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The hunger for knowledge (food for thought)

When analyzing the societal development of innovation and media diffusion, we look to the experts which establish diverse thoughts on the origin of such characteristics. Media itself can be looked at through the eyes of Victor; to comprehend and learn, media is manipulated into multiple forms to allow for deeper connection and comprehension. For thinking, I look to Horton; she establishes the thought as the stress for idea generation. Stiegler continues this narrative by establishing that the advancement of media disrupts the creative process and in fact limits the intelligence of the proletariat. Communication, on the other hand, must follow distinct levels. Different amounts of creativity for the project progresses the parameters, shrinking towards a final product, as established by Edelman. The next generation of information will be variable and dynamic, will center thought as the basis of all creations, and will have forms which are not wholly blended together.

Information has historically expressed itself in static monofom mediums. The caveman's thought became a scratch on a wall which led ultimately to written language and convention. The digital age brought with it a new form: dynamic media. With the assistance of computer graphics and high speed processing power, information can be altered at will and disseminated with ease. Bret Victor is at the forefront of this revolution, preaching that multiple variations rightfully generate deeper connection and understanding. Ironically, Victor's own explanation of such a

phenomenon follows his previous conventions. The presentation is not only recorded with visual and auditory elements, but interactive sections are used to highlight the most important information. The final product of the form is the diffusion of a forty-five minute lecture into a skimmable website which can bring ninety percent of the content in ten percent of the time. This format is easily extrapolated into most fields, allowing general populations to quickly and simply digest information while retaining the academic strength to allow professionals within the field to connect with the piece on a deeper level.

Before information can be conceptualized into dynamic forms of variable media, it must first be rationalized through individualist thought. As portrayed by Horton, the knowledge of humanity is simply the recording of the thoughts of individuals. The form of the information must never conflict with the thought the information is wishing to convey. For example, the most advanced design software is a blank plane without the ingenuity of the fabricator. Perhaps the situation is analogous to fine dining. The food is the idea, covered in a seasoning of reason and logic, but the format is the plating and presentation. There are many ways to establish the same idea, much as there are many ways to plate a dish. What must be preserved is that the plating does not change the food but the synthesis of the plating and the food creates the experience. The formation of the idea and the form it is presented creates the translation. Stiegler follows this theme with a new flavor: if the thought is reduced in order to more comfortably fit into a dynamic medium then the exercise is null because we are dumbing down the innovation. Essentially we are looking for an equilibrium between the two presented ideas; a thought or discovery must never be compromised in order to fit into multiple forms, but a failure to fit such forms into your work will be a detriment to understanding. As we see with a circuit board

example from Victor, even the most complex topics can be exceptionally dynamic while retaining its depth. Like Horton and Stiegler argue, this advanced circuit devised by engineers is the thought and Victor's application of the powerful idea is free from the damages warned of above. This example should serve as the ideal for new media.

The entire exercise is unattainable if a standardization of communication is not also established. As time trudges forward, as does innovation. Reiteration is becoming ever more difficult and thus, the idea of the single genius is a trite and frivolous idealization. Collaboration has become the skeleton key which unlocks the newest plane of human discovery. The question posed: how can communication be both understandable and malleable enough to allow for innovation? Edelman and I come to a similar conclusion; the spark of innovation must lie within the most alterable form. A distinct shift must occur once this innovation has taken a literal form, locking down certain parameters to refine the more permanent aspects. This cycle must continue as the horizon of change gradually decreases, shrinking the field of view from the grand to the miniscule. With such a system, a team accesses a project, establishes an idea, then progressively reiterates it through different forms of media until a deliverable has been fabricated. This idea was explored explicitly by Edelman using a race car. The car began as a simple idea by a group of engineers. The idea was then turned into a pencil drawing, something which could be manipulated by a simple eraser. The drawing became a CAD model, a much more concrete and mathematical representation of the current project. The CAD became a prototype, something which consumed many hours and capital to create and is now a tangible piece of media. As you can see the process continues down the chain until a final race car has been produced. If this

timeline is not observed, there is a chance that projects could become unexpectedly stun-locked by late stage innovation or poor planning, killing the chance of a final deliverable.

The discourse around media, information translation, and education, has been discounted in previous generations. Forms of communication, like the essay, were produced and were then left unchanged for decades. Reaching the digital age was the perfect catalyst to drive the reaction of change, introducing new forms of presentation. However, to make sure humanity stays efficient, we must establish a common form which highlights the digital age's most progressive strengths, while seriously acknowledging the pitfalls which come from such a consumable time. Edelman, Victor, Horton, and Stiegler, all bring their own versions of clarity, complete with a spice of personal history. To create the ideal machine, synthesis must occur between these great thinkers, bringing with it its own new form. As this crude mashup is forged and refined, a modern information revolution will rear its head, changing the landscape of communication.