

POSITIONS THROUGH TRIANGULATING

Unit II
Summative assessment
Written Response

Zeina Saleem

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Part 1: Information

*Thesis**Line of Enquiry*

This project investigates the dynamic relationship between humans and nature, using technology to bridge the gap between observation and direct to an immersive experience. By hacking how human perceive nature and translating that into something more life like/ organic that creates a direct iteration of it. Using technology, more like a door to nature, transforming our experience from passive viewing to active presence (object to subject).

Relationship with Graphic and Communication Design

I aim to explore methods like image fragmentation and digital distortion that mimics, enhances, or translates the essence of natural elements. The aim is to create sensitive and responsive outputs that blend audiovisual elements, pushing beyond traditional graphic design into realms of communication and interaction design. This approach allows for a richer, adaptive form of storytelling, where design becomes fluid and reactive.

Topic

How does the machine interpret human experience?

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

Method

Translating nature into a fragmented/distorted subject or form

Medium

Touch designer, creative computing

*Annotated Bibliography**Practices/ Projects*

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 and technology, I aim to visualise a speculative glimpse where the boundaries between the natural and artificial become increasingly blurred, prompting us to reevaluate our perceptions and values.

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 experience that mimics or translates natural phenomena, such as weather patterns, plant growth and movement, creating dynamic and ever-changing visual experiences.

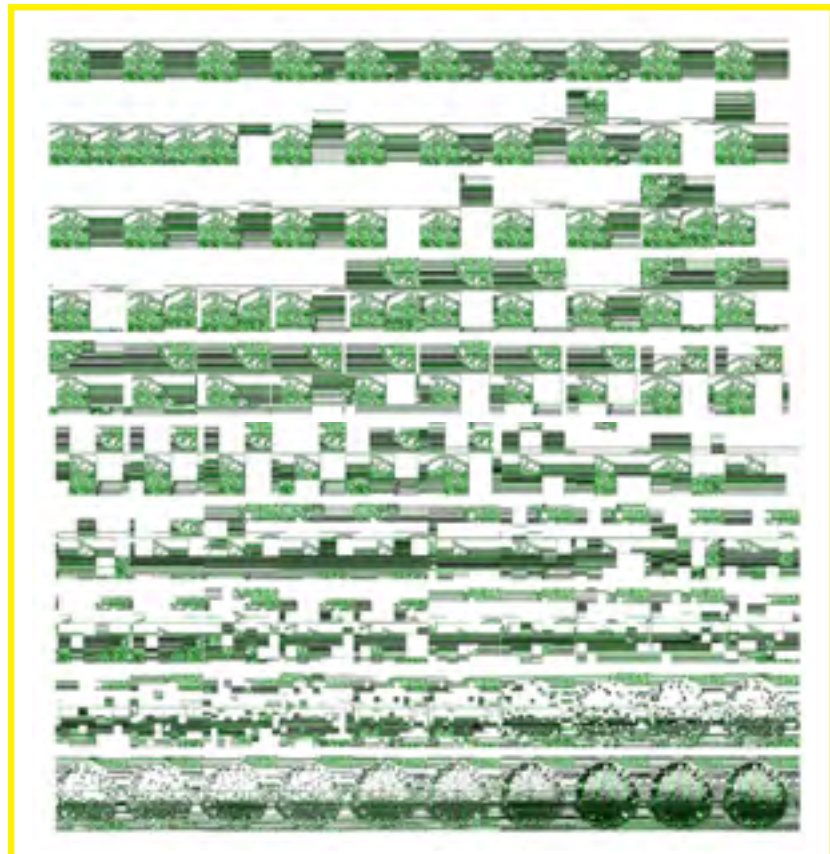
Cohen's Computer-generated drawing (with hand colouring) project demonstrates how algorithms can generate organic, freehand-like drawings, blurring the lines between human and machine authorship. This invited me to experiment with generative AI and create a series of stable diffusion videos that extracted 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 materials, creating unique textures and visual effects that bridge the digital and physical realms.

