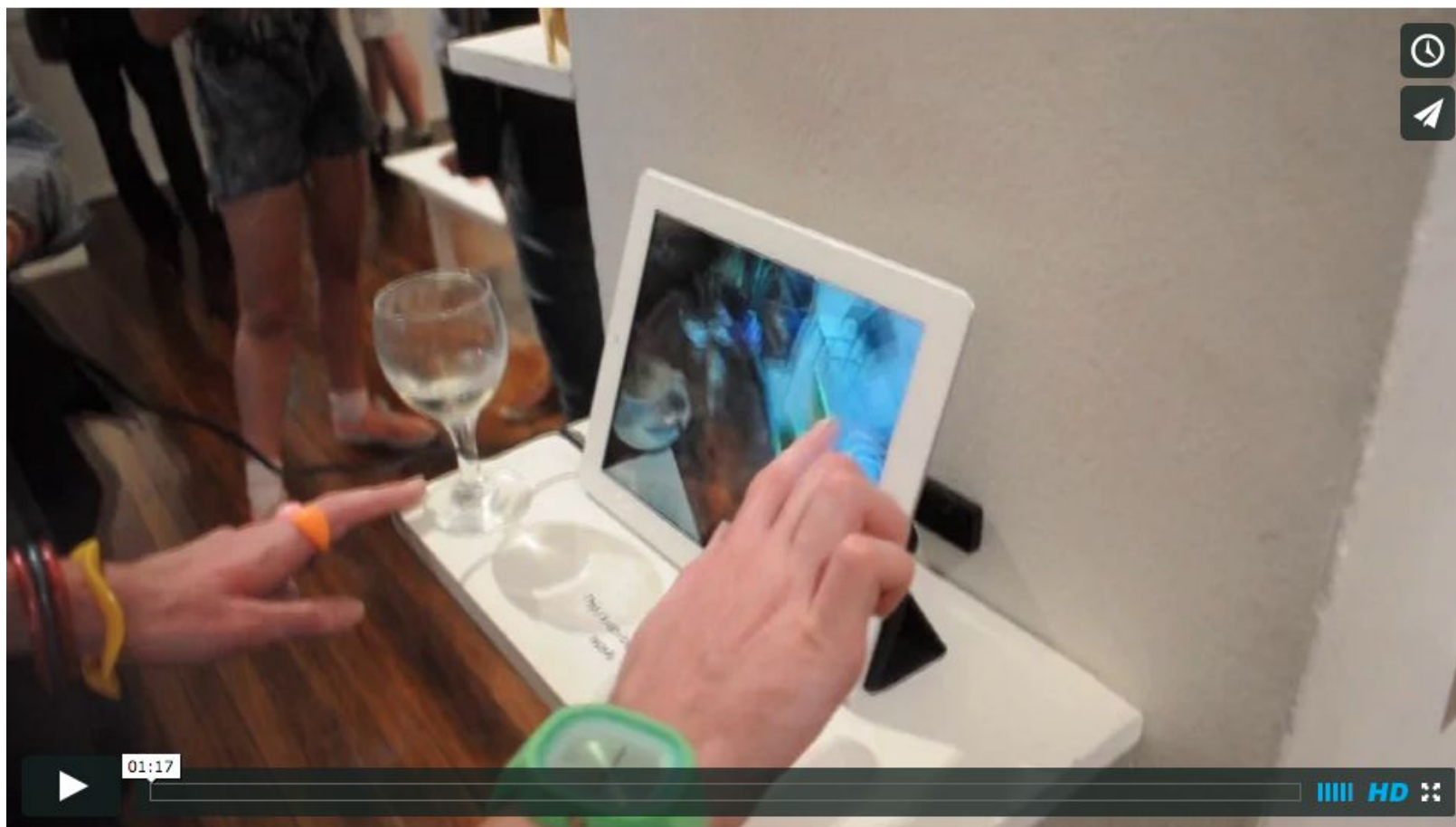
SURROUNDS

specificity | performance | embeddedness









PATHS

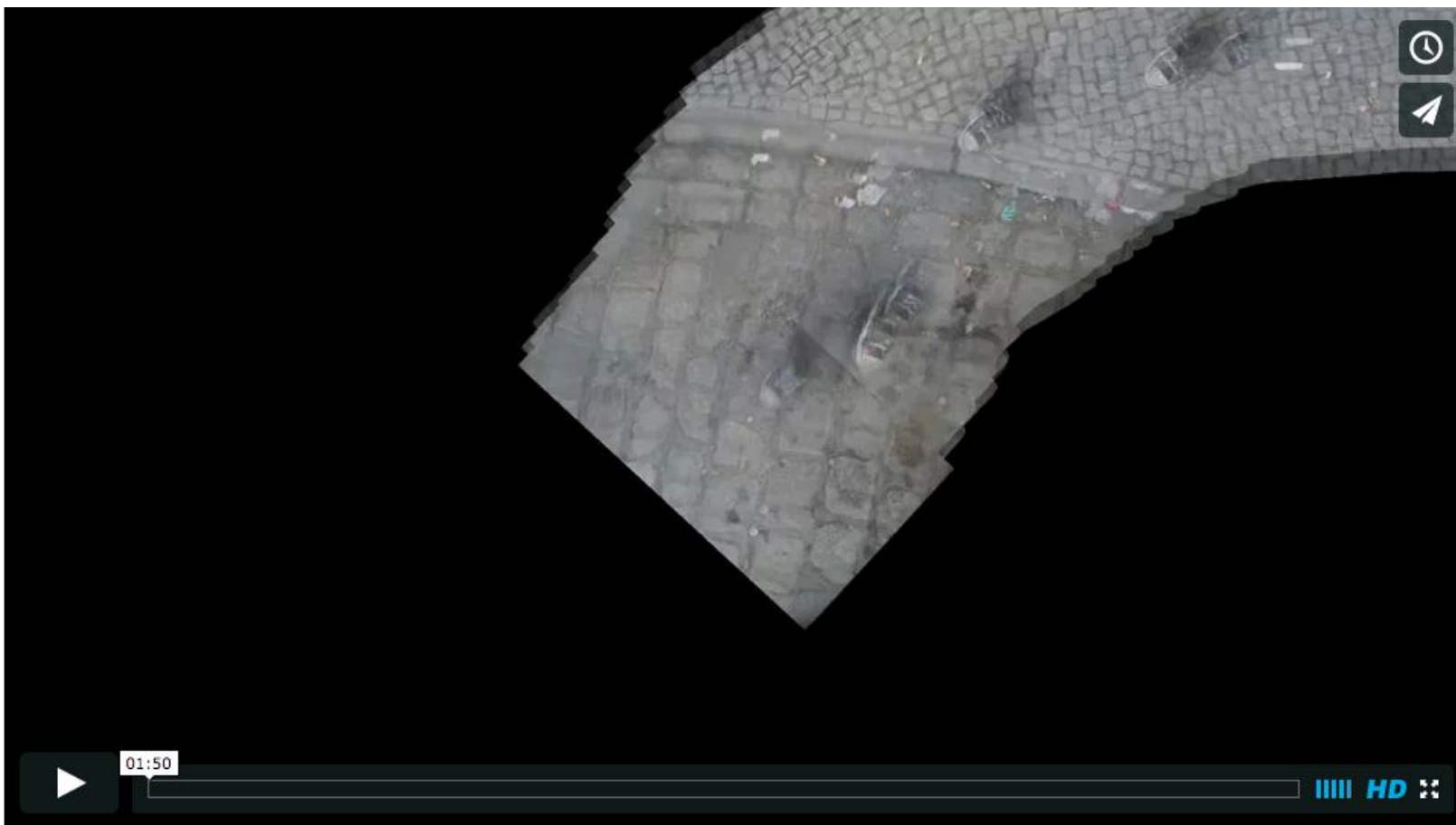
relative | intimate | performative











CONSUMABLES

re-privileging everyday | narrative | 'cutting teeth'











