

## POSITIONS THROUGH ITERATING

### STATEMENT

Technology based art/design that mimic, enhance, or translate the natural world in different ways.

Taking inspiration from my personal experiences of spending too much time indoors owing to sedentary lifestyles causing various physical and mental health concerns, lengthy office working hours, and not having enough time in nature due to weather or geographic constraints. Ways to let humans feel and experience nature, not merely observe it.

How can one reinvent, interpret, and iterate the human experience with nature by utilizing technology, art, and graphic design to bridge the gap between the two?

Hacking how human perceives technology and translating that into something more life like/ organic that creates a direction connection with nature. Using technology, more like a door to nature, or presence of nature in your own space.

Creating hi-tech nature based surroundings based on data/ requirements of each individual, that enhances/improves sensory organs. Hence, using the combination of technology and art/ design can help reverse cognitive paralysis in humans.

Topic: How to reinterpret, translate, and iterate the human experience with nature through the use of technology, art, and graphic design as a bridging gap between the two.

Method: Translating nature into a high-tech, digitally futuristic form, then iterating in accordance with requirements and data sets.

Medium: Touch designer, creative computing

## ANNOTATED BIBLIOGRAPHY

*Maurer, D. (2024) Works. Available at <https://doramaurer.com/artists/maurer-dora>*

Time folds and unfolds in Maurer's work; trace-leaving, movement, change and displacement are recurring concerns throughout her entire practice.

Her practice is directly relevant to my own; we are both concerned with asking the questions of what and how and with capturing traces of movement across time. Considering individual works "Seven Twists" and "Space Painting", I have identified points of practice or presentation that I can learn from.

Her provocative work and testing/progression in multidisciplinary practice are what provoked my developments in the representation of my process. It allowed me to not only inquire through software/AI iterations but also guided me to extract and manipulate the technicalities of different physical mediums. This developed a system of translating my digital work into something physical.

It served as inspiration for how I revealed time, movement, and evolution in a digital format that documents the stages of a minimalistic movement through a series of images that the user can interpret in an organic or unstructured way and translate that moving image into a single compound work.

Capturing traces of movement and time in digital format (PROCESS)

*Jones, L. (2019) The Personal is Computable: Sonya Rappoport. Available at <https://www.jstor.org/stable/27217415>*

During the time when computers were associated with big businesses, governments, and advanced scientific research, Rappoport's work from the 1970s and early 1980s remains a remarkable example of how digital technology can be made incredibly personal.

My practice was inspired by her connections between technology and transcendence in art and humanising the digital spectrum.

My process started with picking images and generating a video. In order to capture the interaction between algorithmic processes and human design, I translated the video with the help of code into a normative narrative (scenarios that depict preferable future visions without transgressing the realm of the possible) using stable diffusion, which is generative AI software that takes your input, finds the "norm" in latent space and creates output.

The coded iteration was visually rudimentary yet conceptually vast, complex, and full of possibility.

Because I wanted to add concepts of time and movement and getting inspired by Rappoport's work, I wanted to juxtapose emotion in the video as well as in the print. I iterated the coded video in Touch Designer and translated that process into an image sequence and audio reactive videos, then sorted that sequence into screen print or cyanotype to extract the organic nature of art (Iterating and translating) and activate the visual vocabulary through graphic design and art.

Connection between technology and transcendence in art and humanising the digital spectrum. Using technology to make it personal, how each person's data can play a significant role in their own narration (MEDIUM)

*Noll, M.A. (1966) 'Human and Machine: A subjective comparison of Piet Mondrian's "Composition with line" (1917) and a computer generated picture', The Psychological Record, 16, pp. 1-10.*

Drawing inspiration from the comparative process of generating the same image with different methods, one being abstract "Composition With Lines" (1917) by Piet Mondrian and the other being programming by IBM 7094 digital computer, I realized that the process of creating art itself is about expression and reflection, something that computer-generated art would lack. On the other hand, the experiment fascinated me to include coding as an initial step in my process while creating an input video, which I later was abstracted using touch designers and screen printing. My process highlights the potential of computers and algorithms as a medium for creating abstract art; however, while experimenting with different mediums, I tried to achieve artistic value as a compound output from the interplay between human design/art and computational processes.