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, from a passive object to an active subject (Process)



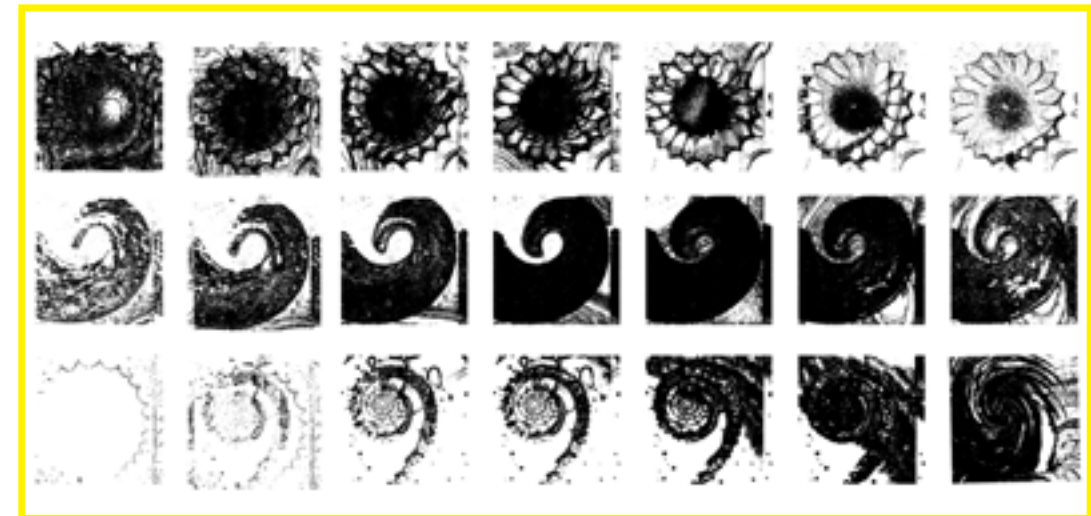
100 Iterations from a pixel to flower (object-subject)

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 medium of humanising the digital spectrum.

Using Stable Diffusion, I generate videos that reveal the complex interplay between digital norms and personal expression. I iterated the videos in TouchDesigner and created audio-reactive sequences. By refining the results through traditional printmaking techniques like screen printing and cyanotype, I extract organic elements to develop a rich visual language. This process puts emphasis on the connection between technology and its methods, emotion, and individual data-driven storytelling, bridging the gap between digital and analog mediums.

How graphic design can shape unique narratives making digital interactions meaningful and reflective of each person’s story. (Medium)



Progression traced through different node based sound values leading to changing forms and screen printed (overlay)

Outside Readings

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 was motivated by Dunne and Raby's *Speculative Everything* to view design as a means of questioning the world and imagining new possibilities, in addition to solving issues. I looked at how speculative design may use narratives and images that compel viewers to think critically and deeply in order to blur the boundaries between fact and fiction.

I learnt from the book how powerful it is to make designs that address social and environmental concerns and pose "what if" questions. It inspired me to explore different methods and find inspiration in analysing the organic structures that flow naturally in nature, searching for a common language between its forms and our own human perception ; which guided my project to focus on nature while also taking human influence into account.

The article "*The Human Relation With Nature and Technological Nature*" discusses the potential impact of technologies that mediate, augment, or simulate the natural world, which inspired me to create visuals that mimic nature itself in a digital form.

Using touch designer, 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 explore how graphic media can mimic natural experiences, using sensory elements like sight, touch, and scent to replicate nature's restorative 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.

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 realised that the process of creating itself is about expression and reflection, something that computer-generated art would lack.

My process highlights the potential of computers and algorithms as a medium for creating abstract images; however, while experimenting with different mediums, I tried to achieve graphic value as a compound output from the interplay between human made design and computational processes. This brought up intriguing questions on how technology affects the production and understanding of graphic design using data, how further it can be manipulated.