The everyday, extraneous elements are indexes to reality / signs of other's inhabitation

Duke Nukem 3D – toilet is included!

Max Payne – Overheard conversations, street rubbish

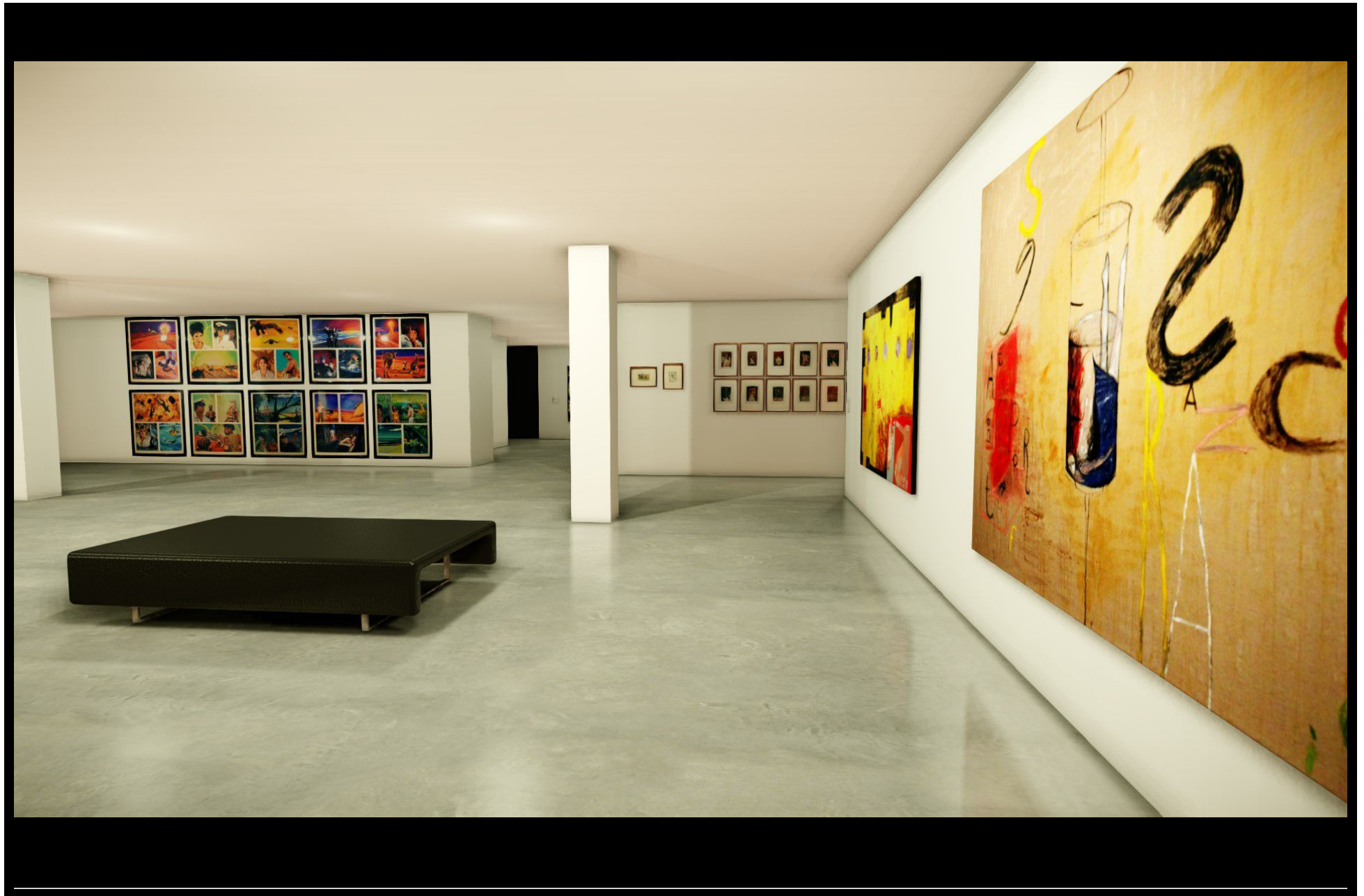
LA Noire – **interactive** rubbish as part of investigation