This brought up intriguing questions on how technology affects the production and understanding of graphic design and art using data, how further it can be manipulated. It also made me question: What if art continues to be programmed? Can it open more doors to artistic coding, art programming based on data and readings, or introduce more virtual mediums of expression. Given the fact that the data is driven from humans, can there be a connection between human expression and computer-aided art based on data? And what is the ideal expression for conveying those ideas to humans?

How technology affects the production and understanding of graphic design and art using data, how further it can be manipulated.

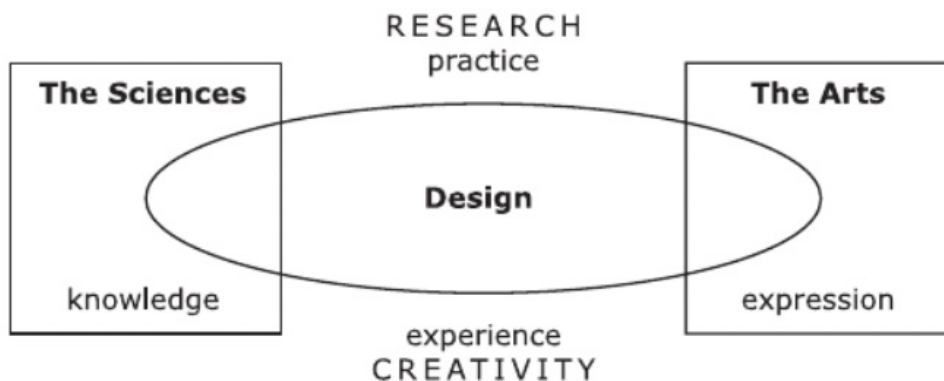
*Harland, R. (2011) 'The Dimensions of Graphic Design and Its Spheres of Influence', Massachusetts Institute of Technology, 27(1), pp. 21-34.*

The author proposes a diagrammatic model to represent the dimensions of graphic design, moving beyond the traditional focus on technical aspects like typography and printing, and emphasizing the relationships between various contexts.

The paper assisted me in position my method from a video to an interactive color-play of print, illustrating graphic design and art as a visual solution that is not restricted by a single media. The building of interaction throughout the whole process brought a shift of how were perceiving each medium differently.

By illustrating the various aspects of graphic design, such as the relationships between functions, concepts, and contexts, form, along with the expressive ideology of art, the model guided me in facilitating a unified approach to graphic design, research, and art.

Unified approach of graphic design and art (PRACTICE)



*Drucker, J. (2014) Graphesis, United States : Harvard University Press.*

I was able to generate a series of shapes from the films and comprehend the rules of visualisation as well as the information observed from each from a human perspective by looking at how graphic interpretation functions as a language. In order to understand how the attributes of the graphical are to be directly addressed as a major form of knowledge production for digital humanities, it led me to concentrate on interpretations of visual pictures and their link to knowledge. Through digital media, it aided in my understanding of how technology and human perception interact.

It made me curious of how with these different visual interpretation of forms combined with abstract art can I communicate effectively. And structure a relationship of information/communication through graphical formats. Acquiring the understanding of how visual shapes generate and convey knowledge/ information.

Visual interpretation and communication in art.

*McLuhan, M. & Fiore, Q. (2001) The medium is the message, Corte Madera: Gingko Pr.*

Marshall McLuhan's phrase sums up that the medium through which we choose to communicate holds as much, if not more, value than the message itself and how its conveyed has a significant impact on its reception and interpretation.

As a graphic designer and artist, I drew inspiration from this by considering not just the content of my work, but also the medium itself. Experiment with different mediums such as print, digital, interactive installations( sound ), etc., to explore how they affect the concepts of time and movement as an experience and how different its being perceived across mediums. Using the medium to its advantage.

The significance and effect of the designs and processes are enhanced by embracing the distinctive qualities of each medium, which eventually results in more captivating and thought-provoking experiences for the spectator (MULTI-MEDIA)

THANK YOU