POSITIONS THROUGH CONTEXTUALISING

CRITICAL ANALYSIS

Steyerl, H. (2012) The wretched of the screen, In Defence of Poor Image : Sternberg Press, pp. 31-45.
Steyerl, H.(2019) This is the Future. Available at: https://lgoledart. com/artwork/This_is_the_Future (Accessed: 17 May 2024).

The project investigates the hidden connections between technology and nature and shine light on the invisible infrastructure and patterns established by these digital forces by focusing on cognitive paralysis and how, as a result of rapid technological development and increased human connection with technology, the human brain will eventually become so paralysed from lack of constant connection and interaction with nature that it will no longer be able to function as it does now. Since any kind of engagement with environment is always preferable than none at all, the goal of this project is to increase awareness of and access to nature through digital means. This work proposes that AI/ technology could theoretically be used to create positive effects and learnings, something that seems unimaginable in today's world of big data.

The video communicated the user to ask questions of what would the world be without nature and what is the future of nature? Emphasising the possibility to conserve nature in a visual and digital format that, when viewed by people, has the same effect as the genuine thing. Current ways of thinking about nature and current ways of imagining our shared futures.

Nature	→	Technology	→	Human
INPUT		BRIDGE		EXPERIENCE
Images, sounds, smell, texture		Textiles technology Media art / Visualisation		Cerebral cortex engagement enhancing functions

The form of my video was inspired by the film "This is the future ", in which Hito Steyerl employs artificial intelligence (AI) to design a garden of the future. She delivers a frighteningly funny perspective of our society through her characteristic essayistic documentary style, which combines computer-animated sequences, pop culture images, and documentary video with poetry commentary. It inspired me to investigate and hacking how human perceives nature through the lens of technology and translating that into something more life like that creates a direction connection with nature.

Mimicking the idea of technological "growth," and how it continues to change during different stages of development, it is about their own actual conditions of existence in the human world.

Using technology as a window into the natural world or as a way to bring the outside inside. I experimented with coding, screen printing, AI-based system stability diffusion, and UV mapping using Touch Designer to generate visuals that mimic, enhance, or transmit the natural world in many ways.

Her seminal work "In Defence of the Poor Image" delves deeply into the intersection of philosophy and film.

She has described images behave as products of social and political institutions and its prejudices because of their wide distribution and vulnerability to manipulation, which made me wonder about the human perception of nature and how can I aim transform and circulate public perceptions and there dominant view of human centric design.

It inspired me to create visuals for a fictional world that challenges the dominant narrative that places humans at the center while putting nature front and center. To expose the hidden patterns between nature and technology, a series of technological/digital nature inspired by biomorphism are being created, utilising technology to translate nature and proving access to users to be in constant contact with nature.

Allowing the audience to imagine what those images might have looked like. Prioritising how the visual is trying to communicate rather than what. Aiming to stimulate other senses rather than just visual and implement "smell" through the use of textiles by projecting the visuals on a iridescent cloth and adding scent to induce the engagement of cerebral cortex as it controls behavioural patterns, emotions, reasoning, decision-making and learning.

The essay reveals the translation of the poor image from its creator to the users and how the users become the co-authors and translators due to the constant interaction with the images, sparked a though of how with the help of data scans a different digital nature can be personalised for the user which can be mimicked according to its own experiences and needs and translated / iterated upon interaction.
Compiling the journey of the image from high-res to poor quality, which made me wonder how metaphorically the image doesn't degrade in quality but grows in quantity while contributing to the crowd. Not just resolution but the impact and intensity of interaction. It mirrors the notion of technological "expansion," and how it changes at various stages of evolution. It is about their real-life environments in the human world.
The video reveals the true nature of humans, their creation and critical reflections on the complexities of the digital world and how technology and nature is giving birth to new possibilities.

Drawing from my own experiences—long office hours, sedentary lifestyles leading to a host of physical and mental health issues, and insufficient time spent in nature due to weather or location—I want to share my experiences of spending too much time indoors. Methods for allowing people to engage with nature, not only observe it.

As a graphic communication designer, the concept of creating Personalized Sensory Immersive Environments or a Speculative digital nature involves translating and converting natural elements like visuals, smells, textures, and sounds through media art, textiles, and essences to stimulate human sensory experiences without direct exposure to nature itself. This digital simulation of nature aims to reconnect individuals with the natural order, emphasizing the unique interaction between humans, technology, and the environment.
The goal is to graphically translate the unique nature of one's interaction with nature using technology as a medium. By creating immersive sensory experiences that mimic the natural world, we can potentially reverse cognitive paralysis and reconnect humans with their innate humanness, fostering a deeper appreciation for the natural order and our place within.

With the help of interactive technologies, spatial audio, and various projection surfaces, the video can build completely immersive environments that mimic natural settings. Layers and complex structures in nature can be represented through layers by projecting media art with real life interaction through a touch slide screen to reveal the complexities of nature and its hidden patterns in a simpler and interactive form where the user can interact directly through touch and smell and iterate the projections within the given parameters.
By using these methods, I aim to create a deeper appreciation for nature and interactive nature projections that stimulate the senses of onlookers and promote investigation and interaction with digital depictions of the natural world.