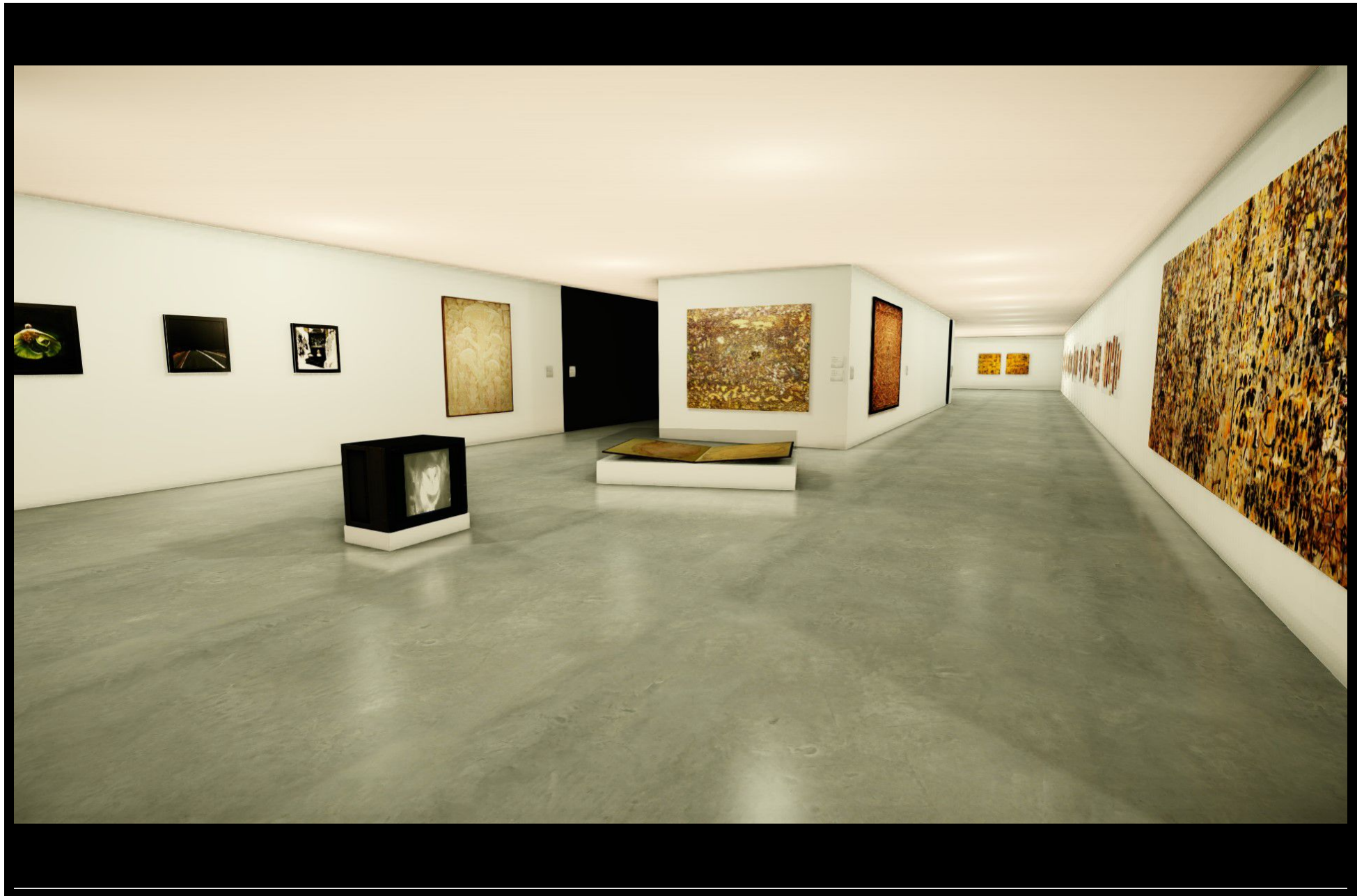
Gone Home – everyday objects tell the story