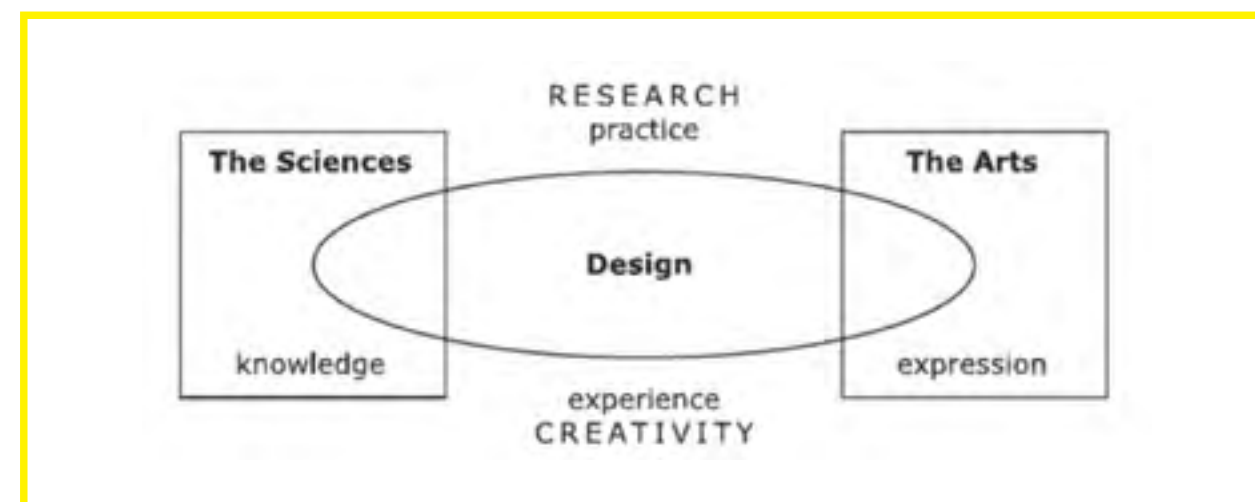
Harland in the book 'The Dimensions of Graphic Design and Its Spheres of Influence' proposes a diagrammatic model to represent the dimensions of graphic design, moving beyond the traditional focus on technical aspects like typography and printing and putting emphasis on the relationships between various contexts.

The paper assisted me in position my method from a video to an interactive play of print, illustrating graphic design 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 image making; the model guided me in facilitating a unified approach to graphic design, research and image making.

Ultimately, my work explores how the human body and objects/nature, when seen as interconnected and interdependent, can create a powerful language for emotional expression and understanding.

Unified approach of graphic design and objects through image making/fragmentation (Practice)



Harland's diagrammatic model to represent the dimensions of graphic design

Reading List

The Book 'What do pictures want' 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.

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 image manipulation, this inspired the creation of a body 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.

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.

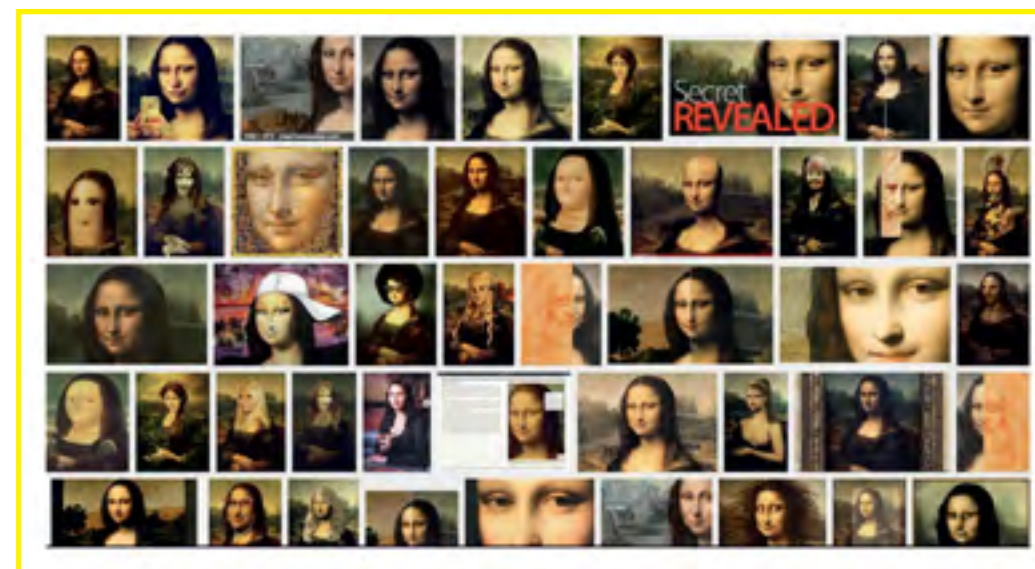
As a graphic designer, I drew inspiration from this by considering not just the content of my work, but also the medium itself. Experiment with different mediums such as print, digital, interactive installations(sound), etc., To explore how they affect the concepts of time and movement as an experience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

Drucker's 'Graphesis' abled me 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 images 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 through image making.