This approach challenges the traditional notion of separating technology and nature, instead using technology through media art as a tool to bridge the gap and facilitate a more profound connection with the natural world. The goal is to reconnect with natural order and graphically translate this through media art. The objective is to emphasise the unique nature of one's interaction with nature with the help of technology and vice versa.

ANNOTATED BIBLIOGRAPHY

Practices/ Projects

Steyerl, H.(2019) This is the Future. Available at: https://lgoledart. com/artwork/This_is_the_Future (Accessed: 17 May 2024).

Hito Steyerl's "This is the Future" is a thought-provoking multimedia installation that explores the intersection of technology, nature, and human perception through an imaginative lens. By employing AI to generate a futuristic garden, Steyerl invites viewers to contemplate the evolving relationship between the natural and digital realms.

As a graphic communication designer working with media art and speculative design, the form of my work draws inspiration from Steyerl's approach, investigating how technology can shape our perception of nature and vice versa. Through coding, screen printing, AI-based diffusion models, and UV mapping, I aimed to mimic, enhance, or translate the natural world in novel ways, blurring the boundaries between the physical and virtual.

This exploration raises intriguing questions about the future of nature in a digitised form. On one hand, technological interventions could provide new avenues for experiencing and appreciating the natural world, potentially fostering a deeper connection and understanding. However, there is also a risk of further disconnecting humans from authentic encounters with nature, reducing it to mere digital representations or simulations.

Ultimately, the visuals challenges the viewer to reflect on the role of technology in mediating our relationship with the environment and consider the ethical implications of digitising nature. By merging media art and technology, I aim to visualise a speculative glimpse into a future where the boundaries between the natural and artificial become increasingly blurred, prompting us to reevaluate our perceptions and values.

Victoria and Albert Museum, London (2024) Digital Art. Available at: https://www.vam.ac.uk/exhibitions/chance-and-control-art-in-the- age-of-computers (Accessed: 17 May 2024).

Drawing inspiration from the pioneering works of Manfred Mohr, Harold Cohen, and David Em, I explored the intersection of technology and nature through visualisation. Their approaches challenged me to rethink the boundaries between human and machine creativity, and to envision new possibilities for communication in the form of experince.

Cohen's Computer-generated drawing (with hand colouring) project demonstrates how algorithms can generate organic, freehand-like drawings, blurring the lines between human and machine authorship. This invited me to experiment with generative AI and create a series of stable diffusion videos that extracted images from data sets through algorithmic creativity and explore generative design systems that can produce unexpected visual outputs which later in my process inspired natural forms. It made me wonder how can I experiment with hybrid approaches that combine computational processes with traditional art materials, creating unique textures and visual effects that bridge the digital and physical realms

Through the lens of communication and speculative design, I wanted to visualise and make the observer experience imagined future scenarios where technology and nature coexist in harmonious and symbiotic ways, through interactive installations or virtual environments that mimics or translates natural phenomena, such as weather patterns, plant growth and movement, creating dynamic and ever-changing visual experiences.

Maurer, D. (2024) Works. Availabe 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 Rapoport. 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 persons data can play a significant role in their own narration (MEDIUM)

Outside Readings

Dunne, A. & Raby, F. (2013) Speculative everything : design, fiction, and social dreaming. Cambridge, Massachusetts, London, England: The MIT Press.

In the context of communication design, the book gave me perspective between reality and the impossible and made me question about the ways in which speculative design can offer powerful tool for visualising and communicating complex ideas and hypothetical situations. It inspired me to create speculative artifacts, illustrations, and visual narratives which can effectively convey speculative concepts and prompt audiences to imagine alternative realities and possibilities.
I thought of ways using design as a critical process and bridging the gap between the present and the possible future of digital nature with the technological advancements.
I Iterated on different narratives by understanding how speculative design would operate in the space between reality and the impossible, by intentionally signaling the "unreality" through an aesthetic that blurs reality and fiction, using ambiguity and artistic approaches to engage the viewer's imagination emphasising the importance of crafting physical fictions and thought experiments that challenge conventional thinking and encourage critical discourse.

The book directed me to consider the use of design not only for problem solving but also for questioning the current state and identifying gaps in the system. This ultimately led me to make my project conceptually nature-centric by raising awareness while taking into account the human aspect of design, which provided me with insights to investigate possible futures, alternate presents, and hypothetical scenarios through thought-provoking "what-if" proposals. It made me question the potential of design process and design thinking to engage with social, ethical, and philosophical issues, ultimately shaping a more desirable future. In essence, speculative everything liberated me from traditional problem-solving role, using imagination and fiction as tools to question assumptions, raise awareness, and collectively envision more desirable futures.