GAMESPACES

embodied perception | immersion | site specific

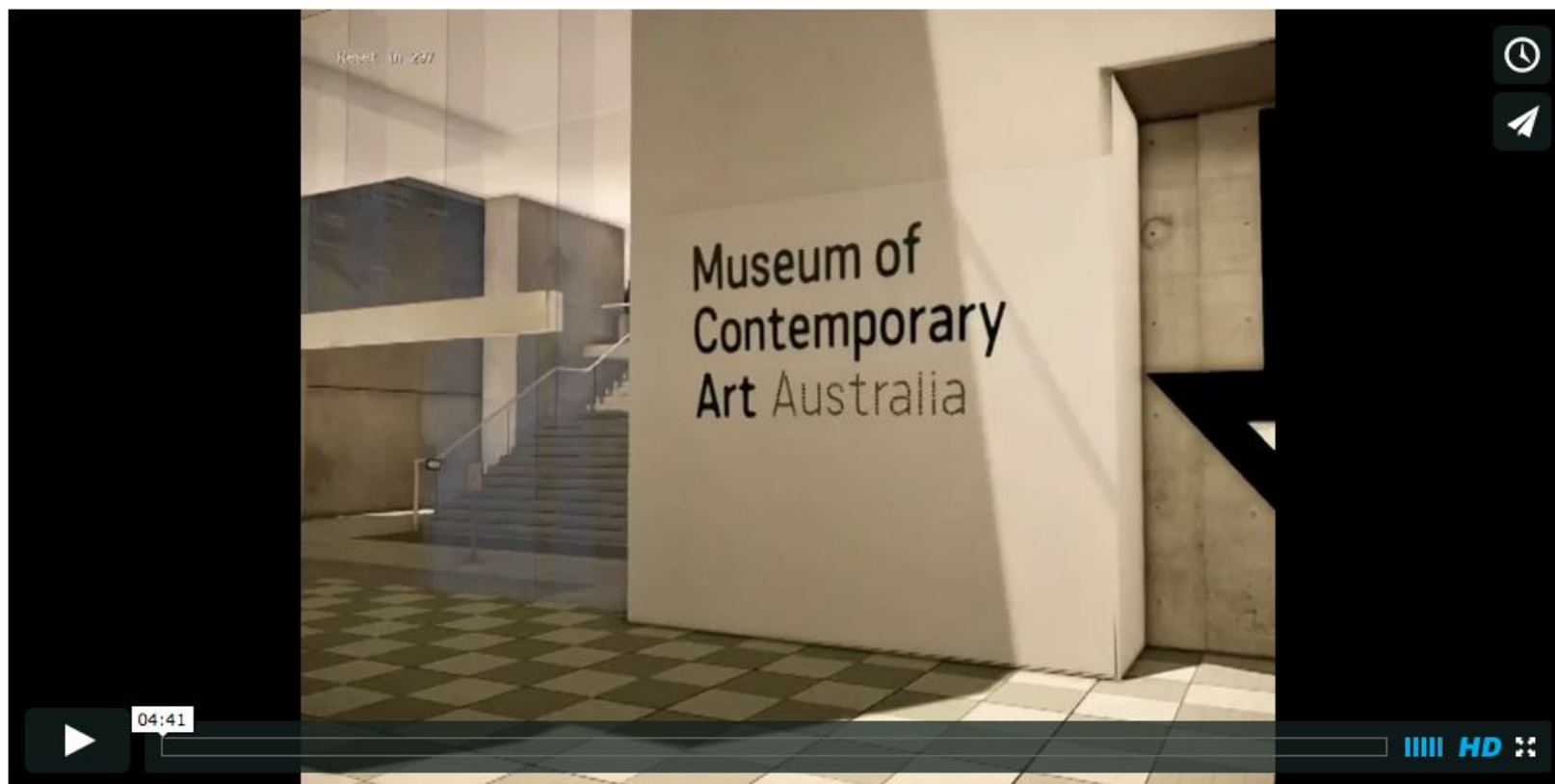






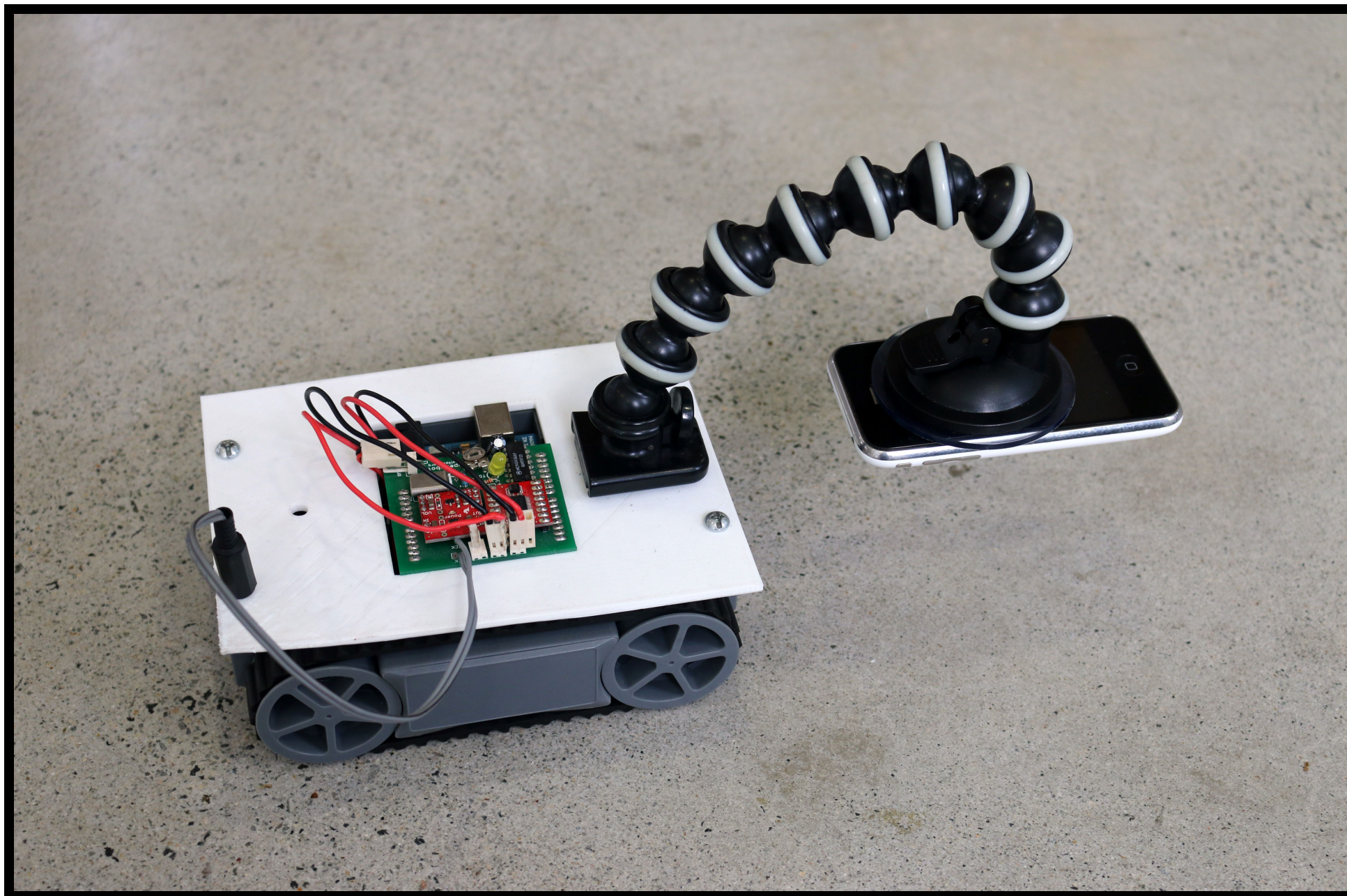