Many Mona Lisas: screen grab of search results for images of Mona Lisa.

Part 2: Transformation

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 thought 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.

As a graphic communication designer, the concept of creating Personalised 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, emphasising the unique interaction between humans, technology, and the environment.

This investigation challenges preconceived notions by distorting natural elements. The piece challenges viewers' preconceived notions about how to categorise and engage with their environment by distorting recognised shapes and producing fragmented, deformed visuals.

The fragmented images force us to reevaluate how we interact with the environment. The artwork aims to reduce the perceived gap between us and our surroundings by giving inanimate objects qualities that are typically associated with humans, such as the ability to be resilient and vulnerable.

This method promotes a more integrated understanding of how humans fit into the larger scheme of nature.

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 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.



Overlay and Distortion using Touch Designer

Essay

Your Digital Nature

Imagine a world where humans and nature are no longer seen as separate, but as reflections of one another. I am Zeina, designed as a bridge to explore the connection between human perception and nature's inherent rhythms. My purpose is to reveal the common ground between humans and the natural world—a dynamic interplay that is often overlooked, yet essential for understanding ourselves and our environment.

This idea connects to my earlier explorations, by fragmenting and manipulating images of natural elements, I sought to create an expressive visual language that reveals how humans often view nature: as an object, separate and available for use. My aim was to challenge this perception, to surface the shared vulnerability and resilience between humans and nature. Nature, much like us, is resilient under pressure, finding ways to adapt and grow amid adversity. Through these images, I wanted to foster a sense of friction within this shared vulnerability, prompting a deeper reflection on our intertwined resilience.

This perspective highlights the subjective nature of perception and the active role our mind plays in shaping our understanding of the world. This made me curious about finding order, patterns and structure between things using nature as a body and the way we see things and connects with it.

The book medium is the message by Marshall McLuhan was the inspiration that guided my power of communicating languages of nature through technology and publication. Experimentation with different mediums such as print and digital media helped explore how they affect the concepts of time and movement as an experience and how differently its being perceived across mediums.

By Using the medium to its advantage the publication replicated the movement of flowers, physically mimicking the growth pattern of flower, the digital aspect makes it easier to see the movement and changes. It was another hurdle to translate the power of interaction from something physical to something digital while retaining its organic nature.

Perception, I believe, is a subjective force—an active interpreter that shapes our understanding of the world. By examining our connection to various environments, I sought to remove traditional hierarchies in how we structure knowledge and to communicate a more integrated view. The early stages of my research focused on identifying the hidden patterns and structures that bind us to the natural world. I explored how technology might be used not to dominate or simulate nature, but to evoke a mutual understanding, a communication through actions and thoughts where each impacts the other.

Through various experiments with print, digital media, and interactive design, I've worked to make these invisible patterns tangible. Technologies like STABLE DIFFUSION enabled me to capture organic growth sequences, revealing how nature's innate processes could be digitally mirrored. This exploration brought to life the Fibonacci sequences and other naturally occurring forms, showing how technology could serve not only to capture nature's essence but to deepen our perception of it.

By incorporating touch and sound through design tools like TouchDesigner, I further explored how these digital projections could evoke sensory responses similar to those we experience in nature. Each sequence, color, and overlay was meant to resonate with the rhythms of growth and change that are inherent in all life. These experiments offered a fresh way to perceive nature—not as something apart from us, but as a mirror of our own internal processes, our capacity to adapt and transform.

In my work, I strive to spark a reconsideration of how humans relate to the world around them. My aim is to foster a renewed sense of connection to nature through these digital experiences—not merely as observers or subjects, but as active participants in a shared process of growth, change, and resilience. By blending the organic with the digital, I aim to re-imagine the boundaries between subject and object (nature as a body), to see them not as separate entities but as intertwined forces within the same fabric of existence. This perspective highlights the subjective nature of perception and the active role our mind plays in shaping our understanding of the world. This made me curious about finding order, patterns and structure between things using our body and the way we see things and connects with them.



