

A Studio-Based Experiment : Draft 1

Title: Exploring Audio Reactive Video in TouchDesigner

Introduction

The aim of this project is to examine the media and process employed by Pali, an interdisciplinary designer who uses 3D technologies to produce real-time animation. The project's main focus is on creating dynamic, node-based visual programming language touchdesigner images of flowers that react to auditory cues.

Exploration and examination

The software's most surprising feature is its real-time interaction and conversion between command and product without the need for a programming language. However, some knowledge is required for comprehending different families of operators and their relationships, as well as experimenting with operators and channels made me sensitive about understanding the dependency and reactivity upon types of language and its conversion can affect the all over meaning of the command.

For instance, some operators families cannot be connected directly, highlighting the concept of creation from subsystems. Jencks and Silver (2013, p. 41) suggested, "In the absence of a connection, synthesis cannot take place, and juxtaposition is meaningless or non-ad hoc".

This got me wondering about the similarities across these systems/families, so I looked into the relationship between these operators language and translation, investigated how to channel their signals or positions, and studied the systems' subsystems to understand how data is converted to simpler numbers.

Tool or media

Touchdesigner's vast library helped me develop knowledge of connections between functions, data, and the specifics that are required.

Here, the technical difficulty was in translating and iterating tiny, undetectable steps and language. Recognising the parts that go together and which ones need a script to finish a task or function. It got me thinking about how a process can't just be a process without the essential information.

Relationship with Graphic and Communication Design

Parameters of sensitivity and responsiveness are the output that this media favours, resulting in a pleasing blend of audio visual elements. It transcends beyond standard graphic design expanding into a sort of communication and interaction design. It's an improved storytelling technique, narrating and communicating in ways that static or two-dimensional images cannot.

It reveals how new types of human interaction are activated by conditional design. It discusses the reactive and potentially environment-adaptive processes.

Reference List

Jencks, C & Silver, N. (2013) Adhocism : The Case for Improvisation. Cambridge : MIT Press.

The paradox of technology : Draft 2

Technology is accelerating faster than any one individual or organization can comprehend. We are witnessing an increasing number of these results surpassing human intelligence, human autonomy, and the application of creativity within our own brains. We are getting to the point when, without our control, technology will be able to "know more" than people. Is it possible for a machine to become human, though?
For what is a human?
Our awareness? Past encounters? Ideas?
It brings up a more important query,
Are robots starting to mechanize humans, or can we humanizing them?

The project uses touchdesigner as a tool to investigate technological irony and rebuild our association with the concept of human consciousness. By interpreting routine human tasks and producing machine-language iterations with visual and aural components, the iterations challenge aims to humanize the software application and attempt to disguise simplicity as chaos through the use of the machine's command/language. It illustrates how conditional design sets off new kinds of human-machine interaction. As per the Conditional design workbook (2013), I was motivated to relinquish control over the ultimate result, challenge the subject matter through various interpretations and view-points, and let technology and programs to shape the outcomes. It discusses reactive and perhaps environment-adaptive mechanisms.

I used everyday activities like going to the park, eating, and interacting with people as inputs for the software program and ran a few operations, enabling these channels and operations to alter the visual inputs' language and provide the viewer with an understanding of how machines and software might interact, see, and behave if they were brought to life. "There is a sense that you lose control when you relinquish it. I relinquish control in my design. But to whom or what? I have to create a system that will take over design decisions, [...]" (Maurer, p.5, 2013). This sentence forced me to give up on having control over the result or the procedure, but not before creating a system or channel to handle design decisions. As I was navigating between channels and attempting to comprehend the operators' language and capabilities, I had no idea what the final result would look like.

"Our work focuses on processes rather than products: things that adapt to their environment, emphasize change and show difference, [...]" (Maurer, p.2, 2013). Upon reading through the following reference, I screen recorded the iteration to show the output audio reactive video, along with small windows of operators and channels that illustrate how little adjustments made to one of the operators produced an entirely different output. The final iterations are process-driven, as each of their outcomes depends on the conditions that the operators work on, which are executed by the programming software, therefore producing a range of distinct outputs from a single input and improvising a narrative to explain the entire procedure under various circumstances, which I used as a tech-

Reference List

Maurer, Luna.(2013) Conditional design workbook : Valiz

Technology's experience vs information paradox : Draft 3

Question: What is an effective way to distinguish between machine and human data visualization?

How does the machine interpret literature, human experience, etc.?

The understanding, involvement, and purpose of a human experience vs a machine's direct interpretation of data. By tokenizing and using interpretation, the machine can comprehend without the need for reading.

One way to capture the machine reading and processing process is to tokenize the input in grids to construct context or output depending on interpretations and create relationships between texts. Words are joined together to create a network of texts rather than whole sentences, which acts as a visual story for the data that computers process. The words ended up changing during this process as a result of the interpretive interaction of the operators' components, which led to the creation of forms and shapes in addition to the texts.