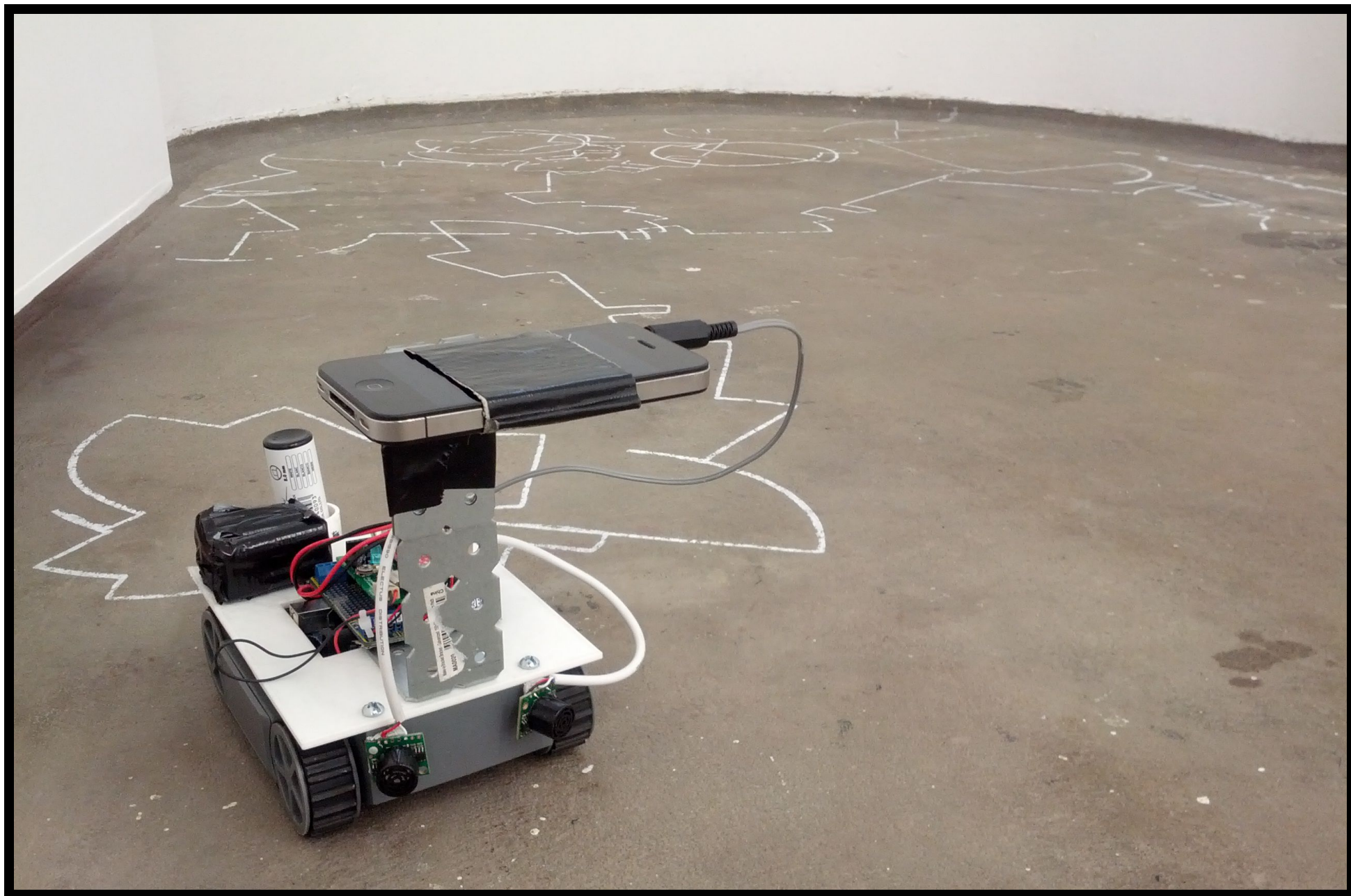




MAKING SENSE

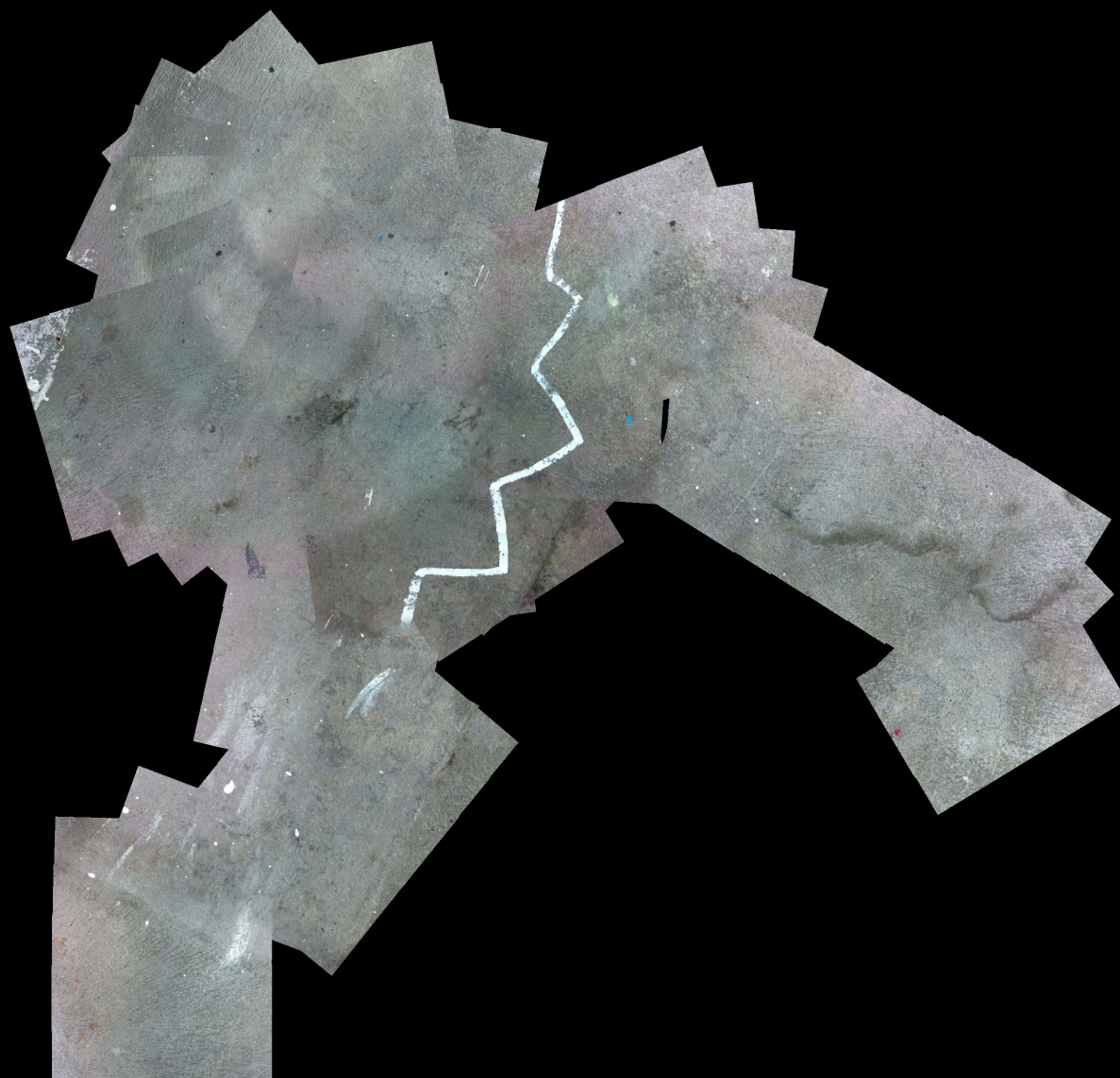
subverted drive to map | focus on performance