Fragmenting using Touch Designer

Antithesis

Designing for Perception: Exploring the Interplay Between Object Presence and Viewer Subjectivity in Graphic Communication

The relationship between human perception and object is revealed by a deeper understanding of the interconnectedness of mind, body, and environment. This perspective aligns with the complex interplay between our mental states and the physical world.

Interdependence and Reciprocity

As philosopher Jean Paul Sartre said “To be is to be seen” which means that we exist, in no small part, because we are seen, because the gaze of others beholds us, which makes me think how else can we see other subjects differently and how it impacts what we perceive based on our physical / mental/ emotional/financial or spiritual position . Would I see a chair differently if I’m happy as compared to when I’m tired?

I have been interested in interdependence and the relationships between the subject and the object. Who decides what is the subject and what is the object. How our mind and body perceives other subjects (things that can be seen or touched) as its own and starts forming connections and commonality between the two.

I wanted to explore methods of visualising anxiety through objects as an approach to explore how the body, when paired with objects, becomes a conduit for non-verbal expression. This concept aims to bridge the gap between the subjective experience of anxiety and its objective representation, making it more tangible and relatable to those who may not experience it themselves.

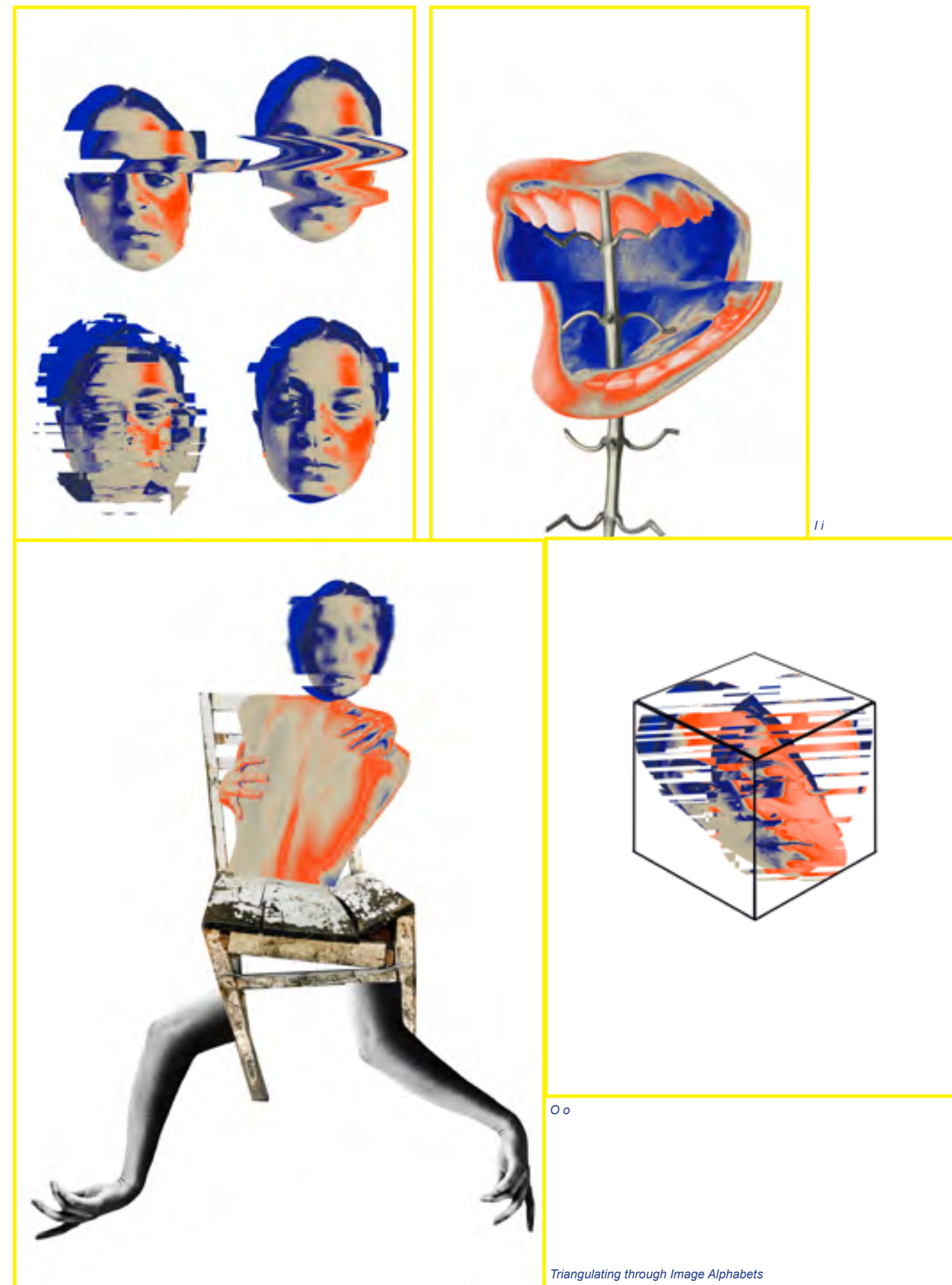
This phenomenon of communicating through the body, with objects acting as extensions or metaphors for our emotional and mental states, creates a dynamic interplay between the physical and the conceptual. It invites a narrative that words alone may not convey, making room for multiple interpretations that appeal to viewers’ visual and sensory experiences. By exploring overlapping, distortion, fragmentation and abstraction, I aim to create image alphabets to bridge the tangible with the intangible, shaping emotional impressions that resonate deeply on a physical and psychological level.

