Abstract in English

Since databases are *the center of the creative process in the computer age*[1] (Manovich) and the Internet its *medium* of choice, we start from the hypothesis that the dynamic narratives, in order to adapt to this space, must be molded to its inherent characteristics making use of databases - this should be its main focus for survival in this *med3ium*.

As a means of adapting the narrative to the Internet, in this investigation, two ways that can complete ideas as well as present and emergent projects were distinguished: the first was titled *bionarratives* – these are self-generated structures, endless, that build and develop without any control from the author and carry on freely without the option of finding the end; the second was titled *ecological narratives* - narrative structures that are recreated or not through collaborative intervention, its main feature being to make use of existing databases, towards remixing and recontextualizing through semiotic links (here we have all the multimedia data such as video, photography, graphic images, animation, sound, text or other mixed media elements), which could be adapted to pre-designed structures.

In order to represent these two modes *organic narrative structures* were created based on the existing ones and the proposals that have been made, among which we can highlight: the *graft* action and *ubiquitous computing* as future possibilities to be developed in online dynamic narratives, which allow an understanding of the main narrative rivalry - the immersion and the interactivity.

---

[1] View section 3.2, p. 196.

The human-human involvement can be much more immersive than the Artificial Intelligence and can produce much more open results if explored in the dynamic narratives. Networking art is about human beings and with regard to these narratives they should also be based on the presence factor and its collaborative action factor.