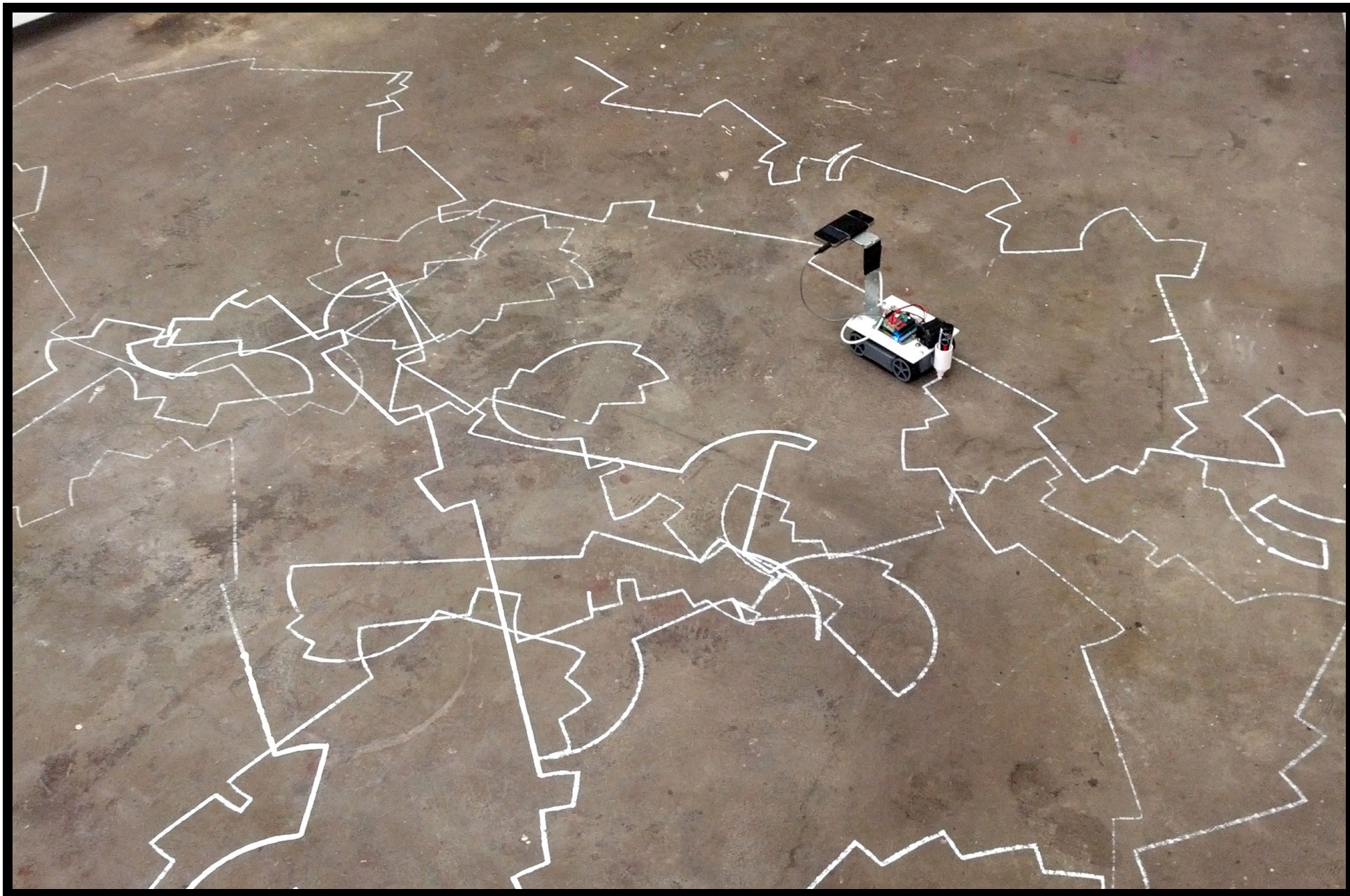












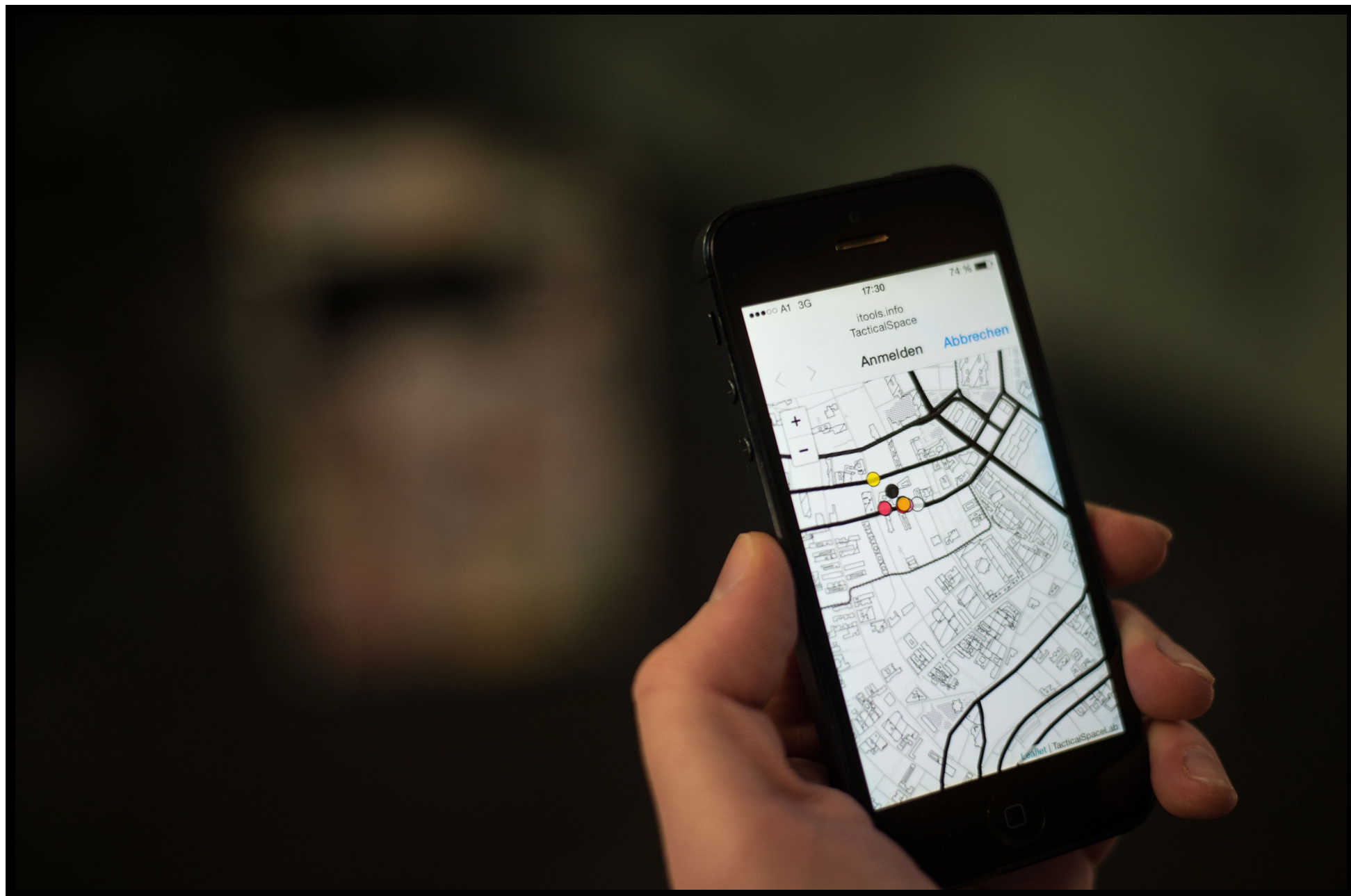