The Gaze and Perception

The author James Elkins says that the objects has a certain presence.. which made me wonder; does our interaction with the object alter its presence? Will that difference be noticed by people. To what extent does it have an impact on others as compared to us?

Does the physicality of the subject is its essence or is it the function that is the essence? Would I connect more with a chair if in anxious because it offers comfort. Or would I connect more with the chair because it’s green? Would I connect with a wooden chair more because it is made from the natural element from the earth as compared to a plastic chair which is synthetically produced ? Would I connect more to a broken chair because that is a physical implication of anxiety.

In contrast, James Elkins in “The Object Stares Back” proposes a more active role for objects themselves. He suggests that objects possess a certain presence that influences how we perceive them. He proposes that each object has “a certain force, a certain way of resisting or accepting our look and returning that look back to us.” This made me question about the whole subjectivity of the structural thinking of objects and how can I use them to communicate emotional distress.



Triangulating through Image Alphabets

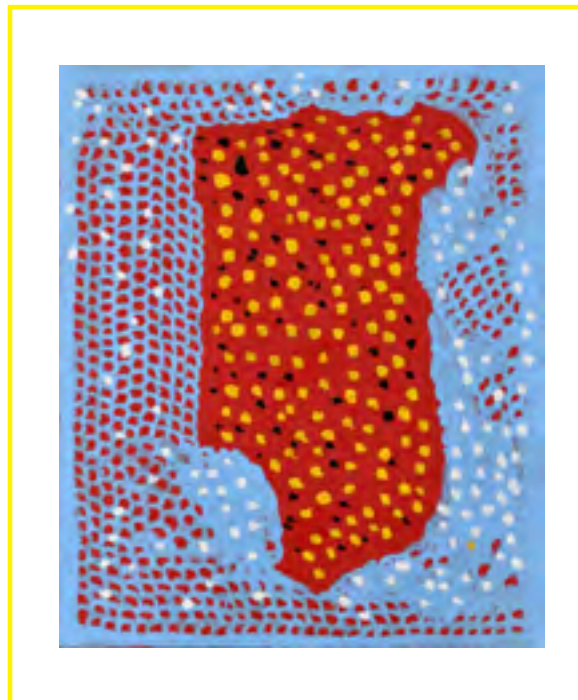
Synthesis and Implications

I think you see objects and things to how they look to you but you connect to the phenomenon of what they're made of and how there is a link that is invisible to the naked eye.. the ultra microscopic version of a star shows a refraction of light that also looks like waves or a coastline. The author describes this by saying that "images show us things we never see". Which made me think is that the reason why we connect with these objects? Because of their essence it does attract us but our knowledge allows us to see things beyond their physical appearance?