Peter H. Kahn, Jr., Rachel L. Severson, & Jolina H. Ruckert. (2009) 'The Human Relation With Nature and Technological Nature', University of Washington, 18(1), pp. 37-42.

The article discusses the potential impact of technological nature (technologies that mediate, augment, or simulate the natural world) on human well-being, which inspired me to create visuals that mimic nature itself in a digital form.
Using touch designer, I translated the AI-generated systems and images throughout the process to build and refine the graphics based on many surroundings and perspectives from people, technology, and the natural world. I attempted to transform the digital forms into more organic shapes that told a story about how people can relate to nature on a simple level and included those qualities into my images.
It got me thinking about how our biological inclination to identify with nature—known as biophilia—was ingrained in our minds and has served as an adaptive strategy throughout our evolutionary history. Here, the goal was to use touch, sight, and scent to evoke the same natural emotional and mental effects.
As technology cannot fully replicate the restorative effects of actual nature , it made me wonder of the possibilities through media and material manipulation of how to create a sensory environment that can mimic the true characteristics of nature.
My research focused on how we, as users and creators, adjust to the conditions we find ourselves in, as well as how we have adapted to the declining state of nature and become increasingly reliant on rapidly advancing technology to the point where we lose balance and ultimately lower the bar for what defines a complete human experience.
The critical examination inspired me to employ technology to bridge the gap between the two by producing lifelike videos that people can relate to because of their inherent organic qualities.
Increasing knowledge of and access to nature through digital means is the aim of this project, since any form of environmental engagement is always better than none at all.

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 media art (PRACTICE)
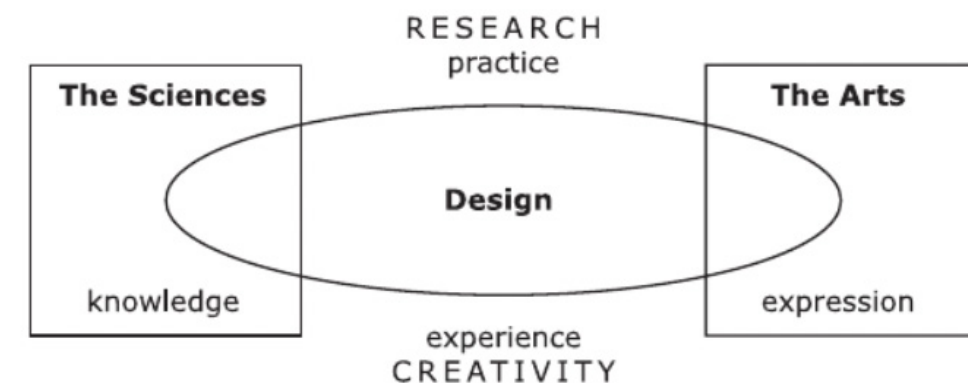
Reading List

W.J.T. Mitchell.(2005) What do pictures want? The lives and loves of images : University of Chicago Press, pp. 28-56.

The book inspired me to look into the hidden meaning behind the visuals I created. By translating the intricate relationships between nature's images and focusing on controlling how observers would interpret them and their impact on viewers, it offered a deeper shift in how people and technology would perceive these images.

It gave me the idea to include a viewpoint of nature itself, as in how it would see itself through the lenses of its various aspects or as it would wish to communicate with people through digital means. I experimented with the idea of biomorphism to accomplish it.
It made me think about images as more than static objects for conveying messages. If images possess their own agency and desires, how these images interact with and affect audiences. This perspective encouraged me to create visuals that acknowledge the potential of images to evoke specific responses, emotions, or actions, fostering a more interactive and reflective practice.

Through the lens of Speculative design, which often explores possible futures and alternative realities, aligns well with the concept of images having desires. This approach allowed me to experiment with the notion that images can drive narratives and influence social and cultural developments. By speculating on what images might want, I created thought-provoking visuals that would challenge viewers to reconsider their perceptions and relationships with technology and nature.

Steyerl, H. (2012) The wretched of the screen, In Defence of Poor Image : Sternberg Press, pp. 31-45.

The essay "In Defence of the Poor Image" by Hito Steyerl explores how digital images, despite their low resolution and vulnerability to manipulation, possess a subversive potential due to their widespread distribution and ability to challenge dominant narratives.
As a graphic communication designer working with speculative design, this inspired the creation of a fictional world that challenges human-centric design by prioritising nature. Through biomorphic visuals/ biophilia and interactive installations, the aim is to expose the hidden patterns between nature and technology, allowing audiences to imagine alternative narratives by reversing the roles/worlds between nature and technology.

The essay's discussion on how users become co-authors and translators of images through constant interaction sparked the idea of personalising digital nature based on individual experiences and needs, facilitated by data scans. This mirrors the notion of technological "expansion" and how images evolve through various stages, not just in resolution but also in their impact and intensity of interaction. Prioritising how the visual is trying to communicate rather than what.
Ultimately, the work aims to reveal the true nature of humans, nature itself and the complexities of the digital world, while exploring how technology and nature can give birth to new possibilities.

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 massage, 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