TACTICAL SPACE LAB

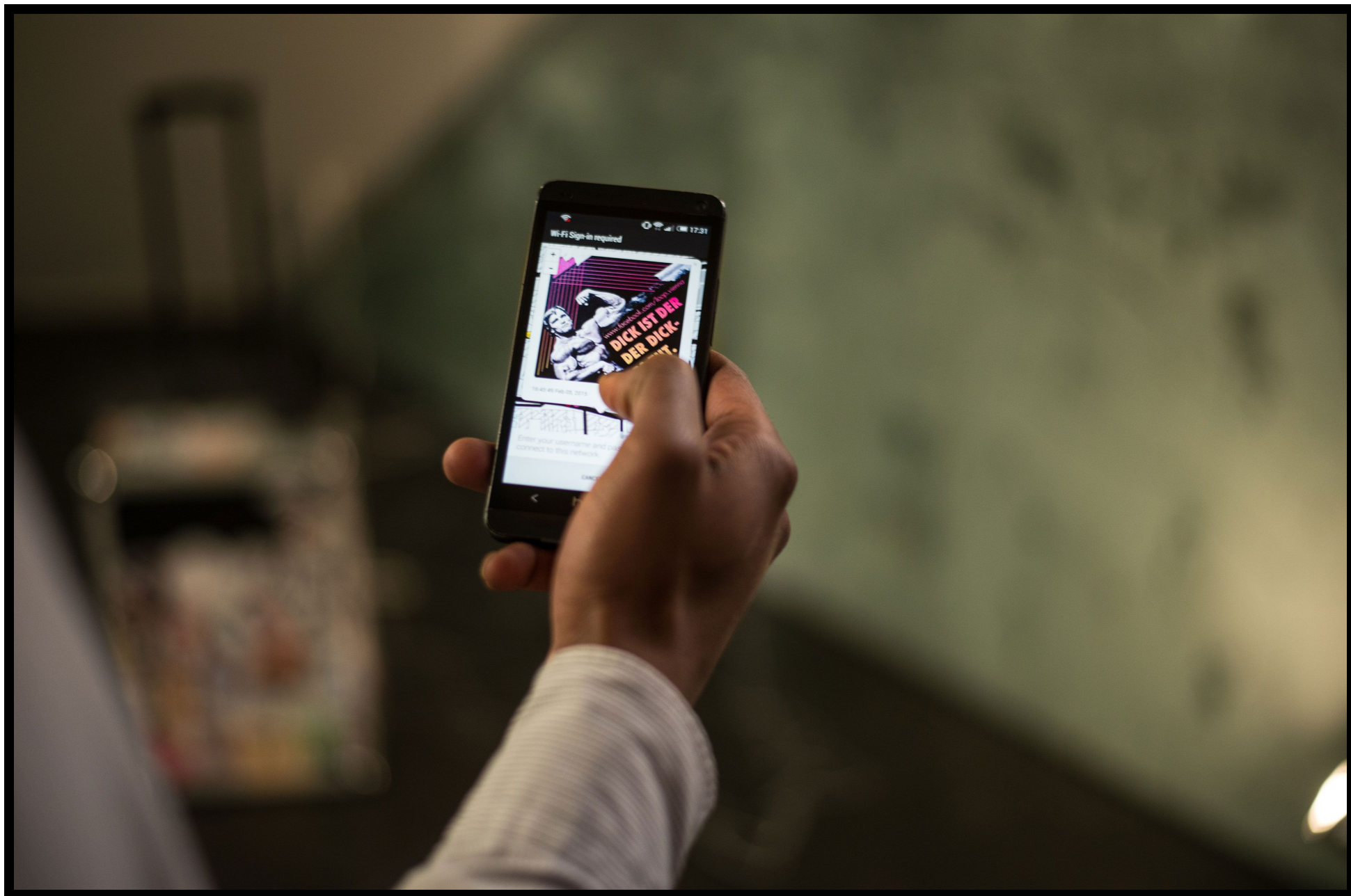
alternative mapping | subverting aesthetics