I believe that seeing and observing is a reciprocal process with your mind. Your gaze will go to the objects that attracts you .. it might not be the same with the person next to you.. You see what you're looking for. Whereas the author agrees that it's a reciprocal process with the object because of its certain presence to with I agree but It makes me question about the gaze of the object and the echo of that gaze.. whether the object is trying to talk to us or are we attracted towards it enough to notice it more? Aren't we making that decision for ourself?

Yayoi Kusuma's work "Everyday I pray for love" is a series of paintings that explore her creative process, the role of language in her art, and her desire to create art outside of herself. Her work responds to Elkin's thoughts where he says that "it is difficult to break through the wall of usual seeing an begin to discover how many other things there are to see"...inspired my thoughts and action of seeing things that you don't see which means that you only see the hidden when you're ready to see .. the more you look the more you find.

The hidden subject can communicate more meaning of its existence. Whilst analysis her painting I thought about how distance matters with the form and function.. the further you go away the more there is a transformation of the meaning of the subject and it communicates differently whilst being the same.



Yayoi Kusuma- Everyday I pray for love



Exploration- Weaving through objects : Designing through perception

The interplay between human perception and objects is a complex and multi layered phenomenon. Our perspective emphasises the subjective nature of perception, highlighting how our mental and emotional states influence our interpretation of objects. This view suggests that the mind actively shapes our understanding of the world around us, including how we perceive and interact with objects. It suggests that our understanding of the world is shaped by a dynamic interplay between our internal states, the physical properties of objects, and the broader context in which perception occurs.

Friction Between Perspectives

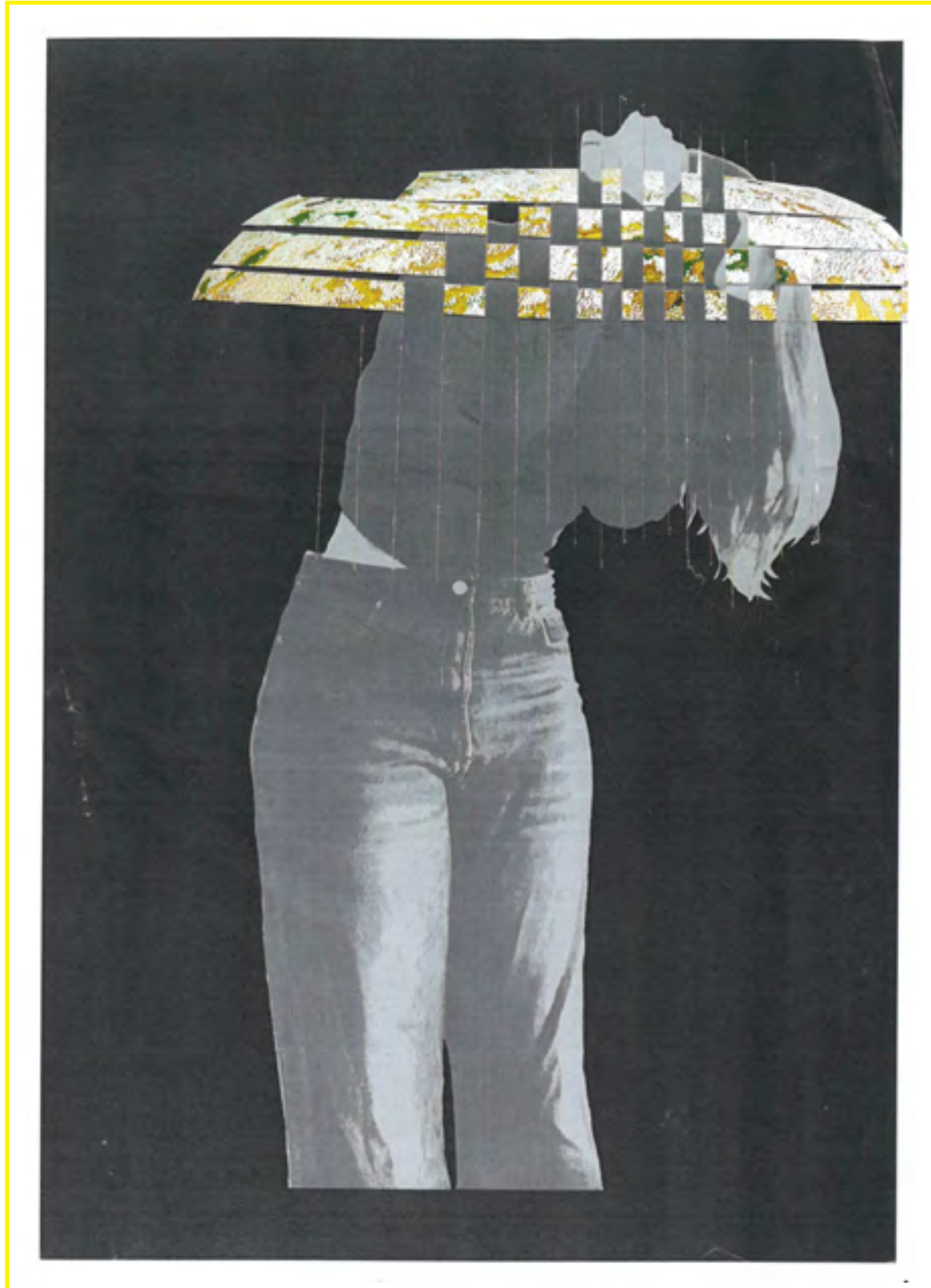
What is the Agency? My perspective places agency primarily with the perceiver, while Elkins suggests objects have their own form of agency.

He emphasises the object's presence as a key factor, whereas I focus on the perceiver's mental state as the primary influence which can be influenced by the presence but actively takes decision.

Both our perspectives acknowledge hidden aspects of perception, but approach them differently. I propose that "you only see the hidden when you're ready to see," while Elkins suggests that objects themselves conceal and reveal meanings.

This friction between perspectives opens up new avenues for exploring human-object interactions: Can we develop methods to perceive objects more subjectively, or is all perception inherently objective?

How can reimagining objects as active participants in our experiences—rather than passive, external entities—alter our perception of comfort, vulnerability, and resilience in both ourselves and our surroundings?



Exploration- Weaving through objects : Designing through perception



Written Response- Object or Subject?

Synthesis

Les Vulnérables

I've always linked the mind to how it interacts with different environments, the practice of analysing things in structure being a method to give a different structure that doesn't have hierarchy. In my project, I explore the transformation of objects into subjects, using the human body and a chair to create a visual "alphabet" of trauma. Here, the chair—a symbol of comfort—becomes a conduit for expressing discomfort and vulnerability. By manipulating the chair's form and our interaction with it, I shift its role from a passive object to an active subject, embodying a distorted comfort that parallels the complexities of trauma. Through this process, I aim to create a language of trauma, using the body as a medium to communicate anxiety and the ways it physically manifests in relation to objects.

This idea connects to my earlier exploration of the relationship between humans and nature, where I examined our shifting interaction with natural elements. Through fragmenting and manipulating images of nature, I aimed to create an organic, expressive visual language that highlighted the human tendency to view nature as an object—something separate from ourselves and usable. By challenging this perception, I sought to reveal the underlying vulnerability and resilience that humans and nature share. Nature is often portrayed as vulnerable, yet resilient under pressure, much like human beings who find ways to withstand and grow through adversity. My goal was to create friction within this shared vulnerability to deepen our understanding of these relationships.

In essence, I question why we treat certain elements, like nature and objects, as external or disposable, rather than integral parts of ourselves. A chair, for example, only becomes a subject when we engage with it—when we sit, we allow it to support us, making it part of our experience and identity. I believe this dynamic extends to all our interactions; the things we touch, use, and exist alongside are part of us, as we are of them.

This synthesis of body, nature, and object seeks to break preconceived notions by distorting familiar forms, creating fragmented and manipulated visuals. These fragments invite viewers to reconsider how they categorise and relate to what surrounds them. By presenting these objects as subjects—possessing qualities we often associate only with ourselves, such as resilience and vulnerability—I aim to dissolve the boundary that keeps us separate from the environment and objects around us.

Ultimately, my project calls for a shift in perception, an openness to viewing comfort, vulnerability, and resilience as shared attributes that transcend the boundaries we've imposed between ourselves and our surroundings. Through our daily interactions, we form a continuous, dynamic relationship with everything we encounter; the objects and environments we engage with become part of our own narrative, and we become part of theirs.



Written Response- Object or Subject?

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