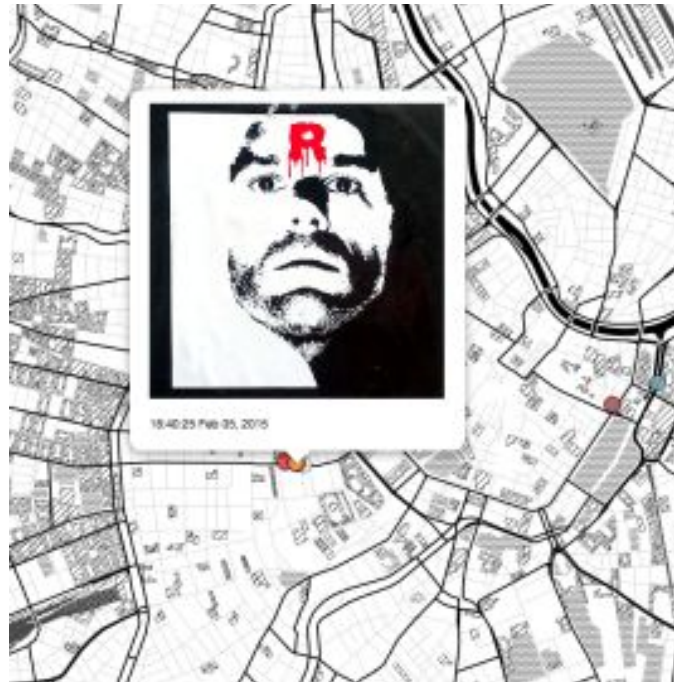








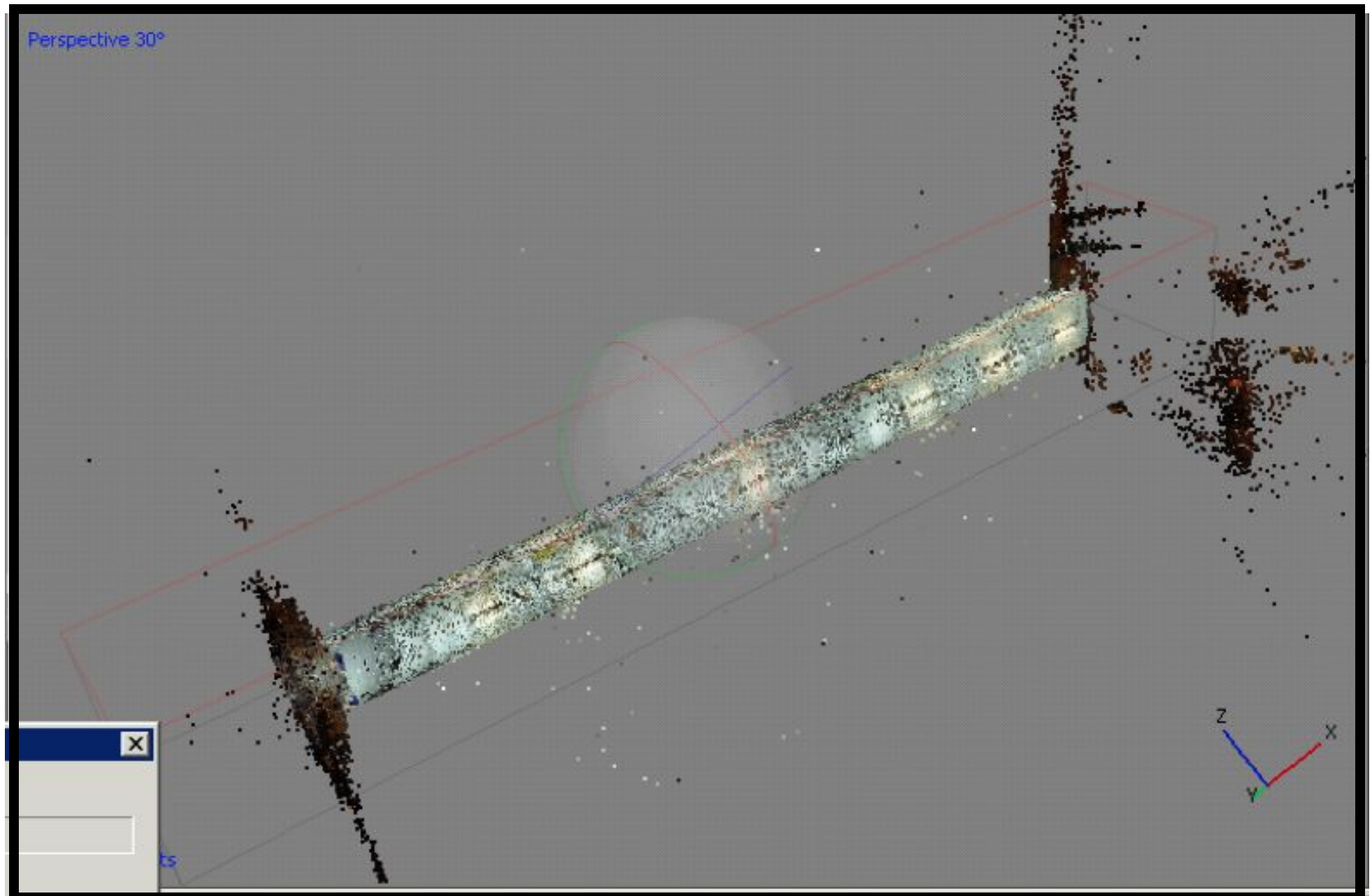




RECONSTRUCTIONS

ambience | other people

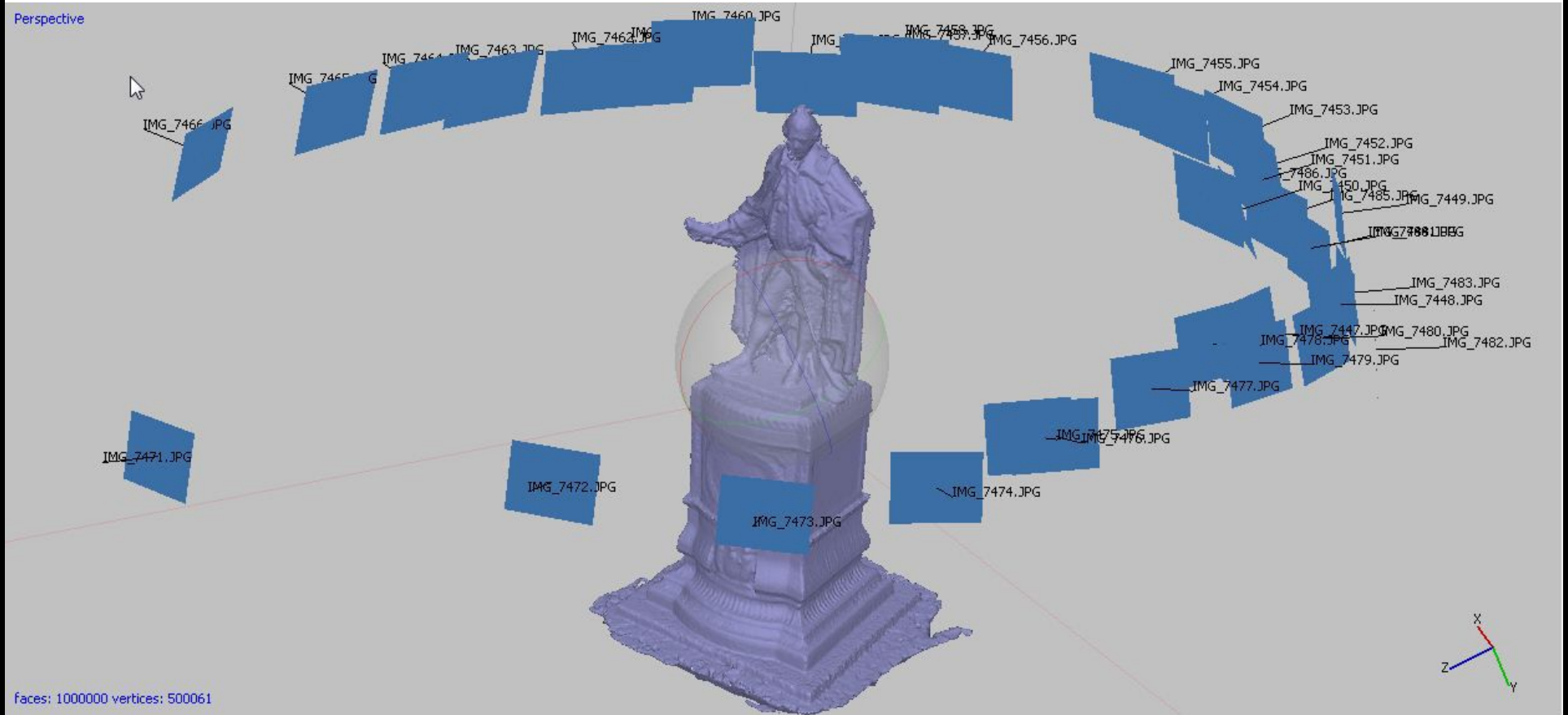
Perspective 30°







Photogrammetry



Photos



Photos

Console

The opposite to Sarah Kenderdine's IGLAM representation – small, cheap, portable devices.



Demo

The App is available now for Mac, PC, and iPad via app store! Google Play version is coming soon.



Concluding thoughts

Practice is informed by the ability of digital, fictional spaces to evoke a sense of presence, history, and atmosphere. Looking at re-appropriating mapping technologies as performative, affective mediums.

Further Research

Working to bring in **other people**, **spatial context**, and **ambient atmospherics** into the reconstructed spaces.

More info: <http://joshharle.com/symbiotica-talk/>

Questions time!